

An International Magazine of Mechanical Music

Volume 16 Number 7

Autumn/Fall 1994

Edited by Graham Whitehead

The Music Box



Inside **Ninety Seven, Not Out!**

Collecting Musical Boxes

Achieving Peak Performance From Flûtina Musical Boxes

The Journal of the Musical Box Society of Great Britain

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Mechanical Music

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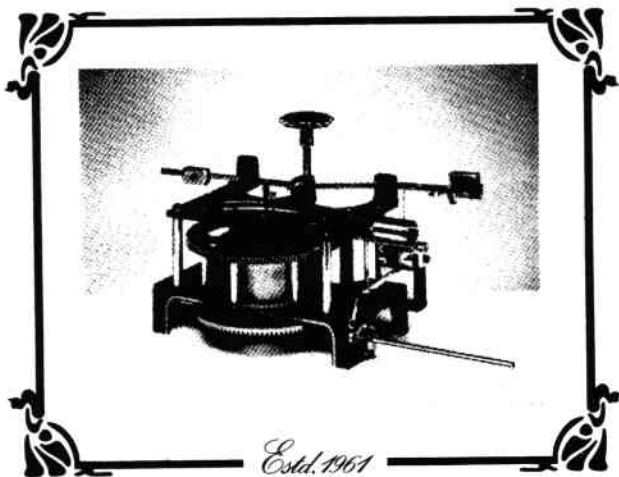
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The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 16
Number 7
Autumn/Fall 1994

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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 Paris scene from an old French postcard.

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SOCIETY TOPICS

FORTHCOMING MEETINGS

Autumn Meeting
2nd - 4th September, 1994
The Old Swan Hotel,
Harrogate, North Yorkshire
Tel: 0423 500055
Fax: 0423 501154

The Hotel has been operating for over 200 years in 5 acres of garden near the centre of the town. The atmosphere within is ideal for our Society gatherings with a cuisine to revive the most jaded palate and to delight the most fastidious. The hotel alone promises a weekend not to be missed.

Hotel Package

Dinner, bed and breakfast, Friday 2nd and Saturday 3rd September will be £102 including the Saturday Society Dinner. Additional places at the dinner will be charged at £16.50 and additional days at the hotel before and after will be charged at £51 per day.

Programme

Agatha Christie used the hotel to "disappear" to in 1923 and more recently it was used for the filming of "Agatha." An after dinner event on this theme has been promised by one of the hotel's management.

Continuing the mystery theme, Arthur Ord-Hume will be revealing features of single comb piano forte instruments and local organiser John Powell will try to explain some of the tuning features of "Sublime Harmonie" and at the same time to entertain with the help of barrel organ, set of bells, cylinder and disc machines. Saturday afternoon we will be going to York to include a visit to the Automata Museum and intend to have a Sunday morning session in the hotel before our mid-day close.

Assistance required

The local organiser would like to hear from any members, particularly those who have more recently joined us, who would be prepared to give a 5-10 minute talk about a particular or favourite item in their collection. This revives a feature which, I believe, was first organised by Jon Gresham in York in the Spring of 1977 which encouraged me with fear and

trembling to stand up and face the Society for the first time.

I would be very grateful to hear from anyone who has a single comb piano forte box who would be prepared to bring it to the meeting to assist Arthur Ord-Hume with his presentation on the subject.

Notes

Whilst the Automata Museum has suffered some financial difficulty, it is still fully operational and open to the public.

I hope to have a list of local places to see and things to do for early comers and late stayers at the meeting. If you want a copy before the meeting, an S.A.E. will get you one.

Contrary to rumour, it will not be a condition of attending the meeting that the pump room waters must be taken!

John Powell
Tel: 0532 663341

REPORT ON PAST MEETINGS

Day Meeting
at St. Albans Organ Museum
320 Camp Road, St. Albans,
Saturday, 18th June 1994

The Summer meeting and Society auction was held this year at the St. Albans Organ Museum.

Bill Walker, Chairman of the St. Albans Organ Museum Trust welcomed everyone and then gave an interesting and informative demonstration of many of the Museum's exhibits. These range from small disc boxes and organettes, up to Decap and Mortier cafe and fair organs.

After coffee we enjoyed the sounds of the Museum's Wurlitzer, and a rare Rutt organ, played by Donald McKenzie. Donald's programme was very varied and showed both organs to good effect.

Lunch, provided by the Museum, was a good opportunity for informal



Full house for the auction



George Glastris - our auctioneer

meetings among the 50 or so members attending, and also to look over the 140 items entered in the Society auction.

Christopher Proudfoot, of Christie's, was unable to be with us to perform his traditional auctioneer duties, but his colleague George Glastris stepped in and conducted the auction with style—and humour! Several items including some cylinder boxes failed to make their reserve but most lots attracted brisk bidding. Highest priced lot of the day was a Nicole Freres, with considerable damage to the lid veneer, which fetched £1900.

Our thanks go to Bill Walker and

all his colleagues at St. Albans for a most enjoyable day.

Alan Pratt

CONGRATULATIONS

We were delighted to hear that Keith Pratt has gained his PHD at Southampton University and is now a doctor of electro chemistry.

Although not a member himself, Keith is well known as one of the few young people genuinely interested in mechanical music and has attended meetings for very many years with his mother and father Phyllis and Frank.

NEWSDESK

New publication from National Museum in Utrecht

During the MBSGB visit to Utrecht we learned that the Museum catalogue is being published shortly in English. To call this publication a catalogue is really quite misleading. It is a catalogue, of course, detailing every item in the National Museum van Speelklok tot Pierement – but it is so much more.

Printed in A4 hardback format, the book has more than 250 pages and 154 colour illustrations. Technical information, history and background of the items—even the musical notations of some are included. The spread of mechanical music in the Museum's collection is so wide that this publication is more of a full work of reference than a catalogue. Available for the first time with English text, publication is expected in August.

In order to minimise the delivery and currency charges, the Society is arranging for a bulk order to be delivered, and Alan Pratt is co-ordinating this. Most of the copies to be imported at this time have already been ordered, but if you would like details call him on 021 777 9966 (daytime) or 0564 775000 (evenings/weekends). The cost is £30 per copy which is substantially below the production cost. In fact, it is a discount of around 75%, for the production costs are subsidised by the Dutch State.

Some copies may still be available by the time this issue of

Music Box reaches you. If there is a greater demand we can probably arrange for a second delivery later in the year.

OBITUARY

With sadness we have to record the passing of F. H. ("Dick") Thompson of Ampleforth, Yorkshire. A Member since the early days of the Society (his Membership Number was 28), Frank Henry Thompson was born in 1908. A master stonemason by trade, he had many interests in life. Besides mechanical music, these included gardening, jewellery and watches.

We also regret having to report the death of R. J. ("Bob") Cartwright of Kilburn, Yorkshire. Bob Cartwright was head of the famous Thompson of Kilburn furniture manufacturers whose "trademark" was always to carve a tiny mouse on their work. An enthusiastic racehorse-owner who participated in meetings at Thirsk, Ripon, Carlisle and other meetings, Bob held Membership Number 249. He died last November following several months of illness occasioned by a brain tumour.

Stolen Property

List of stolen property from Haroldstone House, Gloucestershire. The property of P. W. Carter Esq.

A 19th century musical box fitted in 11 $\frac{1}{4}$ " cylinder and comb playing six airs, complete with regulator and air selector, by Mermod FRERES and supplied by Joseph RILEY of BIRMINGHAM, contained in an inlaid walnut case with ebonized banding, ormolu carrying handles to the sides, the base fitted a drawer containing three extra cylinders 29 $\frac{1}{4}$ " wide.

A musical box fitted a 9 $\frac{1}{4}$ " cylinder and one comb playing six airs, contained in an inlaid rosewood case, 19" wide.

A 19th century musical box playing on four airs, 13 $\frac{1}{2}$ " wide.

A 19th century musical box, fitted a 13" cylinder, double comb, playing four airs, contained in a fine amboyna wood and ebonized case with ormolu carrying handles to the sides, one case stolen with cylinders inside.

A musical box fitted a 19 $\frac{1}{4}$ " cylinder with single comb playing sixteen airs by Nicole FRERES no. 34592, in an inlaid case.

A 19th century miniature musical box fitted a 2" cylinder and comb playing two airs no. 11986, in a walnut fitted box, 4" wide.

A musical box fitted a 2 $\frac{3}{4}$ " cylinder and single comb playing four airs, in a brass mounted rosewood case, 5" wide.

A musical box fitted a 2 $\frac{1}{2}$ " cylinder and comb, no. 16718 by JGM and Co, in an Oriental octagonal box inlaid figures etc. in a mother of pearl, 5" wide.

A musical box fitted a 12" cylinder and single comb playing twelve airs by Nicole FRERES, in an inlaid rosewood case, 23" wide.

A musical box fitted an 11" cylinder and single comb playing eight airs, no. 2515, in an inlaid walnut case, 20 $\frac{1}{4}$ " wide.

A musical box fitted a 12 $\frac{3}{4}$ " cylinder and plate comb playing an overture of four movements, by Nicole FRERES, in a maplewood lined walnut case with ormolu carrying handles to the sides, 2' 10" wide, complete with a walnut case fitted for three cylinders (containing two).

A musical box fitted an 8 $\frac{3}{4}$ " cylinder and single comb playing six airs in an inlaid rosewood case, 15 $\frac{1}{2}$ " wide.

A musical box fitted a 9 $\frac{1}{4}$ " cylinder and single comb playing six airs (comb initialled LE Geneva) contained in an inlaid case.

A 19th century musical box fitted an 11 $\frac{1}{2}$ " cylinder and single comb, by Paillard, in a walnut case, 19 $\frac{1}{4}$ " wide.

Anyone suspecting seeing these items should contact: DC A. Halford, Gloucestershire Constabulary, Talbot House, Lansdown Road, Cheltenham, Glos. GL51 6QT. Tel: (0242) 521321.

DUTCH TREAT

M.B.S.G.B. Members Visit to Holland

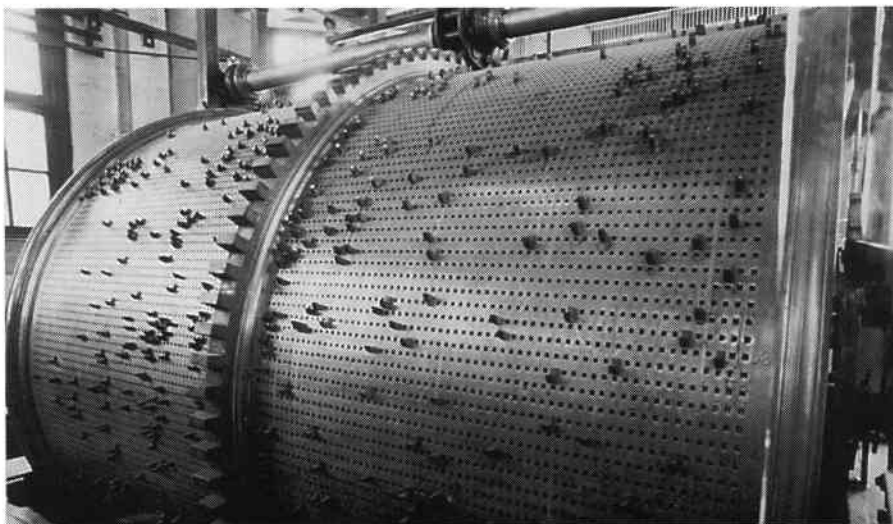
Sunday, May 15th, brought an early start for some MBSGB members, as the first pick-up for the coach taking a Society group to Holland was at 6.30am at Kendal. More joined the group at Birmingham and Cambridge, with the final three to complete the party of 25 meeting the coach at Dover.

Despite a heavy sea mist which cut visibility to less than 100 yards at Dover, we arrived at Calais in sunshine for the drive to Bruges for an overnight stop. The narrow streets of Bruges proved a challenge to Malcolm, our driver, but we eventually arrived at the Leewebrugge Hotel much to the relief of the hotel proprietor who was clearly worried by our late arrival!



The Belfort at Bruges

As we were not due to leave Bruges for Amsterdam until Monday lunchtime, everyone was free to explore Bruges as they wished. For some this was shops, pavement cafes and river trips. Some of the more energetic (or foolhardy!) among the group climbed the 366 steps to the top of the BELFORT (Bell Tower) to see the famous carillon in action. This plays different tunes on the quarter-hours and hours, controlled by a cylinder more than 4ft in diameter. Looking at this, one member was heard to remark, "With a cylinder of that size, it should be easy to repin!" At a lower level in the tower is a keyboard from which the carillon can be played manually. The 366 steps were something of a challenge, but to



The Belfort Cylinder

see such fantastic old machinery in action was well worth the effort. The view from the top was good too.

And so we moved on to Amsterdam and the programme of visits to music box collections, both private and public, which were the purpose of our journey to Holland. Roy Ison, the Meetings Secretary of MBSGB, had done an excellent job of planning the four visits which fell neatly into two categories: two museums and two private collections. Both of the private invitations came from Dutch members of MBSGB and we fitted in the first of these on our first evening in Amsterdam at the home of Arno van der Heijden.

Private Collection

Arno firstly showed us his basement workshop, well-equipped with lathes, milling machine and the usual array of hand tools, and with a variety of musical boxes and disc



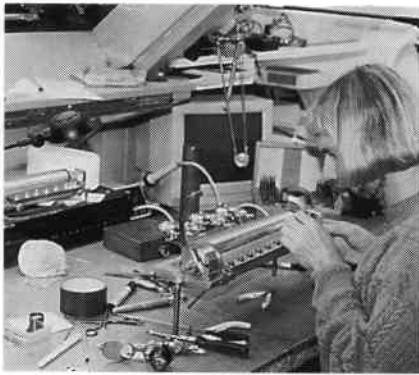
Arno in his workshop

machines in various stages of restoration. One end of the workshop was dominated by a 27 inch Monopol which, although awaiting final touches, sounded very good. Arno demonstrated a hand-cranked Fortuna and showed us an unusual Orthonion movement which was on the bench out of its case as it was being worked upon. Upstairs the landing was the home of two long case clocks and a 24½ inch "Lochmann's Original" disc machine which was a delight to the ear.

