

An International Magazine of Mechanical Music

Volume 18 Number 5

Spring 1998

Edited by Graham Whitehead

The Music Box



Inside Repairs to automaton "Smoking Monkey"

A real Carillon without bells or hammers

Rye Treasury of mechanical music

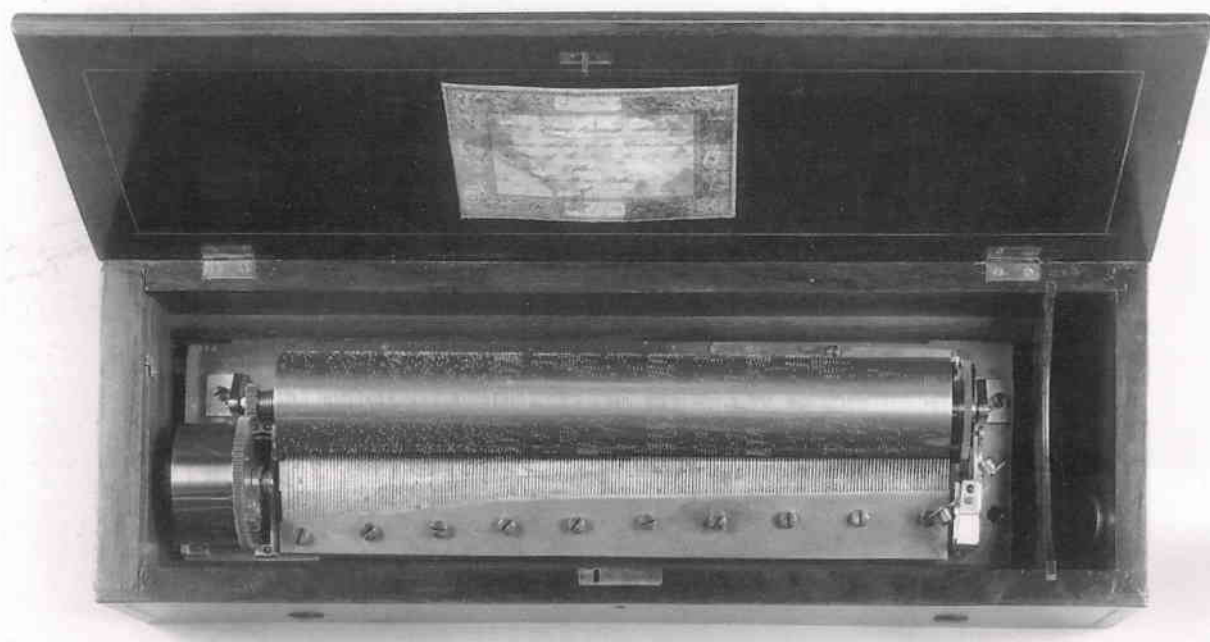
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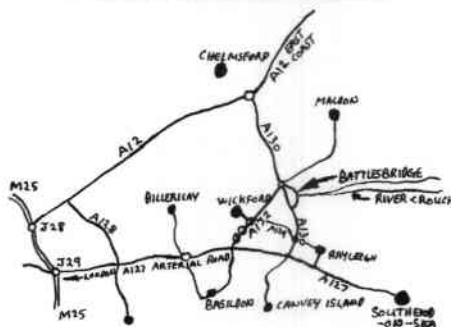
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figures (2 missing).

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around 1970.

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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 5
Spring 1998

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

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

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

Front Cover:

From a Postcard – "The Optimist - Somewhere the Sun is Shining."

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President's Message

Happy New Year to you all.

Our Society introduction is now on the Internet and having mastered semaphore I am still trying to master the telephone. I did not receive any response regarding my request for Museums, Collector's Videos etc., that can be obtained or seen by members, but I know you will not let me down. Our current list is elsewhere in the journal, do you have any additions?

The pile of questionnaires returned is very promising, with nearly 50% returned so far. Very few members have decided to pay by standing order this year. Alan Pratt will be collating all the information. You have posed some interesting questions.

Having missed only one regional meeting in nearly twenty years of being in the Society, I, like most of those attending, are the same old crowd. (No disrespect intended, of course). Perhaps a few more of you newer members would like to give it a try. You are probably too late for the Spring Meeting but how about the Autumn Meeting. I know Paul Bellamy would love his enthusiasm to be rewarded with a good turn out, even if it's just for Saturday, 19th September.

P.S. For those of you who saw an edition of the Antiques Road Show last month that briefly showed a Bremond 6 Bell Box, I have, in my official capacity as President, spoken to the Producer and advised him as to the problems that can beset little ladies who are told on National Television how to knock replacement little pins into Musical Boxes, so that they anchor in the "wooden lining"? oops!

P.P.S. Have you paid your subs yet?

Your Editor stands down

After producing 49 editions of Music Box your Editor has decided to hang up his cap! This decision follows my retirement from the printing company that has also produced those 49 editions. I remember my former editor once complaining of how time-consuming editorship had become, restricting him from applying his time to income earning. At least whilst being both printer and editor I have been able to run one in with the other and have enjoyed the free use of a whole range of business facilities from photocopying to graphic artist services and when typing was needed, as it was in considerable quantities, a secretary was always there to oblige.

Broadgate Printing Company has seen its income from regular business with MBSGB as good "bread and butter" and so when there has been some "jam" available it has been a present to the society. In other words, benefits such as extra printed pages or four colour reproduction have been made available often at no extra charge.

Under new ownership, unlinked to the society, the company must now take a purely commercial view and these extra facilities are no longer on offer. I find the consequence of not being at the

helm and not being on the spot, makes having to do every little task oneself extremely time consuming. I hope the next editor is someone working in a business with helpful staff on hand.

Our President Ted Brown was astute enough to foresee this situation and already had someone willing to take on the editorship when I informed him of my intention to stand down. My wish now is to spend a lot more time just enjoying mechanical music by involving myself with my collection at Ashorne Hall, something that I have not been able to do over the last 7 years!

It is appropriate now, to express my gratitude to the many subscribers who have supported the journal and therefore me over the last 12 years, for it is they, not I, who have made the Music Box what it is - a leading international magazine of mechanical music.

In our last edition, references to Musical Box Society International's affairs, in our Docti Homines column, resulted in letters of complaint being received. I am therefore sorry that the item appeared in the way that it did. An official apology is printed on page 141. ■

SOCIETY TOPICS FORTHCOMING MEETINGS

Spring Meeting
3rd, 4th and 5th April 1998
Park Farm Country Hotel
Hethersett, Norwich NR9 3DL

Local organisers: Hugh Morgan and Richard Bartram.

Programme to date: Friday evening - If any members wish to bring items to sell there will be a table sale, also if any member who has an interesting item to show and talk about **please bring it along**. Several large disc players will be on show and heard.

Saturday morning - Registration followed by a visit to Wymondham, a fascinating small market town, with bargains to be found in the antique shops, from there to Wymondham Abbey to listen to the organ. After lunch there will be an exhibition, from local private collections, of disc players, music boxes and organs. The society dinner on Saturday evening will be followed by an entertainment still to be finalised.

Sunday morning - 10 minute talks and demonstrations followed by a visit to Norman Vince. ■

Society A.G.M. and Auction
Saturday, 6th June 1998 at
Ashorne Hall, Ashorne Hill,
Near Warwick

There will be two rates for this meeting, one just for registration and a higher one to include a plated lunch. Full details, together with registration form, will be included in the next magazine. ■

Autumn Meeting 1998
September 18th-20th, Ashford, Kent
The venue for this meeting is the Master Spearpoint Hotel, located in a rural setting 1 mile from Ashford. The hotel has 5 acres of parkland, gardens and a family atmosphere. All rooms are ensuite, of good size and well appointed with direct dial telephone, TV, tea/coffee

facilities, etc. The entire accommodation of 34 rooms will be held open to MBS members and guests for a limited period of time. A non-refundable deposit of £20 per person is required.

Centred on a late Victorian building, the hotel has a family atmosphere and a reputation for good food.

Programme: The weekend will comprise a visit on Saturday morning to Canterbury including an Organ Grind. (Details to be formally approved by Canterbury Council). Hopefully, about ten pitches will be approved with two players per pitch. Old time dress preferred. Moneys will be raised for the Mayor's charity. Please contact Paul Bellamy (tel/fax 01634 252 079) as soon as possible. He will liaise with the Council for street licences (see registration form). After a brief return to the hotel for a light lunch (please note your requirements on the registration form) we visit the beautiful old Cinque port town of Rye and its Treasury of Mechanical Music. Back to the hotel for the Association dinner at 7.30pm and entertainment. Sunday morning concludes the weekend with a private visit to Finchcocks at Goudhurst, hosted by Richard and Katrina Burnett. Finchcocks is a small manor house set in parkland and has a magnificent collection of keyboard instruments (some mechanical) musical furniture pictures and prints. Our hosts will entertain us with demonstration/recital on a selection of harpsichords, chamber organs, early pianos etc. This will be your local organiser's 5th visit and he can guarantee a lively, amusing and entertaining visit which is uniquely and quintessentially British. ■

Spring Meeting 1999
April 9th-11th, Wakefield, Yorkshire
Local organisers: John Turner and John Powell. ■

REPORT ON PAST MEETINGS

Christmas Meetings 1997

The Christmas meeting at the Old School in Sussex was extremely well attended. Forty four members all came for the whole day and Bob and Diane Yates, two of our American members were able to attend for the afternoon.

The two topics were keywind boxes and Christmas tunes. We played about 12 Keywind boxes of all descriptions before breaking for hot snacks at lunch time. We recommenced after coffee and spent the afternoon with a Christmas flavour. I do not think the members realised how many variations there were on cylinder boxes, disc boxes and organettes, of Silent Night.

My thanks go to all who assisted with the refreshments and those who shared the pleasure of their boxes with us.

In Wakefield, thirteen members and potential members gathered at the home of Joyce and John Turner who, with the help of local member John Powell, arranged a very enjoyable Christmas one-day meeting. The first session was spent in looking at and listening to a wide selection of mechanical music, made up of music boxes, disc players, barrel organs and barrel pianos.

After this we all assembled in the dining room to enjoy a superb Christmas

Continued on Page 141.

NEWSDESK

Members will be pleased to know that as a result of a suggestion at our last A.G.M. an introduction to our Society is now on the Internet. Its web site location is:-

<http://www.antique-dealers-directory.co.uk/MBSGB/>

Never trust an expert on TV...

Nobody in Britain can fail to be aware that, next to Australian 'soap-operas' and American programmes about hospitals and car-chases, the next most popular topic on TV has to be antique programmes.

Among these, the BBC's *Antiques Road Show* is by far the best. Its larger-than-life 'experts' vie in eccentricity with the lunatic fringe of pseudo-archaeologists in ITV's *Timewatch* series. Yet they exude an aura of authority and, as bringers of excitement, the aghast realisation that some battered pot used by a family for stone-throwing practice is, in fact, a four-million year-old piece of rare craft worth trillions 'at auction' makes this compelling viewing.

And so when a medium-quality cylinder musical-box with nice bells appeared on TV, we - and the owner - were ready to be educated by the *Road Show* experts. The expert who spoke, though, was less than helpful.

"The trouble is that children get a hold of these and when it stops playing they push the cylinder around with their hands," he assured us to the accompaniment of suitable palm-tearing movements. "This bends the pins and there's a lot of bent pins in this one. What isn't generally known is that the brass cylinder has a wooden core into which the pins are pushed. This means you can easily pull out the bent ones and put new ones back. The real problem, though, is tuning it afterwards and that's a job for an expert."

Lady musical-box owner, grateful for help, has no doubt now gone home to tug out the pins with pliers.

It is sorties into the unknown like this which make sensible people realise the true value of this sort of entertainment. For most, though, and despite some spectacular mistakes in front of the cameras, it is a popular source of reliable information.

My elephant's run out of gas!

David Burgess-Wise, motoring columnist in the *Daily Telegraph*, reminded us recently of Frank Stuart's odd creations. As some will recall, he was one of those latter-day eccentrics which Scots prefer to forget. That said, he was no more odd than many others around - then as now!

It was one summer's day in the late 1940s that the redoubtable Scotsman reclined on a beach watching children riding donkeys when he realised that these seaside beasts of burden earned revenue for only a few months of the year. The rest of the time they still had to be fed and watered but didn't earn their keep. Why not replace the live animals with a machine which only consumed fuel while it was working?

Stuart, having moved from the North to Thaxted in Essex, laboured for two years in his workshop before eventually unveiling Jeanne the mechanical elephant. The machine weighed a ton and its exterior lines were formed from metal strips covered with waterproof felt. Hidden inside its 'stomach' was a Ford 10 car engine which drove the articulated legs through a system of linkages. Petrol consumption was around 15 miles to the gallon. To crown it all, a mechanical mahout rode astride the elephant's back while passengers sat in pannier-like seats.

Stuart made a number of these, all with Ford engines. He also built a smaller, electrically-driven version. Burgess-Wise says that at least four of these things survive - three of them owned by a pachydermophile in America...

The Japanese go for it!

Automata has a vast history and tradition in Japan where some of the oldest books known on the subject were produced. Ancient automata survive, too.

So, faced with this hi-tech age, it comes as no surprise that our friends from the Land of the Rising Sun take every opportunity to apply themselves to producing new specimens. Some years ago your reporter wrote at length on a remarkable creation he found in a department store in the Ginza area of Tokyo.

Last summer, things took a peculiar turn when busking robots gathered in the capital for the annual 'street performer' contest. The *Daily Telegraph* tells us they included a dancing Charlie Chaplin robot, complete with cane and moving eyebrows, which tripped over a fold in the carpet; a bellows-equipped smoking robot; and a mechanical frog that swallowed soap-bubbles and made croaking noises.

The winner, though, was a monkey called Mokkine which played a xylophone. Stands to reason, really.

Small is magnificent believes America

It was said to be Texans who postulated that size was everything and that the bigger things were the better they were for the American image. The difficulty lay in the fact that all big things really came from Texas, so it was Texan Americans who were the best.

This didn't always go down well. Especially in the rest of the US of A.

No doubt in a move to get Texans to remedy their ways, researchers at Cornell University have now succeeded in building the world's smallest guitar.

Before you make space on the wall, you ought to know that it is no longer than a blood-cell, its strings are 100 atoms across, that's one 4,000th the thickness of a human hair. The 'nanoguitar' is one of several structures which have been made to create a collection of the world's tiniest silicon mechanical devices.

The instrument is said to play but

produces sounds to high to hear.

Can we now look forward to the creation of a player-piano of matching size? Preferably capable of playing a full-scale roll of *Hearts and Flowers*?

Imperial Symphonion - a new model found

Despite the fact that it survived well into living memory and although the actual factory building is still standing, so little is known for certain about the Imperial Symphonion Manufacturing Company that we don't even know for certain how many instrument types they actually made or how much of their inventory came in from Leipzig.

What is known is that our American friends have been less than successful in tracing this company's history, a failure in part due to the national characteristic of destroying one-time company records before they can be adequately recorded. The exception is, of course, Regina whose records survive virtually *in toto* and exist on microfilm.

Janet L Dobson of Springfield, Ohio, owns an Imperial Symphonion with 29 discs and standing upon a matching base. The discs are 15³/₄ inches (40 cm) in diameter and, although the discs have apparently normal rectangular-shaped peripheral drive holes, the discs are, in fact, driven by three pegs on a central turntable. This makes this model the largest centre-driven disc musical box. Before this find, it has always been believed that the 14 inch disc-size was the largest centre-drive model.

Mrs. Dobson says: "This box has a beautiful and full sound, but is somewhat prone to slow and stall unless fully wound, due to the obvious mechanical disadvantage of the centre drive. A card mounted inside lists a series of patent dates ranging from 1886 to 1899, so we surmise the box to have been made about 1900."

National Museum, Utrecht

The 1996 Annual Report of the Nationaal Museum van Speelklok tot Pierement in Utrecht, published towards the end of last year, shows that the number of Museum visitors last year remained virtually the same as in 1995 at 120,000.

Visitor statistics reveal that the museum is attracting an increasing younger audience. If one compares the 1992 report, for example, we see that the percentage of visitors under 18 years of age has risen from 25 to 30; those between 19 and 26 years have remained constant at 10% as have those from 30 to 60 years 50%. The number of 'senior citizens', however, has declined from 15% to 10%.

Some of this shift in emphasis probably accounts for the gradual decline in revenue with earnings in 1996 down slightly from the previous year's f.1.057m to f.1.006. At the same time, the staff has been increased to 19 from 16 four years earlier.

A Three-tuner

John Andrew from Kent writes that he has recently returned from Mexico where

he bought an unusual cylinder musical box by Jean Billon-Haller. He says that the movement has three changeable cylinders with it but there may originally have been more.

What is interesting is that each of the seven-inch-long cylinders plays three tunes. He is at present restoring the piece after which he will have a better idea of the tunes played.

Organ Availability Register

John Page of the Fair Organ Preservation Society writes to provide some information on the FOPS Organ Availability Register. He says this is not a complete record of all the organs owned by FOPS members but is a free service offered to members who have organs they are prepared to display or hire out to events. The listing consists of name, town and telephone number of the owner plus basic details of the organ concerned by way of make and keyframe size.

