

# The Music Box

An International Magazine of Mechanical Music

Volume 18 Number 1

Spring 1997

Edited by Graham Whitehead



**Inside**

The Bellolian

Decamps' Little Dancer

Mechanical Organs on 78rpm records before 1920

Two fine automata from the house of Vichy

**The Journal of the Musical Box Society of Great Britain**

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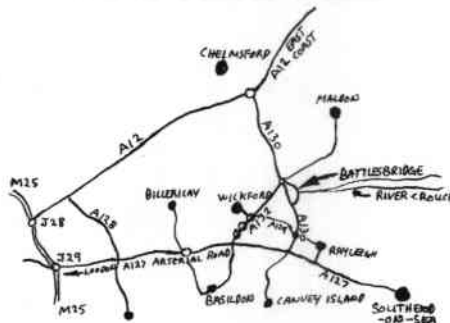
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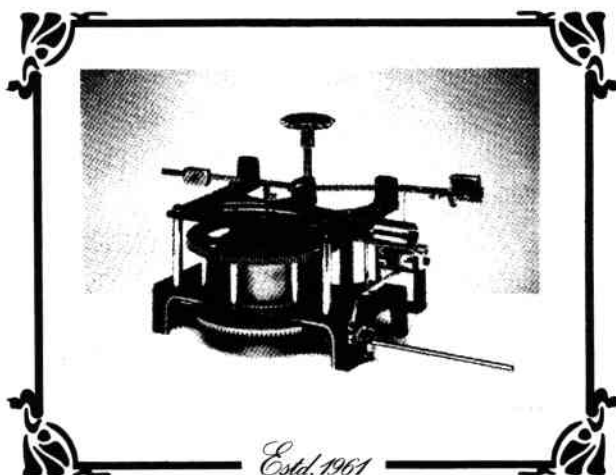
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# The Music Box

An International Magazine  
of Mechanical Music

The Journal of the  
Musical Box Society  
of Great Britain.

Volume 18  
Number 1  
Spring 1997

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

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

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

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### Front Cover:

A Vichy automata, recently restored by Keith Harding.

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## President's Message

Our Society was founded in December 1962 and it is a tribute to the hard work and dedication of all those who have supported the Musical Box Society of Great Britain for so long that we can look back on thirty-five years of achievement.

In that time we have produced without break a quarterly journal which, by simple mathematics, suggests we will have turned out around 140 issues by the end of this year.

But if there is one thing above all else that we have done it is to put mechanical musical instruments properly 'on the map'. They are now understood and respected by a far wider cross-section of the musical world than ever before.

This is highlighted by the serious approach taken to the subject by the encyclopaedists around the world. Books on the piano and the organ now include serious and considered material on mechanical instruments and it is known that for the next edition of that 'musical Bible' - *Grove's Dictionary of Music & Musicians* (due out in time for the New Millennium) - a very extensive coverage of mechanical music is planned.

Nearer to home, though, the Society has never managed to build up a reserve of funds. The original notion that it should be self-funding is, I maintain, perfectly feasible. Through the correct level of membership subscriptions and dues and through the organisation of a programme of

meetings which can boost funds, it ought to be possible to create a nest-egg with which to face that inevitable 'rainy-day'.

When the Society was founded, a small number of us, myself included, put in a small sum of money to create an interest-earning reserve. This was to tide us over should we face any unforeseen circumstances. Previous administration have drawn on that reserve in the mistaken belief that, like a well-known and now *late* publisher who used a pension fund to support day-to-day running, it was a sustainable income.

Over the past three years, we have managed to keep our heads above water by careful house-keeping.

At this year's Annual General Meeting, I will be stepping down, having completed my self-proclaimed three-year stint as President. The Society is now stable financially but we must always remember that the boat is not unsinkable and the water is ever lapping at the sides. We have no funds for other than careful movement forward.

In theory, that is the way it should be. Charles Dickens wrote objectively about income and expenditure and that is what we need to keep in mind at all times.

In closing my message to you for this issue, I am saddened to find that once again the Grim Reaper has been in our midst. The passing of Claude Marchal robs the world of mechanical musical instrument collectors of a rare man whose devotion and dedication will be hard to match. His loss reminds us again that time is an unforgiving master to us all. ■

Local

Organiser: Richard Cole  
Tel/fax: 0181-761 1001

**Friday 21st**

*Optional Extra:*

A visit to the famous Players' Theatre for an evening of Victorian Music Hall. This will take place on the Friday evening.

Tickets are £8 each but are free to MBSGB members who are already members of the Players' Theatre. 32 seats (front three rows!) have been reserved for us and will be held until 1st March. Please telephone Richard Cole (0181-761 1001) to make a booking and to make arrangements to pay for seats as these must be paid for in advance. If you are a member of the Player's Theatre, please have your membership number ready when you telephone Richard. Cheques for tickets should be made payable to Richard Cole.

It is suggested that members check-in to the hotel and then make their way to London's West End by public transport (details below) since parking in central London is difficult. Parking concessions for the disabled do NOT apply in the City of Westminster in which the Players' is situated. Meter parking only until 6.30pm.

There is an excellent restaurant attached to the Theatre and places can be booked for a pre-show meal. Please telephone 0171-839 1134 to make your individual table reservations. Menu prices start around £12. The show starts at 8.15 so it will be necessary to leave the hotel by the latest at 6.30 if you are not eating. If you are having a meal then leave the hotel around 5pm. Drinks and bar snacks can also be purchased and taken into the auditorium - it's all part

## Notice of Annual General Meeting

The Annual General Meeting of the Musical Box Society of Great Britain will take place on Saturday, 7th June at Ashorne Hall, Ashorne Hill, Near Warwick. The AGM will commence at 10.30a.m. and will be followed at 2.00p.m. by the Society Auction.

## SOCIETY TOPICS

### FORTHCOMING MEETINGS

M.B.S.G.B.

**Spring Meeting 1997**

- Date: Friday 21st - Sunday 23rd March 1997  
Hotel: Hotel Ibis (Heathrow), 112-114 Bath Road, Hayes, Middlesex, UB3 5AL  
Tel: 0181-759 4888  
Fax: 0181-564 7894  
Cost: £27 per person, per night - bed and breakfast.  
Reservations: Please telephone hotel direct. NO deposit required. Please mention Musical Box Society of Great Britain when making booking.

## Society Auction

The Society's annual auction will be held at 2.00p.m. on Saturday, 7th June at Ashorne Hall, Ashorne Hill, Near Warwick. Christopher Proudfoot (by kind permission of Christie's, South Kensington) will be our Auctioneer and mechanical music items of any size will be very welcome. Viewing which will end at 1.30p.m. will be after the A.G.M. finishes and the Auction will be at 2.00p.m. A great chance to sell and buy. Commission rates - Buyer's premium 7.5%, Selling commission 7.5%.

of the convivial atmosphere, and another reason for NOT driving back to the hotel!

The Players' Theatre is situated underneath Charing Cross Station and is about 5 minutes walk from Leicester Square Underground Station which is on the Piccadilly Line, direct from Heathrow - an EASY journey.

Performance finishes around 10.30pm. Return to Heathrow via Piccadilly Line and Hotel Ibis via courtesy bus or taxi.

### **Saturday 22nd**

*Registration 8.30 - 9.30*

Members register with Roy Ison. Registration fee £25.

Due to the very different price structuring of London Hotels and Leisure Facilities, the registration fee is higher than at normal meetings, however, the hotel costs are much lower! Registration fee includes coach transport for whole weekend, entry to all museums, lunch on Saturday and artists' expenses.

#### *Morning*

9.30 am. Travel by coach to Brentford for visits to *The Musical Museum* and *Kew Bridge Steam Museum*. We shall divide into two groups of 25-30 persons and swap over in mid-morning. The two museums are a short walk (about 400 yards) apart along Brentford High Street.

A sandwich lunch is arranged at the Steam Museum.

#### *Afternoon*

Travel by coach to Dulwich, south east London, for another "double" visit. This time to:-

#### *The Vintage Wireless Museum*

A splendid collection of early radios and associated material. All in working order. A fascinating collection - complete with period music and effects.

#### *House Visit*

A visit to the home of Richard Cole and Owen Cooper. A "mini-museum" in itself! Aeolian Residence Pipe Organ, Reproducing Pianos, Organs, Verbeeck Street Organ and more.

Complimentary refreshments will be served.

#### *Evening*

Return by coach to Old Deer Park, Richmond for Society Dinner. This will be held in the Vice President's Suite of the London Welsh Rugby Club, immediately adjacent to Kew Gardens.

Cost of meal (3 courses plus coffee) is £17.50. There is also a cash bar for pre-dinner drinks or wine.

Leave Old Deer Park around 8.30pm for short coach drive (about 10 mins) to Musical Museum, Brentford for a Pianola and vocal concert.

Leave Musical Museum 10.00pm for return drive to Hotel Ibis.

### **Sunday 23rd**

Leave Hotel 9.30am for coach drive to St Alban's Organ Museum. A collection of fairground and dance organs plus a Mighty Wurlitzer Theatre Organ and England's only remaining RUTT Theatre Organ. Tea and coffee will be served.

Return by coach to Hotel Ibis.

Meeting closes. Members check-out and return home.

Bar snacks available in Hotel (restaurant does not open until evening). If there is enough interest and some members wish to stay on until evening, Richard Cole will be happy to take a group, via public transport into Central London. Oxford Street shops are OPEN and there is the carillon automaton at the Swiss Centre in Leicester Square. Performances at 4.5, 6, 7 & 8 o'clock.

#### *Location of Hotel:*

Hotel Ibis (Heathrow) is situated on the A4, a mile or so west from the junction with the A312 which is Junction 3 on the M4 motorway. It is accessible from the *eastbound* carriage-way of the A4, two hundred east from the junction with the A437.

*Plenty of car parking.*

#### *Public Transport:*

Piccadilly Line Underground to Heathrow Terminals 1, 2, & 3. Hotel Ibis operates a *free* courtesy bus, half hourly service, from the bus stops outside Terminals 1 & 2. (It's bus stop number 12 "local hotels" outside Terminal 2). Otherwise, plenty of taxis from the Underground station. 5-10 minutes drive, about £4.

Journey time from Hotel to Central London about 1¼ hours.

#### *Meals:*

These will be arranged during the day. For those *not* visiting the Players' Theatre, and arriving at Ibis during the Friday evening, the Hotel Restaurant is open from 6pm to 11pm and operates a 1-3 course, buffet style service, priced from £6.50 to £11.50. ■

### **Society A.G.M. and Auction Saturday, 7th June 1997 at Ashorne Hall, Ashorne Hill, Near Warwick**

Ashorne Hall is located and signposted from Junction 13 of the M40 (from the north Junction 14).

The programme for the meeting will be:

- 09.00 - 10.00 Registration
- 10.00 - 10.30 Coffee
- 10.30 - 12.00 A.G.M.
- 12.00 - 13.30 Auction Viewing
- 14.00 - Society Auction

Items from the workshop of the late George Worswick, including restora-

tion materials, spare parts and part movements, will be in the Auction together with numerous items from other Society members.

This will be followed by a short concert on the Mighty Cinema Organ by Craig Boswell, resident organist and conducted tours of the mechanical music collection, if required.

Registration fee of £8.50 includes morning coffee, one course plated buffet and Mighty Cinema Organ Show. Conducted tour free. Licensed bar facilities and cafe. Train tickets £1.50. ■

### **Autumn Meeting**

**September 12th - 14th 1997**

***There has been a change of venue.***

***The meeting will take place at:***

***The Crown of Crucis Hotel,  
Ampney Crucis, Cirencester,  
Gloucestershire GL7 5RS***

Hotel package - Dinner, bed and breakfast for two nights £82 per person based on two people sharing. The Hotel is asking for a deposit of £25 per room on booking. The Society Dinner on Saturday will be £16.50 per person for non-residents.

The Hotel is situated in the Cotswolds in the picturesque village of Ampney Crucis which is about 2 miles from Cirencester.

There are only 25 rooms in the Hotel (all reserved for MB members) and therefore early booking is advisable.

The local organisers are Arthur Cunliffe and Keith Harding.

#### *Provisional programme to date:*

Friday evening - dinner in your own time followed by an interesting couple of hours when members can demonstrate any of their own mechanical music which hopefully many of the members will bring!

Saturday morning - registration followed by two talks, one by Arthur Cunliffe and the other to be arranged. Saturday afternoon tour of Keith Harding's Museum and the local Cotswold Countryside Collection Museum.

Society Dinner followed by entertainment to be arranged.

Sunday Talk, followed by members "show and tell." ■

### **Future dates for 1998**

Spring 1998 - April 3rd to 5th - Wymondham/Norwich - Local organisers: Hugh Morgan and Richard Bartram.

Autumn 1998 - September 18th to 20th - Rochester/Ashford - Local organiser: Paul Bellamy.

Are any members willing to put on a one day meeting in their own homes for the first Saturday in December? Please contact Roy Ison on 01522 540406 for further details. ■



## CLAUDE MARCHAL

Claude Marchal, founder and former president of the Association des Amis des Instruments de Musique Mécanique - the AAIMM - died at his home in Switzerland on January 26th, 1997 following a short illness. He was 69.

Born on November 6th, 1927, Claude Pierre Edmond Marchal was the son of a notable French industrialist whose business was connected with the manufacture of electrical equipment for cars. The company trademark, a black cat, became synonymous with lights to enable the motorist to see in the dark. He was educated in Paris where he attained a degree as an electrical engineer.

In 1963 he married and with his wife Solange he shared a great interest in art and culture. He specialised in collecting the best mechanical musical instruments, in particular those of the early period. Besides rare musical boxes, he gathered about him musical clocks, musical pictures and every type of instrument that would fit into their home - including a Hupfeld Phonolistz-Violina. In particular, he was an enthusiast for the organs of the Davrainville family and his pride and joy was a fine Davrainville chamber barrel organ which he acquired from the never-to-be-forgotten Vaux sale in the West of England at the end of 1975.

In December of 1974 he and Etienne Blyelle decided to create a French society for mechanical musical instrument collectors on the lines of the Musical Box Societies in Britain and America. The first *Assemblée générale* was held in his house in Le Vesinet near Paris on June 29th, 1975. Some 48 people attended and Claude became Founder and First President. His goal was to provide a magazine to rival the quality of *The Music Box*. This he succeeded in achieving with the first edition of the *Bulletin* appearing in the Spring of 1976.

He remained in office for some years and greatly expanded the AAIMM. He attended a number of our meetings in London and spoke entertainingly at one. On retirement as director of public affairs for his family business, in 1975 he moved to Bullet (Saint-Croix) in Switzerland, close to his friend Michel Bertrand, the renowned restorer and maker of automata. Claude never ceased collecting and was for six years a member of the Board of Directors of musical-box makers Reuge. On one occasion he arrived at our President's home just before Christmas - and presented all and sundry with decorative bells with musical movements made by his company. They were, he said with pride, his 'new line' in merchandise.