Amid the, literally, dozens of cylinder and disc machines was a Triola but we did not hear this played. One box we did hear was a 10⅞ inch Symphonion which was unusual because it also had a xylophone – "bar" bells to be precise – but the effect was very pleasant. Before passing upstairs we heard his 24½ inch Polyphon and admired the small collection of early valve wireless sets and bakelite-cased speakers. "Wireless" is such an evocative word, isn't it? You couldn't possibly call these lovely old sets 'radios' could you?

A final flight of stairs and we were in Arno's "clean" workshop where combs are tuned and missing dampers replaced. On the way out he gave us a brief recital on his 88 note Pianola, playing a recent Q.R.S. roll which attracted much favourable comment. The tune was Dominique – a vocal version of which was popular in the '60's – remember the Singing Nun?

Due to limitations of space, not everyone who wished to see Arno's



The final tuning

collection could go at one time, so he generously repeated the 'tour' for another group on the following evening.

Arno van der Heijden has produced two very good recordings of music boxes – both are available on cassette or CD. One recording is devoted entirely to Christmas music – 42 melodies played on ten different disc machines with a running time of 74 minutes. The second is of a more general nature with 60 tracks played on 12 different machines.

National Museum at Utrecht

On Tuesday morning we set off to Utrecht to visit the famous National Museum van Speeldoos tot Pierement, and what a delight this proved to be!



On arrival we were greeted by Dr. Jan Haspels, the Director/Conservator of the Museum, who said he was especially pleased to welcome the Musical Box Society of Great Britain.

The Museum grew from an exhibition in 1956 by the Friends of the Street Organ Society and the Cultural Committee of Utrecht. The success of this venture prompted the establishment of a permanent museum bearing the name "From Musical Box to Street Organ" (van Speeldoos tot Pierement). In 1971 the Museum moved to more spacious premises in the old City Post Office. Ten years later they were on the

move again to the present location – the truly magnificent building of the Buurkerk, a mediaeval Gothic church. The conversion to museum has been carried out to preserve the architecture and valuable frescoes and the result has ensured the continued use of Utrecht's central parish church as a monument of mediaeval architecture and a perfect setting for the Museum collection.

The Museum presents a dazzling display of carillons, musical clocks, automata, musical boxes, pianolas, orchestrions and, of course, the fairground and dance organs.

Dr. Haspels took us round the Museum personally demonstrating a wide cross-section of the exhibits with an infectious enthusiasm, and displaying a mind-blowing knowledge of the history, background, construction and restoration of each instrument.

With so many instruments being played it is difficult to mention every one, but Dr. Haspels made an amusing comparison between modern



computers and book-music for organs (the Harmonipan by Bacigalupo of 1890 can be seen in the background). Several other cylinder boxes and musical clocks were played but it was with the Orchestrions and street and fairground organs that we got the full benefit of Jan Haspels' showmanship. The Hupfeld Phonoliszt-Violina with its five violins produced an exquisite sound. Keeping such instruments in tune is a constant task for the Museum staff, and this instrument was a credit to their efforts.

Among the street organs, the Gasparini was played to great effect, while the "Double" Ruth wheezed and roared its way through a selection, clearly showing the need for the restoration which Dr. Haspels said it was to receive.

Restoration Workshops

Already the visit to Utrecht had exceeded our expectations through the enthusiasm and generosity of Dr. Haspels – but there was more to come. He suggested that after lunch we join him for a visit to their restoration workshops situated in a separate building a few minutes walk from the main Museum.

This was to be a fascinating look at craftsmen (and women) at work in an area where visitors are rarely allowed.

Entering through an inconspicuous green door, we found a series of workshops dealing with all aspects of restoration. In each we were shown examples of work in progress – clock movements and organ pipes among



the individual items, with some "almost complete" restorations which we were able to hear. As always, Jan Haspels proved to be a mine of information about each project, giving us the history and background on how it came to be in the Museum. One of the restorers was producing new music books, punching the pages, working directly from the music score, while another was rebuilding a range of wooden pipes.



Demonstrating a restored organ

Particular care is taken in the choice of materials used in restorations, with the correct wood, metal and leather matching the originals. It was interesting to see the planks of wood in the wood shop marked "Not to be used before . . .". The dates were all several years ahead to ensure that materials were fully seasoned before use. If only we could all maintain such perfectionist ways!

Still trying to take in everything we had seen in the workshops, we returned to the Museum for more demonstrations of some of their prized items ending with a rousing performance on the Hooghuys dance hall organ with its massive Art Nouveau facade.



Visiting the workshops was a real privilege and added immensely to our visit to Utrecht. Our thanks to Dr. Haspels was voiced by Roy Ison and heartily endorsed by everyone.

Day Off

Wednesday was given over to non-musical box matters, with a visit to Vollandam and the area north of Amsterdam, followed in the evening by a canal trip around Amsterdam.

Local Museum



Thursday was to be our final day of visits to musical box collections, starting with the Kijk en Luister

Museum in Bennekom, a pleasant small town south of Amsterdam. The Museum is a civic venture funded jointly by the local authority, sponsorship from local businesses, and by entrance fees. It is staffed by volunteers and attracts over 16,000 visitors a year.

Kijk en Luister (literally Look and Listen) Museum was opened specially for the MBSGB party as our visit was outside normal opening times. We were welcomed most warmly, and, after a short formal presentation, invited to view the collection at leisure and, most generously, to play any of the instruments on display. These included several interesting items of automata, together with an excellent range of disc and cylinder boxes, barrel organs and pianos, and musical clocks. Needless to say, small groups gathered round some of the best items like the disc-changing Polyphon and a particularly fine musical long case clock.

All too soon it was time to move on, reinforced by the excellent coffee and cake served by the Museum staff.

Aladdins Cave

Our final visit was to a private collection at the invitation of Mr. Herman Lokenberg and his wife in Tiel, a small town 35 minutes drive from Bennekom. The Lokenbergs live in a spacious town house with lofty ceilings which enable them to display even the largest items to perfection. On entering the house we were immediately surrounded by two organs, a pianola, a full-size harp, several clocks, five magic lanterns and a selection of small disc boxes – and all of this in the entrance hall! The rest of the house proved to be equally fascinating, with each room revealing a new selection from the smallest cylinder snuff boxes to the largest disc machines, with organs, cameras, projectors, phonographs and a host of other items of interest – in one room we even found a pin-ball machine! Mr. Lokenberg played many of the items – including one coin operated cylinder box with an



ingenious coin mechanism to gauge the value of coins inserted – whilst Mrs. Lokenberg dispensed generous hospitality from a kitchen which also had many delightful vintage items on display which the ladies in our party found especially interesting.

All in all, a most unusual visit – there could not have been a better way to end our Dutch Treat.

During the return journey Jim Hall took the opportunity of expressing the thanks of everyone to Roy and Mary Ison for all their hard work in organising such a varied and interesting programme. Thanks must also go to everyone associated with the collections visited, for the warmth of their welcome, and for spending so much time to make our visits truly memorable.

Alan Pratt

Register News

Register entries are now in excess of 3,100 and there are more to be entered. Returns are coming in from all over the world and the response from America in particular has been most encouraging.

Many members are now sending in photographs of their boxes. In time there will be a comprehensive file card and photographic record for hundreds of boxes. This should prove to be invaluable for researchers in the future. I estimate there are now some 200 photographs in the filing boxes placed back to back with the appropriate record card. Those members attending the Lincoln and the Midland meetings will have seen various displays of just some of these prints.

The Disc and the Organette Register is making slow progress,

but I understand several members are trying to find time to register their instruments. Polyphon and Symphonion head the list in the Disc Register whilst Ariston are doing well in the Organettes. These results come as no surprise, but lesser known machines are being reported. Some of these I have heard of but never seen.

The file devoted to Nicole gamme numbers is up to date with over 1,100 gamme numbers noted. Even with so many recorded, out of the last four enquiries, only one programme was available. This illustrates the importance of sending in details of any Nicole gamme number and listing the tunes if they are available. Send in the well known selections as well please, as from time to time a variation does appear.

My thanks to a member who sent me a list of agents and names that had been seen on boxes. He quite rightly noted many of these agents dealt with all forms of mechanical music and that their names were to be seen on musical instruments as well. Once again please send in any information.

Anthony Bulleid often lists details of tunes and composers in his Oddments and most useful it is too. Yet another file is in the process of being constructed which will list all these composers and tunes along with the date they were composed. This should be useful in helping to date cylinder boxes and avoid situations where a well meaning owner of a musical box believes his pride and joy to be, "not later than 1830" when it is playing Gilbert and Sullivan's Mikado. Enough said!

The Musical Box Register

HUMBERT BROLLIET

Humbert Broliet is noted as a horologist and a maker of musical boxes. He seems to have worked with other makers on many occasions and these partnerships have been well recorded in various books. Not surprisingly for a manufacturer with a limited output, not many of his boxes have

survived. Those that have, exhibit workmanship and ingenuity of a high order. His boxes often have unusual features. Although only one box is on the Register, others are known about but as yet remain unlisted.

Cases usually feature a diamond shaped stringing inlay to the front and to the inside of the lid. Lids

feature complicated inlays with brass and enamel work. A distinctive feature of these boxes is that they have "bun" feet. Altogether, the boxes display features that indicate they were made for movements of superior quality.

06/94. v. 1.

S/No.	T/C * = Yes	G/No.	Comments	Reg/No.
18842	-	?	24 air. 2 per turn.	R-244

J. F. & CIE.

These unrecognised initials may be either those of a manufacturer or an agent. Only one box has been reported to date, we must assume

the initials belong to the latter. Any additional information or notification of additional boxes would be most welcome. This entry may be reclassified under Unknown

at some time in the future, but the distinguishing marks will be noted.

06/94. v. 1.

S/No.	T/C * = Yes	G/No.	Comments	Reg/No.
4128	-	?	4 air. Keywind.	R-1628

J. G. M.

For many years the maker of these small movements remained a mystery. Then it was discovered that John Gloag Murdoch imported them in large quantities to fit mainly into photograph albums. Murdoch obtained the movements from Thibouville-Lamy who, in turn, almost certainly bought them

from L'Epee.

Later movements had "Made in France" stamped on the bedplate alongside the initials. There were small changes in design of both the movements and the monogram throughout the manufacturing period. Winding keys varied in minor ways. Early keys had a plain "heart" shaped handle whilst later

versions had a circular "barley sugar" twisted design to the handle part. Some serial numbers also had a prefix letter. This has been ignored by the computer when placing the serial numbers into ascending order, but entered manually in this listing.

06/94. v. 1.

S/No.	T/C * = Yes	G/No.	Comments	Reg/No.
200	*	?	2 air.	R-246
A2111	—	?	2 air.	R-247
K3043	*	?	2 air.	R-248
K4032	*	?	2 air. Photograph Album.	R-3040
K4187	—	?	2 air.	R-249
R4756	—	?	2 air. Photograph Album.	R-3046
K7827	*	?	2 air.	R-250
A7848	*	?	2 air. Photo Album.	R-251
I15962	*	?	2 air.	R-252
16411	—	?	2 air.	R-253
19141	*	?	2 air.	R-254
20007	—	?	2 air.	R-255
20296	—	?	2 air.	R-256
A21444	—	?	2 air.	R-1712
24789	—	?	2 air.	R-257
K34029	*	?	2 air.	R-258
JK35855	*	46	2 air. Photograph Album.	R-1756
M36432	—	260	2 air. Photograph Album.	R-1757
A38883	*	?	2 air.	R-259
39211	—	?	2 air.	R-260
R40550	—	?	2 air.	R-261
K40786	*	?	2 air. Photograph Album.	R-3043
R45169	*	?	2 air.	R-262
K46768	—	?	2 air.	R-263
46791	*	?	2 air.	R-264
K47159	—	?	2 air. Photograph Album.	R-3039
48370	—	?	Single air. Fitted to a trinket box..	R-265
A49557	—	?	2 air. Photograph Album.	R-2975
M50277	—	?	2 air.	R-266
M59747	*	?	2 air. Photograph Album.	R-3041
A61560	—	61590	2 air. Photograph Album.	R-1758
62987	—	?	2 air. Photograph Album.	R-3044
V77626	—	?	2 air.	R-267
R80415	—	?	2 air.	R-268
86743	—	?	2 air. Photograph Album.	R-3045
441593	—	?	2 air.	R-269

JACCARD

There were many Jaccards connected with the musical box industry working in the last half of the 19th Century. The Jaccard

name features prominently in partnerships such as Jaccard & Aubert, Jaccard & Margot and Jaccard & Thevenor. In this Register listing, all Jaccards have

been listed together, but initials have been entered where it is possible to establish an undeniable attribution.

06/94. v. 1.

S/No.	T/C * = Yes	G/No.	Comments	Reg/No.
479	—	?	6 air. Hidden drum, bells and gong box. Keywind.	R-2365
3594	*	442	8 air. Keywind.	R-2899
7679	—	?	? air.	R-274

ANDRE JOUALLE

Nothing is known about this maker/agent. With only one box

on the Register far more information is required before any development can be made. If no other

entries are forthcoming, the box may be reclassified as Unknown.

06/94. v. 1.

S/No.	T/C * = Yes	G/No.	Comments	Reg/No.
4168	*	662	8 air.	R-275

J.H.M.

These initials stand for John Harrop of 55, Tub Street, Manchester. He was an agent for

small two air movements which were usually fitted into photograph albums. The movements appear to have been manufactured in France

and imported by Harrop. It is likely Thibouville-Lamy were the suppliers and L'Epee the makers.

06/94. v. 1.

S/No.	T/C * = Yes	G/No.	Comments	Reg/No.
673	*	?	2 air.	R-270
695	*	—	2 air. Photograph Album.	R-2249
30001	—	?	2 air.	R-271

JUNOD

I propose to say little or nothing about Junod at this stage as two members of the Society are just

completing a new in-depth study of the activities of this maker. When this information is available, details will be put in the Journal.