For security reasons, no other details are presented but the FOPS Register is available to anyone interested in hiring an organ for an event or any occasion requiring the services of an organ. The preparation of this Register, updated on computer annually, rests with the FOPS membership secretary to whom any changes or additions are sent.

The Musical Box Register

Operating in a quite different manner is the internationally-important Register of Musical Boxes operated by our Society. Maintained under the utmost confidentiality and security, this database of information has become of such importance that it is now producing information of outstanding importance to members and historians.

Over the past months there has been a sudden influx of data from overseas owners and this is much welcomed.

Some of the information the Musical Box Register has revealed is intriguing. For example, Barnett & Samuel, whose familiar triangle-and-beater trademark is known to all collectors, has revealed tune titles later than hitherto thought existed as well as higher serial numbers. In addition, the Register has established that Anthony Bulleid's assumption that A.P.&Cie was the mark of Perrelet & Cie is correct.

The value of this information is inestimable. It is totally dependent on the information you supply to the Register. Please, please keep the information coming in. It takes a few moments per musical-box to complete and the sum of the results is priceless! Come on! Do your bit! Send details to The Registrar, c/o 5 East Bight, Lincoln, LN2 1QH, England.

MBS Member's Supersonic help

The Nevada Desert saw Britain's triumph in achieving the world land-speed record. In October last year, Richard Noble's jet-powered car ThrustSSC, reached a speed of 763.035 miles an hour with Sqdn Ldr Andy Green at the controls.

The event was of particular interest to member Ron Benton from the Isle of Wight because he was a key member of Richard Noble's original Thrust land-speed record team. On that occasion Ron

was one of the 'stars' of the BBC television documentary made regarding the run-up to that world-beating record attempt. Member Number 71, Ron has been a keen collector of mechanical musical instruments since the 1960s. He still lives on the Island.

Tom Greeves

The death of Tom Greeves at the end of September, 1997, robbed not just our Society of a valued one-time member but marked a loss to the world of classic architecture not to mention the Victorian Society of which he was co-founder.

Thomas Affleck Greeves, the son of a distinguished eye specialist, was born in London on June 4th, 1917. He was educated at Radley where, through the influence of Leonard Huskinson, he was introduced to the works of Rex Whistler and Giambattista Piranesi, two artists from very different periods who were to have a profound affect on him throughout his life. From Radley he went to the Slade and thence to King's College, Cambridge, to read architecture.

Wartime service with the Royal Engineers resulted in a posting to India where he found time to study the buildings including Gilbert Scott's Gothic buildings for Bombay university. After the war, he completed his training at the Architectural Association school in London where he met his future wife, Eleanor Pryce, a fellow student.

After working in a number of architectural offices he turned to architectural illustration and began a series of original and fantastical drawings of Victorian buildings in ruins which were shown at six Royal Academy exhibitions.

Tom Greeves and his wife moved to the exclusive Bedford Park area of West London in 1951. This, the first architect-designed suburb, was largely the work of Norman Shaw who designed the principal buildings. At that time, however, Bedford Park was in a run-down and generally dilapidated state.

In 1958 Tom Greeves helped to found the Victorian Society with John Betjemen, Nikolaus Pevsner and Osbert Lancaster and then turned his attention to his beloved Bedford Park. Misguided redevelopment and a stoic disregard by the architectural historian Sir John Summerson of the merit of these buildings launched Tom on a campaign to halt destruction and turn the whole estate into a conservation area.

Tom Greeves' campaigns for the conservation of valuable old buildings were generally successful and he staged an exhibition in the summer of 1967 to make people aware of the merits of this suburb. As a direct result, all 350 remaining on the estate were listed, an act unique in the history of conservation.

He was a keenly sensitive pianist, collected 18th and 19th century keyboard instruments and served for several years on the committee of the Galpin Society. Pride of place in his home was a large weight-operated barrel organ made by Imhof & Mukle complete with two chests of spare barrels. This instrument was the first thing which greeted people who entered his front hall, having pride of place against the end wall.

It is a fitting gesture to the loss of so

OBITUARY

George Brain

6/9/1918 - 19/11/1997

Member No. 146

The death of the Revd. George Brain of Leicester, has lost me a friend from the first Society meeting I attended in 1970. He had by then been in the Society for five years, but was willing to assist a new member, which meant within a few months I had the opportunity to view his collection in the large old vicarage he then lived in at Leicester. It was very much a collecting bachelors abode, everything packed in with just enough room to get around. True to many other vicars, George was also interested in railways and was a member of more than one railway society.

Unfortunately, retirement entailed his moving to a much smaller three bedroom semi. His collection was boxed and on moving to the new house, it filled all the rooms but the kitchen, which meant regrettably for George, he never had the chance to show his instruments again. He still kept an interest though, the last Society function he attended being a much enjoyed pre-Christmas meet in December 1996 at Nicholas Simons' in Derby.

George has no immediate surviving family so his collection has largely been dispersed, at his wish, to friends.

Roger Booty

great a man that his widow, Eleanor, decided that the instrument should go to a place which gave Tom so much pleasure when he visited there a few years ago. The instrument has been donated to the Utrecht Museum where it is currently undergoing its first restoration in thirty-odd years. This organ is illustrated in the book *Barrel Organ* (plates 64-65).

Tchaikovsky's great organ

On this page not too long ago came news of the BBC's investigation into the association between Tchaikovsky and the orchestration organ. All this came about with the discovery that Tchaikovsky Snr had an orchestration organ in the family home and little Petr Ilich used to listen to it playing barrels of Mozart.

In the series of programmes *Great Composers*, the one on January 20th was devoted to this composer and included some very fine close-up shots of an instrument generally similar to that which would have been in the Tchaikovsky family home in old St. Petersburg. The instrument used for filming was the Imhof & Mukle which at one time stood in the Euroclydon Hotel in the Forest of Dean and which is now the centrepiece of the Forest of Dean Organ Museum at Drybrook - visited by MBS members at a regional meeting last year - which stands in the shadow of the former hotel, now an old people's home.

Programme producer Simon Broughton promises an article shortly. ■

Register News

In the recent survey, I understand the Register section of the Journal has proved to be popular with the majority of the membership. Some members still have reservations about certain aspects of the work. One of these is the secrecy accorded to the information sent in. To allay any fears about this, I can reassure members that as soon as any information is sent in it is entered up on the Register cards and on the computer file. After that, I burn all forms and correspondence. **THERE IS NO WAY WHATSOEVER ANY NAME OR ADDRESS CAN BE FOUND. IT IS NEVER PUT ON THE RECORDS IN THE FIRST PLACE**

Regarding the security of the computer file, the system has a fail safe password system and the file itself has a second password. On saving, the file is encrypted. For people unfamiliar with computers, this means the words are converted into meaningless symbols as well as numbers and not even very gifted

computer experts can decode it. It would be meaningless to any thief.

Some members are unsure how to register their boxes. Very soon there will be sample forms included in the Journal. These will be as those previously issued. It is important to record as much as possible on these forms as all information is essential to advance our knowledge about musical boxes. Probably the most important part however is the detail given on tune cards.

In Volume 17, Number 3 on page 71 of the Journal, I wrote about how evidence gleaned from material sent in by members led to the likelihood of H.M.G. boxes being made by Henri Margot. Without this help a small piece of history would never have been discovered.

Now thanks to extra help given by Joe Pettitt of Essex who kindly sent in a copy of A. B. Savory's catalogue, confirmation has come to hand that

Margot did indeed supply these small boxes. Not only would it appear he made them contained in "first quality composition cases," all his boxes were made with two, three or four tunes. The catalogue then lists the choices of tunes that were available. These choices are unfortunately lacking their gamme numbers.

On checking the Register again, all H.M.G. boxes fall exactly into this category. Margot must have been the maker of these boxes. All that remains to be discovered is who is the mystery G? My preferred guess is that it must be the initial of his wife's maiden name who may have been from St. Croix and associated with the musical box industry. Unfortunately, members of the present day Margot family have no family records. Should any member have the facility to undertake research on this topic, please help and let me know.

Registrar

The Musical Box Register

This is the third part of the Nicole listing. As before the name has been omitted. All the 77 boxes listed are in the 24 thousand

series. All of course are keywind and in the Registrars opinion come from a time when Nicole were making some of their

best boxes. Arguably, from the beginning up to 30,000, Nicole produced their finest work both mechanically and musically.

1/98. v.1

S/No.	T/card * = Yes	Comments	Reg/No.	S/No.	T/card * = Yes	Comments	Reg/No.
24015	*	6 air. Keywind.	R-2795	24518	*	8 air. Keywind.	R-2678
24017	—	? air. Keywind.	R-3091	24528	*	8 air. Keywind.	R-2825
24021	*	6 air. Keywind.	R-4273	24538	*	3 Overture. Keywind.	R-499
24030	*	3 Overture. Keywind.	R-4206	24542	*	4 air. Keywind.	R-4208
24047	—	8 air. Keywind.	R-1821	24581	*	8 air. Keywind.	R-2729
24054	*	4 Overture. Keywind.	R-493	24590	—	4 air. Keywind.	R-500
24056	*	4 Overture. Keywind.	R-2770	24596	—	6 air. Keywind.	R-501
24080	—	6 air. Keywind.	R-2814	24599	—	6 air. Keywind.	R-502
24132	*	12 air. 2 per turn. Crank wind.	R-494	24600	*	6 air. Keywind.	R-2781
24138	*	12 air. 2 per turn. Keywind.	R-2850	24616	*	3 Overture. Keywind.	R-2904
24151	*	4 air. Keywind.	R-2799	24618	*	3 Overture. Keywind.	R-4209
24178	*	6 air. Keywind.	R-2066	24633	*	8 air. Keywind.	R-2802
24188	*	6 air. Keywind.	R-2611	24634	*	8 air. Keywind.	R-2760
24206	*	8 air. Keywind.	R-2801	24652	*	12 air. Keywind.	R-503
24213	*	4 Overture. Keywind.	R-2728	24691	*	6 air. Keywind.	R-504
24215	—	4 Overture. Keywind.	R-2733	24747	*	6 air. Keywind.	R-2821
24230	—	8 air. 2 per turn. Keywind.	R-2467	24751	*	6 air. Keywind.	R-2819
24232	—	8 air. 2 per turn. Keywind.	R-1819	24752	*	6 air. Keywind.	R-505
24239	*	3 Overture. Keywind.	R-495	24759	*	8 air. Keywind.	R-4018
24242	*	4 air. Hymn Box. Keywind.	R-4207	24767	*	8 air. Keywind.	R-2679
24269	*	4 air. Keywind.	R-2809	24774	*	4 air. Keywind.	R-2839
24288	*	4 air. Keywind.	R-2823	24775	—	4 air. Keywind.	R-506
24312	*	6 air. Keywind.	R-2820	24838	*	6 air. Keywind.	R-4274
24344	*	8 air. Keywind.	R-2759	24840	*	6 air. Keywind.	R-2822
24382	*	4 Overture. Keywind.	R-3234	24899	*	6 air. Keywind.	R-2243
24384	*	4 Overture. Keywind.	R-2627	24903	*	6 air. Keywind.	R-2671
24403	*	6 air. Keywind.	R-2830	24905	*	6 air. Keywind.	R-2747
24408	*	8 air. Keywind.	R-2816	24910	*	8 air. Keywind.	R-2680
24414	*	6 air. Forte-piano. Keywind.	R-496	24915	—	8 air. Forte-piano. Keywind.	R-2745
24421	*	6 air. Keywind.	R-2775	24924	*	6 air. Forte-piano. Keywind.	R-2844
24432	*	6 air. Keywind.	R-2695	24926	*	6 air. Forte piano. Keywind.	R-2919
24433	*	6 air. Keywind.	R-3364	24942	*	6 air. Keywind.	R-436
24436	*	6 air. Keywind.	R-497	24944	*	6 air. Keywind.	R-2307
24454	*	6 air. Keywind.	R-2637	24950	*	8 air. Keywind.	R-4210
24468	*	4 Overture. Keywind.	R-2771	24972	*	4 air. Keywind.	R-2841
24476	*	6 air. Keywind.	R-2810	24973	*	4 air. Keywind.	R-4358
24488	—	8 air. 2 per turn. Keywind.	R-3366	24990	*	3 Overture. Keywind.	R-2762
24494	*	8 air. 2 per turn. Keywind.	R-498	24995	*	3 Overture. Keywind.	R-507
24515	*	6 air. Forte-piano. Keywind.	R-3108				

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 4, 1997.

Peter Haywood's *Chairman's Column* reports on the difficulties which beset all societies once in a while - a change of printer! It is a traumatic time during which everybody has their hearts in their mouths. Happily, the FOPS seems to have managed the transition very well.

When Neville Rose died, he left a huge collection of fairground organ records and tapes which his widow donated to the Society. It is sad that the FOPS has chosen to sell off this archive.

Chairman Haywood reminds us that the FOPS celebrates its 40th anniversary in March 1998.

Elsewhere it is reported that Ken Redfern has died. Ken was the first treasurer and membership secretary who served his members well from the 1960s at the time of such luminaries as Cedric Conway and chairman John Crawley.

John Page recounts the tale of an 89-key Gavioli which, in the early 1960s, was virtually destroyed by fire. The remains turned up in a scrap yard in 1984: during transportation the wagon with the bits in was involved in a motor accident which caused further mayhem. Now the instrument has been restored by Dean Organ Works and plays again.

Old street organ recordings are the subject of an informative article by Jory Bennett who looks at how and what these organs played. Peter Mackett reports on the Great Dorset Steam Fair of 1997. It seems inevitable that this great open-air event is dogged by bad weather. This one ran true to form. Next year is the 30th such event: perhaps it will be different.

Elsewhere Jory Bennett, reporting on the Pickering Rally, berates steam enthusiasts for creating 'sulphurous clouds of smoke' which billowed about the showground for the entire three days. 'It seems a pity,' he suggests, 'that after 40 years of preservation in Britain we still do not have an international festival of fairground organs... that can match Thun or Waldkirch.'

Das Mechanische Musikinstrument, Journal der Gesellschaft für selbstspielende Musikinstrumente e.V., No. 70, December, 1997

In the President's Message, Jürgen Hocker looks back on 17 years in office. He charts the trials and tribulations of running this great society which was founded in 1975. The first president, Jan Brauers, held office for two years, was succeeded by Werner Baus (three years) and then Hocker stepped in at the Stuttgart meeting in 1980. Now he feels the time has come to move on. He will hold office, officially as Chairman, for a further year but will not seek re-election to the top office. Instead he will offer himself of

use to the Committee at its choice.

One might observe that the successor to Hocker will have a hard job to match his dedication, devotion and masterful leadership. So far, no names are suggested.

The passing two years ago of Claes Friberg, one-time owner of the Mekanisk Musikmuseum in Copenhagen, made available the enormous archive of material which he had collected from various sources over the many years he and David Bowers worked together. This archive was offered for sale and has now been acquired by the GSM - a bold move, an expensive one, yet a necessary one if such a valuable collection is to be preserved.

Much of this issue is devoted to the passing of Conlan Nancarrow. Jürgen Hocker writes at length on this lamented composer with the emphasis on his enormous work to bring the player-piano's music up to date.

Helmuth Kowar presents a masterful paper on Joseph Haydn's *Kaiserlied* taking as his source material performances on several musical clocks. The presentation of the notation from the barrels offers a unique opportunity to compare styles of ornamentation and presentation.

Hendrik Strengers and Luuk Goldhoorn describe an unusual typewritten instruction sheet for the operation of Polyphons Style 104 and 118. There follows a reproduction of a Swiss patent showing E P Riessner's novel coin chute with divided coin access and rotating shutter to offer one or two plays depending on the coin access selected.

Extracts from the Ernst Holzweissig Successors' Leipzig catalogue of 1892/3 follow showing types of disc machines including the table model Symphonion *Lipsia* and a particularly squat Komet, each offering a choice of one or two plays per coin. The more familiar one-or-two plays for a coin (the 'charity lever') as used by Polyphon and others is discussed and illustrated with a similar installation on a 45 cm disc-size Kalliope.

The Museum of mechanical musical instruments in Schloss Bruchsal has recently opened a series of displays showing the workshops of musical clockmakers. These are illustrated and described in a review of museum news. There is also a profile of former MBSGB president Arthur W. J. G. Ord-Hume who was accorded an honorary life membership at the AGM of the GSM.

The GSM often gives its members a 'bonus' publication in the form of a separate facsimile reprint of an interesting catalogue. These are very high-quality publications which match the originals as closely as possible. This time it is a Hupfeld catalogue of around 1896-7. The sheer quality of reproduction sets a standard for others to follow. Has anybody ever actually seen a Hupfeld *Aeolion-Pfeifen-Musikwerk*?

Musiques Mécaniques Vivantes, Journal of the Association des Amis des Instruments et de la Musique Mécanique, No. 24, 4^{ème} trimestre, 1997.

This issue opens with a report on the rally at Haraucourt and contains a detailed specification of a 50-key Limonaire Jazzbandophone of 1920-25. This unusual instrument, which is no less than four metres in length, has four bass notes, a 9-note accompaniment, 13 melody notes, and 10 counter-melody. There are five

automatic registers including a two-rank *violoncelle* counter melody plus a full percussion accompaniment. The instrument, writes Jean-Marie Moitrot, is rare and was not a commercial success. This one came from Georges Poirot at the time Limonaire ceased business.

