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The Journal of the Musical Box Society of Great Britain

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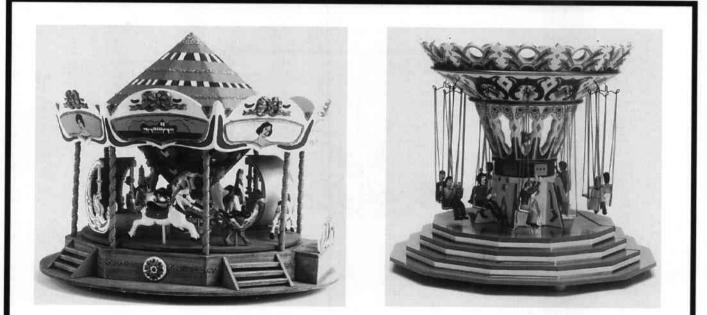
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Vice President: Ralph M. Heintz, 725 University Avenue, Los Altos, California, U.S.A.

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 Membership & Correspondence Secretary: Alan Wyatt, The Willows, 102 High Street, Landbeach, Cambridge CB4 4DT.
 To whom all applications and queries relating to new membership should be addressed and to whom all general correspondence should be sent.

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A Victorian lithograph by Tom Merry from the Jon Gresham collection.

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#### Contents

President's Message
Society Topics
Register News 42
Newsdesk 42
Collector's Showcase 43
Cob Organettes Kevin McElhone 44
Musical Box Oddments - 65 H. A. V. Bulleid
Projects and Wants 61
Letters to the Editor
Classified 64

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# President's Message

The month of March was a grim one indeed for us. Before it had done it had seen not one but two visitations of the Grim Reaper. Two long-standing and greatlyrespected members of the Society were plucked from our midst.

Past President Jon Gresham joined the Society in 1975 as Member Number 778 and literally breathed fire into us - he had the distinction of being a 'fire-eater'. Many will remember the astonishing act he put on twenty years ago as our meeting after-dinner entertainer.

Of course, Jon went on to become Society President and promoted the growth and expansion which characterised the past 15 years. An active Committee Member to the last, we all miss him terribly.

Past Secretary Reg Waylett was Member Number 124. He had been a collector since 1934 and had a fine ear for a quality musical box. It was Reg who took on the burden of the daily administration of our affairs when Cyril de Vere Green became President.

Reg's astute mind and sound business judgment was never clouded despite the inevitable halo of pipe-smoke which usually surrounded him. His counsel was sought and respected to the end. He, too, is missed deeply.

But we have to pick up the pieces and as Jon and Reg would have wished, move forward. The Annual General Meeting is only two months away. We have important vacancies on the Committee to be filled.

There is no hard-and-fast rule regarding eligibility to serve on the Committee. Anybody can be nominated. But - and here I use my Presidential clout, if you allow me - we must accept that we need young blood on our team. We need the services of those who will be able to see the Society into the next millennium.

At the same time, common sense dictates that the success of the Society demands that those who run it should have knowledge, background and experience in the Society. Ideally, then, the Committee should be like an apprenticeship: you start at the bottom as an ordinary member and, having displayed your abilities and talents, you climb to the top.

Right now we have to elect the new office of Second Vice President. Bearing in mind the foregoing remarks, the Committee has nominated Christopher Proudfoot for this office. His extensive service on the Committee has, we believe, given him ample qualification to deputise for me on those occasions when I cannot be present to run a meeting. His nomination will therefore be placed before the AGM, together with any others which we receive.

Under the terms of Constitution, the Committee has the power to co-opt people to the Committee where their special knowledge, experience or services are deemed important to the Society. For this reason, it has been decided to co-opt Robert Hough of Devon as an ordinary committee member.

We also seek active nominations for the position of Recording Secretary and also for a position as Committee Member.

I am delighted that so many of you have renewed your membership, largely without demur, despite the vast rise in subscriptions which I had to spring upon you. Those who have not been able to renew are naturally missed greatly but we understand the reasons.

What we are doing, however, is building value into membership. Your little green membership card will soon be of greater value than at the moment for we are arranging some impressive discounts with museums and other organisations expressly for members. Bear with us: we are still setting this up but I shall say something on this at the AGM.

Our financial situation still gives cause for concern but I am pleased to say that I believe the corner has been turned. Your Committee is addressing a number of problems regarding costs and prospects look just a little bit brighter.

Arthur W. J. G. Ord-Hume President SOCIETY TOPICS

### FORTHCOMING MEETINGS

Society A.G.M. and Auction 3rd June 1995 at Fairfield Village Hall

Location - Leave M5 at Junction 4, take A491 (Stourbridge), after 1 mile bear left at roundabout for Fairfield. Village Hall is on the left next to church in 1/2 mile. Large car park.

Lunch facilities - Public houses within 15 minutes by car which could do pub lunches. 'Happy Eater' half a mile down the road, Bromsgrove 2 miles away. I will produce maps on the day. If the weather is good it would also be very suitable for a picnic lunch.

Doors open at 9.15 a.m. and acceptance of items for sale.

10.00 a.m. - Coffee.

10.30 a.m. - A.G.M.

Lunch break.

2.00 p.m. - Auction.

Tea and biscuits.

Any queries regarding the Auction please contact David Walch on 0117 968 4701.

#### Autumn Meeting 15th - 17th September 1995 The Elms Hotel, Bare, Morecambe, Lancs.

The Elms is a small family hotel with an excellent reputation and reasonable prices. The hotel have offered to keep the weekend clear for the Society for some time to enable us to have the place for our sole use. Should insufficient bookings be made, then the spare rooms will be released to the general public. Please make a special effort to book early to enjoy what promises to be an enjoyable event.

The programme is designed to be varied and planned to include very many exhibits.

#### **Friday 15th September**

Assemble during the afternoon.

"Bits and Pieces." In the evening there will be a selling display for members to buy, sell or exchange anything to do with mechanical music. An optional selling donation to Society funds is encouraged.

In the same room there will be a

display of suitable Register and archive material plus items that are not on sale.

#### Saturday 16th September

9.15 to 9.45 am. - Registration.

Table model disc machines. A panel of members will demonstrate and talk about various disc machines. Several interesting and unusual machines have been promised already.

**Snuffboxes** (time permitting). A talk and demonstration on snuffboxes. Speaker to be arranged.

Lunch (approx. 1.00-2.00 pm.). Visit to the Judges' Lodgings in Lancaster (depart at 2.15 pm. Hopefully a coach will be provided).

A Tudor mansion once the residence of visiting Judges. It now houses a fine display of Gillow furniture and a Museum of Childhood. The Gillow collection includes the famous library table bought by the nation for a quarter of a million pounds and also a display of the tools used to make this furniture. The childhood section includes the famous Barry Elder doll collection and a recently enhanced collection of toys through the ages. One musical box is on display. There are also judicial exhibits and records of famous trials through the ages. These include the trials of the Pendle Witches.

#### Evening – Society Dinner 7.00 to 9.30 pm. followed by:-

"We Had One of Those but we Threw Ours Away," by the two Arthurs.

Arthur Ord-Hume and Arthur Cunliffe will present an informal talk about a series of bygones and antiques of yesteryear. The talk will be illustrated by slides and the actual items. This is a chance for the audience to test their knowledge and see how well they do!

#### Sunday 17th September

Table Organettes. (Commencing around 10.00 am.).

A demonstration of a range of table organettes from small to large. A member will show and demonstrate a range of instruments.

#### **10 Minute Talks**

Members are invited to show and demonstrate an item from their collection and talk about it for ten minutes.

(Roy Ison would like to hear from any member who would be willing to take part. The more the merrier).

Depart around 12 noon.

At this stage it is impossible to finalise the meeting, but there has been considerable interest shown. The total number of musical boxes, organs and organettes and other musical items should be between twenty and thirty. It will be essential to keep strictly to the time table in order to see and listen to all the exhibits

We have reserved 5 single rooms, 12 twin bedded rooms and 14 double rooms. There are only 9 more rooms left in the Hotel after these reservations, so early booking is advisable. The Elms Hotel state that in the event of overbooking, there will be suitable accommodation in a nearby hotel which they will arrange for us.

Any member willing to give one of the 10 minute talks, please let Roy Ison know. Likewise, any offer to bring along any musical boxes, organettes or other musical items for display would be welcomed. Let Roy know please as soon as possible.

#### REPORT ON PAST MEETINGS Spring Meeting, at The Langstone Cliff Hotel,

**Dawlish, Devon** on 31st March - 2nd April 1994 Our Spring Meeting this year provided the perfect fare for such an event-good company, good food and

Organised by local MBSGB mem-

an abundance of interesting sounds.

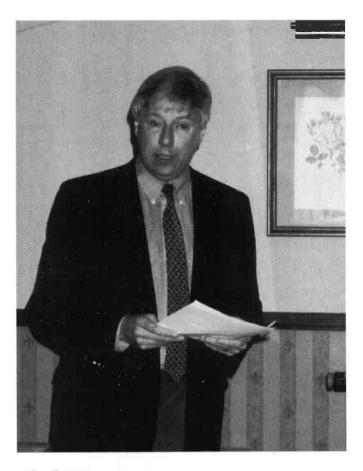
ber Robert Hough, the weekend offered a varied programme with something for just about everyone. On the Friday we settled into the Langstone Cliff Hotel, our base for the weekend, and enjoyed an informal dinner in preparation for the full programme awaiting us on Saturday.

The first presentation on Saturday was an illustrated talk by William Drake and John Brennan entitled 'The English Organ.' Bill Drake is an organ builder and took us "behind the facade" to show the operating methods using examples including some of his own outstanding organs, one of which he has recently built for an Oxford college. For his part, John Brennan, a publisher of organ related works, and organ designer traced the history of the organ back to Greek times when they were water powered. From a much later period - but still nearly two thousand years ago organ remains were discovered in the ruins of Pompeii, the Roman town destroyed by the eruption of Vesuvius in 79 A.D. By the 5th century air operated organs based on the principles similar to the ones we know today were in operation. John told us that about this time, early writings reveal that a woman died "in transports of delight" on hearing an organ!

John concluded by showing some outstanding colour slides of organs around the country including one designed by him and built by William Blake, his co-presenter.



Robert Hough welcomes the MBSGB to Dawlish.





Our resident 'minstrel.'

John Brennan

For the next session, Nicholas Simons introduced us to the Tanzbar Mechanical Accordion. Nicholas had two examples with him, both of which he played. The Tanzbar employs a lightweight card music roll driven by an inertia motor actuated by the right hand. The bellows are operated in conventional accordion manner, and Nicholas gave a polished performance on both instruments after having revealed the technical details of the restoration with his usual infectious enthusiasm. (An opportunity to play one of the Tanzbars later in the day showed that considerable skill is needed to produce the kind of performance given by Nicholas).

Then it was onto our coach and off to Buckfast for lunch, with time to visit the Abbey (and sample the potent Tonic Wine!). After lunch we were on our travels again, this time to Paul Corin's collection of "Magnificent Music Machines" at St. Keyne, near Liskeard, Cornwall. Paul's collection is at the Old Mill, and although not officially open until Easter, Paul made everyone welcome and put on a first class demonstration of some interesting instruments. Starting with the Steinway - Welte/ Ampico, we heard most of the collection including the Fritz Wrede Fair Organ and Decap Jazz Organ and rounding off with live performances on the 1929 Wurlitzer by both Paul Corin and Richard Cole of the Brentford Museum.

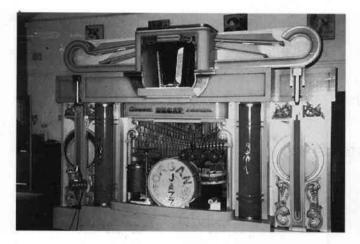
A brief stop for tea at St. Germans and it was back to the Hotel for the MBSGB Dinner with dancing for the more energetic, and close-up magic at the dinner tables by magician Roger Barons. After dinner and a brief address by our President, it was back to Roger Barons for an hour of magic to round off a busy but enjoyable day.

Sunday commenced with a visit to Bygones in Torquay, a reconstruction of Victorian living with everything from steam trains to a street piano, and lots of shop, pub and room sets. Pure nostalgia! After coffee we were on the move again – this time to the home of Robert and Jackie Hough, our hosts for this MBSGB meeting. To invite 65 people into one's home is an act of bravery, but then to provide a first class buffet lunch for everyone is hospitality of the highest order.

Because of the numbers involved we divided into three groups of twenty or so in order to be able to see



The Steinway/Ampico.



Paul Corin's Decap.



Robert Hough's Aeolian pipe organ.

Part of the pipe room for the Aeolian organ.

and hear the many items in the Hough's collection and also Jim Fox's rare cylinder boxes which were shown in the home of Robert's mother next door. Worthy of special mention among these was an early 4 air Nicole Freres overture box.

Robert Hough's collection ranged



The recently restored turret clock.



Coin-op disc box.

from manivelles, organettes, disc boxes and player pianos to their magnificent Aeolian pipe organ. The accompanying pictures show the organ and just part of the pipe room. Richard Cole displayed the organ to perfection whilst the rest of us dreamt of having such a wonderful instrument in our own homes. A recent addition to the Hough collection is a Tomaso barrel piano which Daphne Wyatt played for us with obvious enthusiasm.

For enthusiasts of other technologies we were able to see and hear a striking turret clock installed in the tennis house, and two vintage MG cars.

The President's vote of thanks to Robert and Jackie Hough was endorsed by everyone, for this was surely the highlight of an outstanding Spring Meeting.

In our last issue Anthony Bulleid's new book, published in the USA, was reviewed and the price given, £14 with £2 postage. We omitted to state that it is available from the author at Cherrymead, Ifold, Loxwood, Sussex RH14 0TA.