For the present Junod and Junod & Aubert boxes are listed.

06/94. v. 1.

S/No.	T/C * = Yes	G/No.	Comments	Reg/No.
1650	*	?	10 air. 6 bell box. Lever wind.	R-2565
2434	*	?	8 air. Mandolin Expressive zither.	R-276
2523	-	?	12 air. 6 bell.	R-1629
2637	*	?	6 air. Musique Expressive. Lever wind.	R-2077
6132	*	?	8 air. Lever wind.	R-2142
7669	-	?	8 air. 3 bell box.	R-277
13324	*	151	8 air. 3 bells in view. Lever wind.	R-2122
13746	*	?	6 air. Harmonical Harmonique. Zither. Lever wind.	R-2111
30739	-	?	10 air. Lever wind.	R-278
33213	*	?	8 air. 3 bell box. Lever wind.	R-1318
42240	-	?	8 air. 3 bell box.	R-279
43844	*	829	8 air. Lever wind.	R-1485
45101	*	?	12 air. 5 bell box. Lever wind.	R-1319
46921	-	?	8 air. 3 bell box.	R-280
81697	-	?	8 air. Interchangeable. Crank wind.	R-2493
Junod & Aubert				
610	-	?	8 air. "Helvetia" style. Crank wind.	R-3081
699	*	18	8 air. Longue Marche Tremulo. Lever wind.	R-47
1050	-	?	? air. Interchangeable. Lever wind.	R-2240
14220	*	?	10 air. 3 bell box. Lever wind.	R-2993

Ninety Seven, Not Out!

In December 1983 we heard of an organ for sale in the small church in the village of Mashbury, in Essex, which was to be closed. We were told we could have it for a small sum if we were interested.

On close examination we found it was called an 'Aeolian Orchestrelle,' which of course is a roll playing reed organ, but alas! it had however, no spool box, tracker bar, governor, roll motor etc and in fact had been "modernised" by having all parts not required removed to cut down on air leaks. It turned out years later that it was in fact a model 'V', 58 note pressure model, serial number 1616 built in 1897.

It was in poor playing condition, some of the reeds were silent (one was stopped up with chewing gum) and not all of the 17 stops worked. However, that did not discourage us from acquiring it and bringing it home in a horse-box and with strong arm Christmas visitor help it went into our outhouse, lately our childrens playroom.

On enquiry of our Vicar we were soon in touch with Mr. George Crutchley of Rushworth & Draper, the well known pipe-organ builders who said he knew of this organ and would help us.

On dismantling the case we found much dirt and dust together with empty ears of wheat. George took away several ranks of reeds (there are 5½ in the organ) and restored them where necessary, renewing the leather of the pallet pouches and

By H. P. Marriage

also the primary note pneumatics. The years went by, but when George was asked he said "It would be a very brave man who tried to re-fit it with a roll playing mechanism if one could be found." So for years the organ was played by hand, but with the hope that one day it would be fully restored as a roll playing instrument again.

The "Music Box" magazine had an article (as did Player Piano bulletin) by Kevin McElhone, an Aeolian enthusiast, which altered the whole complexion of things. Kevin also has a model 'V' but his instrument was missing the ornate top cornice/lid, but he had just found an identical **very** derelict (due to water damage in the laminated backboards) instrument which would be suitable as a "donor" instrument for parts needed. This organ was in fact to donate parts over the next 18 months to help restore 9 other instruments which were unfortunately missing different parts, including things such as the primary valve board missing from the organ in the Rutland Cottage Music Museum. Kevin finished his own organ having waited 8 years and we were able to get all of the parts we needed for our own instrument. He visited us, measuring to check that the parts were suitable, but after doing his best found that professional help would be needed. He had used Mr.

John Bailey from A. E. Davis Organ Builders in Northampton to help and advise with his own restoration 8 years previously and since Jack Davis had closed down his firm John had moved to "Bishops" of Ipswich which was actually nearer to us, so the organ travelled on for the final stages.

John Bailey gave it all his expertise and enthusiasm (he has maintained many Orchestrelles over the years and Aeolian pipe organs too!) doing a great deal to the organ and leaving it in first class playing condition. The blower which was adequate for hand playing was replaced with a rather noisy, but larger one, but the foot pedals still work and in fact enhance the tone and volume when pedalled with the blower on - which will need to go into a sound-proof box.

The organ travelled home and gave enormous pleasure with **one** roll. In October 1993 we were offered a large number of original rolls by Andrew Pilmer which we quickly bought and we also subscribed for some of the rolls which Kevin had re-cut by a friend in the USA, which are good, lively demonstration tunes.

The Orchestrelle is now played constantly and gives the most enormous pleasure to the owner and visitors alike who have mostly never seen its like before.

With less than three years to go till its centenary in 1997 one wonders how long it may have stood silent, never again!

Specifications for Aeolian Organs

Model	S/P	Rolls Used	Stop Knobs	Reed Ranks or Boxes	Number of reeds		Weight lb. b-boxed*	Height	Inches Width	Depth	Year of Advert	Price	
					Automatic	Hand						\$	£
Syreno Organette	S	46	0	1	46	-	44	14½	22	20	?	?	
Aeolian	S	46	10	4	92	92	?	?	?	?	?	Guin.	50
Princess	S	46	2 or 4	?	?	?	?	?	?	?	?	75	
Victolian	S	46	2	?	?	?	?	?	?	?	?	Guin.	17
Style 1050	S	46	12	?	?	?	?	?	?	?	?	?	
Style 750	S	46	10	2 bass 3 treble	118?	60/58?	450 b	56	51	23	1894	230	
Style 1250	S	46	14	3 bass 3 treble	138	118?	470 b	57½	52	26	1894	300	
Style 1500	S	46	16	3 bass 4 treble	156?	92	550 b	58	61½	25	1894	500	
Style 1450	S	46	15	2 full 1⅔	134?	144	588 b	57	57½	27	1894	350	
Colonial	S	58	18	5+5+bass	303	-	*A 710 b 685 .	60½	67/66	28/29	1894	600	
Grand	S	58	20	5+5+bass	303	146	*B 685 b	59	64	28½	1894	750	
Model A	S	58	18	4+4+bass	245	-	?	59	66	30	?	(440)	110
Model S	S	58	18	4+4+bass	245	-	*C ?	64½	72½	30	?	(700)	175
Model O	P	58	18	4+4+bass	245	-	?	64½	72½	30	?		150
Model V	P	58	20	5+5+bass	361	-	*D ?	65½	75	29½	?		350
Model W Francis First	P	58	22	6+6+bass	419	-	?	69	77½	29½	?		400
Model Y	P	58	28	9+9+bass?	580?	-	?	100	76	39	?		600
Model P	?	58	6	no other details known, only one advert exists, no extant instruments.									?
Style D	S	58	12	3+3+bass	187	58	530	57	56½	27	?		90
Style M	S	58	18	5+5+bass	303	-		65	71	28	?		250
Model XW	P	116/58	21	6+6+bass	419	-	810	71	78½	32½	?	?	550
Model XY	P	116/58	24	?+bass	?	-	1100	79½	79½	38	?	?	700
Model F	P	116/58	26	11+11+bass	709	-	1370	96	96	42	?	?	1000
Two Manual and Pedal	P	116/58	32	11+11+bass	?	-	?	96	79½	41	?	?	1000
Duo-Art	P	176/116	22	?	?	-	?	87	76	33½	?		

note - only made as blower operated instrument. Keyboard folds away when not in use.

Notes

*A Two different Aeolian original adverts gave different weights and dimensions.

*B Is the only organ with a 73 note keyboard (two ranks).

*C Model 'O' appears to be of the same specification as an 'S', but is pressure instead of suction.

*D The number of reeds will be 58 more than the number of reed boxes in all pressure models as the 'Aeolian' rank has two sets of 58 reeds in it.

I would be particularly interested in finding examples of the Aeolian, Princess, Victolian, Style 1050, Style 750, Style 1450, Model 'O', Model 'P' and Duo-art organs as I know very little about these and in most cases have only one example to base my findings on and in some cases no instruments exist today to examine.

Some dimensions are from re-printed literature which is in some cases incorrect.

If you can fill in any of the "blanks" on this table then do please write to me. I would be most grateful, any expenses of photo-copying or photographs refunded or others can be sent to you in exchange.

* I take weight "boxed" to mean rated up reading for shipping and delivery.

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Collecting Musical Boxes

by John Powell

*An article about our Society, our activities and our toys
mainly for members who have recently joined*

The Collector

Back in Autumn 1987, I contributed to an article aimed at a similar group of people, the purpose of which was to pick out some aspects of musical boxes from 25 years of Society activity which I thought might be of significant interest to the more recently joined member. Seven years later and those who have stayed the course, hopefully, are now well established and we welcome our newcomers once again.

Most collections appear to start by the acquisition of one or two items of mechanical music followed by a desire to either get it going if it is not already working, to find out more about it or to acquire others. If, like me, you found the answer to these requirements by making contact with the Society then you will have trodden a well worn path. The reasons for becoming a collector are varied and could include investment by having surplus cash, enjoyment for the sounds produced, spare time and looking for an interest or the pleasure of meeting people with similar interests.

Successful buying of antiques for investment alone can be a widely held misconception by the general public. I believe it requires a lot of skill and good fortune to achieve profitable results in that field. A more general rule could be that antiques retain their value better than consumer items. What might appear to be a good deal if, say, an item was bought for one hundred pounds and sold for one thousand 15 years later could be little better than recouping the value of one's original outlay. Even though an item is sold for an equivalent of the purchase price, one has had the pleasure and enjoyment of owning it at little or no cost. I remember reading some while ago now that the number of days work required to purchase a long case clock when it was newly made is very similar to the value in days work now. The value of silver has dropped dramatically in the past and has taken something like ten years to recover and this has been repeated with some items of mechanical music. However, if you do become a serious collector, you will I'm sure, occasionally acquire items which do turn out to be a good investment.

Our Society

The first Society meeting was held on December 1st, 1962 in London having been arranged by a small group of collectors inviting other known collectors to attend for the purpose of forming the Society. The published aims of the Society at that time were "The objects of this Society are to try to bring together all those who collect mechanical musical instruments, or have a sincere appreciation for them and wish to preserve them whenever and wherever possible." I include this because I believe we still are a group of collectors who have retained this aim and I am pleased that a founder member present at that inaugural meeting is again our President and thereby preserving the Society's continuity from its formation. Various aspects of research were not specifically referred to in those aims but are implied by reference to preservation. Both research and preservation are, in my view, inseparable and cannot properly exist one without the other. Many members have been able to make significant contributions to our understanding of aspects of mechanical music.

Digressing for a moment, having bought my first cylinder music box, borrowed from our local library Graham Webb's "Cylinder Music Box Handbook," written to the then Secretary Reg Waylett, got a very welcoming letter back accompanied by a rather fearsome application form for membership. It required me to say, if I remember correctly, what articles I could contribute to the journal. Journalism was the last thing I wanted to join the Society for and cannot remember what my answer to that question was, although it may still be in the archive. One of the first meetings I went to, a member was showing a cylinder box very similar to my first one. There was a note on it asking if anyone knew the maker as there was no tune card to aid identification. Having "read the book," I thought I knew. After spending half an hour reading peoples name tags without being too obvious, found that gentleman and said "Mr. . . .?" and got the reply "Oh no, not somebody else I owe money to." That was the start of a very valued friendship, so don't be put off if one's first approach

is not welcomed with open arms though most efforts to make contact will usually pay dividends.

The shorter one day meetings generally do not seem to allow much time for general chat and the newcomer may find this a little offputting. I have found our trips abroad and the two annual weekend meetings far more relaxed and there is more time to get to know each other. We do need more people on these occasions to make them more successful so please join us and hopefully reap some benefit by doing so.

Cylinder musical boxes

The article of Autumn '87 consisted primarily of aspects of cylinder boxes and those of you who are specifically interested in these, could purchase the back issue of No. 3, Vol. 13 for a modest sum. An update of that article would verify much of what was written and highlight changes that have occurred since then. The Gods of accounting and rationalisation have taken their toll of small engineering businesses which were at one time, able to make and supply a multitude of springs, brass and steel sections, castings and screws and a host of other bits and pieces at an acceptable cost. It is, therefore, becoming more difficult to get repairs done and they are now more expensive even if you can find someone to do it. The value of a good quality/unusual format/original condition musical box does appear to increase whereas a "run of the mill"/damaged/heavily restored box remains generally static. One has to consider motives for acquiring a box which generally comes down to profit or enjoyment or a combination of both but the choice is ultimately yours. The choice can frequently be made easier by getting other persons' opinions which most members are pleased to give.

Comb repairers, in the case of substantial damage, are still the most costly and difficult to get done and, unless the movement is of some significance, probably best left alone. Cylinder repinning is generally worthwhile if large numbers of pins have been broken and can dramatically improve the sound if the comb is in fair condition. Governors, springs and other bits and pieces are generally fairly easy to get repaired or replaced.

For those who own workshop facilities and matching skills will, I'm sure, get a lot of enjoyment out of bringing back to life neglected instruments but one must be very sure of what the movement really is before any restoration is started. There are still features of cylinder boxes being discovered and some features not yet understood. Some features have been lost by over-

enthusiastic restoration and occasionally one finds a box, possibly damaged, which one instinctively knows should only be lightly cleaned and kept in its "as found condition." Any box that you come across is always worth getting a second opinion on before any work is done on it. The new collector can stand as much chance of finding a rarity as the established one so if you do find something which you think may be unusual, please respect it. Nothing is lost if you keep it untouched whether working or not, it will still be there for reference when understanding of the subject has progressed still further.