Geneva's new museum of mechanical music is the subject of a description and illustrations by Etienne Blyelle.

Two musical pictures handled by Maison Würtel are described and illustrated. The numerous address of this Paris company are listed in this paper by Philippe Rouillé.

Among the more unusual mechanical pianos is the cylinder instrument devised and manufactured by Lochmann in the early years of this century. Instead of solid cylinders, Lochmann employed hollow cylinders made of rolled and joined thin tinplate punched with slots into which the keys of the playing mechanism dropped. One of these exists in the Walt Bellm collection in Florida, and another in that of Bill Lindwall in Stockholm.

Here Anthony Chabert presents a well-illustrated article on the mechanism and its operating principles of these peculiar machines. This is a major contribution to our historical understanding of these pieces which illustrates a number of other examples including a very large one from the collection of the Musée des Gets.

News Bulletin, Member magazine of the Musical Box Society International, Issue 138, September/October 1997; No. 139 November/December 1997.

The new President Kevin Kline, in his first message since taking office at the 1997 Annual General Meeting, writes of his desire to expand membership. He says: 'One proposal being considered is expanding the scope of our publication topics and articles to allow a focus on a wider spectrum of subject areas which will cover the range of mechanical music from automata to automatic zithers'.

Glenn Grabinsky and Steve Ryder provide a fitting tribute to Greg Schmidt who has died from cancer. He was only 54. His work in establishing the operation of the MBSI's Lockwood-Mathews Mansion Museum in Connecticut will serve as a lasting memorial to a fine friend of mechanical music the world over.

Messrs Dick & Dixie Leis describe a number of modern makers of music machines which concentrates only on those makers within the United States of America. This complements a following article by Philip Jamison who describes a visit to some of Europe's mechanical organ makers. Unlike so many of this type of article (which, in general, leaves the reader feeling somewhat embarrassed, Jamison writes well and with enthusiasm which he knows how to transfer thought the written word. He reveals a darker side to Amsterdam, however, when he tells us that his Dutch landlady insisted that all the street organs work with cassette tapes! Happily, an American was able to prove her assumption to be double-Dutch.

In Number 139, President Kline makes a plea for more volunteers to give of their talent and labour. He will soon learn the '99-1' rule which governs all such organisations - 99% of the members benefit from the slavery of 1%!

Beatrice Robertson, chairman of the

Membership Committee, takes up the cudgel against the recent flood of sales of so-called 'museums' and what she calls 'the rapid dispersing of the instrument from museums throughout the world into private collections'. Where, she questions, will the public be able to become acquainted with these marvellous items when mechanical music is no longer available in museums? Where indeed. She might have added that students and researchers are being deprived as well. She could also have said that while private museums are far from ideal through their structure (which allows sale), public ones are little better - *unless they have the instruments on show and demonstrate them.*

Elsewhere Harvey Roehl confirms that Vestal Press, the company he founded many years ago and which was recently sold to The National Book Network in Maryland, has ceased to exist and there is no guarantee as to what, if any, mechanical music literature the new business may produce.

Obituaries are presented to Conlan Nancarrow, Carl Frei, Jr, and Kurt Niemuth who many of us recall as one of the founding members of the Berlin Organ Club. He was the man who guaranteed the continuance of the sound of the real Berlin organ after the last maker and hirer, Topfer, closed. He also led a procession of 350 organ-players through the Brandenburg Gate when the infamous 'wall' came down. His great collection is now with the Heimat Museum in Friburg.

Another notice marks the passing of Hans Hoffman who will be remembered by those who attend the MBSI AGMs. A German-born Jew who spent four years incarcerated in a concentration camp where his parents and relatives died, Hans had lived in America since the early 1950s. His devotion to street organs will be missed.

Richard Dutton produces a valuable listing of 'roller-cobs' for Gem organettes. This very complete list supplements that published by the MBSI in December 1993 by Arthur Ord-Hume, and is more complete than the list published in *The Music Box* by Kevin McElhone in Summer, 1995. The gaps in the latest list are few and one can be certain that those who have grown up from a boyhood of collecting railway engine-numbers will grasp with both hands the chance to complete these.

Bulletin, The Player Piano Group, No. 144, September, 1997; No.145, December, 1997.

Anniversaries seem to be coming thick and fast. This is claimed as the centenary of the invention of the player piano, and in 1999 the PPG celebrates its 40th year.

The first issue here contains a profile of piano-restorer Norman Evans who, it will be remembered, bought a brand new 9 ft Estonia concert grand some years ago and installed a brand-new Ampico action, the result being used by Decca to make a series of recordings of original rolls.

There is a report of a visit to The Player Piano Company at Wichita, Kansas, which is the last surviving business selling player piano supplies. Owner Durrell Armstrong is more of an enthusiast than a businessman, thank goodness.

There is a reprint of a 1926 article from *The Melody Maker* describing how music rolls are made. Sydney O'Connell has pioneered work in the reconstruction

of old recordings through an unusual application of MIDI computer technology. He takes an old gramophone-record, digitally analyses it - and converts it into an identical piano-roll! Further more, he can analyse the playing styles of pianists and overlay that upon a performance so as to produce what has the sound of a hand-played roll. The O'Connell process is described in outline in a paper by Richard Dain.

Electronics and computers have come into their own with the technology of the player piano and another system of interest is that of Peter Phillip. This is detailed in a lengthy article called *Computer music without speakers.*

A perennial problem with player pianos (and, one feels, player-pianists) is that of spool-box and tracking system alignment. This subject comes up regularly and the advice is, generally, always the same. Julian Dyer offers the latest advice to owners of twisted, torn and pleated rolls.

The same author reviews another music-roll chestnut - the hole-for-hole copying of music rolls. In highlighting the difficulties of any normal system of reading/punching, he says that one form of error is the elongation of each hole 'by up to the width of the tracker bar'. He means the width of the tracker-bar opening.

Naturally, the death of Conlan Nancarrow takes prominence in this issue

Issue 145 reminds us of one of the more interesting radio programmes of the 1960s - *The Great Piano Roll Mystery* - which goes back to the days of Denis Condon. John Farmer and Frank Holland. There is a transcription of this legendary programme.

After those imaginary games like *Fantasy Football* and similar events for adults involving the Stock Market comes *Fantasy Museum*. Kevin McElhone describes what his 'ideal' museum would contain. This concludes with an editorial comment with which surely everybody must concur - namely that it is reprehensible that museums of mechanical music seldom play complete pieces of music.

George Fleming gives useful suggestions on rebuilding a pneumatic stack and more details are given of Peter Phillip's system for driving an Ampico from a floppy disc using a solenoid interface.

Les Cahiers de Perferons. Journal of Perferons... la Musique, 27 rue Labat de Saignac, F 31500 Toulouse, France. No. 36, February 1997, No. 37, September, 1997.

This very recent entrant into the world of mechanical-music publishing presents its journals in loose-leaf form with the idea that the subscriber may assemble the pages he uses in any order he wishes. In deference to its non-French readers, the contents summary is now presented in both French and English.

Issue No. 36 is devoted to the music-roll-making industry. It begins with by far the most controversial picture this reviewer has ever seen - a young woman noting a roll of music from a printed score with a pencil. What is absolutely incredible is that she is using a dividing head. The reason why, or the precise intent, is unclear. While the dividing head was, generally, an essential part of barrel and cylinder pinning (remember the Italians

with their 'secret of the clock-face!'), a flat sheet of paper needs no such system.

A close look at the picture suggests that the paper is folded, perhaps into an endless band as distinct from being a normal strip of unlimited length. This is more justifiable, but what was the band for? Sadly the caption for the picture avoids this point and this great mystery is unsolved!

Other pictures include a hand-operated punch-machine and a performer checking a master roll on a piano. The source of the illustrations, and the particular music-roll-maker, is, presumably, unknown, which is a great pity.

A virtually complete rollography of Schubert's music is the subject of a second feature which lists every known roll, make and artist. This is followed by a punching chart to make a 20-note roll of Schubert's *Trout* quintet which will play on one of those hand-turned comb-playing musical movements that plays strips.

Most useful is a table of perforated music for organs and organettes from the 16-note Thibouville to the 100-key Limonaire giving card width and the size of the standard perforation. This list, of 41 instruments, includes both new and old instruments and is not intended to be a complete list.

A bibliography on the Duo-Art precedes an article on how to convert an automatic piano to play pipes 'or any other wind-instrument'.

No 37 devotes much space to the extraordinary success of the Bastille Opera with Hans Krasa's opera *Brundibar*. This was written in Czechoslovakia in 1938 but performances were banned for some years. The composer met his death in the extermination camp at Auschwitz. The subject of the opera is an organ-grinder who is something of a loveable rogue. The opera comes in for an extensive and perceptive analysis which continues into an analysis of music in Terezin where the work received its first clandestine performance.

A technical paper on the conversion of old musical instruments into pneumatically-operated self-playing ones is savouring of hearsay until one discovers that it is taken from a 1924 patent application.

The position of the Parisian street organists are described in an article by Arnaud Moyencourt.

There is a summary of the contents of this journal over the ten years of its existence suggesting that it has published some valuable material in its time. It is strange that it should have gone unnoticed for so long.

To subscribe to this publication, UK residents should send 190 French francs to the address at the head of this review. All bulletins - some 700 pages in two volumes - cost 460 francs plus 60 francs postage.

Mechanical Music, Journal of the Musical Box Society International. Vol. 43, No. 2, Autumn, 1997; Vol. 43, No. 3, Winter, 1997.

The first issue contains a detailed overview of the business of J H Heller of Bern by H A V Bulleid. This quotes some useful original material first published in the *Deutsche Uhrmacherzeitung* for 1883 and 1884 and reveals some of the dealings which this maker/agent got up to in order to secure business. Not without good cause

did the Prussian Ministry of Trade investigate Heller's business dealings!

The great musical and automaton clock in Vienna's Hoher Markt is illustrated and described in an article by Arthur Ord-Hume.

Larry and Erin Karp describe an unusual variant of the Mermod cylinder musical box which was only made in America by J B Thiery, radio receiver makers. J B Thiery & Co were at 307 Grand Avenue in Wisconsin and were established before 1907. The business also had a branch in Racine. It began as a distributor of pianos and organs, shifting into radio in the mid-1920s. One may question whether the musical-box movement in the case marked *Thieryola* (an early American brand-name of radio) may have been a later marriage or perhaps Thiery bought a clearance sale of Mermod movement in the closure of that business and engineered a retailable outlet for them. The mystery remains.

Kevin McElhone describes the *Tourna-phone* organette and its progenitors and Ed Schmidt follows with a list of tunes for the instrument.

Joseph Hutter comments on player organs of the pneumatic type and offers an abbreviated history of the Aeolian company, its organs and their dimensions together with stop details for the Models V, XY and F.

No 3 in this review kicks off with a valuable study by Helmut Kowar of Anton Olbrich, the Viennese musical-movement maker. Kowar makes an interesting observation: he says 'I came across many musical boxes by Olbrich of different sizes playing the same pieces, but I have never found two instruments playing the identical repertoire'. Inspiration for a fresh quest, perhaps?

Laurencekirk snuff-boxes seem to have a fascination with our American friends. The charming story of James Sandy working from his bed crafting musical boxes is old, inaccurate and suspect, but still the articles come!

Now Pamela Young presents what she describes as 'another viewpoint' on James Sandy musical snuff-boxes. She takes an analytical approach to the suggestion that the initials JS found on these pieces is evidence of Sandy's work. Most now accept that if Sandy invented the integral-hinge, it was soon adopted by many other makers. No snuff-box of this type has ever been positively identified as coming from the hands of Sandy and he certainly never made musical movements of any sort to place within them. He did build a musical clock but that was something different.

Kevin McElhone looks at the *Clariophon* organette which was one of the many invented, patented and produced by William Spaethe of Gera (Reuss). This is followed by a description of the restoration of an example.

Another instrument which fascinates is the *Chordephon* and here Larry and Erin Karp describe, with illustrations, the construction and repair of an example.

Yet more space is devoted to the passing of Conlan Nancarrow in a homage by Jürgen Hocker who was largely responsible for his music being known in the West.

Christmas-tree stands form the subject of two articles, one by Beatrice Roberston and the other by Ed Richmond. The former deals with an Eckardt twin-musical-movement example, the latter with an

American-made J C Gilbert electrically-operated musical movement.

H A V Bulleid is presenting a 'tune-sheet project' illustrating different types of card. Here he reaches part 3 of what looks to be a monumental and very complete exercise.

From Arthur W J G Ord-Hume comes an index of makers, inventors and retailers of automata in mythology, history and reality.

Het Pierement. Journal of the Kring van Draaiorgelvrienden. 44th year, No. 4, October, 1997; 45th year, No. 1, January 1998.

The first issue here contains an extensive review of the Chicago meeting of the MBSI in 1996 and illustrates the Welte orchestrion owned by Jasper and Marian Sanfilippo. This enormous instrument with its 453 pipes, is among the largest such instrument in captivity today and it was found without a case. With commendable skill, the owners have had produced a brand new glazed case which looks in every possible way authentic. The reason why it does is that it is scaled up from the case of a smaller instrument! It is an exercise which worked to a 'tee'.

Greedy Bijleveld concludes a three-part article with the provocative title *Where is the Organ-Man?* He tells of the changing scene on the streets of the Dutch towns and cities where once organs were commonly found. They are still there, but there have been changes, not all for the good, he argues.

From the KLM magazine *Holland Herald* of 1975 he quotes the comment: 'Dutchmen abroad are wont to indulge in nostalgic dreams of... their homeland: a street organ standing alongside one of the famous Amsterdam canals, filling the air with its wondrous melody...'

The *Dubbele Biphone* organ is now restored in the National Museum but this magazine is still only half way through its magnificent illustrated coverage of the restoration process. Here we see the detailed repair and completion of the chest - and evidence of a little dodgy woodwork by the original maker.

Restoration gets another airing with another well-illustrated article on the rebuilding of an 89-key Gavioli show organ and its case with figures. A portrait in text and pictures of Cees Rossen, described as '25 years an organ-man', describes the ups and downs of running a street organ on the streets of several Dutch towns, ending up in Amsterdam.

One of the famous Amsterdam organs is *De Turk*, originally built by Verbeeck in 1915. This instrument has been altered, rebuilt and altered again many times over the years. Rein Schenk takes us through the life of this 64-key organ, originally built to a Limonaire scale, in a series of telling pictures.

News comes of a new organ - *De Laplander* - a 51-key instrument built for the streets by Jan van Eyk of Terwolde.

The first issue for this year kicks off with a major article on Mortier by Tom Meijer. Theophile Mortier was born in Oostkamp on March 11th, 1855 and was to play a key part in the world of dance and show organs, a field established by Gavioli. With craftsmen like Guillaume Bax (who gave us, among other things, the Baxophone register), Mortier was destined to go down in history as a major force in the organ-world.

The same author then looks at street organs in the world of amusements, illustrating his words with some excellent photographic nostalgia, including a magnificent bullhead from Limonaire Frères to Gijsbert Perlee at his old address (214 Brouersgracht) in Amsterdam for twenty books of music for one of Limonaire's Orchestrophones. The date? May, 1911.

One may be forgiven for experiencing something of a cultural blockage about certain more modern mechanical entertainment instruments and this may well apply to anything with a name like Arburo. The classic 'Gaumont cinema' case of the example in the Utrecht museum may look more dated than a Polyphon's curlicues, but the actual mechanism - pneumatic to the last - is quite interesting. Here we see detailed pictures of the restoration of the Museum's example.

There are not too many collectors or collections in Italy. One, though, is Carlo Piccaluga and another is Vittorio Liviero. Both collect show organs. Their instruments are illustrated and described by Jan van Dinteren.

Piet Timmermans *De Oosterse Dame* built in 1933 has just been given a new lease of life. With its 56-key Limonaire scale, this organ lost its case but a new one, of a somewhat different design and ornamentation, has been built.

Pianolabulletin, Journal of the Nederlandse Pianola Vereniging. No. 80, September 1997; No. 81, December 1997.

The use of the word 'pianola' as a generic term for a player-piano instead of as for the Aeolian make of instrument, called the Pianola, is the subject of an explanation here which is illustrated with an old advertisement for a push-up Pianola by the Dutch agent C. C. Bender of Leiden and Amsterdam.

Hendrik Strengers looks at the London sundries business of J & J Goddard which used to exist (until about 20 years ago) next to Goudge Street Tube Station in Tottenham Court Road by which time it was merely a decorative ironwork and fancy-goods retailer. The business was founded by Charles and Frank Goddard and Herbert Brinsmead.

In this article the author mistakenly confuses the 'black-sheep' of the Brinsmead family with his honourable and illustrious brother, John Brinsmead, pianoforte-maker. Herbert, who tried to pass off his own work as that of John, was successfully taken to Court on at least two occasions. Both Herbert and Henry Brinsmead tried unsuccessfully to make pianos. Only John succeeded.

One of Goddard's catalogues is excerpted for player components.

