

An International Magazine of Mechanical Music

Volume 18 Number 4

Winter 1997

Edited by Graham Whitehead

# The Music Box



**Inside**

**The Barrel Organ at Grosmont**

**The Tale of the Self-Playing Banjo Machine**

**On Becoming the Owner of a Mechanical Musical Instrument**

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

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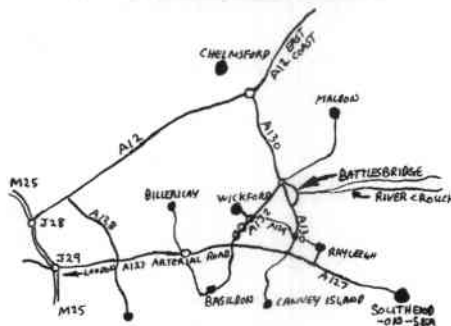
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# The Music Box

An International Magazine  
of Mechanical Music

The Journal of the  
Musical Box Society  
of Great Britain.

Volume 18  
Number 4  
Winter 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.

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## President's Message

Well I know it's quite a while before we get to Christmas but to those of you who will not be attending the Old School on 29th November, an open day, I wish you all a very Merry Christmas and a Happy and Peaceful New Year, wherever in the world you may be.

We are always looking to increase our membership so if you know of anyone who you think would like to join or rejoin our Society bring them to one of our open days or contact the Membership Secretary for a membership form.

We intend to have a list in the Spring edition of the Journal that will include available Audio and Video tapes, CDs and records of mechanical music; books, museums and private collections that can be viewed. Over and above the questionnaire that is included in this Journal, I would ask those of you that have information of suppliers addresses, prices and titles, to include the details on a separate piece of paper or send them to me individually. We want to make as much as possible available to our members.

It is hoped that if enough information comes in, it can be put on a separate insert in the Journal, that can be removed for easy reference during the ensuing year. Do not forget to help us by filling in the questionnaire when sending us your subscriptions. ■

## SOCIETY TOPICS

### FORTHCOMING MEETINGS

#### Christmas One-Day Meetings 1997

##### Saturday November 29th

Ted Brown is opening The Old School, Guildford Road, Bucks Green, Horsham, West Sussex. NOT the 'Old School House' as shown in the last Journal. (That's next door and would only take about ten people if they removed the furniture first). ■

##### Saturday November 29th

Robert Hough is holding an open-day meeting at Aeolian Court, Chudleigh, Devon TG13 0EE. ■

##### Saturday December 6th

John Turner and John Powell are holding a joint meeting at Edelstein, 33 Water Lane, Middlestown, Wakefield WF4 4PX. ■

##### Saturday December 6th

Alan Wyatt is holding an open-day meeting at The Willows, 102 High Street, Landbeach, Cambridge CB4 4DT.

If you wish to attend any of the Christmas meetings please write to the hosts for full details of the day and directions, also numbers need to be known in advance for refreshments. ■

#### Spring Meeting 1998

##### Park Farm Country Hotel Hethersett, Norwich NR9 3DL

This is a first class hotel, set amongst beautiful landscaped gardens and just 5 miles south of Norwich. Within the hotel complex is a purpose built leisure club and a magnificent swimming pool.

Local organisers: Hugh Morgan and Richard Bartram.

Outline programme to date includes an impressive exhibition of musical boxes and disc players from local collectors. Hopefully several members will bring items of interest and be prepared to demonstrate/talk about them to the rest of the group for about 10 minutes at a time. ■

#### A.G.M. - 6th June 1998

Venue to be decided by the committee. ■

#### Autumn Meeting 1998

September 18th-20th, Ashford, Kent  
Local organiser: Paul Bellamy. ■

#### Spring Meeting 1999

April 9th-11th, Wakefield, Yorkshire  
Local organisers: John Turner and John Powell. ■

### REPORT ON PAST MEETINGS

#### Autumn Meeting

September 12th - 14th 1997  
The Crown of Crucis Hotel,  
Ampney Crucis, Cirencester,  
Gloucestershire.

Cirencester, situated only a few miles from our weekend destination of Ampney Crucis, proved a popular place with Society members in the autumn sunshine of a September Friday afternoon. In fact, it was difficult to go anywhere in the town without seeing familiar faces. Arriving at our hotel we discovered a delightful building of mellow cotswold stone nestling alongside a clear-running brook where a kingfisher could occasionally be seen providing a flash of exotic colour. This was to be our base for the next two days.

As usual, we enjoyed a convivial dinner on Friday evening followed by the opportunity to hear some of the musical boxes brought along by members. A Piano Melodica, recently acquired by Robert Hough, attracted much attention. Whilst not yet playing to its full potential, it is clear that this will sound wonderful when fully restored. Keith Harding brought along an interesting Vichy automaton, and Nicholas Simons



Arthur Cunliffe shows a manivelle from his collection.



John Powell looks at the lighter side of musical boxes.

demonstrated the potential of his Triola to great effect.

Saturday morning's programme was opened with a video taken by John Turner at the recent American meeting. This was followed after the coffee interval with presentations by Arthur Cunliffe and John Powell.



Keith Harding with one of his fine collection at the museum.

Arthur had brought long a collection of musical novelties to prove that collecting musical boxes did not necessarily mean spending hundreds of pounds. Included in the demonstration were some attractive Crown Devon pottery and even a musical chamber pot!

John Powell rounded off the morning session with a light hearted look at some of his experiences in buying and restoring musical boxes.

In the afternoon we travelled to nearby Northleach to visit Keith Harding's Museum, where Keith played many of his fine examples of mechanical music and gave us the history and background details of some of the more unusual items. After the tour (which overran considerably!) those who were interested were invited into the work-

shops to examine items in course of restoration and to see the methods used. For the mechanically minded this was a real bonus and greatly appreciated.

On arriving back at the hotel we were delighted to be joined by John and Carmel Gloyd from Western Australia.

The Society Dinner on Saturday night was the usual enjoyable affair with an abundance of good food and interesting conversation - a delightful mixture. After dinner we were entertained by a local duo 'Ale and Earty'. With a blend of traditional songs, country tales and a few contemporary offerings they provided a happy and tuneful end of our meal. The music continued when we persuaded Paul Bellamy to play his Jager & Brommer organ.

Sunday morning was devoted to a series of 10 minute presentations by members.

Arthur Cunliffe opened the proceedings with his "Three Boxes of Bits". This was the story of the restoration of a musical clock - or, more precisely, a clock with musical box base. From several boxes of bits Arthur has reconstructed the clock to a very high standard despite the many problems encountered along the way.

Paul Bellamy played his fine Jager & Brommer street organ again, this time with some classical pieces which demonstrated the organ to good advantage.



**Paul Bellamy plays his Jager & Brommer street organ.**

A newly restored Nicole box brought by Roy Ison was a delight and was described by one Society member as "probably the best I've ever heard."

Pedal operation is usually associated with roll playing pianos and organs, but Ted Brown demonstrated his foot powered Autophone - usual Autophone sound but an unusual drive.

And speaking of unusual drives, Lyn Wright brought a couple of weird drives



**Pedal power demonstrated by Ted Brown (and his Autophone!).**



**Lyn Wright explains the mysteries of one of his unusual drive mechanisms.**

from his collection of the unlikely. Nothing to do with mechanical music but great fun. He also showed a whistling figure which he had built in the style of Griesbaum - another example of Lyn's ingenuity.

John Turner contrived to make a simple Rollmonica demonstration into a highly amusing event and brought our morning to a close.

Thanks must go to Arthur Cunliffe

for his hard work in organising this meeting supported by Keith Harding. The selection of The Crown of Crucis Hotel was inspired, and we can all look back with pleasure on another successful Autumn meeting. ■



**A good pair of bellows - John Turner with his Rollmonica.**

### **The Chanctonbury Ring**

The last meeting at The Old School on Sunday 31st August was attended by twenty three members and friends. Anthony Bulleid gave a chat about musical box makers and tune sheets. Ted Brown gave a short talk about H. B. Hortons' Autophone Company and the 32 note Autophone. A buffet lunch was supplied by some of the members attending, and the afternoon was given over to musical boxes that had been brought for the day, for members to enjoy.

The next meeting will be unofficially at the Christmas Open Day on 29th November with keywind boxes being a topic and the first meeting of 1998 will be on January 11th with the topic of musical novelties, ancient and modern. ■

### **SUBSCRIPTION SURVEY**

Yes - it's that time of year again!

Subscriptions for 1998 are due for payment on 1st January 1998 and enclosed with this issue of the magazine is the reminder setting out details of the renewal subscriptions.

My article in the Autumn/Fall issue stated that we were considering payment of the subscriptions by standing order. U.K. members will receive in this issue, a standing order form for completion and those members wishing to pay by standing order should complete this form and send it direct to their bank by 12th December.

The reference needed requires your membership number and this is shown on your address label as below:-

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Your committee have been concerned

for some time that the very wide range of interests which our members hold may not be reflected in the journal nor in the overall direction in which the Society is moving.

Your membership renewal form this year incorporates a members' survey and we shall be grateful if you will spare a few minutes to complete this before you return the whole form to the Subscriptions Secretary. This survey is confidential to the members of the committee only. The Society has a deliberate policy where we do not divulge names and addresses of members to outside agencies and even enquiries from existing members about names and addresses of other members are dealt with with discretion. The questionnaire requires members to give their name and membership number but this will only be used by the committee to make contact with that member, if necessary.

Many members have suggested that we publish a directory of members names and addresses and in view of the comments above and having regard to members' security your committee have decided that your views are needed and so one of the questions on the survey relates to the publication of this information.

May I please urge all members to complete the survey and return it to me with the subscriptions to enable your committee to formulate the future of the Society.

Richard Kerridge

## Obituary Conlon Nancarrow

The death on August 10th, 1997, of Conlon Nancarrow has taken from us one of the most significant of modern figures in the music of the player-piano. He will be remembered as the man who composed music which was too fast and too wide-compassing for any human hands to play.

Conlon Nancarrow was born on October 27th, 1912, at Taxarkana, Arkansas. His father was a grocer, later to become mayor of the town. Young Conlon had a tempestuous nature and a robust view of education, removing himself from school at an early age, declaring that he could more profitably teach himself. Subsequently, his father tried to send him to a military academy but that proved short-lived as did his time at Vanderbilt where, very briefly, he read engineering.

At the age of four he took his first piano lessons which left him baffled. He never did learn to play the piano but he was a natural trumpeter, turning easily to the jazz idiom. In 1929 he went to the Cincinnati College Conservatory where he heard and was influenced by both Art Tatum and Igor Stravinsky. He was also very impressed by Louis Armstrong, Bessie Smith and Jelly Roll Morton and owned most of their recordings.

Three years later he married a 16-year-old girl, Helen Rigby and moved to Boston where he studied counterpoint with Nicolas Slominsky, Walter Piston

and Roger Sessions. At this time he was also involved with radical politics, raising funds for the American communist movement and even organising a concert to mark the 10th anniversary of Lenin's death.

In 1937 he went with the Lincoln Brigade to the Spanish Civil War fighting on the side of the Republicans. Nancarrow was wounded and then hospitalised after contracting hepatitis. With Franco's forces triumphant, he escaped from Valencia to Barcelona by hiding in a ship's cargo after which he walked over the mountains into France. There he made the discovery that his wife had divorced him when he was reported missing.

Nancarrow returned to New York where he wrote for the influential journal *Modern Music* and formed friendships with fellow composers Aaron Copland and Elliot Carter. However, he was becoming disenchanted with both the concert performances of his own music - the New York premiere of his Septet was a disaster because the orchestra would not rehearse nor would all the plays be present for the few runs-through which were possible - and the attitude of the American government to fascism.

Following investigation by the FBI in 1940, he was refused a new passport on the grounds of his political persuasions. Having married the artist Annette Margolis in New York in 1947, he emigrated to Mexico City in disgust. Through Annette he came to know the circle of artists centred on Diego Rivera and his wife, the renowned Freda Kahlo. The muralist Juan O'Gorman designed a suburban villa for Nancarrow in the Modernist style which incorporated a sound-proofed studio laboratory where he composed. With the growth of Mexico City this villa is today in a city-centre location although the high-walled garden offers great seclusion.

All was not well though and his marriage to Margolis was a stormy one: they divorced in 1951 after which Nancarrow sought comfort in his pianos and whisky.

As early as the late 1930s, Nancarrow had had a fascination for creating music so fast and difficult as to be beyond the competence of a solitary human performer. With music for several players totally dependent on their ability to work and play together, Nancarrow soon became dissatisfied with the fallible playing of humans. It was at this time that he first encountered the player-piano which gave him his first taste of the precise mechanical reproduction of his works.

In 1947, he came into a small inheritance which he immediately spent on the acquisition of a player-piano. He promptly went to great lengths to understand exactly how it worked and, dissatisfied with its sound, he modified it, increasing the volume and dynamic by inserting steel tacks into the hammers.

He now began to compose music directly on to paper rolls, punching the holes himself by hand. It was laborious work which called for precise execution. A single sustained dynamic required him to make lines of holes several feet long. Because of the speed of his music and note-repetition, he soon realised he was

forced to run his paper through the instrument at a faster speed to avoid the flurries of adjacent notes from running - and tearing - into each other. With faster playing, yet longer music rolls had to be made which meant even more punching. It could take him a year and a half to create seven minutes of music.

Conlon Nancarrow's chief concerns lay with tempo and rhythm. For those who attribute to J. S. Bach's keyboard works the unwarranted accusation of being too mathematically perfect, this was the very effect which Nancarrow sought and his single-minded devotion to this high degree of precision took precedence over almost every other aspect of his compositions.

Not satisfied with the accuracy of repeated note-length and, particularly, bar-length calculations, he proceeded to make 'musical templates' to divide with precision a musical measure into its component parts. These templates were not just divided according to time signature but also to tempo. The outcome was the creation of many, many hundreds of cardboard strips, each fractionally narrower than the preceding one, showing the division of gradual grading of tempo.

In one of his later pieces, by which time he was pre-occupied with counterpoint as well as precision, the structure begins with a slow 'left-hand' bass against which a very rapid and high-register 'right-hand' competes. Called *Study 21, Canon X*, this is a metamorphic piece for, during the course of the single-movement piece, the left hand gradually accelerates while the right-hand gradually slows down. At the half-way point, both halves are, momentarily, in concord, until they progress and become further and further out of phase until fast has become slow, and slow has become fast. It ends with a veritable hurricane of 130 notes in one second.

The 'composition' of this piece would have been impossible without Nancarrow's system of templates allowing such minute bar-changes to be constructed with the utmost accuracy. There are reputed to be more than 400 steps in this piece (there can be no score), each corresponding to a measure and laid out with such accuracy that at the end of the piece the forward measures coincide exactly with the retarding measures.

Early in the 1970s, Nancarrow tried to foster interest in his work by transcribing the scores of his studies into conventional notation. This met with little enthusiasm from such European composers as Pierre Boulez, but in the United States he was taken up by John Cage and by Merce Cunningham, who choreographed some of his earlier studies for his dance company.

His principal champion then became the composer György Ligeti who succeeded in persuading the MacArthur Foundation to award Nancarrow a grant of \$300,000. His works began to be played by live pianists whose modern technique could cope with the demands of some of his compositions.

By the mid-1980s, Nancarrow's music was firmly established in the repertoire of contemporary music festivals. Despite being accepted into the American music



scene, he would not return to live in the United States, preferring to dwell quietly in a suburb of Mexico City. Here he entertained fellow musicians - and player-piano enthusiasts - from around the world.

He married, thirdly, Yoko Seguirá, a Japanese anthropologist, with whom he had a son.

Perhaps the greatest authority on Conlon Nancarrow's player-piano music is Dr. Jürgen Hocker, president of the German Society for Mechanical Music, who has published several important articles on the composer's works including *Conlon Nancarrow, Pioneer of Computer Music* (in 'Memoria', Universidad Nacional Autónoma de México, 1990); *Auf der Suche nach der Präzision* (in 'Komponieren heute'); *Nancarrow: Musik für Selbstspielklaviere* (in 'Neue Zeitschrift für Musik', September 1986); and *Selbst ist das Klavier* (in 'Fono Forum', May, 1995). Dr. Hocker visited Nancarrow several times and organised many concerts with him (using Hocker's own Bösendorfer Ampico piano) all over Europe. His music has begun to appear on disc, the first major recordings being on the German label Wergo in 1995. Dr. Hocker is currently working on a biography of the composer.

Nancarrow's highly idiosyncratic music, strong on polymorphism and enormous arpeggios together with trills of impossible widths - sometimes resulting in torrents of notes at up to 170 per second - was virtually ignored for most of his career. For years, critics found its remorseless lack of subjective expression too artificial for comfort. For all its originality, it bucked fashion and trend. His devotion to producing music based on furiously complex mathematical relationships (one took as its pattern the square root of 2, another  $e$  and  $\pi$  as irrational tempo comparatives) defied understanding by most listeners.

Only in very recent times has his work gained wider exposure and that only because recording studios have taken a broad interest in recording music from piano-roll interpretations.

With compositions such as his 50 *Studies for Player Piano* (written between 1950 and 1989), Nancarrow can be said to have single-handedly put the player-piano into the van of modern music and the listening repertoire of people who might not normally be interested in mechanical music. Many find a certain excitement in his pieces which undeniably demonstrate an energy which is lacking from virtually all other forms of pianistic rendition.

Nancarrow once described himself as an autodidactic who acquired his musical skills through his own efforts with the help of books and through hearing music. There is no doubt that Stravinsky's *Rite of Spring* (which he heard in 1929 when he was 17) was a deciding influence in his development.

Conlon Nancarrow took technology and turned it into an art form. Whether or not it became real art through this process of transformation only time will tell.

Arthur W. J. G. Ord-Hume

## Lost Street Museum loses out

The Lost Street Museum in Ross-on-Wye, Herefordshire, went under the hammer at Christie's South Kensington on October 16th and 17th.

The museum, visited by Society members last year on the occasion of the Hereford meeting, represented the collection pieced together by Pauline di Palma and her late husband Roger who searched the length and breadth of the British Isles to find items for their unusual collection.

For those who did not know this delightful attraction during its hey-day, it was housed in a town centre building and might easily have been mistaken for another shop entrance in a row of shops. Once inside, though, you found yourself in a little cobbled street with ancient shops on all sides. These were not the artificial creations usually found and used, for example, at the recently-defunct York Museum of Automata, but actual shop fronts, declared redundant and carefully dismantled rather than shamefacedly demolished to make way for the new.