## WANTED

#### One Recording Secretary One Committee Member

The recent passing of our friends Jon Gresham and Reg Waylett have left us sadly depleted. Nominations for election at the A.G.M. received by the 22nd April deadline leave two vacancies.

We would still welcome names of suitable and willing candidates, therefore, who could, according to the Constitution, be appointed or co-opted by the Committee until elected at the next General Meeting.

Robert Hough has been co-opted on to the Committee, subject to ratification at the A.G.M., but Christopher Proudfoot has been nominated for the new post of U.K. based Vice President. His election would create a further Committee vacancy, in addition to the vacant post of Recording Secretary.

Nominations for either should be sent to the Correspondence Secretary, Alan Wyatt (whose address is on the title page).

#### The MBSGB Annual General Meeting 1995 10.30am Saturday 3rd June 1995, Fairfield Village Hall, West Midlands

#### Agenda

- Apologies for absence.
   To confirm the Minutes of the AGM held on the 26th March 1994.
- 3. Matters arising therefrom.
- 4. To receive the Hon. President's Report.
- To receive the Secretarial Reports:-Subscriptions Secretary. Membership/Correspondence Secretary. Meetings Secretary.
- 6. To receive the Hon. Treasurer's Report.
- 7. To receive the Hon. Editor's Report.
- 8. To receive the Hon. Archivist's Report.
- 9. To receive the Hon. Auction Organi-
- ser's Report.10. To recommend the level of subscriptions for the forthcoming year.

11. To elect the Honorary Officers of the Society for the ensuing year. Nominations have been received as follows:-President: Arthur W. J. G. Ord-Hume. Vice Presidents: Ralph Heintz, Christopher Proudfoot.

Treasurer: Richard Kerridge.

Editor: Graham Whitehead.

Subscriptions Secretary: Bob Haiselden. Membership/Correspondence Secretary: Alan Wyatt.

Meetings Secretary: Roy Ison.

Recording Secretary: Vacancy.

Archivist: Kevin McElhone.

Auction Organiser: David Walch. Committee Members (maximum of three):

Arthur Cunliffe, Robert Hough, Vacancy.

#### The Committee Elects:

Auditor: Stephen Cockburn.

Advertising Manager: Ted Brown.

- 12. To receive any proposals as submitted in accordance with the Constitution and Bye Laws of the Society.
- 13. Any other business.
- 14. Close of Meeting.

Late N.B. Nominations for the vacant posts, at the discretion of the executive committee, can be co-opted onto that committee.

# **Obituary** A. R. "REG" WAYLETT



Reg Waylett, a long-standing respected member and former Secretary of the Society, died peacefully at home on March 29th. He was 81 years of age.

Arthur Reginald Waylett began collecting in 1934 when, at the age of 21, he was given a Stella disc musical box in return for constructing a wireless set.

He joined the Society in 1965 as member number 124 as the result of a chance encounter. He happened to be a guest at a dental conference dinner held at a major London hotel and found himself sitting next to Society founder, Cyril de Vere Green. Reg soon discovered that he was not alone in appreciating good musical boxes and, with a collection of 25 pieces, quickly joined our Society.

In November of 1969, at the age of 56, he was elected to the Executive Committee and assumed the duties of secretary, a position hitherto held by de Vere Green and rendered vacant after de Vere Green became President.

A renowned pipe smoker (he was hardly ever to be seen without one of his favourite briars between his teeth), he was a member of the Worshipful Company of Tobacco Pipe Makers and Tobacco Blenders, one of the ancient City of London Livery Companies. He was also an active Freemason, being a member of the exclusive City of Westminster Lodge.

Reg's business activities concerned the running of a chain of newspaper and tobacconist shops mostly around South London. From very small beginnings, he built this into a large and very successful operation.

He listed his recreations as golf and gardening adding that with  $4^{1/2}$  acres of garden to look after at his then-new home at Crockham Hill, Edenbridge in Kent, he couldn't do otherwise than be interested in gardening.

A frequent and popular visitor to the meetings of the Musical Box Society International, he was accorded the honour of Honorary Citizenship of New Orleans, U.S.A. on September 9th, 1975.

At our own Winter Meeting on December 12th, 1981, Reg was again honoured, this time with Life Membership of the MBSOGB. At that meeting the duties of secretary were divided into two portions and Reg took over the less demanding duties of Membership Secretary.

Despite failing health in recent years, Reg continued to work hard for the Society and seldom ever missed a Committee Meeting. Although forced several years ago to relinquish his membership secretarial duties, he remained an Honorary Member of the Executive Committee.

A man of great personality and personal generosity, Reg was a steadying influence during the more turbulent times of the Society. He possessed a valuable photographic memory of people, events and related Society business right up to the end. A week before the Regional Meeting in Dawlish, the President received a letter from him saying that due to prior engagement he would be unable to come down to the meeting because he had earlier agreed to attend a City Livery Club dinner at the Royal Naval College, Greenwich.

Sadly, he was prevented from attending either event.

His presence will be sorely missed both by the Society Committee and by the many friends he made through his love of musical boxes at home and abroad.

We extend our deepest sympathies to Marie Waylett and to his three daughters – Christine, Jane and Jennifer – and son David.

> Arthur W. J. G. Ord-Hume April 2nd 1995

# **Obituary** JON GRESHAM



In a world of grey people, Jon Gresham stood out for his sparkle of colour.

An episode as a pupil at Oundle (which incidentally he hated) illustrates his early individuality and determination. It seems that his housemaster (who, by the way, was Arthur Marshall of television's 'My Music' fame), whilst showing highlights of the school to the parents of a prospective pupil, came suddenly upon Jon who was practising his fire-eating in a remote corridor of the school. Jon, although he had heard his housemaster's approach, was quite unable to cut short the fire-eating and was observed in flagrante by the group. To Arthur Marshall's great credit, the incident was passed off with aplomb as if it were a normal recreational facility routinely offered to pupils.

On leaving school, Jon spent a few years working in a variety of seaside entertainment shows, music halls and circuses. Although long interested in magic illusions, escapology became his main forte. He decided after a while to concentrate on fire-eating partly because this was less physically demanding and partly due to an embarrassing episode on Brighton beach when he had to be rescued from an unsuccessful escape. Doubtless his interest in coin operated entertainment machines dates from this era of his life.

He retained a life-long interest in the circus, kept up regular contact with his former colleagues and was a constant fund of information and anecdotes on circus life.

After a while he joined the family timber importing firm, Frank Gresham & Co., which had been founded by his grand-father in Hull, becoming director and latterly managing director. This firm has long been respected for its honesty and fair dealing methods and it was Jon's greatest honour to be elected President of the European Timber Trades Federation a few years ago.

Over the years Jon had graduallybuiltupahugecollection - several hundred - of coin operated amusement arcade machines and fulfilled his ambition, more than a dozen years ago, of opening a museum, Penny Arcadia, in a converted cinema in Pocklington where part of his collection is displayed. Part of the cinema retained its previous function, and, true to his character of accepting a challenge, he also took on the lease of the Playhouse Cinema in Beverley (situated in a building which had originally been a corn exchange).

The world of magic and illusion also played a large part in Jon's life. He was for very many years a member of the Magic Circle of Great Britain, eventually being accorded the honour of being elected to the limited membership of the Inner Magic Circle. Nor did he neglect local Yorkshire interests and loyalties – for over 25 years he was secretary of Hull Magic Circle and as recently as a few days before his death was holding a demonstration at one of the local schools.

As a Christmas present, over 25 years ago, Jon was given a musical box by his wife, Pat. This stimulated a deep interest and enthusiasm for the field of automatic music into which Jon immersed himself from that time. He joined our Musical Box Society, attended meetings and visited many collections in his curiosity for the subject. He became a committee member and subsequently President from 1979 to 1990. He was an admirable President and Chairman, managing to control our quirks and foibles with great kindness and sympathy.

Jon achieved so much in his abbreviated lifetime – such as, for example, the dubious distinction of having a glass of water thrown in his face by Beryl Reid on Noel Edmond's television show – so much that a great deal will doubtless be omitted from any one account.

He will be missed tremendously for his companionship – once a friend, always a friend – for his obvious delight in our own collecting acquisitions, his distinctive dress-sense, erratic driving style, apparent rejection of the obvious trappings of wealth – and, of course, for his spontaneous guffaw of laughter.

Our heartfelt sympathies go to his wife, Pat, his son Maxwell and daughter Lindsey, son-in-law Stephen and grand-daughter Constance.

Peter Whitehead

# **Register News**

The number of boxes registered has now passed the 3,800 mark with a few more in the pipe line to be entered up. If you have not sent in details of your collection, please do so now not forgetting disc boxes and organettes.

In the last edition of the Music Box, Luuk Goldhoorn discussed the winding design of musical boxes and how the left hand spring mechanism presented difficulties to right handed people. Whilst appreciating the fact that this basic design almost certainly came from clock base usage, there may be another reason why the design continued to be used in the key wind period.

Right up to the late days of manufacture, musical boxes were predominately bought by the upper class and well to do middle class. These people lived a life that was totally supported by a large number of servants who carried out every whim and fancy of their employers. Family members did very little for themselves and lived a life of luxury.

Imagine then a Victorian musical evening with the young ladies and gentlemen of the house singing ballads or playing the piano. Sometime during the evening, the musical box would be demonstrated to the assembled guests as a sort of conversation piece. Etiquette would preclude the operating of such a piece by a member of the household and a servant would bring forward the musical box. A maid would stand behind the box so as not to obstruct the view, and when instructed, set the box going and winding it as necessary. With the lid closed and the drop flap down, any servant could easily operate the box and of course, the right hand would be used for winding.

Now I am sure this was not a prime reason for the design of the musical box, but the manufacturers must have been aware of the way they were used. It would be another reason for not changing an established layout.

It is some time since a full list of the various types of musical box tune sheets was published and now may be the time for another enhanced and corrected listing to be produced. The illustrations and listings in Arthur Ord-Hume's books must be the accepted standard reference for identification, but more patterns have been found and some attributions have changed.

If this update could be undertaken, one page of every issue of the Journal could be used to illustrate four to six tune sheets in alphabetical order of manufacturer. As time goes by, the collection would become extensive and of use to us all. At the conclusion, final corrections and additions could be made and the whole set re-issued as a stand alone publication. The proceeds of the sale being used to support Society funds.

The last part of the publication could be a listing and illustrations of the various marks that have been found on boxes. S.B.I. and the Lecoultre "puppy" marks are examples. Illustrations of known trade marks could also feature in this section. It would be necessary to obtain the consent of members who have already published



#### **Future Meetings**

The meeting programme for 1995 is almost complete. The programme for 1996 has only one provisional date, (Guildford area in September). Please can any member(s) offer to act as Local Organiser(s) for the Spring meeting? The basic requirements are, a reasonable hotel and a couple or so of local collections or places of interest to visit, I will help as little or as much as needed. Please contact me, Roy Ison, as soon as possible if you think that you may be able to help.

I am aware that some members are unhappy at not having a Christmas meeting last year but to overcome the possible difficulties of travelling in bad weather perhaps it would be an idea to have several smaller gatherings, more accessible to a greater number of people. I will have "open house" on Saturday, December 2nd and if any members would like to come I will be pleased to see them and provide a buffet lunch, also an item from your own collection for discussion might be welcome! If other members think that perhaps this is a reasonable idea for the winter months will you please let me know so that venues can be advertised.

As Meetings Secretary I would like to mention how the meetings regismaterial of this nature if it were re-issued in its original form. Acknowledgements would be made to these authors for their work.

The final volume may not be very large, but I am sure it would prove to be an invaluable reference work for every restorer and historian. It would be interesting to find out what members feelings are on this idea, so please write either a letter to the editor for publication in the magazine or directly to me as Registrar via George Worswick. Better still, indicate if you would be willing to assist by supplying material in the form of good quality photographs or by becoming a proof reader.

There is little doubt that the Society is going through a period of difficulty at the moment. May I personally ask all of you to support the Society at this time and not to allow your membership to lapse. There is never an age when one is too old to enjoy musical boxes or learn something about them.

tration money is used. Several expenses are incurred at every meeting, these include such things as, coach trips, tea and coffee intervals, speakers, after dinner entertainment, use of hotel lecture room/equipment. Any remaining money is then donated to Society funds and I am sure that you all realise how important this is to try and help to pull our Society back into the black.

#### **MBSGB** at the NEC

Having now had confirmation of our Stand Number for the Musical Box at the National Vintage Communications Fair at the National Exhibition Centre on Sunday 14th May, you will find us on Stand No. G4 which is directly ahead of you as you come in through the main entrance to the Pavilion Hall.

We are told that the Show is bigger and better than ever before with more stands and more vintage communications items on sale.

#### **Membership Cards**

Marchal Museum of Mechanical Music, Es à La Ligne, CH-1453 Bullet, Switzerland. Tel: 024/ 613426 – Visiting by appointment. Free to all UK members of MBSGB producing membership cards.

The Mechanical Music Museum at Cotton, Stowmarket – Open Sundays June to September 2.30pm -5.30pm. 20% discount to all members with cards.

