

The Music Box

An International Magazine of Mechanical Music

Volume 16 Number 2

Summer 1993

Edited by Graham Whitehead



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Collector's Showcase
Atlas Cedar-Thuya – An Exotic Veneer

The Journal of the Musical Box Society of Great Britain



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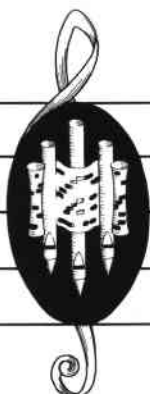


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The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 16
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Summer 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.

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Front Cover:

A "Palais Royal" ormolu and mother-of-pearl musical figure of an organ grinder. Photo © Christies, South Kensington.

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Obituary

Dr. Robert Burnett

It was with great sorrow and a feeling of loss that we heard of the death of Bob Burnett on Thursday, 8th April. He died at Nottingham City Hospital after a short illness. Our thoughts and condolences are now very much with Marjorie.

Bob's association with the Musical Box Society of Great Britain started at the birth of the Society in 1962, when he joined as member No. 10. From then he served the Society with great influence and distinction, rising to President from 1966-1971. Apart from his committee work in the Society, he constantly regaled us with his lectures and articles in the Journal. His knowledge of the history of Musical Boxes and the skills involved with their repair and restoration were a constant source of reference to other members of the Society, and because of his generosity and willingness to share his knowledge are now available to all through his articles in the Journal. "The Invention of the Musical Box" in Volume 1, No. 3, is a fine appraisal of all the theories then available with Bob's conclusion at the end and is of the greatest importance to the student collector.

Perhaps Bob's greatest practical work was conducted in the restoration of Singing Birdboxes. In the face of so many theories, he developed a system of restoration which works well and stands the test of time.

Bob read Chemistry, Physics and Mathematics at Balliol College, Oxford, where he took his PhD. His previous classical education enabled him to have the rare distinction of marking his saleroom catalogues in a code using the alphabet of ancient Greece.

Bob started his collection in 1958 while living with his father in Birkenhead and while working for I.C.I. He then left I.C.I. and spent some time teaching the Sciences in Uganda, before returning to the U.K. in 1965. He married Marjorie in 1966 and then devoted his time to the restoration of Musical Boxes, Singing Birds and Clocks and Watches.

All those who knew Bob will remember his great ability to play the generous host and also his great skill as a pianist. Those who were lucky enough to stay at the Burnett home will always remember his morning recital before breakfast. Our memories of Bob will be of a generous and proficient man of great distinction remaining at all times the true English Gentleman.

David Tallis

SOCIETY TOPICS

Mrs. Marjorie Burnett has written to the Society saying how grateful she is to have received so many kind and sympathetic letters from members of the Society since the loss of her husband Robert.

She writes "it is consoling to know that his contribution to the Society is so greatly appreciated. It was his most absorbing hobby and has been the means of meeting most interesting people culminating in many friendships".

FORTHCOMING MEETINGS

Summer Meeting and A.G.M.

Saturday 5th June, 1993

**The Mechanical Music Museum,
368 High Street, Brentford,
Middlesex, London.**

**by kind invitation of the
Trustee's to celebrate the
30th Anniversary of the
founding of the Museum by
Frank Holland.**

The Museum is located in a redundant Church building adjacent to the Kew Pumping Station.

9.15am Doors open and acceptance of items for sale.

10.30am A.G.M.

11.15am Coffee and viewing of auction.

12 noon Society Auction.

1.00pm Break for lunch. There are local pubs nearby which offer food etc. If fine why not bring a packed lunch and enjoy a picnic by the Thames.

During the afternoon we share the Museum with the general public.

Kew Steam Pumping Station is adjacent and Kew Gardens are within easy reach.

Early evening a special concert for the Society is being arranged including a recital on the Wurlitzer Cinema Organ.

Free parking in the side streets nearby.

Registration fee for this meeting is £7.50. ■

**Autumn Meeting
8th - 10th October, 1993
The White Hart Hotel,
Baigate, Lincoln LN1 3AR.
Tel: 0522 526222**

The White Hart is an elegant, traditional hotel dating back in parts to 1387. It is within very easy walking distance (2 mins.) of the Cathedral and Castle, and also

museums and antique shops. Ample under-cover camera surveyed parking.

Hotel Package

Dinner, bed and breakfast, Friday 8th and Saturday 9th October £116 (please note "Winter Warmer" rate for 3 nights, bed, breakfast and evening meal £149). Society dinner only, Saturday night £15 (approx.). Please advise in advance if you require a vegetarian meal.

Programme

Friday evening

After meal at hotel there will be an open evening at the home of Roy and Mary Ison for a glass of wine and viewing of private collections of local members - any other boxes from visitors are very welcome.

Saturday

Registration.

Talks by:- George Worswick on the musical box register.

Adrian Little on musical boxes.

George Worswick on early musical boxes.

Alan Pell on barrel organs.

Afternoon free to view Cathedral, Castle, antique shops etc. Arrangements have been made for special viewings of the Usher watch collection and the Lincoln Toy Museum.

Saturday evening

Society dinner - followed by Captain Creighton, Senior Captain for Monarch Airlines on "The funny side of flying".

Sunday morning

Coach trip (approx. 15 miles) to visit a special demonstration arranged by Dorothy and Don Robinson called "How it was done in Grandfathers Day."

This will include fair organs, six steam engines, a steam threshing demonstration plus three large sheds full of fascinating by-gones, all collected by a local enthusiast.

Hopefully a Ladies Craft Table will be available on Saturday.

Less expensive accommodation is available near to the White Hart in smaller family-run hotels. Further details may be obtained from local organiser Roy Ison on 0522 540406. ■

REPORT ON PAST MEETINGS

**Spring Meeting,
26th-28th March, 1993
Fownes Resort Hotel,
Worcester.**

The ancient city of Worcester, straddles the River Severn, 22 miles south west of Birmingham. The city's history includes the Civil War battle of 1651, where General Oliver Cromwell's commonwealth troops (The Roundheads) defeated the large army of mainly Scottish troops, who



Adrian Little at the Spring Meeting introduces his "family" of automata.



An amusing moment as Lyn Wright introduces "Fred the Head", one of several automata models that he made to show just how an automata really works, see "Fred" on Page 35.

were under the command of King Charles II.

The Cathedral which has four organs, is 13th century. The main organ which has four manuals, dates back to the 17th century.

The second organ in the south transept, tuned to match the pitch of the main organ was sometimes played by a second organist in unison with the main organ.

At that time, such organs were of a tracker action i.e. a direct mechanical linkage between the keys and the valves which opened to allow each pipe to speak. With this arrangement the keyboard needed to be as close to the wind chests valve actions as possible.

In 1896 the cathedral embarked on an ambitious pioneering plan to electrify the action of both organs in order that they both could be played from the same console. This work was carried out by Robert Hope-Jones who used the principles that he had learned from building telephone exchanges to automate or electrify the two organs linking them by an electrical umbilical cord to the console.

Hope-Jones later sold his company to Rudolf Wurlitzer in America and his ideas were used in the first Wurlitzer cinema organs known as the Hope-Jones Unit Orchestra.

The third organ is a chamber organ with a single manual and six stops, it is claimed that it was once owned by Handel. A brass plate states that it was repaired in 1770 by a Sam Green. It was bought by a benefactor for the cathedral in 1928. A fourth organ is of less interest which is an electronic instrument.

Our hotel, The Fownes Resort Hotel had taken its name from the Fownes Glove Factory which was transformed into an hotel when the buildings became redundant some years ago. For those who arrived early on Friday afternoon, a guided tour of the Royal Worcester Porcelain Factory had been arranged. The factory tour consisted of a close-up inspection of the production techniques used to produce fine porcelain china figures, many of which had a price tag that made the average musical box seem relatively inexpensive.

On Saturday morning, Adrian Little, now a familiar lecturer at our meetings, departed from his more usual subject of musical boxes to provide an even more popular talk on automata. His first example was a dilapidated organ box on which was mounted a headless (apart from the jaw) monkey musician. In its condition it looked hardly worth restoring until

one considered the restored value may well be £10,000. Adrian pointed out that the value of an automata was often in its clothing by emphasising that a redressed automata could be worth only half the price of the same thing in worn and soiled original clothing.

Adrian went on to point out that there was the greater difficulty of restoring automata where the works were within the body of the item, such as the Decamp pig which moves and grunts and a Vichy doll that he had brought along, because one had to cut into the covering or clothes and dissect the torso to get at the mechanism. Generally there was less room for the mechanism than when the works were in the base which could often accommodate a musical movement too. He also showed us a doll appearing out of a rose, a small musical ashtray where a butterfly appeared out of the case, a large and small singing bird box, a boy smoker, and a flower girl who lifts up the flowers from a basket to show a smaller girl underneath, this was made by Lambert.

Lyn Wright continued the talk starting with a model showing the properties of a simple cam and follower mechanism, he followed with another showing how it would be used in triplicate to move a life-sized arm at shoulder, elbow and wrist. Then came "Fred the Head", life-sized, with five cam-operated movements for head nod and turn, eye turn, eyelid opening and lower jaw opening. In this case the design of the five cams was explained using a large chart. Since each movement was operated by a straight vertical pull on a wire, the position of that movement at any time was determined by the distance the wire had moved, limited by the maximum and minimum radius of the cam. These distances were plotted on five similar graphs showing relative positions at intervals over one revolution of the camshaft and from these the shape of the cams was determined.

He also showed a working model of a "smoker", revealing the valve arrangement on the bellows and the fact that the smoker inhales through his arm. Another model showed the ingenious mechanism Decamps designed for a ballerina, three movements without any cams at all! On the lighter side was a made-up cardboard model of Paul Spooner's "The Mind", being a schoolboy with an opening head revealing various small working automata, all driven by a hand-operated cardboard pump.

The pièce-de-resistance was "Monique, Lyn's own design and make

of mandoline-player doll, which has eight movements, viz., head (2), eyes, shoulder, elbow, foot-tap, body sway, and breathing.

Both speakers answered many questions and referred the members to some books e.g.

"Automata, The Golden Age, 1848-1914" by Christian Bailly, ISBN 0 85667 3455.

"Automata" by Chapuis & Droz (1958), original out of print but reprints have been made.

"Automata & Mechanical Toys" by Mary Hillier, ISBN 1 870630 27 0.

"Mechanical Toys" by Athelstan & Kathleen Spilhaus, ISBN 0-517-56966-3.

The detailed information and expert presentation were a great credit to both speakers and kept the audience entranced. Our president thanked them profusely. Their talk had been interrupted by an adjournment to an adjacent room for coffee where the ladies, Sheila Heeley, Valerie Pell, and Peggy Wright had put on a sale of craft work which was of a very high standard. Some members had brought items to sell including three large musical boxes.

Saturday afternoon was free and most people explored the city. In the evening the get together was followed by the Society Dinner, after which there was a video presentation of the Reuge Musical Box Factory.

On the Sunday morning we took a coach trip to see the museum of the Black Country at Dudley. It was refashioned in 1979 from a site with several coal mines, canals and a transport depot. While there is still a lot of development required, the voluntary labour force has already provided a tram and trolleybus circuit, a reconstructed drift mine complete with visual displays of life sized models of men and ponies and explosions to bring down the rock. Also on the site was a fairground, original school and Victorian shops of all sorts with imperial pricing (when a penny was worth a pound today, and there were four dollars to the pound). Along one side of the museum is the Dudley canal emerging from a 1¾ mile long tunnel, constructed in 1775, linking with the Birmingham/Staffordshire and Worcester canals. With the later opening of the River Severn and Thames canals it was possible to travel from Dudley to London by water. But alas we decided that the motorway was a more practical route home.

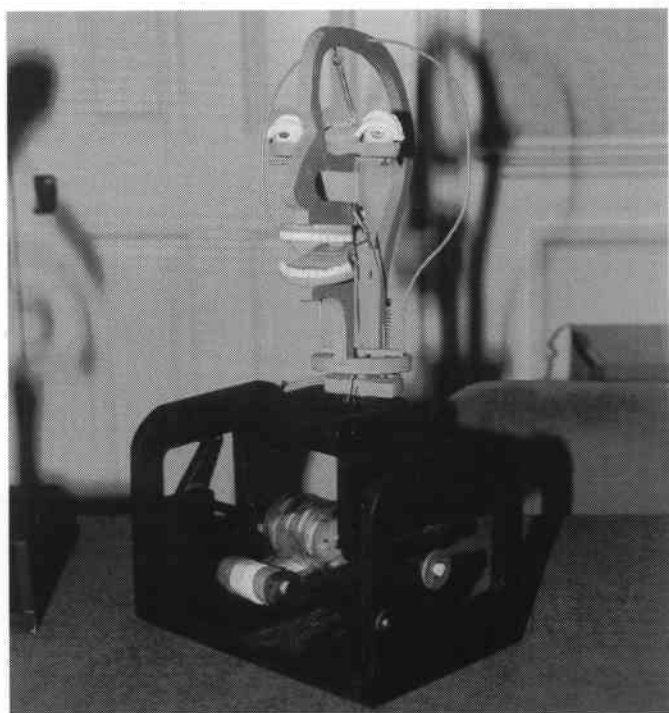
So we came to the close of a very enjoyable weekend. Our thanks go to Adrian and Lyn for organising it so capably. ■



Ripe for restoration, Adrian Little's headless monkey musician.



Modelled on the ingenious design by Decamps, Lyn's model demonstrates how to achieve the maximum of movement without any cams at all.



"Fred the Head", a demonstration piece by Lyn Wright.



The flower girl.



Lyn Wright with his mechanical arm that he constructed for the purposes of his lecture on automata.

NEWSDESK

Theft from the Musical Museum

Thieves have again raided a public collection, this time that of the Musical Museum, 368 High Street, Brentford, Middlesex. The theft occurred on Saturday 27th March and a detailed description of the missing items are listed below.

Should you believe that any items that you see offered for sale match descriptions of the stolen items, please inform the police or the Musical Museum, their number is 081 560 8108.

Musical Cabinetto

A paper roll operated, 25-note organette. Very wide perforations (3/8") in music roll, which is a series of short hymn tunes. Titles include *"The Home over There; Mear; Work for the Night is Coming; Greenville; Pull for the Shore; Must Jesus Bear the Cross Alone?"* Single pivoting "swell shutter" in lid. Ornate gold lettering.

Celestina

A paper roll operated organette. Narrow music roll (5 1/2" approx.). The words "Founded 1878" have been added in gold Letraset under the maker's name transfer on the inside lid - The Mechanical OrguINETTE Company, New York."

Britannia Musical Box

A small, cabinet style box containing a vertical disc mechanism (9" disc?) hidden behind to closing doors. Glass motor cover has "Keith Harding" trade label stuck on it. Modern pediment and brass door knobs.

Cylinder Musical Box

Unmarked, but possible made by L'Epee. Coloured wood inlay to lid. Whole casework in re-polished condition, but small chip of veneer missing on left hand end, top front - near winding lever. A number of teeth have been replaced. Tunes include: *Toreador's Song; Mirielle; Les 28 Jours de Suzette; Robert le Diable.*

Clockwork Horn Gramophone

Victor Type D, Serial No. 9225. Modern brass horn, new green felt turntable cover. Rebuilt soundbox.

Clockwork Horn Gramophone

"Neophone" Model No. IV. Word "Neophone" appears in gold, banner style transfer on front. Non-original horn, recently re-painted bright red with gold lining on seam joints. Rebuilt soundbox.

Clockwork Gramophone

Internal horn, table model. 2 swell pivoting swell shutters over horn opening. Tone arm painted black? New green felt on turntable? New hardboard/plywood interior baseboard.

Phonograph

Edison "Gem", Serial No. 228640. Small, modern spun aluminium horn.

Phonograph

Edison "Fireside" model with 2 & 4 minute gearing. Original black painted octagonal horn with chain on support "crane". Flexible link between horn and soundbox is covered with braided red & black threads.

Polyphon Disc Musical Box

Small table model with 9" (?) horizontal disc, centre drive. Lever wind on front of plain wooden box about 10" square. Coloured lithograph inside lid. ■

Notice of Annual General Meeting

The Annual General Meeting of the Musical Box Society of Great Britain will take place on Saturday, 5th June at the Mechanical Music Museum, 368 High Street, Brentford, Middlesex, London. The AGM will commence at 10.30 a.m. and will be followed by the Society Auction.

- Please note new arrangements for
- payment of subscriptions. We are
- sorry that Ted Bowman is unable to
- continue as Subscriptions Secretary
- due to other commitments. Mr. R.
- Haiselden has agreed to stand in as
- acting Subscriptions Secretary until
- the next A.G.M., and would any
- member who has not yet paid their
- subscription, please forward the
- appropriate amount shown on Page
- 58, to Mr. Haiselden without further
- delay.

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have paid your 1993
subscription.*

Under Article 3, Section 3 of The Musical Box Society of Great Britain constitution:

"a membership ceases where a current years subscription is not received by the 1st June".