Other groups of mechanical music

The new collector's interest can very rapidly expand into other forms of mechanical music and most of us now seem to have examples of other forms. I hesitate to delve into the origins of mechanical music but the wind organ and the bell playing devices do appear to be the forerunners of our sphere of interest. The development of the wind organ has led to the chamber barrel organ and organ playing clocks. The development of bell players has produced the music box via the tuned steel comb. This is perhaps an oversimplification of the process but examples of devices from this development period are very desirable not just for value or rarity but more so for the study of methods of construction and for the music of that period. As an example, one can learn much by comparing the quality of workmanship between a London made Hubert Van-Kamp chamber barrel organ of about 1760 and a Black Forest clock organ by B. Mukle of something between 20 and 50 years later. One has beautifully crafted woodwork and the other rather crude and unfinished. I haven't heard the music of the chamber organ yet although its new owner has got its restoration under way and I am looking forward to hearing one particular tune. Its title is "A POX OF YOUR POTHER" which appears to be about a badly smoking chimney.

The other main group of comb playing instruments are the disc machines and they have their own musical appeal and were made in a very large range of sizes. Restoration problems for these are probably less than for cylinder players and even comb repairs can be a little easier. Organettes are another group of great interest. Musically they are of great variety playing from card and metal discs, paper rolls and strips and even pinned wooden rollers. Being hand driven, the mechanism is much simpler and repairs can

usually be successfully completed by most people with a little care and attention to detail. There are, of course, a multitude of other forms including snuff boxes, clocks, small reed and string playing devices but perhaps the biggest of all are the orchestrion machines. Two other popular groups are the player piano and player reed organ and whilst the Society does not strictly include these instruments in its sphere of activity, there are a few "blacklegs" amongst the membership who occasionally pedal away with obvious enjoyment.

Another, and perhaps, final group which is also not included under the Society umbrella is the phonograph. Allegedly, this device heralded the demise of mechanical musical instruments. Because of this, I acquired a small Amberola which, I believe, is the Rolls-Royce of phonographs for mechanical excellence and also for sound reproduction. I think it is a fitting addition to any collection and I enjoy, very much, hearing again the music, humour and pathos preserved in those Blue Amberol cylinders.

Scope for discoveries

Many activities have a start from very little knowledge of the subject and I don't think ours was any different. Those fortunate enough to have a complete, or nearly complete, set of Society journals will be able to see how knowledge of the musical box industry has increased over the years through efforts made by individuals to research what little evidence is available. There is still a lot to be learned about manufacturing methods because few records exist from what was, in some respects, a cottage industry. Some excellent articles have been published both in the American and British Society journals on "The Lecoultre Family." This has been possible from correspondence of the time which has, fortunately, been retained. The early handbooks on mechanical music took a lot of material from a period publication by Jacot which encouraged many of us to get to know more.

I believe that the greatest contribution to research and understanding of cylinder music boxes that has been made since the early days of the Society's existence, has been that of our respected member H. A. V. Bulleid. This opinion does not dismiss or belittle in any way, the contributions made by many of the earlier pioneers of the art. Mr. Anthony Bulleid has regularly published the results of his work and observations from 1977 in the journal. In addition, his book "Cylinder Musical Box Design and

Repair" was published in 1987 and is complementary to his articles in the journal. His articles have provided a library of information on composers and tune cards together with innumerable photographs of interesting and unusual features of many types of movements. Advice given on repair procedures is the result of development by himself and others. Design aspects of movements and cases have allowed many of us a greater understanding of the instrument and collection of data on makes and serial numbers is leading to invaluable discoveries. A study of the photographs alone will allow most people, who do not have access to large collections, to gain knowledge of a great number of different styles. Another significant book published also in 1987 is that by Dr. J. J. L. Haspels, Director of the Utrecht museum entitled "Automatic Musical Instruments, their mechanics and their music, 1580-1820." This book deals mainly with organ and bell playing mechanisms and is invaluable for those wanting an understanding of the mechanics and music of these earlier machines.

As a new collector, it might seem ambitious to think about making discoveries at this stage but may happen by chance as a result of a keen and enquiring interest in the subject. Making contact with members regarding specific interests can sometimes produce surprising and valuable results.

Increasing one's appreciation

I have found that most of my understanding has come by listening to the music played – a logical conclusion you may think !! The easiest way of doing this is by collecting recordings and for some of us, has been the easiest way of supplementing our collections. Many instruments that I could not possibly afford can now be heard in the comfort of home supplemented by a glass of good whiskey whilst trying to work out how that particular tonal quality was achieved. This needs to be supplemented by seeing and hearing them "live" when the opportunity occurs and combining it with available reference books.

Forming a collection can depend on a variety of circumstances and I think it would be presumptuous of me to suggest how one should do so. If you are, at present, open minded about what you want, talk to people and you will get as many alternatives as people you talk to, but, I am sure it will be worthwhile. My only other tip, from my own experience, would be not to acquire too many "broken" instruments before you have the means to repair them and I hope to be meeting you for many years to come. ■

Achieving peak performance from flûtina musical boxes

by
Arthur W.J.G. Ord-Hume

ALMOST as soon as the musical box had established itself as a musical interpreter, its makers sought to enhance its performance by the addition of other musical devices. Over the next decades the simple musical box would acquire a whole host of extras, culminating with the full orchestral box with drums, castagnettes, bells, zither, organ and various comb-type effects.

First among these extras was the bell and, reflecting the contemporary craze for *musique à la Turka*, the drum. However, the next and most significant addition was the reed organ or *flûtina*.

It must surely come as no surprise to find that the invention of this coincided with the burgeoning of the mouth-organ and melodeon in its many forms. All of these devices, and many more, used the newly-developed *anche libre* or free reed.

Harmonium Type Reed

While the makers of reed organs concentrated on the development of the free reed to improve its tone (which extended from the nasal twang of the Jews' Harp at one end through to the rather brash and strident tones of the early bandonion with its steel reeds), musical-box makers in Switzerland were less concerned with the volume of sound as with the production of a soft and mellow voice to accompany and blend in with the tones of a musical-box comb. They chose the harmonium-type reed with soft, supple brass tongues.

From the single reeds of the *flûtina* it was but a short step to

double reeds tuned to a slight dissonance. The *voix céleste* had been born.

For years restorers have metaphorically thrown up their hands in dismay when confronted by one of these mechanisms. This was because of the virtual inevitability "that they will run out of wind" and would perform uncertainly. I have known quite good restorers who have gone pale at the thought of these organ boxes, yet in truth these mechanisms are among the simplest devices to adjust and to get running properly.

No Margin For Error

In this short article, I want to dispel a few myths about organ boxes and their mechanisms and offer what must for many be 'the golden key' to successful restoration.

First it is an oft-repeated assumption that, when new, these instruments only ever produced sufficient wind, so there was no margin for error. This is perfectly true: only a singularly inept musical-box maker would have built an instrument which produced *more* wind than was needed, thereby wasting precious spring power and energy. But the fact remains that as the mechanism gets older, *anno domini* assumes the upper hand and wind becomes erratic and insufficient.

Second it is said that the double-reeded *voix céleste* uses

so much wind that the only solution is to 'restore' the organ with single reeds as a plain, simple *flûtina*. I have known two instances where such thoughtless damage has been meted out when the solution lay in adopting far less draconian measures.

In spite of everything, it is an inescapable fact that over the years the organ box gets a bit short of breath. Many of the reasons for this are known, but invariably the most important reason has, in my opinion, been quite overlooked.

So-called restorers have confronted this wind-shortage problem with a variety of ill-conceived solutions. The classic methods which have been adopted to try to make 'more wind' include ways of making the mechanism go faster, putting a variety of different types of helper-spring into the bellows mechanism, adding more spring tension to the reservoir, putting weights on the feeders and so on.

Middle Ages

All of these measures serve only to increase friction and make the mechanism run ever slower. In the Middle Ages, Man's quest for perpetual motion generated a galaxy of machines which almost, but not quite, worked. The answer, thought quite talented philosophers, was to 'add another wheel and pinion' or 'apply more weight'. Their dismay at the repeated failure of this process only served to demonstrate that they had little concept of the notion of applied physics. Friction is ever present in any mechanism.

It is not a finite force to be overcome by adding another device. And by making a system work harder, all you do is increase the friction.

A classic case is the Black Forest clock which is running slower and slower. Yes, you *can* make it go better by putting a lot more weight on to it. This will increase the friction but you can go on adding weight and increasing the bearing resistance. Ultimately it will run at the right speed - but the cost will be terrible bearing wear and a short-term solution. To gain a five percent increase in performance you have probably had to add 60 percent to the driving weight!

Reliability

Adding weight (or springs) is clearly not a solution. A clock (or, come to that, mechanical organ) should run on the lightest possible weight since this means reliability and low friction.

As an aside, let me tell you about an extension to this argument which expresses nicely the question of weight. Before the War there was a brilliant aircraft engine designer called Pobjoy. In many ways, he was ahead of his time when, in the mid-1930s, he postulated that if a moving component breaks it is not because it is too weak: it is because it is too *heavy*. Pobjoy's aircraft engines were extremely light and wonderfully reliable through advancing his theory of weight being proportional to stress, strain and friction. One of my own aircraft was powered by a Pobjoy engine - and I can vouch for the truth in his assertion: the pistons were like egg-shells!¹

Restoration

Back to organ boxes. Yes, they only ever did produce just enough wind - but it was sufficient. So how does one regain this happy state?

Restoration of the bellows and the valves, pallet chest and organ reeds is perfectly simple and straightforward process with the sole goal of keeping everything air-tight with fresh leather seals

but without glue between the components.

Make sure there is no wear or slop in the pivots of the eccentric which pumps the feeders - and this is very important. See that no part of the bellows fouls the legs of the bedplate or the inside of the case.

If you look at this eccentric wheel you will find that frequently it has three holes, each offering a slightly different 'throw'. Choice is therefore on offer to the restorer.

It has been suggested that the extra holes were added by the original maker so as to compensate for wear. It has also been put forward that the holes were made by various repairmen.

The first suggestion is partly right, but wrong in explanation, and the second notion is also wrong, although in some instances probable!

Eccentric Wheels

I believe these eccentric wheels were probably made to order and supplied with a choice of fixings. After all, only on setting up on the bench would the maker know which was the correct hole and it made sense to provide a choice rather than require the stripping-down of the mechanism to bore and tap a fresh hole. And even in the pioneering days, it would still have made sense - for the same reasons - to drill and tap a choice of holes.

On re-assembly, you will find by trial and error the best of the three holes. This is the one which allows the movement to run effortlessly and easily and will not necessarily be the same hole as was in use when the musical box arrived for restoration.

Now for the real 'golden key' which I promised.

Assuming you have done your very best with the organ mechanism and after adjusting the reservoir compression spring so that the organ reeds speak clearly when each sticker is depressed, turn your attention to the mainspring.

With an ordinary musical box, a weak or sticking mainspring can often be tolerated without too much problem. In an organ

box, though, the slightest tardiness in the movement of the spring will bring about peaks of friction which will instantly show up through defective organ music.

Take off the spring barrel or barrels. Most organ boxes have more than one spring so as to even out the natural irregularity of a spring running down. Open the barrels, take out the springs, thoroughly clean them, clean out the barrels, re-lubricate the springs with a good graphite grease (there is a good choice of proprietary brands available: they are expensive but vital), put them back, re-assemble the box - and you will have a perfect musical performance!

Tardiness

Always when a musical box shows any tardiness in playing, look first to the governor, then to the spring. If the box runs reasonably well with the connecting rod to the organ feeders disconnected, then the prime trouble lies with a sticky spring which cannot overcome the additional resistance of the pumping.

If the mechanism runs smoothly and the spring is well lubricated, then the maximum efficient performance has been realised. Your efforts will be rewarded by good organ music which will not be breathless, wheezy or, in the very worst cases, non-existent.

And that, I will be bold enough to suggest, is your 'golden key' to success!

Footnote

1. Douglas Rudolph Pobjoy, former Daimler engineer, died aged 54 at 3.59 pm on July 5th, 1948, when the Sabena DC-6 in which he was flying as a passenger from Stockholm collided in mid-air with an RAF Avro York in low cloud over Pinner, Middlesex, en route for Northolt. It was hailed as Britain's worst air accident: I watched the machines spiral into the ground from my garden. The British High Commissioner for Malaya, coming home to face a disciplinary hearing, was killed in the other machine. ■

The One That Came Home

Racing pigeons always come home to roost, but I never suspected a Nicole would do the same. This then is the very strange tale of a box that came back into the possession of the family who owned it several generations before.

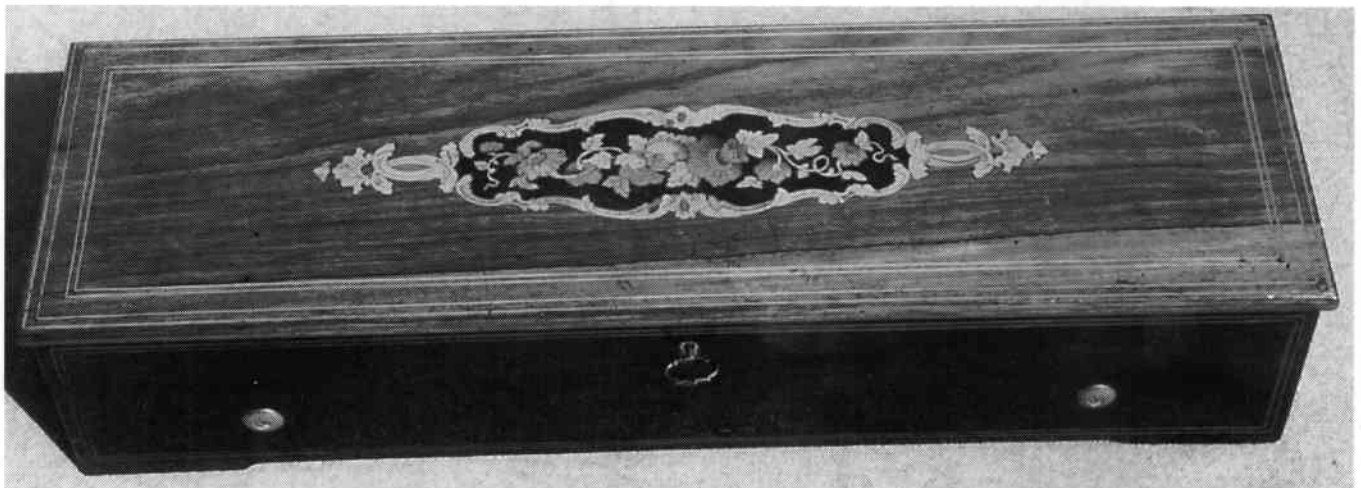
The story commences in the village of Bedingfield in the county of Suffolk. In that village lived the Bedingfeld family who were noted landowners able to trace their ancestors back to the times of the Norman conquest.