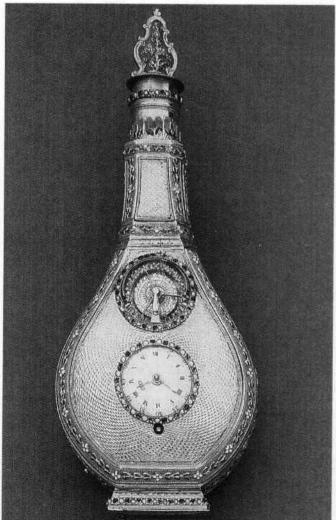
# Collector's Showcase

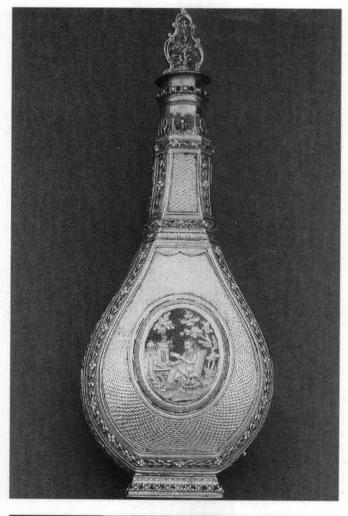
# A fine Swiss jewelled vari-coloured gold musical scent flask and watch

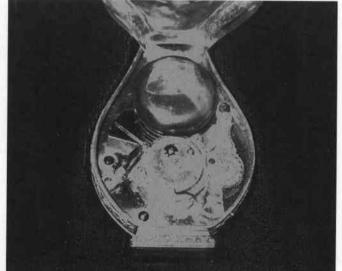
Geneva, C. 1790, Maker's mark M & P crowned heart below, the movement signed Jaquet Droz London

Pear shaped, fitted with cartouche shaped stopper, the moulded base set with emeralds and seed pearls and concealing a patch box with hinged cover, the pierced sides chased and enamelled with vines and flowerheads enclosing conforming engine-turned panels, the front incorporating a vari-coloured medallion of a woman reading, the reverse set with two seed pearl and emerald bezels for white enamel dial and aperture to view the diamond set balance of the cylinder watch movement with gilt plates shaped and chased to form floral swags, the musical movement playing a tune by means of a pinned going barrel and hammers on nest of five bells - 12cm diameter.

Kenneth Goldman has been quite interested in these musical "objects of vertu." Mr. Goldman would welcome any letters from readers who have objects such as this in their collection. He can be reached at P.O. Box 404, Needham, MA. 02192, USA.









I have written several times about the 20 note Gem Cob organettes (called roller organs in the U.S.A.) and have made contact with a few other collectors who have helped me compile a catalogue of the 20 note Cobs which were produced.

There was a listing produced in MBSI in December 1993, by Arthur Ord-Hume, but the highest number on this list was 1133. I include below a more complete listing which includes a later series of "Cobs" produced from 1911 or so, (going by tunes such as 1187 Alexander's Ragtime Band), with a top number of almost 1300.

Please let me know if you can fill in any of the remaining gaps:

- 1. The Sweet Bye and Bye.
- 2. Nearer, My God to Thee.
- 3. I Need Thee Every Hour.
- 4. From Greenland's Icy Mountain.
- 5. Duke Street.
- 6. Onward Christian Soldiers.
- 7. Ariel (Oh, Could I Speak the Matchless Worth).
- 8. Sweeping Through the Gates.
- 9. I'll Stand by until the Morning.
- 10. Shining Shore Nelson (The).
- 11. Sicilian Hymn (Lord Dismiss Us With Thy Blessing).
- 12. Hold the Fort.
- 13. Just as I am Without One Plea.
- 14. America (My Country, 'Tis of Thee).
- 15. Antioch (Joy to the World, The Lord is Come).
- 16. O to be over Yonder.
- 17. What Hast Thou Done for Me?
- 18. He Leadeth Me.
- 19. I Love to Tell the Story.
- 20. The Home over There.
- 21. Is My Name Written There?
- 22. Almost Persuaded.
- 23. Where is My Boy Tonight?
- 24. Bringing in the Sheaves.
- 25. Let the Lower Lights be Burning.
- 26. Only an Armor Bearer.
- 27. I Will Sing of My Redeemer.
- 28. He Will Hide Me.
- 29. Pull for the Shore.
- 30. Precious Name.
- 31. Christmas.
- 32. Hark, the Herald Angels Sing.
- 33. Harkwell (Hark! Ten Thousand Harps & Voices).
- 34. Hendon.
- 35. Manoah.
- 36. Pleyel's Hymn.
- 37. Zion.
- 38. Warwick.
- 39. Abide With Me.
- 40. Dennis (Blest Be the Tie).
- 41. I Hear Thy Welcome Voice.
- 42. Even Me Lord, I Hear of Showers of Blessing.
- 43. Watchman, tell us of the Night.
- 44. St. Martin's.

- 45. Federal Street.
- 46. Hursley (Sun of my Soul, Thou Saviour Dear).
- 47. Mozart.
- 48. Webb (Stand up, Stand up for Jesus).
- 49. Bowen.
- 50. Geneva.
- 51. St. Catherine.
- 52. Luton.
- 53. Brownell.
- 54. Hummel.
- 55. Paradise. 56. Wilson.
- 57. Repose.
- 58. In the Silent Midnight Watches.
- 59. Portuguese Hymn (How Firm a Foundation, Ye Saints of the L....)
- 60. Wellesley.
- 61. Rathbun (In the Cross of Christ I Glory).
- 62. Come Ye Disconsolate.
- 63. Belmont.
- 64. Finnish National Hymn.
- 65. What a Friend we have in Jesus.
- 66. Church.
- 67. Rock of Ages, Cleft for me.
- 68. Sweet Hour of Prayer.
- 69. Beautiful Valley of Eden.
- 70. Greenville.
- 71. Old Hundred.
- 72. Pass Me Not.
- 73. Jesus, Lover of my Soul.
- 74. Song of Praise/Lofsang.
- 75. Christmas Hymn/Jul-Psalm.
- 76. Easter Hymn/Pask-Psalm.
- 77. Midsummer Hymn/Midsommar-sang.
- 78. Beaulah Land (I've Reached the Land).
- 79. I'm a Shepherd of the Valley.
- 80. Shall We Meet Beyond the River.
- 81. We Shall Meet Beyond the River.
- 82. Fisk.
- 83. Mendebras.
- 84. Aletta.
- 85. I am Praying for You.
- 86. More Love to Thee, O Christ.
- 87. Go Bury Thy Sorrow.
- 88. Whosoever Will.
- 89. Softly & Tenderly.

Onward Go.

101. Les Roses - Waltz.

105. Blue Violets - Waltz.

106. The Soldiers' Joy.

110. Victoria Polonaise.

111. My Queen, Waltz.112. Old Uncle Ned.

108. Sweet Violets.

- 90. All the Way My Saviour (Leads Me).
- 91. Rescue the Perishing.
- 92. Follow On.

99.

100

104.

107.

44

93. Come, Great Deliverer, Come.

We're Marching to Jesus.

103. When the Swallows Homeward Fly.

The Blue Alsatian Mountains.

When the Leaves Begin to fade.

102. La Bonne Bouche - Polka.

109. Marching Through Georgia.

- 94. Jesus, My Best Friend/Jesus, Mein Baeste Vaen.
- 95. Jesus, Well of Mercy/Jesus, Nadens Kaella.

98. Easter is Coming/Paska aer Kommen.

- 96. My Love to God Alone/Min Kaerlek Star till Gud Allena.
- 97. Rejoice, O Bride of Christ/Glaeds, O Kristi Brud.



#### 20 note suction Cob organ.

- 113. Austrian National Hymn.
- 114. Tres Jolie Waltz-Waldteufel.
- 115. Climbing up the Golden Stairs.
- 116. Good News Waltz.
- 117. Boccherini Minuet.
- 118. Meet Me in the Lovely Twilight.
- 119. Vienna Polka.
- 120. Bright Eyes Minuet.
- 121. Old Folks at Home (Swanee River).
- 122. Sailor's Hornpipe.
- 123. Home, Sweet Home.
- 124. La Marseillaise Hymn.
- 125. I Puritani chorus from.
- 126. Auld Lang Syne.
- 127. Watch on the Rhine/Die Wacht am Rhein.
- 128. Lorelei/Die Loreley (Silcher).
- 129. In the Eye Abides the Heart.
- 130. Hunter's March.
- 131. In the Gloaming.
- 132. The Dreamland Waltz.
- 133. Policeman's Chorus.
- 134. Marble Halls, I Dreamt I Dwelt In.
- 135. Annie of the Vale.
- 136. Bonnie Eloise.
- 137. Miserere, from Il Trovatore.
- 138. The Parade March.
- 139. Only to see Thee, Darling.
- 140. Ye Merry Birds.
- 141. Mignonette Polka.
- 142. Time will Roll the Clouds Away.
- 143. Caster & Pollux, chorus from.
- 144. Darling Nellie Gray.
- 145. Doras Waltz.
- 146. Annie Laurie.
- 147. Leap Year Waltz.
- 148. Thou art so near and yet so far.
- 149. The Last Rose of Summer.
- 150. German Hearts Waltz.
- 151. Alice Polka.

- 152. See-Saw Waltz.
- 153. On the Wing Polka.
- 154. O Ye Tears.
- 155. The Beautiful Blue Danube.
- 156. Listen to the Mocking Bird.
- 157. Then You'll Remember Me.
- 158. Annen Waltz from Nanon.
- 159. Tyroler & Child.
- 160. Flowers That Bloom Mikado.
- 161. The Blue Bells of Scotland.
- 162. You, You, nearest my Heart/Du, Du, Liegst mir im Herzen.
- 163. The Wearing of the Green.
- 164. The Campbells are Coming.
- 165. The Minstrel Boy.
- 166. Little Old Log Cabin. In the Lane, The.
- 167. It's Funny when you feel that way.
- 168. La Mascotte Quadrilles I.
- 169. La Mascotte Quadrilles II.
- 170. La Mascotte Quadrilles III.
- 171. La Mascotte Quadrilles IV.
- 172. La Mascotte Quadrilles V.
- 173. Darling Bessie of the Lea.
- 174. Guard's Waltz.
- 175. Rhine Wine Charley.
- 176. Witches' Carnival.
- 177. He's Going to Marry ....
- 178. I've got Him on My List.
- 179. Laura Waltz, No. 1 "Beggar-Student."
- 180. Laura Waltz, No. 4 "Beggar-Student."
- 181. Brucker Camp March/Brucker Lager Marsch.
- 182. Life Let us Cherish.183. The Flyaway Galop.184. Tyrolian Song.

- 185. Plantation Galop.
- 186. Oft in the Stilly Night.
- 187. Dearest May.
- 188. Back to Our Mountains.
- 189. Sailor Boy's Reel.

- 190. Yankee Doodle.
- 191. White Wings.
- 192. When I Was a Boy Little Tycoon.
- 193. Irish Valet's Song.

- 194. The Golden Slippers.
  195. The Quilting Party.
  196. Love Comes Waltz song.
- 197. Ah There Polka.
- 198. The Cadets' March.
- 199. Promenade Quickstep.
- 200. Gay Life Quadrilles I.
- 201. Gay Life Quadrilles II.
- 202. Gay Life Quadrilles III.
- 203. Gay Life Quadrilles IV.
- 204. Gay Life Quadrilles V.
- 205. Dixie Land.
- 206. Till We Meet Again Waltz.
- 207. The Arkansas Traveller.
- 208. Belle Mahone.
- 209. The Kiss Waltz.
- 210. Was It Fair?
- 211. Der Afrikareise waltz from.
- 212. When You & I Were Young, Maggie.
- 213. College Hornpipe.
- 214. She's Such a Love.
- 215. Many Joined song.
- 216. Zigzag Clog.
- 217. Medley Jig.
- 218. Swedish National Hymn/Svensk National-sang.
- 219. Minuet R. Schumann.
- 220. Lighthouse by the Sea.
- 221. A Day in Vienna Galop.
- 222. General Boulanger's March.
- 223. Nick of the Woods waltz.
- 224. Wait Till the Clouds Roll by.
- 225. See that My Grave's Kept Green.
- 226. Bring Back My Bonnie to Me.
- 227. Orange Blossoms Waltz.
- 228. A Maiden's Song waltz.
- 229. Tramp, Tramp.
- 230. Don't be Angry with Me, Darling.
- 231. \$15 in my Inside Pocket.
- 232. Johnnie, Get Your Hair Cut.
- 233. Poor Old Dad.
- 234. Cricket on the Hearth waltz.
- 235. Boccaccio Racket.
- 236. Cuckoo Song.
- 237. I'll Remember You, My Love, in my Prayers.
- 238. Put My Little Shoes Away.
- 239. Baby's Empty Cradle.
- 240. Her Bright Smile Haunts me Still.
- 241. Kitty Wells.
- 242. I'm Just Going Down by the Gate.
- 243. Money Musk.
- 244. Scotch Lassie Jean.
- 245. Bring Back My Sailor Boy.
- 246. The Irish Washerwoman.
- 247. The Devil's Dream.
- 248. Ocean Telegraph March.
- 249. Massa's Wedding.
- 250. Jingle Bells.
- 251. I'll Take You Home Again, Kathleen.
- 252. King of the Fairies waltz.
- 253. Spanish Cavalier, The.
- 254. Jennie, the Flower of Kildare.
- 255. Rock-a-bye, Baby.
- 256. The Little Fishermaiden.
- 257. Hail, Thou high North/Hil dig, du hoie Nord.
- 258. Bonnie Doon.
- 259. Most Excellent Masters Song (masonic).

- 260. Royal Arch Ode (masonic).
- 261. Swedish March/Svensk Marsch.
- 262. Old Black Joe.
- 263. Follow Gently, Sweet Afton.
- 264. Wasa Swedish March/Vasa Svensk Marsch.265. We'd Better Bide a Wee.
- 266. Killarnev.
- 267. A Life on the Ocean Wave.
- 268. Comin' Thro' the Rye.
- 269. Finnish March.
- 270. Massa's in de Cold Ground.
- 271. Mary Blaine/Blane? (on original listing).
- 272. Grandfather's Clock.
- 273. The Star Spangled Banner.
- 274. Oh. Susanna.
- 275. Mary land, My Maryland.
- 276. Tommy Dodd.
- 277. Hail, Columbia, Happy Land.
- 278. Juanita.
- 279. Red, White & Blue/Columbia, Gem of the Ocean.
- 280. Tenting on the Old Camp Ground.
- 281. Far Away Where Angels Dwell.
- 282. There is a Tavern in the Town.283. The Old Oaken Bucket.
- 284. Down Among the Sugar Cane.