Have you paid your subscription – please check now or this may be the last magazine you will receive. Rejoining fee is 50% of annual subscription.

Organ Grinders chat

by Geoff Alford



MUSIC, at least in paper roll form, was until the past couple of years in relatively short supply from British sources – although it seems hard to believe that now. Recently I have received the latest list of music for Carl Frei 20 and Raffin 31 scales from Melvyn Wright who in a short space of time has become our best known supplier of music for street organs. The new lists contain a number of interesting tunes, most of which are available for both scales including a Gay Gordons Medley, Geordie Medley, Snow White Selection and the Pirates of Penzance. A high proportion of melodies are beyond the capabilities of a 20 scale as far as the complete arrangement is concerned though a number can be abbreviated to avoid the necessity of using incorrect notes which offend the ear. Medleys have the great advantage that only snatches of some tunes can be used to avoid straining the scale limits and so tend to offer excellent value. Some of the additions are already available on continental suppliers lists and have been for some years – such as Over the Waves and the Clarinet Polka. It does seem to me to be a waste of the arranger's valuable time to be arranging music already available when there is such a wealth of music untapped. I am assuming of course that they have been independently arranged and not, as happens all too frequently elsewhere, 'adopted' from other arrangers.

Also from Josef Raffin comes the latest additions to his music lists for the same scales. The 20 note additions tend to be of little interest as they are almost exclusively tunes completely unknown in Britain. This is largely because most appear to be of Swiss origin, and I have to admit that that country is hardly renowned for the quality of its music, although there are a few exceptions. The 31 scale list has now reached number 106 and whilst some of these are also Swiss and common to the 20 note list, there are a couple of rolls of interest. One of these is an operetta selection which I can recommend without reservation. Mask in Blue was one of the later continental operettas which

included more modern Latin-American rhythms. But for some reason Fred Raymond is virtually unknown in this country for the quality of his music. This is hard to understand because Mask in Blue contains a wealth of beautiful tunes and these are superbly arranged on Roll No. 100. I have to confess that it was the only roll that accompanied me on every one of my Christmas organ grinds, and it was frequently played more than once. The constantly changing rhythms give the grinder ample opportunity to use his registers to the full. Rather disappointing was Roll 99 which includes Rag of Rags, a 40s Medley and March of the Heralds, though it may appeal to some. German folk music is very much alive and kicking but has rather narrow confines which tends to make much of the new stuff boring and repetitious. I have to confess, however, that I have a weakness for one of the biggest hits in recent years – Say 'thank you' with red roses – which appears on Roll 102 as the prime number. Supporting tunes are Sweetheart and Hallo Mrs. Neighbour which are pleasant enough but not of the same quality. A feature of Raffin music is that the words of the tunes are now supplied with the rolls where this is applicable. This is in response to the growing demand from grinders who wish to also exercise their vocal chords when playing. The two latest additions are No. 105 (Hungarian Dance No. 5, The Third Man, Trumpet Echoes) and No. 106 (Rosmarie Polka, Mill in the Black Forest and Happy Reunion).

Until now I have always assumed that suppliers of British 20 scale music also provide the appropriate spool with either male or female ends according to the organ. However the fact that Melvyn Wright is now supplying conversion kits for sale to permit owners to convert spools themselves clearly implies that this is not so. As one who has need of both types of spools I would certainly object strongly to having to convert my own spools as I feel that it is the responsibility of the music supplier to supply the correct one to order. I will admit that some spools with male ends have left something to be desired, but they have always been usable. What is commonly known as Hofbauer spools are available in Britain and should be available at the Llandrindod Mechanical Music Market.

ORGAN EVENTS. In the last Chat column I talked about the

various types of organ events available to enthusiasts in this country. My love affair with mechanical music is of relatively short duration compared with many others however, and no one more so internationally I suspect than Jan van Dinteren of Holland who is respected here as much as in his home country. He has a special affection for Bruder organs and is very active in the Netherlands Society of Mechanical Organ Friends (KDV). The Society was formed as early as 1954 and quickly set about organ 'Concourses.' At these events prizes were awarded and some may recall Dutch street organs imported into Britain (notably by A. D. Gardner) stating on the card on the organ that it had been awarded such-and-such a prize at a particular organ meeting. These were later discontinued, partly no doubt because of the jealousy and argument they caused, and later events were called organ manifestations – which has a slightly supernatural ring to it. One of the foreign visitors to these organ occasions was Peter G. Schuhknecht of Hanover who had been deeply involved with mechanical music from an early age. He proceeded to use the Dutch experience to initiate the German organ event scene in his own home town. Llandrindod was an attempt to use the best features of the various German festivals, but most particularly Hanover at its peak, which was probably around 1980.

I always feel guilty that I obtain most of my Netherlands information second hand, the more so as it is my favourite organ sound and I have a high regard for Dutch arrangers. So I am especially indebted to Mr. van Dinteren for some of the above information. Of necessity the Dutch organ scene is greatly different from that of other countries. Even today ownership is predominantly of fair and Dutch street organs, although there is an increasing number of German street organs in the country. The Assen festival run by the local Stichting has its own unique and successful format with a street organ grind on the Saturday morning by an international group of organ grinders playing organs mainly after the German style. Cor Anjema's event at Franeker on the North coast also uses a proportion of smaller organs. The British festival scene should really have followed the Dutch pattern more and may well have done so had our organ society gone into the business of organising them or if owners of steam engines had not taken the

first initiative. But while all types of larger powered organs were encouraged in a passive way, neither society nor organ owners did much to promote any kind of scene devoted purely to mechanical organs. It was left to the growing band of small organ owners to do that. Even today the attitude of many prestigious organ owners is extremely negative in Britain, often expecting to receive, sometimes successfully, the lions share of sponsorship money. This leaves little left over for others or indeed much for any kind of social scene which I consider of the utmost importance. By comparison many much less well off owners of small organs are prepared to put far more in than they get out, which has been one of the most encouraging features I have witnessed in our growing event calendar. Of course I am aware of the much higher financial burdens of vintage powered organs and of course I am equally aware that a number do work free of charge, but the generality holds true and history speaks for itself. The comparatively few fair organ owners I have been delighted to welcome to Llandrindod have been exceptions who have asked for little or no special treatment.

1993 EUROPEAN UNITY and one would like to think that immediate changes will result in it being easier and cheaper for organs to be shipped between ourselves and the mainland to take part in the varied kind of events described above.

In 1987 I approached European Ferries on the problem experienced by owners of larger organs having to pay heavy commercial charges in order to bring an organ across for an event. The problem arises, as one might expect, from Government red tape which insists that Carnet holders be treated the same as those bearing T forms and be entered on the Commercial Manifest. This means that the traveller has to pay commercial ferry rates, Harbour Authority Port Tax and customs Attendance charges, none of which apply to private travellers. More recently, private travellers holding T forms have not been forced to go through the depressingly wearisome Freight section but have been permitted to pay duty on going through the private red channel without extra charges being imposed. Whether this also applies now to Carnet holders I have no idea, but I would think it does. However it seems that the view of the operators' is that most Carnets are used for commercial purposes

and should therefore pay commercial rates. Clearly there is no way that a Carnet holder can prove that he is not receiving a commercial fee for any foreign engagement. I would welcome hearing of any member's more recent experiences in this area as I find it most depressing that no matter how much closer we appear to get to other members of the Community, both Government departments and firms appear to conspire to ensure that the Channel still provides a substantial financial and red tape barrier.

Another aspect is the one of insurance because the present group policies in force appear not to provide cover beyond our shores, although the logic of this escapes me. Many green cards are now supplied free of charge for car travel to most European countries so why not the organs as well.

One area could benefit the organ enthusiast and that is when a new organ is brought back there could be a gain through the different rate of VAT charged by the country of origin. I don't know about France because they have a complex variety of rates which vary enormously and which even their Customs officers appear not to understand. But the German rate is only 15% which helps to counter in some measure the very substantial devaluation of the pound which took place in 1992 and which will not be cancelled out until the inevitable inflation feeds through in 1994/95.

TO GRIND OR NOT TO GRIND, THAT IS THE QUESTION. The restricting effects of tennis elbow have recently come into the open and discussed in this column. But this is not the only reason why enthusiasts look for alternative options. There are numerous other physical handicaps which can make hand-turning difficult for other than short spells. A particularly stiff organ, such as a 45 note instrument, combined with advancing age can also be a trigger. The simplest answer and most obvious is to change to a smaller organ and/or one which is easier to turn. But of course one may have formed an attachment to the organ and so reluctant to take this step. In these circumstances the answer is to go to an experienced builder, such as Alan Pell Music, who can do a first class and unobtrusive job in silently motorising the organ. The great advantage of this is that the organ can readily be changed back to hand-turning as and when desired, the same as with Dutch street organs,

for clearly if you are not hand-turning you are not an organ grinder.

An alternative option to motorising the organ or going for a smaller model is to switch to electronic music origination, which can probably be done on your existing instrument if required. This will make the organ considerably easier to turn in most cases as effort is then devoted solely to providing air to the pipes. It does have to be borne in mind that organs with electronic music origination require regular servicing to ensure that they play properly, and also that there is considerable prejudice against such organs which may possibly prevent acceptance at some organ events.

A somewhat different option is the Pell 49 note organ which is available in a variety of forms and is at the top end of the market. A problem with many of these organs lies in categorising them as many do not have traditional bellows but use blowers which puts them into the category of powered organs rather than street organs and on Harmonist models turning the handle doesn't really do anything so the amount of resistance is nil.

If you are dismayed, on taking delivery of a new organ, to find that you can hardly turn it take heart for it can only get easier, and probably appreciably so as it gets run in. I over-reacted myself with my first 31 note Raffin R31 as I was so concerned at only being able to play it briefly so I had the builder provide a motor and drive chain to the handle shaft. Unfortunately I wasn't able to use it as the motor required three phase power which, although readily available in Germany is not in Britain. But over the years the organ has become much easier to turn and can be played for quite long periods. It is also a fact that the person adapts to the organ in time. But of course until such time as I was able to turn the organ for reasonable periods it didn't get taken out very much but was played mainly in the house. Having a second relief grinder also helps. Whilst all organs become easier to play in time the degree to which this happens varies considerably and depends a great deal on the organ design. If the organ of your choice is a popular production model rather than a one-off or similar then other owners can be approached for their experience.

CHIAPPA is the most famous name in the history of mechanical organ building and repair in Britain,

and the death of Victor Chiappa on February 10th 1993 at the age of 92 brings to the close a family business which lasted, with only a short break, for over 120 years. His grandfather Guiseppe came to England in 1864 after working for Gavioli's in Paris. In 1877 he returned to London after spending ten years in the U.S.A. and set up his organ works on Eyre Street Hill. Initially he built mainly hand-turned organs, one of which was recently restored by Bob Minney and amply demonstrates how well he had learned his craft. He progressed to larger organs but also imported continental organs for sale built by well-known French and German firms, usually replacing the builder's name by his own on the facade. Two sons, Charles and Ludovico, joined the firm and continued the business. They were succeeded by Ludovico's son Victor through all the lean years, until the post-war revival. Under Ludovico the firm became the main supplier of music for British fair organs, producing many arrangements for card book of superior quality. It is to be hoped that the full history of the firm can be recorded now for posterity before it is lost through the passage of time.

MECHANICAL INSTRUMENTS AND THE MEDIA. Mechanical organs receive a reasonable amount of publicity on local and hospital radio and even local newspapers are known on occasion to provide the odd inch or two to picture a local grinder. But you can watch a tremendous number of TV programmes without seeing a single mechanical instrument. Even then your best chance will be watching children's programmes like Blue Peter. True, my 31 Raffin did get featured as the opening music to Morning Worship last August at Llandrindod, but the two of us only appeared by accident during an interview because we happened to be in the wrong place at the right time – or vice versa depending how you look at it! Collectors stand a better chance of having their museums featured on regional TV, but steam programmes seem to be more likely to graduate to the national network, when once again organs are usually heard but not seen.

The best chance of seeing organs on TV is by watching old films, and it is quite surprising how often organs and barrel pianos featured in older films. New films are pretty useless as budget conscious

directors tend to use recordings it seems to provide the period atmosphere rather than the real thing. In a fairground scene in a recent period film the sound of a Dutch street organ could be heard in the background. Presumably those in charge didn't know the difference or assumed that watchers wouldn't.

I think that my favourite organ film must be Operation Amsterdam, produced in 1958, during what I consider was the Golden Age of British films – perhaps because they had an engaging simplicity and reality compared with slicker modern productions. The hand-turned Dutch street organ (dubbed I suspect as I doubt if the British actor would have the expertise) rivalled Peter Finch and Tony Britton for star quality by adding considerable tension to the climax of the film.

Those who have invested in satellite TV may have found that, by experimenting in watching the more numerous German Channels out of boredom with our own, they stand a greatly increased chance of seeing programmes involving mechanical music – and not merely as background accompaniment. When wife Peg spotted the familiar name Klaus Bracher, Drehorgelmann in her satellite magazine she made sure that the video was set to record the show on N.3 on March 13th. We had met him at a number of organ festivals over the years and I had particularly admired his Holl barrel organ. The programme came from his home town Neumunster near Kiel and was in platt Deutsch, a form of low German in common use in Northern Germany and bearing some similarity to Dutch. Klaus Bracher talked a little about his vintage organs and, assisted by his family demonstrated a number of them. One of the two Bacigalupo's was

decorated in a fair organ style as it had been used in a carousel. The other, previously owned by a professional grinder, had been painted blue all over. When carefully removed this revealed the beautiful typical marquetry decoration employed by the builder. His first purchase was a Spanish barrel piano at a flea market and we also heard this as well as other German street organs. A large pin barrel was on display, the gleaming white paper bearing the Geweche stamp and yellow shining pins showing its newness.

Fortunately Peg let the video recorder run so that we didn't miss the programme which followed. This was a live programme from Bremen and featured GSM President Dr. Juergen Hocker talking of his hobby and featuring his Boesendorfer grand piano. The amazingly fast automatic action was well demonstrated by the piece "The Juggler" which had been specially composed for the instrument in 1920 and was incapable of being played by hand. The piano was due to perform at a public concert the following day.

LLANDRINDOD MECHANICAL MUSIC MARKET takes place on the afternoon of Saturday 28th August 1993 and is not just for people in business but is open for anyone with anything of a mechanical music nature which they no longer want and would like to sell. There is no charge for selling space, just let the organiser know how large an area is required and it will be reserved. It is just a small part of the annual Street Organ Festival which takes place on the second weekend of the Victorian Festival. Although many foreign entrants switched to the Hereford organ event this year, it is expected that a number of overseas organ grinders will still be present at this Mid-Wales festival.

1993 ORGAN CALENDAR

The following organ event information was received too late for inclusion in the Spring Issue:

- | | |
|--------------|--|
| 3/4 July | POTSDAM. Berlin Organ Party. Klaus Frug, Billerbecker Weg 53, D-1000 Berlin 27. |
| 15/17 July | MUSCATINE. 18th Organ Festival, Iowa, Ron Bopp, 4015 McClelland, Joplin MO 64804, USA. |
| 26/29 August | VIENNA "Memusi 93", Boehmischer Prater. Club Monte LAA, c/o William Heidenhofer, Otto Probst Str 5/35/4, A-1100 Wien, Austria. |
| 3/5 Sept. | DUISBURG. 4TH International Organ Festival. |
| 17/19 Sept. | CASTELMORON SUR LOT. 3rd International Organ Festival. Entry forms available from Geoff Alford. |
| 8 October | UTRECHT. KDV Concert Evening in Museum, Buurkerhof 10, NL3511KC Utrecht, Holland. |

Mechanical Music in Switzerland and France

A visit to four exciting museums – Part 2

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.

Continued from last edition.

At a short distance from the CIMA we find **the Baud Museum** and repair workshop of the Baud Frères of L'Auberson. Run by nephew Michel Bourgoz, the still active members of the Baud family need all their time for restoring all kinds of mechanical music equipment including phonographs and pneumatical instruments. The museum is only open on Sundays, an exception may be made for groups of over 10 people.

Founders of the museum were Fredy, Auguste and Robert Baud, sons of a farmer who also worked as an assembler for the music box industry in the evenings. Under the light of an oil lamp he spent his spare time repairing boxes, especially during the long winter period. Houses in Ste-Croix got electricity no earlier than the thirties and the first motor, replacing pedal driven tools, as used for cylinder polishing was only installed just before 1941! Mr. Baud's three sons

worked on the farm and had odd jobs when they grew up, knowing that workers in the watch and music box industry were far from handsomely paid. Only in 1946 did they decide to associate and take up the assembly of small musical movements for a Ste-Croix manufacturer who came by regularly to supply them with the necessary parts. They were no exception and the lavishly illustrated book by Daniel Troquet that recently was published about former activities in the area reveals how many men and women worked in small family businesses or at home. An essentially unprofitable soil could no longer feed the constantly growing population. Parts needed to make the assemblies at home were delivered in longish crates, called "cartons." To relieve the monotony of their lonely occupation, home workers used to record the highlights of their daily lives on the inside of the wooden lid of the cartons and some of these, reproduced in the book, make very worthwhile reading.