Outside mechanical music, Claude's

interests were equally demanding. A passionate supporter of the Boy Scout movement, he established the Musée Scout Marchal at his home in 1984. He was also a recognised specialist in the study of the Holy Shroud of Turin, a subject which held a rare fascination for him.

Philippe Rouillé, to whom I am indebted for these notes, remembers Claude Marchal as essentially a very nice and gentle man who, with his wife Solange, always welcomed with great courtesousness visitors from all over the world to their Swiss home (where most of the collection lived).

We extend our deepest sympathy to Solange and family.

## YORK MUSEUM OF AUTOMATA SOLD

After protracted negotiations, the Museum of Automata at York has finally been sold, subject to contract.

The Museum, which had been operating in Administrative Receivership for some years, was one of York's brightest attractions. Established in 1990 by Jon and Andrea Robertson, the enterprise experienced a chain of operating difficulties which finally resulted in the appointment of a Receiver.

Hopes that the enterprise could remain open have been frustrated by litigation and, just before last Christmas, the decision was taken, with regret, to sell.

Details of the purchaser remain as yet unknown but it is known that Far East parties have expressed considerable interest and it is now almost certain that the collection will go overseas.

## QUEST FOR THE FIRST CINEMA ORGAN

What is believed to be the world's first purpose-built cinema organ is currently being researched by one of our members. What makes this of interest to the world of mechanical music is that it was an organ fitted with a player attachment.

A cinema (or, more properly, a picture-house) in Accrington is believed to have had this instrument installed in 1919. It was built by the well-known church-organ builders Jardine who, after the First World war, announced that it could make instruments fitted with pneumatic player action so that 'piano-rolls' could be played when a competent organist might not be available.

A case of history repeating itself - remember that barrel-organs in church were intended to provide music when a 'real' organist was not around. The main concern was that after the dreadful loss of life in the 1914-1918 war, many churches could not be certain of having a trained performer for their keyboards.

Jardine's invention, advertised widely at the time, was intended to overcome that shortcoming.

Sadly, nothing more has ever come to light on this type of instrument. It is believed that some were built - nobody can say for sure how many - but, in the intervening years, all have been destroyed or rebuilt and the mechanisms scrapped.

The Accrington story is fascinating since it seems to establish the first proof that at least one instrument saw service. Sadly, the organ is no longer extant. It was sold in the 1930's and there the trail seems to have gone cold.

However, our worthy member heading the research promises to chart its history when he has completed his investigation.

## MUSIC FROM BEAMINSTER

Member Ian Alderman, renowned for his construction of new barrel organs over the past twenty years or so, now makes roll-playing instruments and sends details of his latest achievements.

The instruments are conceived as chamber organs although, he says, they can give quite a good account of themselves on the street. The pipe-scaling is the same throughout the compass and the organs have at least three ranks of pipes - 8ft, 4ft and 2ft.

"I have attempted to give the modern mechanical organ a worthwhile repertoire which does not necessarily preclude Music Hall or Berlin cabaret songs," he advises. "The first task is to provide the organs with the music that was written for them, so I have done not just the first 12 of the Haydn *Flötenuhrstücke*, but all 32 of them. All of the pieces by Handel (for the Clay clocks) are here as well as those of the C. P. E. Bach pieces which are suitable. This music is now available for the first time to someone other than the owners of the original instruments which, at least in the case of Bach seem to have disappeared."

Ian Alderman's music is cut on strong plastic film and carried on polycarbonate spools. He makes four different scales which are 20 and 26-note rolls (110mm wide); and 33 notes (150mm wide). This last is the same as the Bruns & Schlemmer 33-note trumpet organ scale.

With music ranging from Byrd and Bull (*The Fitzwilliam Virginal Book*) through to Strauss and with a goodly assortment of popular music to boot, Alderman's repertoire also includes a series of his own arrangements of what he calls 'Concertos for the Street Organ' from composers including J. S. Bach and Antonio Vivaldi.

Contact him on 01935 891437. ■

# The Bellolian

by Kevin McElhone

These player reed organs were the only large player reed organs made in Canada as far as I know. They were made by the Bell Organ & Piano Company of Guelph, Ontario, who made hundreds of thousands of hand played reed organs. They played 58 note piano rolls made by Q.R.S. (who at that time were in Chicago), but with the 'Bellolian' labels stuck over the top of them, clearly visible when the roll is held up to the light as discovered for me by Richard Cole of the Brentford Museum who felt that the type face was suspiciously familiar, which of course it was. Q.R.S. 58 note piano rolls were of the standard 6 holes to the inch spacing, but were slightly wider than standard Aeolian organ rolls. They were used also by Storey & Clarke organs as well and were mounted on spools with square brass inserts for the roll drive chuck. However, the Bellolian rolls were standard Aeolian style spools with pin end drive ears, but in boxes made specially for Bellolian as the Q.R.S. boxes are about half an inch shorter as there were no drive pins protruding from the spools.

These organs had a 61 note keyboard, but only the bottom 58 notes were played from the roll. The example I have in my small collection is in a case made of solid oak and has much decorative carving in addition to the name transfer and carved fret-work. They are very rare today and indeed it has taken me since 1987 to find another example. A funny, but typical story in my hunt is that I have written to the Flukes Museum at Saltaire as they are in the Reed Organ Society and could hopefully help me find out if any other examples have survived. I got a very helpful reply with the address of the City Museum in Guelph, Ontario, Canada where they were made. Unfortunately when I wrote I was told, yes we have some non-player examples of Bell organs, but no Bellolian and that I should write to a very helpful contact in England on this matter... you guessed it, the Flukes Museum! There the matter rested until an appeal in Amica in early 1995 and ONE person in Canada wrote back with details of his instrument (serial number 34829). So if anyone reading this has one, please send me a photo and the specifications.

There does appear to be a small supply of original music rolls surviving

to play on them, but I have only found about 10 in the U.K., all Q.R.S. rolls with Bellolian stickers on them, only



Ornate original stool for 29105 which matches organ.



My own Bellolian, #29105, player unit number 11.

one of which I own. They do play standard Aeolian rolls and also Wilcox & White rolls if re-spooled in reverse which obviously presents no problem. I am not working on the catalogue of these rolls yet as so few have survived, but would appreciate any list of titles or copies of original catalogue material that you could send me, of both Bellolian overprints and Q.R.S. original 58 note rolls (costs re-imbursed if requested).

However, the organ I would like to mention is 66" wide, 31" deep (i.e. wider than most modern doorways) and 63" high, there is a wooden spool box door which opens by sliding up vertically, the instrument works on suction and therefore can be played with the door open. The pedals have a very short stroke, but seem adequate to power the organ indefinitely on full organ plus vox humana if required. The organ had a set of four very small wheels rather than castors which meant it moved left/right on them, but had to be lifted away from the wall for maintenance, so these are the only original features to be overridden with the addition of nice new easy to push castors.

It is quite easy to get into the back of the organ as there are two inspection



General view without casework, clearly showing that the instrument has around one foot of height added to the casework for effect, it is empty inside at the top!



Keyboard of 29105, showing the pneumatics at top and wire 'pull-ups' acting on back of elongated keys.

panels the full width of the instrument which may be removed by un-doing 8 screws. The left hand knee swell is full organ and the right is the swell, as you would expect in any "American Organ." The swell, however, only acts on the forward facing sets of reeds (3) and a knob marked Forte at the left hand extremity of the stop rail must be used to control the two and a half sets of reeds which face towards the rear of the instrument, so when you require to select swell effect you need to know whether you are playing forward facing, rearward facing or both kinds of reed ranks.

The number of reeds in the organ is four sets of 61 plus the usual 13 bass notes. The keyboard has 61 keys for playing manually, but only 58 play from the roll, the top three reeds being manually activated only. There are no couplers.

The stops are as follows:-

Forte, Bourdon Bass 16ft (13 notes only), Violetta 2ft, Gamba 8ft, Dulcet 8ft, Viola 4ft, Dolce 4ft, Diapason 8ft, Rewind, Tempo, Melodia 8ft, Flute 4ft, Echo 8ft, Celeste 8ft, Dulciana 8ft, Aeoline Harp 8ft, Cornet 8ft, Vox Humana.

There is the no tempo/speed indicator which obviously makes it hard to get the exact correct speed, but you soon get the feel of the organ. You also get to hear the rather loud roll three bellowed roll motor which has an overhead cam shaft with followers and round poppet valves. This is presumably to get round Aeolian patents for roll motors with sliding valves on roll motors of the more conventional kind, it sounds a little like an air operated steam engine!

The front sets of reeds speak through a piece of fretwork with lots of holes in it to let the sound out, backed with material like other hand played reed organs. The back sets speak towards the rear of the organ which has a spring loaded top lid support/leg which springs up into position automatically when you open the lid at the start of play. It has to be lowered manually after releasing the catch.

The tracker bar is made of wood, the reeds of course are of brass, and the casework is fairly light and was originally highly polished like a piano. The keyfall folds up in four parts and is curved in section.

It is really strange when playing it to have a 2ft pitch reed available on the bottom 'half' of the keyboard, and also to have a 16ft pitch which goes up to note 24, the end of the 'Bass' reeds rather than the more normal 13 notes only.

The actual player mechanism is rather like a Pianola Pushup in design. The keys are extended rearward by the addition of long pieces of wood screwed onto them making them around 15 inches long. There is then a standard looking valve chest and a set of pneu-



**Bellolian #34829, found in Canada, showing original stool.**



**Closeup of 34829 showing how different the casework is and also the different transfers used on front of stop rail.**

matics placed above the keys working in two alternate rows. These pneumatics pull up vertically on an attached wire connected to the extension to the keys and therefore cause the front of the keys to dip down and play the note. This means that the keys 'ghost' which is unusual for a player reed organ, but is interesting to watch. There is no manual cut-off on the instrument so the keys can be used at any time during playing of the roll.

The instrument was demonstrated at Reg Richings roll party in London, in Autumn 1994, but in a room of 30 plus people and with a high 12ft ceiling it seemed rather quiet, but at home it is loud enough in my small room.

The only history I know of the instrument is that it was restored by Mary Belton around 1970 for a Jeweller in Thame, Oxfordshire who used it for a few years. I purchased it in 1987 when it was just about playing as the note pneumatics were leather and had gone hard and it had seen little use in the preceding years. Over the next few years the organ gradually became unplayable from the music roll and so Reg Richings did a further restoration during 1994, for which I am very grateful and pleased (and would recommend his work and experience to anyone with a player piano or organ).

Since originally preparing this article I have now gained full details of the Bellolian organ which still exists in Canada. It is very different from my own example. I am presuming that my own one at serial number 11 on the player mechanism was a very early one, particularly as it is deeper than an average door and the player mechanism is attached to the organ in a rather amateurish way. The details provided of this second example are that it is 52" high, (11" less than the first example); 57" wide, (9" less); and 28" deep, (3½" less) which makes it much easier to accommodate. The spool box door opens horizontally in the more normal way (rather than vertically), but the spool mechanism looks identical to me with the exception of the roll motor which appears to have pneumatics which are narrower by possibly one inch. The case design is much simpler with less carving, but there is still very much a 'family' resemblance. Again, the top lid hinges up to open, but there is no evidence of an automatically opening spring loaded support leg to keep it in the open position. There is a very nice highly figured and carved stool with the organ which may well be original, but is totally different than the stool found with the first organ.

The stops are Forte, Dolce 4ft, Viola 4ft, Dulcet 8ft, Diapason 8ft, Rewind, Tempo, Melodia 8ft, Dulciana 8ft, Celeste 8ft, Flute 4ft, Vox Humana. The keyboard is much bigger at 73 notes, but the keys do NOT 'ghost' when the rolls are being played. It is interesting, if not unusual to see that there are no 16ft reeds at all on this second

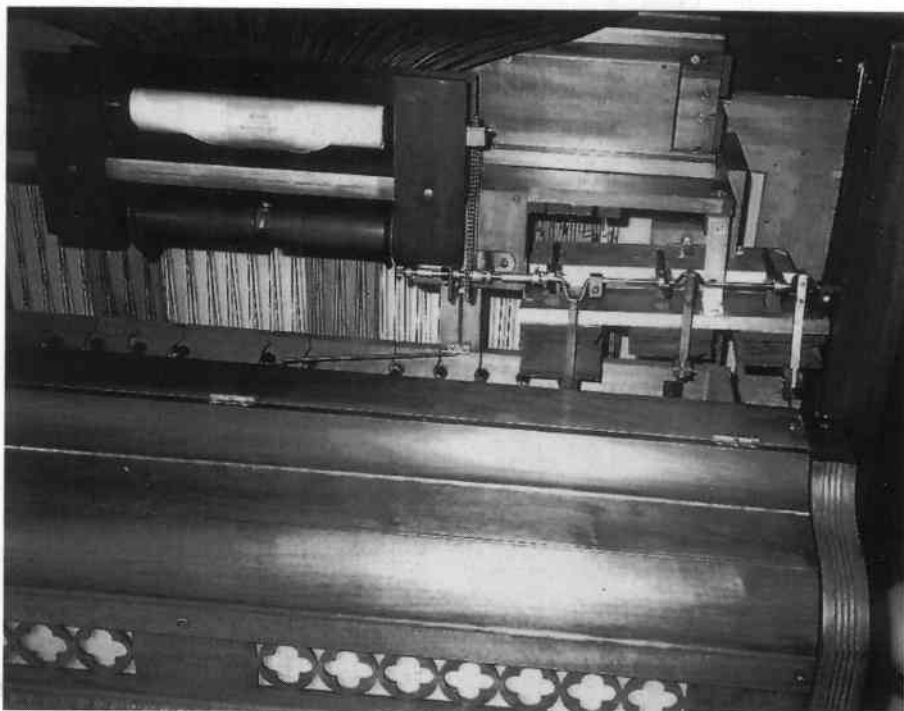
example, as well as no 2ft ones which are an unusual exception on the first example found.

It is interesting to speculate why so many design changes took place, but I am sure that they were too late on the world-wide market to make any inroads into the Aeolian & Wilcox/White empires. I hope that some more examples of this organ will also come to light, but having waited so many years to find a second example I doubt that more than a handful remain today, almost forgotten, but not quite extinct.

There are very few other makes of player reed organ which still exist today. There is an 88 note Mustel from France in the Flukes Museum and one in the U.S.A. privately owned which plays the 13¼" wide Cecelian Pushup/Farrand Organ Company 65 note rolls. I do not know of any others but I am sure members would be interested in hearing in detail about either of the above instruments and seeing a photograph or indeed any other different makes of instrument which you may have in your collection. ■



**General internal view of 34829 with player mechanism, similar to my own example.**



**The roll motor on 34829 has smaller width pneumatics than other example, maybe working on a different pressure?**



# Decamps' Little Dancer

(Build one for yourself!)