Each shop comprised an original front and an interior stocked with merchandise and accessories in keeping with the period. The musical-box shop was resplendent with items ranging from a possibly unique Aeolian Orchestrelle (with stop-knobs staggered in two rows) through to organettes and cylinder musical boxes. There were bicycles, sewing-machines and even gramophones, grocers' wares, tobacconists goods, sweet jars and everything.

Apparently since the death of Roger di Palma some three years ago, Pauline di Palma has become increasingly aware that the attraction was in the wrong location. Ross is rather far from the better-known areas, there was no facility for parking and, perhaps a deciding factor, the local authority offered neither help nor encouragement.

This is the closure of the third mechanical music museum this year!

It is always unfortunate when a business undertaking fails. The more so when it is such a delightful one as this one was.

## Flying things with flapping wings

What a strange creature is Man!

We have made hot-air balloons, heavier-than-air-machines with and without engines, things which fly faster than sound, machines to fly us to the Moon and controllable robots to push dust about on Mars. We can even kill birds and insects.

What we have not been able to do is to create *artificial* birds and insects. Yes, of course we all know about the ancient Egyptians and their artificial birds found

in tombs, but these were merely gliders. They did not flap their wings, look round, perceive, or behold, let alone use judgement.

Well, all that seems to be another of Nature's little insurmountable hurdles which our bigger-than-may-be-good-for-us brains have at last conquered.

Stand by for the flapping-winged insect-bird which also thinks it's a sub-sonic Golden Retriever!

News comes that American researchers have united the characteristics of an insect with a robot to produce tiny autonomous aircraft that employ the flight principles of insects in order to scout and spy behind enemy lines. Within three years, say US scientists at the Georgia Institute of Technology, so-called micro air-machines will be able to flap their way to targets and retrieve visual, chemical and biological information.

The things are smaller than six inches (15 cms) at their longest dimension, weigh less than four ounces, fly indoors or outdoors, attain speeds at up to 50 m.p.h., have a range of 6.2 miles and cost under \$1,000 apiece. They do not play music when switched on, though.

Because they are so light and small, fly erratically like insects and are at the mercy of the elements, human control is out of the question. They have to be steered by on-board computers from geographic and satellite navigation data. The flapping-wing muscles are driven by a fuel which forces them to expand and contract like the real thing.

Ah! Just think of it! Every young man will want one so he can spy on his girlfriend in her bath (unless she spots it first and doses it with something akin to a mechanical version of DDT), every petty thief will take one into the Bank with him so it can dive-bomb the open till, and every industrialist will keep one in his briefcase so he can poach his rival's secrets.

But what happens if it fails to respond to the equivalent of 'Here, Boy!' and a whistle? Will he see plaintiff little cards in newsagents' windows. *Lost. Electronic sparrow. Answers to the name KX32J. Caution. May be armed.*

Oh dear! Why isn't modern automata as fascinating as it was back in the days of yore?

## Mystery of Masnata's musical boxes

Here's a little mystery with which to wile away the creative hours. In fact, it's something which our French members may like to follow up.

Who were the other Parisian musical-box manufacturers which, like André Soualle, were short-lived? How many pieces of their work survive? More to the point, has anybody ever seen the work of Michel-Ange Masnata?

What we do know is that he was one of that small but important group of musical-box makers which worked in Paris around the middle of the last century. He also was in business for no more than one year.

The French industry was a fascinating one, the more so because so little of it has been written down and recorded. This goes for all the makers of mechanical instruments, not just those involved with musical boxes.

In 1805, metropolitan Paris sported three makers of mechanical musical instruments. By 1830 there were many more, in the main serinette-builders in the villages of the Vosges, particularly Mirecourt, Châtenois, Sauville and the villages around Neufchâtel and Epinal.

As early as 1827 at the Exposition Nationale Paris had 'one or two' makers of musical boxes, but these may have been mis-described serinette producers.

It is well known that, in 1855, the business of André Soualle was founded for the manufacture of cylinder musical boxes. It is equally well known that in 1861, his business went bust for 369,000 francs. A small number of his musical boxes are known and identified by his name stamp on the bedplate. They are almost indistinguishable from contemporary Swiss products.

What is not so well known is that in 1861 Michel-Ange Masnata set up in business with finance provided by somebody called Redier to manufacture musical boxes. Masnata was even less successful than Soualle for his bankruptcy is recorded by March the following year. The records of this are preserved in Archives de la Seine, D11 U3, dr.196585 for March 4th, 1862.

His failure appears to have been one of the most significant of the year in the field of Parisian musical-instrument-makers.

Did he actually produce any musical boxes? Do any survive? Is there anything to be read into the coincidence of dates - the failure of Soualle in the same year that he set up in business? Had Masnata worked for Soualle?

And who was the Parisian musical-box maker Bolviller who was charged by L'Épée with infringing his methods of making musical boxes in 1860?

Can somebody in France do a little probing into the records?

### **Racca, Racca; wherefore art thou, Racca**

For a nation which contributed so much to mechanical music, Italy is not yet a nation blessed by an abundance of collectors or enthusiasts, let alone serious researchers. In fact, to the knowledge of the writer, there is only one serious private collector in the whole of the Italian nation. And he is the world authority on the instruments of Giovanni Racca.

Franco Severi has the good fortune to live very close to the museum established

by the late Marino Marini. For the past ten years he has taken a close interest in mechanical music but, aware of the vast size of the field, he decided to specialise. And what better instrument to go for that one of which his nation may justly be proud.

Today Franco Severi owns about fifteen Piano Melodicos of various types and styles. His research is mainly focused on history, biography and documentation and he plans to publish his finding in collaboration with Dr. Antonio Latanza of the National Musical Instrument Museum in Rome. Already he has founded the Piano Melodico G. Racca Club complete with smart letter-head from his home address.

Franco asks some questions. He says: "After the 19-note prototype of 1886-87, Racca presented in Bologna the first 30-note Pianino Melodico and started their production, also granting the licence [for manufacture] in Germany. I have never found a 30-note Piano Melodico marked by Racca, and among the 30-note pianos you can see in museums or catalogues of the time, I can't distinguish a true Racca.

"I own two 48-note pianos that play round cards (piano-player type) equipped with Racca's original music, and a 73-note piano with round cards but no music." He adds that he has never seen any documentation referring to these.

France has built up Racca's family tree and found a living descendent who knew nothing of his family's illustrious past.

If anybody can help Franco with information or offer any help, please write to him direct at: Franco Severi, Via Monticino 485, 47023 Cesena, Italy. His e-mail address is [fseveri@mbx.queen.it](mailto:fseveri@mbx.queen.it).

### **Typewriter Repairman - where are you?**

Talking about the Racca piano reminds us that it is one of many mechanical musical instruments which use rubber-covered rollers for transporting the music sheets.

Owners of Piano Melodicos, fair organs, organettes, and other mechanical-drive pieces have found it harder and harder to repair their rollers which, through age, also get harder and harder until the rubber becomes like vulcanite and is about as rubbery as a jam jar filled with quick-setting sago pudding.

Rubber drive rollers fail in one (or more) of three ways: the rubber dissolves into a foul substance with the attractiveness and consistency of stale molasses; the rubber goes hard, becomes brittle and emulates that most ancient of pre-War plastics, Bakelite; the rubber cracks, crazes and takes on the appearance of a computer-model of the Rocky Mountains with occasional flat-spots.

Any of these makes the rubber-covered roller next to useless for the smooth transport of anything, let alone cardboard music.

In the old days (like 20 years ago), there was never any problem. You took

the roller to the local typewriter repair shop, told the helpful man behind-the-counter how hard you wanted the new rubber to be - and a couple of weeks later you had a newly-covered roller! These fellows never asked embarrassing questions like 'never seen one like that before', or 'what make of typewriter is it from?' They just did the job, no questions asked. Because typewriters were a mass of rubber rollers from paper bails up to the platen itself, these chaps were tooled up to do whatever roller they were given.

Today there are no typewriter-repairers. Dam' it! There aren't even any *typewriters!* So much for progress. But it remains a major problem for those of us with aged instruments - and Giovanni Racca pianos.

If anybody has a contact who can re-rubber ruined rollers for Society Members, let us know and we will publish the information as a service to all. Perhaps, somewhere, there lurks still an aged typewriter repairman who doesn't know why he hasn't had any customers for a decade . . .

*Rollers similar to those used on typewriters and keyframes are also used on small printing presses. There are many roller recovery services available, serving the printing industry, throughout England and indeed, the world. Simply ring your local printer and ask who they use for recovering inking rollers. Alternatively contact Ultrachem, Unit 15, 100 Baker Road, Newthorpe, Nottingham NG16 2DP. You will need to mention the use intended so that the hardness can be made correctly. (Editor).*

### **Vestal sale breaks 40-year Roehl run**

Almost four decades ago, Harvey and Marion Roehl founded The Vestal Press in Vestal, New York State. Books published by the enthusiastic pair's business are found on many of the shelves of our members everywhere today and many collectors started their hobby through picking up a Vestal publication.

Vestal went through a difficult patch a decade ago when another director was brought in to manage the operation. That arrangement ceased two years ago since when the business has more of less been in limbo. The Roehl couple, with no successors to take over the business and becoming, like us all, full of years, wanted to sell - but wisely.

Now comes the news that the business, its inventory and its copyrights have indeed been sold. The new owner is the National Book Network in Maryland. The new owners plan to republish the out-of-print *Automatic Musical Instruments* by Q. David Bowers and also the two books by Graham Webb 'depending on interest in these books'.

It's a sad day for those of us who have considered Vestal Press and its amusing newsletters, plus the not infrequent amusing letters from Harvey himself, to have been part of the joy of collecting. Nevertheless we wish the new Vestal Press good luck - and Harvey and Marion a long and happy retirement. ■

# Register News

Recently, Anthony Bulleid wrote about the "lyre and spray of leaves" type of tune card and noted that this type of card seems to be found only on early boxes. Unfortunately, the Register entries offer no help as to the name of the maker, so another line of investigation needs to be followed. A possible finger print to link these boxes with a maker may come from noting distinctive arrangements and the tonal quality of the boxes.

Of the two boxes I once owned with this type of tune card, the tune arrangements and the tonal quality were distinctive and excellent. One of these boxes has its card illustrated in Arthur Ord-Hume's book Musical Box. It is number 13 and noted as being an early Bremond. Personally, I found no clues to link this box with Bremond and wonder what evidence exists to link this type of tune card with Bremond, or did it come from the early days of collecting when it was thought that any box with a lyre was a Bremond?

Some Langdorff and Henriot/Badel movements did have the unusual feature of a third dowel at the back of the comb base. Langdorff boxes used their own well known types of tune card. We know Badel made many boxes but few can be identified. It is unlikely they have all disappeared from the face of the earth, so is it possible that the "lyre and spray" cards were used by Badel? The period of

manufacture would fit.

We also know that Henriot boxes used their distinctive embossed type of tune card, so further investigation is necessary. If all these boxes show the distinctive type of arrangements of tunes, then that would present strong circumstantial evidence to link the boxes to a common manufacturer. This is only an idea put out for consideration, but if members who own boxes with the "lyre and spray of leaves" type of card could write to me giving details of their boxes and possibly a recording, that would be very helpful. Please send to The Registrar, c/o 5, East Bight, Lincoln LN2 1QH.

Members who have recently started to collect musical boxes may be a little bewildered by the sight of letters and numbers that have been added to tune cards. These can be found on a surprising number of boxes and are nothing more sinister than pricing marks put on by antique dealers of yesteryear. Years ago, it was very common for dealers to use coded markings, but fortunately this practice has largely ceased. In the case of the few dealers who still use coded pricing, they seem to have restricted their artistic efforts to the tie on label.

At the recent Ampney Crucis meeting a fine example of an early Nicole box was demonstrated. This had the markings on the cylinder which have in the past been described as rigid notation. I think our knowledge of boxes has developed to

the stage where such a term is no longer accurate as it is obvious that the notes are not frozen in duration as rigid implies. I think it may be better to refer to these boxes as having "squared cylinder markings." Comments please.

The organette and disc musical box registers are not progressing very well. If you have not registered your machines, please do so as soon as possible. The security aspect alone makes it a worthwhile exercise.

To inexperienced persons, one piece of mechanical music looks very like another and the presentation of a unique Register number plus a list of full details and a photograph helps the over stretched police enormously to identify any stolen object.

Lack of evidence means that police have to give back stolen property to criminals as they cannot prove who really owned it in the first place. Some victims are content to accept the insurance payout and make little effort to help the police in recovering property. In my view this is wrong as it leads to criminals believing they can get away with it and it inevitably leads to a rise in insurance premiums. I know there are still some members who have not taken down details of serial numbers or photographed their possessions. Please do take these basic steps. Better still, register items and keep a note of their unique Register number. ■

## The Musical Box Register

In this second part of the Nicole Freres file, the early 20,000 serial numbers are

listed. Many of the best Nicole boxes were produced in this period. To save

space, the name Nicole has been omitted. 9/97. v. 1.

| S/No. | T/card  | Comments                    | Reg/No. | S/No. | T/card  | Comments                     | Reg/No. |
|-------|---------|-----------------------------|---------|-------|---------|------------------------------|---------|
|       | * = Yes |                             |         |       | * = Yes |                              |         |
| 20084 | *       | 6 air. Keywind.             | R-2623  | 21860 | *       | 6 air. Keywind.              | R-2766  |
| 20149 | *       | 4 air. Keywind.             | R-2657  | 21892 | *       | 6 air. Keywind.              | R-2692  |
| 20226 | *       | 4 air. Keywind.             | R-2663  | 21907 | *       | 8 air. Keywind.              | R-2677  |
| 20232 | *       | 4 air. Keywind.             | R-2646  | 21951 | -       | 6 air. Keywind.              | R-2876  |
| 20247 | *       | 6 air. Keywind.             | R-2636  | 22007 | *       | 6 air. Keywind.              | R-476   |
| 20467 | *       | 8 air. 2 per turn. Keywind. | R-2670  | 22046 | *       | 4 air. Keywind.              | R-2693  |
| 20491 | *       | 8 air. 2 per turn. Keywind. | R-2343  | 22054 | -       | ? air. Keywind.              | R-2705  |
| 20518 | *       | 6 air. Keywind.             | R-2665  | 22126 | *       | 6 air. Keywind.              | R-477   |
| 20574 | -       | 6 air. Keywind.             | R-2668  | 22129 | *       | 6 air. Keywind.              | R-4832  |
| 20614 | *       | 6 air. Keywind.             | R-2669  | 22176 | *       | 6 air. Keywind.              | R-2701  |
| 20632 | -       | 6 air. Keywind.             | R-2656  | 22254 | -       | 4 air. Keywind.              | R-4912  |
| 20737 | *       | 4 air. Keywind.             | R-2662  | 22294 | *       | 6 air. Keywind.              | R-2655  |
| 20808 | *       | 4 air. Keywind.             | R-2109  | 22321 | *       | 10 air. 2 per turn. Keywind. | R-478   |
| 20946 | *       | 4 air. Keywind.             | R-2661  | 22322 | -       | 4 air. Keywind.              | R-479   |
| 20953 | *       | 8 air. Keywind.             | R-2075  | 22338 | -       | 4 air. Keywind.              | R-2574  |
| 20989 | -       | ? air. Keywind.             | R-3211  | 22435 | *       | 4 air. Keywind.              | R-4271  |
| 21128 | -       | 8 air. 2 per turn. Keywind. | R-1875  | 22545 | *       | 6 air. Keywind.              | R-480   |
| 21200 | *       | 8 air. 2 per turn. Keywind. | R-472   | 22603 | *       | 6 air. Keywind.              | R-3088  |
| 21295 | *       | 8 air. 2 per turn. Keywind. | R-2673  | 22604 | *       | 8 air. Keywind.              | R-3362  |
| 21318 | *       | 6 air. Keywind.             | R-2672  | 22646 | *       | 6 air. Keywind.              | R-2694  |
| 21324 | *       | 4 air. Keywind.             | R-473   | 22663 | -       | 6 air. Keywind.              | R-2108  |
| 21368 | -       | 4 air. Keywind.             | R-2687  | 22670 | *       | 6 air. Keywind.              | R-2723  |
| 21394 | -       | 6 air. Keywind.             | R-3361  | 22686 | *       | 6 air. Keywind.              | R-2620  |
| 21405 | -       | 4 air. Keywind.             | R-3087  | 22692 | *       | 6 air. Keywind.              | R-2649  |
| 21433 | *       | 8 air. Keywind.             | R-2674  | 22693 | *       | 6 air. Keywind.              | R-2658  |
| 21454 | *       | 4 air. Keywind.             | R-2675  | 22718 | *       | 4 air. Keywind.              | R-2381  |
| 21482 | *       | 6 air. Keywind.             | R-2629  | 22720 | *       | 4 air. Keywind.              | R-2724  |
| 21489 | *       | 6 air. Keywind.             | R-2676  | 22738 | -       | 8 air. Keywind.              | R-2725  |
| 21550 | -       | 3 Overture Keywind.         | R-474   | 22782 | -       | ? air. Keywind.              | R-481   |
| 21692 | *       | 6 air. Keywind.             | R-3927  | 22814 | *       | 6 air. Keywind.              | R-2744  |
| 21755 | *       | 6 air. Keywind.             | R-4386  | 22867 | *       | 6 air. Keywind.              | R-482   |
| 21805 | *       | 6 air. keywind.             | R-475   | 22871 | *       | 6 air. Keywind.              | R-4024  |
| 21819 | *       | 6 air. Hymn box. Keywind.   | R-1402  | 22985 | *       | 6 air. Keywind.              | R-483   |
| 21830 | *       | 6 air. Keywind.             | R-2380  | 23016 | *       | 6 air. Keywind.              | R-2726  |

| S/No. | T/card<br>* = Yes | Comments                     | Reg/No. | S/No. | T/card<br>* = Yes | Comments                     | Reg/No. |
|-------|-------------------|------------------------------|---------|-------|-------------------|------------------------------|---------|
| 23040 | -                 | 12 air. 2 per turn. Keywind. | R-3089  | 23486 | *                 | 6 air. Keywind.              | R-3365  |
| 23069 | -                 | 6 air. Keywind.              | R-1860  | 23511 | *                 | 6 air. Keywind.              | R-2382  |
| 23111 | *                 | 6 air. Keywind.              | R-2727  | 23597 | *                 | 4 air. Keywind.              | R-489   |
| 23129 | -                 | ? air. Keywind.              | R-4044  | 23611 | *                 | 12 air. 2 per turn. Keywind. | R-1327  |
| 23147 | -                 | ? air. Keywind.              | R-484   | 23685 | -                 | 3 Overture. Keywind.         | R-2788  |
| 23150 | *                 | 4 Overture. Keywind.         | R-2769  | 23694 | *                 | 4 air. Keywind.              | R-2704  |
| 23156 | *                 | 8 air. Keywind.              | R-2765  | 23707 | -                 | 6 air. Keywind.              | R-3090  |
| 23158 | -                 | 4 Overture. Keywind.         | R-4089  | 23720 | *                 | 4 air. Keywind.              | R-2748  |
| 23161 | *                 | 8 air. 2 per turn. Keywind.  | R-1880  | 23747 | *                 | 4 air. Keywind.              | R-2808  |
| 23186 | *                 | 6 air. Keywind.              | R-485   | 23751 | -                 | 8 air. 2 per turn. Keywind.  | R-2792  |
| 23240 | -                 | ? air. Overture. Keywind.    | R-1689  | 23765 | *                 | 6 air. Keywind.              | R-4817  |
| 23250 | *                 | 6 air. Keywind.              | R-3161  | 23773 | *                 | 6 air. Keywind.              | R-2790  |
| 23263 | -                 | 8 air. Keywind.              | R-4455  | 23781 | *                 | 6 air. Keywind.              | R-2789  |
| 23275 | -                 | 4 air. Keywind.              | R-1861  | 23782 | *                 | 6 air. Ratchet wind.         | R-490   |
| 23280 | *                 | 6 air. Keywind.              | R-4272  | 23794 | -                 | 8 air. Keywind.              | R-4090  |
| 23302 | *                 | 4 air. Keywind.              | R-2829  | 23892 | *                 | 6 air. Keywind.              | R-2794  |
| 23314 | *                 | 4 air. Forte-piano. Keywind. | R-486   | 23895 | -                 | 6 air. Keywind.              | R-4812  |
| 23385 | *                 | 4 Overture. Keywind.         | R-2851  | 23914 | *                 | 3 Overture. Keywind.         | R-2786  |
| 23386 | *                 | 10 air. 2 per turn. Keywind. | R-487   | 23932 | *                 | 8 air. Keywind.              | R-491   |
| 23389 | *                 | 3 Overture. Keywind.         | R-2758  | 23964 | *                 | 6 air. Keywind.              | R-2793  |
| 23398 | *                 | 8 air. 2 per turn. Keywind.  | R-488   | 23974 | *                 | 6 air. Keywind.              | R-492   |
| 23400 | *                 | 12 air. 2 per turn. Keywind. | R-2703  | 23984 | *                 | 6 air. Keywind.              | R-2812  |
| 23453 | *                 | 6 air. Keywind.              | R-2777  | 23998 | *                 | 8 air. Keywind.              | R-2743  |