One of William's knights was given the Anglo-Saxon manor of Bedingfield as a reward for having been on the "right" side during the

invasion. This knight soon changed his name to that of the village, though the name became corrupted in the passage of time.

As time progressed, the fortunes of the family constantly changed. At one time as Royalists they lost their lands but had them given back during the restoration period. In the year 1894 James Bedingfeld, who was one of the last of the family, was declared bankrupt and his estate was ordered to be sold by public auction.

The sale was to last many days and was to dispose of "Excellent Household Furniture, Oil Paintings and Engravings, 1000



volumes of books and a collection of stuffed birds, insects and eggs." There in the contents of the drawing room came lot 355 listed only as a "Musical Box." It must not have been regarded highly as it was the last lot for that room coming in after 354, "Two China plates and a Chinese junk in ivory."

The box was a Nicole 8 air forte-piano detachable ratchet wind box, serial number 36680, playing mainly operatic airs. Not only that, it was playing them very well. This box had a copy of the Bedingfeld coat of arms firmly stuck underneath the baseboard and had with it all the original keys and operating instructions.

Who bought the box we shall never know, but suffice to say sometime in the mid 1920's, it was given to, or purchased by, two maiden sisters. Now one of these sisters simply loved the box whilst the other hated it. Nevertheless, it stayed with them for the next forty

odd years. On the death of the caring sister, the other, reputedly on the day after the death, sold the box to an antique dealer in Weymouth. This antique dealer sold the box on the very same day. He knew a collector who lived not far away who would certainly wish to have it.

Mr. X, our new owner, was astounded to find the crest of the Bedingfeld family underneath the box as he was related to the same family. He still had a copy of the original sale catalogue and even better, he had another item that was sold in that sale.

James Bedingfeld had owned the musical box, but his father William Bedingfeld had served in the Royal Navy under Vice-Admiral Hardy. His naval sword had come down to Mr. X and was even then propped up in the corner of the room.

So, long years after, two household items had been re-

united and by chance had come back into original family ownership. True, the box is now in Dorset rather than Norfolk, but that would be stretching matters too far wouldn't it? ■

"Repin"

In Bankruptcy, re JAMES BEDINGFIELD.
Under a Bill of Sale and by direction of the Trustee.

**SALE AT
BEDINGFIELD HOUSE**

ON
Thursday & Friday, Feb. 8th & 9th, 1894.

MOORE, GARRARD & SON,
Auctioneers.

↑ ↑

OFFICES—Hoxton, Strandish and Eye.

In Bankruptcy, re JAMES BEDINGFIELD.
Under a Bill of Sale and by direction of the Trustee.

BEDINGFIELD HOUSE,

WITHIN 4 MILES OF EYE STATION.

A Catalogue of the Excellent

HOUSEHOLD FURNITURE,

Oil Paintings and Engravings,
1000 VOLUMES BOOKS,
Collections of Stuffed Birds, Insects, Eggs, &c.,
PLATE, GLASS, CHINA,
And Effects throughout the Residence; also all the Live and Dead

FARMING STOCK,

COMPRISING—

2 CART HORSES,

FAT PIG, POULTRY,
CARRIAGES, IMPLEMENTS, MACHINES,
HARNESS, TOOLS, &c.,
WHICH

MOORE, GARRARD AND SON

WILL SELL BY AUCTION, WITHOUT RESERVE,
On THURSDAY & FRIDAY, 8th & 9th February, 1894.

ORDER OF SALE:

<p style="text-align: center;">Thursday, 8th February.</p> <p>The Contents of the Store-room, Study, Books, Plate and Plated Good, Dining Room, Drawing Room, Landing and 2 Bed Rooms.</p>	<p style="text-align: center;">Friday, 9th February.</p> <p>The Contents of the Domestic Offices, Hall, 3 Bedrooms, and Nursery, Farming Stock and Out-door Effects.</p>
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Sale to commence each day at 10.30 o'clock punctually.

Catalogues may be obtained of the AUCTIONEERS, Hoxton, Strandish and Eye.
William S. Nurse, Machine Printer, Broad Street, Eye.

12 Sale at Bedingfield House,

LOT	
323	Handsome walnut chair, with wool worke l top and seat
324	Walnut couch
325	Four walnut chairs
326	Two ditto, stuffed backs
327	Handsome cheffioner in walnut, with marble top, plate glass back and door
328	Handsome inlaid walnut cabinet, with glass doors
329	Handsome antique inlaid table, with bulldog legs
330	Japanese inlaid card box
331	Handsome falling leaf table in walnut, with twisted pillars
332	Pair of ornamental gilt candelabra
333	Dial in black marble
334	Chimney glass in gilt frame
335	Footstool and firescreen
336	Glass scent bottle, ornamental blue china candlestick and centre vase
337	Worcester vase and stand
338	Ornaments under glass shade
339	Card basket and shells, and solitaire board
340	Glass card case with lock and key
340A	Card box, ostrich egg and vase
341	Pair of handsome blue striped rep curtains
342	Ditto
343	Two pairs muslin ditto
344	Gilt window cornice with blue hangings
345	Ditto
346	Pair of water colours
347	Portrait of Major Henniker, in water colors
348	Four water-colour paintings, in gilt frames
349	Two portraits, in water colours
350	Ditto
351	Two water colours—"Sheep" and "Village Scene"
352	Two engravings
353	Ditto
354	Two china plates and Chinese junk in ivory
355	Music box
356	
357	

LANDING AND STAIRCASE.

358	Stair carpet and 12 rods
359	Strips of carpet
360	Two cane seated chairs
361	Mahogany table
362	Table cover with wool worked border
363	Rosewood work table

Musical Box Oddments

by H. A. V. Bulleid

Number 62

The French composer Victor Massé (1822-1884) studied at the Paris Conservatoire where he won several prizes. In 1860 he was chorus master at the Paris Opera and in 1866 he became Professor of advanced composition at the Conservatoire. He composed about twenty *opéras comiques*, and a hundred songs, between 1845 and 1885 the most successful operettas being . .

La chanteuse voilée	1850
Galathée	1852
Les noces de Jeannette	1853
Miss Fauvette	1855
La reine Topaze	1856
La mule de Pedro	1863

La reine Topaze has a song to the old tune *Carnaval de Venise*, now linked by the BBC with Fred Dibnah and crashing chimneys. *La Chanteuse voilée* offers a challenge to translators; voilée means veiled or, of a singer, husky.

Conchon semi-helicoidal

Thanks to Jere and Steve Ryder I can now give some data on Conchon serial 8285, "Rechange, Continuous Play," which is in the Murtogh Guinness collection, New York. Mounted on a handsome desk with writing flap and drawer for five cylinders, it is of conventional layout with double springs and all accessories except safety check, see Fig. 1. It has six 13" (33cm) cylinders of which two play an overture on six turns, and two play two tunes on three turns each. These are semi-helicoidal – that is, the pinning is helical only during

what would normally be the tune gap so play is continuous. The remaining two cylinders are standard six-air types with tune gaps.

The cylinder bearings are fixed to slides which allow the cylinder to be retracted from the comb, for return after the sixth revolution and also for changing cylinders, see Fig. 2.

The two control levers, conventionally placed at the right side of the case, both have escutcheons marked PLAY and STOP. As the instructions emphatically and repeatedly advise, both must be set at STOP before changing a cylinder or selecting a tune. When they are moved to PLAY the slides bring the cylinder up to the comb and the governor stop arm is released.

Control lever no. 2 when set to STOP moves the cylinder away from the comb but leaves it to run on till the end of the sixth turn and return to start.

Control lever no. 1 when set to STOP causes the mechanism to stop at the end of the tune in play.

The cylinders are of the usual rechange type with drive discs, great wheels and snail cams. Those pinned for continuous play have a 4mm peg in the end cap to actuate the automatic retraction after the sixth turn. The bass end cap is also extended with a rim on which a secondary stop/start lever rides, shown in Figs. 3 and 4. A pin fitted in this rim on the appropriate tune track will lift the lever and stop the mechanism – for example after the first tune on a two-air cylinder.

The cylinders are all stamped serial 8285 on their drive discs and also carry their own numbers, ranging from 14 to 76, and their identification numbers 1 to 6. Tunes include the *Wm. Tell* and *Rigoletto* overtures on six turns and *Zampa* overture on three turns.

As Conchon himself admitted, designing a machine to play both normal and semi-helicoidal cylinders with

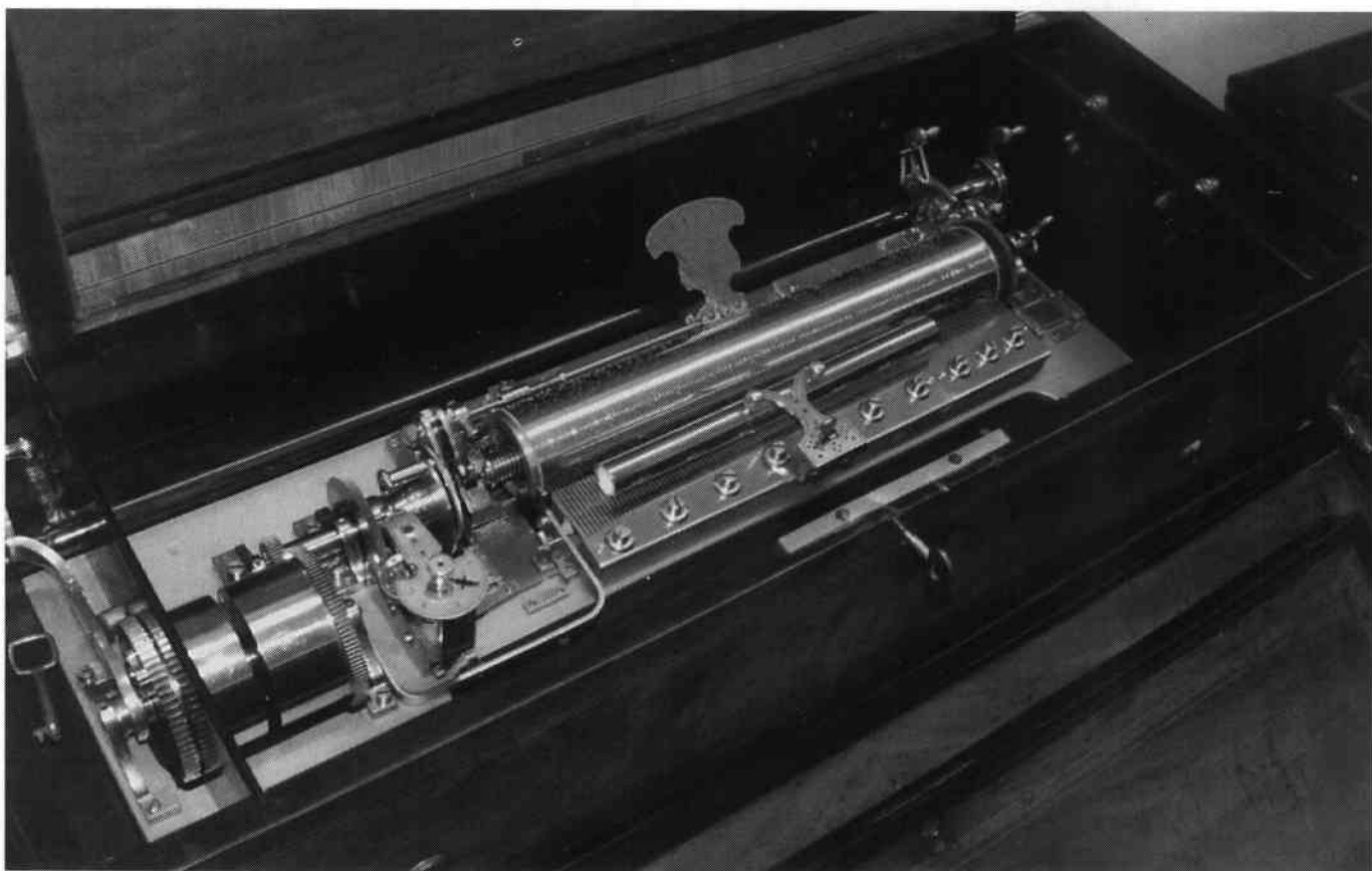


Fig. 1. Conchon serial 8285 with large double springs, central tune indicator, and control levers just visible on conventional control partition. Thanks to Jere and Steve Ryder and Murtogh Guinness for Figs. 1 to 4.