When another economic crisis threatened their alliance, the Baud Brothers decided to run only the repair shop, working mostly 9 to 12 hours a day. Travelling merchants



View from the entrance in the Baud Frères Museum.



The Musée Baud: Michel Bourgoz and mechanic at the machine that produces cylinder pins.

would sell them almost unrepairable instruments which they could salvage for themselves and they also acquired pieces at low prices from auctions and flea markets. Because of their technical knowledge of the mechanisms Mr. Alfred Chapuis approached them in 1954 for technical contributions to his book on the history of the music box, published in French one year later. This was accompanied with an exhibition in Geneva for which Baud Frères were asked to provide some boxes of historical importance. Forced to accelerate the repair work in order to meet the deadline, they made use of a 20 by 6 metre wooden shed which was used to exhibit the pieces when they were returned from Geneva.

This formed the beginning of a museum of which they expected the entrance fees together with the revenues of the repair shop to provide a regular income. Each member of the family would do part of the job and this has never been changed in 40 years. Mrs. Fredy Baud sold us the tickets, her daughter Arlette Rustichelli guided us around and Michel Bourgoz was very informative in the workshop. According to Mr. Fredy Baud the maintenance of complicated old instruments like the Phonoliszt Violina and the Weber Maestro, even when they are played in the museum only one day a week, takes up a lot of time. "The difference with old cars breaking down," he says, "is that with vintage musical instruments you cannot just decide to abolish them for new ones, very often you have to make new parts by hand to replace those which are

worn out." The times that he could trade in a huge Hupfeld orchestrion for one of his restored music boxes are long past. Nevertheless, the Baud Frères and their descendants carry on as usual and are proud to show their historical collection to new generations.

Other collections in this area are: Mr. Guido Reuge's house museum of music boxes and automata (private),

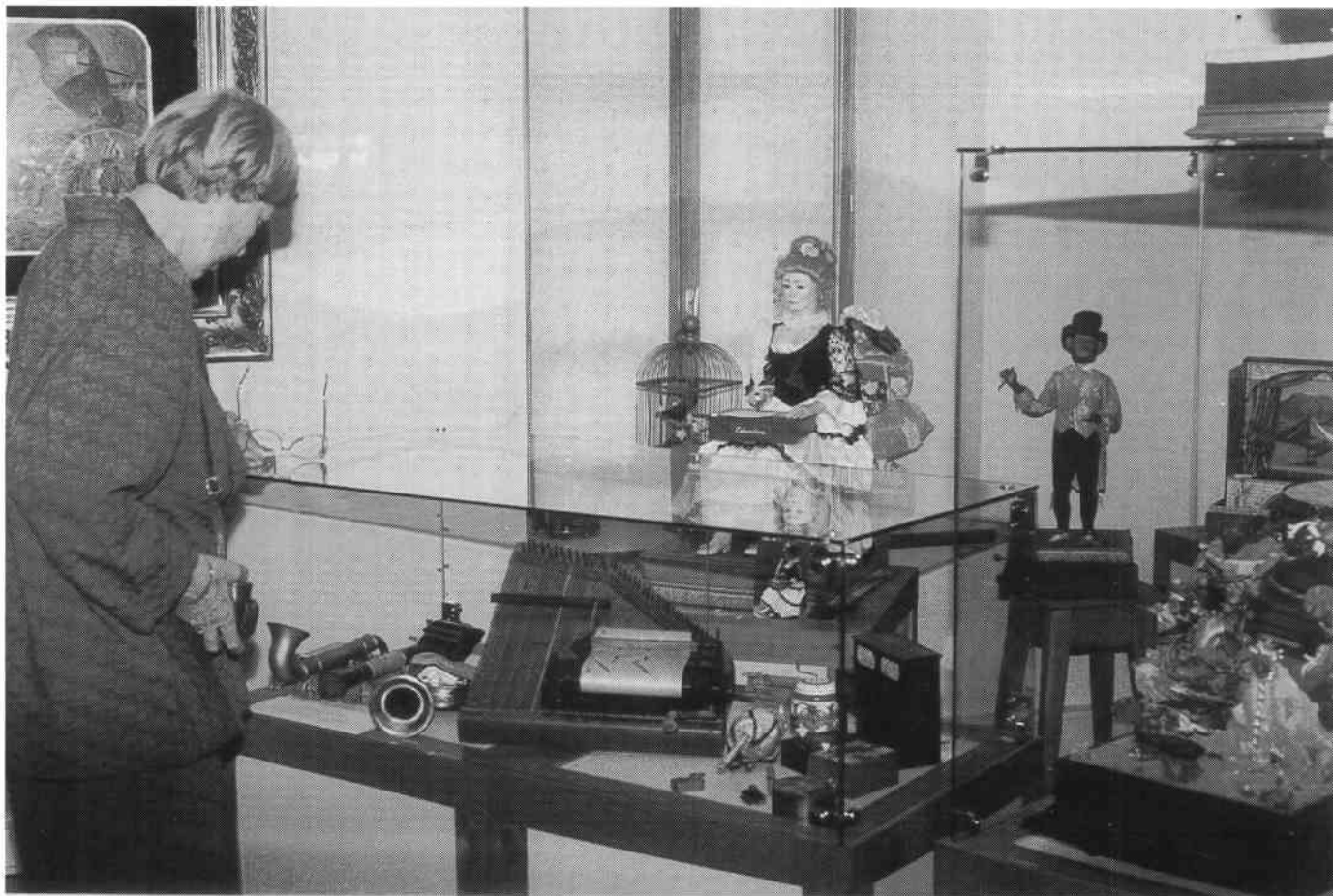
Mr. Claude Marchal's Mechanical Music and Scouting collection (on appointment only) and the Art & History Museum of Neuchâtel (special section with androids made ca. 1775 by Jaquet-Droz).

In the German language part of Switzerland (East) there is the interesting and varied "Musiksalon" of Fredy Künzle in Lichtensteig near St. Gallen.

The wonderful museum of **Les Gets**, Haute-Savoie, France is situated in the heart of the Savoie mountains, south of Geneva. To get there, one takes the motorway to the Mont Blanc tunnel and the French skiing resort of Chamonix, turning left halfway to enter a smaller road to Les Gets, also a well known station for winter sports. Here, in the slack season (3rd week of July every even year) the International Festival of Mechanical Music is organised – which on the Continent has become more or less synonymous with the Organ Grinders Festival. Usually over 200 participants from many countries fill the streets with organ music and take part in the special balls and concerts. It is certainly a lively event for Les Gets and it is stimulated by the Tourist Office with scores of invitations and attractive posters.



Entrance of the Museum of Les Gets.



Triola zither shown among other roll-operated instruments.

But more important for the lover of mechanical instruments in general is the Museum, the personal baby of the enthusiastic young Town Mayor, Denis Bouchet, who has made it into a real crowd-puller for the region. The collection is not just a tourist attraction though. There is a good Association with clear objectives, an extensive library of Mechanical Music literature, pictures and relevant postcards plus a restoring workshop under the control of Mr. Anthony Chaberlot from Sainte-Croix.

The museum occupies the oldest building in town, a completely rebuilt and modernised nunnery and it even features an automatic guiding circuit. The ladies at the reception, however, appear very well instructed when the visitor shows his preference for a personally guided tour around. The greater proportion of the local visitors are school classes, who at least during our stay, proved to be well disciplined and genuinely interested, probably prepared and stimulated by their teachers beforehand. As is usual in this area, the museum is open daily, but only in the afternoons (14.00 - 19.00pm) from 20 December to 30 April and from 1 June to 30 September.

The collection comprises roughly

350 pieces, not all restored but seemingly in good shape. It includes automata by Roger & Gallet, but the greater part are instruments, musical watches and clocks, animated paintings, music boxes, player pianos, organs and orchestrilles, orchestrions, phonographs and gramophones. These are all situated on various floors and nicely follow the historical development.

Cylinder musical boxes are to be

seen in many shapes and sizes and a tall 62.5cm diameter Polyphon closes off this part of the exhibition. Another tall piece, more than two metres high, is an organ clock standing next to a mountain type Chalet model with dancing figures and interchangeable cylinders. The Blacksmith is a nice animated picture dated 1860 with a 6 air musical movement. After a Debain mechanical piano follows a large



French school class listening to a demonstration.



A Bechstein-Welte grand piano playing.

range of pneumatic instruments, of which a Red Welte Bechstein Grand forms the centrepiece. Orchestrions vary from the Fratinola with mandolin and xylophone to a life size Seybold automatic musician playing the accordion. Special attention is given to the arrival years of the phonograph (1877) and the gramophone (1887). The French put many varieties of these instruments on the market, a great many by the

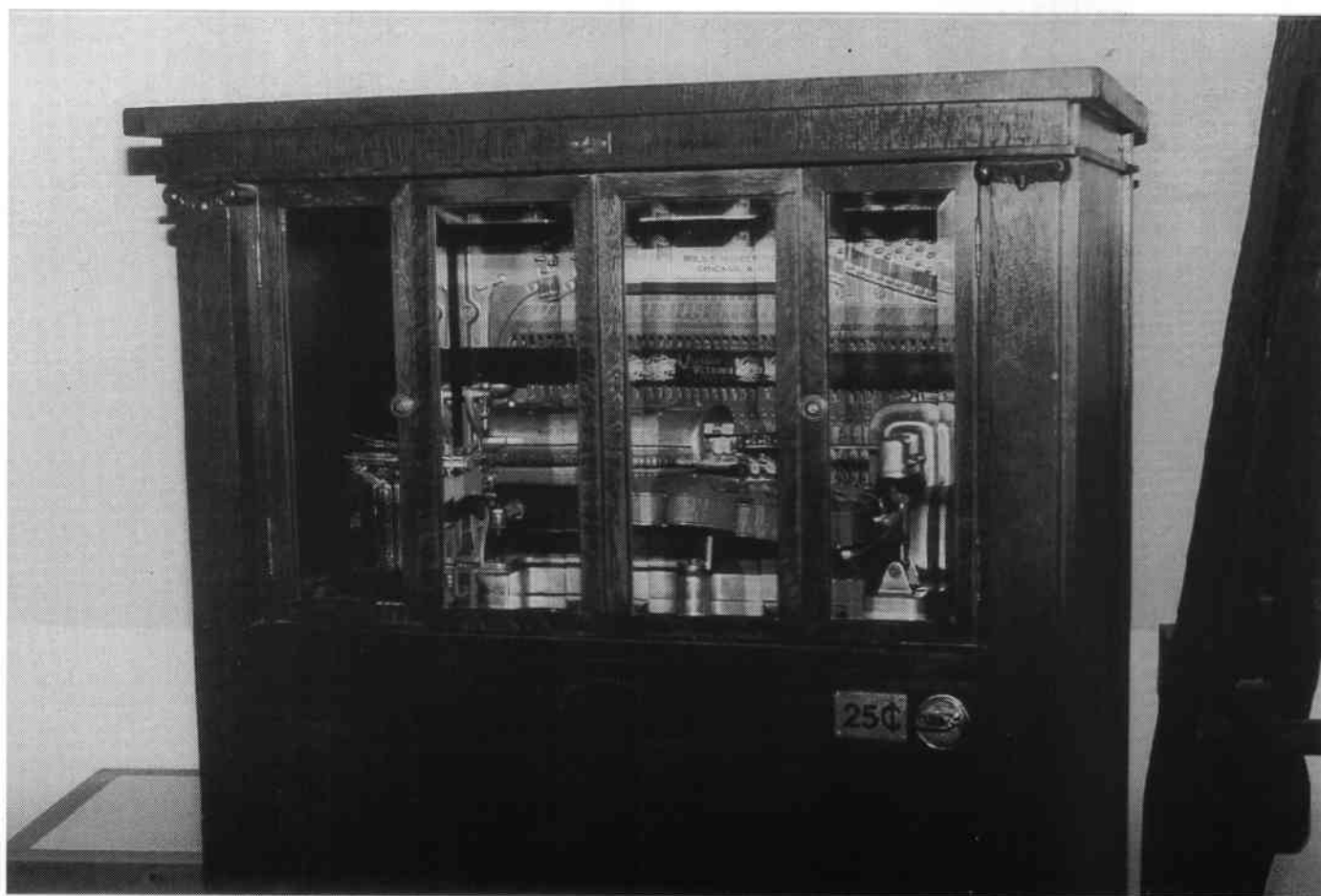
Pathé and Lioret company. Pathé were so dominant on the continental market that "pathéphones" became almost a generic name for gramophones. A Pathégraphe from 1912 already used audio-visual elements for foreign language teaching, the texts appearing on a roll of paper simultaneously with the sound reproduced.

Back on the ground floor we see a good collection of barrel organs in

all shapes and an engraving on the wall from between 1700 and 1720 depicting the oldest organ grinder known in this region. It is believed that his name, Barberi, has been used later to denominate all such organs in France, the "orgue barbare." The "Savoyards," ambulant musicians with their mechanical organ on chariots or carried on their backs or bellies, have surely played their part in popular music and songs in Europe.

The Les Gets museum also owns a few of the larger street and fair organs, like the 68 keys Limonaire from Waldkirch that was put outside for the Festival. There is also a Carousel from 1871 with hand-sculpted wooden horses and a Decap dance organ.

Other public mechanical music museums with a variety of instruments in France are to be found in Paris (Henri Triquet, Impasse Berthaud, 26 Rue Beaubourg, just behind the Centre Pompidou building), the mechanical music museum of Combrit (Mrs. Dussour-Nédélec, near Benodet, Brittany) and the mechanical music museum of Ste Maxime (Maurice Blanc, Parc St. Donat, Route du Muy). ■



Mills novelty violin player.

Collector's Showcase

Double Comb Polyphon

A collector from Holland bought this 15½" double comb Polyphon last year. It bears the number 6383.

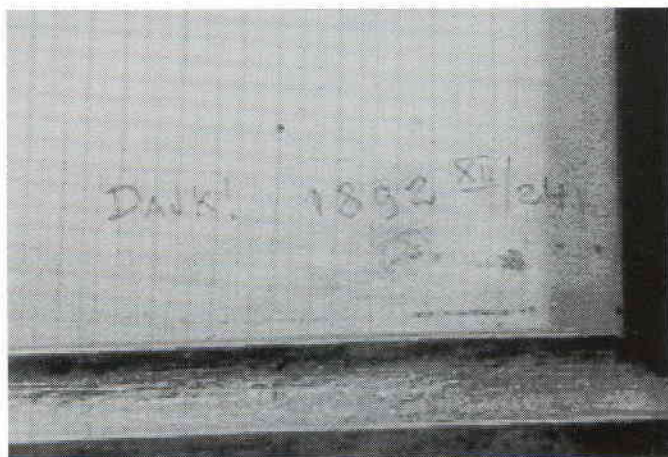
Of particular interest is the fine frog inlay of the lid. On the back of the panel, discovered when he took the lid apart, is glued a German newspaper. The Gothic type is difficult to read but the paper is

from July 1892. This must surely have been the date when the case was actually made. The inside lid picture is dated 24th December 1892 which makes the box a handsome Christmas present. It must have been a pleasure to give and a joy to receive such a present. Coincidentally, the present owner's

restoration (the mechanism in course of restoration at the time the case photos were taken) was completed just in time to be working for Christmas 1992. ■

18. zum 1. August 1892, unter Angabe des Namens der Anzahl der Pferde und gleichzeitiger Zahlung für jedes Pferd; bis zum 1. September Angabe und Beschreibung der Pferde und gleichzeitige Zahlung für jedes Pferd; bis zum 24. September der betreffenden Pferde zu nennen. Die besten Preise erhalten dasjenige Pferd, der längsten Zeit zurücklegt, 20,000 Mark, das dritte 6000, das vierte 4500, das fünfte 3500, das sechste 1500 Mark. Insensungen und Korrespondenzen des Distanz-Weilens sind an das Kommando des Barbes in Corps in Potsdam zu

The 1892 newspaper found beneath the lid picture.



ATLAS CEDAR-THUYA – An Exotic Veneer

by John Powell

Most of us now are probably aware of those classical errors which have occurred in the past when a music box has been attributed to Etouffoirs en Acier or Soit a Spiraux and even today, one can still buy a compact disc recording which includes tracks from a nice revolver box by J.M. and Co. which has been attributed to Le Croix. These errors are getting less frequent as knowledge increases but there remains at least one aspect of veneer identification that I would like to see accepted by our fraternity. This is particularly relevant to the current Musical Box Register where the description of the case may have been erroneously recorded as being veneered in Amboyna. Mistakes in naming and identification are easily made and I have found that identifying woods and veneers can sometimes be very difficult.

In my earlier days of collecting musical boxes, I learnt a little about exotic veneers from a friend who collects and restores wooden tea caddies. They are generally older than music boxes and veneers are in much smaller sections. One of these had a panel referred to as Amboyna burr. Sometime later, I acquired a Langdorff box with veneer also described as Amboyna but it was obvious that these two Amboynas were not the same. For several years we both tried to solve this difference until a joint visit to the Pump Room Museum at Harrogate one weekend allowed sight of a jewellery type box identified as being veneered in Amboyna. This was identical to the tea caddy amboyna which left the music box amboyna

once more in the wilderness.