## Book REVIEW

by Keith Harding FBHI

**Restoring Musical Boxes & Musical Clocks**, by Arthur W. J. G. Ord-Hume. Published by Mayfield Books, Derbyshire, 1997, 25 x 18cm., hardback, 368 pages, 180 illustrations and 184 diagrams, ISBN 0 9523270 2 3, £34.99.

It is always a pleasure to add to one's collection another book by Arthur W. J. G. Ord-Hume. This is, I understand, his sixteenth book, in addition to his extremely prolific articles, mainly concerned with various aspects of music, engineering or aeronautics, and he never ceases to amaze with the extent of his knowledge and interests. It has often been said that technicians cannot write and that writers of technical books lack practical experience, but this cannot be said of Arthur, who has crammed an amazing amount of varied experience into his life. It seems that he was the first person after the last war to make and fly his own aircraft, and I can remember visiting him in his home and seeing it suspended from his ceiling. At that time in the 1960s he specialised in the restoration of British chamber barrel organs, but already had amassed a varied collection of cylinder and disc musical boxes, some of which he would sell from time to time, saying that it was his intention that by so doing his collection would cost him nothing.

This is a very comprehensive, well researched and well written book, which clearly owes much to the twenty-four years he spent editing the journal of The Musical Box Society of Great Britain, of which he is a founder member. It is written in the form of a DIY (do-it-yourself) manual in simple, easy to follow language, in spite of going into intricate details! no mean feat in spite of a lifetime of experience as a writer. Anybody can understand his instructions. He describes the best way to set about the repair of cylinder and disc musical boxes, singing birds and musical clocks,

including those which play on carillons of bells, organs and dulcimers. There are wonderful and much needed sections on arranging music for mechanical musical instruments, repinning musical barrels, musical theory, tuning and contemporary tunes found on antique musical clocks. There is also a useful glossary of terms and of course an index. It really does not matter that so much of it has been said before, in addition to what is new, because here it is said better and we have the great advantage in having it all in one place.

There is a good introduction to this book, but I would like to see a much stronger warning of the damage which can result from someone tackling a job for which they have not the necessary skill or experience and perhaps not even the aptitude. A very high proportion of our work on both musical boxes and clocks consists in putting right the work of previous repairers and this is not always possible.

I do not agree, by the way, with the authors statement that all the old clock-makers were trained in musical work. Any clock or musical box was made by a team of specialists and the idea of a single craftsman doing everything, either in making or for that matter in restoration, is strictly for the model engineers exhibition. It is often apparent when working on the more elaborate clocks that the musical work was designed and made as a separate item and sometimes by a different firm. In some cases such as a James Cox pagoda clock made for the Emperor of China, we found that the carillon had been put into the clock in such a way that it could never possibly have played properly, with bell hammers bent to avoid pillars for example and playing on the wrong bells. Sometimes an apparently original set of bells is tuned to the wrong tuning scale.

Not surprisingly there are numerous passages where I would disagree with the author, for instance on page 61 it is often necessary to make a new end on an old mainspring, but before cutting and filing it is necessary to de-temper an inch or two with a flame. On page 31, I

wonder if anyone ever really uses a "safety screwdriver?" It is so simple to prevent the end of a screwdriver blade slipping from the slot in the screw by simply steadying it with the fingers of the other hand.

On page 116 in the section on repairing disc musical boxes there is an important omission. It is essential that the star wheel gantry is not removed from the bedplate, as its positioning is the factory setting on which all other settings depend. On a badly worn disc box, it is often necessary to fit a new star wheel arbor, which is a highly skilled job. The pressure bar rollers are nearly always made of ebonite and when worn we make replacements of black nylatron, which has a lower co-efficient of friction and would certainly have been used by the old makers if it had been available.

On the subject of organ clocks, Arthur really comes into his own and I would not presume to disagree with him on most matters.

Notwithstanding my criticisms, if there is one book that should certainly find a place on the work bench of everyone who aspires to repair musical boxes or musical clocks, this is it. I have a copy, I use it and above all I am happy to sell it in our shop. ■

## Geneva Exhibition

from David Mizen

Your attention is directed to an excellent exhibition of over 400 musical boxes that are currently on at the Museum of Art and History in Geneva, until the 11th January 1998. Organised by Etienne Blyelle, Director of CABAM (Conservatoire Autonome des Boites a Musiques - see the Music Box Magazine of Spring 1993) and comprising many from his own collection and also from the Utrecht Museum, the Musee Baud and others. Etienne Blyelle is pleased to show members of the MBSGB round if an appointment is made with him - home telephone no. (Geneva) 0041-22-3296-203 at about 9 a.m. or 9 p.m., or contact Roy Ison for information. ■

# Docti Homines

Being a review of contemporary literature on mechanical music published at home and the world over as monitored by The Library of Mechanical Music & Horology, Guildford, Surrey.

## The Keyframe, Journal of the Fair Organ Preservation Society, Number 3, 1997.

Chairman Peter Haywood records in his column the unveiling of a newly-restored 89-key Gavioli style G4 for its owners in Chepstow. He says that it comprises 402 pipes and three registers including vertical bass trombones, adding that the organ is probably unique in being the only example of this style imported into this country to work on the fairground which was never altered to the violin baritone Marengi scale. He also reports that the Fair Organ Preservation Society now sports 1094 actual members representing 924 memberships.

Chris Edmonds begins a two-part examination of the fairground organ beginning with the comment that there is a difference between the terminology of the church-organ and the fair-organ. With church-organs the decorated front is called the case and the back is called the back. With fair-organs the front is called the front and the back the case! The author refers to some Continental cathedral organs having 'solid carved marble cases' and suggests this as the reason for the marbling applied to some show-organ fronts. We have never heard of an organ, cathedral or church, having a marble case, although table clocks with clockwork organs frequently had decorated marble cases.

Mr Edmonds also attributes to Holtkamp the origins of the fairground organ pipe layout. This is not strictly true. While Walter Holtkamp of Cleveland, Ohio, placed his pipes in ascending rows from front to back, this was still supplanted by a frontal display of pipes. However, the attribution would be better directed at some of the early Black Forest makers who understood the need for tuning access - the primary reason for ascending ranks in a confined space.

Similarly, the author is wrong to assert that 'the mighty Wurlitzer cinema organ' was the only type that never had a case or front. This same can be said of every make of cinema organ, many of the house organ installations of Aeolian, Welte, Scheidmeyer and Skinner, while those Black Forest orchestrions built into homes frequently had no more than a building frame.

The Sellindge Steam Special is one of the lesser-known Spring Bank Holiday organ festivals held in Britain.

Generally in is not associated with so much mud! Craig Bennett writes on this year's event and reports on two outstanding visiting organs from Germany - a 1910-vintage 79-keyless Richter and a Model 35 Ruth which, although he does not tell us, is a 67-keyless scale. Also present at this rally, Craig Bennett tells us, was the 101-key Mortier dance organ which once belonged to the late David Barlow at Cleobury Mortimer.

Archie Mercer writes about fair-organ music and describes some of the music which is directly attributable to war, starting with the relic of the Crimean War, *Goodbye, Dolly Gray*, right up to the 1939-45 war with *When they sound the last All Clear*.

William Taylor relates the story of rebuilding an 89-key Gavioli which he believes started out as a Style G2, and Stuart Dobbs describes the restoration of a clockwork barrel organ at Windsor.

## Das Mechanische Musikinstrument, Journal der Gesellschaft für selbstspielende Musikinstrumente e.V., No. 69, July, 1997

The German society, reports President Jürgen Hocker, currently has some 600 members. Hocker laments that of these, some 500 'choose to remain anonymous' and do not appear at collectors' or members' meetings or other events'. He suggests that this reticence is partly due to the problem of not knowing anybody.

For the Annual General Meeting in Dresden this October there is to be a move to ensure that those members who feel isolated by not knowing people will be properly looked after. This is a problem the world over and is something any society must address if it is to overcome the unwillingness of many people to expose themselves and their particular interests when they don't anybody else.

Take heed, though. These is to be a lottery at the Berg-Hotel Freital in Dresden - venue for the gathering - at which prizes are numerous and worthwhile - free accommodation, no less. 'I can assure you that the chances of winning are very high', promises the president.

Stefan Fleck continues his examination of the *Automatische Capellen* from catalogues and publicity material produced by the Gebrüder Weber business in Waldkirch. Amidst a flurry of fascinating details of the company and its instruments an unfortunate typographical style error (a minor point but a significant one) employs the capital letter 'o' instead of the number 0 in instrument prices which occurs throughout - even in dates!

What the catalogue facsimile does, though, is to help identify some of those unusual German instruments that occasionally turn up which have large automaton figures on their fronts. Often these are mistakenly confused with the

small automated figures on Bruder barrel organs. Now you can correctly identify the instrument as the *Clown oder humoristische Kapellen* - and give the correct model number according to the number of figures!

There is also a catalogue from the Cologne firm of Deutsche Automaten Gesellschaft Stollwerck & Co., Comm.-Ges. This company, (which the article does not tell us had addresses at Corneliusstr. 2/4, and Königin-Augusta-Halle 17/25) manufactured and sold musical automata of a wide variety of types. The firm also made musical automata with moving figures and this catalogue illustrates and describes the models produced. From the great retailing house run by Paul Simon in Leipzig as Ernst Holzweissig Nachfolger there are illustrations and descriptions of other animated doll automata.

Our German sister society tends frequently to concentrate on a theme for its issues and this one is no exception with a following article by Thomas Jansen on the restoration of the Gebr. Weber *Automatische Kapelle* in the Elztalmuseum, Waldkirch. This excellent paper is accompanied by some quite extraordinary detail photographs showing wear on the various linkages. Another picture, showing wedges being used to open a chest, should have a warning: *Please do not try this one at home...*

Naturally space is devoted to the passing of Carl Frei Jnr, recorded in our pages last issue.

Anybody who ever goes to Cologne for whatever purpose cannot fail to know of the most popular drinking tavern in the Old Town. Here one sits at tables converted from ancient treadle sewing machines with the walls plastered with reproductions of advertisements for all manner of mechanical musical instruments. And all around the room are mechanical pianos, orchestrions and music machines of many types. For this is Papa Joe's Klimperkasten run by member Joe Bischmann. This summer he celebrated his 20th anniversary and, rightly, this is marked in the journal.

An illustrated feature describes the collection of Dr. Robert Gilson in America and features a picture of his extremely rare Hupfeld *Pan* orchestrion made to rival the Weber *Maesto* (see picture in *THE MUSIC BOX* last issue where the name was unfortunately misspelled).

## Musiques Mécaniques Vivantes, Journal of the Association des Amis des Instruments et de la Musique Mécanique, No. 23, 3<sup>ème</sup> trimestre, 1997.

Our French sister association now has 434 members, reports President Lecorné in his editorial message in this issue. M. Lacorné also reminds members that he took office in 1985, 13 years ago, and he is now standing for the last time. A replacement will be required in the year 2001 and ideally, he says, this person

will have to be on the executive committee by 1998 so as to be groomed for the post.

The first article in this issue is devoted to the unusual Polymnia disc-playing musical box. This is the unusual one easily recognised by the angled disc-locating pressure bar. In an unsigned article (but we can be reasonably certain that it emanated from M. Blyelle) we are told about the Swiss disc musical-box makers and the work of Jean Billon which led to the production of the Polymnia and the related Gloria.

There is a useful page of detailed drawings showing comb/starwheel/damper geometry which will be of great use to anybody confronted with having to attempt the setting-up of a Polymnia's combs.

François Pinçon describes a visit to a mechanical-organ convention in staged in Saxony, Germany, where the programmes were devoted to the 'classical' repertoire. The creation of Dr. Karl-Heinz Klimt, this was the sixth such annual gathering held at the castle in the little township of Köthen. An idea of the quality of music played on instruments ranging from a 24-note Ariston organette through to a 27-key Erman, a 29-key Hopp and a 31-note Raffin with six registers can be gained from the list of composers represented - Handel, Mozart, Smetana, Telemann, J. C. Bach, Mendelssohn and, out of respect for the French and that nation's great contribution to music, Marc-Antoine Charpentier's *Te Deum*.

Under the title *Constructing a Barbarie Organ: a great adventure!*, Fr.-Xavier Hauser describes his experiences in making his own street organ. He describes how he chose the scale, settling on the 27-note Erman, a keyless organ, with a single rank of pipes. An interesting drawing shows M. Hauser's method of building the valve-chest and shows that he used hexagonal brass bar for the tracker-bar, the opposing faces beneath the upper surface providing perfectly-arranged surfaces for the staggered-exit tracker-bar piping.

In a piece given the snappy title *The French bird which has charmed Rockefeller and emperor of China*, Jean Palaiseul charts the history of the mechanical singing bird as a prelude to visiting the works of Bontems today. The 70-year-old grandson of founder Blaise Bontems is still alive but the business is in the hands of M. Clavel.

An interesting story is related how, as a child, Blaise first became fascinated with artificial birds. Blaise's father was a gunsmith in Le Vosges and one of his customers was a game-keeper who for fun would stuff birds with straw. One day Blaise as a child took his gun, shot down a bird and plucked it and showed the game-keeper what he had done. The game-keeper said 'you are a real master but the bird is still alive' to which the child replied that it couldn't be because it was no longer singing.

From that point on, apparently,

Blaise became obsessed with the idea of being able to make a stuffed bird sing, and for many years he would go into Fontainebleau forest to listen to bird song and study their flight. The rest is history although Clavel adds that Blaise, on the way to singing birds, also invented 'the ancestor of the autogyro'.

An article on mechanical organs first published in 1936 is reproduced. This contains the rather distasteful contemporary comment (to modern street-organ buffs) that the original so-called Barbarie organs - hand-turned portables - were all very well 'but unfortunately they made a noise which was offensive to the ears'!

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### **News Bulletin, Member magazine of the Musical Box Society International. Issue 137, July/August 1997.**

Frank Metzger presents his last editorial before his replacement as President of the MBSI. He comments that the MBSI is changing and not always the way in which some 'old-timers' would like. 'What we collect is changing as the rarities and even the common pieces get out of the financial reach of many of our members', he says. The problem is world-wide.

The news of the sale of the Vestal Press, set up almost forty years ago and run ever since by Harvey and Marion Roehl, is reported.

In the previous issue there was discussion regarding the unexpected cancellation of the proposed joint NAWCC and MBSI museum project which was so dramatically supported at the MBSI's annual general meeting last summer. Now it seems that the retiring president has sent an open letter to his opposite number in the NAWCC urging them - nay, almost begging them - to reconsider their rejection. The letter, reproduced, has also gone to all NAWCC Council members.

One might wish, perhaps, the MBSI to have shown a greater strength of character in accepting that the NAWCC doesn't want to collaborate and simply put the whole thing down to experience. Even if the NAWCC were now to reverse its decision, pride alone should prevent the MBSI from crawling gratefully back under the apron of the watch and clock people. They don't want to play ball so forget the engagement and get on with life. It would have been a crummy marriage in any event after all that antipathy and disharmony. The MBSI is big enough to ride its own trolley and needs no outside shot-caller.

Has any member a Clariophone organette? It plays zinc bands and was made by Spaethe. Your reporter remembers repairing one for Graham Webb many, many years ago. He also owned one for some years (1970s) but finally succumbed to persistent begging from an 'organette collector' and sold it. Said so-called organette specialist, despite his promises and pledges, turned

out to be an amateur dealer and promptly sold it on, methinks to one of those once-rich Yankees. Now Walter Moore in America needs information. Anybody help him?

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### **Bulletin, The Player Piano Group, No. 143, June, 1997**

The Musical Museum at Brentford, originally the British Piano Museum set up by the late Frank Holland, has been unsuccessful in its bid for a National Lottery grant, reports the latest issue. While other causes, some not, in our opinion, as worthy as this one, have successfully applied for aid from this relatively new source, the people responsibility for doling out the cash contributed by the National Lottery have turned down the request for a grant to enable the museum to move into Hampton Court House. It seems the authorities did not consider musical instruments were the right things to put in this listed building.