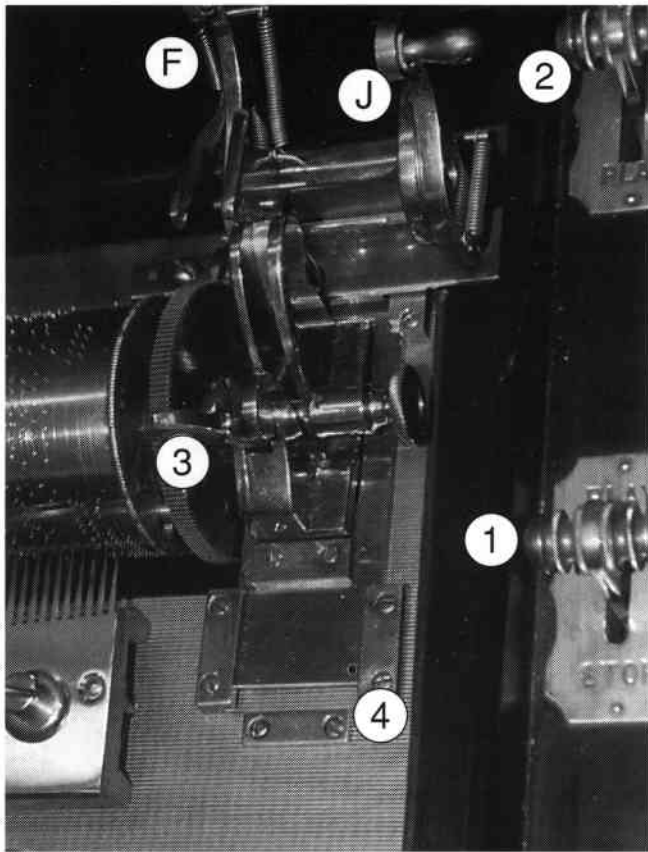


Fig. 2. Treble end of serial 8285 showing the control levers 1 and 2; tune selector F and tune change lever J; lever 3 for clamping cylinder in its bearing; and the gap 4 between slide and stop which closes with cylinder in playing position.

facility for tune selection introduces several complexities. These are well illustrated by the following slightly abridged quotation from pages 3 and 4 of the Instructions, which are in French and hand-written . . .

Cylinders nos. 3 and 4 play one air on six turns.
 Cylinders nos. 1 and 2 play two airs on six turns.
 Cylinders nos. 5 and 6 play six airs, one turn each.
So pay special attention to the number of the cylinder which is on the machine. (this sentence is written in red ink).

If it is No. 3 or 4

- (1) Pull lever no. 2 towards PLAY
- (2) Let it run until the end of the 6th turn and until it has returned automatically to its starting point

NB Never operate the two levers F and J, on the contrary be sure they are in their backward positions, particularly lever J otherwise the box may play in between two tunes.

If it is No. 1 or 2

- (1) Pull lever no. 2 towards PLAY, the box will start.

now these two cylinders play two airs each
If you wish to stop after the first tune, push lever no. 1 towards STOP

If instead you want the second tune to play immediately after the first, then push this no. 1 lever towards PLAY

but in every case never remove the cylinder until the last tune has been played and the

cylinder automatically returned to the starting point.

NB Never operate the two levers F and J, on the contrary be sure they are in their backward positions.

If it is no. 5 or 6

For these two cylinders only, levers F and J can be used to repeat or to change tunes at will, but:

General Rule never operate them unless the cylinder is retracted by pushing lever 2 to STOP.

Then

After the cylinder is retracted but before pulling lever no. 2 to PLAY, operate the tune selector once or twice

Then advance the cylinder towards the comb by pulling lever no. 2.

To repeat the same tune pull forward lever J.

To play the tunes in sequence push backwards lever J.

To select a tune operate lever F as often as necessary until the pointer shows that tune on the tune indicator.

Jere Ryder also kindly provided copies of other documents that came with serial 8285, including Conchon's letter dated 27 November 1891 to the man who ordered this box and was having trouble in working it. This letter appeared in Vol. 6 page 186 and a part translation was given in Vol. 10 page 8 (and in my first book page 62). Now that we can relate this letter to the box serial 8285 it is worth giving in full the third para of Conchon's letter – the first was a grumble about losses incurred in making "specials," and the second said it was no surprise that the customer was in difficulty after having such a complex box for only a fortnight. Para three reads . . .

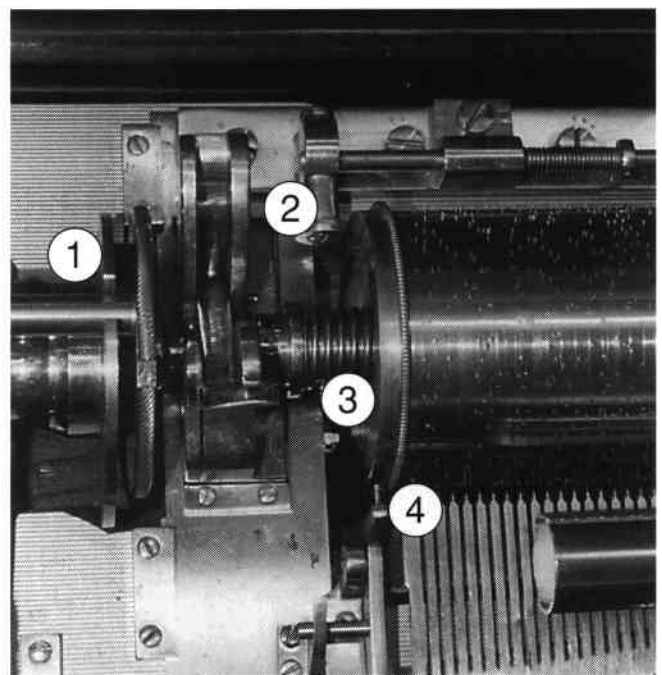
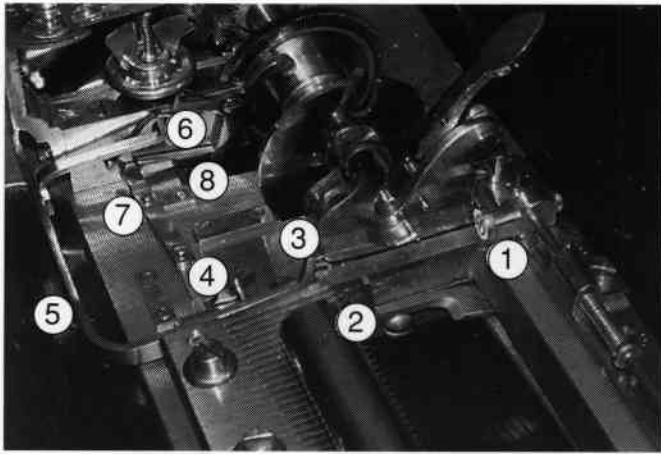


Fig. 3. Bass end of serial 8285 showing the handle of the cylinder drive disc seated in the driving slot 1; roller 2 for tune indicator; peg 3 on cylinder end cap which will engage the adjacent retracting bar at the sixth turn; and peg 4 on secondary stop lever riding on the extended rim of the end cap.



**Fig. 4. 1, roller for tune indicator linkage.
2, retracting lever, also connected with control lever 2, Fig. 2.
3, secondary stop lever.
4, clamp to immobilise lever when cylinder is retracted.
5, bar connecting secondary stop lever to governor tail.
6, main and secondary stop catches at governor.
7, pivot for starting lever attached to cylinder bearing slide.
8, bar engaged by this lever to push stop arm tail for starting.**

A key point is that the levers 1, 2 and F and J should always be pushed right home as far as they will go, that is to say never leave them half way because then the cylinder will not be correctly placed against levers F or J and play may be garbled or may stop.

Judging by this correspondence, serial 8285 was shipped from Geneva about the middle of 1891. Being a complicated special order it probably received its

serial number in 1890. So possibly my dating chart on page 78 of Vol. 16 is one year fast at 1889.

Conchon's lengthy instructions for this box were far from easy to take in, let alone the problem of remembering which type of cylinder was in place. My sympathies are divided between F. Conchon and his baffled customer. It is a sobering thought that all this complex and interesting machinery has no effect whatever on the quality of the music.

Selling Agents

George Bendon is one of the best known agents, always using his own tune sheet. Fig. 5 gives a glimpse of it on another rechange box by Conchon, serial 9412, with three 13" (33cm) cylinders playing eight airs with six bells and all accessories except safety check.

It was made in 1891 or '92, latest tune 1886, and the tune sheet is inscribed "Changeable Cylinder System" above the royal coat of arms and, below, "Concto Sublime Harmony" and "Indicating dial, Change of Air at will, Regulator, Zither." (By 1890 all the Geneva makers were openly quoting Paillard's sublime harmonie and relegating their nickname Concerto to the background). The three cylinders are all stamped serial 9412 and also have their own numbers, 38, 74 and 76. How number 76 can equate with the six-air number 76 on serial 8285 I cannot imagine. The mechanism carries F. Conchon's Star Works maker's plaque; it is very unusual for the maker to be divulged on a box sold by George Bendon.

It is also unusual for the maker to be obvious on boxes sold as agent by H. Capt. A recently reported example is Langdorff serial 14447 made in 1864 with 15 1/4" (39cm) cylinder playing eight airs mandoline on 112 comb teeth. This has a standard Langdorff tune sheet to which was applied an oval stamp lettered "Henry Capt, Genève." An example of a Lecoultré box sold by Capt was described in Vol. 15 page 261.

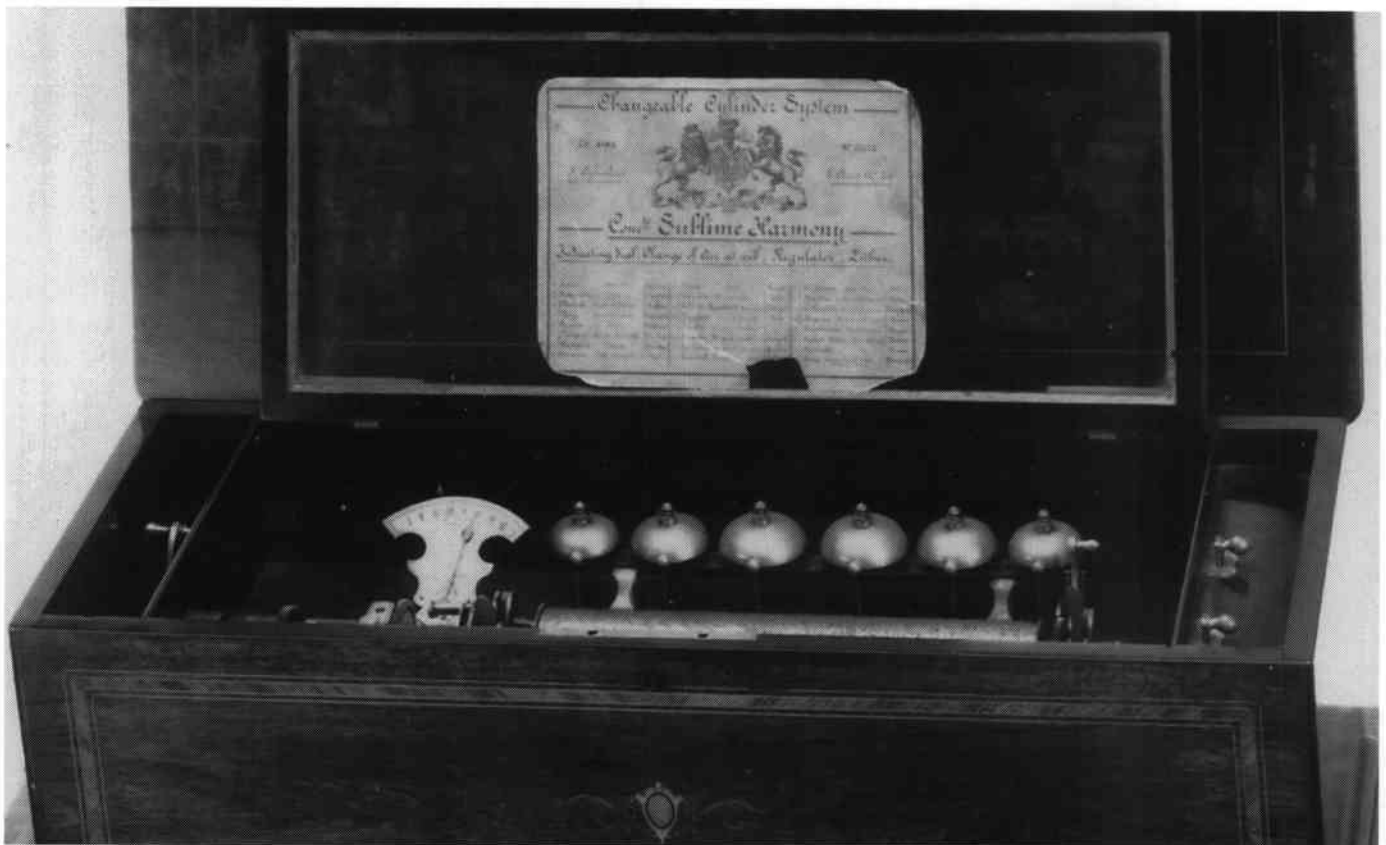


Fig. 5. Conchon rechange serial 9412, Sublime Harmony with six bells. It has a matching table with drawer for three cylinders, and Bendon tune sheet. Photo kindly provided by Christie's, South Kensington.