Time went on until I acquired a large empty music box case on its even larger matching table from a Leyland saleroom veneered in this so called Amboyna. The condition of the veneer was excellent and to me, appeared to be one of the most magnificent pieces of woodwork that I had ever seen. The wood seemed alive with its rich red colour. The whorls and complex grain changed as the reflected light changed producing its own abstract angry sky and cloud pictures. The point of this was that the table top was not pierced as some music box tables are and was quarter veneered with unbelievably large single pieces which, had they been cut from a burr, would have been an enormous lump on its tree. The only other possibility was that it was root material but still left its origin unknown. During this period my collection of veneer samples had grown but nothing like this had turned up and I had come to the conclusion that whatever it was was now possibly extinct.

The next stage in this saga is our weeks holiday in Morocco based in Marrakesh. We were on a conducted tour through the Souk or covered market when we came across a shop full of articles apparently made from this wood. I had difficulty in believing what I was looking at. Turned balls 12 inches and more in diameter, chairs, tables and boxes appeared to be made from solid wood. Needless to say there were many other shops selling similar woodwork. We subsequently found that the woodworking centre was the

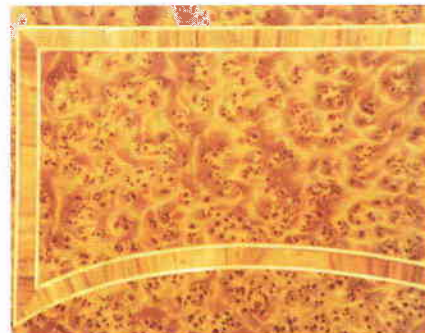
old port of Mogador and sardine fishing town on the Atlantic coast now called Essaouira. We had the opportunity to visit one of the workshops there and discovered that the raw material was the root ball of the Atlas Cedar. The one complete root that we saw was about 4 feet in diameter with a short bit of trunk about 12 inches in diameter looking like an enormous onion. It is named Atlas Cedar from the Atlas mountains from where, in mythology, the Titan Atlas stood when supporting the heavens on his shoulders although he is now more frequently shown as supporting the world on his shoulders. These Cedar trees grow adjacent to the Atlas mountains in Morocco and Algeria and are cultivated for their root balls. This tree does not appear to be grown in any other region.

Ironically, shortly after making these discoveries, I was introduced to the fine woodworkers store at Boroughbridge – John Boddy and, from their catalogue, they identify this as *Tetraclinis Articulata* genus *Thuja*, not to be confused with genus *Thuja* – (spelt with a J instead of a Y) – which includes the Western Red Cedar and many other common garden centre shrubs. I brought back from Essaouira two boxes (non musical) made from this solid wood and a lump of root for verification. I have recently been reworking old veneer of this wood and even though its age is in excess of 100 years, it is still supple and still gives out an overpowering smell of cedar wood oil when shaved or sanded. John Boddy do supply the veneer and small solid pieces for turning etc.

I would therefore make this request that this wood which, has in the past, been called Amboyna be properly known as **Atlas Cedar or referred to as Thuya**. To those of you who wish to know what Amboyna really is,



A case veneered in Atlas Cedar, also known as Thuya.



I refer you to John Boddy's catalogue which is an encyclopaedia for those who enjoy woods both exotic and common. Their 1990/91 catalogue was £2 and their telephone No. 0423 322370. It is nice to know that this wood is still relatively easily obtainable as it has been used quite frequently in the manufacture of music box cases. ■

Musical Box Oddments

by H. A. V. Bulleid

Number 57

Many tune sheets from the 1890s act as social documents of the period, listing highly popular tunes of one hundred years ago. Fig. 1 shows a typical example from about 1894, with two tunes from operettas and the rest mainly from the music halls. At least half the tunes are well remembered today.

Tune 2 is the madrigal "Brightly dawns our wedding day" from *The Mikado*. Tune 3 is one of the sequels cashing in on the tremendous popularity of the original *Ta-ra-ra-boom-de-ay* composed by H. J. Sayers in 1891 and turned into a hit by Lottie Collins in 1892. Tune 4 is the oldest, an American ballad composed in 1875 by T. P. Westendorf. It was adopted by the Irish immigrants, hence the distinctly Irish flavour it retains today. It has three 8-line verses and a 4-line chorus: the first half of the first verse runs:-

I'll take you home again Kathleen
Across the ocean wild and wide,
To where your heart has ever been
Since first you were my bonny bride.

The box plays one complete verse, then a stretched chord followed by two lines of the chorus. It is quite

loud enough to be a good accompaniment for singing, worth a try if you have one of these boxes with ballads or music hall songs or, best of all, hymns.

Tune 5 is a typical music hall piece by Beauchamp and tune 6 is from Audran's most popular operetta, 1880. Tune 7 is by F. McGlennon, but in a well-known 1890 arrangement by Jonghman. Although tune 8 is credited to the famous music hall artist Albert Chevalier who undoubtedly gave it star performances, it was composed by E. Jones in 1893.

Mojon Manger or Cuendet?

The tune sheet in Fig. 1 is the same design as shown in Cuendet's catalogue and reproduced on page 263 of Vol. 15. But here the four columns each side are draped with names of composers and a banner is added around the central cherubs inscribed J. M. & Co. This stands for John Manger who was an importer of boxes by Cuendet and Ullmann as well as the obvious Mojon, Manger. So, because the tune sheet carries the agent's marking, this box could be by any one of that trio. I think Ullmann is by far the least likely; he tended always to mark his tune sheets and the mechanism. Mojon, Manger is also strongly associated with his own tune sheet, seen on page 231 of Vol. 14. So the most likely is Cuendet who laid claim to this tune sheet design in his catalogue and whose boxes are so scarce that some must be in the vast ranks of the "unknowns" – with sundry or missing tune sheets.



Fig. 1. John Manger tune sheet on serial 655 made about 1894. The colour print is by H. Bataille, Paris, size 7¼ by 5 inches (19 x 13cm).

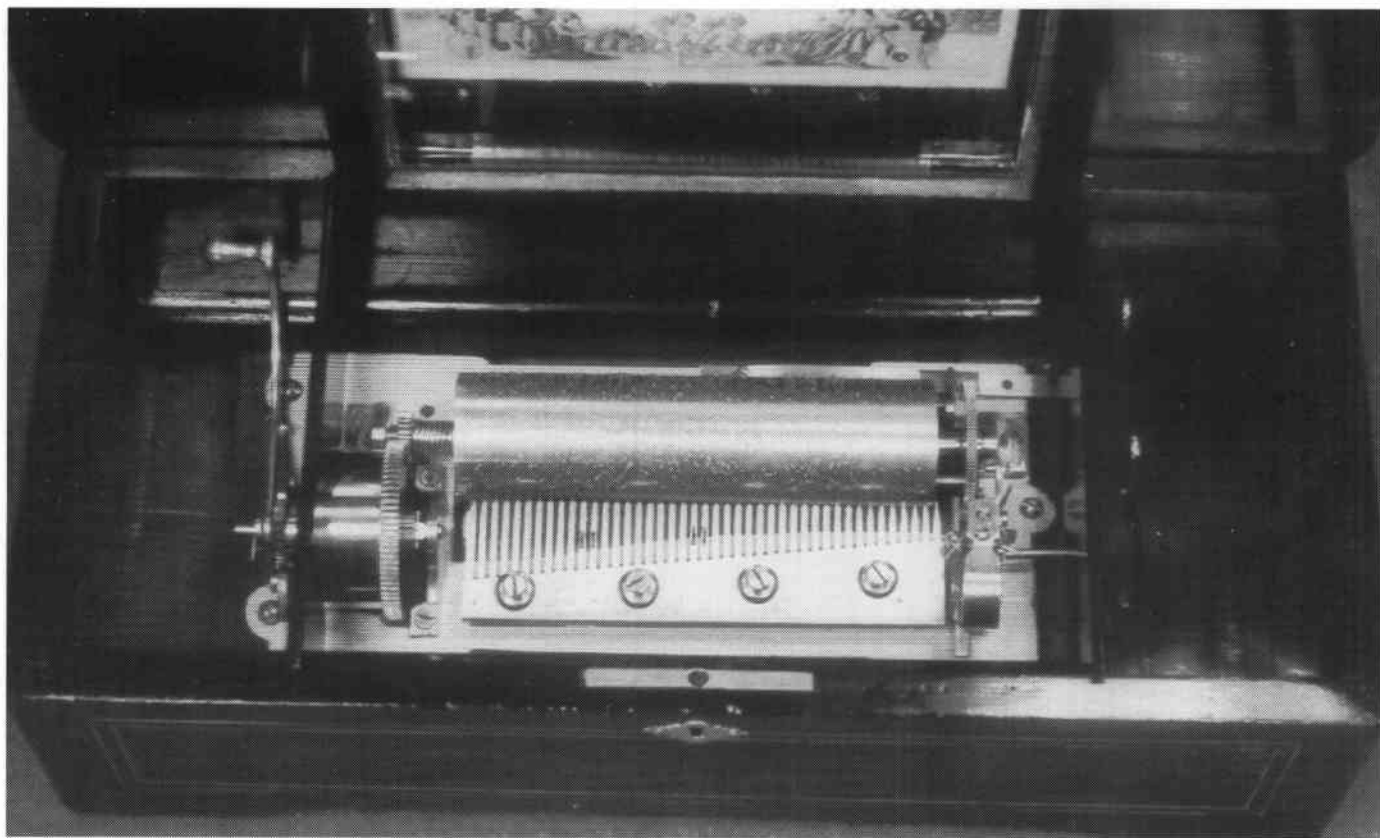


Fig. 2. Serial 655, probably by Cuendet, with 8-air 6" (15cm) cylinder and 42 working teeth, the 440 and 880Hz *a* teeth marked.

Low serial numbers on late boxes are always a puzzle: here, serial 655 made about 1894 compares with Mojon Manger serial 28411 made about 1890 and Cuendet serial 4335 made in May 1891 (Vol. 13, page 173). I think it is possible but very unlikely that the first two digits of its serial number were omitted; more likely it came from a second set of serial numbers; but perhaps most likely it was by one of the less-chronicled makers, such as a Cuendet other than Jules or a Junod other than Arthur.

As shown in Fig. 2, serial 655 is a commonplace 6" (15cm) 8-air box. The cylinder diameter is $1\frac{5}{8}$ " (41mm), pinned to play at .1" ($2\frac{1}{2}$ mm) per second so tunes last 48 seconds. The cylinder dots are on tune 1. The comb has 43 teeth but only 42 play. The *a* teeth, 440Hz, are numbers 11 and 12, and 880Hz, numbers 21 and 22. Relative stiffness is 275, on the high side for a small box.

Serial 655 is stamped on the bass end cylinder bearing and the great wheel and scribed on the comb; there are no other markings except figure 7 cast under the bedplate. No blank numbers and nothing on edge of bedplate or on the bass lead.

Three round-head screws fix the bedplate to blocks in the 16 by $7\frac{1}{2}$ " (41 by 19cm) case. The rosewood veneered lid has a good flower inlay and three lines of stringing. Performance is absolutely as good as 42 teeth allow, and brilliant rather than mellow due to the stiff teeth. Some youngsters, probably echoing opinions of a hundred years ago, thought it was "fab."

Smallest cartels

Judging by the catalogues of Paillard, Cuendet, Mermoud and Junod, most Ste. Croix makers of cartel

musical boxes produced a full range of sizes and types. Paillard's smallest had $4\frac{1}{2}$ " (11cm) cylinders while the others went down to $3\frac{1}{2}$ " (9cm). Paillard's minimum combs were on the six-air $4\frac{1}{2}$ " and eight air $5\frac{1}{2}$ " boxes, both with 42 teeth. The others went further down the quality path to only 32 teeth.

A clear quality choice was offered with these boxes; for example the smallest Cuendet cartel had a 3 ponce ($3\frac{1}{4}$ ", 8cm) cylinder and was available with four or six airs, giving respectively 43 or 32 comb teeth. So the four air quality of music was in line with the massive output by all makers of eight air 6" (15cm) boxes like the example of Fig. 2.

I think the minimum number of teeth capable of presenting a set of tunes with pleasurable effect likely to last after a lot of replays is about 60. Of course this is affected by the skill of the arranger and the liking of the listener. Probably nobody would enjoy listening to an overture played on only 42 teeth; but with simple tunes well arranged they can be quite satisfying, as recorded above, unless perhaps you have just been listening to a 120-tooth comb.

Quality

An important point about these smaller boxes, which are sometimes referred to (not by sellers) as "cheap and nasty," is that their blanks are equal in quality to the best. Excepting occasional latter-day lapses in bedplate surface finish, all the components are as well made and from as good materials as of old. The cylinder pinning is invariably accurate and with fewer of the occasional lapses seen on earlier boxes. This I think was due partly to improved tooling and partly to the obvious economic necessity

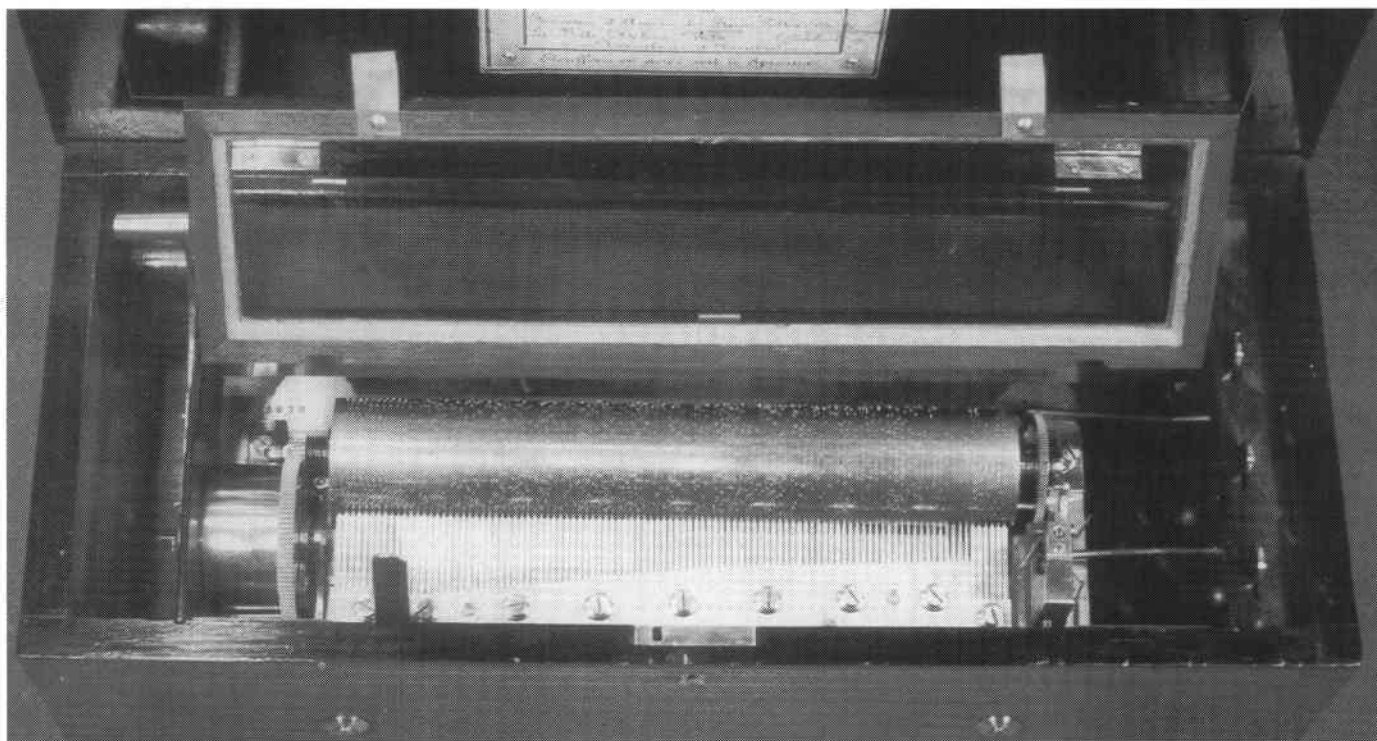


Fig. 3. Langdorff serial 14970 with optional drum and three bells.

of dispensing with costly "*justifiage*." As for the combs, they have no defects whatever except sometimes being made too stiff in the quest for extra volume, and thereby tending to be strident. And of course some just didn't have enough teeth to get into their tunes.

Langdorffs compared

It is interesting to compare two drum-and-bell boxes separated by the fifteen years from 1852 to 1867. Both have the same standard 6-air Langdorff tune sheet with upright piano at top centre and the same sets of seven named composers each side.