290. In Her Little bed we Laid Her.

294. Good-bye, My Old Southern Home.

293. You never Miss the Water.

295. Way to be Happy - waltz.

299. Razzle Dazzle, Lanciers.

304. Old North State, The. 305. Ho! for Carolina.

309. Down went McGinty.

310. Croquet - Schottische.

312. Swinging - waltz song. 313. Oriental Mazurka.

314. Black Hussar - waltz.

Land.

319. Manola Waltz.

320. Sweetheart Waltz.

322. Gasparone Waltz. 323. Mill-Stream Waltz.

325. Student's Song. 326. Katy's Waltz.

46

321. Sunset Schottische.

327. What the Daisy Said.

311. Eglantine - Polka Mazurka.

315. En Pleine Chasse - Galop.

316. Bright & Beautiful Stars.

306. Sunshine of Love - waltz. 307. Where did you get that Hat?

301. The Girl I Left Behind Me. 302. Our National Hymn (Spanish).

- 285. Stop that Knocking at the Door.
- 286. Little Maggie May.

291. Kitty King.

300. McIntyres.

303. Swallow, The.

292. Party at the Zoo.

296. Cousin Jedediah.

297. St. Patrick's Day.

298. Miss McLeod's Reel.

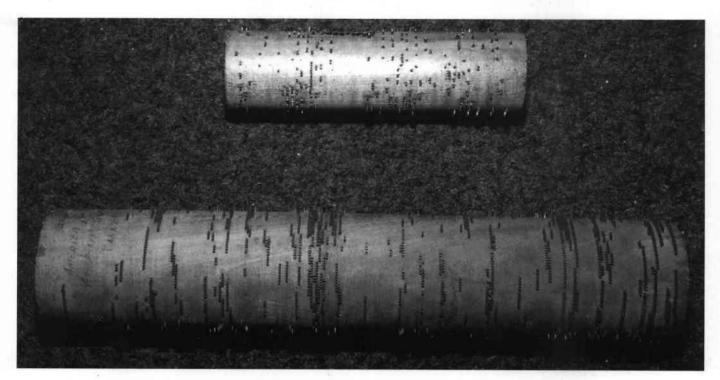
- 287. Suomis (echo) Song/Suomi (eko) Sang.
- 288. Northern Mountains/ Nordens Fjaellar.
- 289. Done Lik March/ Marsch Dane Lik Asken, Broeder.

308. Little German Home/Das Kleine Deutsche Heim.

317. Our Home in North'rn Land/Vort Hiem I Nordens

318. National Song/Deutsches National-Lied.

324. My Thoughts Shall Dwell With Thee.



#### Comparison of 20 and 32 note Cobs.

- 328. At The Ferry.
- 329. Love's Old Sweet Song.
- 330. My Beautiful Native Land.
- 331. My Darling is a Daisy.
- 332. Swedish National March/Svensk Nationalmarsch.
- 333. The Wave.
- 334. Slide, Kelly Slide.
- 335. Little Annie Rooney, Waltz.
- 336. Sweetbrier Waltz.
- 337. Take back the Heart.
- 338. A Summer Shower.
- 339. Nobody's Darling but Mine.
- 340. Milkmaid Marriage Song waltz.
- 341. Harugari Lodge Song I.
- 342. Harugari Lodge Song II.
- 343. Harugari Lodge Song III.
- 344. Strolling on Brooklyn Bridge.
- 345. Water Lily Polka.
- 346. Homeless, Wandering Child.
- 347. Good Luck Mazurka.
- 348. Prince Imperial Galop.
- 349. Dairy Maid Waltz.
- 350. Meadow Brook Waltz.
- 351. Free as a Bird.
- 352. La Eganosa.
- 353. Chabela.
- 354. La Pantera de San Cosme.
- 355. On The Waves waltz.
- 356. A Sweet little Kiss at the Door.
- 357. Mother Dearest, Raise My Pillow.
- 358. Mistletoe Schottische.
- 359. Naughty Clara.
- 360. Little Widow Dunn.
- 361. Little Footsteps.
- 362. Spanish Guitar.
- 363. Only a Dream of My Mother.
- 364. Redowa, Puss in Boots.
- 365. Down by the Old Abbey Ruin.
- 366. Old Wooden Rocker.
- 367. Rig-a-Jig.
- 368. Little Beauty Schottische.
- 369. Save the Sweetest Kiss for Me.

- 370. Dear Evalina, Sweet Evalina.
- 371. Gathering Shells.
- 372. Slavery Days.
- 373. Don't You Hear the Baby Crying.
- 374. Some day I'll Wander Back Again.
- 375. Take Me Back to Home & Mother.
- 376. Widow Nolan's Goat.
- 377. Violet waltz.
- 378. Maid of Beauty waltz.
- 379. Patti Schottische.
- 380. For Goodness Sake Don't say I Told You.
- 381. Summer Holidays.
- 382. Excursion Waltz.
- 383. A Violet from Mother's Grave.
- 384. There's Music in the Air.
- 385. On de Banks of de Ribberside.
- 386. Whip-poor-will's Song.
- 387. Mary Ann, I'll Tell Your Ma.
- 388. Down the Shady Grove.
- 389. Beau of Saratoga.
- 390. Battle-cry of Freedom.
- 391. Moss Agate waltz.
- 392. Come Back to Erin.
- 393. Cheer, Boys, Cheer.
- 394. Bonnie Dundee.
- 395. Betty & the Baby.
- 396. Langtry Waltzes Nos 1 & 2.
- 397. Langtry Waltzes Nos 3 & 4.
- 398. Angel's Waltz.
- 399. John Brown.
- 400. Dar am Honey on Dese Lips.
- 401. Where is my Nancy?
- 402. When the Roses Bloom.
- 403. Tassels on her Boots.
- 404. Oh. You Little Rascal.
- 405. I'll Tell Your Wife.
- 406. Always Smiling Schottische.
- 407. Love's Dreamland waltz.
- 408. Down by the Willow in the Lane.
- 409. Modjeska Waltz.
- 410. Why did they Dig Ma's Grave so deep?
- 411. Lardy Dah.
- 412. Not for Joseph.

- 413. Bell goes a-ringing for Sai-rah, The.
- 414. Down by the Blooming Apple Tree.
- 415. Eilleen Allanna.
- 416. Captain Jinks.
- 417. Oh, You Little Darling.
- 418. Perhaps he's on the Railway.
- 419. Up in a Balloon.
- 420. Happy-Go-Lucky schottische.
- 421. My Mother's Old Red Shawl.
- 422.Hark, the Angels Sweetly Singing.
- 423. Peep-o'-day Polka.
- I'll go Back to the Old Bridge Again. 424.
- Tripping Through the Daisies. 425.
- 426. Don Caesar - march.
- Dear Old Village School. 427.
- 428. Go to Sleep, My Baby Girl.
- 429. N.Y. Glide Waltzes I.
- 430. N.Y. Glide Waltzes II.
- 431. N.Y. Glide Waltzes III.
- 432. Chop-sticks Waltz.
- 433. Flying Trapeze.
- 434. Champagne Charlie.
- 435. Jolly Dude.
- 436. Sweet Thoughts.
- 437. Little Ah Sid.
- 438. Happy Hours.
- 439. Midnight Squad.
- 440. Where the Sparrows & the Chippies Parade.
- 441. Jeffrie's Yacht Club waltz.
- 442. Down on the Farm.
- 443. Oh My Darling Clementine.
- 444. Jolly Brothers galop.
- 445. Nadjy Waltz.
- 446. Manhattan Polka.
- 447. Where the Myrtle loves to Climb.
- 448. Come Sit by Me, Mother.
- 449. Fan Tain March,
- 450. Clayton's Grand March.
- 451. While the Years are Rolling on.
- 452. Fresh Life march.
- 453. Little Fairy galop/Listen to my tale of woe (Sear Robuck list).
- 454. Snow-Drift Waltz.
- 455. Oscar Wilde Galop.
- 456. Raquet Waltz.
- 457. Estudiantina Waltz.
- 458. Adrienne Polka-Mazurka.
- 459. Slavery's Passed Away.
- 460. Myosotis waltz.
- 461. Nid D'Amour Waltz.
- 462. Dawn, The. (Waltz).
- 463. Chateau Marquax.
- 464. "Jota" La Bruja.
- 465. Passa Calle, No. 1.
- 466. El Ganga.
- 467. Duo De Pippo y Bettine.
- 468. Delores Waltzer, No. 1.
- 469. Delores Waltzer, No. 2.
- 470. Vals del Caballero de Gracia.
- 471. Mazurka de los Marineritos.
- 472. Polka de los Ingleses.
- 473. Passa Calle, No. 2.
- 474. Mother says I Mustn't.
- 475. Kiss Me as I Fall to Sleep.
- 476. Silver Threads Am'ng the Gold.
- 477. O Fred, Tell them to Stop.
- 478. Happy Hearts Polka Mazurka.
- 479. Pretty Little Dark Blue Eyes.
- 480. General Grant's Grand March.
- 481. 'Neath the Roses Long Ago.

- 482. Awfully Clever.
- 483. When the Band Begins to Play.
- 484. Little Old Log Cabin's the Home After All.
- 485. Dude Galop.
- 486. When the Dew Begins to Fall.487. Lullaby from 'Erminie'.
- 488. Buttercups & Daisies.
- 489. De Lime Kiln Club.
- 490. I'll Get Rid of my Mother-in-Law.
- 491. Sweet Little Stanny Snow.
- 492. My Beautiful Rose.
- 493. Only a Violet Blossom.
- 494. 'Mirage' Waltz.
- 495. Pretty as a Butterfly.
- 496. Angels hear the little Prayer.
- 497. Just Because You Kissed me, Darling.
- 498. Out in the Snow.
- 499. My Boy Across the Sea.
- 500. Norwegian Song/Norsk Folkessang.
- 501. Norwegian Banner Song/Norsk Flagsang.
- 502. Evening Rest/Aftenvile.
- 503. When the Harp is Still/Naar Harpen tier.
- 504. Singer's Farewell/Sangerafsked.

- 504. Singer's Farewen/Sangeraisked.
  505. O, Haul the Water.
  506. Kjoelstad Song/Kjolstadt-Vise-.
  507. Thyre Danebod's Song/Thyre Danebods Vise.
  508. Paul in the Meadow/Paal paa Haugen.
  509. The Song/Sangen.

Comrades.

517. Mary & John.

515.

- 510. Brave Soldier/Den tapre Landsoldat.
- 511. Song of the Native land/Faedrelandssang.

514. Norwegian Banner Song/Norsk Flagsang.

(Catalogue gives same title as 501).

519. Suabian Folk-song/Schwaebisches Volkslied.

523. With Heart & Hand/Mit Herz und Hand.

525. Aennchen of Tharau/Aennchen von Tharau.

527. Farewell Till We Meet Again/Lebewohl bis wir

512. Song of Travel/Reisesang. 513. Student's Song/Studentersang.

516. Maggie Murphy's Home.

518. To Liberty/An die Freiheit.

521. Evening Song/Abendlied.

uns Wiedersehen.

529. Que Carazon - waltz.

530. El Gato - Toropo.

532. No Ilores - waltz.

533. Tu Cuelga - Polka. 534. La Vencedora - Mazurka.

535. El Paraizo - waltz.

537. El Perdon - waltz.

538. El Tuerto - Toropo.

539. La Batea - Toropo.

540. Monico - Toropo.

542. Feadora - Waltz. 543. Mi Esperanza - Polka.

544. El Nere - Toropo.

545. La Independencia - Polka. 546. La Alfombra - Polka.

547. La Constancia - Polka. 548. Fu Donnaire - Polka.

549. El Guante - Toropo.

48

541. Aurora - Polka.

536. La Antorcha - Mazurka.

531. Prision Crespo.

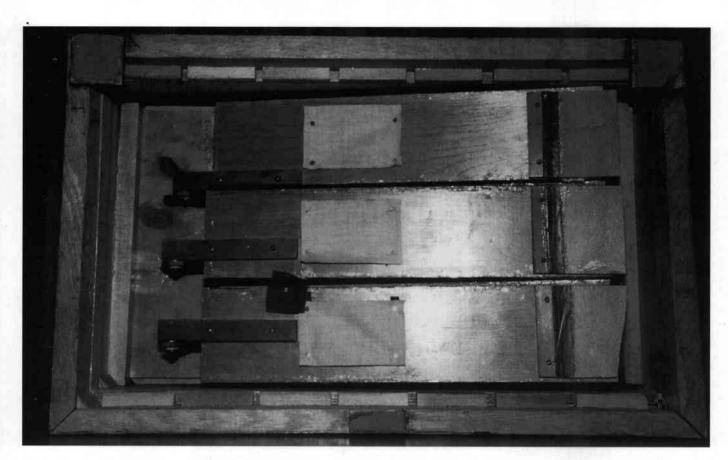
528. Boom Ta Ra.

520. Rose of the Heather/Haideroeslein.

522. Old Heidelberg/Alt Heidelberg.

524. Linden Tree/Der Lindenbaum.

526. May is Come/Mai ist Gecommen.



Underneath 32 note "Grand" Cob organ.