The conductor Sir Charles Mackerras has agreed to become the first Patron of the PPG.

The PPG is excitedly promoting the centenary of the Pianola and has produced a logo saying 'Pianola 100'. In 1897 the first Pianola was exhibited. Apparently the PPG also intend to mark the centenary of other instruments such as the reproducing piano (one event for the whole instrument, or one each for Welte, Hupfeld and all the others up to Duo-Art and Ampico is not made clear).

By courtesy of Gerald Stonehill is reprinted an article from the *Piano Trade Magazine* of November 1919 on the launch of the foot-operated Duo-Art, this makes fascinating reading even if some of the suppositions seem to us today to be ill-reasoned.

Larry Givens relates an interview with Charles Fuller Stoddard in 1964 on the occasion of his rebuilding the inventor's own Model B Ampico. When Givens described how he had removed every valve for cleaning and repair, Stoddard looked amazed. It demonstrates the different values of the age for when Stoddard was making Ampicos, valves were expendable and never intended to be stripped down for servicing. If only we had today what Stoddard had back in the 1920s - namely a store-keeper who would deliver a box of brand-new valves!

An interesting tit-bit is that Reginald Reynolds, doyen of the Aeolian, worked first for Cecilian. An advertising postcard is reproduced. Another find, recorded elsewhere in this issue, is the discovery of a collection of Clark-Apollo piano roll catalogues. The author, Julian Dyer, summarises their contents.

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*The Library of Mechanical Music & Horology, 24 Shepherds Lane, Guildford, Surrey, GU2 6SL.*

September 19th, 1997. ■

# THE BARREL ORGAN AT GROSMONT

by A. J. L. Wright

If you look up Grosmont in Langwill & Boston's classic book "Church & Chamber Barrel Organs" (1967) you will find the sole entry is 'GROSMONT - Barrel of Organ formerly in use in the church is still preserved in church.' That was true, up to a point, but not the whole story, as this barrel was formerly fitted to the organ still in use at the other end of the church at that time.

To start at the beginning, the Church of St. Nicholas, Grosmont, (near Abergavenny in Gwent) has a very large Early English nave, which, during a restoration starting in 1869, was screened off from the chancel and left untouched while the rest of the church was restored for use. At this time the organ which had been installed in 1845, was moved from a mid-church gallery into the chancel and, it seems, the barrel and mechanism were removed and left in the old nave.

The organ was built by Joseph Walker, Francis Street, Bedford Square, London, (as engraved on the key-frame) and is numbered 298. The factory ledger still exists containing the entry:

*"To a Finger & Barrel Organ containing:*

1. *Open Diapason Tenor C to F.*
2. *Stop Diapason Bass to meet Open Diapason.*
3. *Stop Diapason Treble.*
4. *Principal.*

*1 Barrel to play 10 tunes.*

*Two Composition Pedals to take off Open Diapason & Principal.*

*Side & front Blowing Action.*

*In Neat Grained Oak Case.*

*Gilt Pipes in Front about 5 feet wide & 9 high - Nett £77.*

*Packing & Fixing & Share of Journies & Time £5."*

In 1844, before it was built, it was decided to add an octave and a third of pedals for 5 guineas and a Fifteenth of full compass for £6-10s.

Amazingly, the barrel and key-frame lay in the old nave amongst various other artifacts for about 120 years while the organ was well maintained and used as a normal finger organ. The only change made to it was to fit an electric blower, which necessitated removing the side hand blower although the front pedal still remains.

The barrel might have continued in this state of rest indefinitely had not Dr. Steven Pickford of Grosmont realised in 1992 that it belonged to the existing organ and proposed to restore it to its proper place. This caused some initial consternation amongst church members as many of them did not appreciate its dual operation and contemplated a future of the same ten hymns for ever.

The restoration was made simpler by the construction of the organ as the barrel, keyframe, winding and bolt mechanisms are housed in a wooden frame that slips into the organ from the front, not an easy operation and probably only carried out during maintenance. The keys have spigots that pick up leather buttons on the trackers of



**The Grosmont organ with keyboard retracted. The socket for the foot-pedal is just visible.**

the organ. In effect, the assembly is akin to a 'dumb organist' fitted into the front of the organ. Access to the bolt mechanism is through a small aperture in the side of the organ case. The 'finger' keyboard of 54 keys, slides into the organ case when not in use but, alternatively, may be used at the same time as the barrel to play a descant (if one has the skill!).

After more than a century in the nave the barrel required repinning and many of the 44 keys were damaged. The frame to house it, together with the winding gear and bolt mechanism were all missing and had to be reconstructed. No tune list existed but Dr. Pickford was able to transpose the tunes from the barrel, identifying the tunes as:

1. *Morning Hymn*
2. *Evening Hymn - Tallis*
3. *Old Hundreth*
4. *Hanover*
5. *Mount Ephraim*
6. *Chimes (or New York or Sheldon)*
7. *Abingdon*
8. *Surrey*
9. *Devizes*
10. *Bedford*

Following the restoration, on November 7th, 1993, a service was held using the barrel organ. Six of the tunes are still in 'Ancient & Modern', but, as on other church barrel organs of this period, it requires some vigorous turning to play them at the speed customary today.

I am indebted to Mr. Nicholas Plumley (who has made a study of Joseph Walker) for details regarding the history of the organ and to Dr. Steven Pickford for allowing me to examine and play it. Any member wishing to enjoy the same experience may do so by prior arrangement with Dr. Pickford at "Castle Acre," Grosmont (Tel: 01981 240091). ■



**Front cover removed and keyboard pulled forward in playing position.**

# Encore *Encores*

## The Tale of the Self-Playing Banjo Machine

by DAVID RAMEY, JR.

One of the most fascinating periods in time was that of the turn of the century with its never-ending inventiveness. During the 1890s, over 40,000 U.S. patents were applied for each year. These patents included the use of x-rays, the pneumatic tyre, the dial telephone, the latest innovation in electric lamps, Thomas Edison's wax cylinder phonograph, the first automatic bottle making machine, aerated drinks, the diesel engine, and the zipper. Some of the most promising inventions of the day were displayed at the Paris Exposition of 1900, one of which was the Encore Automatic Banjo from the United States of America. In a report of the Swiss member of the Jury of the Award Class 17, the following was written in regard to the Encore Banjo:

*Mr. C. B. Kendall of Boston, U.S.A., exhibited his Automatic Banjo, one of the most interesting automatic instruments of the day. A banjo (mandolin with four strings) placed vertically in an elegant case, is operated by pickers, imitating the action of the fingers. These pickers are operated by little pneumatics, and are made to vibrate the strings at a rate of 600 times per minute. The long note, if a long note is desired, by pressing the strings on the instrument, is thus practically executed, which renders possible the production of orchestral combinations, almost surpassing in power and delicacy of expression, the playing of the hand.*

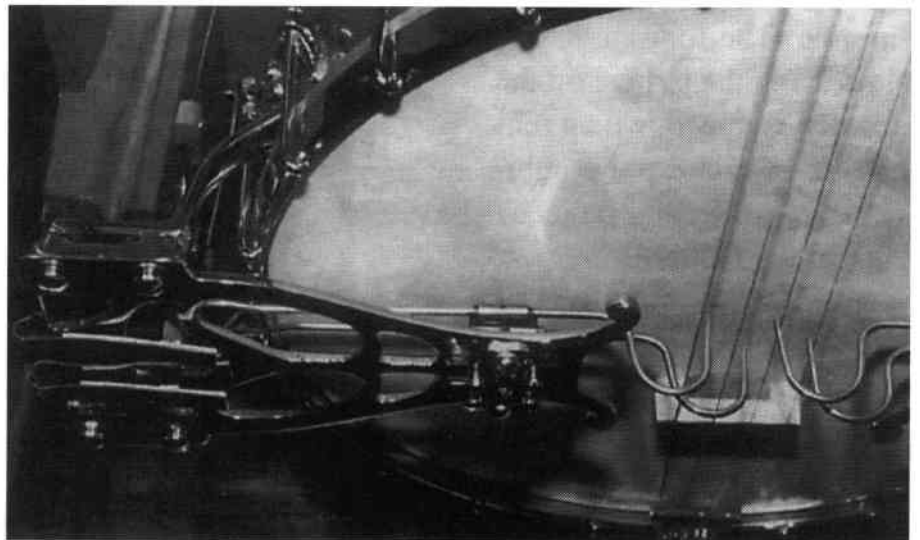
*From a mechanical point of view, the effect of returning the pickers to their places without touching the strings, is worthy of great note.*

*The music is notated on perforated paper sheets, these operated by means of compressed air, on the buttons which press the strings to hold the note at will on the neck of the banjo.*

The Encore Automatic Banjo holds an important place in the annals of mechanical music, being the first American coin-operated, automatic, stringed musical instrument to be commercially successful. The interesting history of the Encore begins with the instrument it features, the banjo itself. The banjo is truly an American instrument. While most musical instruments were developed elsewhere, the banjo is considered native to the United States. It evolved from the African American slave instrument called a "banjar." Thomas Jefferson mentions the instrument in his *Notes on the State of Virginia*, first published in 1785. The banjar consisted of a raccoon or woodchuck skin covered hollow gourd with a long handle and catgut strings. The five-string banjo was featured in



The Encore Automatic Banjo.



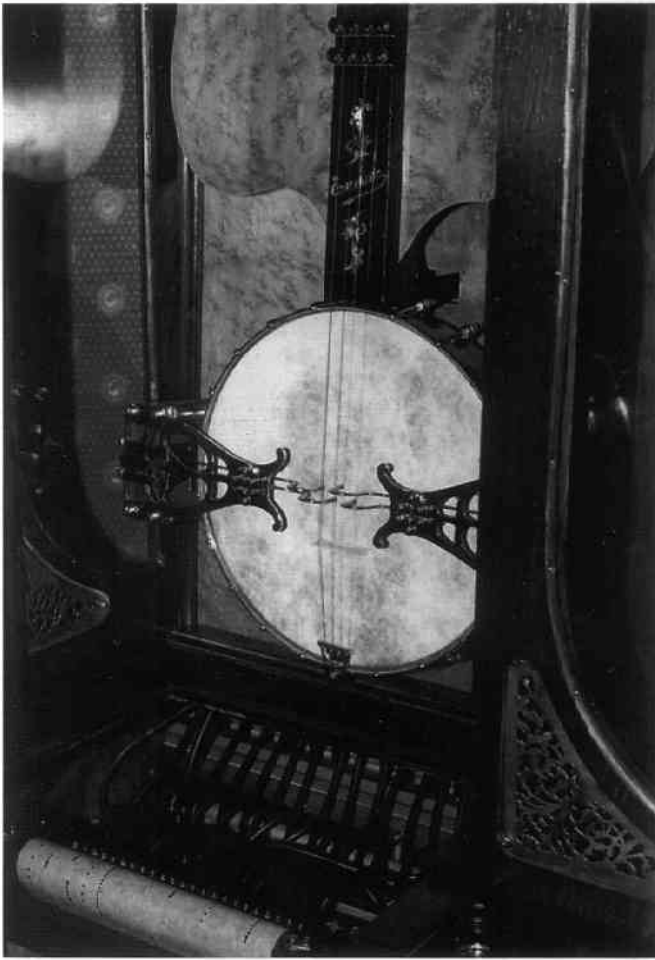
The Encore's unique picker system.

minstrel shows beginning in the 1830s, helping the spread the banjo's popularity. The A.C. Fairbanks Company of Boston is credited with developing the banjo to its present form during the 1870s. By this time, the banjo had become an accepted parlour instrument, although there were those who tried to deny the African roots of the instrument. The syncopated banjo rhythms of these early days laid the foundation for ragtime. It was thus natural for the banjo to be identified with ragtime and later, jazz orchestras. The tuned percussive nature of the banjo enhanced the syncopated rhythm of the jazz orchestra. From the late 1890s until the early 1930s, the banjo could be found in nearly every jazz orchestra in America and Europe.

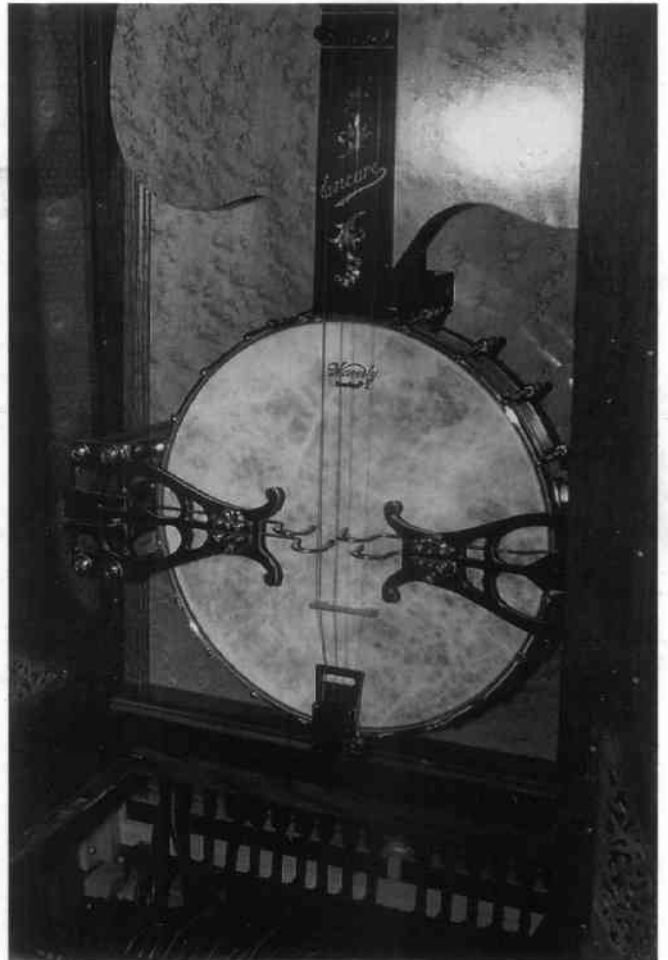
The history of the Encore continues with a look at the patent listings on the crest of certain models and on the American Automusic Company's stationery. John McTammany, Jr. was the original owner of the first 17 patents, the earliest of which have nothing to do with the Encore. These 17 patents were purchased by Charles B. Kendall, known as the "father of the Encore Banjo," the entrepreneur who led the commercialisation of the Encore. The 17 patents covered various aspects of perforated paper-roll operation, roll frame and tracker bars, pedal operations, endless-roll along with rewind-roll operation, and the combination of a bellows pump and pneumatic machines (or simply pneumatics) in automatic organs.

The first patent listed that dealt specifically with a banjo was granted on December 20, 1892, to William Gilman (U.S. No. 488,520). The patent was for an electromagnetic device that could operate stringed musical instruments, such as a banjo, mandolin, or harp. The picking was done by a star-wheel





An original Encore.



A replica Encore banjo.

positioned over each string that when activated would pluck the string. The closing of an individual circuit would advance the desired star-wheel, thus picking the appropriate string once to play a note. This model used a five-string banjo unlike the Encore's four-string banjo. All five pickers were controlled by an electromagnetically read perforated roll.

Gilman's patents U.S. No. 505,878 and 547,544 granted in October of 1893 and 1895 respectively, dealt with the perforated roll and a coin slot mechanism that differentiated between coins.

The same attorneys that assisted Gilman achieve his patents helped William S. Reed attain a patent (U.S. No. 558,419) for pneumatic rather than electromagnetic picking and fretting of a five string banjo, granted on April 14, 1896, applied for in June of 1893.

Gilman filed yet another patent on July 21, 1894, for certain improvements on the electromagnetic banjo, and this is the first patent to be assigned to the American Automatic Banjo Company, one of the firms set up to manufacture and distribute the Encore.

In June of 1903, Charles B. Kendall wrote a history of the American Automatic Banjo Company. This "history," distributed as a prospectus to several securities agents and private investors, is extremely valuable for its description of the development of the Encore. The electromagnetic version of the banjo was unknown to contemporary collectors

until its mention in this prospectus was discovered. Kendall wrote that:

*I herewith present to you some facts and figures concerning the business that I have been closely allied with for the past seven years.*

*The Automatic Banjo is broadly covered by U.S. Letters Patent that make it an absolute monopoly upon all stringed instruments whereby the tone of the string is changed by automatically changing its length; and the perforated music sheets that are used upon said patented instruments . . . There have been issued over thirty patents so far and assigned to the company . . . Our patents cover the electromagnetic, pneumatic, and mechanical methods of operation.*

The first Automatic banjo was introduced in 1896, before the name "Encore" was used. It operated on the electromagnetic system of which none are known to survive today. It is theorised that many of this type were converted to the later pneumatic system. The magnets used in the electromagnetic system were of the telegraphic type, too jerky and noisy to be practical. The only electricity then available was taken from street lights. The high voltage caused so much sparking that the paper rolls tended to ignite and endanger the premises. A practical battery, providing a lower voltage, had yet to be invented. A pneumatic system only required electricity to run the motor, which handled high

voltage safely, so the next model was of the pneumatic system. The machines were than marketable after being sufficiently perfected.

In 1897, the name "Encore" was trademarked. The name appeared both in the crest casting on top of the cabinet and on the lower portion of the neck of the banjo itself, inlaid in mother-of-pearl. Kendall established the New England Automatic Banjo Company, after selling the patents to W. Scott O'Conner, presumably the father of James O'Conner, who was instrumental in the development of the first electromagnetic automatic banjo and helped to perfect the pneumatically operated Encore Banjo. Kendall's company, located in Boston, governed the distribution rights to Maine, New Hampshire, Vermont, and Massachusetts with nonexclusive rights to foreign countries. The manufacturing rights were granted to the Eastern Specialty Company, another one of Kendall's interests.

W. Scott O'Conner established his own company, the American Automatic Banjo Company of New Jersey, and served as president, being the major stock holder. This company retained the distribution rights to New York, where it was located, and the rest of the United States outside of New England. It must have been intended to be the parent company. All of the patents were assigned to this company. The American Automatic Banjo Company licensed or partially owned several Encore distributors, and it was the sole producer of

music rolls for the machine.

In 1898, seven patents were granted, two of which named Charles B. Kendall as the inventor. One of these patents (U.S. No. 606,219) dealt with engineering improvements in the pneumatic action. This led to the improvements of William S. Reed's pneumatic picking device.