Fig. 3 shows lever-wound serial 14970, gamme 84, made in 1867 with 11 by 2 inch (279 by 51mm) cylinder and three combs:— 11 teeth at the bass end but only 10 used for the 10 drum strikers; 87 music teeth; and 6 teeth for 2 strikers each on the 3 bells. The 440Hz *a* teeth are nos. 23 and 24. The cylinder

lining-up dots are on tune 1; all early Langdorff and Metert boxes had these dots on the last tune, like Nicole, but they seem to have changed to the first tune about 1861.

Blank code 30 is stamped on the bedplate edge and spring details and code 36 on cylinder details. Bass lead is scribed 84/67 and also has the mystery mark shown in Vol. 14, page 234 for serial 13013. The bass end cylinder cap is scribed G84/67 and stamped 14970. The great wheel is scribed *tambour*.

The case is longer than necessary, involving a long rod on the play/stop lever as can be seen in Fig.3. It has three lines of stringing on the veneered front and four lines on the lid enclosing the unusual marquetry shown in Fig. 4. Serial 14970 is handwritten in black stain under the case, and there are two sets of four roughly drilled quarter inch (6mm), under the drum and the bells, presumably a hopeful gesture towards sound emission.

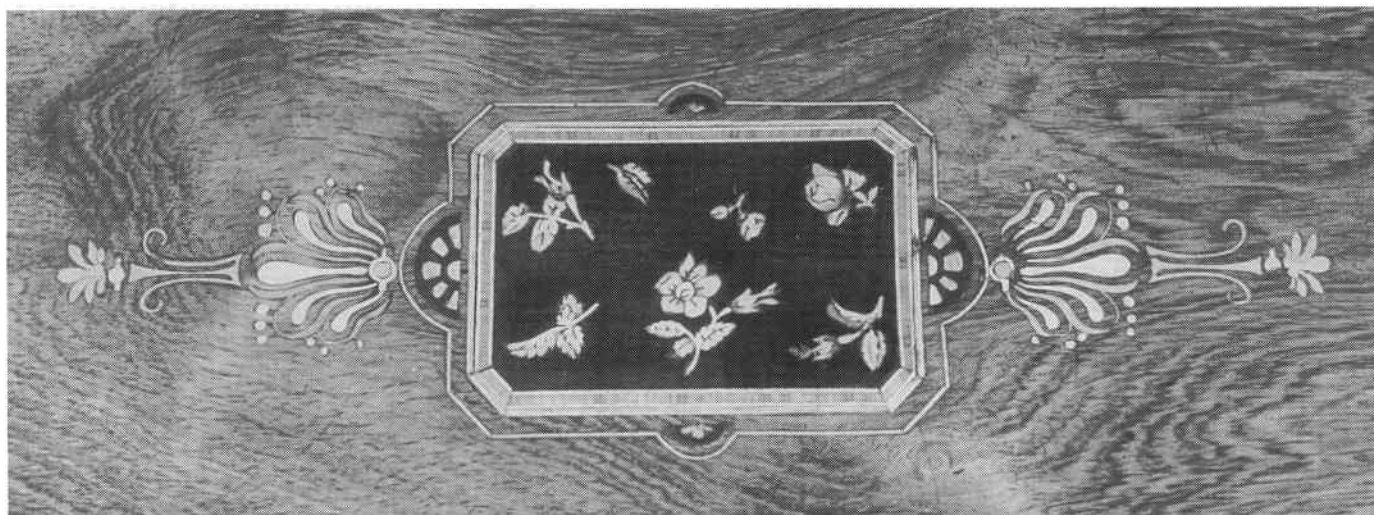


Fig. 4. Unusual array of marquetry leaves, buds and flowers on 14970.

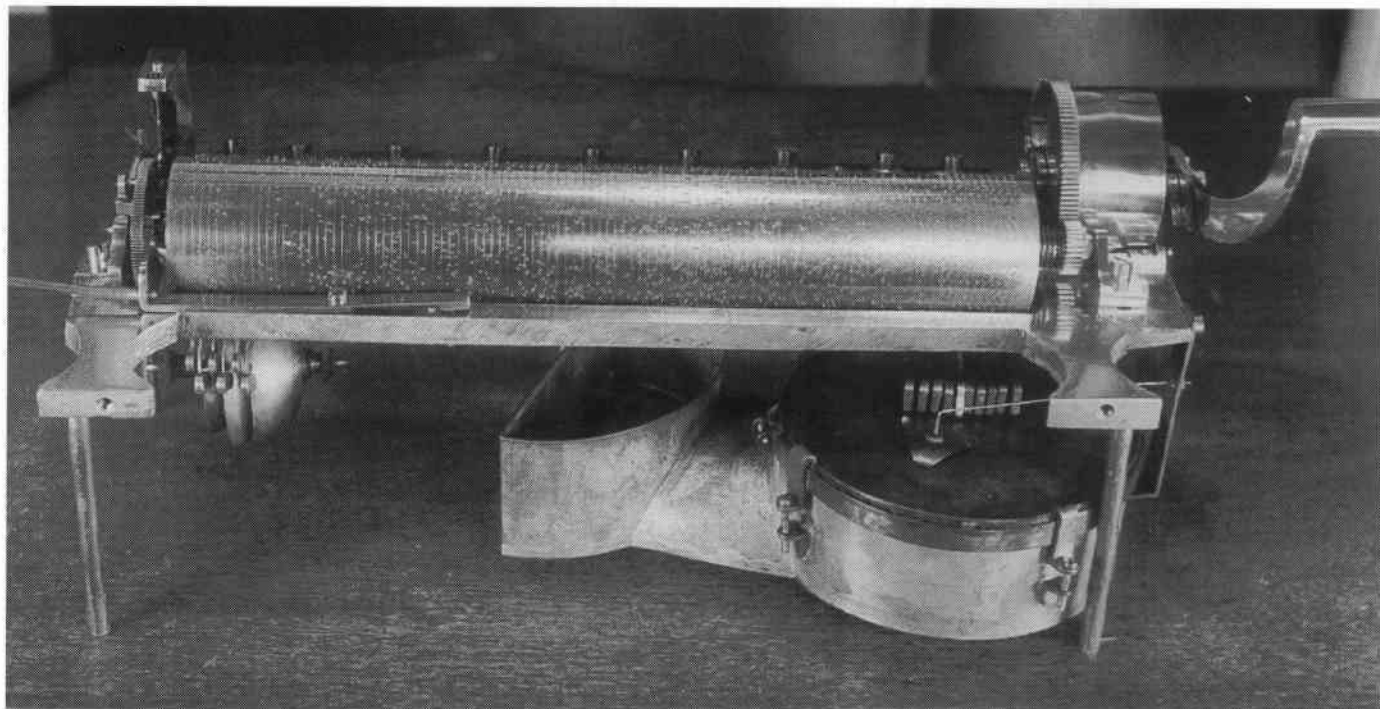


Fig. 5. Langdorff 14970 with one replaced drum striker, oil stained drum vellum and pairs of bell strikers, three of them shaped so that all are closely in line with the bell rims.

The drum has a semi-circular resonator and a small triangular snare of thin brass loosely held on the drum vellum by a wire support, as seen in Fig 5 which also shows the key-wind type of tune change lever here with screwed-in extension rod to reach its control lever.

The six tunes of serial 14970 include two rarities among the popular favourites, see Fig. 6. Tune 1 is from Auguste Mermet's 1864 opera. Tune 5 must be a rare advert, for Amélie-les-Bains, a health spa in the Pyrenees close to the Spanish border and about 30km south-west of Perpignon. Do they still remember their Polka?

Key-wind Langdorff serial 6882, gamme 602, made in 1852 has $13\frac{1}{8}$ by $2\frac{1}{8}$ inch (333 by 54mm) cylinder and the same arrangement of three combs:— 10 teeth at bass end for 10 drum strikers; 100 music teeth; and 15 teeth for 9 bells. The 440Hz *a* tooth is No. 29. The cylinder dots are on tune 6.

Blank code 6 (or 9) is on the bedplate edge and spring components; no code numbers on cylinder details but Roman numeral XVI is stamped on the cylinder side of the great wheel. Bass lead scribed G602/52. Both boxes have SBI comb bases, scribed with their serial numbers.

The case is a close fit to the mechanism, measuring $20\frac{1}{2}$ by 9 inches (52 by 23cm) — only half an inch longer than the one for serial 14970! It has the not uncommon feature of a lockable end-flap of reduced height, $3\frac{1}{2}$ inches. The case bottom has the serial number written in thick black stain and is provided with two sound-emission holes, about $3\frac{3}{4}$ by $2\frac{1}{2}$ inches (10 by 6cm) under the drum and the bells, ingress of vermin prevented by nailed-on perforated sheet iron. The lid inlay is an elaborate cartouche encircling a drum and horn.

Fig. 7. shows the nine bells and drum with similar triangular snare but a full circular resonator. The bell strikers are fixed with set screws; on later boxes they were screwed and sometimes soldered onto the rods. Both these boxes exploit the occasional striking of a bell twice in quick succession by using two strikers — here on six of the nine bells, see Fig. 8.

The logic of having all the control levers together led to a fourth lever on key-wound bell and drum boxes for silencing the drum, here shown in Fig. 9. The drum teeth were lifted in the usual way by pushing against their brass bars with a plate fixed to a pivoted rod. A pin on this rod was engaged by a slot on the control lever which was pivoted to give a 5-to-1 magnification at the operator's end. It works very sweetly between positive on/off stops fixed to the edge of the bedplate — just like L'Epée's for their tune change levers.



Fig. 6. Standard Langdorff tune sheet still in use in 1867 and with inscription added in top margin, probably by one of its previous owners. (The same tune sheet for serial 6882 is on page 73 in my book. Its note below the tunes reads: Tambour à volonté et clochettes).

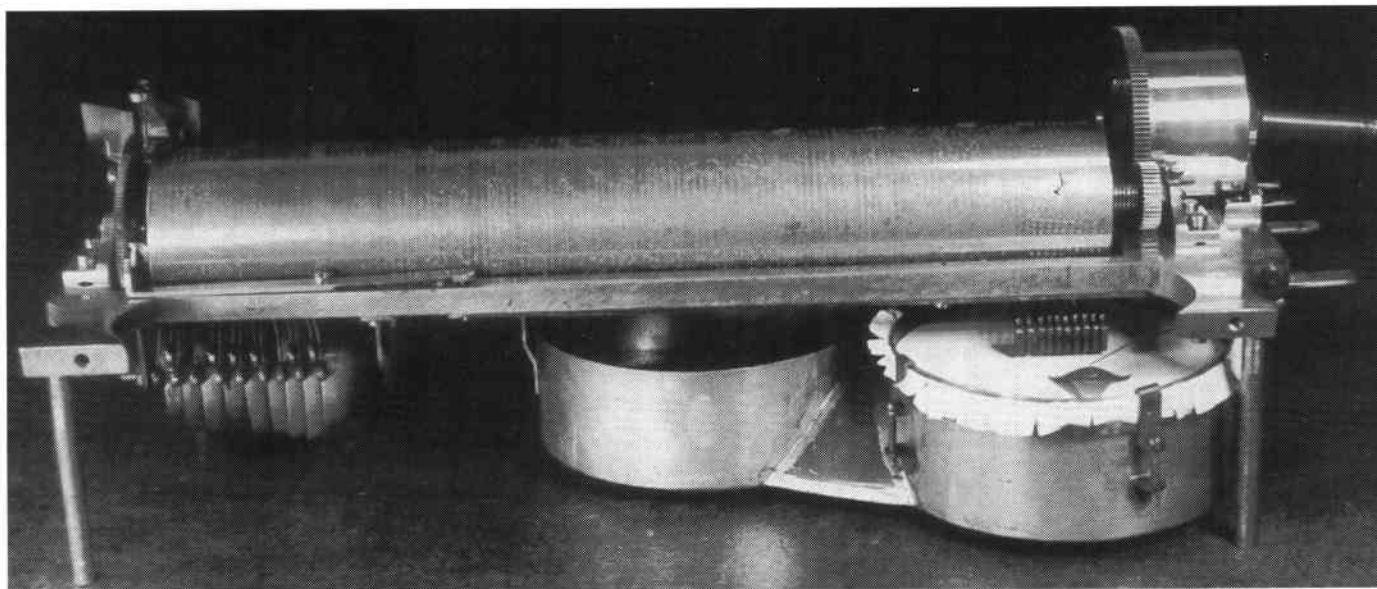


Fig. 7. Langdorff 6882 with replaced drum vellum, large resonator and nine bells.

Tune 6 on Langdorff 6882 is a "Railway Galop" credited to Strauss which has a fine drum-driven climax. The drum gives four beats per second each made alternately by 2 and 3 strikers. This excellently conveys the sound of those six-coupled passenger tank steam engines gathering speed after a station stop. They mostly had 5ft. 8in. driving wheels and two cylinders, so four beats in one second = one rev. of the wheels = speed just over 12 mph. A modest galop, of 8 seconds, 80 cylinder pins and nearly 50 yards.

Comparison of these two boxes shows no reduction in mechanical quality, but merely that there was a demand for a cheaper model. This came from the reduced cylinder length which cut music teeth by 13% and bells from nine to three. Musical quality would have been better served by eliminating the drum and preserving 97 music teeth, but it seems that the drums were more popular. The mechanisms with their similar-shaped polished brass bedplates are seen together in Fig. 10, differing mainly in cylinder and spring barrel sizes. Both were pinned at 0.1" per second and both have shortest tune gaps of 0.3" so their longest tunes last one minute on serial 14970 and 64 seconds on serial 6882. I think the musical performance is directly proportional to cylinder length. So, probably, was the selling price.

Sales catalogue

Wales and McCulloch of Cheapside and Ludgate Hill, London were important agents and advertisers of musical boxes from 1855 until the late 1890s. They were agents for Nicole until 1880 and they often appear on Nicole tune sheets.

In 1885 they advertised a huge sale of Nicole boxes at reduced prices in a special edition of their catalogue; previous catalogues with normal prices include the one issued about 1883. It was found and kindly lent by Graham Webb and six of the 28 pages are reproduced at the end of this article.

The cover page introduces Wales and McCulloch

as direct importers and explains how the musical boxes "are capable of reproducing the sublimest emanations of Handel . . . Rossini . . . Verdi -" Page 2 lists the Contents and page 3 gives enthusiastic press opinions including "ascending a spiral staircase in the shop of Wales and McCulloch, jewellers and musical box manufacturers, I found row on row of musical boxes, and the very tables around were ingeniously constructed musical boxes on a colossal scale . . . What a wealth of melody slept in those polished and solemn-looking cases! A crystallisation of infinite harmonies . . . just turn a key and lo! the chamber vibrates to melody . . . a mere cabinet of wood and metal so cunningly contrived as to give us, just when wanted, exactly the harmonies we wish for."

Pages 4 and 5 list tabatières with up to six airs, most made by Margot. Cartel boxes start on page 6 with 4-air Ordinary Make @ £2 to £3 (latest tune 1880) and 4-air Nicole @ £4 (highest gamme no. 3242, latest tune 1878).

Here are some points of special interest on the six reproduced pages . . .

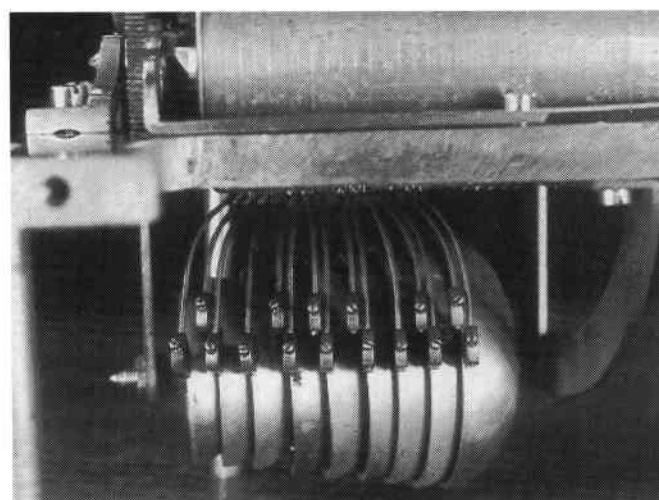


Fig. 8. Fifteen plain bell strikers with set screws for the nine bells on 6882.