— by A. J. L. Wright —

Members who attended the Worcester meeting may remember my model based on Decamps' ballerina listed in Roulet & Decamps catalogue as 'Waltzeuse.' As some interest has since been shown I have endeavoured to sketch the mechanism diagrammatically in Fig. 1, which, together with photographs in Figs. 2 and 3, should, hopefully, make its operation clear.

The remarkable ingenuity of Decamps produces a dancer who pirouettes, sways from side to side and does high kicks, all without any cams or gears. He made her in several sizes and an original 16" high version is shown in Fig. 4 with a view of the original mechanism in Fig. 5. A point of interest is the winding key which at first glance appears to belong to Leopold Lambert but actually has the initials R and D.

The whole basis of the mechanism is the centre rod A (shown in solid black) which is fastened firmly to the base and remains stationary. It is shaped as shown and some dimensions are given to indicate the proportions of the model.

All the rest of the mechanism (shown dotted) revolves around this central rod on a tube B which is a sliding fit on A and is continued at B, the two being connected by a rigid arched frame C. The 'kicking' leg is attached to a short tube on the horizontal member of frame C and which also has a loop E shaped to encircle the cranked part of the central rod A. This loop E should be of a reasonably pliable material as its shape is certain to need some adjustment on assembly. (Wire coat hangers are a good source!) Note that the C frame assembly will need to be made up in position on rod A as it cannot be slipped on fully assembled. The leg on which she

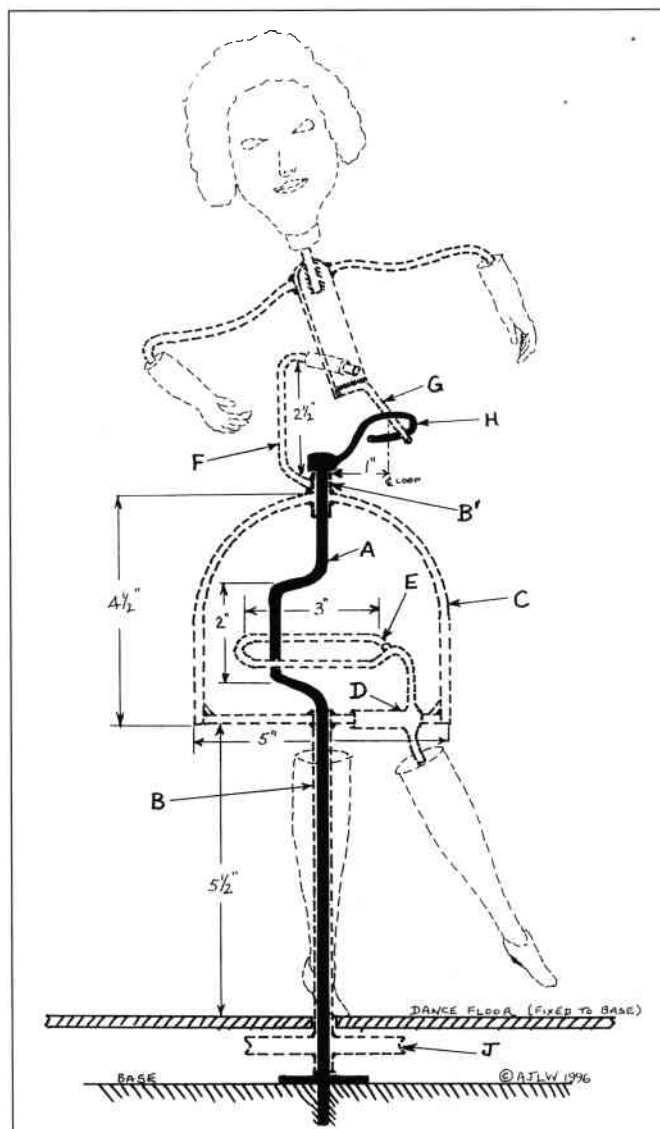


Fig. 1. Sketch of mechanism of demonstration model.

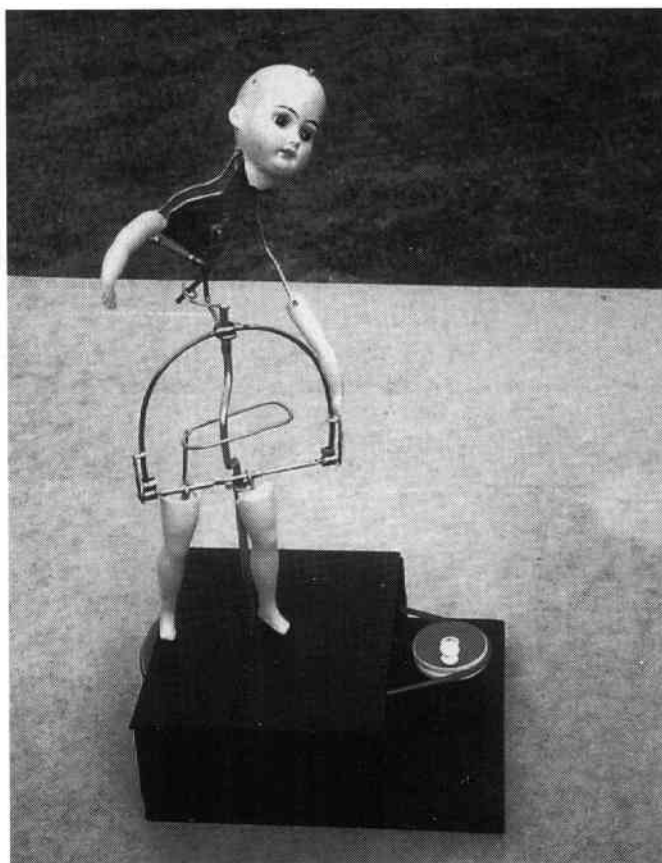


Fig. 2. Photograph of the mechanism of the demonstration model.

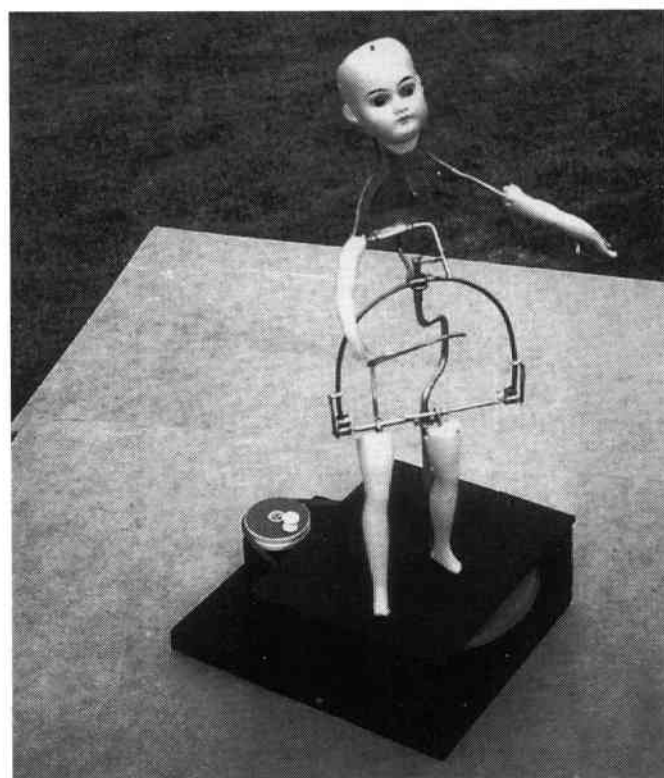


Fig. 3. Another view of the mechanism in Fig. 2.

pirouettes must either be hollow and threaded on to tube B during assembly or split and fitted afterwards.

Attached rigidly to the tube B and at right-angles to the plane of C is the head and shoulders support F. The swaying head and shoulders assembly is made up of a piece of brass plate and wire (coat-hanger suitable again!) and pivoted on the top of the support F. A small piece of tubing soldered to the plate will give a stable pivot and a piece of rod is also fastened to the bottom of the plate to form a peg G which inserts loosely into the loop H rigidly attached to the top of rod A. This loop is yet another candidate for coat-hanger wire as adjustment is sure to be required.

The whole mechanism is driven through wheel J attached in a convenient position to the tube B. The dimensions shown will give a mechanism that will work but there is considerable latitude allowable and it may be varied in proportions and also made more compact as can be seen in the Decamps original (Fig. 5).

Having made the demonstration dancer it seemed a pity not to use her so the following Christmas she became a fairy in an automated scene and later acquired her own musical movement and driving motor. Finally, a glass case turned up at an antique centre that 'just happened to fit' and she now resides in this, trying hard to live up to her pedigree (Fig. 6).



Fig. 4. Photograph of an original 'Waltzeuse' by Roulet et Decamps.



Fig. 5. Original mechanism in 'Waltzeuse' shown in Fig. 4.



Fig. 6. Final resting place of the demonstration model.

# Mechanical Organs on 78 r.p.m. records before 1920

by  
**Hendrik H. Strengers**

In "The Music Box" (Spring 1996) Roger Booty has written an interesting article on "Mechanical Music on 78 r.p.m. records." Because of the fact that he mentions my name on page 128 relating to the famous record of 7 Haydn Flötenuhr-numbers (1932 Ernst Fritz Schmid) and unconsciously a second time by mentioning Music & Automata, no. 16, page 445, in which Arthur Ord-Hume refers to another article, issued in "Het Pierement," written by me and dealing with a Polyphon record catalogue of 1910 in which 4 recordings of street organs are mentioned, (Het Pierement, Volume 38, Nr. 2, April 1991), I feel obliged to write this article.

Unfortunately the stuff is much more complicated than Roger Booty suggests. In my own collection of 78 r.p.m. records there are more than 160 recordings of mechanical organs and I suppose that this is only at best about  $\frac{1}{5}$  or  $\frac{1}{4}$  of all existing recordings in this field! For this reason I have limited this article to recordings before the year 1920.

The most convincing sources are catalogues. It is remarkable that many manufacturers of disc musical boxes have produced gramophone recordings in the same time. I have a photocopy of a German **Polyphon** record catalogue, dating from 1907, which does not mention any recording of mechanical musical instruments, but there is beautiful Dutch catalogue of Duplex-records (played on both sides; 10" = 25cm), issued in June 1910 (See **illustration 1**).

On page 31 you can find 8 titles on 4 records: "draaiorgel" = street-organ, Bestel Nr. = Order nr. and the numbers after the titles are the numbers of the matrices. It is interesting that Polyphon mentions the composers because most catalogues didn't do that in those years. (Münchener Kindl is a Rheinländer composed by Carl Komzak). This catalogue is the earliest one I have ever found with recordings of mechanical musical instruments (See **illustration 2**).

The next catalogue comes from another famous maker of disc musical boxes in Leipzig: "**Kalliope**." It is the main catalogue 1910-1911 of double-sided 25 $\frac{1}{2}$ cm (= about 10") records, issued by Johann Arlett in Vienna. (Kalliope was bought up by Menzenhauer & Schmidt in Berlin in 1916. M & S went bankrupt in 1931, after which date the above mentioned Johann Arlett issued Kalliope catalogues up to at least 1937!). (See **illustration 3**).

On page 18 this catalogue mentions: "Drehorgelstücke" (= pieces for barrel organ).

- [ 482. Walzer aus "Die Dollarprinzessin"
- [ 484. Ringelreih'n aus "Die Dollarprinzessin"
- [ 483. Polnische Mazurka
- [ 2062. Ave Maria
- [ 485. Bruderschafts-Marsch (brotherhood-march)
- [ 2060. Lieder der Liebesnacht aus "Donnerwetter-tadellos"

prinzessin was composed by Leo Fall (1907); Donnerwetter-tadellos is an operetta by Paul Lincke (1908) and Lustige Brüder is not a march but a waltz by Robert Vollstedt.

I have never seen these 4 Polyphon and 4 Kalliope records . . . , but the titles can partly be found on discs for the musical box!

The third well-known maker of musical boxes, who is of interest here, is F. Ad. Richter & Cie in Rudolstadt (Thuringia, Germany), the manufac-

- [ 2059. Stiefelputzer-Marsch (bootblack march)
  - [ 2061. Lustige Brüder - Marsch (jolly fellows-march)
- To jog your memory: The Dollar-

Nr. H 400

## Hollandsche Hoofd-Catalogus

der

# POLYPHON= Duplex-Records

(25 cm diameter)



10000. 6. 10. Geb. J.

**Illustration 1.** Cover of the Dutch catalogue of Polyphon duplex-records, June 1910.

turer of the book-playing Libellion and the disc-playing Imperator. His records were issued under the brand name ANCHOR (= Anker, in Dutch). The **Anker** records were extremely popular in the Netherlands because of the great number of recordings of Dutch artists. So there is a thick catalogue 1912-1913, which includes all recordings up to the end of 1911 and which mentions two series: the first contains 10 recordings of the Euphon-organ (Euphon is Greek for melodious) and the second 4 recordings of a Bouteillophon-organ (= with bottles). I have to insert an historical intermezzo here.

In 1875 a blind Belgian, named Leon Warnies, came to Amsterdam and he started a letting office for street organs. One of his daughters was later married to Gijs Perlee Sr., the father of Gijs Perlee Jr., who died, 82 years of age, on the 29th September 1991. The first organs coming to the Netherlands were cylinder organs, soon replaced by book-playing organs of French origin (Gasparini, Gavioli and Limonaire). A famous stop was the "vox humana" (= human voice = menschelijke stem in Dutch) and in some organs you could find 11 or more bottles, filled with alcohol and played by small hammers. These organs were called "Bouteillophones" for this reason (in Dutch: flesschenorgel). You can find a beautiful drawing of such an organ in **illustration 4**. The next **illustration (5)** comes from the ANKER catalogue 1912-1913.

Translation: **Euphon** organ - This is the organ which soon became very popular in Amsterdam. It has the "vox humana" and a xylophone and the hirer is "Long John." (His name was Jan Weberink and his wife "Tante Leen" = Aunt Helen collected the money. Originally this organ was a Gavioli cylinder with the name "le Champion," sent to Paris by Gijs Perlee Sr. to rebuild. This was done by the Limonaire factory. The organ returned to Amsterdam in August 1910 and it had the first and the most beautiful "vox humana." Because of the carving, with wings of dragons and horses, which resembled a certain breed of pigeon with the name Belgian, the organ was nicknamed the Belgian. The recordings were made at the end of 1910).

2020: Kuische Suzanna=the operetta "Die keusche Susanne" by Jean Gilbert (1910, Magdenburg).