- 550. La Guayana Mazurka.
- 551. Flor de Mayo Waltz.
- 552. I'm Getting too Big to Kiss.
- 553. Little Fairy galop.554. White Elephant schottische.
- 555. Oh, what a Difference in the Morning.
- 556. Chimes of Normandy Quadrilles I.
- 557. Chimes of Normandy Quadrilles II.
- 558. Chimes of Normandy Quadrilles III.
- 559. Chimes of Normandy Quadrilles IV.
- 560. Chimes of Normandy Quadrilles V.
- 561. Polka Mazurka Celestial.
- 562. Lo Mejor de Les Hinas.
- 563. La Golondrina.
- 564. Favorita Danzon, Cubanos.
- 565. El Postorcillo.
- 566. Carlotta Polka.
- 567. El Casino.
- 568.
- 569.
- 570. 571.
- 572.
- 573.
- 574.
- 575.
- 576. Peggy Cline.
- High School Cadets march. 577.
- Skirt Dance, The. 578.
- There Lies a Fair Land, No. 2b/Der Ligger et 579. land, No. 2b.
- 580. Astri, My Astri/Astri, Mi Astri.
- 581. To Norway, Mother of the Brave/Til Norge, Kjaempers Fodeland.
- 582. Oh! Ole loved you dearly/O, Ole elsked dig saa Kjaert.
- 583. Dwell I on Lofty Mount/Bor jeg paa det hoie Fjeld.

- 584. Mass & Mass/Mats og Larts.
- 585. Minstrel, Awaken/Sonner af Narge.
- 586. Home Again/Ja, her Hjemme.
- 587. North Sea/Nordsoen.
- 588. Iceland/Island.
- 589. Fields & Woods are Crowned with Verdure/ Fjeld og Skov er klaedt med Gronske.
- 590. My Native Land/Mit Fodeland.
- 591. There Lies a Fair Land, No. 1b/Der Ligger et land, No. 1b.
- 592. Chalet Girl's Sunday/Saetenjentens Sondag.
- 593. My Mary Green.
- 594. My Sweetheart's the Man in the Moon.
- 595. Mi Laud Valie.
- 596. La Lagartijos.
- 597. El Monitor schottische.
- 598. La Florera polka.
- 599. La Mananitas.
- 600. After the Ball.
- 601. To the Work.
- 602. Only a Step to Jesus.
- 603. Knocking, Knocking, Who is There?
- 604. Thy Servant I Will be.
  605. From Heaven I am Coming.
  606. Be Joyful, O My Soul.
  607. It is now Time.
  608. Thank Almighty God.

- 609. Carried by the Angels. 610. Move Forward.
- 611. Some Sweet Day.
- 612. Somewhere Tonight. 613. Wait & Murmur Not.
- 614. Come, Spirit, Come.
- 615. Hiding in the Rock.
- 616. When My Saviour I shall see.
- 617. God be with You, Till we meet Again.
- 618. Anywhere with Jesus. 619. Trust & Obey.
- 49

- 620. Draw Me Closer to Thee.
- 621. Seeking for Me.
- 622. Lebanon.
- 623. Garden of the Lord, The.
- 624. Duane Street.
- 625. Saul.
- 626. Walk in the Light.
- 627. Sabbath (Safely Through Another Week).
- 628. Balerma.
- 629. Marlow.
- 630. Prodigal Child, The.
- 631. Autumn.
- 632. Leighton.
- 633. When Jesus Comes.
- 634. Shall we Gather at the River.
- 635. Happy Day.
- 636. Saudades.
- 637. Certeza.
- 638. Mundo Feliz.
- 639. Chamanda.
- 640. Caridale.
- 641. Memorial.
- 642. Exultacao.
- 643. Coming Today.
- 644. Come to Me.
- 645. In the Shadow of his Wing.
- 646. Safe to Land.
- 647. Will you Meet Me?
- 648. Story Never Old.
- 649. Stand on the Rock.
- 650. My Sabbath Home.
- 651. At the Door.
- 652. Little Children, You May Come.
- 653. Pilgrim's Song.
- 654. Bright Forever, The.
- 655. They Gather One by One.
- 656. Gathering Home.
- 657. Hold On.
- 658. Beautiful Vale, The.
- 659. Glory to Jesus.
- 660. Silver Street.
- 661. Sicily.
- 662. Migdol.
- 663. Louvan.
- 664. Cambridge.
- 665. Lanesboro.
- 666. Praise the Lord/Lover den Herre.
- 667. Sweet Jesus, we are here/Sode Jesu, vi er her.
- 668. Now I Wish with All My Heart/Hjertelig mig nu laeges.
- 669. Our God is Always True/Vor Gud han er saa Fast.
- 670. Who Knows how near is My End./Hvo veed hvor naer er min Ende.
- 671. How Blessed the Little band/Hvor salig er den lille Flok.
- 672. St. Bride.
- 673. Seek where you will/Suche wo du willst.
- 674. God Alone on High/Allein Gott in de Hoeh.
- 675. Why Should I Mourn?/Warum solt'ich mich denn graemen?
- 676. Now Sing & be Glad/Jetzt singt und seid Froehlich.
- 677. A Firm Mountain is our God/Ein Feste Burg ist unser Gott.
- 678. From Heaven High/Von Himmel Hoch.
- 679. Let us all Rejoice/Nun Jauchzet ALL.
- 680. Rejoice All in God/Nun Danket alle God.
- 681. I've now Found the Rock/Ich Habe nun den Grund Gefunden.

- 682. Arise, My Soul/Wach'auf, mein Herz.
- 683. Leave Me Not/Verlass mich Nicht.
- 684. Alone on High is he/Allein Gott in der Hoeh.
- 685. From High there Flows/Af Hoiheden oprunden er.
- 686. The Large, White band we See/Den store hvide Flok vi se.
- 687. A little Child so Happy/Et lidet Barn saa Lystelig.
- 688. Jesus, thine Deep Wounds/Jesu, dine dybe Vunder.
- 689. Jesus, how sweet to commingle with you/Jesu, din sode Forening at smage.
- 690. Up All who Dwell on Earth/Op all, som pa Jorden bo.
- 691. Watch of Zion, lift your Voice/Zion's Vaegter, Haever Rosten.
- 692. I May call from the Depth of my Misery/Af Dybsens Nod jeg raabe maa.
- 693. Oh, if you who is Fettered with sin only knew/ Ak, Vidste du, Som gar I Syndens.
- 694. Great Happiness for Clean Souls/Du hoje Fryd for rene Sjaele.
- 695. To the World Farewell/Fra Verden Farvel.
- 696. Rejoice, you Bride of Christ/Fryd dig, du Kristi Brud.
- 697. God's Goodness will we praise/Guds Godhed vil vi prise.
- 698. Lord, I have done Wrong/Herre, jeg har handlet ilde.
- 699. How good it is in the arms of Jesus/Hvad er det godt i Jesu Arme.
- 700. Hvad kan os komme til for nod/No harm can come to us.
- 701. All our Works shall be in the name of Jesus/I Jesu Navn skal al vor Gjerning ske.
- 702. The Church is an Old House/Kirken den er et gammelt Hus.
- 703. Oh, Holy Ghost, Your Precious Treasure/O Helligaand, du skat saa skjon.
- 704. Jerusalem, Thou High Built City/Jerusalem, du Hochgebaute Stadt.
- 705. How happy am I/Wie Froehlich bin ich.
- 706. Praise the Lord, O My Soul/Lobe den Herrn, O meine Seele.
- 707. How Brightly Shines the Morning Star/Wie Schoen leucht uns der Morgenstern.
- 708. Tarry with Me/Verbleib bei mir.
- 709. Beyond the Blue Sea/Ueber den Blauen See.
- 710. Tazete se proc jsem Slovan Bohemian.
- 711. Sil Jsem prose.
- 712. Pisne dcery ducha meho.

Anywhere with Jesus.

723. When we Reach our Home.

Wonderful Story of love.

- 713. Prijde jara prijde.
- 714. Ma Zlata Marenko.
- 715. Kde domor muj.
- 716. Louceni, Louceni.

724. Ambrosia Hymn.

727. More about Jesus.

730. Everlasting Arms.

729. Haven of Rest.

731. Blessed Rock.

725. Sunshine in the Soul. 726. Glory to His Name.

- 717. Hej Slovane.
- 718. Kdyz te vidim.

721.

722.

728.

50

719. Kydz jsem k vam chodival - Bohemian.720. Saved are we/Fraelsta aero vi.

'Tis so Sweet to Trust in Jesus.

- '732. Hark, 'tis the Song of Angels.
- 733. Will there be a Light for me?
- 734. Lead Kindly Light.
- 735. Jerusalem the Golden.
- 736. It is God's way.
- 737. Sometime We'll Understand.
- 738. Come, Thou Fount of Every Blessing (Nettleton).
- 739. Hebron.
- 740. Ortonville.
- 741. All Hail the power of Jesus' Name (Coronation).
- 742. Silent Night.
- 743. Ihr Kinderlein Kommt.
- 744. Redeemed.
- 745. Jesus is Mine.
- 746. No. Not One.
- 747. When the Roll is called up Yonder.748. Tell Mother I'll be There.749. The Glory Song.

- 750. Jesus Loves Me.
- 751. Tantum Ergo Sacramentum.
- 752. O Lord I am not Worthy.
- 753.
- 754.
- 755. Sweet Savior (U.S.A. spelling).
- 756. Stabat Mater.
- 757. Adeste Fideles.
- 758. Holy God, we Praise Thy Name.
- 1001. The Tourist's March.
- 1002. Lauterbach Maiden/Lauterbach.
- 1003. Won't vou be my Sweetheart.
- 1004. The Bowerv.
- 1005. Jennie Rilev.
- 1006. Two Little Girls in Blue Waltz.
- 1007. The Man that broke the bank at Monte Carlo.
- 1008. Trabajar Companeros.
- 1009. Washington Post March.
- 1010. Daisy Bell.
- 1011. Rowdy Dowdy Boys.
- 1012. Wot Cher.
- 1013. Ting-a-ling-ting-tay. 1014. "Twiggy Voe".
- "Twiggy Voe".
- 1015. Love's Golden Dream.
- 1016. The Miners Dream of Home.1017. Then You Wink the other Eye.1018. Dream Memories.
- 1019. Molly & I & the baby.
- 1020. Little Alabama Coon.
- 1021. Linger Longer Loo.
- 1022. "Such a Game" Paglicca.
- 1023. Drinking Song Rusticana.
- 1024. March of the Men of Harlech.
- 1025. The Future Mrs. Awkins.
- 1026. Round the Town.
- 1027. Daddy wouldn't buy me a Bow Wow.
- 1028. Oh, Mr. Porter.
- 1029. If I were a Roval Lady.
- 1030. In Love with the Man in the Moon.
- 1031. Marguerite of Monte Carlo.
- 1032. They All Take After Me.
- 1033. Bunk a Doodle I do.
- 1034. Rickety Rackety Crew.
- 1035. Good Old Annual.
- 1036. Sweet Marie.
- 1037. Phoebe Dill.
- 1038. The Sidewalks of New York.
- 1039. The Fatal Wedding.
- 1040. Bartlomiej Glowacki.

- 1041. Dalej chlopcy, bierzmy kosy.
- 1042. Hej Mazury, hejze ha.
- 1043. Jak siemacie Bartlomieju.
- 1044. Jeszeze P.nie zginela.
- 1045. Nasz Chlopicki wojak.
- 1046. Orzel Bially.
- 1047. Patrz Kosciuszko na nas z niebe.
- 1048. Witja majowa jutrzenko.
- 1049. Z dymem pozarow.
- 1050. I Don't want to play in your Yard.
- 1051. Maggie Maloney.
- My Pearl is a Bowery Girl. 1052.
- 1053. Ben Bolt.
- 1054. The Honeymoon March.
- 1055. Hearts.
- 1056. Fire Flies.
- 1057. Boccaccio Serenade.
- 1058. Just Tell Them That You Saw Me.
- 1059. Only One Girl in the World for Me.
- 1060. Lilacs.
- 1061. The Sunshine of Paradise Alley.
- 1062. On the Benches in the Park.
- 1063. We were Sweethearts, Nell & I.
- 1064. Mother was a Lady.
- 1065. Up the Street, March.
- 1066. March Cosmos.
- 1067. Down in Poverty Row.
- 1068. What Could the Poor Girl Do?
- 1069. My Old Kentucky Home.
- 1070. The Darkies' Dream.
- 1071. Sweet Rosie O'Grady.

1075. Sunset/Solnedgang.

Faedreneland.

1078. The Brook/Baekken.

1082. Nix/Nokken.

1085. Dora Dean.

1088. Blue Eyes.

fara.

51

1080. Spring song/Vaarsang.

1086. There'll come a Time.

1083. Hot Time in the Old Town. 1084. Bombasto March, Two Step.

1087. All Coons Look Alike to Me.

1089. Wizard of the Nile, March.

1091. Laulappas mun kutlassen.

Broellopsmarsch.

1097. Alice, Where Art Thou?

1100. Sunny Side Clog.

1093. Ma oskalla limmalla. 1094. Zo joutin armas alka.

1090. On the banks of the Wabush.

1092. Swedish Wedding March/Svensk

1096. Stars & Stripes Forever March.

1098. Warmest Baby in the Bunch.

1099. Sweet Spirit Hear My Prayer.

1101. She was Bred in Old Kentucky.

1102. Break the News to Mother.

1104. Gabrielle Brown March.

1103. Bolero from Fencing Master.

1095. To the East will I Travel/Till Osterland vil jag

- 1072. Take a Day Off, Mary Ann.
- 1073. Old Norway/Gamle Norge.

1074. Summer is Gone/Som'ren Svandt.

1081. My Love is There/Min ven er der.

1076. My Home is in Heaven/Mit Hjem er i Himlen.

1077. I Remember My Native Land/Jeg Husker mit

1079. Early in the Morning/Tidlig om Morg'nen.

- 1105. Romance from Anne Boleyn.
- 1106. Premiere March.
- 1107. Georgia Camp Meeting.
- 1108. Llwyn Own.
- 1109. Waterfall, The. 1110. Flower Song.
- 1110. Land of My Fathers.1112. Hello, Ma Baby.1113. High Born Lady.