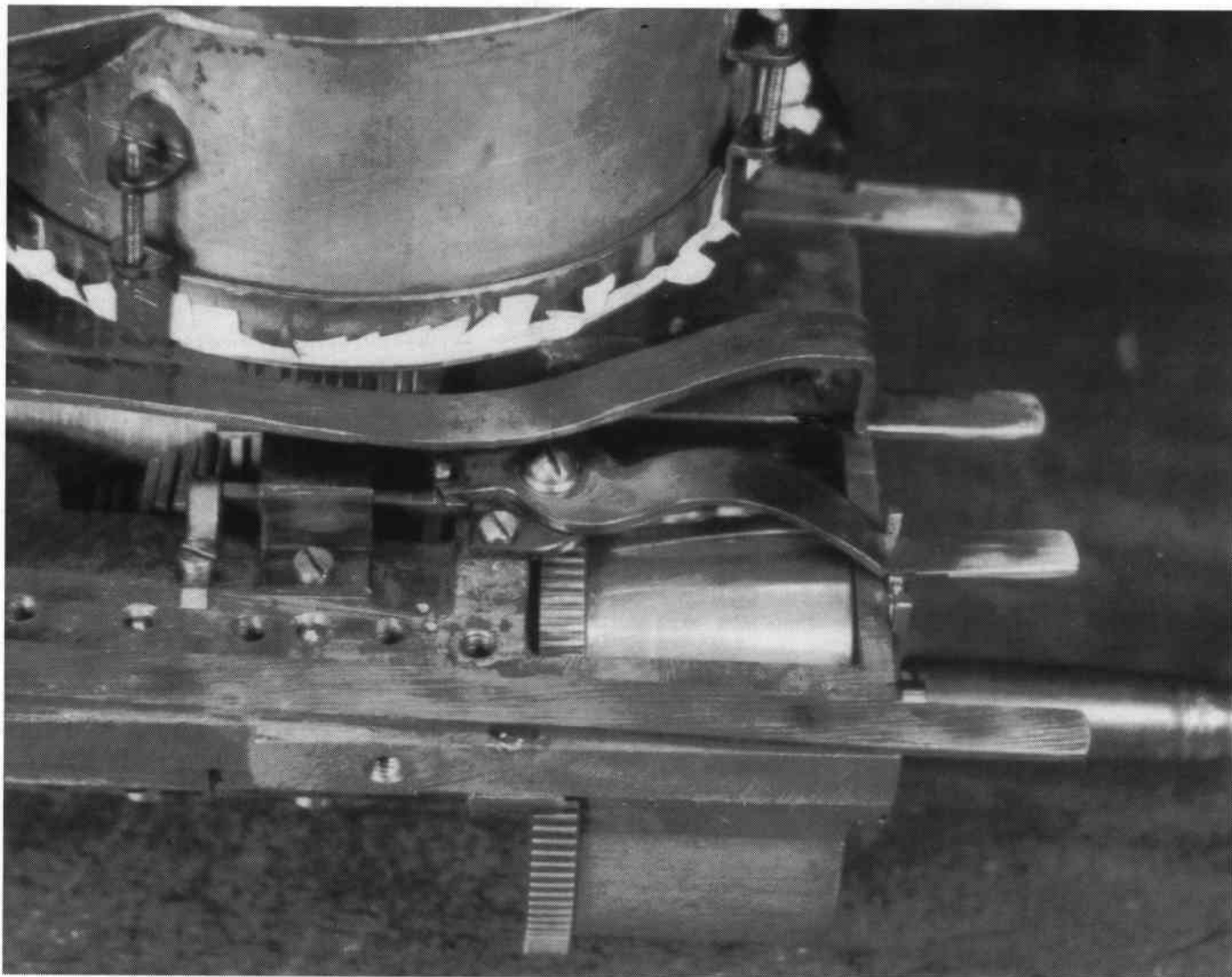


Fig. 9. Spring end of serial 6882 seen from below, showing the fourth control lever for the drum teeth with positive stops attached to the bedplate. The screwed hole beside the spring barrel gear is for a bedplate leg.

Page 9. No. 19873, not by Nicole, is probably the serial of a sublime harmonie box here discreetly called Concerto. Listing of 8-air boxes @ £8 starts on this page. The last item has gamme 2615 which is known on serials 44873, 45887 and 8, and 47392 but they have 21 by 8 inch cases compared with the 20 by 6½ listed. They have 13" (33cm) cylinders, disappointingly the catalogue gives neither cylinder size nor serial number.

Page 11. Includes two 8-air forte piano boxes with 17½" (44cm) cylinders.

Page 12. The first Mandoline-Expressive has the same tunes as gamme 2615 and though not stated I think this set of boxes must be by Nicole who also favoured the Jullien's Royal Irish Quadrille.

Page 16. The 20-air box must have been 2-per-turn and made by Nicole. Strange that Nicole are here said to have made cigar and liqueur stands.

Page 17. Gamme 2616 came on serial 46561 but with case 22½ by 9½ inches. The Grand musical boxes had cylinders about 15½ by 3½ inches (40 by 8½cm).

Page 22. This 5-cylinder job, not by Nicole, has an 1881 tune on cylinder 4.

The catalogue ends with Grand and Extra Grand multi-cylinder boxes, prices up to £180, and hymn boxes. ■

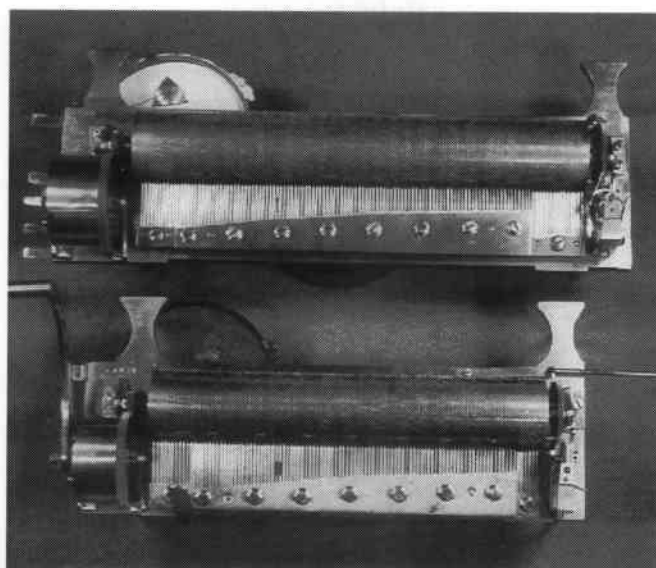


Fig. 10. Langdorff 6882 and 14970 compared. The earlier machine has two screws for each cylinder bearing and a larger governor. Both have instant stop control. Marked teeth are a, 440Hz.

2721.

Perche non posso—*Sonnambula*—*Bellini*
The brook—*Dolores*
I hear bright angels—*Wilson*
God bless the Prince of Wales—*Richards*
Willie, we have missed you—*Foster*
Beautiful star "
I'm off to Charlestown—*Mackney*
I'll meet thee in the lane—*Blamphin*

1621.

The Queen's Valse, No. 1—*D' Albert*
The Queen's Valse, No. 3
The Ripple Polka—*Jones*
The Craven Waltz, No. 1—*Tinney*
Eugénie Schottische—*D' Albert*
Excelsior Valse, No. 2—*Jullien*
The Shamrock Polka—*Montgomery*
The Cottage and Mill—*Jacy*

1389.

Hippopotamus Polka
Californian Galop—*Labitzky*
Le Rossignol Waltz—*Jullien*
The Firefly Polka—*Goodban*
Elfin Waltz, No. 1—*Labitzky*
Der Araber Galop—
Redowa Waltz, No. 3—*Jullien*
The Camelia Polka, No. 1,,

2099 bis.

Galatea Valse—*Duke of Edinburgh*
Sweet spirit, hear my prayer—*Lurline*
The Guards' Waltz, No. 2—*Godfrey*
March of the Men of Harlech—*Richards*
Eily Mavourneen—*Benedict*
Libiamo—*Traviata*—*Verdi*
The Garibaldian Hymn
Soldiers' Chorus—*Faust*—*Gounod*

2713 bis.

Silver threads among the gold—*Grobe*
March of the Mulligan Guards
As welcome as flowers in May—*Clifton*
O would I were a boy again—*Romer*
Leaf by leaf the roses fall—*Buckley*
Carrie Waltz—*Weippert*
Silver Bells Schottische—*Thompson*
Songs of the Wood Waltz—*Tinney*

2181.

Royal Irish Quad—*Pantalon*—*Jullien*
Été
Poule
Trénise
Finale

Spirit of the Ball Galop—*Fitzgerald*
Mabel Valse—*Godfrey*
Starry Isle Polka—*Jones*

2602.

Scots wha hae wi' Wallace—*Scotch*
Bonnie Prince Charlie
Auld Robin Gray
Ye banks an' braes

Oh! Nanny, wilt thou gang wi' me?
The Campbells are coming
Roy's wife o' Aldivalloch
Bonnie Dundee

2111.

Sally come up—*Mackney*
I'm a young man from the country
Old Aunt Sally—*Sarkazy*
On the sands—*Emmett*
Regular Cure—*Sloman*
Jones's sister—*Sydney*
Virginie Varsoviennne—*Marriott*
Blossmer Polka—*Blockley*

1617.

Jeunes beautés—*Huguenots*—*Meyerbeer*
Entends-tu ces airs—*Lucia Lammermoor*
Per me ora fatale—*Trovatore*—*Verdi*
Tu vedrai che amor "
La donna e mobile—*Rigoletto*—
La ci darem—*Duet*—*Don Juan*—*Mozart*
Largo al factotum—*Barber*—*Rossini*
Squilli Echeggi—*Trovatore*—*Verdi*

1762.

Marche de Figaro—*Mozart*
Vedrai Carino—*Don Giovanni*—*Mozart*
O dolce contento—*Flute Enchantée*
Mazurka—*Vêpres Siciliennes*—*Verdi*
O fortune—*Robert le Diable*
Motif de l'ouverture—*Guillaume Tell*
Marche du Sacre—*Prophète*
Harmonious blacksmith—*Handel*

Eight Airs, With Piano and Forte
Accompaniment, £11 11s.

Rosewood Cases, 25 by 7½ by 5½ inches

Manufactured by Nicole Frères.

2153.

Il Balen—*Trovatore*—*Verdi*
Coro di Zingari "
Libiamo—*Traviata* "
Lorsque mes yeux—*Martha*—*Flotow*
Young Agnes—*Fra Diavolo*—*Auber*
Au banquet que—*Huguenots*—*Meyerbeer*
Vi reviso o luoghi—*Sonnambula*—*Bellini*
Marche de Masaniello—*Carafa*

2097.

Sweet spirit, hear my prayer—*Lurline*
Ah! che la morte—*Trovatore*
The shadow dance—*Dinorah*
The last rose of summer—*Stevenson*
La donna e mobile—*Rigoletto*
Waltz—*Faust*—*Gounod*
The power of love—*Satanella*
God bless the Prince of Wales—*Richards*

Six Airs, Concerto, £8 18s.

20 by 9 by 5½ inches.

1873.

Tyrolienne—*Madame Favart*—*Offenbach*
Polka—*Carmen*—*Bizet*
Les Cloches de Corneville Valse—*Planquette*
Bells trio—*Pinafore*—*Sullivan* 1878
The Wedding March—*Mendelssohn*
Sweethearts' Waltz—*D' Albert*

Six Airs, with fine "Voix Céleste"
accompagnement. £20.

Rosewood Inlaid Case, 23½ by 12 by 13
inches.

No. 2536.

Home, sweet home—*Bishop*
Ye banks and braes
Sweet spirit, hear my prayer
The last rose of summer
I'll meet thee in the lane
The power of love—*Satanella*—*Balfe*

Six Airs.

Harpe, Harmonique, Piccolo.

£9 9s.

23 by 9 by 5½ inches.

5007.

Chœur des Baigneurs—*Huguenots*—
Meyerbeer
Pluie de Perles—*Galop*—*Bruschi*
Overture, William Tell, 1st part—
Rossini
Les Fauvettes Polka—*Metra*
Chorus, Le Songe d'une Nuit d'Été—
Thomas
Grande Valse brillante—*Schuloff*

Six Airs, Grand Formation.

Mandoline and Pianoforte.

£22.

30 by 12 by 10 inches.

Quel Jour—*William Tell*—*Rossini*
Vivra Contende—*Trovatore*—*Verdi*
Si Vendetta—*Rigoletto*—*Verdi*
The last Rose of Summer
See the Conquering Hero comes—*Handel*
Kronungslieder Waltz—*Strauss*

Six Airs, Grand Formation.
Mandoline and Basso Piccolo.
£25.

31 by 11½ by 11 inches.

Märchen aus Schöner Zeit Waltz—*Faust*
Cavatine—*Barber of Seville*—*Rossini*
Et toi Palerme—*Sicilian Vespers*—*Verdi*
Overture, No. 2—*William Tell*—*Rossini*
The Bells of the Monastery—*Lefebure*
La Nuit de Valpurgis—*Gounod*

Eight Airs, £8.

Rosewood Cases, 20 by 6½ inches.
Manufactured by Nicole Frères.

3304.

Bonne Bouche Polka—*Waldteufel*
Gavotte—*Mignon*—*Thomas*
Soldaten Lieder Waltz—*Gung'l*
La belle Hélène Valse—*Offenbach*
Blue Danube Waltz—*Strauss*
Morganblatter Waltz "
Sweethearts' Waltz—*D' Albert*
Champagne Galop—*Lumbye*

3132.

Nancy Lee—*Ballad*—*Adams* 1876
Sweethearts' Waltz—*D' Albert*
Jack's Yarn—*Diehl*
Cherry Ripe
To the Woods—*Warner*
Valse Brillante—*Schuloff*
The Swallow—*Pinsuti*
Amy Waltz—*Marriott*

1040.

Auld lang syne—*Burns*
Bluebells of Scotland—*Stirling*
The lass o' Gowrie—*Hogg*
Alice Grey—*Mrs. Millard*
'Twas within a mile o' Edinbro'
The bonnie breast-knots
There's nae luck about the house
Robin Adair

1911.

Harmonious blacksmith—*Handel*
Partant pour la Syrie—*Reine Hortense*
Nobil donna—*Huguenots*—*Meyerbeer*
Parigi cara—*Traviata*—*Verdi*
Di tale amor—*Trovatore* "
Marche du Sacre—*Prophète*—*Meyerbeer*
Die Vertianten Valse—*Labitzky*
The Royal British Schottische—*Marriott*

2615.

Those evening bells 45888
Bonnie Dundee
Then you'll remember me—*Balfe*
The last rose of summer
Bluebells of Scotland—*Stirling*
Power of love—*Satanella*—*Balfe*
Sweet spirit, hear my prayer—*Lurline*
Home, sweet home—*Bishop*

Légende du verre—*Grand Duchess*
 Il segreto per esser—*Lucrezia Borgia*
 Murska Waltz—*Godfrey*
 Stride la vampa—*Trovatore—Verdi*
 March of the men of Harlech—*Richards*
 Il Bacio—*Waltz—Arditi*

Handsomely inlaid Rosewood Case.
 36 by 16 by 11 inches.

Twenty Airs, £52 10s.

A magnificent instrument, with visible
 Drum, Bells, and Castanets, Wonder-
 fully brilliant in its performance, and
 producing much of the effect of a military
 band.

2544.

When Johnny comes marching home
 Scots wha hae wi' Wallace bled

Bonnie Dundee
 The girl I left behind me—*Nelson*
 The last rose of summer—*Stevenson*
 Tramp, tramp, the prisoner's hope—*Root*
 St. Patrick's Day
 Home, sweet home—*Bishop*
 La donna e mobile—*Rigoletto—Verdi*
 Marche de la Fille du Regiment—*Doni-
 zetti*
 Ah! que j'aime—*Duchesse de Gerolstein*
 Belgravia Valse—*Godfrey*
 Marche du Sacre—*Prophète—Meyerbeer*
 Il Bacio—Valse—*Arditi*
 British Grenadiers' March
 Soldiers' Chorus—*Faust—Gounod*
 Galop des Diamants de la Couronne—*Auber*
 The Guards' Valse—*Godfrey*
 Galop d'Orphée aux Enfers—*Offenbach*
 The Murska Valse—*Godfrey*

MUSICAL CIGAR STANDS,

By NICOLE FRÈRES.

Hexagonal in form, of beautiful Swiss cabinet work, and playing, when opened,
 lively music, exceedingly sweet in tone. Size, 11 by 7½ inches. Three airs. £3 5s.

MUSICAL LIQUEUR AND CIGAR STANDS,

By NICOLE FRÈRES.

Similar in form to the above, but larger, playing three airs—size, 15 by 10½ inches,
 £4 12s. Four airs—size, 15 by 10½ inches, £5 10s.

MUSICAL DECANTERS,

Playing one air, and set in motion by the act of pouring out the wine. 45s. each.

1055.
 The light of other days—*Balfe*
 God save the Queen
 Rule Britannia—*Arne*
 Alice Grey
 Then you'll remember me—*Balfe*
 Valse—*Freyschütz—Weber*
 Yankee Doodle
 The Girl I left behind me—*Nelson*

Eight Airs, £16.

Mandoline-Expressive.

Instruments of exceeding brilliancy.
 Rosewood Inlaid Cases, 28½ by 11
 by 8 inches.

2790.

Then you'll remember me—*Balfe*
 Home, sweet home—*Bishop*
 Those evening bells—*Moore*
 Bonnie Dundee—*Jacobite*
 The last rose of summer—*Stevenson*
 Bluebells of Scotland—*Stirling*
 The power of love—*Satanella*
 Sweet spirit, hear my prayer—*Lurline*

2880.