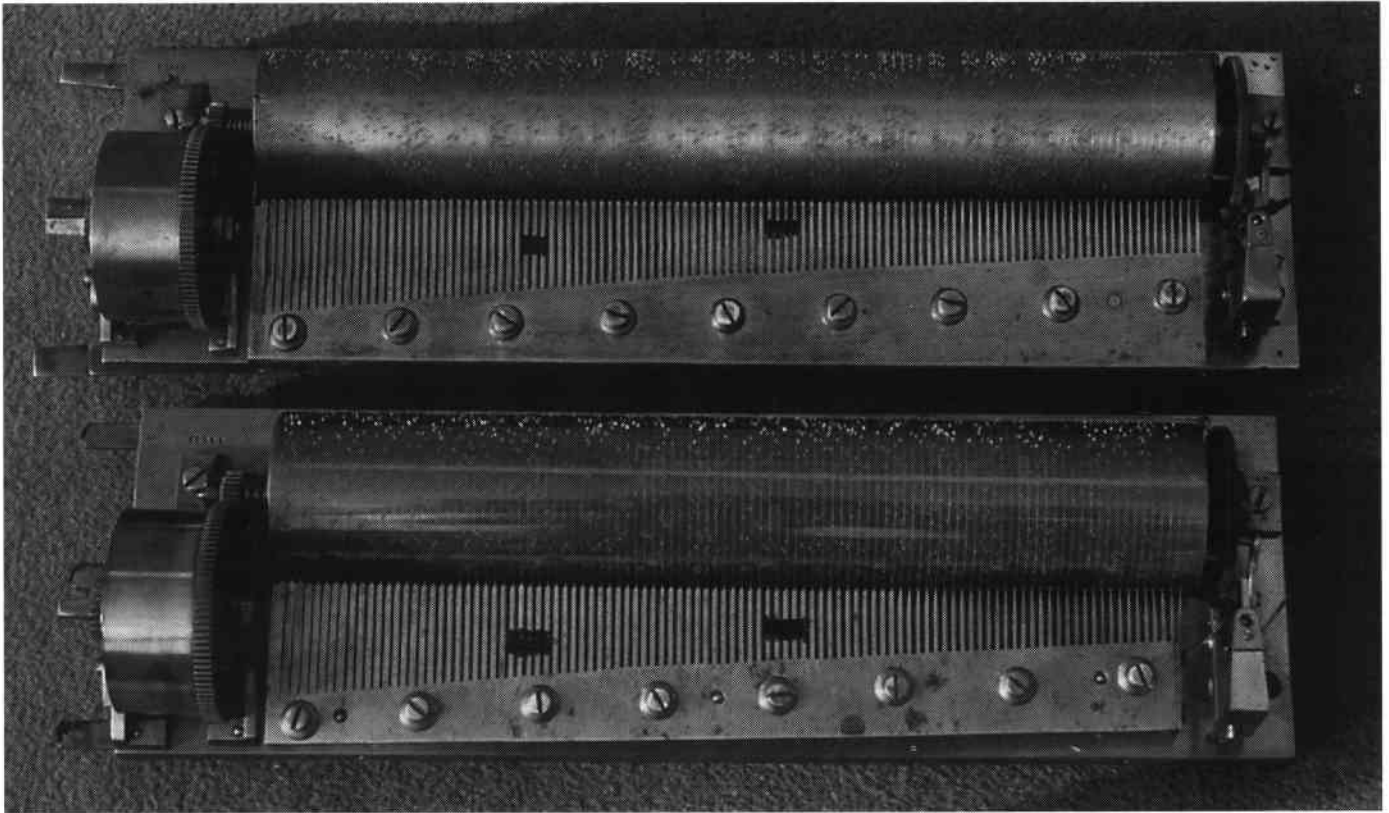


Fig. 6. Serial 13812 (top) compared with "Henriot" serial 11544 which has a 10½ by 2" diameter cylinder and 103 teeth. The 440 and 880Hz teeth are marked on both combs. Note tapered and 3-dowelled comb on the "Henriot."

Three overtures

Boxes playing three overtures on six revolutions of the cylinder are generally associated with Lecoultré – for example serial 21392 described in Vol. 15 page 260 and probably made in 1848. Now another box of this excellent but unusual type has turned up, as shown at the top of Fig. 6, but unfortunately with no tune sheet, no positive clues to its maker, and not even its original case.

The first overture is *Le carnaval de Venise* by

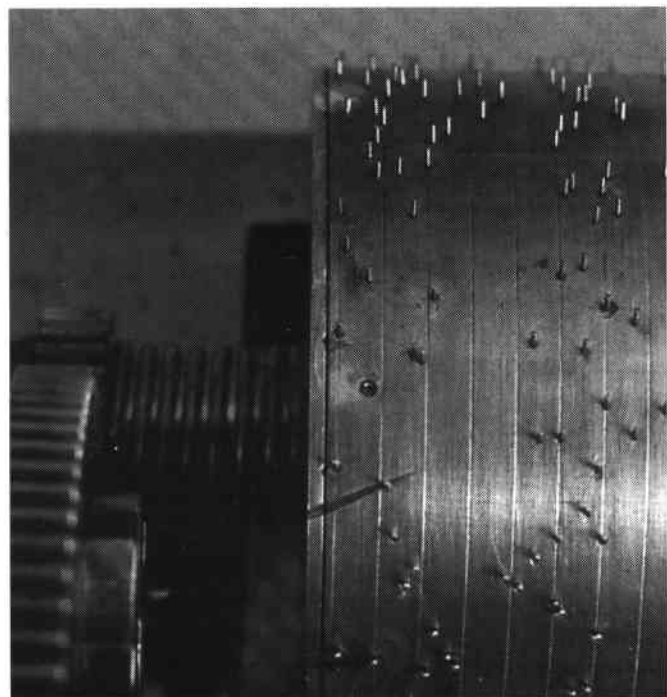


Fig. 7. Tune 1 pinning very close to end cap rim, necessitating very deep grooves in the end cap flange - and an emphatic mark for accurate fitting.

Ambroise Thomas, 1857 and the third is Auber's *Fra Diavolo*, 1830. It was common to have one up-to-date overture among the older classic favourites, so the box was probably made soon after 1857. Its serial number, 13812, is too low to be by Lecoultré; also it has wider tune tracks and only 112 comb teeth compared with Lecoultré's 135. It could be by Henriot (or Badel), which would fit by the style and date of its small-figure serial number and by having tune 1 on the cylinder dots. There are, however, notable differences though these mainly concern the blank and the comb makers; for example the three control levers have square ends with domed tops whereas on the Henriot they have rounded ends and flat tops. The comb steel is rectangular with two dowels, but the Henriot tapers towards the treble and has three dowels. Serial 13812 has blank codes 16 and 61 for cylinder and spring compared with 4 and 25 on Henriot 11544; neither has any mark on their practically identical governors.

Some of these differences can be seen in Fig. 6.

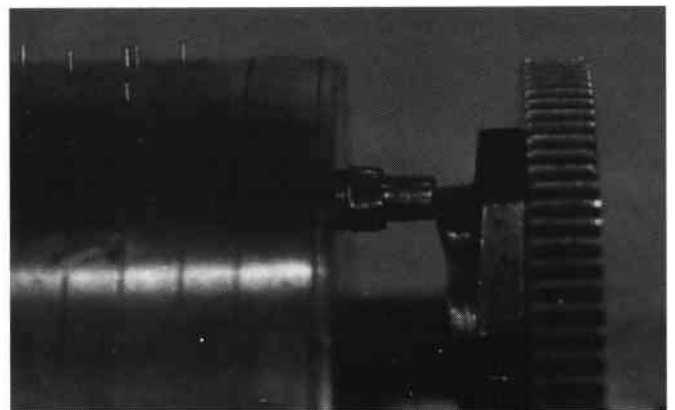


Fig. 8. Unusual snail cam follower on serial 13812, and not correctly lined up with the cam - but it performed adequately.

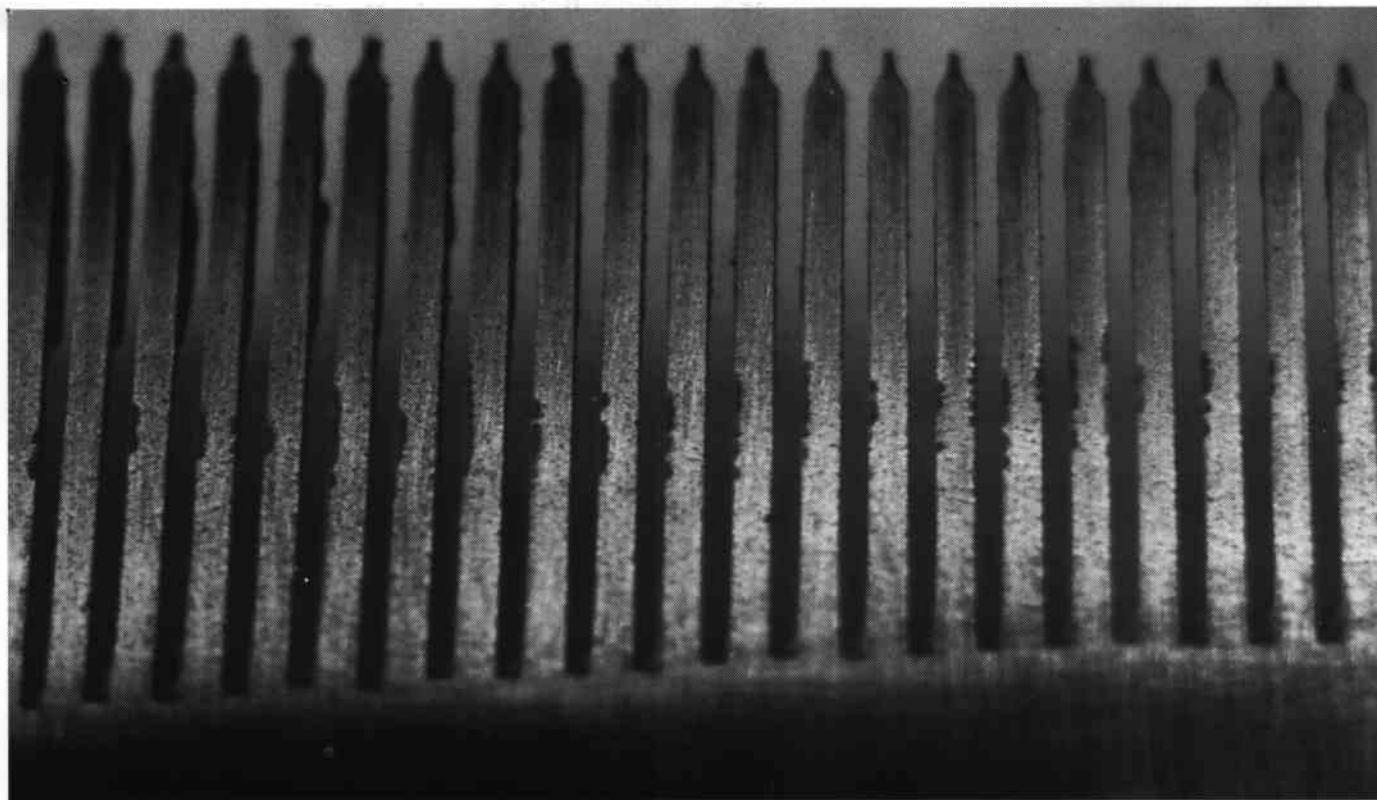


Fig. 9. Serial 13812 tooth setting marks - generally applied under the comb. They show wide variations in the amount of setting needed.

Serial 13812 also has four unusual details; the cylinder pinning is taken exceptionally close to the end caps; there is a distinctive version of the peg type snail cam follower; the comb teeth were adjusted from above; and there is a craftsman's mark at the right back corner of the bedplate - shown in Figs. 7 to 10.

The 112-tooth comb has unusually stiff teeth for a key-wind box - the 440Hz *a* teeth, nos. 32 to 34, have relative stiffness of 250. The 11¼" (29cm) cylinder is of diameter 1⅞" (48mm), circumference 5.9" (15cm). It is pinned to play at .1" per second, allowing 59 seconds per rev. and 56 seconds per half overture. There are 4251 cylinder pins, giving an overall average of 12½ notes per second.

The tune arrangers on this box have done very well in the utilisation of the 112 teeth, and fairly well in minimising the ill-effect of the three-second gap in the middle of each overture. One's only real complaint is that the half-per-turn feature makes it impossible to leave a favourite overture on permanent play. But the playing time of almost two minutes per overture coupled with the usual high quality of the arrangements make this box a classy performer and with plenty of volume.

When, as here, an early box has lost its case or been marooned in a skin-tight clock base, I think it is unwise to search for a close copy of the original. Far better, surely, to provide a larger case so that the bass notes are properly radiated. Here, the lowest note is *g*, two octaves below middle *c*. Its frequency is 96Hz, therefore wavelength 137 inches, so the necessary sounding board periphery is 69" i.e. half the wavelength. This demands a case about 24 by 11 inches (61 by 28cm) . . . as explained in Vol. 10 page 155 or my book, page 9. Of course such a case looks too big for a key-wind movement, but this effect can be parried by providing a partition of about five inches at the bass end and operating the control levers from above. The

key cannot be left in because it rattles, so it needs another partition at treble end. The movement fills the centre with the usual polished wood spacers front and back . . . as with later 12 and 13 inch movements which had cases that very size . . . and you could hear the bass notes.

Retirement home for a musical box

Certainly many old musical boxes suffered years of neglect in attics and outhouses, and even sometimes had their cases taken away for alternative use. But some probably continued to be treasured long after they fell silent, and an example crops up in the parlour of Mrs. Bindle, wife of the notorious cockney humorist whose exploits were first recorded in the novel *Bindle*, written and published by Herbert Jenkins about 1917 . . . "Next to chapel her supreme joy in life was her parlour, a mid-Victorian riot of antimacassars, stools, furniture, photograph-frames, pictures, ornaments, and the musical box that would not play, but was precious as Aunt Anne's legacy." ■

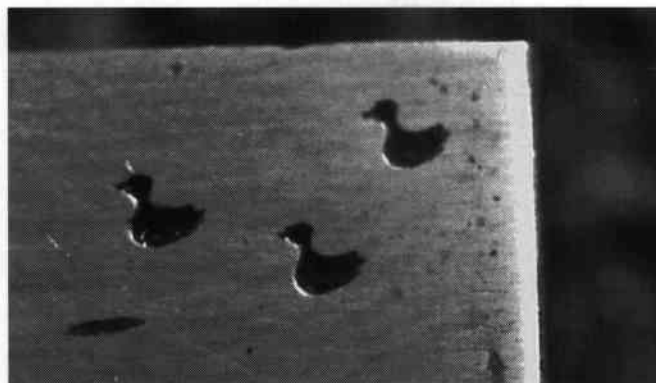


Fig. 10. Probably a craftsman's mark, these three 2mm ducks are rare but have been previously reported. They can just be seen in Fig. 6.

Record REVIEW

by Arthur W. J. G. Ord-Hume

18th Century performances on record

HOW often have we heard ourselves lament 'if only we had gramophone recordings from the distant past we would know so much more about how music was meant to be performed.' What sort of musical performances would Mozart have heard? Or Haydn – or anybody else who was to the forefront in the Viennese scene at the time of the dominance of the Hapsburgs? And how fast did they *really* play the minuet?

The surprising fact is that we have had just such recordings available to us all along. The problem was that until only very recently musicologists have been blind (and deaf) to the messages preserved for posterity in early mechanical musical instruments. The very prefix 'mechanical' to describe a musical instrument was for so long considered a pejorative, synonymous with all that is bad in playing-by-rote.