Another old company - this time one with a reputation for making good pianos - was Kessels of Tilburg and this business is outlined in an article by Piet Bron.

Huib Blankenberg, a director of the National Museum in Utrecht, writes on the century of the Pianola which, according to most believers, was an event for which 1997 ought to be remembered. Others will trace it back some years earlier and McTammany would have us believe it was a long while earlier still.

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

Repairs to an Automaton "Smoking Monkey"

During a demonstration of the mechanical music collection at Ashorne Hall, somehow, Bruno the smoking monkey automaton, took a head dive from table to floor. In consequence, major repairs were needed to the fine papier mache head and to the structure beneath anchoring the linkages for all head movements. At first I thought it would be difficult to find someone who could remodel the crumpled remains. Then I remembered Norman Solomon of Wiveliscombe, near Taunton, who is a finescale modeller of "HO" sized railways. His skills were successfully applied to automata restoration and here he describes the repair:

When received it was obvious the model had fallen and landed on its head causing extensive damage.

The jacket had to be unpicked to gain access to the body. Other items of clothing were glued and had to be soaked free. Both body and head are made of papier machè. The back, a separate piece, was removed to reveal the clockwork mechanism. Removal of the hat and wig allowed work to proceed on repairing the head. The back of the head had an inspection plate glued in place, which was detached with a scalpel.

The main body of the head was totally smashed including one wooden strengthening bar. A beam carrying the "blink" operating cord was adrift one end. Several pieces of the head had come away by this time. Both eyes were partially detached and the eye lids torn away from their mounts. A piece of paper which forms the top of the mouth had been ripped away.

To take the strain off the internal bars the "blink" operation was disconnected. The two ends of the main bar, behind the mouth, were pulled into line. The ends were coated with P.V.A. wood glue, manipulated into position and held overnight with a small clamp. This lined up the lower part of the head and gave it back some strength. The next step was to glue back the pieces that had come adrift. Watered down P.V.A. was used for this as it softened the edges and soaked in, increasing the strength of the repair. Each piece was taped into position with masking tape and allowed to dry before the next piece was added so one had a stable area to work on. After each section of repair the piece removed from the inspection hole was offered up to check the shape as this was the only piece not distorted.

When totally dry the eyes were wedged into position. Glue was run in where they touched at the bottom of the eye socket and the leather eyelids were glued back into position. Parts of the flexible area of the mouth were also glued back into place. Again using wedges the "blink" operating bar was secured into position.

All the damaged pieces of the head were now in place but there were several gaps where pieces were missing, especially the bridge of the nose. There were also cracks where the joins had been made. It was decided to use "Das" modelling clay to fill the holes and cracks. This is a very fine modern version of papier machè. I coloured the "Das" with "Plaka" paint to match the original material. When the basic shape has been formed the "Das" can be wetted out to form a smooth finish and feather the edges off to make the repair visible. The damaged area around



Monkey as received.

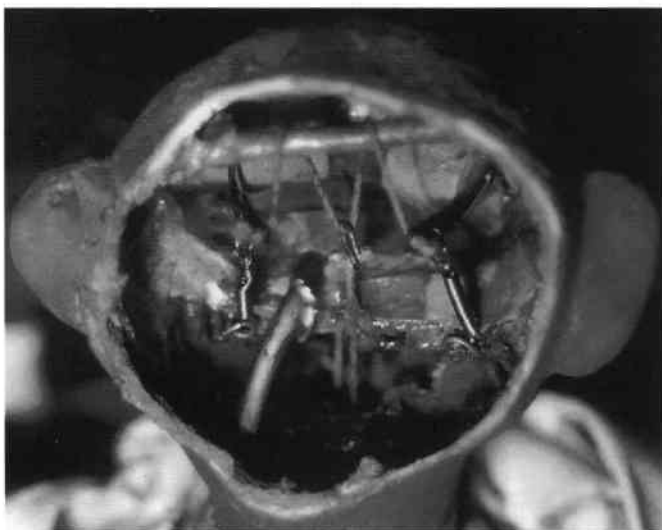


With wig and hat removed.

the eyes was also made up taking special care not to obstruct the eyelid mechanism. When all the outside was dry the inside was coated with diluted P.V.A. around the repairs to bind everything together. Tissue paper was used to patch the back of the mouth. When completed all this area was coated with P.V.A. to give it more strength.

Next came trying to match the colouring. "Plaka" water colours were used and a match made. When all the shading was completed to my satisfaction, attention was turned to the working mechanism. The "blink" cord was reconnected and adjusted.

Adjustments were also made to the mouth movement and the positioning of the cigarette holder which did not reach the mouth. When I was happy with all the adjustments the inspection plate on the back of the head was glued back into position, the edges filled with "Das" and painted. The clothing was stuck and sewn back to place. Finally, after minor repairs to the wig, the wig and hat were replaced. ■



Rear interior after repairs before replacement of inspection plate.



Finished head after repainting.

A REAL CARILLON WITHOUT BELLS OR HAMMERS

by Luuk Goldhoorn

Collectors are a special species of mankind, having obtained a marvellous new item for their collection, they are immediately on the search for another one. They are never 'complete,' and generally spend more time looking for a new item, than in enjoying their collection.

Their last acquisition has their full attention, but as soon as it becomes the one but last, their enthusiasm diminishes and is directed at the new item.

So if a collector has something to tell about his new purchase, he has to do it at once. If not, he will probably never tell his co-collectors about it, and telling about one's collection is one of the reasons why we are united in the Musical Box Society, aren't we?

Of course, not all of our acquisitions are worth a story, but it should be of interest to other collectors and that can be on a number of special 'features.' The most important one is of course the music and the way in which it is performed, but it is quite a task to describe this properly and only a few of us (not me) are able to transmit the musical capabilities of their box to others, while on the other hand, only a few members are gifted with such an excellent understanding that they can enjoy the buyer's feelings. Other aspects worth communicating are of course special technical features or characteristics of a certain maker.

It is in this respect that I am now writing about my last acquisition. I thought it impossible to hide the reasons until the end of the article, as most readers will have already looked at the accompanying pictures before they decided to read it and by so doing have understood what it is all about. I have already given this article a clear caption, referring to the first tuned teeth musical work as it was presented by Antoine Favre to the Commission of the Société des Arts in Geneva in 1796.

Since the manager of the Seewen Museum, Mr. Eduard C. Saluz told us in the catalogue 'Klangkunst' (which appeared at the exhibition held in Zurich in 1996) about the never before published, Pierre Germain discoveries from the archives of the Société, we know about the outward appearance of Favre's 'invention.' It is in the report, dated 7 March 1796 and titled, 'About the musical work without bells from Mr. Favre.' The relevant text reads: "We (the commission) have seen a musical work without bells, playing two melodies, the sound imitating the mandoline. The work is built into the bottom part of a snuff-box of normal dimensions."

Reading this text carefully, it is obvious that the snuff-box was only mentioned as being the housing of the musical part, giving an idea about its dimensions. We, the collectors of the

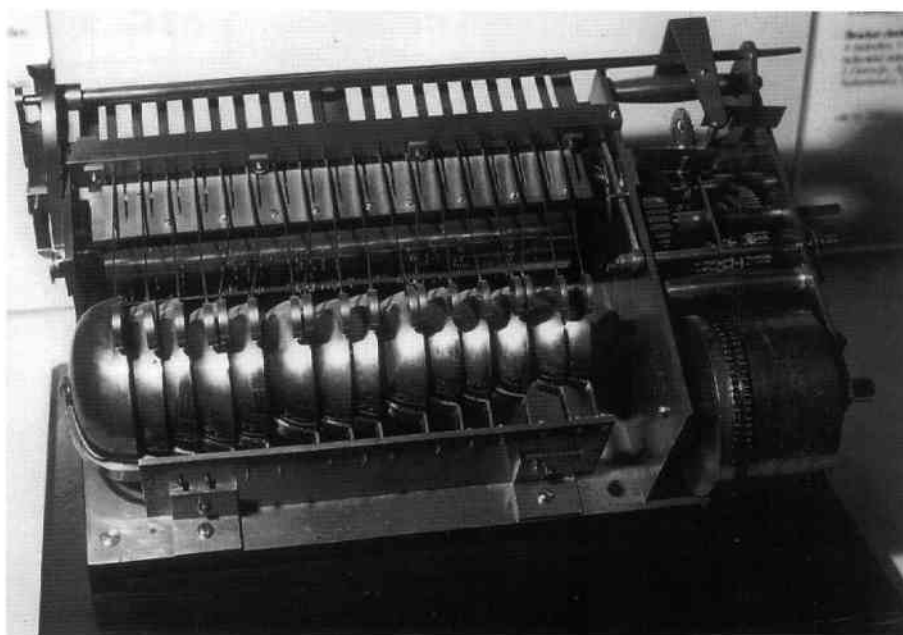


Fig. 1. A carillon movement from a clock in the Nationaal Museum van Speelklok tot Pierement. (Courtesy of the aforementioned Museum).

20th century, translate this kind of information in our own way and it would not be surprising if a 'normal' musical snuff-box, with two buttons on the front and a spring which is wound from the bottom side would come to mind.

But that could be false, as snuff-boxes diversified in a big way: from almost square to long-drawn and even a round snuff-box was not an exception. Nevertheless, the remark that it was 'of normal dimensions' may bring us to the conclusion that a long-drawn box, about 8cm (3¼ inches) wide, was the housing for the musical work. But in any case it was not a watch, a seal or any other kind of jewellery.

So far we have discussed the housing, but now the inside. As we may conclude from the description, Favre's mechanism was similar to a carillon as housed in clocks, Fig. 1 gives an idea.

What Favre first did was to replace the hammers and bells by tuned steel teeth and secondly he miniaturised the mechanism. It is most unlikely that he altered other components in one way or another. Any striking difference should have been mentioned in the report. So, no spring-barrel wound up from underneath and of course not a spring housed in the cylinder. A stacked comb is also most unlikely let alone a 'sur plateau' movement. No, what we may expect is a mechanism almost identical with a carillon.

A carillon has hammers and bells, each individually screwed onto a plate, parallel to the cylinder, so we may expect a similar construction in Favre's work.

In this respect I now quote a story



Fig. 2. Disk with pinion, responsible for the rotation of the cylinder.

about Favre's finding, which was published in the book 'Au pays des boîtes à musique et des automates' (Sainte Croix 1989). It tells us about a seal which Mr. Reuge bought in 1968 in Nice. Louis Cottier, an expert in watches and jewellery with music, saw the trinket and after having dismantled it, told Mr. Reuge that he was in the possession of Favre's first tuned teeth musical work, built in 1796.

Of course this is a nice story, but not a single clue is given as to why Mr. Cottier attributed the seal to Favre. The official report of the Société des Arts as quoted above, states that Favre's work was housed in a snuff-box, which makes it clear that this story has to be placed in the world of fairy tales.

Let us now study the particulars of a musical work which has a curious design. Curious, because most parts are not in line with our ideas about miniature musical works.

First of all, let me give you the dimensions: The cylinder length is 31.8mm and its diameter 16.45mm. The overall mechanism is 55 x 38 by 22mm.

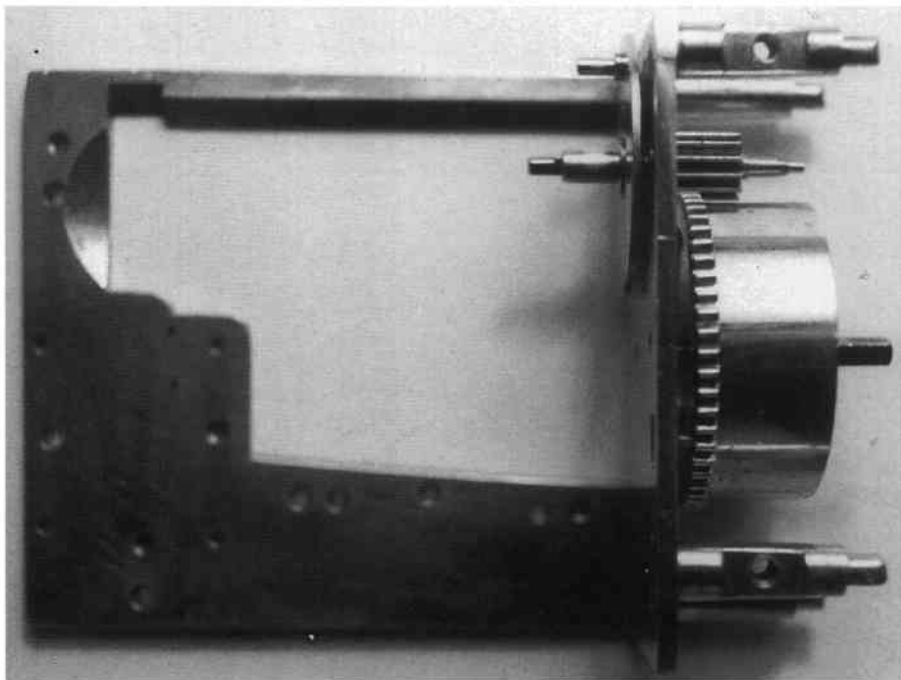


Fig. 3. Bedplate with spring barrel.

I will now describe and show you successively:

1. The spring barrel, its winding and the way in which the power is transmitted to the cylinder.
2. The construction of the governor and its wheel-work.
3. The start-stop arm.
4. The tune-change slide.
5. The cylinder and its pinning.
6. The teeth and the way in which the comb is screwed to the bedplate.
7. The case in which the work is housed.

At the end of these descriptions I am sure you will agree that it is some kind of a prototype. None of the customary parts were used and all are constructed in a different way, (Figure 7).

After examining all parts of the mechanism carefully, it is my conviction that the maker was a skilled mechanic, who paid much attention to every aspect of his product.

1. The spring barrel, its winding and the way in which the power is transmitted.

The barrel is housed between two plates, this construction can also be found in very early cartel works, and also of course, in the carillons which were used in table and bracket clocks. The Geneva stop has gone, but most probably it had been there for a very long time while the work was inoperative, because a witness mark on the female part can be seen on the inside of the barrel. It turns out not to be of the early stop-construction but of the latter one with seven points. Has it been replaced? one could ask, but as this type of Geneva stop was already in use during the turn of the 19th century, we may conclude that the one which was lost, was also the original one.

Most remarkable is the lever winding. In musical boxes this kind of winding was not introduced before the 1860's. It is however quite possible that the lever-

handle was added to the mechanism when it was boxed in its housing, because the construction of the spring arbor with its securing plate is a normal one in clock winding, (Figure 9). But as the box has to be dated before 1820, then the construction predates all other known examples.

Why our constructor has chosen a lever winding system is of course untraceable, but maybe he was aware of the fact that a normal key-winding would lead to a hole in the box on one of the sides and that would not increase its beauty, would it?

The spring barrel drives the cylinder pinion, which is housed between the barrel plates, (Figure 3).

A disk to the right of the cylinder, slides onto the square shaft of the pinion. On this disk a pinion is mounted, which drives the cylinder, (Figure 2). A fixed stud in the left hand side of the cylinder is supported in the left cylinder bracket (Figure 4), on which the tune-change mechanism is screwed.

2. The construction of the governor and its wheel work.

In a bracket with three arms, the three wheels of the governor turn in what we will call a 'normal way.' It is only the construction of the cock which is different. Screwed onto the bracket is a support, in a nice form, which holds the endless. The wings (four, which was not uncommon in early works) are extremely small, as if it is hardly necessary to slow down the speed of the cylinder and that turns out to be true: The endless has a two-start worm. It goes down where it turns in its lower bearing without touching the bedplate. Thanks to this kind of worm the wear is minimal.

3. The start-stop arm.

A musical snuff-box normally has a button to start or stop the cylinder, which has to be pushed from left to right and vice versa. But here we encounter a start/stop button which operates in a vertical way. When set in its highest position it does not touch the start/stop handle, but when it is pushed downwards a triangle-shaped thickening meets the end of the start/stop handle which has a thickening of the same kind.