2038: Het mooiste zijn de beentjes = the little legs are most beautiful. Julianabloem=the Juliana flower. Both melodies come from the successful revue "Flora, step out" and are played on the organ with the "vox humana."

**Bouteillophon** recordings - The owner of this organ was Mr. Wesker and the hirer was "Lange Jan" Weberink. This organ was built by Gasparini and even had 13 bottles, used as a xylophone. The recordings date from 1911. The organ, seen in **illustration 4** was a similar organ, owned by Mr. Holvoet and with the nickname "De Matrozenkast" = the case with the sailors because of the 3 statues on the front.

Instrumentale-Soli

Draaiorgel

Bestel Nr.			
12119	{	Zwei dunkle Augen. Walzer . . . .	Heins 3096
	{	Hohenfriedberger Marsch . . . .	Friedrich II. 3097
12120	{	Münchner Kindl. Rheinländer . . . .	3098
	{	Teure Heimat. Lied . . . . .	Kromer 3099
12121	{	Rixdorfer Bauern-Polka . . . . .	3100
	{	Lustige Brüder. Walzer . . . . .	Vollstedt 3101
12122	{	Sei nicht bö. Walzer aus „Der Ober-	
	{	steiger“ . . . . .	Zeller 3102
	{	Vilja-Lied aus der Optte. „Die lustige	3103
		Witwe“ . . . . .	Lehár

Illustration 2. 4 street-organ-records from the Polyphon 1910 catalogue.

KALLIOPE


Schallplatten

DOPPELSEITIG

25 1/2 cm Durchmesser

HAUPT-KATALOG

1910 - 1911



GRAMMOPHON-IMPORT-HOUSE

JOHANN ARLETT, WIEN

Kammerlieferant Sr. kgl. Hobelt Prinz Ludwig v. Sachsen-Coburg u. Gotha

V/1, Wienstrasse 28

Illustration 3. Kalliope Record-catalogue 1910-1911 (cover).





Illustration 4. Drawing of a Gasparini-Bouteillophone, nicknamed "the case with the sailors."

998: Walzertraum, the operetta by Oskar Straus (1907, Vienna).  
Dollarprinzessin, the operetta by Leo Fall (1907, Vienna).

The General-Supplement of the ANKER records catalogue 1912-1913 mentions another series of 12 recordings of the organ with the "vox humana" and the xylophone (this is the first organ). I'll give the titles here:

- 2088: Eva Wals (Waltz); La Baya.
- 2089: Marie; Mon Ada, Duitsche Polka (German polka).
- 2090: Melodieën uit Zigeunerliefde, I and II (Melodies from Zigeunerliefde by Franz Léhar, 1910).
- 2091: De Auto Bandieten (The motor car bandits); The Cowboy.
- 2092: Brusselsche Wals (Waltz from Brussels); Apollo-Wals.
- 2093: Lustspiel Overture (by Béla Kéler); Scala-Wals.
- 2116: Polka Française (French polka); Zwitsersche Wals (Swiss waltz).
- 2117: Vacantie - Marsch (Holiday - march); Groot-Mokum-Marsch (this is the nickname of Amsterdam!).
- 2118: Ninette Wals; Mimi d'amour.
- 2119: Je vous aime et j'en meurs (over head and ears in love); The Bioscope Wals.
- 2120: De Polo Dans; Gelria - Wals (Waltz from Guelderland).
- 2121: Vlaamsche Polka (Flemish polka); De Midinette.

I can show you two labels of ANKER

records dating from 1910:

**Illustration 6:** 2025 I: Ma Miette (= my little crumb), waltz.

**Illustration 7:** 2027 I: Ni petit, ni grand (= neither small nor tall), polka. Both recordings come from the Euphon organ. It is likely that these arrangements were made by the Limonaire factory because of the French titles.

The first catalogue, coming from a manufacturer who did not make musical boxes, was issued in 1919 by ODEON (a Dutch catalogue with 25cm = 10" records). On pages 89/90 you can find two series of recordings, which I'll explain here with a translation:

**First series:** Street organ with "vox humana":

- [ 16361: Waltz from "Die keusche Susanne" (Jean Gilbert, 1910), Pt I.
- [ 16362: Waltz from "Die keusche Susanne" (Jean Gilbert, 1910), Pt II.
- [ 16485: IJswals (Ice-waltz).
- [ 16538: Veleta Wals.
- [ 16492: Puppchen, du bist mein Augenstern (from the operetta Puppchen by Jean Gilbert, 1912).
- [ 16548: Onder de Linden uit Filmkoorts (under the limetrees from Filmzauber by Walter Kollo, 1913), march.
- [ 16496: Frühlingsboten (harbinger of spring), waltz.
- [ 16549: Liefde alleen (only love).
- [ 16497: Apenliefde (unwise affection), Intermezzo.
- [ 16501: Love-dance from "Madam Sherry" (operetta by Karl Hoschna, 1910).

- [ 16498: Pretty Flower Girl, waltz.
- [ 16516: Old Madrid, waltz.

As you will see, each record has two numbers: one for each side. I do not know which organ was recorded here, but in all probability it was a Limonaire book-playing organ just as in the –

**Second series:** Street organ with "vox humana" and xylophone:

- [ 313030: In het Bosch (in the forest) by Louis Davids Jr. (1883-1939, one of our most famous cabaret artists and song writers).
- [ 313029: Over there.
- [ 313031: Simple melody.
- [ 313032: A broken doll.
- [ 313033: Oranjepark (the Orange park; Orange is the name of our Royal house).
- [ 313034: Sigh of the desert.
- [ 313075: Down home in Tennessee.
- [ 313254: And I think.
- [ 313035: Nigger girl.
- [ 313036: Are we downhearted, no! (Moeten we bang zijn, neen!).
- [ 313037: Alte Kameraden (by Teicke).
- [ 313038: Vivat Rotterdam.
- [ 313062: You got to do it.
- [ 313063: Seemanslos (the lot of the seaman, by Martell-Petrie, 1914).
- [ 313064: The Aba daba Honeymoon.
- [ 313065: Petite Espagnole (the little Spanish woman).
- [ 313112: Des fleurs à Pierrette (flowers for the wife of Pierrot, by Arm. Haagman).
- [ 313113: Ecstasy.

- [ 313163: Longing.
- [ 313143: In de Jordaan (a famous quarter of Amsterdam, by Louis Davids Jr.).
- [ 313144: Dat mag ik wel (I like it).
- [ 313145: Souvenir de la Haye (souvenir of The Hague).
- [ 313146: Schotje en Lotje (song by M. de Cock).
- [ 313149: Boemelen (to be on the spree).
- [ 313147: Franco-Italiano.
- [ 313148: Moeder hij doet 't weer (Mother he does it again).
- [ 313186: Donau Quelle (the source of the Danube).
- [ 313150: Diender (Policeman).
- [ 313187: Caroline.
- [ 313189: Baltyche.
- [ 313188: I'll make a man of you.
- [ 313190: O Johnny.
- [ 313217: Ivanhoe.
- [ 313218: We don't want.
- [ 313185: Aux temps de la guerre (at the time of war).
- [ 313250: The only girl in the world.
- [ 313255: Charitas.
- [ 313253: Als je lacht dan ben je rijk (If you laugh you are rich, by Louis Davids).

Summarising we have now found in original catalogues:

Number of records:	Make:	Year:
4	Polyphon	1910
4	Kalliope	1910-1911
15	Anker	1912-1913
12	Anker (Suppl.)	1912-1913
25	Odeon	1919

**Total:**  
**60**

But . . . this is only the lid of the pot, so to say!

One of our best writers on the history of street organs was Frans Wieffering, who was nicknamed "Black Frans" because of his black hair; he wrote a marvellous book in 1965 "Glorieuze Orgeldagen" (Glorious Organ days) with rare photos and curious stories, relating to the makers, the hirers and the music of street organs. He had a collection of organ recordings, unequalled in the world. It is a pity that he passed away on the 22nd February 1976, only 69 years of age. In his book he mentions many 78 r.p.m. records, but unfortunately only the ones he himself liked.

So I suppose there is much more. Nevertheless I will mention here all the recordings he has written about plus the date from the years before 1920:

Page 26: De Flessekast (the cupboard with bottles), a 1911 Gasparini book-playing organ with 13 bottles to imitate a xylophone: Favorite-records 1912.

Page 32: Het Gouwe Kappie (the golden cap), a 1911 Gasparini book-playing organ with an ocarina-stop: Favorite-records 1912. The organ was rebuilt by Koenigsberg and bought by Mr. Holvoet and Carl Frei made the books. The Beka-records are at the latest from 1920. One of the best books was "De gebroken melodie" (Broken Melody). See illustration 8.

## ANKER-RECORDS.

### EUPHON ORGEL.

**Het in Amsterdam spoedig zeer populair geworden straatorgel met de „Menschelijke stem” en Xylofoon van „Lange Jan”.**

2020 Frühlingsboten-Wals.  
Kuische Suzanna-Wals.

2023 Tout en Rose. Polka.  
Capricieuse. Duitsche polka.

2024 Souvenir tendre. Wals.  
Ah vous! Mazurka.

2025 Ma Miette. Wals.  
España Wals.

2027 Ni petit, ni grand. Polka.  
Alza Manolita. Wals.

2028 Si tu savais. Wals.  
Aimer c'est pleurer.

2031 { Mortadelle. Schottisch.  
STRAATORGEL MET XYLOFOON.  
Le Rêve passé. Marsch.

2032 Printania. Marsch.  
Parisienne. Mazurka.

2033 Petite Innocente. Polka.  
Milan Marsch.

2038 Het mooiste zijn de beentjes. } Uit de succes-revue  
Julianabloem. } „Flora uitsappen”  
Beide melodieën zijn gespeeld door het orgel met de menschelijke stem.

### BOUTEILLOPHON-OPNAMEN.

#### Flesschenorgel.

994 Intermezzo Cavalleria Rusticana.  
Aux bords de la Loire. Valse.

995 Berliner Luft. Marsch.  
Wenn die Bombe platzt.

996 Belle de Chicago.  
Pas doublé.

997 Reise auf dem Ozean.  
Dollarwalzer.

998 „Walzertraumwals”, uit „Walzertraum”.  
„Dollarwals”, uit de „Dollarprinses”

**Illustration 5. Page of the Anker-catalogue 1912-1913 with 15 records of street-organs.**



Illustration 6. Label of Anker-Record No. 2025, side 1: "Ma Miette," recorded in 1910.

Illustration 7. Label of Anker-Record No. 2027, side 1: "Ni petit, ni grand," recorded in 1910.

Page 43/4: De Bels (the Belgian): Anker-records 1910, see **illustrations 6 and 7**: Favorite-records 1911 (later: Pathé and Durabo).

Page 53/4: De Engele kast (the cupboard with angels), a 1914 Limonaire book-playing organ: records made in 1914.

Page 59/60: De Spaanse Dame (the Spanish lady), a 56-key Limonaire 1912 (Orchestrophon): Homocord-records 1918 (32 pieces) and Odeon-records 1920 (28 pieces).

Page 81: Het Buikie (the small belly), a 1913 book-playing Limonaire: Columbia-records 1915 (f.e. De Vlaamse Leeuw, the Flemish Lion).

Page 83: Het Bloempotje (the small flower-pot), a 52-key book-playing Limonaire: records made in 1913.

Page 107: De Gaspijp (the gas-pipe), a 52-key book-playing Gasparini organ with 16 brass tubes: Favorite-records 1911.

Most records mentioned by Roger Booty date from many years later. It is interesting to note that all recordings were made from street-organs of French origin. German organs became popular after Carl Frei had established an organ factory in 1920 in Breda (the Netherlands).

All records mentioned in this article were recorded acoustically without electrical microphones and so on. This became the vogue after 1924. Nevertheless the quality of the recordings, generally speaking, is quite acceptable; most interesting is of course that we can often listen here to original arrangements, made by the builders of the organs. These records show the musical taste at the beginning of the century, both in repertoire and the art of arranging popular melodies.

Although I realise that my article is far from complete, I have tried to compile what is known up to now and I thank Roger Booty for his first article which inspired me to make hay of my collection to find all these hidden treasures!

#### Sources:

- a) Hollandsche Hoofd-Catalogus der Polyphon-Duplex-Records, 25cm diameter (10"), June 1910.
- b) Kalliope Schallplatten, Haupt-Katalog

1910-1911; Johann Arlett, Wien.

- c) Catalogus 1912-1913 Anker-Records.
- d) Generaal-Supplement 1912-1913 Anker-Records.
- e) Odeon, Hollandsche Catalogus 1919.
- f) F. Wieffering: Glorieuze Orgeldagen, Utrecht 1965.
- g) Het Draaiorgel, Mr. R. de Waard, Alkmaar 1971.
- h) Documents and records in the collection of the author.



Illustration 8. Label of Beka-Record No. 46628: "De gebroken melodie" (Broken melody), recorded from "Het Gouwe Kappie" (the golden cap).

# Musical Box Oddments

by H. A. V. Bulleid

Number 72

The Italian origins of *Carnival of Venice* seem to be shrouded in romantic mystery. Some say it derives from the song *O sole mio*. Others trace it from folk songs dating back to 1200 in Neapolitan legend. All agree, however, that the version often heard on musical boxes is based on opus 10 (variations for unaccompanied violin) of the noted and exuberant violinist Niccolò Paganini. A silhouette of him by Augustin Edouart is reproduced in Fig. 1.

## The Paillards

Piguet's recent comprehensive book, *Les faiseurs de musiques*, which is a history of the musical box at Ste. Croix, contains biographies of all the local makers. I have extracted the more important dates of all the Paillard companies up to 1918 when they stopped making musical boxes.

## Company founded in 1814 by Moïse Paillard

He was a watch-maker and became interested in musical boxes about 1824. When he died aged 77 in 1830 he was succeeded by his son Samuel who already had a separate business career. He was not interested in production and therefore arranged for his four sons to carry on the business.

Accordingly, in August 1848 the company E & A Paillard was founded, with Eugène in charge of production and his brother Ami running their sales office in Paris. The third brother, Amédée, helped with production and the fourth, Marius-Justin, set up the New York office about a year later.

In 1850 Amédée replaced Ami as the "A" of E & A Paillard, and tributes to his successful work with Eugène came from their boxes in the Great Exhibition, 1851.

In 1857 a fire completely destroyed

their premises. They had to borrow heavily to maintain production in other premises and this led to them being declared bankrupt in April 1861. They were able to start repaying their creditors in 1864. Being bankrupt they could not start a new company, so Eugène's wife Caroline and brother Marius-Justin took on the responsibility of forming a new company for them in October 1865, named C Paillard et Cie. The C is for wife Caroline.

In 1869 the company employed five workers in the work rooms and a very great number of home workers: they produced 5769 manivelles, 18,762 tabatieres and 1,189 cartel boxes. By October 1874 all creditors had been repaid.