Shadow dance—*Dinorah—Meyerbeer*
 Légende—*Madame Angot—Lecocq*
 Valse
 Soldiers' Chorus—*Faust—Gounod*
 Bientôt l'herbe—*Lucia di Lammermoor*
 Stride la Vampa—*Trovatore—Verdi*
 Il segreto—*Lucrezia Borgia—Lecocq*
 Les soldats d'Angereau—*Madame Angot*

2881.

Di tale amor—*Trovatore—Verdi*
 Marche—*Fille du Regiment—Donizetti*
 Sempres libera—*Traviata—Verdi*
 Perche non posso—*Sonnambula—Bellini*
 Marche—*Muet de Portici—Auber*
 Zitti, piano—*Barbière de Seville*
 Oh! summer night—*Don Pasquale—
 Donizetti*
 Ah! quel plaisir—*Dame [Boieldieu]
 Blanche—*

2882.

Introduction—*Traviata—Verdi*
 De miei bolenti—*"*
 Vivra, duetto—*Trovatore—"*
 Marche—*Huguenots—Meyerbeer*
 Faites-lui mes adieux—*Faust—Gounod*
 Mira o Norma—*Norma—Bellini*
 Vers toi toujours—*Lucie—Donizetti*
 Marche du sacre—*Prophète—Meyerbeer*

3074.

Soldiers' Chorus—*Faust—Gounod*
 Ah! che la morte—*Trovatore—Verdi*
 Prière—*Zampa—Herold*

Then you'll remember me—*Balfe*
 Power of love—*Satanella*
 Last rose of summer
 Lorsque mes yeux—*Martha—Flotow*
 Light of love—*C'est l'Espagne—Offenbach*

3051.

Royal Irish Quad.—*Pantalon—Jullien*
 Été
 Poule
 Trénise
 Finale

Virginia Varsoviana—*Marriott*
 Blue Danube Waltz—*Strauss*
 Morgenblätter Waltz—*"*

2867.

Conspirators' Chorus—*Madame Angot
 —Lecocq*
 Ah! che la morte—*Trovatore—Verdi*
 Robert! toi que j'aime—*Robert le Diable*
 La ci darem—*Don Giovanni—Mozart*
 Libiamo—*Traviata—Verdi*
 Allegro de l'ouverture—*William Tell*
 La donna e mobile—*Rigoletto—Verdi*
 O dolce contento—*Flûte Enchantée*

Mandoline Expression.

Smaller Formation. £11.

23 by 9 by 5½ inches.

Manufactured by Nicole Frères.

2910.

Mira o Norma—*Norma—Bellini*
 Ce matin—*Giroflé Girofla—Lecocq*
 Like fair flower—*Talisman—Balfe*
 Chanson à boire—*Stradella—Flotow*
 Chœur des Eueillés—*Belle Bourbonnaise
 —Coedes*

Per me ora fatale—*Trovatore—Verdi*
 Die Zauber Trompete Polka—*Hannen*
 Wiener Freschen Valse—*Strauss*

8 Airs. Harpe Harmonique. £12 12s.

28½ by 14½ by 7½ inches.

Manufactured by Nicole Frères.

3197.

Prelude—*Traviata—Verdi*
 Complets des Concours—*La Marjolaine
 —Lecocq*

Mira o Norma—*Norma—Bellini*
 Allegro de Ouverture—*Martha—Flotow*
 Tyrolienne—*Guil. Tell—Rossini*
 Les Trompettes du Regina—*Polka—
 Ascher*

Teligramme Valse—*Strauss* [Lumbye
 Petersburger Champagne Galop—

Elegant Cabinet of Choice Walnut-Wood,

Neatly Inlaid,

38 inches high, 47½ inches long, and 26 inches deep.

With Five Cylinders representing Forty Airs, with the Novel and brilliant

"Sublime Harmonie" Accompaniment.

£63.

Cylinder No. 1.

The distant shore Valse—*D'Albert*
 Geschichten aus dem Wiener Wald—
 The first kiss Valse—*Lamothé* [*Strauss*]
 Grande Valse—*Faust*—*Gounod*
 Tout à la joie Polka—*Fahrbach*
 Les Cloches de Corneville Polka—
Planquette
 Giroflé Girofla Galop—*Leocq*
 Überstocker Stein Galop—*Faust*

Cylinder No. 2.

Faust—Romance des fleurs—*Gounod*
 Ernani—Cavatina—*Verdi*
 Carmen—Chanson du Toreador—*Bizet*
 Overture de Guillaume Tell—*Rossini*
 La Favorite—O mon Fernand—*Donizetti*
 Les Cloches de Corneville—*Planquette* 1871
 Finafore—Little Buttercup's song—
Sullivan
 Madame Favart—*Offenbach* 1872

Cylinder No. 3.

Keimliche Liebe—Gavotte—*Resch*
 Les Alsaciennes—Mazurka—*Fedesco*
 Turkish Patrol—*Michaelis*

Hamlet—March—*Thomas*
 Fledermaus Valse—*Strauss* [bach]
 La vie Parisienne—Tyrolienne—*Offen-*
Freikugelu Polka—Strauss
 Beautiful Dreamer—Serenade—*Foster*

Cylinder No. 4.

La Fiancée d'Appenzell
 Orphée aux Enfers—*Offenbach*
 Jerusalem—Coro—*Verdi*
 The Pirates of Penzance—*Sullivan* 1880
 Patience—Song: Colonel 1881 *Sullivan*
 Do.—Duet: Jane and Bunthorne "
 Robert le Diable—*Sicilienne—Meyerbeer*
 Martha—Chœur des Servantes—*Flores*

Cylinder No. 5.

Home, sweet home—*Sinclair*
 The last rose of summer—*Stevenson*
 Those evening bells—*Mendelssohn*
 Nancy Lee—*Adams* 1872
 My pretty Jane 1850—*Bishop*
 Bohemian girl—*Balfe*
 The power of love—*Satanella—Balfe*
 Coming through the rye 1775

OVERTURES.

Rosewood Case, 20½ by 8½ by 6 inches.

Manufactured by Nicole Frères.

Four Overtures, £15

1112.

Guglielmo Tell—*Rossini*
 Semiramide "
 La Gazza Ladra "
 Fra Diavolo—*Auber*

2616.

Faust—*Gounod*
 Fille du Régiment—*Donizetti*
 Guillaume Tell—*Rossini*
 Africaine—*Meyerbeer*

3082.

Don Giovanni—*Mozart*
 Der Freyschütz—*Weber*
 Sonnambula—*Bellini*
 Puritani "

OVERTURES.

With Piano Accompaniment.

Rosewood Inlaid Cases, 34 by 11 by 7½ inches.

No. 3357, £21.

Semiramide—*Rossini*
 Fra Diavolo—*Auber*
 Robert le Diable—*Meyerbeer*
 Der Freyschütz—*Weber*

1712.

L'Italienne a Alger—*Rossini*
 Fra Diavolo—*Auber*
 Robert le Diable—*Meyerbeer*
 Der Freyschütz—*Weber*

FOUR GRAND SELECTIONS.

£16 16s.

Manufactured by Langdorff.
 25 by 12 by 9½ inches.

Overture to Nebuchadnassor—*Verdi*
 " Othello *Rossini*
 " La Gazza Ladra "
 Kronungslieder Waltz—*Strauss*

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ROSEWOOD INLAID CASES,

MANUFACTURED BY NICOLE FRÈRES.

FOUR OVERTURES. 26½ inches long.

£31 10s.

2000.

Semiramis	...	...	...	...	...	Rossini
Freyschütz	...	...	...	...	...	Weber
Flute Enchantée	...	...	...	...	...	Mozart
Guillaume Tell	...	...	...	...	...	Rossini

3131.

Puritani...	...	...	...	...	...	Bellini
Norma	...	...	...	...	...	"
Noces de Figaro	...	...	...	...	...	Mozart
La Gazza Ladra	...	...	...	...	...	Rossini

2117.

Barbier de Seville	...	...	...	...	...	Rossini
Flute Enchantée	...	...	...	...	...	Mozart
Faust	...	...	...	...	...	Gounod
Une Nuit à Grenade	...	...	...	...	...	Kreutzer

A Tribute to Victor Henry Chiappa - 1900-1993

by Dorothy Robinson

The sad passing of the famous organ builder Victor Chiappa, at the ripe old age of 92 years, severs our final link with the great firm of Gavioli.

He was the grandson of Guiseppe Chiappa, a foreman at Gavioli's Paris factory who came to London and started a business in 6 Little Bath Street, Clerkenwell. Victor was born to Lodovico and Florence Chiappa in London on 7th September, 1900. He started work in the family business after service in the First World War.

"Long Alf" - Alf. Genzel taught Victor just about all there was to know about organs. He had worked for the firm for years and on our frequent visits to his factory, "Long Alf" was often referred to!

Between the Wars Chiappa Limited made and sold all sorts of mechanical musical instruments including "Penny in the slot" barrel pianos; the fore-runner of the modern day "juke box". Many of their instruments were made for Keith Prowse and installed in Public Houses, always with a sloping lid and barrel cover, to prevent beer tankards being stood and spilt on the veneer of the case.

After the Second World War, and during the 1950's and 60's, Victor Chiappa practically saved the English Fairground Organ from extinction. In those far off days nobody was prepared to take on this type of work and Church Organ builders, for some reason, also didn't want to know! During this period, Fair Organs were being discarded left, right and centre, and panatropes became all the rage. Literally a handful of showmen stayed faithful to the organ in this country and Victor had either worked on them, cut music or tuned them. There was a shortage of cash but the first major rebuild of an organ occurred, and was the 94 key Marengi; which was sold to Tom Norman to front his travelling Palladium Show. This was followed by the rebuilding, and conversion from 87 key to 89 V.B. of

the Gavioli, belonging to Miss Sally Beach. Then the rebuilding of the late George Irvin's 89 key Marengi. These organs are still in preservation today. The period 1948/49 saw the renovation of the 98 key Chiappa Organ, now owned by Bill Hunt of Oldbury. People do not realise that despite its wonderful Marengi front, this organ was built by Chiappa Limited at 31 Eyre Street, Hull, the home now of the "Chiappa Firm". This organ was built in the 1920's, but when it was finished no buyer could be found as organs had started to go out of fashion. In 1948 John Collins from Sutton Coldfield came along and purchased the organ for use in his scenic ride and as there was no front with the organ, it was fitted with the front of one of the Marengi organs which had been allowed to deteriorate.

The advent of Traction Engine Rallies in the early fifties gave the long awaited spur, and people again began to appreciate the Fair Organ as never before.

Victor was a charming and helpful man and a great number of people will always be grateful to him. He was a man who said what he meant.

The last organ to be rebuilt was the 89 key organ owned by Don and Dorothy Robinson. Victor said, when the organ arrived at his workshop, "you will not be disappointed." Along with Ted Reeds 89 key Marengi, these two organs are regularly seen on the rally fields. They serve as a fine example of Victor's workmanship because he always aimed to do a first class job and have a satisfied customer.

Victor is survived by his son Albert and two daughters, Rita and Linda plus eight grandchildren. In January, 1993 he was taken ill and died peacefully in hospital on 10th February, 1993. His name will go down in the annals of organ building history. He leaves behind countless friends who hold him in the highest esteem. May he rest in peace and rise in glory. ■

Dorothy Robinson has also kindly sent us a list of outdoor events most of which include some fairground or street organs.

BRITISH EVENTS

MAY

- 21-23 Mayor's International Organ Celebration, Hereford.
Mr. G. Alford, 18 Tensing Close, Hereford HR4 0SE.
- 22-23 Isle of Anglesey Vintage Rally, Plas Coch, Llanfair P.G.
Mr. E. Hacker, Tan Dderwen, Siloh, Port Dinorwic, Gwynedd.
- 22-23 Old Glory Steam Festival, Tallington, Nr. Stamford, Lincs.
Rally Scene Promotions, Unit 2, West Street, Stamford PE9 2PR.

SPRING BANK HOLIDAY WEEKEND

- 28-31 Cuckoo Vintage Transport Rally, Pevensey, E. Sussex.
Mr. D. Antiss, Elmsfield, Saltmarsh Lane, Hailsham, East Sussex BN27 2RG.
- 29-30 Sellindge Rally, Swan Lane, Sellindge, Ashford, Kent.
Mr. & Mrs. Birch, Gibbons Brook, Sellindge, Ashford, Kent.
- 29-31 Steam Spectacular, Temple Newsam House, Leeds.
Mr. S. Boak, 21 Market Place, Pickering, N. Yorkshire YO18 7AL.
- 30-31 ONCA Rally, Sherwood Forest Park Farm, Edwinstowe, Notts.
Mr. W. Plant, 96 South Street, Mosborough, Sheffield.
- 30-31 Carrington Rally, White House Farm, 7 mile straight, Carrington, Lincs.
Mr. H. Epton, The Bungalow, Medlam Avenue, Carrington, Boston, Lincs PE22 7HX.
- 30-31 Steam Rally, Strumpshaw Hall Park, Norwich.
Ann Abramson 0603-712339.
- 30-31 Nostalgia Weekend, Lydiard Country Park, Swindon.
Mr. J. Bond, 56 Ravenhill, Purton, Swindon SN5 9BZ.

JUNE

- 5-6 Aberystwyth Street Organ Festival.
Mr. D. Hatfield, 59 Bryncastell, Bow Street, Dyfed SY24 5DF.
- 5-6 Steam Rally, Tinkers Park, Hadlow Down, East Sussex.
Mr. P. Haining, Horns Lodge, Meres Lane, Cross-in-Hand, Heathfield, East Sussex.
- 12-13 Steam Rally, Little Wymondley, Near Hitchin, Herts.
Mr. J. Saunders, Hillcrest, Hare Street, Buntingford, Herts.
- 12-13 Stoke Row Puff'n'Stuff Steam Rally, Nuffield, Oxon.
Reverend C. Rogers. 0491-680979.
- 12-13 Parham Rally, Storrington, West Sussex.
Mr. P. Read, 17 Old Mill Square, Storrington, W. Sussex RH20 4NQ.
- 12-13 South Tynedale Rally, Corbridge, Northumberland.
Mrs. A. Burns, Roachburn, Tyne View, Haltwhistle NE49 9JQ.