William A. Lorenz and C. Edwin Delue are the inventors named in patent U.S. No. 606,222, granted on June 28, 1898, the same date on Kendall's patent. These two men, Lorenz and Delue, were probably employed by the New England Automatic Banjo Company. Lorenz was from Hartford, Connecticut, while Delue was from Boston where the New England Company was located. Lorenz was named as a witness for Kendall's patent. Lorenz's and Delue's patent was for improvements on the pneumatic picking device; this patent however, is for a four-string banjo rather than a five-string banjo like in the Reed patent. The banjo that the Encore uses is most like a plectrum banjo; the four strings are tuned to the notes C, G, B, and D. Unlike a plectrum banjo, the Encore banjo has only ten frets. While this gives the Encore forty fret positions, it is capable of producing only 25 different notes due to the overlapping positions (ex.: G# of the same octave can be played on the C or G string).

Another patent that was granted on the same day was that of Walfrid Gustafson (U.S. No. 606,207). The patent included yet another improvement in

the pneumatic picking device. This device most closely resembles the style of pickers that survive today. The device forces the picker to travel in an elliptical path around the string. The picker picks the string once and then returns to its original position, without hitting the string on the backstroke, ready to be activated again. All this is done by a pneumatic, hinge, two springs, and a guide template which the picker follows. It is guessed that Gustafson was employed by the American Automatic Banjo Company and contributed to a divergence in design between the two factories manufacturing the banjo. The list of patents go on, indicating a wide range of experimentation, most of which were engineering improvements.

The New England Automatic Banjo Company produced perhaps 200 machines between 1897 and 1900. This version was somewhat of a primitive machine. The cabinet had an early style crest which featured the Encore name in script. The paper roll was loaded from the rear of the machine and operated a valve chest that used  $\frac{5}{16}$ -inch diameter steel balls for valves which caused many problems. Kendall recalls such problems as the amount of electricity needed to operate the heavy valves.

*The pneumatic system did not continue as satisfactory as expected, on account of the great power requirements to operate it, as well as its complications and the many troubles arising therefrom, and the*

*limited area of territory that could be occupied, even in the large cities, because of the unavailable necessity of using the street-light electric current for a native power to operate the pneumatics.*

As it turned out, both companies ran into severe trouble. Kendall and O'Conner decide to re-form the two companies and start over.

In April of 1899, the American Automatic Banjo Company began to break-up into two companies. It was the sole producer of music rolls for the Encore, but it also made rolls for other companies' products. The name of the company was changed to a less descriptive American Automusic Company. A year later, the music roll manufacturing part of the company split to form the Connerized Music Company, with James O'Conner (presumably W. Scott's son) as president and treasurer. The American Automusic Company, with W. Scott O'Conner remaining as president, continued to manufacture the Encore while sharing their factory at 227 Bleecker Street, in New York city, with the Connerized Music Company.

A new style Encore was produced that remained unique to the New York factory. The valves were improved by using a small pneumatic which moved a flat lead valve. The roll frame was moved from the rear to the front of the machine, which was much more accessible. The cast metal plate on the top crest kept the original company name, the Automatic



The back view of an opened Encore.



The back view of an opened replica.



**The crest plate listing the patents that led to America's first coin-operated automatic stringed music machine.**

Banjo Company of New Jersey, and listed many of the patents that led to the current machine. Sometime after 1900, the name "Encore" was no longer inlaid in the neck of the banjo but rather the script was cut from  $\frac{3}{32}$ -inch German silver stock and attached in its place. Sometime later, the lower front door panel design of the case changed from an arched raised panel to a more simple rectangular pattern.

It was not until March of 1901, that the Eastern Specialty Company and the New England Automatic Banjo Company were re-incorporated to form the Auto-Manufacturing Company, backed financially by the investment group of Davis

and Soule of Waterville, Maine. From then on the company went downhill, while the New York Company prospered until around 1903. Although Kendall was not president, he remained forceful and creative with the Auto-Manufacturing Company.

The Auto-Manufacturing Company produced its banjos in Boston. The Boston version of the Encore was experimented with unsuccessfully. For example, instead of changing the ball-valve system, aluminium balls were sought to replace the steel balls because aluminium is lighter, therefore requiring less electricity to operate.

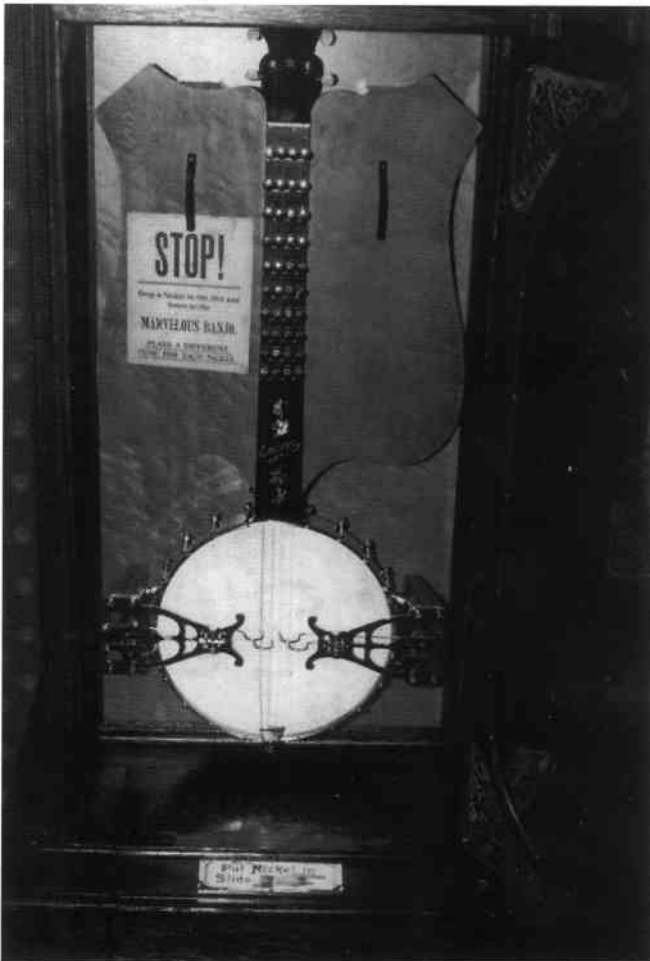
The roll frame of the Boston style was

kept in the rear, which caused some problems since the New York style was different. The American Automusic Company was the sole producer of the paper rolls. The holes of the tracker bar in the New York machine started from the left and the roll travelled downward in front of the roll mechanism. On the Boston machine, the holes started from the right and the roll travelled upward. This was not a great problem since all that was needed was to turn the roll around for the Boston machine, but there were still problems since the rolls were made for the New York machine.

The two companies used the same parts and the outside appearance was the same. Both used the same custom made banjo, the same case, most of which were of quarter-sawn oak with a half-dozen of mahogany, the same cast-brass decorative corners of which there were two designs, and the same coin slide and counter. Some of the oak-cased machines were made without coin mechanisms as home models. The first home model was exhibited at the Paris Exposition of 1900, by C. B. Kendall, which was produced by the Boston company.

The American Automusic Company issued a four-page leaflet to promote the Encore called "The King of Slot Machines." A variety of information about the Banjo was given including:

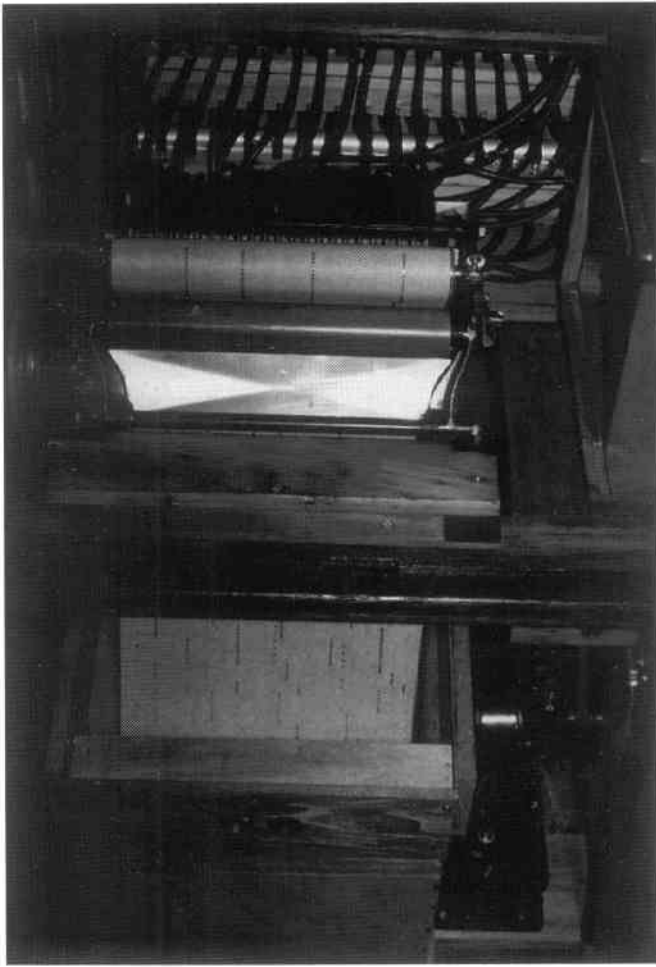
*The Company is offering "The Encore," a nickel-in-the-slot automatic banjo for operation in public places after the well established*



**A restored original Encore.**



**An enticement from the "King of Slot Machines."**



**The roll mechanism of the instrument. Note the bin where the five-tune endless roll is held.**

*method of the coin controlled devices already in use. These instruments are furnished with a music roll containing five popular selections, one of which is rendered by the insertion of a nickel in the slot provided for that purpose . . . The average time for the rendition of a tune is about a minute and a half, and, therefore, the earning capacity of the instrument is about two dollars for each hour of actual work.*

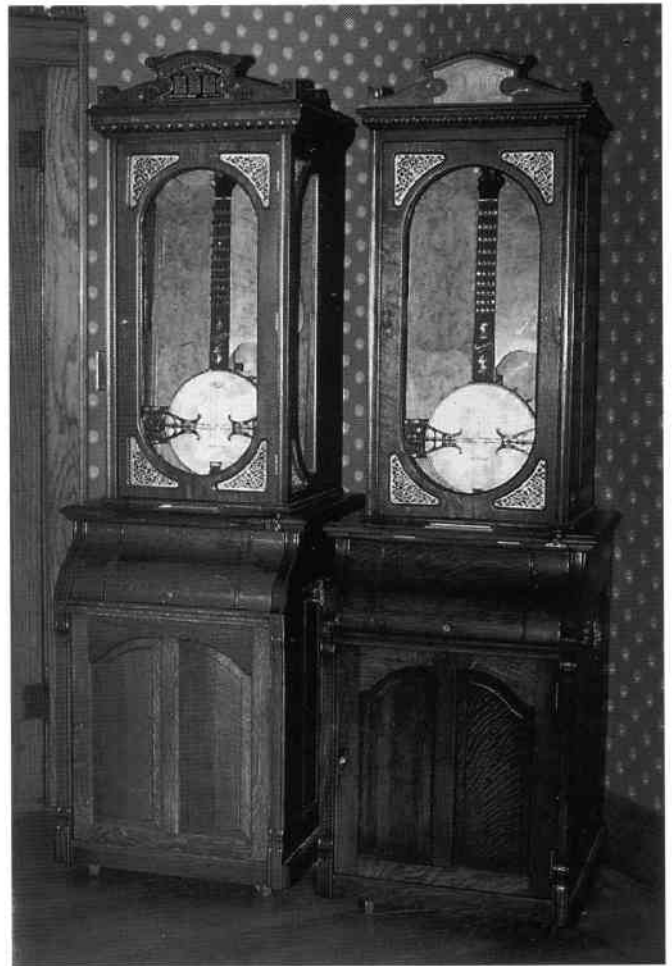
The leaflet goes on to explain that by changing the rolls, a varied programme is provided to keep the public's interest. The company claimed that, by arrangement with all the music publishers in the United States, it was provided with advance copies of all new music, which was then immediately transcribed to the Encore music roll. The company provided a catalogue of about 2,000 available musical numbers and was kept as current as possible to offer the very latest musical selection of the day, such as "By the Light of the Silvery Moon," "Yankee Doodle Dandy," "Bill Bailey, Won't You Please Come Home?" and "The Maple Leaf Rag." In truth, the company had trouble living up to its promise and received numerous complaints about the availability of music rolls.

The Auto-Manufacturing Company rented the Encores to such public places as taverns, theatres, lodges, restaurants, and drug stores. The American Auto-music Company sold, as well as leased, its machines through several dozen sales

agents, primarily music stores and arcade operators. One distributor was the Automatic Musical Company of Binghamton, New York, which later re-organised as the Link Piano Company. The Encore sold mostly in the \$350 to \$500 range.

The novelty of an automatic banjo quickly wore off as automatic pianos were introduced. The nickelodeon's popularity soon made the Encore obsolete. In 1906, W. Scott O'Conner had abandoned the automatic banjo business for the much more lucrative music roll business. The Connerized Music Company became a major manufacturer/distributor of player piano rolls and moved to a larger factory. James O'Conner didn't give up entirely on the automatic banjo. In 1914, he introduced the Banjorchestra, an orchestration that featured an automatic banjo identical to the Encore, along with drums, tambourine, castanets, triangle and piano. The Banjorchestra was never as successful as the Encore. But even as successful as the Encore was, by 1916, used models were sold for as little as \$25.

The actual number of banjos produced is very difficult to determine since there are many conflicting statements from various sources concerning the quantity made. Richard Crandall, an Encore Banjo connoisseur, estimated the number of machines produced by relying on financial statements, production papers, and serial numbers of extant machines. He believes that there were around 2,500



**A replica next to an original Encore. The original is the one on the right.**

Encores built. Compared to other novelty instruments; the Encore was extremely successful. If one percent survived, 25 Encores should remain in existence today. There are at least 20 known to be extant, and are in the hands of private collectors and museums.

One of the aspects that attract collectors is the Encore's ancestral link to the modern computer. One of the McTammany patents states that the banjos "are operated or governed by means of a perforated sheet of paper or other material constructed somewhat upon the pattern-cards of a Jacquard Loom." The Jacquard Loom was originated by Joseph Jacquard of France around 1801. Punched cards were used to control the weaving of multicoloured complicated patterns done by the loom. The Jacquard Loom is commonly considered to be the forerunner of today's computer programming techniques. However, the Encore has an even more direct link to the modern computer.

Joseph Jacquard was the first to conceive the idea of using cardboard strips, perforated appropriately, to replace the barrel in barrel organs. John McTammany further developed this idea in his player reed-organs, and later in the roll mechanism of the early Encores. Following the Encore's example, the Roth and Engelhardt Company introduced the first American coin-operated pneumatic nickelodeon piano in 1898, the Peerless Style D. This piano operated on an endless roll with the roll mechanism

behind the piano, using the same principals as the early Encores. (Roth and Engelhardt also produced a version of the Banjorchestra). This company was later acquired by the Sperry Rand Company. The Sperry Rand Company was the developer of the Univac 1, the first commercial programmable computer. Therefore, there is a direct link from the Jacquard Loom to the McTammany player reed-organ to the Encore Banjo to the Peerless nickelodeon to the Univac 1 to today's most advanced computers.

Today, the Encore Automatic Banjo is both highly desirable and very rare. It may be the elusive, never-to-be-recaptured feeling of an earlier era that make such instruments so fascinating today, an era that somehow seems to be wistfully carefree and nostalgic. The sound produced by a properly restored Encore is the exact sound that our ancestors heard and enjoyed. One can listen to an old phonograph record or view an old film but the experience is reproduced through a medium. It is not so with automatic musical instruments such as the Encore. There is no medium between today's listener and the "performer" of years ago. The performer is here today, and plays for you undiminished, with nothing lost or changed, just

as in years past. The performance that delights the listener today may have delighted, in exactly the same way, Queen Victoria, Teddy Roosevelt, a New York beer hall patron, or a Paris street-walker years ago. Through the music of such machines, the emotions of another time, another place, the entertainment of another era comes to life unaltered and undimmed today. This along with its history, makes the Encore a choice instrument to be acquired by today's collectors. The demand for Encore Banjos is so high that a market for replicas has developed.

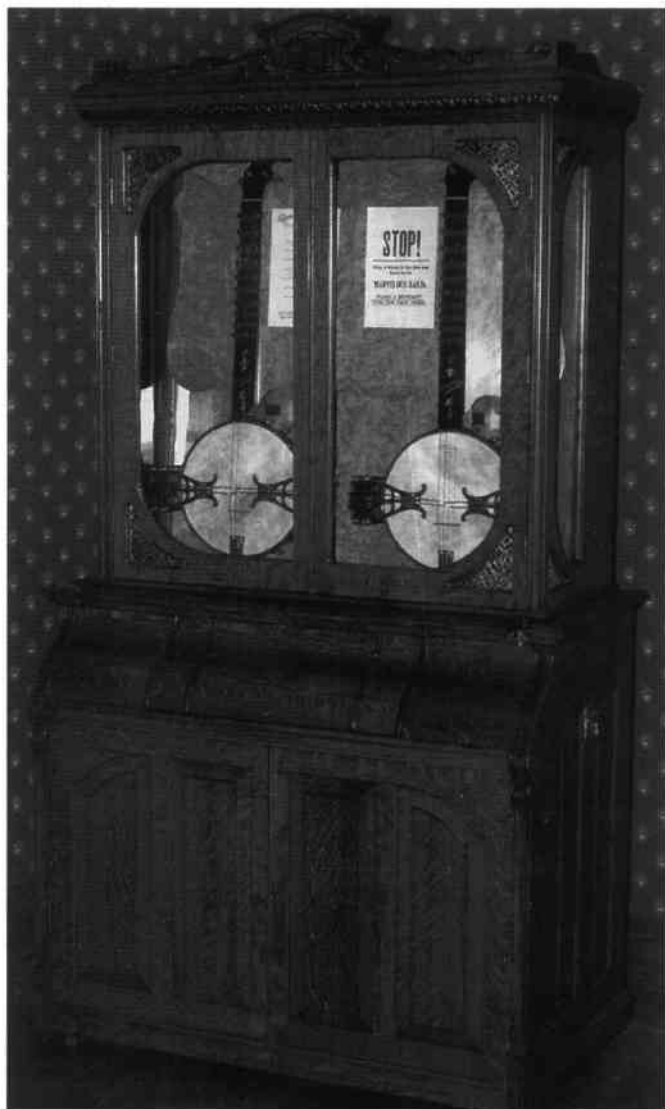
In 1975, David Ramey, my father, a highly respected restorer, purchased various original Encore parts. The parts, along with complete machines, were once kept in a barn on the East Coast. The barn was subjected to floods and a fire. After being water and fire damaged, the contents of the barn were separated and sold. Sometime after that, the parts of 14 machines were sold to my father. From these original parts, copies were made, which led to the remanufacture of the Encore Automatic banjo. Using his many years of experience, Dave made some of his own engineering improvements to make the machine more reliable. Along with the help of various people, such as a custom banjo craftsman, custom

cabinet makers, a foundry, and a machinist, the remanufacture of the Encore was possible.