In 1875 Eugène and Amédée took formal control of C Paillard et Cie. by a family arrangement. That year they set up the first musical box factory in a building they had acquired in 1872. Their successes were marked again with their exhibits at the 1876 Philadelphia Exhibition.

In 1880 Amédée died and his son Charles formed a new company with his brother Ami and Eugène and his son Ernest. Their output in the year 1887 was 60,000 manivelles, 25,000 tabatieres and 9,000 cartels.

With the resignation of Ami and the deaths of Eugène in 1889 and Charles in 1895, Ernest was left in full charge of a new company – E. Paillard & Cie. He retired in 1911, succeeded by his son Albert who then ran the company together with his uncle Eugène Thorens.

## Company founded in 1883 by Auguste Paillard-Cuendet

He was one of many workers who branched out on his own, in about 1870. Difficulties forced him to withdraw as a



Fig. 1. Niccolò Paganini in Edinburgh, 1832.

maker in 1881, but he resumed in 1883 until his death in 1895.

## Company founded about 1852 by Auguste Paillard-Vaucher

Said to have made musical boxes since the 1830s, he was recorded as a maker in 1852.

By 1867 Auguste was succeeded by his son Arthur and the company was named Paillard-Vaucher et fils. They



Fig. 2. P V F's medal from the Paris 1867 Exhibition here replaces the lyres-and-stars on the tune sheet of serial 1716, about 1870. Litho as usual by Vve. Valluet & Fils, Besançon.





Fig. 3. The later version of National's tune sheet, with tune panel not tilted, on serial 38422. The dotted outline shows the position of a faint purple-stamped SWISS GENEVA/ MANUFACTURE.

gained a bronze medal at the 1867 Paris Exhibition. In April 1881 they ran into financial difficulties, but bankruptcy was averted. The company closed down in Ste. Croix in March 1885.

#### Basic information

All this information agrees closely with, and often quotes, the 1987 book by L. Tissot, "E. Paillard & Cie. S.A. Une Entreprise Vaudoise . . ." This book traces the relevant family history from 1814 and is well summarised by Luuk Goldhoorn in the Autumn 1996 issue of the MBSI's "Mechanical Music."

If all this information is accurate, the main points affecting our attempts to date Paillard boxes are . . .

- (1) E & A Paillard from 1848; C. Paillard from 1865; their new company from 1880; and E. Paillard from 1895; these form the unbroken line of Paillard makers.
- (2) There was no business connection between these Paillards and the Company founded by A. Paillard-Vaucher which later became P V F.

#### P V F tune sheets

I have no record of any tune sheet used by Paillard-Vaucher before his son joined to form P V F in, probably, 1867. But P V F tune sheets are plentiful, including three common types: the lyres-and-stars as in Fig. 2; the two columns with curved damper panels in bottom border; and the later multi-coloured type with a standing figure each side, sometimes with the 1867 medal in the top border.

A problem arises with the tune sheet on page 172 of Vol. 16 where the 1867 medal is beside a Zürich 1883 medal which was awarded to C. Paillard, not to P V F.

Another problem concerns P V F 67805, on page 170 of the same issue. It has an 1888 tune and was stamped "Made in Switzerland" after 1891. So how did P V F close down in March 1885?

We must get these and other small problems solved before altering all records in line with this new information. Meanwhile note! the C in C/P/&/C seen on Paillard (never on P V F) governor

cocks stands for Caroline.

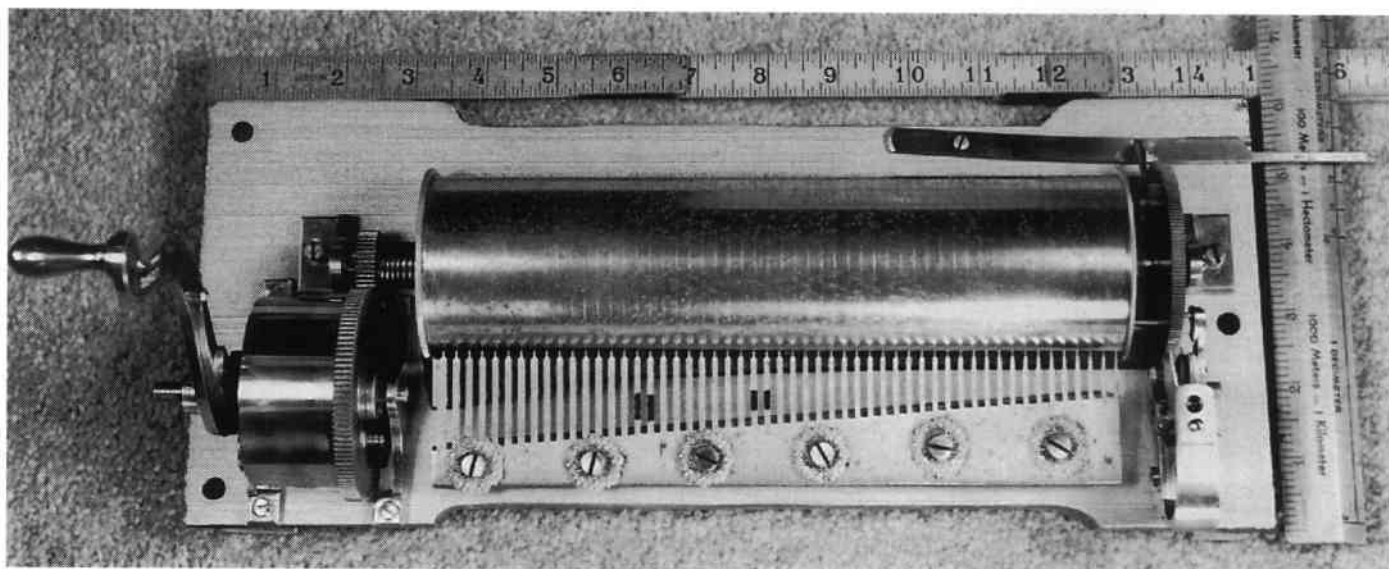
The tune sheet partly shown in Fig. 2 is an unusual version of the "lyres-and-stars" neatly replaced by the two sides of the medal won by P V F at the 1867 Paris Exhibition.

This tune sheet, despite a tempestuous life which tore out bits of the top, bottom and sides, still adorns serial 1716. It has a 13" (33cm) cylinder with comb cut in two halves to allow a central key frame for the flute.

As you can see in Fig. 2, the eight tunes come in five different languages – German, French, Spanish, Italian and English. It may be a record. I cannot



Fig. 4. Squarish case of Rivenc National 38422 with effective but rather nonchalant sprig of leaves and flowers inlay in strongly-figured veneer.



**Fig. 5. Mechanism of serial 38422 with the usual rosette washers. Marked teeth are *a*, 440 and 880Hz. The bedplate, 14 $\frac{3}{4}$  by 6" (37 by 15cm), is fixed by three round-head screws to blocks in the case.**

date nos. 1, 2, 5, 6 or 7 but the latest of the rest is no. 4, 1869. So the box was probably made in 1870 or 1871, not too long after the Paris award. The tears at the bottom left just enough fragments to make out that the printer was Vve. Valluet & Fils à Besançon; the son took over some years later. Thanks to L. C. Thompson who spotted the significance of this tune sheet and rescued it.

#### National Musical Boxes

These boxes, with their characteristic, colourful tune sheets as in Fig. 3, were made by Rivenc between about 1880 and 1895. Inexplicably, they are sometimes regarded as "down market," whereas in fact they were fully up to Rivenc's high quality standards. Perhaps they lost points by being at the cheaper end of the market; one associates them mostly with straightforward standard movements and with cylinders shorter than 13" (33cm).

Their mechanism layout was typically Rivenc, generally with knurled over-size cylinder end caps, rosette brass comb screw washers, and winged lion stamped on governor cock. Their cases were grained, with stringing on sides and front and a fancy key-hole escutcheon, and a modest inlay on the veneered lid, Fig. 4. Though of conventional length and height they were wider than usual, giving a squarer shape to the lid – increasingly so in the later years.

The tune sheet of Fig. 3 belongs to serial 38422 made in 1890 and shown in Fig. 5. Its 9 $\frac{1}{4}$  by 2 $\frac{3}{8}$ " dia. cylinder (23 by 6cm) plays ten airs on 53 comb teeth. The 440Hz *a* teeth are nos. 16 and 17, relative stiffness 280. Bass lead scribed 422, part of the serial number. Pinning at about .12" per second, so a turn of the cylinder lasts 62 seconds. The single blank number, 15, is stamped on most components. Serial 38422 is stamped on the winder, great wheel and bass end cap and, abbreviated to 422, scribed on many parts. At 2 $\frac{3}{4}$ " diameter the great wheel is bigger even than the end caps; it has 175 teeth and one turn causes

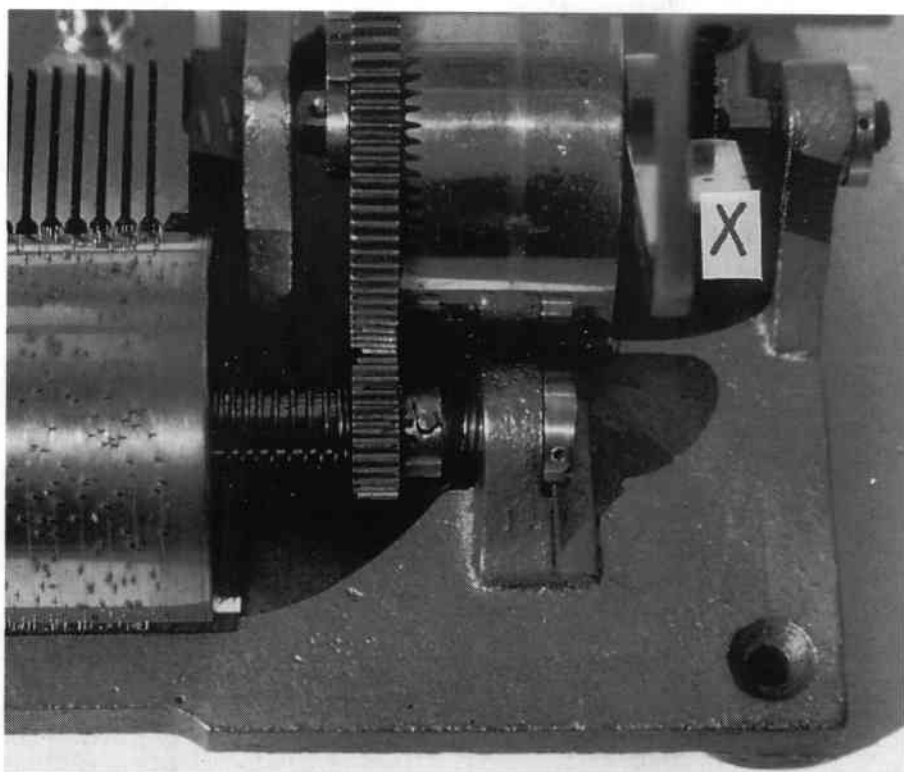
2042 turns of the endless, unusually high ratio.

The case is 19 by 10 $\frac{3}{4}$ " (48 by 27cm), 38422 stencilled underneath. The sound board periphery is 54 inches which helps the radiation of bass notes down to *b*, 121Hz, two octaves below middle *c*.

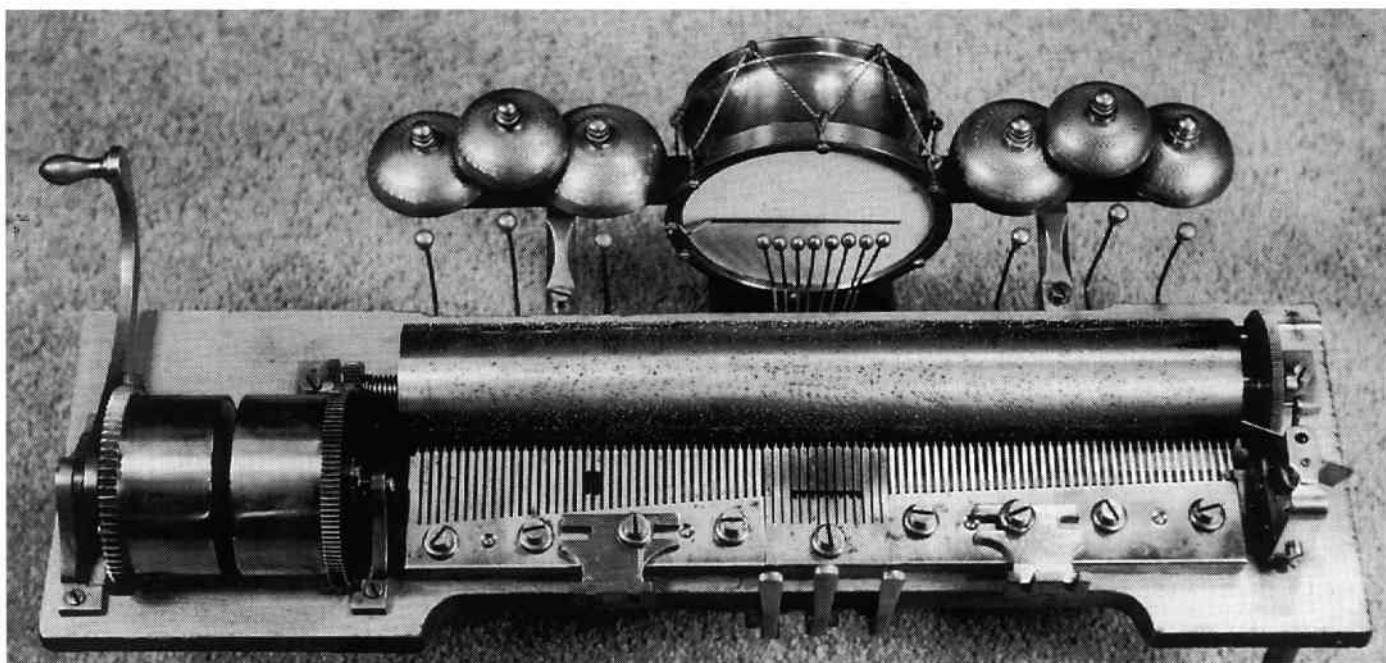
The ten tunes are rich in variety and it is hard to believe that they can be presented so well from only 53 comb teeth. Three current 1886-7 popular successes are included at 1, 8 and 9; but certainly some listeners will set "repeat" for *Robin Adair* and the *Keel Row* . . . that dates from 1770 and it is a delight to hear the famous fast tempo at the end . . . you might for a moment think the cylinder was running away.

Serial 37715, made in 1889 and with three 1886 tunes, has exactly the same tune sheet type and cylinder, comb and case dimensions; but the bedplate is secured by the older front and back case screws.