This is strange because as recently as a century ago, mechanical instruments were still venerated as musical interpreters. After all, they were the means by which almost 95 per cent of the population heard the vast majority of its music. Maybe it was years of exposure to street music and to insensitive player-pianists who had hardly a good foot for music which soured too many recent generations.

But all the while in our midst there were clockwork organs dating from the very times of which we yearned to have an insight. These automatic organs preserve as a time-capsule the styles of performance and ornamentation which were considered correct at the time they were made. And, just like with the musical box, each time they play it is an original performance, repeating the same sound as first intended perhaps two and a half centuries ago.

Composers such as Mozart, Haydn and Beethoven were among the very many who saw nothing wayward about these mechanical instruments and, indeed, writing or adapting music for them represented another source of

income. Mozart's oft-quoted letter to his wife (in which he writes disdainfully of Count Deym and his mechanical organs) was clearly written tongue-in-cheek: the outstanding works he wrote for them are among his last masterpieces.

And now at last the sounds of some of the finest examples of these clockwork organs are available for everybody. **The Cuckoo and the Nightingale: cylinder organs 1750-1839** (Canal Grande CG 9327, recorded on CD in 1991) brings together the music of 11 different instruments, all of them pre-eminent examples of their form and all magnificently restored to a rare degree of performing excellence. The world-renowned National Museum From Musical Clock to Street Organ in Utrecht, a State-funded institution housed in one of that city's vast cathedral churches, houses a unique collection of instruments and the present disc was originally launched to accompany an exhibition of these exotic barrel organs staged two years ago.

George Pyke was foremost an organ-builder who also made magnificent organ-playing clocks which were, like those of Charles Clay, intended as focal points or table centrepieces in a room. Working between 1740 and 1763, Pyke made a number of these highly decorative instruments for which Handel adapted music. One of these is heard on this record. With a compass of c^1 to d^3 and three registers – wooden stopped diapason 8ft and 4ft chimney flute plus a metal fifteenth – the sound is anything but puny. Four of its ten-tune repertoire are here including one of the minuets from the *Alcina*.

Similar in many respects to the Pyke, but represented in this instance a smaller organ with fewer keys, is the work of the Dordrecht clock-maker Cornelis Engeringh. Here we have a handsome and ornate table clock by this master of clockwork music. However, while the style of notation of the Pyke demonstrates an overtly Handelian flavour, Engeringh's organ is more of a hark-back to the continental baroque. We hear it playing the delightful prelude *The Cuckoo and the Nightingale* from which the disc takes its name.

The workmanship of the Swiss makers Jaquet-Droz is repre-

sented by an unidentified *Allegro* and a march together pinned on the cylinder of an eight-air bracket clock having just 13 notes and made around 1780. Listen and you will hear demonstrated true notes *inégaie* with notes of apparently equal length producing rhythmic inequality.

On July 7th, 1787, the London clockmakers Spencer & Perkins sold a marvellous compound musical clock – it incorporates an organ and a carillon – for the huge sum of £100. The original bill survives. The eight melodies on its wooden barrel are presented – stately dances including a delightful *Allemande* and a whimsical *Passepied*.

Around 1790 an Amsterdam maker of musical clocks produced a magnificent mahogany pillar clock surmounted by an urn. The base of the column houses a small organ of complex appointment. Like a number of these instruments, it changes its own stops from the musical barrel using special pin-operated levers. The music of this piece is simply stunning: we have the Minuet from *Don Giovanni* plus two Psalms – numbers 99 and 89.

Sweden's great tradition of fine musical clocks centres on the work of just two men in Stockholm. One of these was master organ-builder Per Strand. One of his magnificent organ clocks, standing almost three metres high, is both musically and technically fascinating. Here it plays an unidentified *Rondo-Allegro* and demonstrates a most original use of its unison register – it is 'dabbed' on literally for a second or two to create not so much a *forte* effect as a swell on a phrase.

It is said that the practical metronome was invented by the Dutchman, D N Winkel who showed it one day to Maelzel who promptly went away and put into production that familiar mahogany pyramid without which nobody is said to be able to play the piano. Winkel's original metronome, disarmingly rectangular in shape, survives as does his famous musical extemporising organ the Componium. More to the point, so do four of his tiny clockwork organs, each of which represents a unique mechanical triumph since no two are mechanically the same. One weight-powered organ is masterfully contrived so that it incorporates just a single wheel from which bellows are charged, the

musical cylinder turned at the correct speed and the weight wound. Three of its repertoire of pinned barrels can be heard on this disc including the *Tyrolienne with variations* attributed to Mozart.

A second Winkel instrument, once part of a table clock which is now lost, is also unique: not only does it play a pipe organ but it has an octave of bells each bell having a damper mechanism to silence its sustained vibration when it is featured in rapid repetition. This instrument was sold at Christie's South Kensington some years ago. Now superbly restored, it plays supremely well.

The early 19th century French makers of clockwork organs were the Davrainville family. Two instruments in the collection give us a variety of music from a delightful rendition of *Freut euch des Lebens* (with, perhaps, a tiny hint of the self-assertive fair-organs of Gavioli which came later?) to *Robert le Diable*.

I save to last what the purist may consider to be an anachronism. The first tracks on this admirable disc are of a tiny organ built in Camberley, Surrey, in 1989 by retired architect Ian Hammond. It is, however, a free replica of the organ which formed part of the famed 'Pommeranian Cabinet' made for Philipp II of Pommerania in 1617. Thankfully, the instrument was thoroughly documented by the German musicologist Protz in 1940 before its destruction in the Berlin blitz. This brand new organ, lovingly crafted as close to the original as feasible and complete with mediaeval-style fanfold bellows, only stands 20-inches high on a table, yet here it plays, in keeping with its 17th century original, a fine opening flourish followed by the song *Est-ce Mars* in a setting by Sweelinck as well as an anonymous choral variation on the old melody *O Lux beata Trinitas*. These arrangements have been pinned on the wooden barrel by Dr J J L Haspels of the Utrecht Museum.

This is a recording to cherish if not to study as an exercise in 18th and 19th century contemporary performance styles. The quality of the recording is extremely fine and the occasional mechanical noise from the instruments offers no more than a timely reminder that we are listening to skillfully-regulated musical mechanics. ■

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.

Rigid notation

Laurence E. Karp writes from the U.S.A.:-

At no time have I ever said, suggested, or inferred that 'rigid notation' was synonymous with musical inflexibility, as Ord-Hume claimed in his recent article ("A Look at Mechanical Musical Instruments", *The Music Box*, Vol. 16, No. 6). What I did say was that at least in cylinder musical boxes, the use of this particular mechanism or vehicle will impose greater demands upon the skills of the arranger than would the conventional cylinder marking scheme. Thus, the rigid notational marking system might push a master arranger to achieve music of greater beauty than he ever had before. On the other hand, a novice or a hack might find it less restrictive, and therefore easier, to work within the conventional cylinder marking pattern. Such a person, forced to work within a rigid notational system, might produce music of a banal, tedious character.

I understand Ord-Hume's remarks regarding both the use of tune pegs with offset points on barrels pinned for carillon music, and bridges on barrels pinned for organs. But these techniques have no pertinence in

regard to musical-box cylinders . . . except, as Ord-Hume himself stated in his article, ". . . the skill of the (carillon) barrel-pinner lay in this matter of choosing the right pins." Just so. What does Ord-Hume think the music would sound like if it were arranged by a pinner of inferior skills?

Anyone who might wish to see for himself or herself what I really did say can consult my article, "Rigid Notation", in *Mechanical Music*, Vol. 39, No. 2, published by Musical Box Society International and the subsequent correspondence-in-print between Ord-Hume and me in the following issue. I'd certainly hope Ord-Hume himself might re-read the piece, perhaps a bit more carefully than he seems to have done the first time. ■

Appeal from Archivist

If any members are going abroad for holidays and will be visiting music museums and collections, please could you buy **two** copies of any guide book or collection list and get a supply of information leaflets for me. Whilst I am happy to pay for them (in £ sterling) you might like to check with me to make sure I do not have it already - this is unlikely as I don't have **any** yet! except Utrecht in the Netherlands.

If you want to create space on your bookshelves please consider letting me have back issues of auction catalogues, all dates (**not** Christies as we have a full set).

Also wanted **photocopies** of any original disc, roll or instrument catalogues.

Kevin McElhone, Archivist.

Amateur repairer

C. H. Kok writes from Holland:-

Being an amateur repairer, I mostly have to replace all dampers of the wrecked cylinder boxes I find, as I go along. I think some of my experiences could be useful to other members.

Drilling out damper pins

Mostly in small boxes, I have to drill out the fixing-pins of all dampers. My method is: First flatten the surface you have to drill into. This can be done by cutting or filing. Next: By means of an oversize drill of about 1,5mm you can make a starting centre. The point of the drill just **seeks itself** in the brass filled hole of the tooth.

After this centering, it is quite possible to bore out the rest of the pin. You have first to determinate the right

size of drill (size of the holes).

For safety, tape all teeth, to prevent accidents!

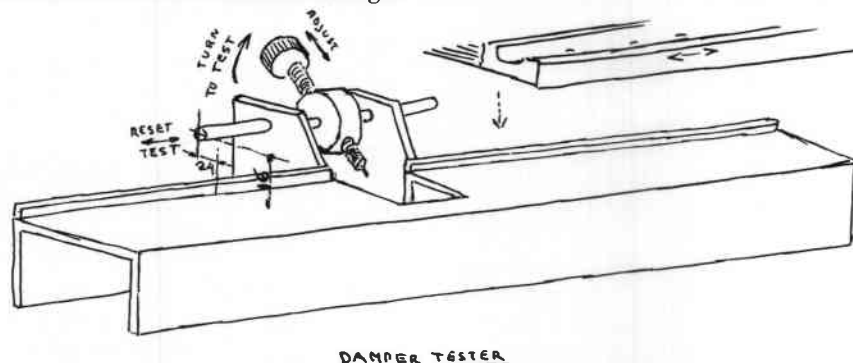
Damper pins

New damper pins are well made out of small safety pins. Brass safety pins are obtainable in different sizes.

Testing-device for dampers

For me, it is normal practice, when I have fixed all dampers, (and I congratulated myself), the testplay is not O.K. It costs so much time to find and correct the faulty ones. To save time and annoyance I made a device for testing, one can watch the dampers while it works.

The accompanying sketch gives the principle. You can work it out in your own possibilities. The testing-point is made out of a needle diameter 0,3mm. ■



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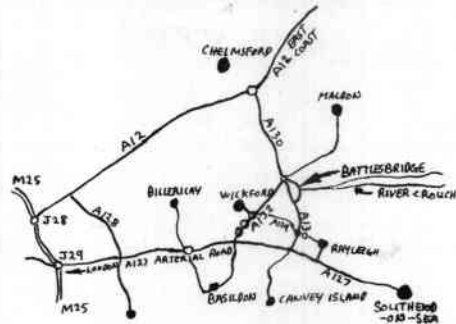
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Any members wishing to write to classified advertisers can send letters direct to me and I will forward them. For security reasons addresses are only disclosed at the request of individual members. Ted Brown. (Address in front of Journal).

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Full page £125, Half page £72, Quarter page £45, Eighth page £30
5cm box in classified area £27, 3cm box in classified area £18

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Deadline Dates for Display Advertising Copy

1st April; 1st July;
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Editorial copy **must** be submitted at least

8 days prior to above dates.

Posting of magazine:

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

Archives Wanted - If you have back issues of any Mechanical Music magazines, roll or disc catalogues (originals or copies), sales literature (originals or copies) please consider donating them to MBSGB archives where they can be of benefit to us all in the long term. Contact Kevin McElhone - address at front of magazine.

Wanted **Small Street Organ**, 20 note, Raffin type roll-ends. Preferably with cart and music. Contact Harvey on 0603 411317 with details.

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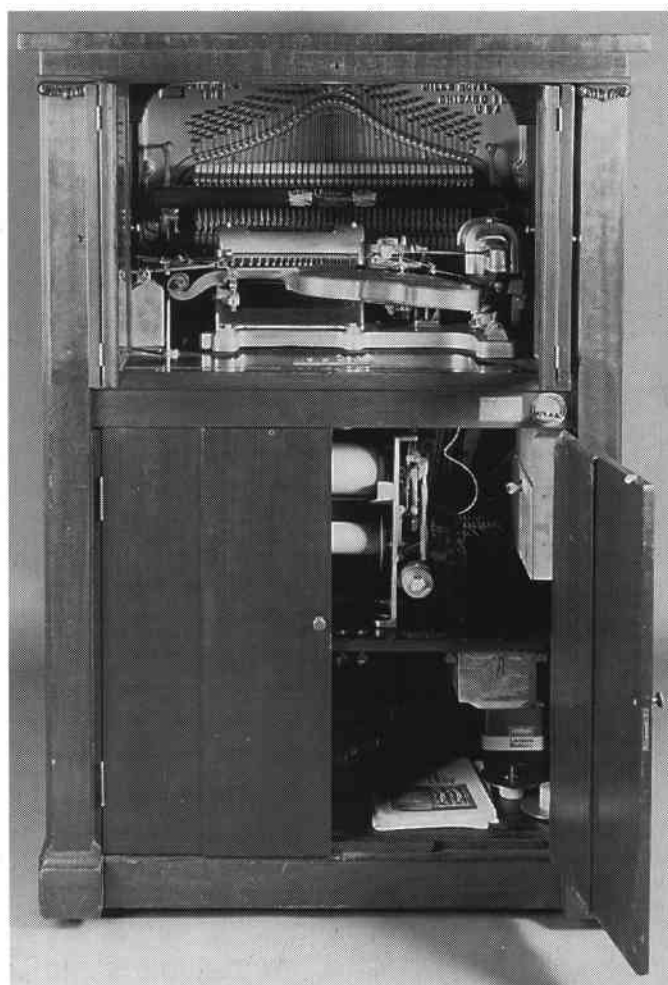
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