- 1114. Smoky Mokes.
- 1115. Eli Green's Cake Walk.
- 1116. Whistling Rufus.
- 1117. Just as the Sun went Down.
- 1118. Just One Girl.
- 1119. Zenda Waltzes.
- 1120. Home to Our Mountains.
- 1121. Narcissus.
- 1122. Intermezzo Rusticana.
- 1123. Moth & Flame (The M & The F).
- 1124. Sunny Tennessee.
- 1125. El Capitan, No. 1.
- 1126. El Capitan, No. 2.
- 1127. Soldiers in the Park.
- 1128. Holy City.
- 1129. Mosquito Parade.
- 1130. Dolly Grey.
- 1131. Fisher's Hornpipe.
- 1132. Creole Belles.
- 1133. Tale of the Kangaroo.
- 1134. Down Where the Cotton Blossoms Grow.
- 1135. I Left Because I Love You.
- 1136. In the Good Old Summertime.
  1137. Mr. Dooley.
  1138. Bill Bailey.
  1139. Hiawatha. Two Step.

- 1140. By the Sycamore Tree.
- 1141. Laughing Water.
- 1142. Hej Mazury, Hejze Ha!
- 1143. "Any Rags?"
- 1144. Under the Anheuser Bush.
- 1145. In the Shade of the Old Apple Tree.
- 1146. Lindy.
- 1147. Edy, Narod Do Boju.
- 1148. Jeszcze Polska.
- 1149. Krakowiak (Song & Dance).
- 1150. Marsz Mierostawskiego.
- 1151. Na Barykady.
- 1152. Silver Heels.
- 1153. Wait till the Sun Shines Nellie.
- 1154. Everybody Works But father.
- 1155. When the Whip-Poor-Will Sings, Marquerite.
- 1156. A Picnic for Two.
- 1157. "How Would You Like to Spoon with Me?"
- 1158. If a Girl Like You Could Love a Boy Like Me. 1159. Starlight.
- 1160. Happy Heinie.
- 1161. You're a Grand Old Flag.
- 1162. Cheyenne.
- 1163. My Irish Molly O.
- 1164. Lazy Moon.
- 1165. Sympathy.
- 1166. Waiting at the Church.
- 1167. You Look Awful Good to Father or (You Look Awful Good To Me).
- 1168. Tammany.
- 1169. Napoleon's March.
- 1170. Dearie.

- 1171. Merry Widow March.
- 1172. Turkey in the Straw.
- 1173. Red Wing.
- 1174. My Wife's Gone to the Country.
- 1175. Original Rags.
- 1176. Don't Take Me Home.
- 1177. I Wish I Had a Girl.
- 1178. I Love My Wife, but O You Kid.
- 1179. Shine on, Harvest Moon.
- 1180. Everybody's Doing It.
- 1181. Honey Man.
- 1182. Glow Worm.
- 1183. Red Rose Rag.
- 1184. Casey Jones.
- 1185. All Alone.
- 1186. Oceana Roll.
- 1187. Alexander's Ragtime Band.
- 1188. Oh, You Beautiful Doll.
- 1189. Hearts and Flowers.
- 1190. Mendelssohn's Wedding March.
- 1191. Where the River Shannon Flows.
- 1192. Lily Dale.
- 1193. It's A Long, Long Way to Tipperary.
- 1194. Rule Britannia.
- 1195. The Lads in Navy Blue.
- 1196. The Soldiers of the King.
- 1197. I Didn't Raise My Boy to be a Soldier.
- 1198.
- 1199. Over the Waves.
- 1200. Tannhauser March.
- 1201.
- 1202.
- 1203. When the Sunset Turns the Ocean Blue to Gold.

1212. Where the Silv'ry Colorado Wends it's Way.

1228. When You Wore a Tulip & I Wore a Big (Red

1204.

1216.

1218.

1220.

1221.

1226.

1227.

1229.

1230.

1231.

1232. 1233.

1234.

1235.

52

1205. 1206. Daisies Won't Tell.

1208. The Maiden's Prayer.

1210. Sweet Bunch of Daisies.

1213. Beautiful Star of Heaven. 1214. In the Baggage Coach Ahead.

1219. Under the Double Eagle March.

1222. Farewell to the Pianoforte.

1225. Are You the O'Reilly?

1211. Ben Hur Chariot Race.

1215. Black Hawk Waltz.

1217. Traumerei/1.

1223. Spring Song.

1224. Evening Star.

Rose?).

1236. Memories.

1207. Rainbow.

1209. Humoreske.

1237.	A Perfect Day.
1238.	
1239.	
1240.	
1241.	
1242.	Star of the East.
1243.	
1244.	
1245.	Over There.
1246.	Tripoli.
1247.	
	Whispering.
1249.	When I'm Gone You'll Soon Forget.
	Let the Rest of the World Go By.
1251.	
1252.	
1253.	
1254.	Hiawatha's Melody of Love.
1255.	
1256.	Deer Old Del (M'r
1257.	Dear Old Pal of Mine.
1258.	Degree O'Neil
1259. 1260.	Peggy O'Neil.
1260. 1261.	
1261. 1262.	
1202. 1263.	Beautiful Ohio.
1200. 1264.	Deautiful Olio.
1264.	
1266.	
1260. 1267.	My Sunny Tennessee.
1268.	ny samy remission.
1269.	Kiss-A-Miss Waltz.
1200. 1270.	
1271.	Love's Ship.
1272.	
1273.	
1274.	
1275.	Angel Child.
1276.	0
1277.	I Want My Mammy.
1278.	Leave Me With a Smile.
1279.	Wabash Blues.
1280.	
1281.	
1282.	Indiana Moon.
1283.	Pal Of My Dreams.
1284.	
1285.	
1286.	That Old Gang of Mine.
1287.	
1288.	
1289.	
1290.	
1291.	Pal of All Pals.
1292.	
1293.	A Smile will go a Long Way.
1294.	Call Me back Pal O' Mine.
1295.	Dream Daddy.
1296.	Nr. 1.
1297.	Marcheta.
1298.	
1299.	
1300.	

The latest number Cob I have actually heard is 1278. I have also been trying to compile a list of the 32 note "Grand" size Cobs. These rotate eight times to produce a tune, rather than three times like the 20 note size. They take a lot of cranking, 288 turns of the handle to play one tune.

There were at least two main designs of this larger size; one had twin exhausters and an oval piece of glass in the top lid; the other has **three** exhausters and a square piece of glass in the top lid (found in an example dated 27th May 1904). So far I only have details and dates of two machines so I cannot say when the design change took place.

Please, please write to me and send some details and maybe a photograph of your own instrument or do tell me of any in a museum near you. I am trying to find what Cobs exist today and also to get audio cassette recordings of these 32 note Cobs, but so far I only have 40 tunes on tape, so any help would be appreciated.

I list below the tune list as it currently stands for 32 note Cobs, but feel certain there were more.

#### \* = No title traced yet.

#### 32 Note 'Grand' Cobs

- Popular Airs. 2001. Auf Wiedersehn Waltz. 2002. Autograph Waltz. 2003. The Thunderer March. 2004. En Avant March. 2005. The Parting Kiss. 2006. The Shadow Dance - Dinorah. 2007. Spring Song. 2008. Blooming Youth Waltz. 2009. Four Little Curly Headed Coons. 2010. The Nightingale's Song. 2011. The Washington Post March. 2012. Robin Hood – 4 Songs. 2013. The Lilacs. 2014. Daddy Wouldn't Buy Me a Bow-Wow. 2015. Dramatic News Waltz. 2016. After the Ball - waltz song. 2017. Martha - Ah! So Fair. 2018. In this Celestial Dwelling - from the Magic Flute. 2019. Gracious Heavens - Martha. 2020. The Oxford Minuet. 2021. The Wedding of the Lily & the Rose. 2022. The Gypsy Song - Anvil Chorus. 2023. The Bowery - waltz. 2024. Par Ci Par La - polka. 2025. High School Cadets March. 2026. Mosquito to Skirt Dance. 2027. "Wang" waltzes. 2028. De Paris a Londres - Polka. 2029. Traumerei - reverie. 2030. The Virginia Skedaddle. 2031. Push Dem Clouds Away. 2032. Mia bella - waltz. 2033. I Wish I was in Dixie Land. 2034. The Daisy - Polka. 2035. Love's Dream After the Ball. 2036. After Nine. Hello Central, Hello. 2037. The Little Stars Won't Tell. 2038. Nocturne - Midsummer Night's Dream. 2039. Flemish Dance. 2040. Tannhauser March. 2041. The Fencing Master - 3 Songs
- 2042. Daisy Bell.
- 2043. Home, Sweet Home.

- 2044. "1492" Waltzes.
- 2045. A Pretty Girl.
- 2046. Gondolier Waltzes.
- 2047. Mardi Gras Quadrille Nos I and II.
- 2048. Mardi Gras Quadrille Nos IV and V.
- 2049. "Wang" March.
- 2050. Palermo Quadrilles Nos I and II.
- 2051. Palermo Quadrilles Nos IV and V.
- 2052. How Dear to Me the Hour.
- 2053. Minuet.
- 2054. Caliph of Baghdad Overture.
- 2055. Sweet Marie Waltz.
- 2056. Martha Overture.
- 2057. After the Masquerade.
- 2058. "Madam Angot" Waltz Song.
- 2059. Wedding March.
- 2060. Tancredi Overture.
- 2061. Maid of Plymouth Waltzes.
- 2062. William Tell Overture.
- 2063. Liberty Bell March.
- 2064. Wedding March from Lohengrin.
- 2065. Gondoliers Lanciers I and II.
- 2066. Gondoliers Lanciers IV and V.
- 2067. The Belle of Chicago.
- 2068. "Maid of Plymouth," 2 Songs.
- 2069. University March.
- 2070. The Fatal Wedding.
- 2071. America, Star Spangled Banner.
- 2072. Narcissus.
- 2073. Because I Love Thee So.
- 2074. Skirt Dance Faust up to Date.
- 2075. Coronation March the Prophet.
- 2076. Pilgrim's Chorus Tannhauser.
- 2077. Cavalleria Rusticana Intermezzo.
- 2078. Columbus March.
- 2079. Always or Never Waltz.
- 2080. I. Mrs. Flarity, What Do You Mean By That & II. Do, Do, My Huckleberry.
- 2081. Rock-a-Bye baby.
- 2082. Zampa Overture (Selections From).
- 2083. Naila Intermezzo.
- 2084. I. Boat Song. II. Consolation.
- 2085. Avanera.
- 2086. The Sidewalks of New York & I Long to see the Girl I Left Behind.
- 2087. Cujus Animam.
- 2088. Poet & Peasant Overture.
- 2089. Kiss Waltz.
- 2090. Yankee Doodle & My Old Kentucky Home.
- 2091. I Don't want to Play in Your Yard & He Never Cares to Wander from his Fireside.
- 2092. Military March.
- 2093. Toreador Song Carmen.
- 2094. K. of P. Initiatory Anthem. Installation Anthem.
- 2095. K. of P. Opening Ode. Closing Ode.
- 2096. Elsa's Dream Lohengrin.
- 2097. Dream Waltz Black Hussar.
- 2098. Palm Leaves. Les Rameaux.
- 2099. Kerry Dance.
- 2100. March from Die Meistersinger.
- 2101. The Honeymoon March.
- 2102. Ward.
- 2103. Old Hundred.
- 2104. America.
- 2105. Arlington.
- 2106. Hebron.
- 2107. Auld Lang Syne.

- 2108. Pleyel's Hymn.
- 2109. Beautiful Blue Danube Waltz.
- 2110. Il Bacio Valse. (The Kiss).
- 2111. I Dreamt I Dwelt in Marble Halls & Then You'll Remember Me.
- 2112. Selection from overture, Semiramide.
- 2113. Duetto Dearest Norma.
- 2114. Sounds from the Vienna Woods.
- 2115. March from Norma.
- 2116. Selection from Mignon.
- 2117. Twickenham Ferry & Last Rose of Summer.
- 2118. Duetto from Martha.
- 2119. Maggie Moonie & My Pearl is a Bowery Girl.
- 2120. Nancy Lee & Auld Lang Syne.
- 2121. Slumber so gently Princess Bonnie.
- 2122. Morning Leaves waltz.
- 2123. Thousand & One Nights Waltz.
- 2124. Crusader's March II Tailsman.
- 2125. Stradella Overture.
- 2126. The Band Played On.
- 2127. When the Swallows Homeward Fly.
- 2128. The Little Lost Child.
- 2129. Monastery Bells.
- 2130. One Heart, One Soul & The York Dance.
- 2131. I'll Tell Papa on You & Oh, Uncle John.
- 2132. Only One Girl in the World for Me.
- 2133. Secret Love Gavotte.
- 2134. My Best Girl's A New Yorker & The Sunshine of Paradise Alley.
- 2135. Yale March Two Step.
- 2136. Don't Be Cross.
- 2137. Just Tell Them That You Saw Me & I Love Only You.
- 2138. Priests March Athalia Opera.
- 2139. Autophone Melody.

3003. Come unto Me.

3007. Hold the Fort.

3011. Redeemed.

3016. Antioch.

and Roger Booty.

Cobs.

54

3004. Lead, Kindly Light.

3005. Nearer, My God to Thee.

3008. Jesus, Lover of My Soul.

3009. Only an Armor Bearer.

3012. Sweet Hour of Prayer.

3014. Sweet Bye & Bye.

West Midlands B62 0LN.

3013. Beautiful Valley of Eden.

3006. Onward, Christian Soldiers.

3010. Let the Lower lights be Burning.

3015. From Greenland's Icy Mountain.

Many thanks to the following for their help:-Coulson

I am always looking for more photographs - there

I would also like to tell members that there are two

Conn, Walter Moore, Ron Tyler, Arthur Ord-Hume

were at least three styles of pressure 20 note organs

and three of vacuum, and I also like to swap 20 note

good quality audio cassette recordings available of the

Aeolian Pipe Organ in Dinmore Manor, England.