Serial 33132 made in 1883 with 1881-2 tunes has the earlier style of National tune sheet, with the panel of tunes set at an angle. Its 9 $\frac{1}{4}$  by 2 $\frac{1}{8}$ " (23 by 6cm) cylinder plays 8 airs on 66 comb teeth. The 440Hz *a* teeth are nos. 19 and 20, relative stiffness 140. Same pinning, so a turn of the cylinder lasts 55 seconds. Blank numbers: spring 11, cylinder and governor 23. Serial 33132 is stamped on the winder and on the AK comb brass, and scribed on bass end cap and great



**Fig. 6. Bass end of National 17062 showing the integrally-cast cylinder and spring bearings. X marks the fattening of the winder to house a coiled compression spring for the click.**



**Fig. 7. Serial 7621 with zithers removed to show the comb arrangement. Marked teeth are a 440Hz and eight for the drum. Front of bedplate is recessed to give operating space for the three on/off levers. The zithers covered all music teeth except about 12 at bass and treble ends.**

wheel; and scribed as 132 on bass lead and some components.

For the same 9 $\frac{1}{4}$ " cylinder length the case is decidedly smaller at 17 $\frac{1}{2}$  by 9" (44 by 23cm). Serial 33132 is written underneath. The bedplate is also smaller, 13 $\frac{1}{2}$  by 5" (34 by 13cm). The comb screws have domed steel washers, not rosettes, and the cylinder has plain end caps.

This box with its 66 comb teeth is musically superior to serials 38422 and 37715, but they run it pretty close and provide two extra tunes.

All these boxes retain a particular Rivenc mark of quality on their combs; all teeth needing dampers have steel dampers, positively no feathers. This involves a lot of soldered dampers at the treble end: twelve up to tooth 51 on serial 33132 and also twelve up to tooth 47 on serial 38422. A strange detail is

that all these boxes have their governors fixed from above yet only the latest, 38422, lacks the cut-away giving access to the securing screw . . . presumably a slip-up by the blank supplier, and certainly an annoyance to all restorers.

Ami Rivenc, upholder of quality, died in 1898 aged 61. The firm carried on up to the amalgamation with Langdorff and Billon Haller in 1902.

#### Other Nationals

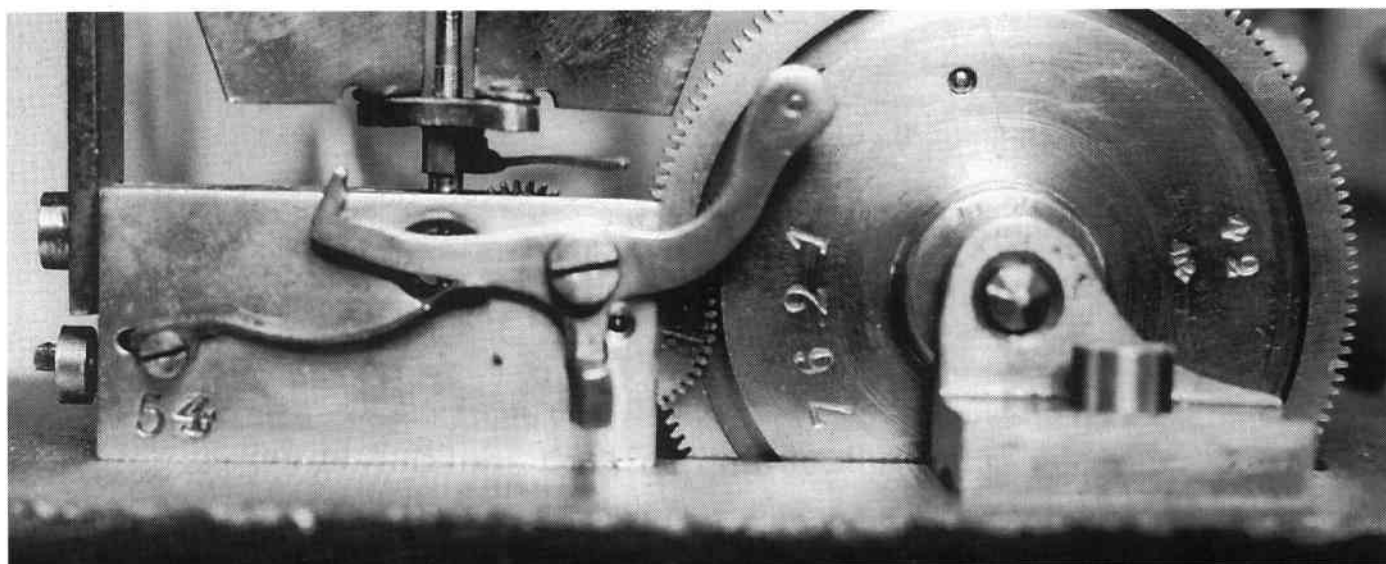
Some national boxes, with their distinctive tune sheet as shown in Fig. 3, were not made by Ami Rivenc. An example is serial 17062, with 8" (20cm) cylinder playing 8 airs on a 58-tooth comb, and latest tune from *Les Noces d'Olivette*, 1879. Tune 1 is on the cylinder dots, hinting at Ste. Croix manufacture. Blank number 29 is on most components. Serial 17062 is stamped on the cast iron

bedplate, cylinder end cap, great wheel and spring cover.

The main point of interest about this National is that the cylinder and spring bearings are cast integrally with the bedplate, Fig. 6. Also, the springs for the clicks on the winder and stop arm are simple small compression springs housed in holes bored in the bedplate and the winder; undoubtedly a cost saving feature. These details may help to unmask the maker in due course.

#### Drum and twice three bells

Some combs have their tooth tuning pitches marked by stamping figures 1 to 7 on the brass base, or even on the fronts of the leads. Examples are known on boxes by Allard, Conchon, Ducommun Girod, S. Troll and Geo. Baker, and late Nicles – after serial 50,000. So when a box turns up with this feature, and



**Fig. 8. Blank number 54 on governor block and 42 on great wheel – with the asterisk mark just below . . . an often seen but not yet attributed mark.**



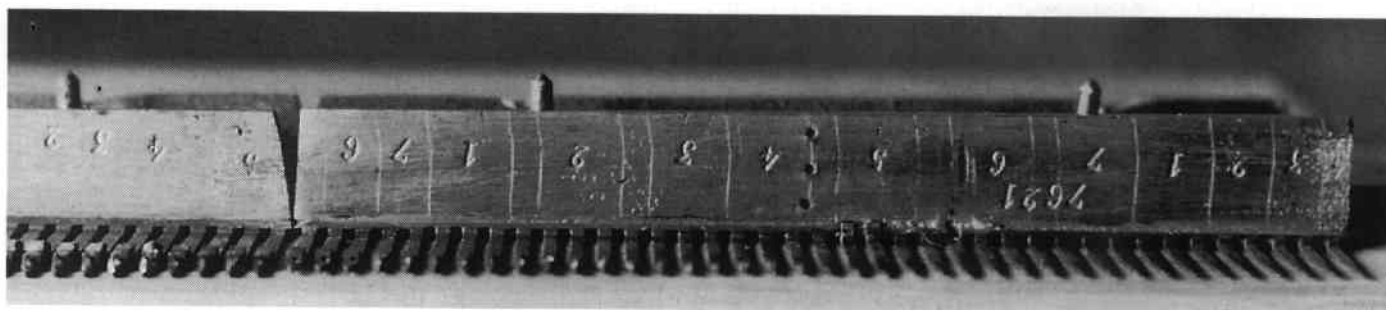


Fig. 9. Treble half of serial 7621 divided comb, showing stamped pitch numbers with semitones left blank. The line of three dots indicates the last tooth needing a damper; it is the last of 16 soldered dampers.

without a tune sheet, it gives a useful clue to the maker.

Just such a box reposes in Ted Brown's collection at Bucks Green near Horsham. Its 13" (33cm) cylinder plays eight airs with drum and six bells. The 78-tooth comb has been cut in half to allow a central 14-tooth comb for the bells and the eight drum strikers. The pervading desire for symmetry has penetrated this comb, so the eight centre teeth are for the drum and the three each side are for the bells. Naturally they gave each side its own on/off lever, making three in all, as can be seen in Fig. 7; the cost of symmetry, and the reason why this arrangement is unusual! In the remote possibility of anyone wishing to play only half the bells, this box grants the wish.

The serial number 7621 is stamped on the winding lever and great wheel, and scribed on the bass lead. Tune 1 is on the cylinder dots and track lines. Only the winder, control levers and the two zithers are nickel plated. The blank number is 54 for spring and governor, and 42 for cylinder parts including the great wheel where it is accompanied by that asterisk-type stamp which gets noted from time to time and is here shown in Fig. 8.

This box may well be by S. Troll; all the details noted fit Troll including the style of comb stamping as seen in Fig. 9 with *a* teeth all indicated by figure 4, and comb base supplied by SBI. The latest of the known tunes is from *Les Cloches de Corneville*, 1877, so the box could have been made in or before 1879, which fits the dating chart on page 63 of my second book.

There was a very unusual defect on a few teeth in the treble half of the comb; the damper pin holes were not drilled completely through at full diameter. This meant the dampers were dubiously held right at the back of the hole, and they worked loose, causing the usual complete loss of tone. The anvils were not too hard so the holes were easily drilled right through and tone restored.

The case of serial 7621 is large and handsome, 24½ by 12" (62 by 30cm), with inlay of castles on lid and front. Serial 7621 is written underneath in 3" figures.

Performance per tune ranges from good to excellent, with plenty of trills and the bells sparingly used. The drum would certainly keep everyone in step during the march from *Tannhäuser*, tune 8.

### Communications with Ste. Croix

Though most of the Ste. Croix records were destroyed in two fires, some can be found elsewhere: Luuk Goldhoorn has located, in the Cantonal Library at Lausanne, a copy of the Ste. Croix Industrial and Commercial Society's report on its first 25 years. It lists the main subjects dealt with over the years 1864 to 1889, was signed by the President Emile Montandon in September 1889, and printed by Ami Junod in 1890.

Communications are one of the main subjects, and the growth of the postal services is well recorded. An appendix traces the service from 1804.

In 1889 the Postal Coaches serving Ste. Croix, carrying mail and from 4 to 9 passengers, made ten daily return journeys; four to Yverdon and two each to Buttes, L'Auberson and Bullet. In the harsh winter months Yverdon was reduced to three and Bullet to one.

Buttes is only 10km from Ste. Croix, and the altitude difference is comparatively modest at 300 metres (1000 ft.) compared with the 2000 ft. drop to Yverdon. Buttes station was at the end of a branch line from the railway connecting Neuchâtel with Pontarlier, Dijon and Paris. This branch line was opened to Fleurier in 1883, Fig. 10, and certainly attracted some traffic from Ste. Croix;

but this increased when the line was extended to Buttes in 1886. In the three years from September 1886 to August 1889 Buttes station handled 4,600 tonnes of shipments from Ste. Croix – an average of 30 tonnes (66,000 lb) per week. In the same period, incoming goods to Ste. Croix totalled 11,200 tonnes, average 72 tonnes (158,000 lb) per week.

Before the line to Fleurier and Buttes was opened, some rail shipments were made from La Cluse as explained in Vol. 13, page 232, or my second book page 87. This fact is further verified by a renewed attempt made in 1871 (without success) to have a station provided at La Gauffre, which is a good 3km nearer to Ste. Croix and incidentally only a total distance of 9km from L'Auberson.

Ste. Croix only got its own railway line in 1893. The irritations caused by this long delay since a railway was first mooted in 1856 are well illustrated by a proposal made by the Cantonal Engineer in 1882. This was to build a hydraulic rope-railway (*ascenseur hydraulique*) from Vuiteboeuf to Ste. Croix. The whole distance would be 4km with average gradient 1 in 9; but the more likely planned route was from Vuiteboeuf to La Villette, about 2km and rising 400 metres at 1 in 5. That would cover the major part of the formidable climb. ■



Fig. 10. Railway label of about 1885 for goods consigned to Fleurier. The dispatching station applied a rubber stamp, in this case Suhr near Aarau. *Petite vitesse* (low speed) was the cheapest tariff for non-urgent items. This label, stuck under a drum-and-bell box serial 23993 maker unknown, was discovered and rescued by Graham Webb.



# Record REVIEW

by Arthur W. J. G. Ord-Hume

## TWEE KERMISORGELS/TWO FAIRGROUND ORGANS

*Organs from the collection of The Nationaal Museum van Speelklok tot Pierement in Utrecht. CD Clarison CLAR 53355. Total playing time: 64'14".*

Here is the sound of two very different, yet equally historic and important fairground organs. The first eleven tracks are of music on a 61-keyless Wilhelm Bruder organ from 1910. With its unusually dramatic German baroque façade, this organ had spent much of its life in Czechoslovakia until acquired by the late Gijs Perlee in Amsterdam. The national Museum acquired the organ from Perlee twenty years ago but did not get around to its restoration until 1994-95 when it was completely rebuilt.

The instrument plays three distinct types of music. First is a selection of original Bruder music, then comes compositions and arrangements by Carl Frei and finally there are pieces arranged for the organ in recent times by Jan Kees de Ruijter.

The Carl Frei pieces include a pleasing interpretation of the *Turner mars* and the *Waldeslust mars*. To show off the fine tonal capabilities of this instrument, though, the track *Jan wenn das der Petrus wüsste* is not to be missed.

The second organ is the famed *Dubbele Ruth* built, like the Bruder before it, in Walldkirch by Andreas Ruth. The quite extraordinary Type 39 Ruth was built just after the First World War and consisted of adding an extension case in front of the already impressive Type 38 organ virtually creating a 'double' organ. The now-huge case allowed room for five enormous counter-bass pipes GG-BB chromatic, and the 8ft Cello register. There was also space for an extra and powerful set of feeder bellows.

Only two examples of this behemoth 96-keyless organ were ever built because of technical problems encountered in its construction. But the organ differed from all before and after it in one significant respect: its musical output was fully detailed before it was built. It was planned to be able to play the music of Wagner in unabridged form and the scaling (which included the ability to unite all registers to make a continuous chromatic tonal range of five-and-a-quarter octaves [GG - c4]) was planned with this in mind.

The *Dubbele Ruth* was bought in 1923 by the Dutch fairground attrac-

tion owner Jean Benner for his roller-coaster. Strangely it was supplied without a façade and the present organ front was commissioned by Benner from a furniture-maker in Leeuwarden.

There are seven melodies from this great organ and the first, *Barataria mars*, serves excellently to show the capabilities of this instrument and how, by subtle register subtraction, it can play piano and forte in a very remarkable way.

One is conscious of hearing from this organ sounds which were expressly made for the Georgian era. Six of the seven tracks are of music from the mid-1920s and one is left marvelling at the skill of the musical arrangers at a time when the influence of the cinema was in its infancy and mass music rested largely with this type of instrument.