These two triangles, by meeting each other, push the start-handle away. This handle, reaching over the total length of

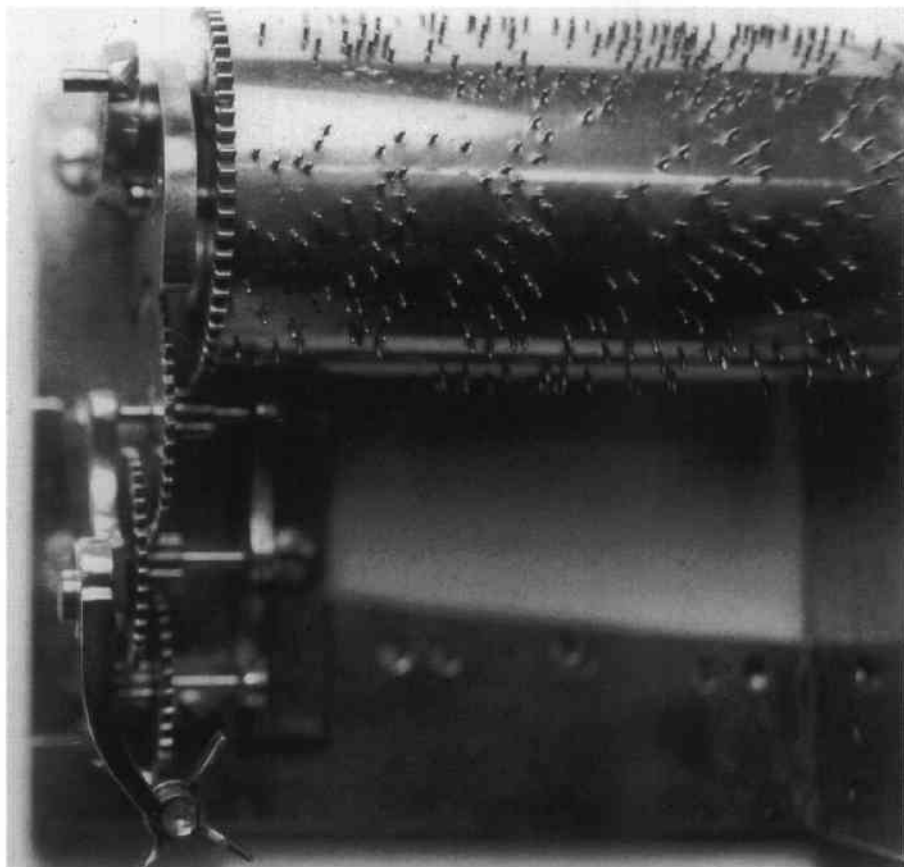


Fig. 4. Governor assembly.

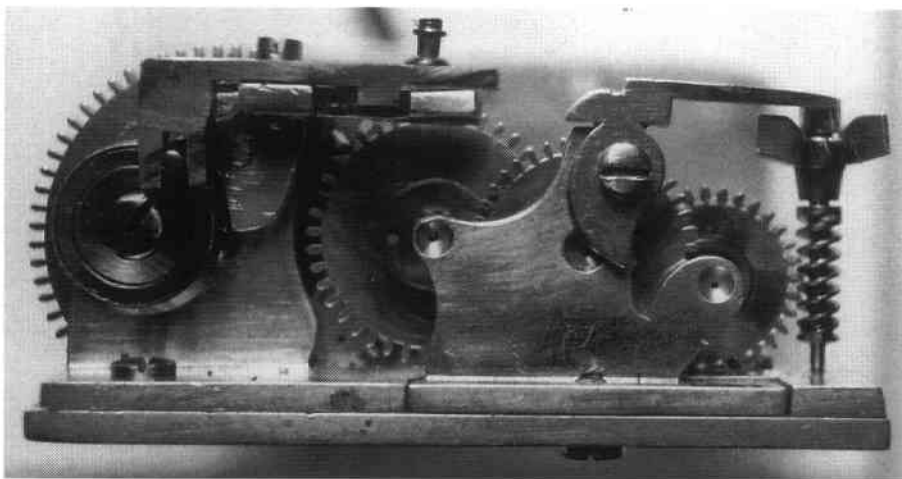


Fig. 5. Left-hand side of the movement with tune change slide.

the comb, frees the governor and at the same time brings a projection out of a notch which is situated at the cylinder's right hand side. At the inner side of the plate, which supports the spring barrel, a spring is screwed on which forces the start/stop-handle in the notch, which is of course at the end of the tune, (Figure 8).

4. The tune change slide.

Also of a curious and totally unknown construction is this device: Screwed onto the left hand cylinder support, a wheel of steel (!) which is operated by a slide, can be put forwards and backwards. Maybe a picture is more clearer than a lot of words, so please look at Figure 5.

The top of the slide has obviously had a little knob on it, but that has now disappeared.

The inner part of the steel-wheel has a knob on it which pushes the cylinder to the right hand side. So far so good, but how should the cylinder return to its left-handed position? I am sure, none of us would have thought of this kind of construction: *In* the cylinder a spring is mounted which presses against a pin mounted on the disk at the right hand side of the cylinder. Here also, a picture is better than a lot of words, so please see Figure 3, in which the pin is visible, but not of course the spring in the cylinder.

It is clear that our constructor did not give any thoughts to a broken spring, because in that case the right hand cap of the cylinder has to be removed, which is not quite impossible, but on the outer rim a couple of pins are inserted!!

The task of the pin is first of all to drive the cylinder, but the inside spring is also responsible for the tune-changing.

The cylinder has no arbor, on its left side a pin is fixed and on the other end the above mentioned disk holds it. By this construction the radial friction-power in the bearings, caused by a fully-wound spring, is too heavy for the inner spring to bring the cylinder in the other playing position. Only with halfway or less winding does the changer work smoothly.

5. The cylinder and its pinning.

The toothed wheel at the left-hand side of the cylinder is screwed on by three small screws, not totally uncommon in early cylinders. As may be expected, the cylinder is not filled with anything and even a thin layer of shellac to hold

the pins cannot be detected, but its thickness is about one millimetre.

The starting point of the tunes is marked with a row of holes.

In the pinning of the bass notes another similarity with a carillon is disclosed: The distance between two pins for the same note is sometimes too small to let the tooth vibrate, it is caught immediately by the next pin and the result of the first lifting is only a little tick, instead of vibrating and giving a sound. The real sound of the tooth is only heard when the second pin brings in the vibration.

With a carillon the distance between two pins has only to be wide enough to let the hammer *encounter* the bell, too small a distance between two pins will cause a somewhat softer striking and in the extreme the bell will only strike after the second lifting. Obviously, the miniaturisation has played tricks to the constructor, he did not realise that the scale in which he was building his 'carillon without bells' was of such small dimensions that the distance between pins for the same note had to be large

enough to let the tooth vibrate.

The pins are of 'normal' size, about .25mm and the protruding is the same as later ones.

6. The teeth.

As can be seen in Figure 6 there are 17 pairs of teeth, each marked on the left hand side with a Roman numeral, from I (for the highest) up to XVII (for the lowest tooth-pair). This practice was common in carillon movements, because each hammer has to be shaped in accordance with its specific position. For tuned-steel teeth this practice could be abandoned as the length of each tooth fixes its position, so any other indication was superfluous.

We may perhaps jump to the conclusion that the carillon-practice was not yet out of the makers' head when he built this movement, but in establishing that fact, the date of this movement could not be far away from the last years of the carillon clocks. The disappearance, in about 1800, of this quite expensive kind of clock, was initiated by the French revolution after which the upper-classes were considerably reduced.

Most of the pairs of teeth are tuned to the same pitch and here again we find a big similarity with a carillon, *with two*

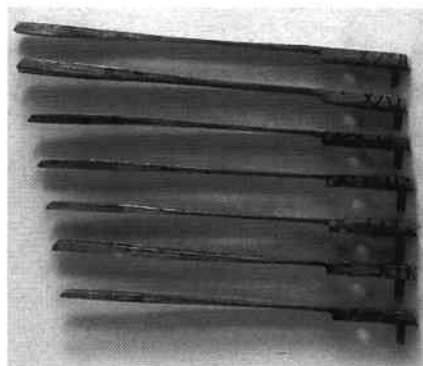


Fig. 6. Seven pairs of teeth, numbered XI - XVII.

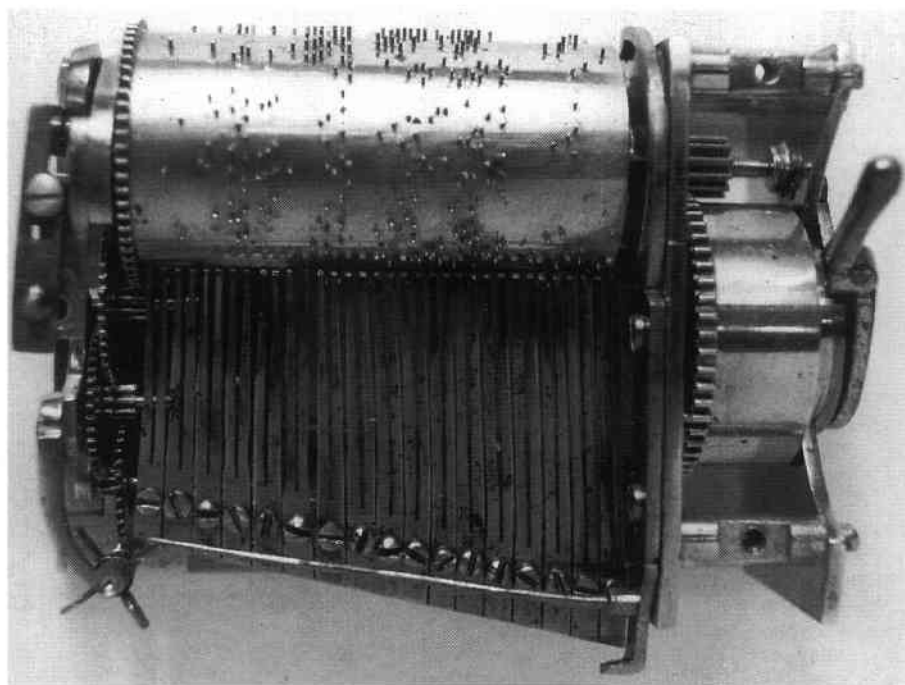


Fig. 7. The total mechanism.

hammers for each bell!! Proof again that this musical work was built in accordance with a carillon.

The teeth are all of the same dimensions, except their length. No thickening of the bass teeth is present and each pair has a screw-hole and a small dowel so it fits precisely.

There is another peculiarity worth mentioning, the teeth are screwed onto a thin brass plate, which in turn, is screwed onto the bedplate. With this construction resonance is very weak and of course that was not intended, but we should bear in mind that our constructor tried to make a carillon without hammers and bells, which are not normally screwed onto blocks of brass, because bells don't need acoustical amplification.

7. The case.

The work is housed in a silver case with two lids, one for the tobacco and one for the musical work and its fitting is pretty tight. One has to take one's time to lift the work out of its housing and the reverse operation also takes a lot of time.

In the box and in the two lids, hallmarks from France are found, which date the box between 1809 and 1819 and seeing the supports for fixing the musical work, it is obvious that the box was made for the work and that the two were not matched at a later date.

It will be clear that this box was not the one Favre used. In the report of 7 March 1796 it talks about the bottom part of a snuffbox and also, in the earlier report, dated 15 February 1796, the box under discussion was a tinned box.

Although the box can be dated, the same can't be said about the musical work. Not a single mark has been found, except the numbering of the teeth. On the spring is a maker's name, Bernoue(s), but unfortunately not a date.

8. The music.

The musical scale is diatonic. Since the two airs are in the keys of C and G respectively, there are separate segments for F-sharp. As one composition also uses a C-sharp in the ornamentation, this note was included, but only once; by which the tuning of each pair to the same notes was broken. This can be seen in the illustration of the scale, (Fig. 10). As is customary in the years around 1800, the pitch is a minor second below the present day a' of 440Hz. (*J. J. Haspels: Automatic Musical Instruments, 1987, p. 144*).

Thanks to the Nationaal Museum van Speelklok tot Pierement in Utrecht, I am happy to show you one of the melodies. On this relatively small cylinder an air of 32 bars in the key of C is pricked. As may be observed, our mechanic excelled more in his mechanical work than in his capacity of composing, nevertheless the tunes are nice to hear.

Conclusion.

Of course, no one will decide on these mere grounds that Favre's carillon without bells and hammers has turned up, but certainly the conclusion can be, that of all the early steel teeth musical mechanisms found up until now, this movement is the one which comes closest to Favre's invention. Without too much exaggeration it may be considered as identical. ■

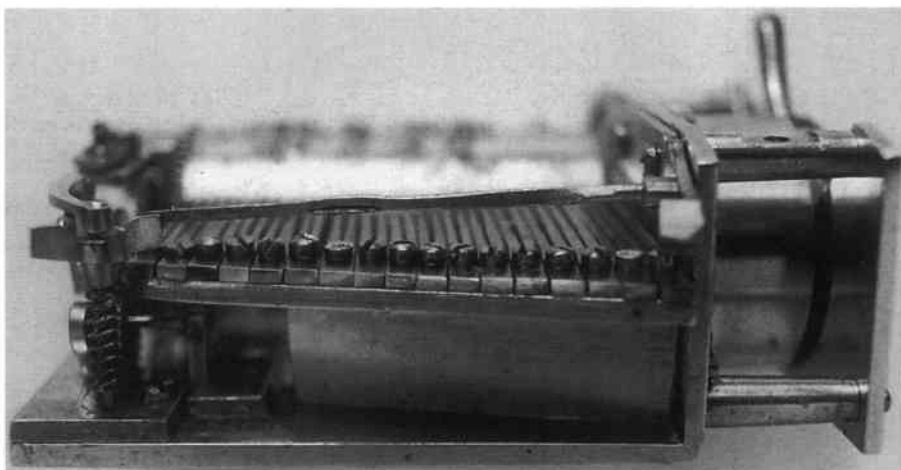


Fig. 8. The mechanism taken from the front-side.

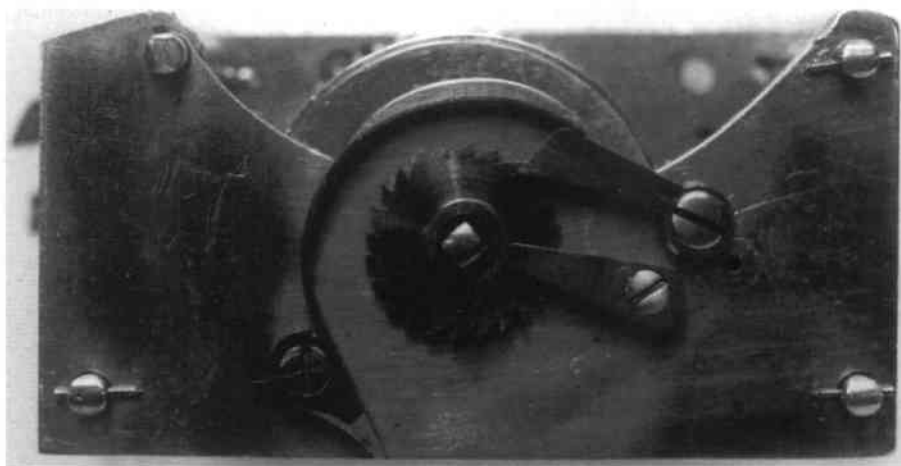


Fig. 9. The winding mechanism without the lever.



Fig. 10. Illustration of the scale. (Courtesy of the Nationaal Museum van Speelklok tot Pierement, Utrecht).

Rye Treasury of Mechanical Music

This new museum has just opened in the ancient Cinque Port of Rye in Cinque Port Street right in the centre of this lovely old town and near to many local eating houses. This is a joint venture between Mick Doswell, Archivist of the Player Piano Group and Mr. Mike Boyd who trades as the Universal Piano Roll Company making new Pianola rolls and restoring instruments.

The building housing the collection was originally a railway warehouse going back to the mid 1800's and was Phillip's auction rooms prior to its present use. There are three large floor areas, the top floor will be used as a concert hall for evening special programmes and the basement is a storage area.

The display area is the ground floor and to conform to current fire and disabled legislation there is full disable access to this part of the building.

The collection is made up of instruments from the two partners own collections, plus instruments lent by three or four friends and fellow members of P.P.G. and M.B.S.G.B.

The instruments include some unusual and some popular ones. Outdoor pianos are represented by a Keith Prowse clockwork 'Pub' type barrel piano and a Greek/Turkish smaller barrel piano on a stand. There are Duo-Art and Ampico re-producing grand pianos, a 65 note Universelle player with detachable spool box unit, an Electrelle fully electrically operated 65 note player piano. There is a popular Mills Violano, a Pianorgan which is a combined reed organ and up-right piano and also a practice keyboard.

There is a Dulcitone and a portable 3 rank Bilhorn 'Salvation Army' type reed organ, Ariston, Gem Cob and Draper's Organettes, a couple of Cylinder Musical Boxes, a Polyphon, a Chamber Barrel Organ and a few musical novelties.

The larger instruments include Aeolian Orchestrelles models 'V' & 'W', plus an Aeolian Grand all 58 note roll playing reed organs. The largest instrument is a 84 key Mortier Dance Organ which sits across the rear wall of the building.



Mick Doswell and Mike Boyd look on as Spike Milligan cuts a piano roll to open the Treasury in October 1997.

There are plans for other instruments for next season and many special events are planned for 1998 which will be the first full season of operation.

If you would like further details you may contact the museum on 01797-223345 during opening hours which are 7 days a week.

If other members are aware of new museums do please tell about them so we may arrange to visit them.

Kevin McElhone, Archivist.



Mick Doswell with the Lord Mayor of Rye during the opening of the Treasury, October 1997. An 84 key Mortier is in the background.

Further Mechanical Music on Record

After my initial article on the subject of 78rpm. records of mechanical music, "Music Box," Vol. 17, p. 126, it was nice to see Hendrik Strengers response on p. 12 of Vol. 18. Here, I give a few further details of some of the records listed in my first piece, plus some 'new' recordings.