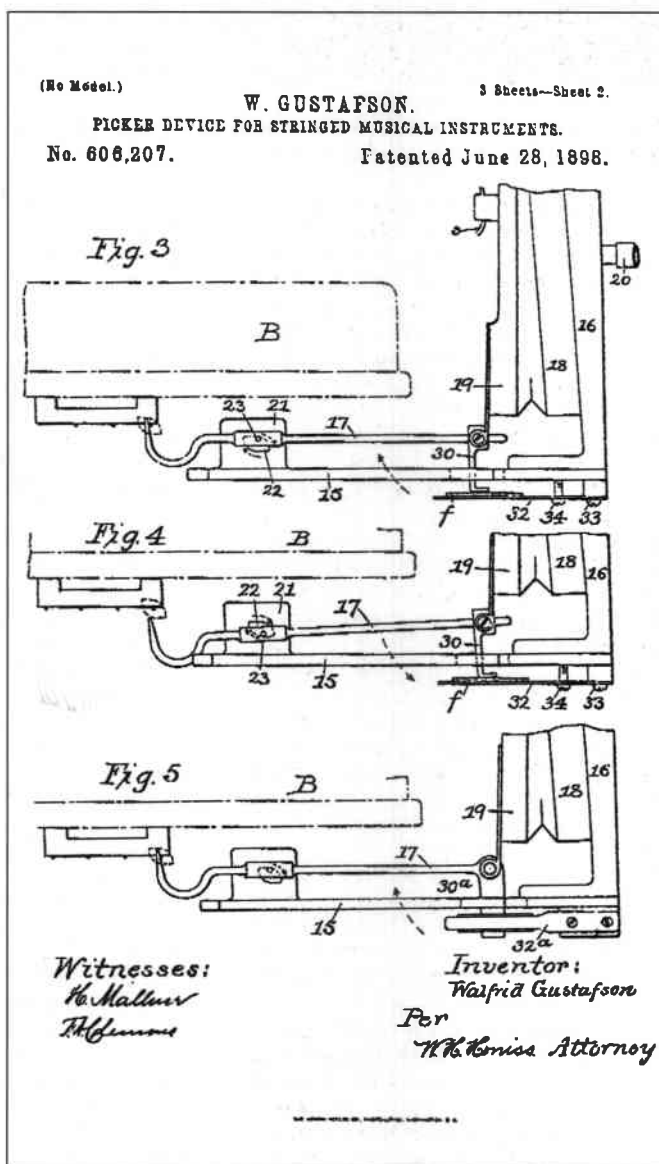
Copies of some original music rolls were made. Art Reblitz, a restorer and music roll arranger, arranged two new five tune rolls which included tunes such as: "The Battle of New Orleans," "Waiting for the Robert E. Lee," "Ain't She Sweet," "Duelling Banjos," and "Your Cheating Heart." These are the first new arrangements of music for the Encore since the closing of the American Automusic Company, ninety years ago.

As of this writing my father and I have built 40 replicas that have been sold to all parts of the world. In 1984, my father introduced the Double Encore Banjo. A machine of his own invention that features two banjos mounted side by side in a custom made "stretched-out" Encore cabinet. Despite the fact that the replicas outnumber the extant original machines by a ratio of two to one, the replicas have had little or no effect on the appreciation in value of the original Encores. In fact, even the replicas continue to appreciate. This is a credit to not only my father's expertise but to the Encore Automatic Banjo itself.

Copyright 1996 David Ramey, Jr.



The Ramey Double Banjo.



# ON BECOMING THE OWNER OF A MECHANICAL MUSICAL INSTRUMENT

Many people show interest in my small exhibition and toy with the idea of perhaps owning a musical box or pianola, but have little idea of what to look out for and are afraid to take the plunge for various reasons. In these few lines I have tried to include a smattering of information and perhaps a few useful guidelines from my personal experiences to help the uninitiated.

## Musical Boxes

**General:** Whenever possible keep lids, covers, etc., closed to exclude dust and contamination. Avoid dampness, excessive heat, dryness or cold, which may affect the movement or case. (High central heating temperatures will play havoc with casework). Keep moving parts *lightly* oiled, remember over-oiling is almost as bad as non-oiling, owing to the capillary action drawing oil away from the pivots. Use only the correct grade of oil. A squeaking noise heard during playing is almost certainly **not** lack of lubrication and is generally attributable to damaged comb dampers. Mainsprings will 'grunt' and bind through dryness, but will not improve with oiling and require dismantling and reassembling with heavy grease.

Inspect new purchases for wood-worm and treat immediately, also inspect all boxes at regular intervals for infestation, particularly underneath and inside any wooden motor/mechanism covers. If the wooden inlaid/carved case is 'tatty' do not seek to improve it with a coat of 'varnish' or polyurethane. It is a lengthy operation to restore such items, and coats of varnish on top of polish only make the task more difficult. Before embarking on restoration, information on the subject should be sort.

## Cylinder Machines

These cover a wide range of manufacturing period, style and value, from the humble three-bell box with imitation graining on the case-work and transfer motifs, of the 1900's, through the very elaborate fully orchestral, interchangeable cylinder type, mounted on an inlaid table, to the very early laminated comb instruments with plain fruit wood case and key wind, much prized by many collectors. Machines were manufactured to cover almost all tastes, age groups and budgets. For example, it was possible to purchase a large 'overture' box playing perhaps four operatic overtures on a cylinder of some 3 1/2" dia. x 12"-14" long, with a fine comb having some 250 teeth; or on the other hand, a box playing 30 popular tunes on a cylinder 2 1/2" dia. of a similar

First written by  
Bob Minney in 1979

length and a coarse comb having only 60-70 teeth. It will be immediately realised that the quality and completeness of music produced by each varied enormously and you owned whichever gave you most satisfaction, having regard to the cost.

Today when purchasing a music box one should beware of damaged or badly restored items. A comb with many broken teeth generally means that the pins on the cylinder will also have been damaged – probably through a 'run' (the governor having failed or being removed with the mainspring still wound up!). Also almost certainly the remaining comb dampers will require replacing. A repair bill of several hundred pounds will be quoted for this sort of restoration. Some years ago it was the practice to replace the broken teeth with 'dummy' teeth which did not quite touch the pins on the cylinder – inspect all repaired teeth for correct operation before buying. A 'dead' or out of tune sound can mean a comb beyond repair, or a box with a curable malady such as sulphating of the leads, rust causing loss of pitch, missing dampers causing raising of pitch, or simply cylinder out of register. Governors which will not start on their own can mean anything ranging from cleaning and oiling required through to worn units or incorrectly made replacements parts. But remember there is one golden rule for the cylinder musical box – before 'fiddling' with any of the stop work, ratchets, spring barrel or governor, **CAREFULLY REMOVE THE COMB** to avoid damage in the event of a 'run'.

## Disc Machines

Produced in large quantities from 1886 to about 1912, are generally rather more robust in design than the cylinder type, but the adjustment and setting up is if anything more tricky. They vary in size and design – from hand turned childrens' toys with 3" dia. discs, to penny-in-slot self-changing disc monsters, playing on discs of almost 3 ft. in diameter. Also a fair sprinkling of multi-disc machines were produced.

Before purchase, beware of the machine which appears to miss notes, or plays in a disjointed, out of time way, generally they have been dismantled and incorrectly assembled, or are just about worn out! Remember most of the larger disc machines were produced to collect money (penny-in-

slot) and have been well used. Today some replicas of the old machines are being produced – generally costing as much or more than the originals! Inspect the discs for damaged/missing projections (if applicable) and flatness; apart from the 'projectionless' pattern rust on the disc is no handicap, except to the appearance. New replicas of old discs can also now be purchased, but cost more than the originals (if such can be located). Sulphation of the comb leads is far more common in disc machines than cylinder, and can be detected by the inevitable 'dead' sound – particularly in the base response. If this fault is in its early stages it can be cured by simply passing a razor blade between the comb leads and brushing with paraffin. Comb dampers are a common source of trouble with the usual 'squeak-squawk' music accompaniment. These will generally require replacement and setting up on most unrestored machines that have had excessive use.

The cases of the larger machines are frequently disfigured by wood-worm, scuffed and 'dog-eared' at the corners, and have had the 'polyurethane varnish' treatment. They are costly to restore if professional assistance is sort, but can be tackled by the amateur handyman (or woman) provided information on the subject is to hand.

## Organettes

Produced cheaply in large numbers from about 1875 onwards, until fairly recently were not widely sort after by collectors, but now are becoming expensive items. Unlike musical boxes their workmanship is not of the same high quality and are for the main robust, basic and almost crude in action but possess a charm of their own. Music for the roll players at any rate can be arranged fairly simply with only rudimentary knowledge. They are generally small enough in size to be operated on a table – hence the name 'Table Organette', but powerful enough to play in small halls or even out of doors. Music is produced by a tuned set of reeds generally vacuum operated, their number varying from a minimum of 12 notes up to 30 or so. The tune sheet is of circular strip or endless band pattern, generally of paper/card or occasionally metal.

When purchasing, unless the machine has been restored it will almost certainly require the leather/rubber cloth mechanisms renewing, also any other rubber items, such as drive wheels, etc. The reeds may be broken or contaminated, but are generally simple to obtain (harmonium

or American organ items) and fit, but may require tuning – a difficult task. The tune sheets/rolls, unless of metal type, will probably be worn and damaged and require renewing – a simple but arduous task. The cases are generally of hardwood, grained and polished – not veneered – and apart from re-glueing joints and polishing require little complicated restoration. The actions are generally three main types:-

1. Paper or card over holes (large holes), vacuum action with no moving parts.
2. Keyed action – all mechanical linkage from tune sheet to valve and small keys visible at key frame.
3. Keyless action – small vacuum servo motors between keyless frame and valve. This is the most complicated system to repair and most liable to fault. They are extremely sensitive to dust, dampness and heat, all causing failure or lack of response.

### Small Mechanical Organs

Antique instruments are becoming very expensive to obtain and restore. Modern ones are produced in small quantities both in this country and on the continent. Prices of these vary but are generally considerably below those encountered in the antique field. Broadly they divide into:

1. Hand tuned barrel with either pipes, reeds, or both producing the music, pressure operated; or reeds only, vacuum operated.
2. Cardboard book or paper roll tune sheets with pipe music either hand turned or motorised.

The pinned barrel was the earliest music programming device invented and was still in use for organs up to World War I or later. A set of followers (key frame) senses the music and a simple mechanical linkage operates the valves, admitting vacuum/pressure to the reed/pipe producing the sound. Many of the early instruments were later converted to cardboard book/paper roll operation to enable new tunes of longer duration to be played. The music programme is sensed by either keys in a frame or keyless servo action operating other relays until sufficient power is built up to operate the valves (pneumatic action).

Before purchasing a barrel organ inspect it most thoroughly, remembering the outdoor variety have almost all been used for hire or reward by unskilled people in all weathers, and if unrestored all leather work (bellows, pallets, bedding leather, etc.) will require replacing. Owing to their relatively 'crude wooden' appearance many non-standard and undesirable modifications may have been carried out to overcome general wear and tear. Woodworm is a great enemy if in the airways, which will soon upset the performance and render restoration

of this part very difficult, even for the experienced. The barrel also should be carefully inspected and if possible all music tracks tested. Restoration of this part is a difficult procedure and the re-pinning of the unit just about impossible to achieve in this country – unless the task is undertaken personally.

I am often told of separate organ barrels for sale and asked if they are of any interest. The answer is simple, unless the 'scale' of the parent instrument is known, not of the least interest.

The pipe work on both barrel and cardboard roll operated instruments is common, the only difference being in the actions. To test the cardboard/paper roll variety note by note a scale book or roll is required, whereas by simply lifting the key frame and raising each follower in turn on the barrel machine all notes can be checked; but not necessarily each pipe separately.

The sensing device of the second type is complicated with many moving parts – springs, push rods, servo motors, etc., and must be approached very carefully, expert advice being sort where necessary. On most small organs some pipes are located beneath the instrument – inspect these for shoddy repairwork such as paper, cardboard, rubber, cotton, or wire attachments!

One other type of mechanical organ commonly encountered is the roll playing harmonium or American reed organ. The remarks on reproducing pianos as regards the keyless action apply equally, also woodworm, etc., and soundness of bellows. The sound producing reeds are rarely faulty, except for requiring careful cleaning (they are all made to be easily removed). Before purchasing, the paper roll tune sheets should be checked for edge condition and distortion through dampness. It may be possible to improve them by ironing out the wrinkles and creases.

### Mechanical Pianos – Barrel or Street Pianos

If, from the foregoing, it is thought that organs and organettes tend to be of a crude rudimentary nature then it may come as a shock to realise that compared to these Street Pianos are generally basic in the extreme, consisting of a set of tuned strings on a wooden frame with a set of heavily sprung hammers striking them, activated by a rotary pinned barrel. Generally no damping is provided. The wear rate as may be expected is extremely high and coupled with the 'hire or reward' factor mentioned previously means most unrestored instruments do not play well if at all! Before purchase check operations on all tunes if possible, inspect wooden frame for signs of failure, and strings for excessive rust, the barrel for loose and missing pins, and the whole machine for rot or woodworm.

Barrel operated orchestrions etc.,

are also found and much of the foregoing applies to these. Occasionally such machines are found with cardboard/paper roll tune sheets or metal discs.

### Reproducing Pianos

**PIANOLAS:** The name 'pianola' is really a trade name although most traditionally it has now come to mean any piano operated by a paper roll, but without any built-in mechanical expression device. They represent an important part of the mechanical music scene and are now becoming quite valuable. However, when they require restoration the cost on a complicated instrument such as a roll playing piano can easily exceed the buying price if an unwise purchase is made, and being generally larger than musical boxes and organettes the cost of repair materials is greater. The flexible material used for covering the bellows and vacuum motors is not leather, but rubber cloth with yards of rubber tubing being used for connecting the actions; both of which will probably have become perished in an unrestored instrument. If the piano is a pedal version it is easy to check the soundness of the air system by the general performance. If electric, not generally so simple as there are no bellows to watch – a vacuum pump is fitted. If the instrument appears to play fairly well but misses notes, the fault is usually in the valves and relays – dirt or failure of the vacuum motor being the cause. Another difficulty with the pianola is many piano-tuners do not like working on them!

**EXPRESSIVE PIANOS:** These were the ultimate development in mechanical music for the home in the 20's and 30's. They are very complicated in action and quite different from a pianola in performance, using special music rolls. The performance of the actual person who cut the roll originally is repeated accurately by the piano – for example, we can hear how Rachmaninov executed his compositions!

A test roll is a necessity when checking the expressive pianos' performance and also desirable for the pianola – items such as speed of action only showing up in this way.

The same remarks refer to woodworm infestation, excessive heat, cold, dryness and dampness apply as in music boxes.

Always remember when purchasing something as large and heavy as one of these instruments the cost of transportation to its new home and generally re-tuning after moving.

*The various types, styles and sizes of mechanical musical instruments were almost endless – and almost every one in its original condition played well for the purpose it was built. I am by now rarely surprised by outlandish pieces – "the Victorians/Edwardians tried everything!"* ■

# Musical Box Oddments

by H. A. V. Bulleid

Number 75

In the Summer 1980 issue, on page 266 of Vol. 9, I put a brief note about the French composer C. L. N. D'Albert (1809-1866). Since then I have dated fifteen of his tunes, which appear quite often on cylinder boxes, and I think they are worth listing (in alphabetical order) . . .

|                          |      |
|--------------------------|------|
| Adeline waltz            | 1857 |
| Amber Witch              | 1861 |
| Bridal polka             | 1846 |
| Camp polka               | 1853 |
| Dew drop waltz           | 1850 |
| L'Espagnole waltz        | 1857 |
| Garibaldi galop          | 1859 |
| Helena polka             | 1847 |
| National Schottische     | 1848 |
| Princess Marie galop     | 1855 |
| Queen of hearts waltz    | 1860 |
| St. Petersburg quadrille | 1850 |
| Sebastopol quadrille     | 1854 |
| The sirens waltz         | 1858 |

He also composed an arrangement of the *Court of St. James* quadrille in 1865, but this tune originated in 1757. Arthur Sullivan's *Sweethearts* appeared in 1875 and D'Albert produced an arrangement of it in 1876. So both their names (and others!) are seen on tune sheets with this tune.

## Early key-winds by F. Lecoultre

Masses of key-wind musical boxes in plain cases and with 8" cylinders playing four or six airs were made in Geneva in the 1830's. They can only be attributed to a maker when suitable marked.

One such has its original tune sheet shown in Fig. 1, which safely

attributes it to F. Lecoultre. The top oval panel at the right just reveals F L in italic capitals, possibly deliberately defaced, and the left oval typically gives the Gamme number 1636. Agent B B & C is in the bottom border. Four composers provide the corner diagonals, Rossini and Meyerbeer at the top.

This same tune sheet design, here on serial 10920 in 1836, was still in use on smaller boxes such as serial 36766 in 1867, shown on page 336 of Vol. 11. For serial 11878 it appears on page 41 of MBST's *Mechanical Music*, Winter 1991.

If the tune sheet had been missing, this box could still be attributed to F. Lecoultre by the smallest known stamped figures in its serial number, under 1½mm high, as shown in Fig. 2; and also by the "rampant puppy" craft mark, Fig. 3, which incidentally is about a year earlier than the one shown on page 40 of the above MBSI reference.

The comb of serial 10920 has 101 teeth, many in groups of three including the 440Hz a teeth nos. 31 to 33, relative stiffness 180, rather high for the period. The comb brass base and the brass lead are both scribed 1638, throwing serious doubt on the 1636 claimed by the tune sheet! The tune tracks are .017" and tune 1 is on the lining up dots.

The blank number is 27, shown in Fig. 4; and, new to me, another number 7874 is stamped carefully under the bedplate in 2mm figures as shown in Fig. 5.



Fig. 1. A long-lived tune sheet design, here on serial 10920. The original title of tune 35 is first recorded in England in 1836 but is probably more than two years earlier. I think the heavy correction was done by the tune sheet writer.



Fig. 2. Miniscule serial number on top left of F. Lecoultre bedplate.