This is an impressive disc of two impressive organs in tip-top condition and well recorded. It comes with a booklet printed in Dutch and English. Not to be missed.

## CHRISTMAS BELLS

*Mechanical musical instruments from the collection of The Nationaal Museum van Speelklok tot Pierement in Utrecht. CD STP 004. Total playing time 67'45". Price Dfl.24.50 from the Museum.*

Subtitled *The most beloved Christmas melodies on musical boxes, orchestrions and barrel organs*, this is a record which can do nothing but give pleasure - and not only at Christmas.

There is something about Christmas music which has an endearing, if sometimes cloying, charm. Perhaps this is due to the firm footing of musical expectation as you listen.

If you agree with this feeling, then you are in for something of a surprise for this is a very different selection and the arrangements are novel to say the least.

There are 27 tracks offering music on Polyphon, Libellion, Stella, Brémond, and Porter musical boxes, Allin Walker carillon-clock, Philipps Paganini orchestrion, Hupfeld Phonoliszt Violina, a number of street organs by makers including Hooghuys, Carl Frei, Mortier and others, and a Steinway Duo-Art. The magnificent Walker barrel-and-finger organ is also heard. We do, however, expect more from The National Museum when the programme notes describe the Aeolian Orchestrelle as a 'harmonium'.

The extensive programme notes come in English and Dutch in an accompanying booklet. Besides the Orchestrelle gaff, these tell us that the 'Steinway music rolls have been played-in by hand' and that 'the live

playing, complete with dynamics and use of the pedals, is clearly audible'. We had a piano like that once but got it fixed...

While the programme notes 'smell of the candle', the recording is what it is all about and it is first-rate. The Carl Frei organ kicks off with a most unusual medley of Christmas songs followed by the 'Dubbele Biphone' Dutch street organ with a pair of excellently-arranged melodies including *Winter Wonderland*. *Adeste Fidelis* is heard twice, first on a Brémond cylinder musical box, then on the Walker barrel-and-finger church organ. *Jingle Bells* is also heard in two very different arrangements, first on 'De Zeventiger' Bursens street organ, then on the so-called 'Golden Limonaire'.

The large Mortier dance-hall organ gives us that post-war classic *Rudolph the red-nosed reindeer* and the Aeolian Orchestrelle performs a Christmas fantasy. Sadly this is the least satisfactory track on the disc and the instrument is not operated sympathetically.

But running a close second is the track of the newly-restored 'De Zeventiger', the 70-key Bursens street organ. A strangely restricted dynamic hides the individuality of the upper registers as this gives an acoustically blurred rendition of *A Merry Christmas*.

For sheer whimsy and a demonstration of the arranger's skill at its finest, hear the great 90-key Hooghuys dance organ delicately picking its way through Daquin's *Noël* and variations.

A very nice recording despite the little annoyances. It is a superb opportunity to hear a wide variety of different instruments in play. You will enjoy it.

## THE GRAND PIANO ERA

*Duo-Art recordings by Bauer, Busoni, Friedman, Grainger, Hofmann, Lamond, Medtner and Paderewski. CD. Playing time = 71'32". Nimbus Records 'Grand Piano' series, NI8801.*

## SCHUMANN

*Harold Bauer and Percy Grainger on Duo-Art. CD. Playing time = 71'57". Nimbus Records 'Grand Piano' series, NI8804.*

## LISZT & CHOPIN

*Ignaz Friedman on Duo-Art. CD. Playing time = 78'44". Nimbus Records 'Grand Piano' series, NI8805.*

Nimbus Records' plans to record the entire repertoire of the Duo-Art reproducing piano is taken a stage further with the publication of these three new discs. Details of the project

and the instrument used for playing the rolls (Gerald Stonehill's Duo-Art Robot) have appeared elsewhere.

The first of these three is very much a sort of 'sampler' of the entire project. What is interesting is how the compilers have chosen eight artists whose performances are sufficiently different to demonstrate both the fidelity of their recordings and the merits of this 're-launch' in compact-disc form.

Polish-born child-prodigy Josef Hofmann first 'hit the ivories' in public at the tender age of six. When he was eleven he played to the delight of thousands of Americans during his first tour in 1887-88. It is remembered that he pounded the Weber - until he found the Steinway to which he changed, abandoning Weber forever. Even so, he insisted that that American peculiarity, the *sostenuto* pedal be removed from their instruments he played. It was later revealed that this was only because he thought he might step on it by mistake! But Hofmann, now an American citizen, was in a position of clout: he was director of Philadelphia's Curtis Institute.

On this disc he plays that delightful piece by Moszkowski - *Étincelles*, literally 'sparkling'. We hold our breath not just for the speed and accuracy of Hofmann's playing, but for the superb repetition of the Duo-Art Robot as it plays a 'normal' concert Steinway for do not forget that this is a 'push-up' player we are hearing at work.

Frederic Lamond was revered for his Beethoven interpretations but on this disc we hear him with Liszt's *Grandes Études des Concert* giving a thoughtful and incisive performance.

Harold Bauer and Percy Grainger's disc remind us that again we have two wildly contrasting performing styles and yet, in a way, each worked well for their choice of music. Listen to Grainger's light reading of the Schumann Sonata No 2 in G minor, Op. 22 - it works!

Bauer's reading of the Toccata, Op. 7 is quite different from the style we are accustomed today, yet it was perforated no more than 60 years ago.

Ignaz Friedman was one of those pianists who was revered during his lifetime and that reverence has not been tainted in modern times. Like so many of his contemporaries, he was Polish-born and brought with him a depth of understanding of the music of Chopin which to this day form an interpretational yardstick.

Characterised by a lightness of touch which wrung profound variations in tone from his instrument, Friedman's brilliancy as a Chopin interpreter stands to this day. We have

two of his Nocturnes here - Op. 62, No. 1 and Op. 37, No. 1 - which demonstrate this extraordinary mastery. His unusually free left-hand and rhythmic liberties seem rather over-emphasised in the first of these and one is left wondering if he really did play with that degree of freedom or, perish the thought, was it a post-performance phenomenon?

This stands as an electrifying performance and, despite a few unanswerable questions on style, his disc of Liszt and Chopin is one to be cherished, even if for those very reasons.

Medtner, meanwhile, was the *enfant terrible* of his age. His neo-classicism shocked and amused. As a child, I used to go with my father to his North London home and listen to them playing *quatre-main* on Medtner's rather battered Bösendorfer grand.

It was, however, Medtner's penchant for cross-rhythms and an earnest, usually humourless, approach to his music which earned his reputation as a 'difficult' composer. Just how avant-garde is his music is not for me to judge. Listen here to his powerful Opus 38 *Danza Festiva* and judge for yourself from the master's own extraordinary figures.

Like Medtner, Frederick Lamond's life spanned the period from the late romanticism of the second half of the 19th century right up into living memory. His death in 1948 took from us a pianist who had been schooled at the feet of Bülow and Liszt. It is thus fitting that here we should find him playing Liszt's *Grandes Études de Concert*.

The Nimbus engineers have managed to get an incredible 78 minutes and 44 seconds of music onto this disc - surely a bargain on that score alone.

One cannot compare these three discs in terms of quality. It is virtually that the quality goes without saying. The comparison has to be with pianism and style in which case the Friedman stands out as far as I am concerned.

It remains one of the most exciting recording undertakings of all time but how nice it would be if Nimbus had placed the Duo-Art roll number and date of 'recording' on the sleeve notes. Not everybody has a Duo-Art catalogue handy.

#### DE GROTE STEENPUT CONCERT FAIRGROUND ORGAN

*Privately produced by James and Sherrie Krughoff, 19W081 86th Street, Downers Grove, Illinois, 60516. Vol. 1 Light Classical Overtures (playing*

*time = 73'58""); Vol. 2 Popular Selections (playing time = 71'41"). Price \$10 each.*

The business of A. van Steenput Frères was founded in 1890 by two brothers who had previously worked for Mortier. Very few of the instruments produced by this small company survive in unaltered, original condition.

In the late 1920s, the brothers made two spectacular instruments described as concert fairground organs. With a 97-key compass and no fewer than 14 registers, this instrument was both musically and artistically superior. It was also very expensive. Of the two, only one survives. It made its debut in Rotterdam in 1928, survived the Nazi occupation and was last played as a fairground organ in Amsterdam in 1948.

Rebuilt by Gijsbert Perlee in 1963 it was named *Windmolen* and made its first appearance at Leeuwarden in 1966 in celebration of the wedding of Princess Beatrix, today the Dutch queen. At that time it was a 94-key instrument (see Plate 108 of the KvD's 25th anniversary publication, 1979).

Jim Krughoff acquired the instrument in 1992 and had it restored to perfection by Johnny Verbeeck at which time the façade was slightly altered and a full complement of articulating figures (including two animated trumpet-blowing putti) added to the front.

The richness of this instrument is enhanced by the sympathetic use of its compass made by Carl Frei whose arrangements are on the organ. More recently, Tom Meijer has made and cut much new music for it.

By a stroke of luck, Jim Krughoff managed to acquire the remaining library of original music made for the second Steenput organ, destroyed during the War.

These two recordings offer between them more than two hours of the music of this most musical organ. The purist will raise eyebrows at the inclusion of Liszt's *Hungarian Rhapsody No. 2* and Offenbach's *French Can-Can* on the 'Light Classical Overtures' disc, but this is, after all, pure entertainment of a very high calibre indeed. The inclusion of no fewer than three pieces each by Von Suppé and Rossini will give you an indication of the aural treats in store. Listen for the remarkable bass register and the reeds, all in absolutely perfect tune.

The second disc is just as robust, providing us with a rich diet of music extending from American folk songs through to an astonishing performance of the *Flight of the Bumblebee*.

These are discs not to be missed if you are into the best of the European fair-organ sound. ■



## Projects and Wants

by  
Kevin  
McElhone

Lorraine Arresy in France is cataloguing Thibouville Lamy 24 note books for Organina organettes so please let me have any details for onwards transmission to her, along with details of mechanical music on record/tape/CD as mentioned in Vol. 17, No. 6.

Lorraine is also looking to borrow some 24 note Organina rolls to copy and could offer a reciprocal arrangement.

There is a project to have some new 20 note Celestina organette rolls made. There will be 12 titles, all of 1920-1950 music, cut by a well known English organ maker. They will come on wooden spools, and the paper is correctly punched with square cornered rolls. They will only make 10 copies of each title so therefore they are only available as a 'set.' Please send me a stamped self addressed envelope, or from abroad send a U.P.U. coupon as explained previously. There are currently 7 sets available, first come gets them – the order will be placed as soon as all 10 sets are subscribed for.

Catalogues – PLEASE can you help fill in the gaps remaining by listing (either on paper or on audio tape – speak slowly and spell difficult non-English words please) rolls for Wilcox & White/Angelus/Symphony 58 note organ/pushup, Phoneon 61 note organ, Aeolian 46, Bellolian 58, Q.R.S. 58, Schiedmayer Scheola organ, Pianostyle 88 note, Ariston 16/19/24/36 note organette discs.

I am still trying to collect Audio recordings and guide books of foreign music museums for the Archives so do buy me TWO copies when you are roving around other lands on your summer holidays I will gladly pay for them and review them if they are new.

I have a list of 15 re-print Disc Musical Box, General musical instrument suppliers, Organette, Triola & Pianola instrument catalogues now available, any profits will help cover cost of new material for Archives, please send SAE if you would like a list.

I have been sent a 2¼ hour Video tape of Japanese Music museums by one of our members in Japan, and also a Japanese visit to a museum in France and some English fair-organ restorers being interviewed in Japan! I have also got a detailed transcript of what is said, but there is a lot of music on the tape. If 10 members are interested in copies of this tape (proceeds to fund Archives) then the price will be around £10 plus postage and packing so do contact me, sending an SAE if you are interested.

More requests for help from members are welcome for next time as always, do

remember that your requests for help also feature in the M.B.S.I. journal in the U.S.A. and indeed an answer was found for our member about the Vaucanson Duck in this way. In fact a member of MBSI in the Netherlands has a detailed French document on this item, so you never know how an answer will be found for your project or problem – it may take a little while, but there is usually someone who is able to help you.

A big thank you to Keith Harding who has passed some U.S.A. produced booklets and all of his research and lists on musical box discs on to the archives – this will help my catalogue compilation a great deal, thank you.

I have been sent one more tune title for 15½" Polyphon tune discs following the long list in last issue, 1623, a Russian tune which translates as 'The Dreaming Princess.' PLEASE send in your lists of discs as this is proving to be a popular list – all sizes of all makes of disc boxes are currently being compiled.

The Registrar has passed on to me a photo-copy of a Polyphon 24½" German catalogue with many 100's of titles on it, many thanks to the anonymous person who sent in the information. Much more help is needed in catalogue compilation to myself, but also to the Registrar to register your musical disc and cylinder boxes and organettes – please don't be shy (or selfish) and share this information with all of us. This will be done entirely confidentially via Roy Ison who acts as a postal address for the Registrar to preserve his anonymity and your own security.

A U.K. member needs to contact other owners of a Lochmann 24½" style 'B' disc musical box to get details of what a half present part is used for. It is a brass spindle and presses on the governor, but as it is incomplete he is not sure whether it is a 'free play' lever or a speed control – can you help him? There is possibly an example at Cotton museum if someone can confirm?

A member of MBSI, Jack Conway, is compiling a catalogue of Wurlitzer Band organ music so please contact me if you know of any music or instruments outside of the U.S.A. which may help him complete his listings or if you have any part or whole catalogues – he is particularly looking for Style 150 and has found 428 rolls so far. He is happy to pay copying and mailing costs. He may also be contacted directly via an E Mail address, jconway@lausd.k12.ca.us.

Three members are co-operating on trying to collect a tape recording of ALL Gem 20 note organette cobs made – they have around 550 (yes five hundred and fifty) so far, but would be pleased to have more. So far they have not turned up examples of 390 cob titles which are on my list published last year in 'The Music Box' so urgently need more collectors to send in lists of titles they have. Please state number and title on the tape before you play it. If there is no label that is OK, just give the tune an identity (e.g. a, b, c, d etc.) and hopefully the tunes will be identified for you by return. I sent 8 tunes off without titles and 6 were found. Please send tapes to

me and I will send on to the members concerned.

Another cob title has been given to me 1296 Linger Awhile. The only numbers missing now are 568-575, 760-999 (both ranges of which may never have been issued), 1198, 1202, 1205, 1218, 1220, 1231, 1234, 1240, 1243, 1247, 1255, 1260, 1262, 1264, 1265, 1268, 1274, 1276, 1298, 1299 plus above (if any issued). Please don't think because you only have 10 cobs that you will not be able to help as one member with only 6 cobs was able to add another title to the list/jigsaw.