A letter from Gordon Hickling in response to a query in the FOPS journal, "The Keyframe," No. 3, 1997, listed more details on some of the "Mammoth Fair Organ" recordings. Regal MR502, "Martial Moments," stated on the label, 'Recorded in Messrs. Verbeeck's works, Islington.' Tunes were; Side 1, Entry of the Gladiators; Folies Bergère; Belphegor; Sons of the Brave; Colonel Bogey. Side 2, Dawn and Freedom; Through Night to Light; To the Front; Old Comrades; Under the Double Eagle. There was also Regal MR628, "Mammoth Fair Organ," playing Blue Danube Waltz and Over the Waves. Also noted was Broadcast 872, fair organ playing, Micky O'Carrall (Irish Jig), and Dodgems March, and 8" Eclipse SC46, fair organ playing, Showman's March, The Girl I Left Behind Me, and Veterans of Variety.

Paul Cleary supplied all the details for the rest of this piece and also the list of "Twin" records reproduced here.

by Roger Booty

His particular interest is in records made before 1925 when electrical recording was introduced. He therefore soon registered Zonophone 122, Barrel Organ, which I had listed as being in a 1922 catalogue. The label style shown in the photograph in my original article dates from that particular example in the mid to late 20's. It however has a much earlier history than that, being originally cut by the German branch of the Gramophone Co. in Berlin on 13th November 1908. It was first issued here on, "The Twin: Double-Sided Disc Record," 122, in 1909. "The Twin" was the first double sided disc issued in the UK by the Gramophone Co. It became the "Zonophone Twin" in 1911 when it was merged with the (single sided) Zonophone Record, the Gramophone Company's other cheap label. The name "Twin" was later dropped.

Paul also has a 10" single sided Victor record (American?), recorded on 4th April 1907, entitled, "Pedro the Hand Organ Man," a 'descriptive speciality' by 'Miss (Ada) Jones and Mr. (Len) Spencer.' Paul notes that Spencer fakes an Italian accent while Ada adopts an Irish accent, and also points out that Pedro is of course

Spanish, not an Italian name.

Finally Paul gave me a list of seven early recordings, all American on single sided 7" records. The first four are Berliners which had their details etched, engraved, or embossed in the centre of the disc, no labels.

- 440 Hand Organ VIII.
- 441 Hand Organ V, recorded Nov. 1898.
- 443 Hand Organ IV.
- 0836 Street Piano No. 2, recorded 18th December 1899.

The three remaining recordings come from the Victor Talking Machine Co.

- 201 Street Piano, The Holy City (Adams).
- 203 Street Piano, Heby.
- 204 Street Piano, The Blue and the Gray (Dresser).

All date from 14th September 1900 and all were sometimes listed in catalogues as being by 'Signior Grinderino.'

As I finished the foregoing, I received the latest edition of "The Keyframe," No. 4 1997, and found on p. 129, an article by Jory Bennett entitled, "Mammoth Fair Organ Records." In it he gives more details on the organ types involved in the various recordings. ■

2/6
TWIN
DOUBLE DISCS



Regd. Trade Mark.

2/6
TWIN
DOUBLE DISCS

A FEW OF THE
:: SPLENDID ::

SOLO INSTRUMENTAL TITLES

For which "TWIN" Records are noted.

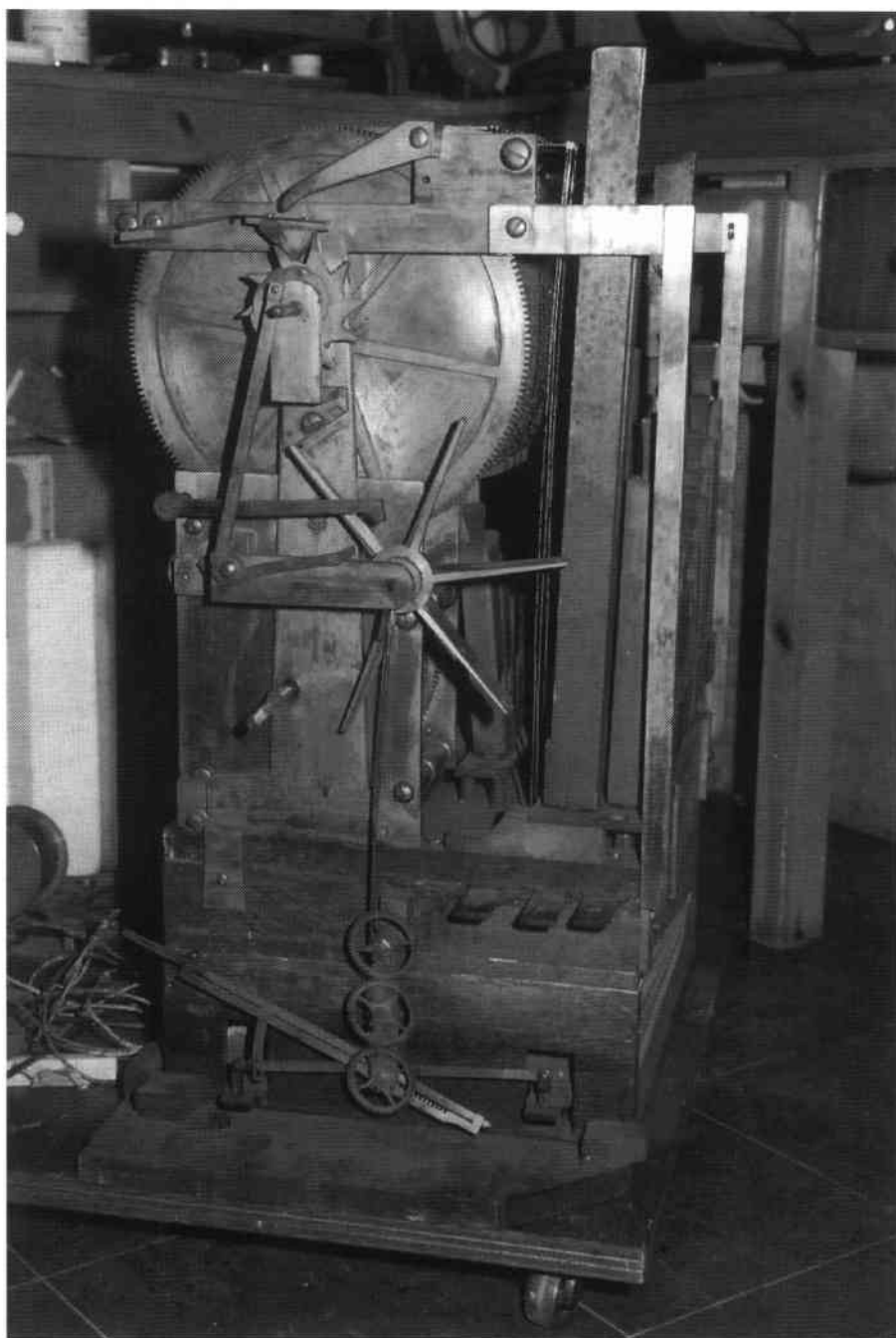
16	{ The Cobblers' Waltz ..	Xylophone and Orch.	116	{ The Favourite Hornpipe ..	.. .. Melodeon
	{ The Lovers' Polka ..	" " "		{ Jack's the Lad "
30	{ Carnival of Venice ..	Cornet and Orch.	121	{ King Cotton March ..	.. .. Banjo
	{ Happy Days Polka ..	.. Piccolo and Orch.		{ Rondo—Polka ..	.. .. Piccolo and Orch.
31	{ Cheyenne Medley ..	.. Bells and Orch.	122	{ Waltz Song and Red Roses ..	.. .. Barrel Organ
	{ Spanish Serenade ..	Xylophone and Orch.		{ Automobile March " "

The restoration of the clockwork barrel organ from the Royal Collection at Windsor Castle

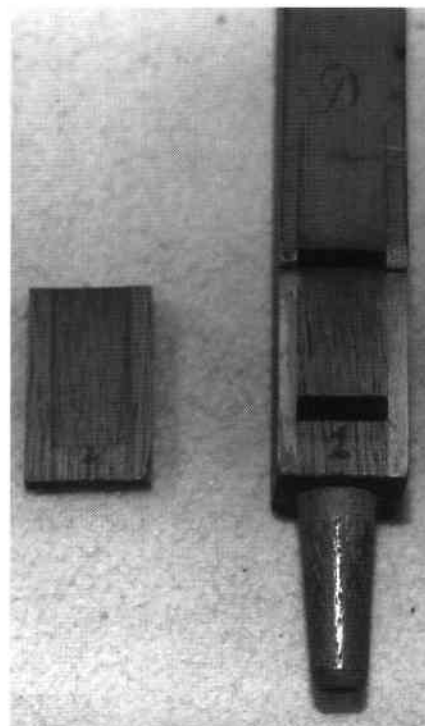
At the end of 1994 Goetze & Gwynn, pipe organ builders whom I work for at Welbeck, Nottinghamshire were asked to restore a clockwork barrel organ. Being a mechanical organ fanatic, building my own 49 keyless fair organ and recently completing the making of a 20 note street organ I was quite excited when I was asked if I would like to restore the organ from the Royal Collection at Windsor Castle.

by Stuart Dobbs

The organ and barrel mechanism are mounted at the bottom of a mahogany and ebony case upon which stands a silver-gilt, filigree enamel and engraved rock crystal casket. In between these two pieces is housed the clock which operates the organ on the hour. (Article in Country Life, November 23rd, 1995).



The organ before restoration.



One of the Open Diapason pipes showing manufacture of the block and cap.

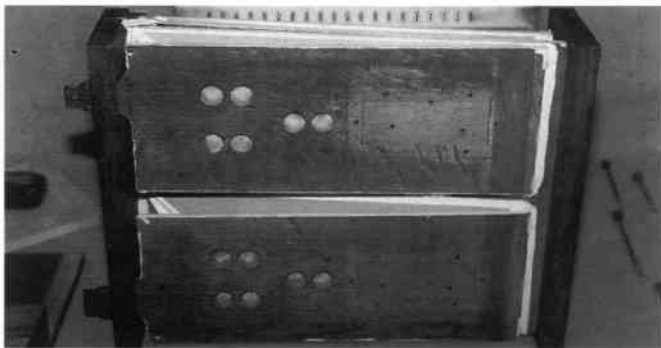
History

Charles Clay (clock maker) died on February 25th, 1740. On August 27th, 1943 his widow advertised in a London newspaper a performance on this clock, called 'The TEMPLE and ORACLE of APOLLO'. There are pictures of the clock at Kensington Palace in the early 19th century, in the Green Drawing Room at Windsor Castle ca. 1830 and in the Grand Corridor at Windsor ca. 1900.

Restoration

Pipes

There are three ranks of pipes: Stopped Diapason, Open Diapason and Flute. There are twenty pipes from c1-c3. (c d e f f* g a a* b c c* d e f f* g a a* b c). There were only two pipes in total missing, these being bottom c of the Stopped Diapason and the bottom f of the Open Diapason. All the pipes were thoroughly cleaned of dirt, all measurements taken for records and pipe markings were recorded. Two new pipes were made to replace the ones missing these being copied from the originals in both construction and materials.



A view of the underside of the bellows showing the outline of where the original inlet valves were positioned.



The length of the stroke on the feeders could be adjusted by this very well made rack.

Fortunately there were two loose caps on the open diapason so it was possible to copy the construction of the blocks and caps for the new pipes. New tuning shades were made for the open diapason as the old ones were very weak at the point that they had been bent. The pipes are made of pine with oak blocks, caps and stoppers. The original markings on the pipes seem to be Germanic, so one would assume whoever made the organ was likely to have been trained by a German builder and Charles Clay added this to his clock-work.

Windchest

The windchest when put on wind was fine and didn't leak wind. I took off the upperboard and thoroughly cleaned all the dust and dirt from the sliders etc., and took measurements. The pallets and springs were all fine and didn't need any attention.

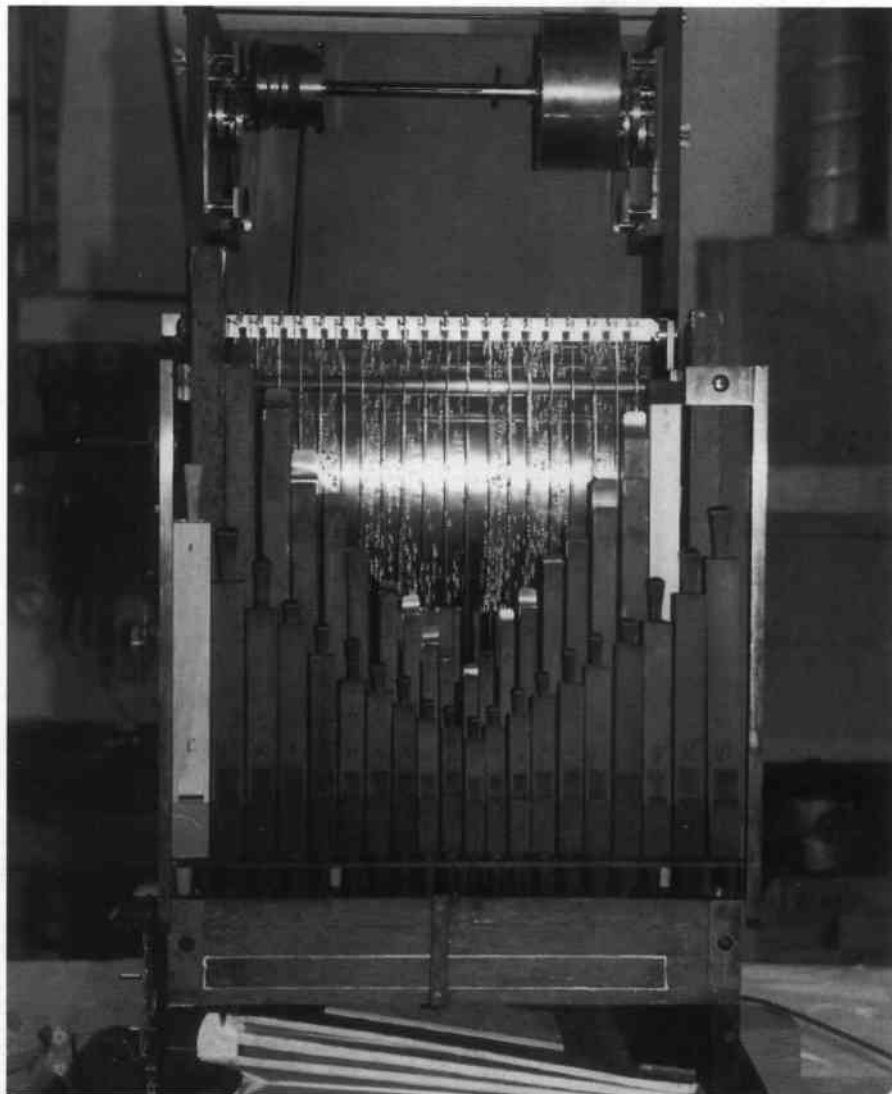
Bellows

The bellows are laid out with the reservoir on top and two mechanical feeders below, the exhaust valve is placed between the two feeders. When operated, the bellows didn't supply enough wind to operate the organ. In 1904 the bellows had work done on them as there is an inscription inside: 'Re-leathered by A. Millhouse Oct. 25 1904.' The top leaf of the reservoir was made up as a frame. Over the frame to make it wind tight was a thick covering of paper which I decided to remove in order to replace the leaking intake valves of the feeders. Originally the intake valves were rectangular but had later been filled and holes drilled for flaps in the 19th century manner. The leather had curled at the edges and had gone slightly stiff, consequently they leaked wind like a sieve. The valves were replaced and made to seal again.

There was also a large split in the bellows where the wind trunk comes from the bellows to the windchest.



The clevis joints at the back end of the keys on the key frame.



A view of the organ after restoration, the two new pipes can be clearly seen. From front to back the stops are, Stopped Diapason, Open Diapason, Flute.

This was glued together and a butterfly placed over the break to hold it fast.

The organ was re-assembled and set up for checking all repaired parts. Peter Ashworth (Royal Collection clockmaker at Windsor Castle) had already restored all the metalwork of the clock and organ mechanism and was in fine working order. I was quite amazed at the mechanism as it was all engineered to perfection, the keys on the keyframe all made by hand. The push rods had clevis joints hand made no more than 3-4mm in size.

The barrel was made from one brass sheet rolled and joined together with the large six spoked driving gear at one end and a blanking plate at the other. There are ten tunes on the barrel each only playing one revolution of the barrel and the stops on the organ are operated by hand from outside the casework.

The barrel pins had tapers at the bottom and were driven into the brass barrel securely. When the organ operated it was found that many of the pins were slightly bent causing the key to come into contact with the pin full on consequently making the key snag. So many of the pins were like this the snagging was bending the fragile keyframe and in time would also damage the pins.

Next was the painstaking task of setting the barrel pins so they didn't snag. I had to slowly run through all ten tunes of the barrel making minor adjustments to the pins until all ran well which took a great deal of time and care.

Pitch and Tuning

The pitch is very high, about a major third higher than the usual 18th century concert pitch; $a' = 526.13\text{Hz}$ at 17.7°C , or a pure major third higher than $a' = 420.89\text{Hz}$.

The tuning is now $1/4$ comma meantone, which is a reasonable choice, since d^* and g^* ($=$ sharp) are missing. It was hoped that the pipes would reveal an early tuning system, since the top edge of some of the open diapason pipes are cut with a knife, but the pitches proved to be too erratic to reveal anything.