Please write to:- Mr. Paul Arden-Taylor, 11 Romsley

Hill Grange, Farley Lane, Romsley, Nr Halesowen,

2140. Battle Cry of Freedom. Tramp, Tramp, Tramp. Red, White & Blue. Home, Sweet Home. Marching Through Georgia.

Sacred Music

- 3001. O, Rest in the Lord (Elijah).
- 3002. I Know that My Redeemer Liveth.

# **Musical Box Oddments**

by H. A. V. Bulleid

Number 65

A notable private Swiss collector, Dr. Weiss-Stauffacher, recently donated his collection to form the Musikautomaten Museum at Seewen, – about 20 miles south-east of Basel. This is now part of the Swiss National Museum and in June 1994 they appointed Mr. E. Saluz to be its Manager. On a visit to England Mr. Saluz told me that it will cover all aspects of mechanical music and automata including craftsmen for restorations. He is keen on historical accuracy and when I explained that we had managed to locate only three of the makers' catalogues shown in Fig. 1 he said he could call on the resources of the Swiss National Museum to trace missing items for inclusion in his archive at Seewen.

Meanwhile my (and I hope your) current particular interest in Fig. 1 is the Ullmann catalogue in the top corner.

#### Ch & J Ullmann

In 1881 Charles and Jacques Ullmann took over a successful Paris firm of musical instrument manufacturers at 11, Faubourg Poissonnière which remained their Head Office until they retired about 1924. They extended their interests to include the Ullmaniphone and the Seraphine which were described in Vol. 8, page 65 and Vol. 9, page 7 – the former was a joint 1889 patent of Ullmann and Pietschmann who manufactured the latter. The Ullmanns went on to cover phonographs and became agents for Symphonion.

Charles Ullmann was also involved with the John Manger 1886 Multiphone patent and with registering two of his trade marks: one consisting of Ch. U in a triangle, and the other a griffin holding a shield inscribed Ch. U – Ord-Hume nos. 15 and 41. These registrations, reproduced in Vol. 8, page 21, claimed that he was a maker of musical boxes in L'Auberson; but this probably referred to making the Multiphone, the interchangeable manivelle.

The generally accepted standard Ullmann tune sheet is shown in Vol. 7, page 300, also Ord-Hume nos. 75 and 76, and Nancy Fratti no. 35. They show six musical cherubs left, two cherubs climbing a column right, a heap of musical instruments at bottom centre and the griffin trade mark at top centre with banners above and below it inscribed QUALITE EXCELSIOR and SUPEREXTRA. The tune titles were sometimes type-written jelly-pad copies.

Their letter heading in use at the turn of the century is reproduced in Fig. 2. At top right it shows their Ste. Croix Works which has a large roof sign reading . . .

Pièces a Musique Qualité Excelsior CH & J ULLMANN At lower left it shows five of their registered marks including the griffin and QUALITE EXCELSIOR in concentric circles with triangle at centre as in Fig. 3. The huge Works at the top of the letter heading has CH & J ULLMANN written large on its facade with two interior views below.

Unfortunately, when an Ullmann device is stamped on a movement one cannot assume they made it even if it also carries their tune sheet; for example L'Epée serial 16922 made in 1886 has the Ch U-in-triangle stamped on its governor cock and flat of winder and has the 6-air version of the Ullmann tune sheet for its modest  $4^{3}/_{4}$ " (12cm) cylinder.

The Ullmann-stamped comb and governor in Fig. 3 belong to a compact and effective 13" (33cm) cylinder ten air box with drum, six bells and castanet. It sports the tune sheet shown in Fig. 4. This is a fairly common late multi-coloured affair often found in parlous condition and seldom with any clue to its maker or agent. When as in Fig. 4 it carries a prominent number in its top centre cartouche, I regret to say that this is not usually the serial number of the movement which will be



Ulimann, cuendet, Paillard, Vidoudez, Mermod, Lador, Thorens, Reuge, Harmonia, Bornand, Gueissaz: quelques-unes des marques de fabrique qui ont contribué – et pour certaines d'entre elles contribuent encore – à la renommée des boîtes à musique de Sainte-Croix.

Fig. 1. Eleven sales catalogues reproduced from a recent book on musical boxes and automata of the Ste. Croix region, published by Editions du Cochet, S.A. Notable absentees are Junod, B. H. Abrahams and all the Jaccards.

55



Fig. 2. Ullmann's letter heading used in 1904 (kindly supplied, with data, by Luuk Goldhoorn). They covered a wide field and sold only to the Trade. Offices in London, New York and Barcelona. Two silver medals won at the 1900 Paris Exhibition: "the highest award given for the articles exhibited." (Not musical boxes, I can safely add).

found, if at all, in tiny figures elsewhere. This tune sheet is bound to be referred to again in due course, so I suggest naming it the Harlequin tune sheet. I have not yet seen it with fewer than 8 tunes.

Serial 1917 is nickel plated wherever possible including the 13" cylinder with raked pins and tune 1 on the lining-up dots. The only blank number is 22 on cylinder details. Serial 1917 is stamped on bass cylinder bearing and end cap, great wheel and governor block; and scribed on comb base and cylinder bearings; and in white chalk under bedplate, blue crayon under bell platform.

The mechanism is a comparatively snug fit in its case as shown in Fig. 5. The first six teeth of the main comb operate the drum strikers, and the sixteenth of the 56 music teeth is tuned to a, 440Hz, and has relative stiffness of 375. Initials JM, vertically in line, are cast in the comb brass base. The second comb has six bell and six castanet teeth.

The case is  $25^{1/2}$  by 14 by 11" high (65 by 36 by 28cm) over lid, plinth and feet, with folding handles. Unusually, the feet are complete circles. The case front is grained, with ivory keyhole escutcheon. The rosewood veneered lid has triple stringing and a fine floral marquetry display. The control lever escutcheons are in German. The conventional tune indicator obscures most of the drum strikers. The bell array is shown in Fig. 6.

This box is equal to the best of its type and the 56 well-used music teeth dojustice to the tunes. In fact, some can be better appreciated with the three adjuncts switched off, notably the busy decoration in tune 3. I really think this box must have been

made by the Paillards, so well does it earn Ullmann's label of Qualité Excelsior.

Restoration problems included tune 1 which had suffered a run. It was not wiped out but was distinctly impoverished – except for the castanet which must have been switched off. So a previous owner had decided, wisely I think, to eliminate tune 1 by building up its cam step to play another tune. Tune 9 was chosen; but it is repeated after only one tune. I would have chosen tune 5.

#### A rare comb

Another box with the "Harlequin" tune sheet is 12air serial 1681 with 13" (33cm) cylinder. The top

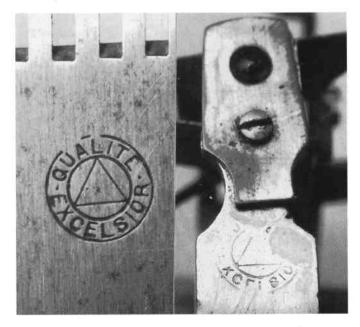


Fig. 3. Ullmann trade mark on main comb and governor cock of serial 1917, made about 1891.

Die Huneneilen, Manon, Mondial Genere Militar - Jolkin Dona Juanita . Sinhi Eine Hackt in Venering . Strauds Doniselle The Costiles ares Regimental & min Ver da! Jane Die Micnerin, Ananika. Cambleria rusticana. Marcagi Frindisi Burthenblithen. Fulse

Fig. 4. "Harlequin" type tune sheet, 12 by 8" (30 by 20cm), with tune titles tending towards the Teutonic; for example *Wer da* meaning *Who goes there* is usually given in French as *Qui vive*. Tune 9 is the latest, 1890. Bold central number 6191 must be an Agent's; serial 1917 is almost hidden, immediately above the C of Castagnettes.

central cartouche is left blank (except for the added rubber stamp, Made in Switzerland) but serial 1681 appears in small figures in the top right corner of the tune list area. It is also stamped on the cylinder bearing (at treble end, unusual) and scribed on comb, great wheel and cylinder end cap. Blank no. 29 is stamped on the bedplate edge and most cylinder, spring and governor details.

Its case, extra long at 29" (74cm) allows wide areas for the control levers and the winder (!) and helps the bass notes; but in most other respects it is a typical late 13" 12-air box, its 62 comb teeth making a very creditable job of popular tunes. Stiffness of the *a* teeth is 450, a bit on the high side even for 1895 – its latest tune is from 1894 but there are five 1893 tunes including *Sweet Marie* and *Private Tommy Atkins*.

Where serial 1681 differs from a normal 62tooth-comb box is that 24 of its teeth are in six groups of four tuned to the same pitch, as shown in Fig. 7. The corresponding sets of four tune tracks look just like the rest of the densely-pinned cylinder,

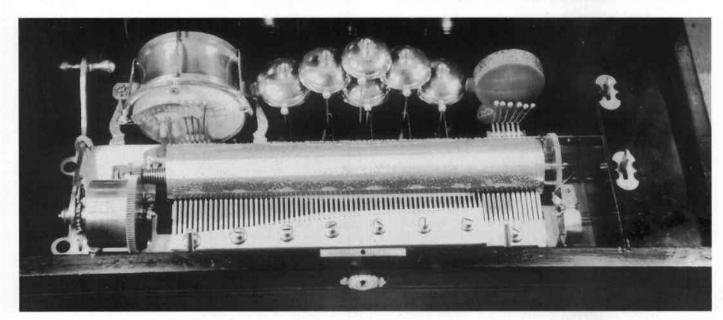


Fig. 5. Serial 1917, 13" cylinder, ten airs, drum, bells and castanet.

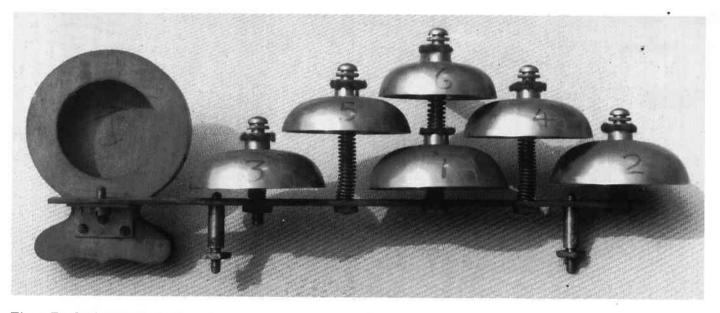


Fig. 6. Back view of the bells and castanet gantry with bells numbered in pitch order, lowest No. 1. Bell 5 needs lowering, it is dangerously close to bell 6.

but in fact the teeth in these groups are frequently sounded in pairs. This gives a significant boost of volume, emphasising the beat of these "pop" tunes. Sometimes one pair in a group is repeated very quickly by the second pair; and of course they are sometimes used singly for decorative effects. This is certainly an unusual application of grouped teeth; the only other example reported is in a 13" 12-air B.H.A.

Ullmann certainly made all sizes of tabatiere movements, as shown in a page from their USA agent's catalogue, reproduced in MBSI's Mechanical Music, Winter 1994, page 14. If they made any cartel boxes, most surely had cylinders in the  $3^{1}/_{2}$ " (8mm) range, often playing eight or more tunes and so with a scanty number of comb teeth. That prompted Ord-Hume's caption to his no. 76 tune sheet illustration: "the tune sheets often seemed the best part of the box."

#### Technicalities

The technique used in drilling musical box cylinders was explained by Freddie Baud at L'Auberson to member Geoff Mayson way back in 1974.

Drills were made from short lengths of steel wire. About  $1/_{32}$  of an inch one end was filed to a 3-sided pyramid with sharp pointed apex and then heated to cherry red and quenched in water. In use the point entered the prick mark and drilled by negative rake until, as the base of the pyramid passed through, the hole was finally swaged exactly to wire diameter.

This operation results in the characteristic ridge around each hole inside the cylinder, and the addition of swaging to cutting must add some useful work-hardening in the bore. Also, unlike a twist or spade drill which will cut oversize if the point is off-centre, this device will provide holes all

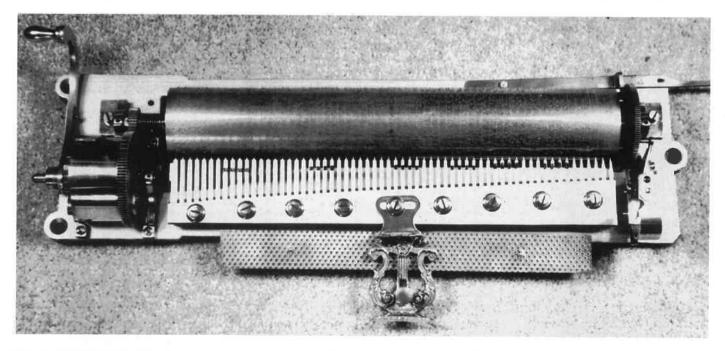


Fig. 7. Zither moved to show the six groups of 4 teeth on serial 1681 comb. The second and third groups from the bass end are a teeth, 440 and 880Hz.

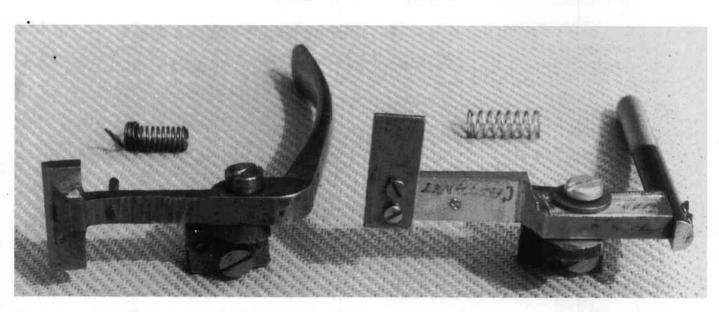


Fig. 8. Conventional cast brass on/off lever with bearing bracket and spring. Note stretching marks made during adjustment. Beside it, a 3-piece replacement as fitted to serial 1917.

exactly to pin diameter.