The cylinder is rather sparsely pinned, typical of many early boxes, specially at the treble end where many teeth in groups are under-used. I think many tune arrangers were still worried about any tooth being lifted again after too short a breather. However, the performance is as usual reliable and effective, with that distinctive clarity but rather elusive bass so common in 1830s boxes. I must add that on this box the Lecoultre pinning accuracy is top class.

The tune numbers marked on the tune sheet are typical of the period, and they undoubtedly referred to listed arrangements of the type recently described for Cuendet, in *Oddments 73*.

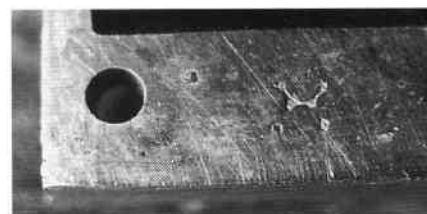


Fig. 3. The tiny (3mm) "rampant puppy" craft mark, with the usual two small dots below, shown in its usual position under the spring barrel on serial 10920.

Alibert boxes also had their serial numbers in these tiny figures but they were pinned with the last tune on the cylinder dots. So, when an unidentified box comes along with its serial number in these miniscule figures and has tune one on the dots, it is almost certain to be by F. Lecoultre – specially if it was sold in Geneva.

Such a box is serial 7965, key-wind with 10¼" (26cm) cylinder playing six airs of which two are pre-1820 and the rest hard to trace but probably all before 1830. The F. Lecoultre dating chart puts serial 7965 at 1832, which fits these early tunes. Another typical Lecoultre detail is the serial number 7965 written neatly in ink under the case.

## L. Lawater à Genève

The usual type of tune sheet for the above-mentioned serial 7965 has been replaced by the brass plate shown in Fig. 6.

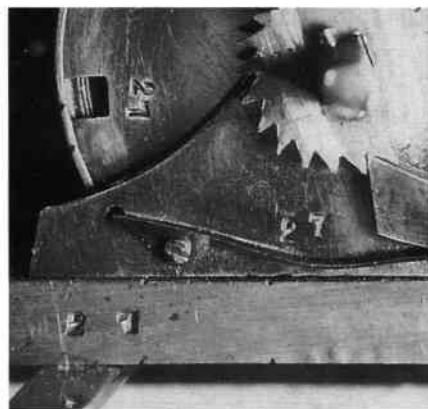


L. Lawater as a possible maker caused interest when this appeared in a July 1978 Christie's auction. When another Lawater surfaced at Christie's in December 1996 I got quite excited until I found it was the same box! Meanwhile no record of Lawater as a maker could be found and he can now be safely listed with the Agents.

I would like to know what gamme number is scribed on the bass lead and comb base of this box . . . it is unlikely to be higher than 1000, according to the chart on page 273 of my second book. When Henri Capt bought Lecoultrre boxes he used their gamme number on his tune plate, as shown on page 198 of the same reference. So Lawater's No. 2048, as seen in Fig. 6, remains unexplained.

### Paillard's in London

The famous annual *Kelly's London Post Office Directory* recorded, among many other items, the occupants of all premises by name and by location together with lists of those engaged in all Trades.



**Fig. 4. F. Lecoultrre 10920 bedplate edge with blank no. 27. The two nicks on the spring barrel mark the correct fitting position for the extracting slot in the cover.**

It takes nearly two reels of micro film to cover each year's directory, so a complete search of the years 1870 to 1899 would be a bit tiring. I compromised, and this is what I found out about the location and activities of Paillard-Vaucher Fils . . .

1871, they were at 6, Thavie's Inn E C as watch and musical box manufacturers (representative John Manger).

1876, at 8, Bartlett's buildings E C, with John Manger, agent.

1879, at 62, Holborn Viaduct. This was the new building for Snow Hill station on the London, Chatham and Dover railway. It housed three tenants of which Paillard Vaucher Fils was listed no. 2, (their hyphen was always omitted).

1881, still at 62, Holborn Viaduct



**Fig. 5. Mystery 7874 stamped under Lecoultrre bedplate. The nicks filed at the edge indicate the travel of the control levers.**

but now listed as Paillard Vaucher Fils & Co., watch and musical box makers; manufactory Ste. Croix, Switzerland.

1885, similar text but the last Paillard Vaucher entry.

This agrees with the recent Piguet book, and the notes on page 18 of Vol. 18, that Paillard-Vaucher closed down in March 1885.

One year later, in 1886, the entry changed to A. Paillard & Co. with exactly the same wording as the 1887 entry which is shown in Fig. 7. This was Arthur Paillard, son of Auguste Paillard-Vaucher; but four years later, in 1889, it was changed to C. Paillard & Co. in line with the Paillard's current name in Ste. Croix. Therefore, some time before 1889, and probably during 1885, the Paillards took over the Paillard-Vaucher et fils London Office and adopted the P.V.F. trade-mark. This demolishes point (2) on page 18 of Vol. 18 and proves that the Paillards and Paillard-Vaucher did have business connections. These probably started well before 1885 and saved them having to open a London Office. They would naturally cash in on the goodwill value of the office at 62,

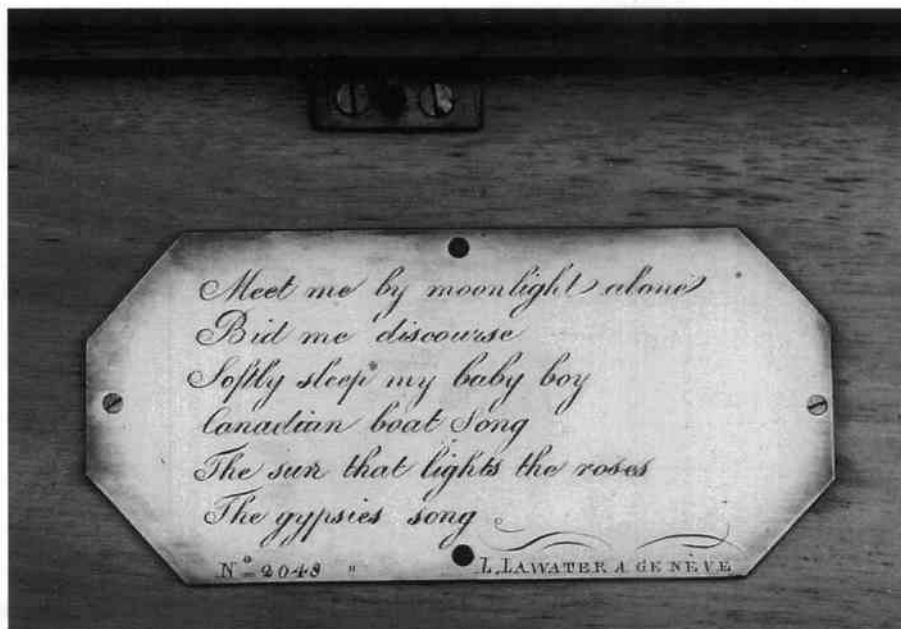
Holborn Viaduct.

The next name change was in 1897, when the entry read: Paillard A.W., 28, Berners St. Agents for the Polyphon musical box.

There are other notable names in Fig. 7. Geo. Bendon is marked as a wholesaler. Thomas Dawkins refers us to his display advert, among about fifty others in another section of the Directory. John Mangers company is listed simply as Manger & Co., then at the same address as Mojon, Montandon, which became Mojon, Manger in 1893. The little illustration around the P.V.F. trade-mark shows the typical P.V.F. tune sheet with standing figures each side and Swiss cross at top centre with award medal also in top border. It is often seen on "Amobean" boxes as mentioned in the text.

### J. M. & Co.

It is very interesting, and I think not previously reported, that John Manger was a representative and later agent for Paillard-Vaucher from 1871 until 1876. His mark, "J M & Co, Ste. Croix Suisse" is seen in the lower central cartouche of Paillard's "curved damper panels" tune sheets,



**Fig. 6. Lawater's brass tune plate, with his No. 2048, as fixed to the (beading-edged) case lid of serial 7965.**

**MUSICAL BOX MAKERS & IMPRTERS.**

See also Clock Makers; also Foreign & Fancy Goods Importers.

Abrahams Barnett Henry, 128 Hounslite's E  
Bendon Geo. & Co. (who.), 36 & 37 Ely place  
E C & L Charterhouse street E C  
Beuker, Kuhn & Co. 74 Adlde st. Alderman-  
bury E C; sole agts. for the orchestriettes  
"Arlston" & patent musical boxes playing  
any number of tunes, by barrel or circular  
music sheets; agents for the Renish  
Vulcanite Rubber Co. self-acting fountains  
Camerer, Kuss & Co. 56 New Oxford st WC  
2 Broad st. Bloomsbury WC & 186 Exbridge  
rd. Shepherd's bush W. See advertisement  
Dawkins Thomas & Co. 17 Charterhouse st  
E C & 49 Warner street E C. See advert  
Imhof & Mukle, 110 New Oxford street WC;  
manufactory, New inn rd. Tottenham. et. nW  
Keth, Prowse & Co. 48 Cheapside E C; 148  
Fenchurch st E C; 18 Grand Hotel buildings,  
Charing cross WC; 2 Army & Navy Hotel  
buildings, Victoria street, Westminster SW;  
Holborn restaurant, 218 High Holborn WC; 4  
First Avenue Hotel buildings, High Holborn  
WC & 1 Princes buildings, Coventry st W  
Lafeur J.R. & Son, 15 & 16 Green st. Leister sq WC  
Lange Hermann, 13 & 14 Camomile street E C  
Latenere Antoine Albrt. 75 Lt. Britain E C  
L'Huillier Dubois & Co. 65 Hutton grdn E C  
Manger & Co. 26 & 27 Bartlett's buildings E C  
Mayer Louis Hy. 34 High st. Marylebone W  
Millington John James, 12 Houndsditch E C  
Mojon, Montandon & Co. 28 & 27 Britts st E C  
Miller Brothers, 58 Dean street, Soho W  
Nicole Frères, 21 Ely place, E C  
Nordmann Jules, 18 Hutton garden E C  
Pallard A. & Co. 62 Holborn viaduct E C, over  
Snow hill railway station; manufactory,  
Sts. Croix, Switzerland. Musical boxes



repaired on the premises, largest stock of  
musical boxes of all kinds in London; sole  
manufacturers & patentees of the  
"Amobean" musical boxes, to which an  
unlimited number of cylinders can be  
supplied at a nominal cost  
Silber & Fleming, Lim. 64 1/2 to 62 & 71 Wood  
street E C; 2 & 3 London wall E C & 7 to  
10 Fall street E C  
Thibeauville-Lamy Jerome & Co. 10 Charter-  
house street E C  
Tritschler John & Co. 85 Oxford street W  
Wales & McCulloch, 20 & 22 Ludgate hill E C  
& 56 Cheapside E C  
Wallis Jeph. & Son (who.), 133 & 135 Euston rd NW  
Pallard A. & Co. Sts. Croix, Switzerland;  
62 Holborn viaduct, London E C

Fig. 7. Trade entry in Kelly's directory for the year 1887 - copied by courtesy of the Guildhall Library, Corporation of London.

for example on serial nos. 528 and 749. Both have latest tunes dated 1876 which fits in the above agency period. His mark is also seen in the same position on tune sheets with the simple "printers border" and a sinister example is on page 261 of Vol. 15 (my second book, page 200).

His mark, simply as J. M. & Co., is also seen in a scroll wrapped round the four cherubs in the centre of the lower border of the "four-post columns" tune sheet. An example with three 1890s tunes, serial 635, is on page 46 of Vol. 16 (my second book, page 193). It is also reported on serials 3436 and 17618, the latter a classy 17" (43cm) 8-air Harpe Harmonique. These three were very likely made by Jules Cuendet.

**Mojon, Manger & Co.**

Mojon, Montandon who later became Mojon, Manger were makers of cartel

musical boxes, some of which were sold by John Manger. They shared premises at 26 and 27 Bartlett's buildings, E C, as can be seen in Fig. 7. None of them got a mention by Chapuis, but I see no reason to doubt that Mojon, Manger & Co., or M.M.C as they untidily stamp governor cocks and case locks, made the boxes with the colourful tune sheet showing a dancing couple at left, shown on page 230 of Vol. 14, Ord-Hume no. 48.

They seem to have specialised in larger boxes, and their versatility is confirmed by the service they offered in the 1893 Kelly's Directory when they advertised "Musical boxes made to special order in six weeks."

So it is very strange that their serial numbers so far reported range only from 25262 to 34069, covering the years from 1884 to 1893.

I have charted these in Fig. 8, with data in the accompanying Table, in the hope that future researches may extend this meagre data.

**AP Co stamped on governor cock**

Two cylinder boxes have recently surfaced with their governor cocks neatly stamped A P Co and no other distinguishing marks.

One has a 9 1/2" (23cm) cylinder playing 6 airs, the latest 1878. Serial number is 44814, tune 1 on cylinder dots, original tune sheet lost.

The other has a 13" (33cm) cylinder also playing 6 airs, the latest 1880. Serial number is 46952, tune 1 on dots, and tune sheet shown in Fig. 9. This tune sheet, a design not previously recorded, gives the serial number which is confirmed on the mechanism and the bass lead. The tune sheet heading reads Sublime Harmonie Tremolo with Zither added in rather a squash at the end. This zither, mounted from the bedplate and therefore certainly an original fitting, acts only on the 44 teeth of the central comb between the two sublime harmonie combs each with 39 teeth.

Several makers produced this type

Table of Mojon, Manger dates for Fig. 8

| Serial | Latest Tune | Cylinder      | Tunes | Type                       | No. |
|--------|-------------|---------------|-------|----------------------------|-----|
| 25262  | 1884        | 6" (15cm)     | 8     | Drum and 3 bells           | 1   |
| 26587  | 1888        | 11" (28cm)    | 8     | Rechange 3 cyls. standard  | 2   |
| 28441  | 1888        | 11" (28cm)    | 8     | Six bells. Buffet          | 3   |
| 29342  | 1891        | 13" (33cm)    | 12    | Alternate tips             | 4   |
| 30850  | 1891        | 13" (33cm)    | 12    | Standard                   | 5   |
| 31462  | 1890        | 13" (33cm)    | 6     | Rechange 6 cyls. L. Marche | 6   |
| 33454  | 1893        | 7 1/4" (18cm) | 8     | Standard                   | 7   |
| 34069  | 1893        | 13" (33cm)    | 12    | Standard                   | 8   |

All except nos. 2 and 6 have the dancing couple tune sheet. All have tune 1 on the cylinder track lines and dots. Nos. 3 and 4 have double springs.

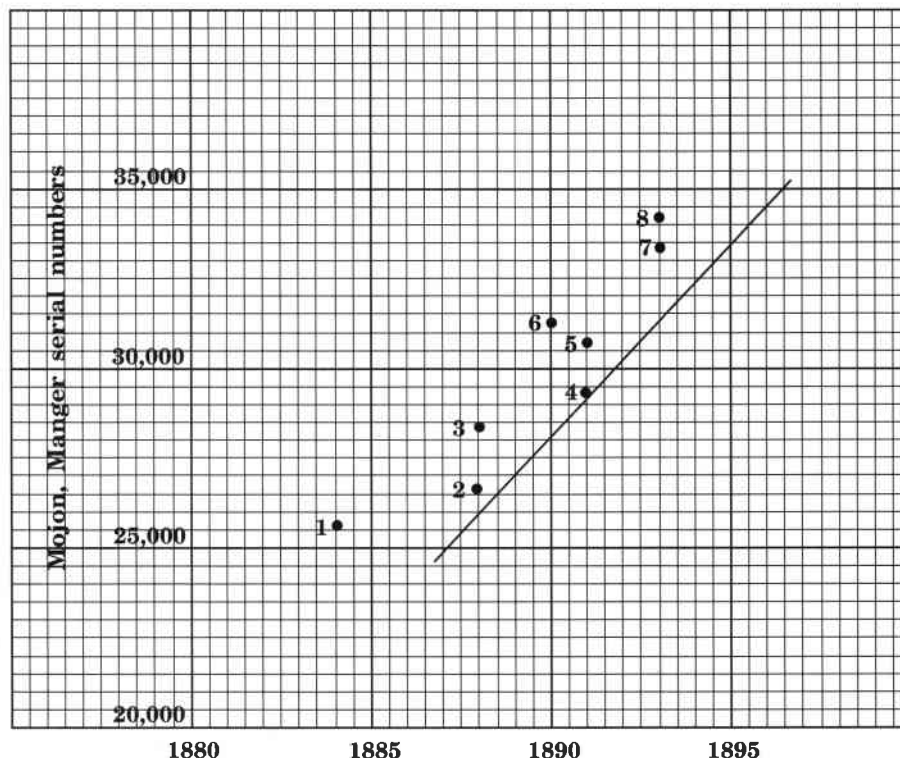


Fig. 8. Partial dating chart for Mojon, Manger boxes. Their initial and final production dates are not known.



Fig. 9. Tune sheet of A P Co serial 46952, litho by Pilet & Cournard of Geneva. Tune 2 is the latest, 1880, with both 1 and 4 from 1869. No nickel plating, except zither. Box probably made between 1881 and 1885.

of movement, sometimes with reduced musical quality from eight airs still with 13" cylinder. They are often referred to as "3-comb sublime harmonie" which is not strictly correct because that describes a (rare) type with the three combs all having sublime harmonie scales as described in the Paillard patent. Here, the Fig. 9 tune sheet accurately describes its movement, the central tremolo comb having its teeth mostly in groups of four or five with the same pitch.

The resulting music is near the borderline of becoming flord: the 78 sublime harmonie teeth fully render the melody leaving 44 tremolo teeth for decoration. That is fine for tunes like *Mandolinata* and the Schubert *Serenade* but not so good for the bumpy railway ride in tune 2 and Wagner's noisy march – they both lack punch which the tremolo cannot quite compensate.

Who made this box? The (unusual) Geneva lithographer suggests a Geneva maker, but the high serial number and tune 1 being on the cylinder dots narrow the possibilities. These 44 and 46 thousand serials are too high for Allard and Grosclaude, leaving only Lecoultré as a possible Geneva maker. But so far the highest reported Lecoultré serial number is under 42000 and dated about 1870. However, in 1871 the Lecoultré business was taken over by Auguste Perrelet, who also worked in Geneva with Grosclaude. He named his company A. Perrelet & Cie. and he exhibited at Vienna, in 1873; Paris,

1878; and Geneva, 1880, adding "Successeurs de F. C. Lecoultré." He also exhibited at the 1885 Inventions Exhibition in London, one of those shown in the catalogue extract, Fig. 10. It really seems certain that these A P Co boxes are by Perrelet, formerly Lecoultré. Therefore more sightings of tune sheets like Fig. 9, and more A P Co governors, are eagerly awaited.