Eventually the organ was playing and was a great delight to listen to and I enjoyed every minute of the restoration. It was delivered back to Windsor Castle where it was mounted back in its case and now works very well again and hopefully will continue to do so for many years. ■

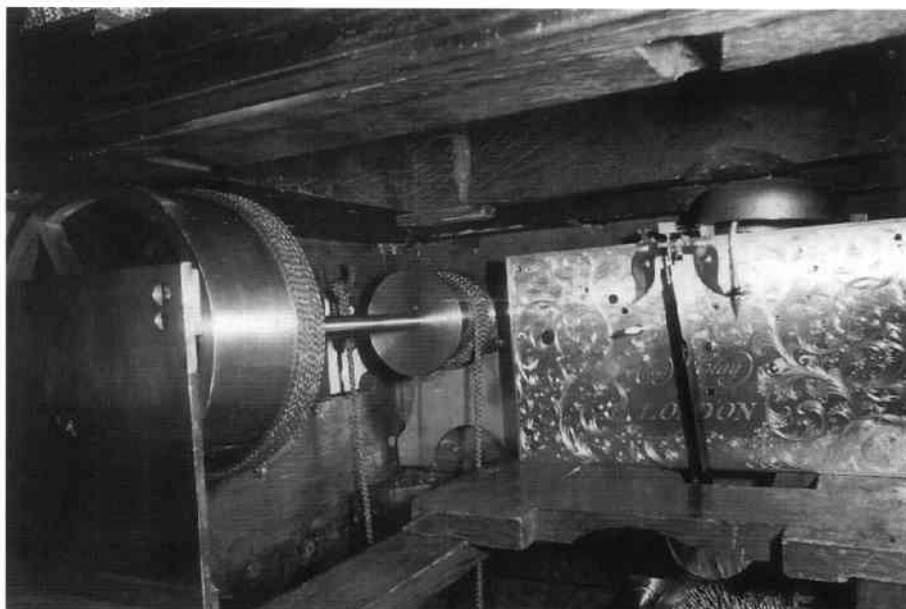
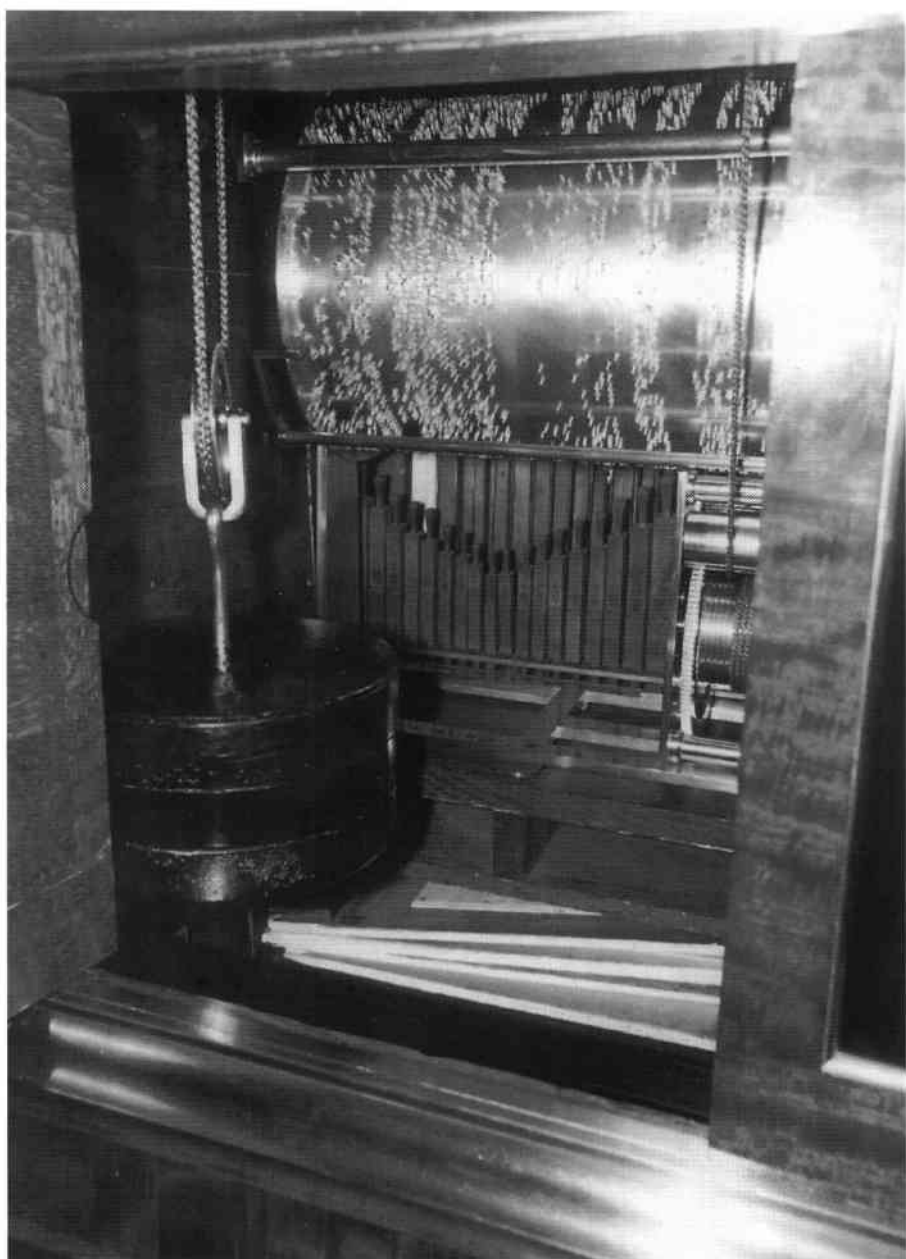


Photo showing the back of the clock movement with the pulley for the weight to the left.



A view of the organ inside the case with the huge weight to the left of the picture.

Rigid Notation - What is it?

by Arthur W. J. G. Ord-Hume

Introduction

A characteristic of many, but by no means all, cylinder musical boxes is that the cylinder is scribed longitudinally for its whole circumference. It is also divided into circumferential sections corresponding to each tooth-position. The resulting appearance is of a grid and it is described as 'rigid notation'. It is this term which is found confusing to many who mistakenly interpret the expression 'rigid notation' to mean 'metrical notation'. This article sets out to remove this confusion.

There is a growing feeling amongst a number of collectors of early musical boxes that to describe the characteristics of such pieces as including 'rigid notation' is somehow to do them a disservice. It is considered to cast aspersions on the quality of the music produced when, demonstrably, that is not so. It is also suggested as to denote an inferior state of design when again that is quite clearly untrue.

What, then, is rigid notation, what is it for, what does it imply and how should we interpret it? And does it affect the perception or quality of the music?

The first thing to establish right away is that *rigid* notation is nothing whatsoever to do with *metrical* notation. It was an adherence to strict metrical punching which earned the early generations of pneumatic instruments such as player-pianos such a bad name. Any musical interpreter which plays its music precisely and as inflexibly accurate as written music can be is unquestionably a poor interpreter. The flow of musical interpretation depends on the degree of expression if not the very spirit which the performer may put into it.

Assuming that all music begins as a stylised and correct printed form (using conventional musical notation), what emerges in a successful performance is something which is rather different. The actual notes may (or may not be) all there, but there are minute changes to the metrical demands of printed music which the performer inserts automatically.

Significantly, this level of interpretation is virtually impossible to write down in conventional notation since to do so would enter the realms of micro-divisions of notes and require a scale of nuance and volume to each and every note. Even were it possible, it would be impossibly uneconomic to produce - and then the poor manual performer would be overloaded with information about every minute aspect of the music. Conventional notation, then, has to be a compromise and depends on the skill of the performer to make sense of it.

Whatever way music is played or written, it has a characteristic which is inviolate - its length. That length can be determined in divisions of a minute or, more acceptably, in measures or bars. Commonly we say a piece of music has a length of so-many bars. The bar is also a divider allowing us to find our place in

a score. If we say 'go to the 27th crochet on G' it is not as quick as saying 'go to crochet G in bar eleven'. The bar, then, can be interpreted, rather roughly, as a sentence or paragraph: it is a way of finding your position quickly.

Repinnable barrels or drums for carillons go back to the thirteenth century. Here the maker of the drum or cylinder was probably the local blacksmith. And he didn't necessarily know what music the drum was going to be pinned to play. What he probably did know was that it would have a certain number of measures. This gave him a pretty good idea as to the size of the drum.

He would calculate (usually in common time) that if each measure had four beats and there were 28 bars, then he should allow four times 28 holes around the circumference for each bell-hammer key, there being the same number of circumferential lines as there were bells to be played. And if required he would add another measure or two to provide a silence at the end of each tune, although this was not strictly necessary for a carillon drum.

Carillon drums have been made this way since earliest times but the rigid corset of holes did not prevent the application of *accelerando*, *rubato* or *notes inegales* if required. This was because the pinner had in his tool-box a series of pins of different shapes. The most useful ones were dog-legged so that their insertion point did not equal the playing point. These pins transferred a potential metrical setting merely in crochets into something approaching the flexibility of a hand-played performance.

So what has this to do with the musical-box cylinder?

As we all know from our own observations, until quite late in musical-box production, it was common to find the circumferential scribing of the cylinder to indicate each tooth position at either the first or last tune position.

The true purpose of the transverse lines would merely be as an aide to pricking the music as its use at the earliest epoch of the musical-box cylinder would suggest that it might have been part of the 'learning-curve' of applied technology. The dividing plate was well-established in the world of clock-making by this time: its earliest use pre-dates the inventory of Wijbe

Wijbrandi (1565-1635) of Leeuwarden, Friesland, as published in *Geschiedenis Van de Uurwerk-makers Kunst in Friesland* (1948, 2nd ed) by Nanne Ottema (translation by John Leopold, then of the Groninger Museum, in Theodore R Crom: *Workshop and Trade Cards* (Melrose, Florida, 1980).

The more useful (for cylinder-pinning) dividing head existed in the early 1700s. A moment's thought will prove that if you were less than proficient at using either a dividing head or a dividing plate, a simple method of double-checking your radial position would be beneficial to a pricker.

What seems almost inevitable is that sooner or later the time taken to prepare a cylinder surface with lateral rulings - more complex to engineer than the circumferential rules for tooth-tip positions - was replaced by transferring the required radial location information from the cylinder to the machine by which the pricking was undertaken - the dividing plate or head.

In use, the grid of rigid notation gave the pricker a reference point within which to work. Like the rigidly-prescribed bar on the page of printed music, it offered a location border to whatever he did within it. He could stretch a note over the border, or bring it up short of the edge. So the cylinder-pricker could do exactly the same thing. The grid was an explorer's guide, not a cage from which escape in any way was forbidden.

Were one to listen to a cylinder which was pinned without the sought-after indications of rigid-notation, and one which was pinned with the surface markings of rigid notation, then there would be no difference in performance which could be attributable to the presence, or lack of presence, of the ruling grid.

If one objects to the use of the word 'rigid' in this sense, remember that 'dividing' also implies a series of equal spacings. Rigid by another name, in fact!

The process of scoring a grid on the surface of a cylinder to produce the same effect as a the surface of a repinnable carillon cylinder has nothing to do with musical quality. It remains a highly desirable feature since it indicates early work.

I hope that this settles once and for all the problems which some attribute to the term 'rigid notation'. ■

Musical Box Oddments

by H. A. V. Bulleid

Number 76

I am glad to report that two more makers' catalogues of the 1890s have turned up – Baker-Troll and Gueissaz. Thanks to CIMA and the publisher of the picture on page 55 of Vol. 17, I finally traced them to Denis Margot at L'Auberson. He is interested in the famous makers and their products and hopes to uncover further information.

The Baker-Troll catalogue has 74 pages, 6¾ by 9½ inches (17 by 24cm). The English version (excellently translated) was entered at Stationer's Hall and the frontispiece shows their Geneva Showroom; there are over two dozen musical boxes, several on stands, with many musical clocks and fancy goods and at least three orchestras which featured in daily concerts.

The title page is shown in Fig. 1. It gives more space to orchestrions and fancy goods than to musical boxes. It is nowhere dated but I think it belongs between 1890 and 1892, because it does not give much emphasis on interchangeable boxes despite the signs of

disc boxes over the horizon.

The index is reproduced in Fig. 2. It details 25 types of musical boxes, followed by 7 pages on orchestrions including two nearly full-page illustrations. That leaves 21 pages for fancy goods and singing birds, and five pages at the end for "how musical boxes are made" with a full-page photo showing all the components of a double-spring Sublime Harmony movement. (It is numbered 577 under its bedplate so could belong to serial 15577 made in about 1892!)

The introduction strongly emphasises Baker-Troll quality and includes a diagram of cylinder diameters ranging from 14 to 36 lignes (1¼ to 3¼ inches, 3 to 8cms) and offers larger sizes up to 60 lignes (5.3", 135mm) made to order. Cylinder lengths are all stated in Swiss inches (pouces) of which it says "eleven are nearly equivalent to an English foot" (11¾" to be exact. I have given those quoted below in inches and cms). All the usual extras like tune selectors

are offered; and no extra charge is made for tunes chosen from their collection of over 7,000 airs. If other tunes are ordered the arrangement of each one will cost from 5 to 30 francs. All prices are quoted in Swiss francs and the exchange rate given in the catalogue is 25 francs = £1. That would have been the same as \$4.80.

We associate Baker-Troll with larger boxes, and the catalogue offers very few with cylinders less than 8 inches. The illustrations are disappointing, many being of closed boxes. Only two out of 26 show tune sheets, including that on page 15 shown in Fig. 3 on a type F box, Harpe Harmonique Piccolo Zither. This is an unmistakable Paillard tune sheet with seated figures each side, top border with child musicians, bottom border with landscapes, both having a central oval cartouche – as seen on page 89 of Vol. 15 or my second book, page 123 or *MBSI Mechanical Music*, Spring 1997, page 32.

Catalogue page 34 has the only other tune sheet, here seen in Fig. 4. It is a seldom-seen design, not yet recorded on a Baker-Troll box. These two add to the belief that Baker-Troll added their name to boxes made for them by others.

Type J boxes, Sublime Harmony, include 26 twin-comb models playing 6

G. BAKER-TROLL & Co.,
MANUFACTURERS OF
HIGH-CLASS MUSICAL BOXES & ORCHESTRIONS,
GENEVA, (SWITZERLAND.)

SHOWROOMS : 8, Rue Bonivard, (near the English Church.)
WORKS : 31, Rue Gevray.

MUSICAL BOXES OF EVERY
DESCRIPTION, SIZE & PRICE.

AIRS FROM ALL OPERAS,
OPERA BOUFFES,
OPERETTES.

DANCES, SONGS, GLEES.
BALLADS, SACRED AIRS.

INSTRUMENTS MADE TO
ORDER WITH ANY
DESIRED PROGRAMME.

ORCHESTRIONS
A SPECIALITY

For
Parlor, Drawing Room,
Concert and Ball Room,
Country House and Hall,
Church and Chapel.
Playing every class
of Music, Sacred and
Secular.

LARGE ASSORTMENT OF MUSICAL FANCY GOODS, NICK-NACKS
AND TOYS ALWAYS IN STOCK.

WORK BOXES, RETICULES, GLOVE CASES, HANDKERCHIEF BOXES, PERFUME
STANDS, INK STANDS, WRITING CASES, JEWEL CASES, ALBUMS, ETC.

SINGING BIRDS IN CAGES, SNUFF BOXES, &c. PIPING BULLFINCHES.

Musical Furniture, TABLES, CHAIRS, FOOTSTOOLS, HAT PEGS, Musical Plates,
DISHS, CRUETS, DECANTERS, BOTTLES, TANKARDS, TABLE BELLS, LIQUEUR STANDS

Cigar Stands, Smoking Sets, AND A LARGE VARIETY OF OTHER **Taking Novelties.**

MUSICAL SWISS CHÂLETS. MUSICAL CHÂLET CLOCKS, AND OTHER CARVED GOODS.

AN INSPECTION RESPECTFULLY SOLICITED

ORCHESTRION CONCERTS DAILY.

G. BAKER-TROLL & Co.,

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Fig. 2. The 25 types of movement are classed A to Y. The catalogue numbers for every box of each type are included.

to 12 airs on cylinders up to 25½ inches (65cm). More interestingly, it also offers seven 3-comb models, explaining "each comb complete in itself, a Trio." The finest plays 8 airs with 21¼" by 3⅞" diameter cylinder (54 by 8cm) on three 52-teeth combs. Other genuine 3-comb sublime harmonie boxes come in type N Baritone Zither, "tuned in another (Baritone) Key."

Types K and L are listed as combinations of sublime harmonie with an extra tremolo or piccolo comb. These are nowadays loosely referred to as "three-comb sublime harmonie" and are fairly common from several makers. The surprise is the extra rarity of the real 3-comb sublime harmonies, with so many models here catalogued.

The Index, Fig. 2, lists Organ boxes in four types, V, W, X and Y. They are all available with fatter cylinders for longer playing. Some, marked with an asterisk, can "have the Flute provided with a 'Suppression Stop' by means of which the Combs may be made to play either with or without the Flute. Price from 20 Francs." Type Y, the full orchestral movements, come with 40 choices, prices in Swiss Francs ranging from 415 to 1130.