The life of these drills was two to three hundred holes – provided that a suitable lubricant was used. The traditional and very effective lubricant for this type of drill, as used in the Ste. Croix region and almost certainly also in Geneva, was a paste of flowers of sulphur mixed with pistachio oil. Research in the Edible Oil Industry by Geoff Mayson brought an assurance that peanut oil is a virtually identical substitute. Brass is usually machined without any lubricant, but this rather quaint concoction was found to be helpful and to extend tool life. I have found it helpful when drilling out damper pins with conventional twist drills.

Freddie Baud, whose technical expertise was sadly under-used in the Chapuis book, gave G. Mayson a compelling demonstration . . . he filed the three flats on a bit of wire, heated it to red with a cigarette (or pipe) lighter and quenched it, laconically commenting "A few of these will do a cylinder."

It is not known how these drills were made in the early days; but by the turn of the century they were manufactured in 2cm lengths of  $1^{1/2}$  mm diameter silver steel or tool steel. One end was turned down to pin diameter for a length of about  $1^{1/2}$  mm and the three flats then formed and hardened.

#### D., Bells and C. levers

The worst problem in restoring serial 1917 was that all three on/off levers for the drum, bells and castanet were missing. So were their brackets, which had to be made and lined-up with their screw and dowel holes. Similar if not identical on/ off levers appear on boxes by several makers and consist of a single brass casting; one end is the curved lever and the other is a flat plate engaging the chamfered slots cut in the brass bars fixed to the comb teeth.

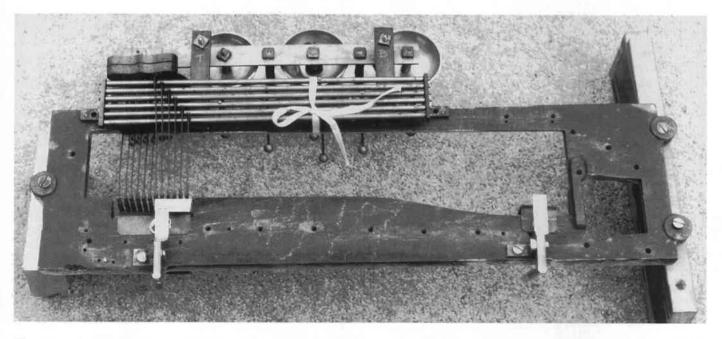


Fig. 9. As chalked by its maker under the comb area, here is serial 1917 bedplate inverted and screwed to blocks for safe support. Tape secures the six bell striker rods, their new on/off lever is fitted.

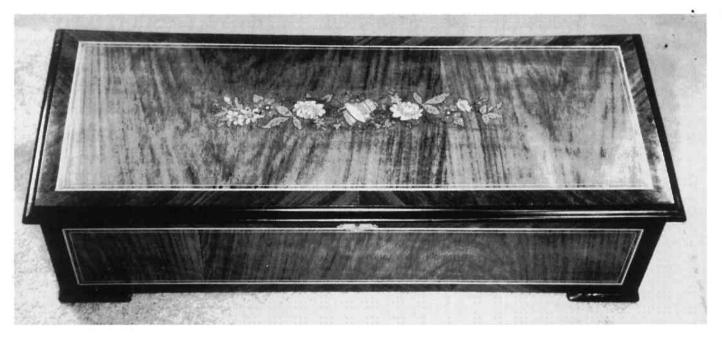


Fig. 10. Serial 1681, the 29" domed lid embellished with a 14" transfer preserved in a rectangle under which the grain pattern in the veneer is slightly obscured.

I made the levers from 1/4" round and the plates from 1/16" flat brass, secured to a piece of 1/2" square shaped as shown in Fig. 8. I could then adjust the plate to engage correctly with the notched brass bars before dowelling it; and could also adjust the slope of the lever at the other end. The compression spring keeping the lever firmly in the "on" position – towards the bedplate – is important because it prevents the lever from rattling. All the necessary adjustments are fiddling, so it is well worth mounting the inverted bedplate securely, as shown in Fig. 9. I must say I enquired around for any discarded levers or for tips on how to make replacements, but failed to trace anyone who could help.

#### Saving a transfer

Though disappointing when compared with marquetry, some of the transfers used on larger late-period cases were colourful, attractive and skilfully drawn. A common example is shown in Fig. 10, on the case of serial 1681, mentioned above, comb in Fig. 7. This lid was so badly disfigured by scratches and dirt and re-varnishings that it had to be stripped, excepting at first the rectangle containing the transfer which I hoped to save. Nicely figured veneer was revealed, and the transfer was certainly passable after gingerly sanding away as much as possible of its murky varnish before causing further damage. I softened the edges of the rectangle by light scraping, gave it all a good wipe over with rag moistened with methylated spirit, then applied a few coats of French polish. The result is not cosmetically Grade A, but is fully acceptable - far more so than leaving a ghostly dark area which sometimes happens when you remove a transfer.

#### **Quality warning**

I have never seen any lack of quality in the essential parts of late Swiss and French cylinder musical boxes, that is their combs, cylinders, governors and spring drives; but the great pressure to reduce costs towards the end of their era caused a lot of cheapening for the "popular" market, particularly for the ubiquitous six-inch 3-bell boxes in their oversize cases. These rather debased boxes are readily distinguishable from quality boxes by the following danger signals . . .

- 1. Only two teeth operating the three bell strikers.
- 2. Two bells (sometimes all three) of the same pitch.
- 3. Bells made of steel pressings instead of bell metal castings. One hears them referred to as "tin" or "bicycle."
- Cylinder often only 5 pouces = 5.3" = 13<sup>1</sup>/<sub>2</sub>cm.
- 5. Playing ten or twelve airs so only 35 or 28 comb teeth. Tunes very basic. Cuendet advertised a three-bell box with 4<sup>1</sup>/<sub>4</sub>" cylinder but it played only six airs, allowing 36 music teeth. It had no bells cutoff.
- Bell platform supported by single iron strip. The combination of this with item (3) caused problems in maintaining accurate striking of the bells – as can be verified at auction viewings.
- 7. Though most of the oversize cases were of adequate quality, some came with the thinnest lick of polish and a meagre transfer not always centrally placed and, horror of horrors, flimsy hinges secured with nails. Painless extraction is almost impossible, I drill them till the head falls off, to save the hinge.

Of course many wise economies, not affecting quality, were made; the surprise is that some were not made years earlier.



Please send replies to Correspondence Secretary where members names are given or to myself for other requests.

Answers from last time are Carl Semon in the U.S.A. makes new Autophone strips and I now have a list of titles which he makes, which I will bring to the A.G.M.

I have a list of new Ariston discs which are all copies of old titles with one exception, the price from Germany is very high at 40DM each plus shipping or 37DM plus 15DM shipping for 10. So maybe members would be interested in a "bulk" order, do let me know.

I have not been notified of suppliers of any other useful storage containers beyond those listed last time, but I have had a request for boxes for Celestina organ rolls. Do let me know what you use so we can all benefit.

I have received museum leaflets from 10 locations in Japan, thanks to M. Taizou, but I am still very thin on details from Europe and Canada. If anyone visits abroad I would very much like to get two copies of any guidebook that may have been issued by museums and will gladly re-imburse you for them.

As Archivist I took a stall jointly with Mr M. Doswell, the Archivist of the Player Piano group (and member of MBSGB as well), at the first National Vintage Amusements Fair in Cambridge on 2nd April. This included fairground rides and archives, slot machines and coin operated musical instruments of all types. We distributed Musical Museum leaflets, invites to join and were able to demonstrate a few instruments to interested visitors. No-one joined on the day, but leaflets were taken and maybe you could attend an event to publicise our Society?

I hope also to be at the 'Phono-Fair' in Northampton on the last Saturday of April which is Phonographs, Gramophones and Mechanical Music, Juke Boxes etc.



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.

#### Advice wanted

#### Les Meer writes from Worcester:-

I've got a couple of phonographs and horn gramophones that I've renovated over the years, but had not yet acquired a music box and have very little knowledge of the species. Thus I decided recently to join the Musical Box Society.

Shortly thereafter, by chance I came across the immortal remains of a cylinder box which had been languishing in an attic since it fell off a table about half a century ago. Dirty, dusty, case fallen apart, woodworm, cracked bits etc. - but a very pretty if wormy inlaid lid. Mechanism rusty, dull and grimy, but amazingly all there, and even made a half-hearted attempt to play (this was probably very naughty of me to attempt!) No bent pins or discernible damage to the mechanism – seems like the case absorbed the impact whilst flying into a score of pieces - forerunner of the car air bag maybe?

Just the sort of thing I can't resist! Why can't I stuff my hand in my pocket and fork out lots of lovely pound notes for a "ready rubbed" version instead of a few tens of quid for a near write-off and weeks of work? Anyway, having found the Sphinx on the governor housing, and reading David Tallis's book which I got from the local library – Eureka, Dawkins and Wright 13" cylinder 6 tune box, the mechanism having the distinctive rosettes under the comb screws and knurled end cheeks on the cylinder. Serial number (stamped on just about every component) is 41455.

So the point of my letter is that I could do with a few pieces of advice, being a fairly competent "amateur" restorer (but not into precision machining and the like). Are members of the society into DIY, or does "The Knowledge" rest with a handful of professional restorers and dealers I wonder?

What is a good car "touch-up" colour to spray the gold painted cast base(it's rusty in a few places).

Comb is quite rusty, and I've

read not to attack it with emery because of changing the tonal quality. Scraping with a sharp blade will remove a lot of the rust, but difficult on the teeth and will always leave brown small craters of rust between the good bits.

How to polish up the cylinder? Brasso and an old tooth brush? Sand blasting? (only kidding folks).

Damper wires seem OK except for one or two; where can I get some replacement wire? (In the magazine somebody in the USA advertises, but surely this exists closer to home.

Geneva mechanism on the drum is missing where could I get a replacement?

I've got a copy of an original article from one of Arthur W. J. G. Ord-Hume's books saying how to set and adjust the damper wires; anybody got anything else or other advice.

Anything that will help in my Phoenix from the Ashes project? I don't really want to invest in £500 worth of books with 98% history and 2% renovation information, and similarly don't want to farm the project out for an expensive restoration. The state of the case means that it would never be Concours anyway, plus like the Classic Cars I have renovated, the pleasure to me is in the doing, not in the end result which normally sits around gathering dust between intermittent usage!

#### Whereabouts of organ

#### Peter Bolton writes from 19 Kineton Road, Wellesbourne, Warwick CV35 9NE:-

I wonder if anyone would know the whereabouts of the organ (described below) which the rich American Andrew Low (1860-1905) had at Wellesbourne House and which his sister put up for auction with a lot of the contents on 15/16 April 1907.

> Grand Orchestrion (for either windlass or motor power), a handsome carved walnut frame and glazed, 14' 10" high, 10" 4" wide, 5' 3" deep, and 24 barrels by Messrs Imhof and Mukle, London. Also a <sup>1</sup>/<sub>2</sub>h.p. motor and 3 barrel cases by Lawrence and Scott, Norwich.

Some machine! Any help would be appreciated.



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Also: 1938 Austin Seven Pearl Cabriolet; 1938 Austin Seven delivery van; 1933 Austin Seven box saloon; motor parts & spares; enamel signs; cash registers; original packaging; posters; stoneware bottles; advertising displays; kitchenalia; typewriters; telephones; radios; sewing machines; carpet sweepers; washing machines; mangles; books; ephemera; cameras; fairground stall; bicycles; cobblers machines; one-arm bandits; toys; telephone box; books; clocking-in clocks; vending machines; etc.

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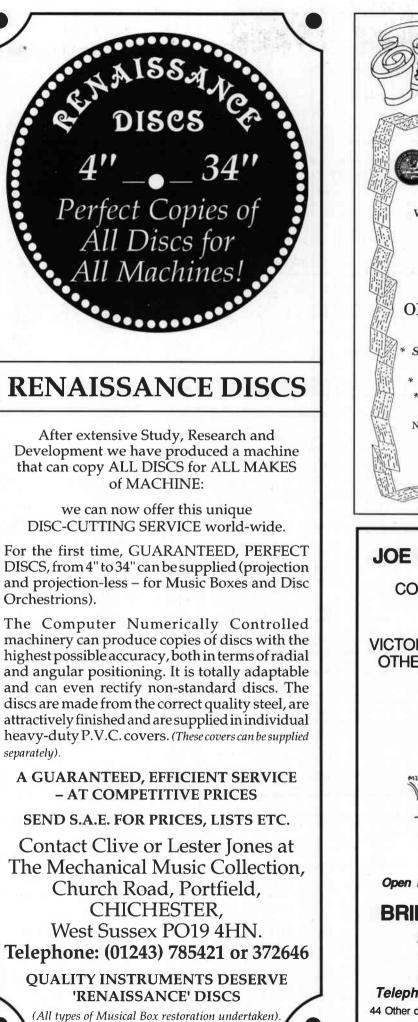
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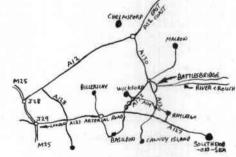
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#### **Deadline Dates for Display Advertising** Copy

1st April; 1st July; 1st October; 1st February

Editorial copy **must** be submitted at least

8 days prior to above dates.

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



The Society's annual auction will be held at 2.00p.m. on Saturday, 3rd June at the Fairfield Village Hall. Auctioneer Christopher Proudfoot (by kind permission of Christie's, South Kensington). A great chance to sell and buy. Commission rates - Buyer's 7.5%. Selling premium commission 7.5%. Entries will be welcome during the morning, with viewing after the A.G.M.

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Articles for publication in the "Music Box'

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

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