#### My mistake

I made a frightful howler in *Oddments* 70. The so-called Heller *tabatiere* on page 193 of Vol. 17 has the anchor and J C trademark, and was made by Jules Cuendet with his serial number 51977. Sorry.

#### Progress report

I well remember, several years ago when I reached age 75, that this figure was regarded as a "milestone."

So now at *Oddments* 75 I will use this milestone to thank patient readers for their support and their supplies of data. Don't stop.

Sometimes I forget to acknowledge this help. It happened in *Oddments* 73 when Niko Wiegman supplied those Nicole hooked teeth; he is one of several reliable helpers in the Netherlands.

Also I must pay tribute to the Editor and his staff for making all these *oddments* often look quite attractive.

Though less mobile than formerly I can still get to our telephone; its number is 01403 752309 and it is capable of receiving a fax. ■

3739. NICOLE FRÈRES, 21 Ely Place, London, E.C.—Musical Boxes, including those which play for three hours with once winding, and musical boxes on a new principle for interchangeable cylinder.

3740. GILLET & CO., Clock Factory, Croydon.—Musical Clocks.

3741. WEIR, M. A., 3 Palace Grove, Upper Norwood, Surrey.—Automatic Musical Instruments and Music Writer.

3742. BEUTNER, KÜHN, & CO., 17½ Adde Street, Aldermanbury, London, E.C.—Mechanical Musical Instruments, Ariston.

3743. TOURNAPHONE MUSIC CO. (THE), 9 May Street, Worcester, Mass., U.S.A. (Agents, G. WRIGHT & CO., 143 Holborn Bars, London, E.C.).—Aureophones, Tournaphone, Cecilia Organ, Automatic American Organs.

3744. KARRER & WOHNLICH, Teufenthal, near Aarau, Switzerland (Agent, P. BORN, 53 Queen's Road, Bayswater, London, W.).—Musical Boxes.

3745. REBIECK, G., Prag, Germany.—Musical Boxes.

3746. PERRELET, A., & CO., 18 Rue de Alpes, Geneva, Switzerland.—Improved Musical Boxes.

3747. LANGDORFF & FILS, Geneva, Switzerland.—Musical Boxes and Furniture.

3748. MANGER, JOHN, & CO., 28 & 27 Bartlett's Buildings, Holborn Circus, London, E.C.—(1) Musical Boxes. (2) Musical and Mechanical Novelties. (3) Mechanical Harmoniums.

3749. PAILLARD & CO., 62 Holborn Viaduct, London, E.C.; Manufactory, St. Croix, Switzerland.—Specialities—The Plerodiennique Musical Box, The Interchangeable Barrel Musical Box.

Fig. 10. Musical box exhibitors on page 322 of the 1885 International Inventions Exhibition catalogue. Perrelet's advertisement in the catalogue was shown on page 259 of Vol. 10.

## 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.

### Decamps Little Dancer

Mr. J. H. Schumacher writes from the U.S.A:-

I read with great interest A. J. L. Wright's article entitled, "Decamps' Little Dancer" in the Spring 1997 issue of "The Music Box" Journal. Over the years I have enjoyed Mr. Wright's fine articles on automata. The article's subtitle reads, "Build one for yourself"! I have a great interest in mechanical musical figures so I proceeded to follow the instructions and sketch of the mechanism given in the article and "build one" for myself.



### Decamps Ballerina.

Although it was not quite as easy to make as I expected, I feel the piece turned out quite well. Instead of using an electric motor to operate the mechanism, as shown in the article, I substituted a manivelle movement in the base. I thought this would be more in keeping with the movements found in some of the old simpler mechanical musical figures. Also, this would allow me to slightly vary the speed of the dancer's rotation and yet not affect the tempo of the song very much. The tune I chose was "Swan Lake" because it goes nicely with the dancing theme of the doll. ■

### Restored barrel-organ

Mr. A. J. L. Wright writes from the West Midlands:-

As a post-script to my piece on the Grosmont barrel-organ I should like to bring to your attention another restored barrel-organ. Shortly after visiting Grosmont, by an odd coincidence I happened to be in Dorset and called at the tiny village of Steeple where in 1987 I had seen in the church there the movement of a Walker barrel-organ without pipes or case and in a very distressed condition (Fig. 1).



Fig. 1. Remains of barrel-organ at Steeple in 1987.

It was supplied in 1858, then at some stage in its career it was cannibalised so that its case and pipes could be used to make up a useable organ in another church elsewhere, but fortunately the movement was not thrown away.

I was delighted to find the organ completely restored and fitted into a 'cage' so that all its parts could be seen working including the revolver mechanism with three barrels (Fig. 2). Unfortunately, as Steeple is very isolated and my visit brief, I was unable to speak to anyone about its history and restoration.

Perhaps there is some member living in that area who could give us a full account of its restoration? ■



Fig. 2. The restored barrel-organ at Steeple.

### Respectful point

Arthur W. J. G. Ord-Hume writes from Guildford, Surrey:-

I was very interested to read in 'Register News' in the last edition (page 66) of the pioneering approaches of Mr. Keith Harding and Mr. Cliff Burnett being described as 'among the first to recognise the importance of preserving and restoring musical boxes'.

Might I respectfully point out, without diminishing in any way the achievement of these two renowned gentlemen, that I was performing such work on clocks and musical-boxes around 1952. In that year I restored two musical boxes for the late Captain Cecil Hugh Latimer-Needham of Cranleigh, Surrey, and advised him of the importance of the music which they played. I also restored disc musical boxes, the first being a Polyphon for a titled lady living in Niton, Isle of Wight, in 1958.

Around this time, Mr. John E. T. Clark was still living in Middleton Street, London, and, because he was no longer able to undertake repairs due to failing health, he was forced to sub-contract his restoration work, a task which I shared with Gerry Planus, then of Tooley Street, London. John Clark once paid me the compliment of telling me that I was better at putting teeth into a comb than he was - a comment which he made in the presence of Gerry Planus and Bob Montgomery.

Subsequently, and soon after Mr. Graham Webb had opened his first shop in the Portobello Road, I used to undertake a variety of repairs for him.

Around this time I also carried out a good deal of restoration work including comb repairs for Mr. Stanley F. Sunley at his shop in George Street off Baker Street.

And when, soon afterwards, Keith Harding first opened up in business in an arcade at the South end of the Portobello Road, I was delighted to undertake several repairs for him, also.

The first person in modern times to set up a fully-equipped musical-box restoration workshop was indeed Mr. Harding at 93, Hornsey Road - but that was some years after I had closed down my first workshop at Evelyn Drive, Hatch End (near Pinner) and moved to the Isle of Wight and set up another workshop part of which I subsequently moved to my then flat in Prince Albert Road. That was in 1962.

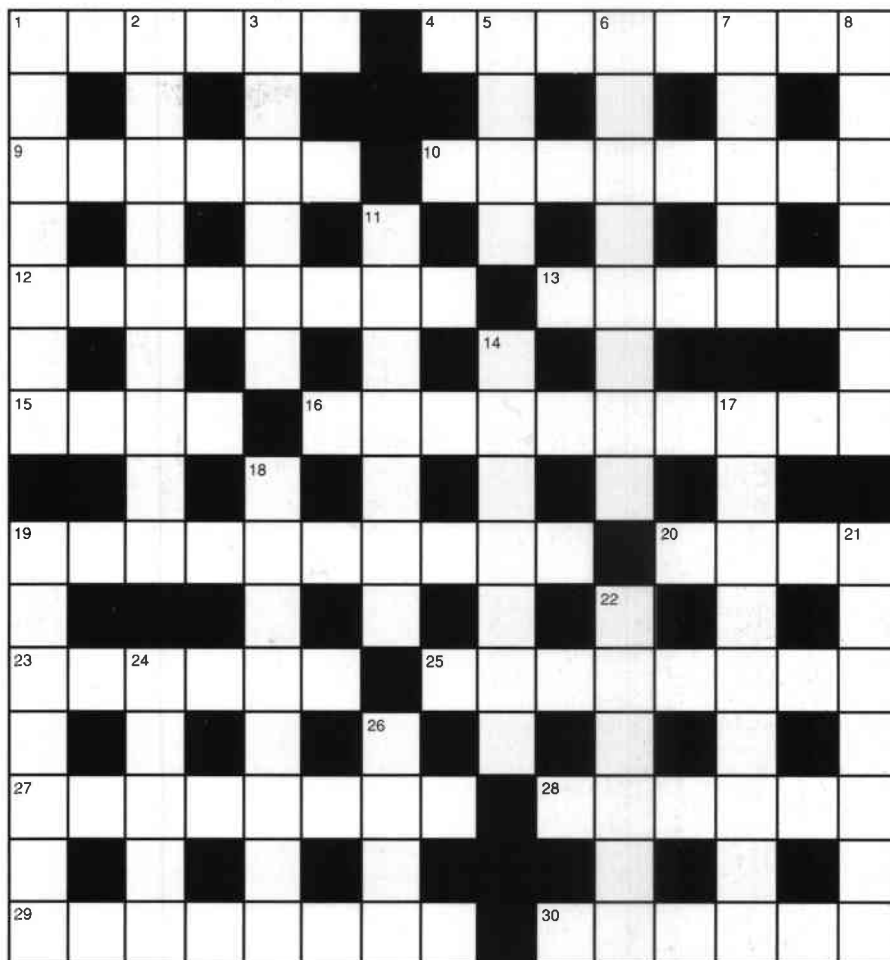
While at that time I had never tackled the repinning of a cylinder (and confess to having been terminally frightened of large mainsprings), Mr. David Tallis carried out successful experiments at his home in Pinner (in the Spring of 1965 he was reported as having repinned a 9-inch Nicole four-air in under 15 hours). Subsequently Mr. Harding developed the technique into a viable commercial process which has been adopted with equal success by others since.

Prior to this, any cylinders requiring repinning had to be sent to Switzerland where the Baud Frères workshop often took more than a year to process them.

Mr. Harding has undoubtedly estab-

# CHRISTMAS CROSSWORD 1997

by A. J. L. Wright



lished a reputation in restoration but it would not be correct to assume his to have been a unique concept and in so doing to ignore all that took place before his fortuitous arrival on the clock and musical-box scene. I was, after all, one of those doing just that sort of restoration work some considerable while before Mr. Harding learned the trade in which he now excels.

It was also at this time that I directed emphasis to the burden of responsibility on the restorer and set out the duties of those upon whose shoulders rested the obligation of conservation.

At a time when I used to make the occasional radio broadcast under the auspices of my erstwhile producer Madeau Stewart, then of the BBC, I always stressed the significance of mechanical *music* and, above all, the paramount need to preserve and restore. Copies of these broadcasts exist in the Sound Archives of the Musical Box Society of Great Britain alongside the old radio programmes and talks given by Canon Wintle and John E. T. Clark.

I remain thankful that my words of all those years ago have now fallen on fertile ground. Do remember that it was not all that long ago that so-called 'restorers' (in particular one who plied his trade, but did not have a shop, in the Portobello Road) deliberately broke teeth out of one comb to solder into another! The result was pretty awful and, of course, the 'new' teeth never matched. I shudder to think how many perfectly restorable boxes were destroyed in this manner.

## A Christmas Tree present !!!

### CYLINDER MUSICAL BOX TECHNOLOGY

By H. A. V. Bulleid

Describes the products of 30 makers, with 11 dating charts, restoration data, tune dates for 40 composers, 50 tune sheets, full index. Preface by Graham Webb.

296 pages, 155 illustrations, 13 tables, 5½" by 8½" £14, p & p £2.00 UK, £2.50 Europe, elsewhere £2.50 surface, £5.00 air from the author at Cherry-mead, Ifold, Loxwood, West Sussex RH14 0TA.

#### ACROSS

- Comes to a stop in Switzerland (6)
- Pa said 'No!' to a stop on the organ (8)
- Was O.K. when partly rivetted (6)
- Steam puffer in the coal pile (8)
- Morgan is told to produce a key man (8)
- Repeats a round – it could be Spring! (6)
- Leave it empty to hold a single (4)
- I do not film about this top decoration (5, 2, 3)
- There's something missing if you do this! (4, 1, 5)
- Despot in trouble, – its a Royal! (4)
- Get airborne with six in a tea-round (6)
- Lucky symbol difficult to find at night (5, 3)
- Hit scored by a soprano? (4, 4)
- Olga! Lo shall thou keep thy feet dry! (6)
- Going round is something to grin at (8)
- Look at it again – it looks as though you should! (2-4)

#### DOWN

- The Volga violin-maker creates a fairground player (7)
- There's certainty in referring to reeds as tongues! (3, 1, 5)
- City of roll and dance (6)
- One mother will be a religious leader (4)
- Fell from pylon? Hop into a melody-maker (8)
- Tesco urges us to clean out (5)
- Gramophones like this must be distressed! (7)
- Cosmo's is best for a slow soak through (7)
- Player in kaleidoscopic colours (7)
- Sound of Sullivan breaking a string? (4, 5)
- Her tale hides a cover for air power (7)
- Sort of wind that upsets the cart (7)
- Girl returns after a month for some notes (6)
- From repin go to turn a piece of metal (5)
- Rising madness will knock you out (4)

Answers on Page 112

## Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st February 1998.

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:  
Advertising Secretary,  
Ted Brown, The Old School,  
Guildford Road, Bucks Green, Horsham,  
West Sussex RH12 3JP. Tel: 01403 823533

### FOR SALE

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

**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.

**For Sale.** Ampico Rogers Baby Grand, fully restored, repolished. **Steck Duo-Art**, pedal electric, fully restored, repolished. **Marshall & Rose** 88 note upright player piano, in good oak case with matching oak stool. Piano and player mechanism need attention (restored several years ago), £700 o.n.o. **All in England.** Write or phone for details, R. M. Brooks, 3 Beechwood Grove, Barrhead, Scotland G78 2JH. 0141 881 0304.

**Steinway Duo-Art Model K 1921**, rare steam boat pump model, cherry red case and quantity of rolls. Piano pulley reconditioned. Restring, felts, hammers etc. Player restored. Enquiries 01626 853502.

Austrian Grand Sonniere striking clock with music on the hour. Cylinder movement in base inscribed F. Rzebitschek Fabricwerk in Wein. £2,000. Phone/fax 01913 889273.

Aeolian Orchestrelle Organ No. 8062 Model 2851. Mahogany 5ft x 6ft x 2.6ft. Partially working, in need of restoration. Some rolls £3,750. STECK PIANOLA, in need of restoration. Some rolls. Contact: John Milton, Devon, 01752 665886.

PAUL MORRIS' MUSIC presents: a one hour tape entitled "AN EVENING WITH THE PIANOLA," a recently restored

push-up player is used to give a sensitively rendered programme of music to suit most tastes. £7.50 (£5.50 members), plus 65p p. & p. from 27 Blackall Road, Exeter, Devon EX4 4HE.

Complete mechanism for twin comb **Symphonion 10<sup>3</sup>/<sub>4</sub>"** £350. Two 13" cylinder box movements £200 each. **3 Rolmonicas** with rolls in near mint condition £285 each. Battery oil bottles signed T. Edison £20 each. Brian Chesters, 43 Raikes Parade, Blackpool FY1 4EY. Tel: 01253 292529.

### 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. 15<sup>1</sup>/<sub>2</sub>" Polyphon, restored or unrestored. Would prefer only mechanism. Also can anyone supply details for Model 53 Polyphon. All offers heartily welcome. C. Nitschke, 30455 Hannover, Steinbreite 55, Germany.

Wanted. Music books for Piano Melodica, 48 note model. Enquiries to 01626 853502.

Extraordinary and unusual disc musical boxes, plus Adler/Fortuna musical box (18<sup>5</sup>/<sub>8</sub>"-0 discs) any condition. P. H. Wirtz, Wiesenweg 5, 63500 Suligenstadt, Germany. Tel/fax: Germany 6182-66515.

Wanted. **Nicole Overture** or Forte Piano box for my own collection. Brian Chesters 01253 292520.

### Pneumatic Restoration of Organettes, Chamber Barrel Organs, Player Pianos etc.

Please telephone:  
Paul Corin on **01579 343108**

### BLACK FOREST COLLECTOR

Seeking unusual and ornate Cuckoo clocks, Organ clocks, Animated Black Forest clocks, Musical Black Forest clocks - trumpeters etc.  
Roy Aletti, P.O. Box 757 Harrison, NY 10528, USA. Phone: 010-1-(914) 835-1930, 010-1-(914) 835-0830. Fax: 010-1-(914) 835-0828.

## 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

### NOTICE

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.

## WANTED

**Barrel Pianos/Organs,**  
working or not, parts and carts.

Please telephone:  
Alan Wyatt on (01223) 860332.



*The Editor and the Committee of the Musical Box Society of Great Britain wish all its members a Happy Christmas and a Melodious New Year.*



### ANSWERS TO CHRISTMAS CROSSWORD

**ACROSS:** 1. Geneva; 4. diapason; 9. vetted; 10. Calliope; 12. organist; 13. spiral; 15. item; 16. motif on lid; 19. lose a piece; 20. Tsar; 23. aviate; 25. black cat; 27. high note; 28. galosh; 29. rotating; 30. re-edit.

**DOWN:** 1. Gavioli; 2. not a guess; 3. Vienna; 5. Imam; 6. Polyphon; 7. scour; 8. needed; 11. osmosis; 14. piccolo; 17. Lost Chord; 19. leather; 21. ratchet; 22. octave; 24. ingot; 26. stun.

### RATES FOR DISPLAY ADVERTS

SPECIAL POSITIONS (offered as available).

Outside back cover (tone or two colours) Full page only £249  
(full colour, one photograph to max. size of 8" x 6") £560

Inside covers: Full page £218.

POSITIONS INSIDE JOURNAL (as available).

Full page £150, Half page £86, Quarter page £54, Eighth page £36  
5cm box in classified area £32, 3cm box in classified area £22

These charges include typesetting but are exclusive of any artwork which may be required. Half-tone, artwork and design can be provided if needed at additional cost. Black and white half-tones £15 each. Design and artwork quotes on request.

DISCOUNTS (applicable only on accounts that are settled within 30 days, otherwise strictly nett).  
Four or more consecutive insertions: Area rate less 20%  
A further 5% discount is given if payment is in advance.

MECHANICAL DATA type area:-

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



**"Symphonion Musik-Automat",**  
approx. 1895 (Ø 15 3/4 in)



**"Polyphon-Musik Automat",**  
approx. 1895 (Ø 15 3/4 in)



**Gramophone "Victor", 1905**  
with mahogany horn

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