- 19-20 Claybrooke Rally, on the A5, Near Hinckley, Leics.
Mr. I. R. Albrighton, 11 St. Nicholas Estate, Baddesley Ensor, Atherstone, Warks CV9 2EY.
- 19-20 Steam Rally, Cranleigh Showground, Surrey.
Mr. R. Mories, 23 Parkfield Close, Gossops Green, Crawley, W. Sussex RH11 8RS.
- 19-20 Steam Rally, The Showground, Great Amwell, Ware, Herts.
Mr. P. Haynes, Myddleton Lodge, Yewlans, Hoddesdon, Herts.
- 19-20 Country Fair, Swan Corner, Pewsey, Wilts.
Mrs. J. Tilling, Springfield Cottage, Grafton Road, Burbage, Wilts SN8 3AP.
- 25-27 Steam Spectacular, Wollaton Park, Nottingham.
Mr. D. Hoyles, 81 Westwick Road, Bilborough, Nottm NG8 4HB.
- 26-27 Manx Electric Rly Centenary Rally, Nobles Park, Douglas. IOMR, Strathallan Crescent, Douglas, Isle of Man.
- 26-27 Banbury Steam Society Rally, Bloxham, Nr. Banbury, Oxon.
Mr. B. A. Wells, 129 Main Road, Middleton Cheney OX17 2PW.
- 26-27 Bon Accord Steam Festival, Hazelhead Park, Aberdeen.
Mr. G. Bentinck, Burgh House, 7 King St, Aberdeen AB2 3AA.
- 26-27 Tatton 1000 Engine Rally, Tatton Park, Knutsford, Cheshire.
Mr. G. Houghton, 30 Cronton Lane, Widnes, Cheshire WA8 9AJ.
- 27 only Harwich Historical Transport Rally, Dovercourt, Essex.
Mr. J. Mowle, Kings Head Motors, Kings Head Street, Harwich.
- JULY**
- 3-4 Heddington and Stockley Steam Rally, Nr. Calne, Wilts.
Mr. G. Hyde, 34 Goatacre, Calne, Wilts.
- 3-4 Bromyard Gala, Stoke Lacy, Bromyard, Hereford.
Mr. J. Wilkins, Chanctonbury, Pencombe Road, Bromyard HR7 4SS.
- 3-4 Great Yorkshire Steam Rally, Duncombe Park, Helmsley.
Mr. D. A. Bainbridge, 103 Coronation Road, Loftus, Cleveland.
- 3-4 Chiltern Rally, Prestwood, Bucks. (Nr. Great Missenden).
Mr. M. Bickerstaff, 46 Dawes Lane, Sarratt, Herts WD3 6BB.
- 3-4 Festival of Steam and Transport, Elvaston Castle, Derbys.
Mrs. E. Renshaw, 21 Windsor Drive, Spondon, Derby DE2 7DR.
- 3-4 Gatwick Vintage and Country Show, Balcombe Road, Crawley.
Mr. B. Tullett, 1 Pollingford Cottages, Ellens Green, Rudgewick, Horsham, W. Sussex RH12 3AS.
- 3-4 Steam and Heavy Horse Show, Hollowell, Nr. Northampton.
Mr. A. Eaton, Brickle House, Hollowell Road, Creaton NN6 8NU.
- 3-4 Vintage Vehicle Show, Ardingly Showground, Sussex.
Mrs. A. J. Frampton, 32 Brownleaf Road, Woodingdean, Brighton.
- 10-11 Steam Festival, Wapping Wharf, City Docks, Bristol.
Mr. N. I. Baker, 22 St. Aidens Road, Bristol BS5 8RT.
- 10-11 Great Somerset Steam Fair, Wincanton.
Mr. E. Ayers, Brains Farm, Moor Lane, Wincanton BA9 9RA.
- 10-11 Steam and Country Show, Wymeswold, Loughborough, Leics.
Mr. C. A. Fox, Beacon Corner, Woodhouse Eaves, Loughborough.
- 10-11 T. E. Rally, Riverside Park, Chester-le-Street.
Mr. J. Bainbridge, 5 Lydford Way, Springs Estate, Birtley, Chester-le-Street, Co. Durham.
- 10-11 The Downs Steam Rally, Hurst, Nr. Petersfield.
Mr. I. Dean, 33 Chalk Lane, Sidlesham, W. Sussex PO20 7LW.
- 16-17 Cawoods Ulster Steam Rally, Shanes Castle, Antrim, N. I.
Mr. J. S. Beach, Estate Office, Shanes Castle, Antrim BT41 4NE.
- 16-18 Weeting Steam Rally, Nr. Brandon, Suffolk.
Miss L. Colsell, 53 Old Street, Haughley, Suffolk IP14 3NT.
- 17-18 Marcle Steam Rally, Rye Meadows, Much Marcle, Ledbury.
- 17-18 Somerset T. E. Rally, Langport.
Mr. E. Taylor, 68 Headley Lane, Bristol BS13 7QY.
- 17-18 The A10 Rally, St. Edmunds College, Puckeridge, Herts.
Mr. T. Prior, 1 Hatchetts Cottages, Old Hall Green, Ware, Herts SG11 1HA.
- 17-18 Lambeth Country Show, Brockwell Park, London SE24.
The Entertainments Officer, Lambeth Amenity Services, International House, Canterbury Crescent, London SW9 7QE.
- 23-25 Netley Marsh Rally, Ringwood Road (A336), Nr. Soton.
Mr. G. Jackson, 19 Merridale Road, Bittern SO2 7AB.
- 24-25 Steam Rally held at the Wood Green Animal Shelter, Godmanchester.
Mrs. S. Hudson, 48 Eastwood, Chatteris, Cambs PE16 6RU.
- 24-25 Steam Rally, Ryalls Court Farm, Upton-on-Severn, Worcs.
Mr. B. Oliver, 6 Coombs Road, Coombs Park, Coleford GL16 8AY.
- 24-25 Cumbria Steam Gathering, Cark Airfield, Flookborough.
Mr. T. P. Holt, South View, Hutton Roof, Carnforth LA6 2PF.
- JULY/AUGUST**
- 31-1 Pickering Rally, North Yorkshire.
Mr. S. Boak, 21 Market Place, Pickering, N. Yorks YO18 7AL.
- 31-1 Steam Rally, Robins Cook Farm, Kingsmill Lane, Redhill.
Mr. K. Robinson (at the farm), Great Bucks. Steam Working, Oakley Road, Worminghall.
- 31-1 Great Bucks. Steam Working, Oakley Road, Worminghall.
Mr. S. J. Parrott, Cherry Cottage, Crendon Road, Shabbington, Bucks HP18 9HE.
- AUGUST**
- 7-8 Nottingham City Organ Festival.
Mr. D. Hoyles, 81 Westwick Road, Bilborough, Nottingham NG8 4HB.
- 7-8 The Thurlow Rally, Haverhill, Suffolk.
- 7-8 Cornish T. E. Club Working Event, St. Issey, Wadebridge.
Mr. M. K. Lee, The Bungalow, Gainsborough Park, Foxhole, St. Austell, Cornwall PL26 7UW.
- 7-8 Driffield Steam and Vintage Rally, Humberside.
Mrs. C. Hall 0964-550655.
- 8 only Three Cocks Annual Vintage Rally, Hay-on-Wye.
Mrs. James, Colebrook Villa, Bronllys, Brecon, Powys LD3 0RU.
- 14-15 Knowl Hill Rally, Nr. Maidenhead, Berks.
Mr. Anns, 1 Maghill Close, Spencers Wood, Reading RG7 1BW.
- 14-15 Cadeby Steam and Country Fair, Nr. Nuneaton, Warks.
Mrs. Boston, Old Rectory, Cadeby, Nuneaton, Warks CV13 0AS.
- 14-15 Astle Park Rally, Chelford, Cheshire.
Mr. S. Boak, 21 Market Place, Pickering, N. Yorks YO18 7AL.
- 14-15 Steam and Vintage Show, Rudgwick Showground, Horsham.
Mr. T. Hand, Winacres Barn, Rudgwick, W. Sussex RH12 3EG.
- 20-22 West of England Steam Rally, St. Agnes, Cornwall.
Mr. A. Thomas, 43 Aneray Road, Camborne, Cornwall TR14 8UB.
- 21-22 Fairford Rally and Show, Nr. Cirencester, Gloucs.
- 21-22 Lincoln Rally, County Showground, Lincoln.
- 27-29 Street Organ Festival, Llandrindod Wells.
Mr. G. Alford, 18 Tensing Close, Hereford HR4 0SE.
- 27-30 Island Steam Extravaganza, Havenstreet, Isle of Wight.
Mr. S. Castle, 22 Daniel Street, Ryde, I.O.W. PO33 2BH.
- 28-29 Egham and Thorpe Show, Runnymede, Egham, Surrey.
Mr. I. H. Fear, 1 Rowan Avenue, Egham, Surrey TW20 8AN.
- 28-30 Derbyshire Country Show, Hartington, Ashbourne, Derbys.
Mr. F. Marchington, Barren Clough Farm, Buxworth, Stockport, Cheshire SK12 7NS.
- 28-30 Harewood House Rally, between Leeds and Harrogate, A61.
Mr. N. Boyes, 'Islay', Lancaster Road, Knott End on Sea, Poulton-le-Fylde, Lancs FY6 0DU.
- 28-30 Cornish Steam Rally, Merrymeet, Liskeard, Cornwall.
Mr. Baker, 15 Pengover Green, Pengover, Liskeard PL14 3NH.
- 28-30 Town & Country Festival, Royal Showground, Stoneleigh.
Festival Organiser, R.A.S.E., Kenilworth, Warks CV8 2LZ.
- 29-30 Salop Steam Soc. Rally, Lydbury North, Nr. Bishops Castle.
Mr. D. Key, 2 Ashford Close, Pontesbury, Shrewsbury.

SEPTEMBER 1, 2, 3, 4, 5

Great Working of Steam, Tarrant Hinton, Blandford, Dorset.

This year's event is expected to revert to the normal five days, spanning the weekend following the Bank Holiday.

Mr. M. Oliver, Dairy Mead, Child Okeford, Blandford, Dorset.

11-12 Stroud Vintage Club Rally, Stonehouse, Gloucs.

Mr. W. Lane, 7 Avebury Close, Tuffley, Glos GL4 0TS.

11-12 Haddenham Rally, Nr. Ely, Cambs. (on A1421).

Mr. R. Pumfrey, Springwell Farm, Little Chesterford, Saffron Walden, Essex CB10 1VE.

11-12 Yesteryear Rally, Hampton Old Hall, Malpas, Cheshire.

Mr. Williamson, 1 Wellfield, Wharton, Winsford, Cheshire.

11-12 Steam and Transport Spectacular, Blackpool Airport. *Mr. N. Hamilton, 421 Midgeland Road, Blackpool, Lancs.*

18-19 Roxton Park Rally, Nr. St. Neots, Beds.

OCTOBER

3 only FOPS NW Group Annual Rally, Abbotsfield Park, Flixton, Manchester.

Mr. S. Marti-Bowler, 30 Queens Road, Urmston, Manchester M31 1HA.

23-24 Steam, Organ and Transport Festival, Newark Showground. *Mr. D. Hoyles, 81 Westwick Road, Bilborough, Nottingham*

NOVEMBER

5 only Fireworks Fair, National Motor Museum, Beaulieu, Hants. *Mr. M. E. Ware, (at the museum).*

FOREIGN EVENTS

MAY

20-23 **Linz am Rhein**, Organ Meeting. *Herr Dieter Hau, Rathaus, D-W-5460, Linz am Rhein.*

23 only KDV Contact Day, Open Air Museum, **Arnhem**.

JUNE

4-6 **Leipzig, 5th. Street Music Festival.**

Kurt Eisener, Strasse 24, D-O-7030.

5-6 **Organ Meeting, Lichtensteig**, Switzerland.

R. Geiger, Verkehrsverein Lichtensteig.

12-13 **Lübeck Organ Festival.**

Kulturamt der Hansestadt Lübeck, St. Annenstrasse, D-W-2400.

18-20 **Waldkirch**, International Organ Festival.

Herr Thoma, Marktplatz 1/5, D-W-7808.

JULY

3-4 **Berlin Organ Party.** *Internationale Orgelfreunde Frankenstrasse 5, D-1000, Berlin 30.*

3-5 **Hannover**, 20th Organ Festival. *Verkehrsbüro Hannover, Ernst-August Platz 8.*

15-17 **Street Organ Festival, Muscatine, Iowa, USA.** (on the eastern border with Illinois). *Ron Bopp, 4015 McClelland-Joplin MO 64804.*

15-18 **Thun**, International Street Organ Festival, Thunstrasse 30, CH 3634 Thierachern.

AUGUST

28 only **Bad Zurzach**, 5th Organ Meeting.

Herr Rudi Schupp, Fliederweg 11, CH 8437.

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.

Victorian print

Mark James writes from Hertfordshire:-

I hope readers will enjoy seeing this Victorian print from my collection. It is now in a very ornate Victorian frame, which does it justice.

The original painting entitled "In Sickness and in Health" is by Thomas Webster. It was painted in 1843. You can just make this out in the bottom right hand corner. I researched this painting and found that the original is in the Victoria and Albert Museum, London. Thomas Webster has several other paintings in the museum and is well worth a visit when in London.

As a Barrel Piano collector and enthusiast I sometimes feel that they are under represented in the "Music Box" magazine.

How about an article on barrel pinning. I am sure there would be an interest in an article on pinning music for these instruments. Perhaps one could be published in the magazine. I would certainly be interested and I am sure there are many others who

SEPTEMBER

2-5 **Los Angeles**, MBSI Annual Meeting.

4-5 **Opladen/Leverkusen.** Opladener Dreihorgelparade. *Werner Nolden, Altstadtstrasse 196, D-W-5090, Leverkusen 3.*

OCTOBER

8 only Concert Evening in the National Museum, **Utrecht**. ■

would make good use of an article on pinning music to barrels.

Keep up the good work on the magazine, it is of a very high standard indeed, a credit to all the preparation and hard work that yourself and others readily volunteer.

Thanks to you all

Ted Brown, Advertising Manager of the Society writes:-

I would like to thank everyone at the Worcester meeting for sending me the signed card and other messages to keep my spirits up. I've been "inside" the Wellington Hospital having some treatment for 9 weeks at the time of writing and hope to be out soon.

Send me plenty of classified ads for the next issue to keep me occupied. Thanks again to you all and I'm sorry not to have seen you all at the first meeting I have ever missed. They all tell me it was a good one Lyn. ■

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



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Far East Air Mail	£26.00,
plus £5 if not in sterling				
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USA Air Mail	£25.00
Canada Surface Mail	£20.00
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Joining or re-joining fee:—Annual Sub. plus 50% joining fee (this covers 18 months Membership from 1st January & 6 editions of the Journal.)

Cheques should be made payable to "MBSGB".

Please send subscriptions to: Mr. R. Haiselden
28 Beckingham Road
Guildford
Surrey
GU2 6BN



JACK DONOVAN

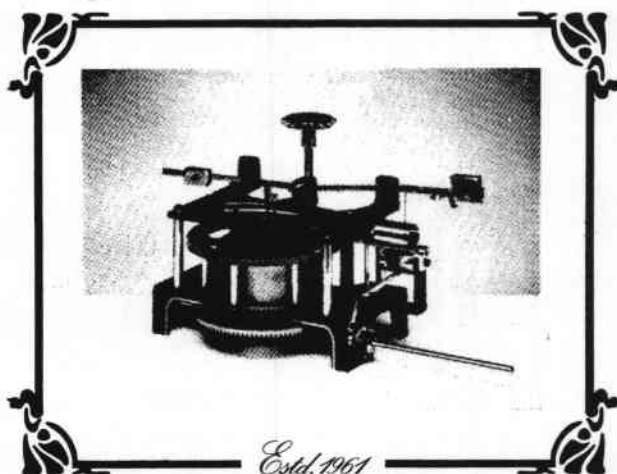
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Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 7th July 1993.

Members: 14p per word (bold type 7p per word extra).
Minimum cost each advertisement £4.
Non-Members: 28p per word.
(bold type 14p per word extra).
Minimum cost each advertisement £8.

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

FOR SALE

Duo-Art Weber Mahogany Baby Grand. Completely restored professionally including re-stringing and repolishing. Offers to Doug Pell. Tel: 0327 703289.

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

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

Organette music wanted. **Ariston** Disc Number 3846 Tootsies Serpentine Dance, any **Dolcine** card music any condition. 14 note **Melodia** and **Clariona** music (on spools). All other organette music, bands, spools, discs, any condition considered. Contact Ted Brown 081-300-6535.

Some classified adverts to make this page more interesting. You get 27 words, (three of them in bold type) for the £4 minimum charge. Yes this many!

Wanted Upright Coin Operated Polyphon (or similar), must have been renovated or in good condition, and looking for a good home! Martin Pyke, Phone: 0702 391123 (Southend).

Wanted: Steinway Grand Piano style **M, O** or **A** from 1900 to 1970.

Also Steinway **Player** Grand Piano (Duo-Art) **XR** 6'-1-3/4", or 6'-5" or **AR** 6'11/4". Need to know colour, serial number, condition, price. Also need some photos. Please fax or write to: **Naoyoshi Kawakami** 1-4-26 Higashi, Shibuya-ku, Tokyo 150 **Japan**, Fax: 81-3-3409-4476.

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).

Society Auction

The Society's annual auction will be held on Saturday, 5th June at the Mechanical Music Museum, 368 High Street, Brentford, Middlesex, 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%.

RATES FOR DISPLAY ADVERTS IN NEXT EDITION

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 £140, Half page £75

POSITIONS INSIDE JOURNAL (as available)

Full page £105, Half page £60, Quarter page £38, Eighth page £25

5cm box in classified area £22, 3cm box in classified area £15

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 £15 each. Cut-out half-tones £19 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 30 days, otherwise strictly nett).

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Full page 10 7/8" x 7 1/8" (270mm x 180mm), Half page 10 7/8" x 3 1/2" (270mm x 88mm) or 7 1/8" x 5 7/16" (180mm x 135mm), Quarter page 5 7/16" x 3 1/2" (135mm x 88mm).

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

Have you paid your 1993 subscription yet?

Have you paid the correct amount of subscription for 1993. If not please send to Subscription Secretary:
Mr. R. Haiselden, 28 Beckingham Road, Guildford, Surrey, GU2 6BN.

Please note new arrangements for payment of subscriptions. We are sorry that Ted Bowman is unable to continue as Subscriptions Secretary due to other commitments. Mr. R. Haiselden has agreed to stand in as acting Subscriptions Secretary until the next A.G.M., and would any member who has not yet paid their subscription, please forward the appropriate amount shown on Page 58, to Mr. Haiselden without further delay.

Musical Box Society of Great Britain

LAPEL BADGES

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

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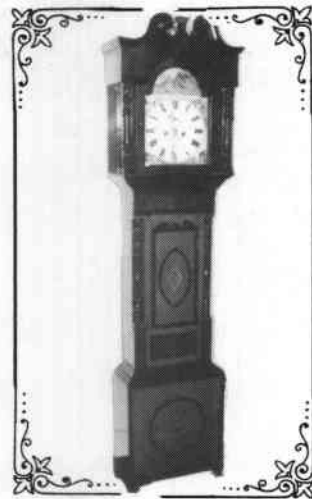
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JOHN COWDEROY

The Musical Box Centre

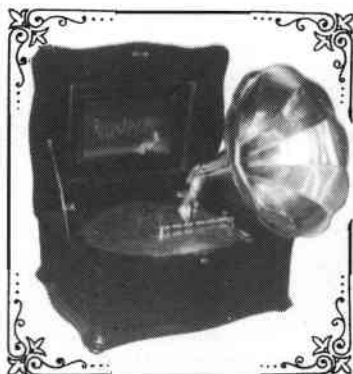
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Tuesday, 31st August 1993



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