There was an appeal last year to borrow some Piano Melodico books for copying and in fact 2 people here in England and 1 in Dallas, U.S.A. have been able to increase their repertoire in this way. Another 2 requests for some very hard to find music which after exhaustive inquiries cannot be traced is for some Ariophone Cardboard Strip Music. This is 11½" wide, 5 holes to 1⅞" across width, drive holes ⅜" wide by ¼" long and the only incomplete tatty sample to have survived is book folded like fairorgan music at 6½" intervals.

Also a member in Germany has a 16 note Dolcine organette and NO music so wonders if anyone has music suitable to be copied and also do any other members need some music in order to spread the cost? If you have any books/strips/rolls available to be copied please write in – it is hard to restore an instrument knowing you have no complete music to play on it.

Julian Dyer, editor of the player piano group magazine is trying to compile a catalogue of Piano and roll playing organ catalogues. That is, he wants to know what original or photo-copy catalogues you have in your collection, ideally he needs to know company name, date of issue, number of pages and contents (e.g. 88 note or Duo-Art etc.). Please send to archivist who will pass details on. Maybe we should do the same with musical box instrument and tune catalogues? Let me know if this interests anyone. There are still some copies of the reprinted catalogues for sale so please send S.A.E. (or U.P.U. coupon from outside the U.K.) to me for a copy of this list.

Another supplier of NEW Ariston discs has been found, this time in Switzerland, but writing French is required and he also makes missing cog/gear wheels to a high standard. I am indebted to Owen Cooper of Brentford for this information. There is one supplier in Germany and one in the U.S.A., if interested contact the Archivist, enclosing S.A.E. or a U.P.U. coupon if you live outside of the U.K.

There is little else to report, do all members who have not written in to the column before have no projects under way which they need help with? If you don't need help and have everything 'sewn up' maybe you could write a short 'article' telling us of your discoveries, either of a technical nature or humorous.

I have been given a newspaper cutting by Mark James about an organ grinder who was arrested by the police recently as he was begging/busking and

getting in the way, but using a tape recorder in a painted box with no pretence as it kept on playing even when he was not touching it!

Richard Dean has sent in the following letter about Gavioli 110 Key Fair Organs:

*I am currently involved in researching the large 110 Key Gavioli Organs which came into this country during the first part of this century. I have to date, traced 25 of these instruments and I would very much appreciate any information, photographs or memories, however small, which any readers may be able to give me, to complete this research. In particular, I would like to gain photographic evidence of 12 of these organs, which I have been unable, to date, to find photographs of. They are listed below:*

*Holland's Bioscope Show,, possible date of supply 1902.*

*John Proctor's Royal Bioscope, possible date of supply 1907.*

*Henry Studt's Motors.*

*E. Danter's Coliseum Bioscope.*

*William Hagar's Bioscope Show.*

*William Wilson's Motors, possible date of supply 1906.*

*Monte Bros. Large Gavioli.*

*W. Payne Bioscope.*

*J. Wingate & Sons Coliseum Bioscope.*

*J. Proctor's Bioscope, later used in Motor Switchback, believed to be second organ owned by Proctors.*

*Cotterill Family Bioscope Show.*

*Green's Cinematograph Show.*

*Anyone who would be willing to lend photographs of these instruments, I would be quite happy to pay for copies. I would also be interested to hear from anyone who has any old 110 Key Original Gavioli Music.*

*If any reader does have any information or can give any help, I can be contacted on 01275 838387 evenings, or*

*by letter to: Richard Dean, 36 Bristol Road, Whitchurch, Bristol BS14 0PT.*

A big thank you to the few people who have sent information, tune lists, lent items for copying etc. It is people like you in the society that give encouragement to other members who would otherwise be out on their own and unable to bring a long project to a conclusion. If you have not helped so far please re-read the last 3/4 project columns and see what you can do.

As this column is not published in every issue of the magazine members must wait up to 6 months for responses from MBSGB, BUT I would like to point out that this column is also sent by me to several other magazines, particularly MBSI in the U.S.A. and therefore as they have 6 issues a year you may well get a response before you see your request printed (if you don't belong to MBSI) and that can't be bad can it? I got a Faventia tune catalogue recently 3 days before my magazine requesting help arrived! ■

## Cassette REVIEW

by Kevin McElhone

### "Stars of the Show"

This is the third tape in the series from Keith Harding's World of Mechanical Music, following the success of No. 1, a general assortment of instruments and No. 2, an Ampico reproducing piano.

This tape features 9 instruments and in a departure from the usual formats includes all tunes played on the Cylinder Musical Boxes which gives a better chance to assess the musical abilities of particular makes, rather than the odd one or two tunes.

I particularly enjoyed a fine Hicks 8 tune, 22 note Barrel piano/dulcimer, in fact I have never heard a complete recording of one of these before but hope many other recordings will also include complete repertoires. There is also a Polyphon 19 5/8", and 8 1/2"; Kalliope 9 1/2" disc boxes. Cylinder boxes are Nicole Three Overture Forte Piano; a Paillard Sublime Harmony and a David Langdorff Comb and Organ box. As a complete contrast there is a Bontemps Singing Nightingale and a popular Celestina 20 note Organette.

Keith introduces each instrument, although tune titles are not identified, although most were well known to me.

I understand that more tapes will follow in due course, I can't wait to hear the barrel organ, the Orchestrelle & ...!

These tapes are £6.99 each from the museum or add £1 postage for U.K. or £2 for rest of world. Volumes 1 and 2 are still available at the same price.

I enjoy reviewing tapes, which are then put into MBSGB archives collection, so please let me have a copy of any new tapes or C.D's in order that we may all increase our awareness of what currently is on the market. ■

## Letters to the Editor

Letters sent to the Editor may be reproduced in part or whole, unless marked, "Not for Publication." Due to the amount of work involved in producing the "Music Box" the Editor regrets he cannot answer all letters personally.

### Response to open letter

**Mr. J. Phillips (ex Recording Secretary) writes from West Sussex:-**

I write in response to the open letter from Dr. Jürgen Hocker, to Mr. W. J. G. Ord-Hume, published in the Music Box, Vol. 17, No. 8.

I cannot understand why Dr. Jürgen Hocker should be uneasy or shocked to read that Mr. W. J. G. Ord-Hume is to retire this year from the position of President of the MBSGB.

**He should not be uneasy**, as there are several other members perfectly capable, qualified and I believe willing to take on the job. The job is demanding, time consuming and unpaid, and without fresh faces coming in, the Society and the President could suffer from fatigue.

**He should not be shocked**, as Mr. W. J. G. Ord-Hume made his 3 year term clear to all members way back when he took office. As I recall it he said he did not think it was in the best interests of the Society for the position to be held for more than three years by one person and that new blood should be encouraged. I believe he has been consistent in this attitude ever since.

I feel that in fairness to the membership as a whole, the membership who might aspire to be President, and to the President himself, Mr. W. J. G. Ord-Hume should be relieved of any pressure to remain and be allowed to retire, handing over to 'new blood.' Mr. W. J. G. Ord-Hume has consistently made his position clear and his long standing and well founded wishes should be respected.

In the same edition of the Music Box, page 202 there is a Committee Notice recording two proposals recommended by the Committee. I believe these to be consistent with the often published position of our President Mr. W. J. G.

Ord-Hume. For the record I would support these and would encourage other members to actively do so also. ■

### The future

**N. T. O'Shaughnessy writes from Hampshire:-**

Being a relatively new, but keen member of FOPS, MBSGB and BOGA I am very aware of the future, as I am sure each national committee is also. **Where are we going?**

May I through this circular letter to your three journals begin a nationwide debate concerning the future of the whole of the UK mechanical music world and its aficionados. Your three societies (and I believe a fourth) between them cover all aspects of mechanical music, from the smallest music box through the hand turned street organ to the largest 110 key fairground organ.

My proposal is simple (and probably not original), it is:

"The integration of ALL Mechanical Music Societies into one large Society capable of creating and sustaining a National Organ Museum similar to the "National Museum van Speelklok tot Pierement" in Utrecht, Holland."

This large society could have sections dealing with specialised fields – if deemed necessary. It would be large enough – probably having in excess of 1500 members to be the envy of Europe, if not the world.

It is not always the case that small is beautiful – I believe that this is one occasion when BIG is beautiful (and viable, in all senses of the word).

I realise that each society will be able to raise many parochial objections to this proposal, but I believe that unless something on these lines is not done by intent – the future will force it upon us, as each society gets smaller and smaller, desperately trying to stay viable. It is always better to do things according to a plan, rather than just to let them happen.

I hope that my proposal will stimulate a healthy debate amongst the British organ fraternity, which leads to a bigger and better future for all of us "organ buffs." ■



# Two fine automata from the house of Vichy

by Keith Harding

Gustave Vichy, known to every collector as an outstanding maker of automata, was born in Paris in 1839 and died in 1904. In 1886 he opened his workshops at 36 Rue de Montmorency. He married Marie Thérèse Burger, a seamstress by trade, who took charge of the costuming workshop. Their son, Henry Désiré Vichy, was born in December 1866. He was said to be artistically gifted, a sculptor/modeller, and it is probable that certain Vichy automata were modelled by him. So says Christian Bailly in his now out of print book, "Automata, the Golden Age 1848-1914."

In December 1995, I was attracted by a broken and dishevelled automaton in Christies, which had hardly any movement left, but the modelling of the head and the hands was quite superb. I guessed it might be by Vichy, and this was confirmed when I got it home. I was delighted to find the magic words "G. Vichy, Paris" stamped in an oval on the motor plates. The base had been painted brown, but fortunately the clothes were original and in good condition. Now fully restored, and with a new banjo, he rotates his right hand over the strings while his left passes up and down the frets; he raises and lowers his head and turns it from side to side in a lifelike manner while apparently singing. He is apparently a half caste urchin, busking on the streets of Paris, like some of his modern counterparts we saw on the Musical Box Society trip to Paris in 1996. I believe him to be a unique work of art by Henry Vichy.

Gustave Vichy died in 1904, and in 1905 his widow sold the firm to the foreman, Auguste Triboulet, for 20,000 francs. My second automaton (pictured on the front cover) is a very lavish and expensive piece which appears in the Vichy/Triboulet catalogue for 1910, described as an Instrumental Concert, "Ce charmant concert composé de 5 nègres est très comique." I only know of one other example, which I have seen in the Guinness collection, in which four of the players are indeed negroes, but in this one the players and the conductor are white faced clowns with black head scarves, and the pianist in both cases is a monkey. It first came to us badly broken, and with the sweeping steps in front of the stage missing, apparently taken off to let the sound out. The baseboard is very thick and solid to support the large motor and the numerous cams and levers, and it does not make a good soundboard. The sound is produced by a four air musical movement with a cylinder 11.3cm x 3.3cm, playing on a 50 toothed comb. There are no makers marks, but 900 is scratched on the bass tuning weight. It has a ribbed iron bedplate.

The performers heads are composition, cast from three moulds, the outer pair on either side being the same. All the heads move from side to side and up and down, while the conductor and the monkey have independently moving jaws and eyelids. All the figures have appropriate eye movements, and the monkey pianist also stands up and sits down. It has been extremely difficult to adjust the levers and strings controlling all the movements so that the action is smooth rather than jerky, but it is now a most impressive piece. I would find it difficult to put a value on it.



A Vichy automata sold at Christies, London in 1995. Since restored by Keith Harding.

Auguste Thiboulet, born in 1865, died in 1920. In 1923 his widow sold the firm to Jouets et Automates Français, known as J.A.F., who continued the business with diminishing success until the city of Paris requisitioned their premises in 1976. Michel Bertrand, a former employee, was allowed to recover whatever he wished from the old stock that had belonged to Vichy and then to Triboulet. When I visited his workshop with the Musical Box Society on their visit to Switzerland in 1980 we saw there a large number of the original moulds for making the papier mache bodies, heads and other parts. Michel Bertrand is not only very busy restoring original Vichy pieces, but he is also re-creating many of the old designs as well as a few of his own. The old skills, and indeed the automata themselves, are given a new breath of life.



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LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st April 1997.

Minimum cost each advertisement £5.

Members: 16p per word (bold type 8p per word extra).

Minimum cost each advertisement £9.50.

Non-Members: 32p per word. (bold type 16p per word extra).

CASH WITH ORDER PLEASE TO:

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### FOR SALE

**For Sale.** Antique phonographs, high quality, will ship overseas, contact Scott Vala, 16585 Hascall, Omaha N.E. 68130-2060 USA.

**16 Note 2 1/2" Tanzbär Rolls.** Duplicated order of 3 new rolls plus test roll at original imported cost of £70.00 including postage. D. Snelling, P.O. Box 23, Douglas, Isle of Man IM1 2QG.

**For Sale.** 15 Polyphon discs, 9 1/2" diameter, 2 pin centre drive, reasonable condition, £5 each or £70 the lot, o.n.o. Telephone: 01684 567408.

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*The book with dating charts for 11 makers and 150 illustrations inc. 50 tune sheets is*

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By H. A. V. Bulleid

296 pages, £14, p & p £2 UK, £2.50 Europe, elsewhere £5 from the author at Cherrymead, Ifold, Loxwood, West Sussex RH14 0TA.  
My first book, *Cylinder Musical Box Design and Repair*, is also now available @ £10, same p & p.

**For Sale.** Violano Bow Wheels, complete or can rebuild your old if the arbors are good originals. Ralph Schulz, The Mechanical Musicologist, 420 W. State St., Belle Plaine, Minn. 56011, U.S.A. Phone/fax: 612-873-6704.

### WANTED

**Organette music wanted.** Any **Dolcine** card music any condition. 14 note **Melodia** and **Clariona** music (on spools). All other organette music, bands, spools, discs, any condition considered. Contact Ted Brown 01403 823 533.

**Automata**, large or small, can usually buy right over the telephone. Jerry Wallace, 1641 Tower Grove Drive, Beverly Hills, California 90210 (310) 858 0528.

**Wanted.** **Arburo** organ rolls also **Arburo** tracker bar or complete spool box, other **Arburo** parts. James Williams, 799 Maple Street, South Ogden, Utah 84403, U.S.A. Tel: 801-3947263.

**Wanted.** Complete mechanism for **15 1/2"** double comb (simultaneous pluck) **Table Polyphon**. Frank Freedman, 68 Rosemont Avenue, Caulfield 3161, Australia. Phone: (3) 9523-5003 Fax: (3) 9510-8422.

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Is this the first thing you looked at? A lot of other members do the same thing. If you want to buy or sell something drop me a line, Ted Brown (address on the contents page).

## 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

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The attention of members is drawn to the fact that the appearance in *The Music Box* of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.

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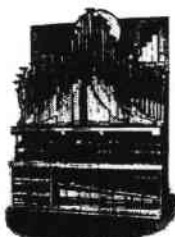
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