Perhaps the rarest on the list is type R, Polytype as shown in Fig. 5. Only three models are offered, all playing 6 airs on 18" (46cm) cylinders but with three choices of cylinder diameter, 6, 7 or 8cm giving approximate tune times of 60, 70 and 80 seconds. I am unlucky in never having seen or heard a Baker-Troll Polytype; but of course some may be languishing unrecognised for want of a tune sheet.

Catalogue pages 32 to 40 explain about how their "Changeable Cylinder System" allows an *unlimited number of airs*, and illustrate suitable furniture for them. Then 86 models are listed, covering most types, supplied with three cylinders plus all possible extras, at prices from 490 to 2310 francs, extra cylinders from 45 to 280.

The orchestrion at Craig-y-nos Castle, mentioned on page 229 of Vol. 15, (my second book, page 258) figured in a testimonial from the Castle, dated July 24th, 1881 . . . "it is now set up in good working order. It is a most magnificent instrument; Madame Adelina Patti is perfectly delighted with it, and also her numerous guests . . ." (It was sold in 1920).

Ten orchestrion models are offered, priced Frs. 4,000 to 35,000.

Page 50 offers a few manivelles and thirteen types of tabatieres, 2 to 8 airs, plain and mandoline, and states: "We bestow the same care in manufacturing these as on the larger instruments and thus combine durability with moderate cost."

Pages 51 to 63 cover a huge range of fancy goods, including a musical chair whose "back takes out and legs unscrew for easy packing."

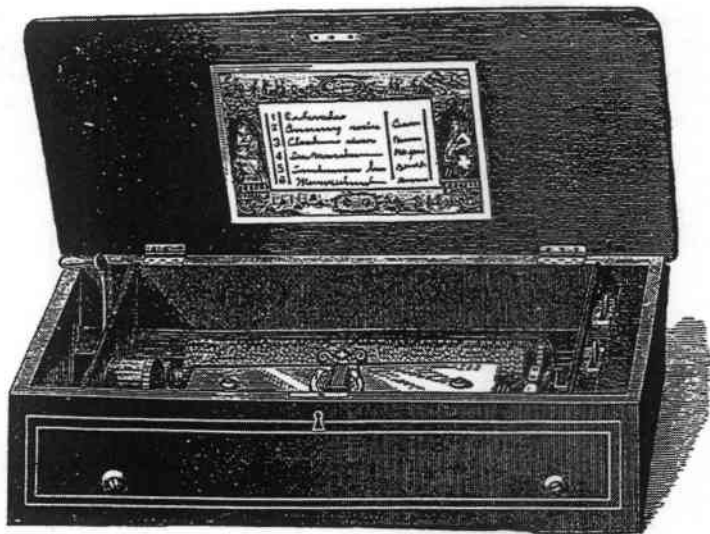
Pages 64 to 65 are missing but then come five pages of singing birds and a

GENEVA, SWITZERLAND.

—F—

HARPE HARMONIQUE PICCOLO ZITHER, Two Combs.

(ZITHER INCLUDED). Nos. 80 to 93.



This is a "HARPE HARMONIQUE" comb (E p. 14) with a "Piccolo" comb added. This latter, tuned an octave higher, executes variations and trills as accompaniment. Has great brilliancy of effect.

CATALOGUE NUMBER.	AIRS.	LENGTH OF CYLINDER IN INCHES.	DIAMETER OF CYLINDER.		PRICE. FRANCS.	EXTRA FOR DOUBLE SPRING.
80	6	7½	24	.. .. .	138	15
81	..	10	24	.. .. .	150	15
82	..	12	24	.. .. .	170	16
83	8	10	24	.. .. .	160	15
84	..	12	24	.. .. .	180	16
85	..	14	24	.. .. .	210	24
86	..	16	24	.. .. .	240	24
87	10	13	24	.. .. .	200	18
88	..	14	24	.. .. .	220	24
89	..	15	24	.. .. .	240	24
90	..	18	24	.. .. .	305	33
91	12	15	24	.. .. .	245	24
92	..	16	24	.. .. .	265	24
93	..	18	24	.. .. .	310	33

Fig. 3. Page 15 of the catalogue, listing 14 type F boxes (and showing a distinctive Paillard tune sheet!).

concise description of How Musical Boxes are manufactured, with a photo of all parts of a double-spring sublime harmonie movement.

I think only the larger boxes and possibly some tabatieres were actually made by Baker-Troll. Definitely they made no Fancy Goods nor Singing Birds, and no Orchestrions . . . Adelina Patti's was made by Welte, and *their* advertisements included a testimonial signed by the Diva herself!

Agent's tune sheets

As mentioned in Oddments 60, Vol. 16, p. 143, agent Ferdinand Wurtel of Paris had an unusual tune sheet technique, helped by an adjacent lithographer, Girault. They produced replica Ducom-

mun Girod tune sheets, with the characteristic mask-over-lyre at top centre, but with the bottom border altered to read *Maison Wurtel, Passage Vivienne 38 et 40, Paris*. Boxes with their tune sheet include L'Epée 37795 and Bremond 13474, both made in the early 1870s. Neither of these makers put their name on their movements, in contrast to Ducommun Girod who always did. So when I saw the obliterated Ducommun Girod of Fig. 6, on a box without a tune sheet, I suspected Wurtel. But on reflection he must be innocent, because that box was made way back in 1836, long before the 1870s.

I think it is always worth reporting examples of a maker's name being rubbed out, particularly when there is a

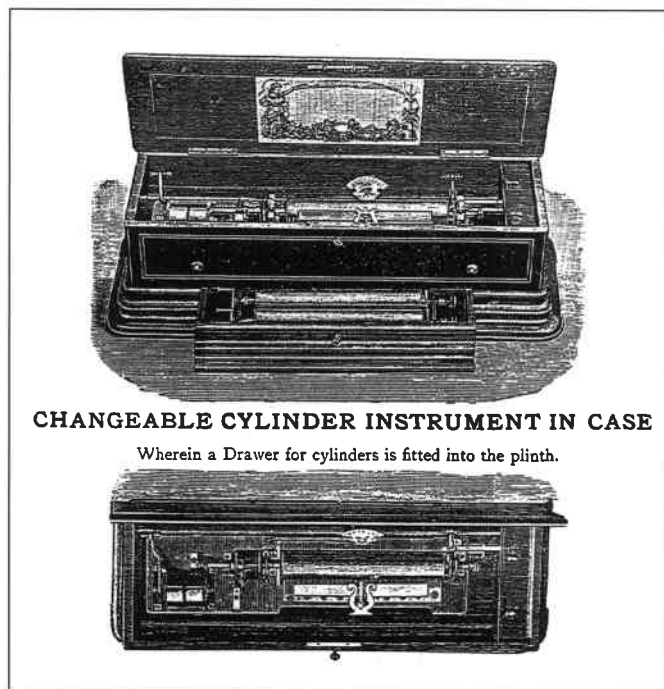


Fig. 4. This illustration on page 34 includes a (fore-shortened) tune sheet, hopefully used by Baker-Troll.

related tune sheet. The motive must have been to allow an agent, or perhaps even another maker, to claim the box as "own label." In other words, cheating.

Some of the unattributed tune sheets may have been used only by agents; and with many dominant agents around, serving a lot of smaller makers in the Ste. Croix region, it is no great surprise that some of these makers are scarcely remembered . . .

The Makers of Ste. Croix

Pages 269 to 413 of Piguet's 1996 book about Musical Box History in the Ste. Croix region lists 85 makers, from the early 1800s up to the present. Their origins, family connections, successes and failures, Exhibition awards, and their effect on the local community are very well recorded, despite meagre surviving records.

By including only the makers of cartel boxes, and by putting some family successions or branches under one heading, I have reduced the total to 41. Most were based in Ste. Croix. Others are marked (A) for L'Auberson or (L) for La Sagne which is only one kilometre due south of Ste Croix. Here they all are, with an asterisk (*) denoting makers for whom Piguet could not trace a preserved box . . .

1. Barnett H. Abrahams, 1895-1902.
2. John Berthe, 1875-1894.
3. Felix Bornand, (A)* 1888-1896.
4. Bornand frères, 1825-1904.
5. Mermod et Bornand, 1884-1893.
6. Léon Bornand, 1893-1898.
7. Virgile Bornand, 1883-1896.
8. Justin Bornand-Hössli*, 1883-1901.
9. Ami Bornand-Meylan, 1870-1892.
10. Abraham-Louis Cuendet, 1818-1850.
11. Cuendet - Develay, late 1870s till merged with B. H. Abrahams in 1895.

12. Jules Cuendet, (A) 1828 till beyond 1910.
13. François Epars*, 1812-1829.
14. Arthur and Numa Gonthier, 1883-1895.
15. Alix Gueissaz/Gueissaz Fils & Cie., (A) 1852-1908.
16. Gueissaz Frères, *(L) 1852-1867 or later.
17. Constant et Jules Jaccard du Grand, 1880-1909.
18. Edouard Jaccard, 1875-1893.
19. Félix, then Louis Jaccard, (L) 1870-1890 then to 1908.
20. Jaccard Frères, 1850-1901. (Other Jaccard Frères ran a foundry at Cul-liairy, near La Sagne).
21. Jules Jaccard, early 1880s to 1896.
22. Louis-Justin Jaccard, 1879-1905.
23. Salomon Jaccard*, about 1831 to about 1854.
24. Auguste Jaccard-Joseph, 1878-1895.
25. Louis Jaccard-Walther*, 1851-1864 and 1868-1875.

26. Louis Jaques et fils, 1832-1860 and became J. Jaques-Adank & Cie. till 1878.
27. Arthur et Paul Jeanrenaud, 1872-1894.
28. Alfred Junod, 1884-1895.
29. Felix then Arthur Junod, 1860-1900, (L) includes Junod, Aubert et Cie.
30. Auguste Lassueur, 1890-1901.
31. Lecoultrre frères: Constant Lecoultrre 1852-????; also Eugène and Jules Lecoultrre, 1890-1906.
32. Lecoultrre-Sublet, 1852-1870.
33. Martin frères, (A) 1871-1898.
34. Mermod frères, 1816 till beyond 1910.
35. E. et A. Paillard, then C. Paillard & Cie., then E. Paillard & Cie., 1848 till beyond 1910.
36. Auguste Paillard - Cuendet, 1875-1881 and 1883-1895.
37. Auguste Paillard - Vaucher, 1835-1865 then Paillard - Vaucher et fils until 1885.



Fig. 6. Ducommun Girod literally stamped out from the bedplate of serial 11330 - key-wind, 6 air 10½" (265mm) cylinder, made about 1836.

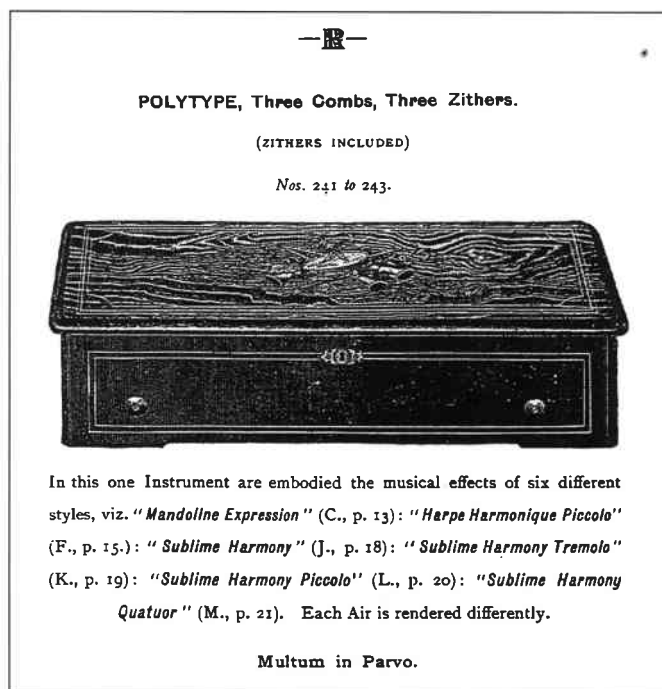


Fig. 5. Page 24 explains the Polytype and boasts "Much in Little."



Fig. 7. Hard-to-photograph pencil writing on the red interior of serial 479. It reads: Salomon Jaccard fils/Fabricant de Musiques/Ste. Croix Suisse.

38. Jérémie Recordon with Frédéric Vaucher, about 1815 until 1835.
39. Hermann Thorens, 1882 till beyond 1910.
40. Charles et Jacques Ullmann, (A) 1882 till about 1904.
41. Henri Vidoudez, 1888 till beyond 1910.

I think only about half of these are

clearly known to us as makers; the rest have equally good credentials from Piguet and we shall have to keep our eyes wide open for them.

I can reduce by one the "no trace" asterisk items, see Fig. 7.

For more about the Paillards, nos. 35 to 37, see Vol. 18, page 17.

The Jules Cuendet section is em-

bellished with this quote from the local weekly paper dated May 2nd, 1857: "The finder, between la Gittaz and l'Auberson, of 6 combs numbered 6652, 6920, 6789, 6796, 6787, 6790 is asked to return them to Jules Cuendet at l'Auberson and will be rewarded." This is specially interesting as it almost certainly fixes Jules Cuendet serial numbers around 6750 at 1857.

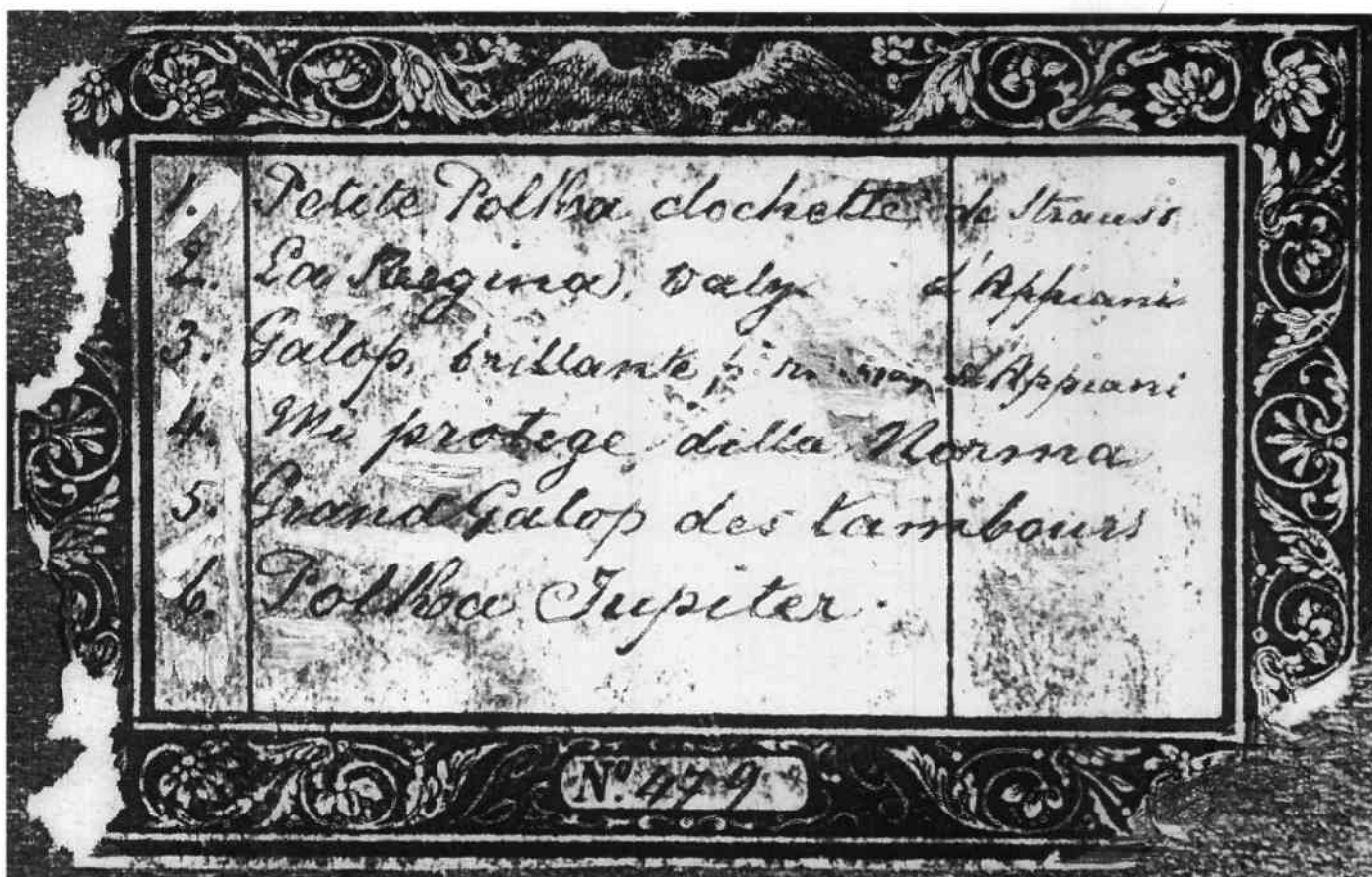


Fig. 8. Tune sheet of Salomon Jaccard serial 479. It has a 14" (36cm) cylinder with drum, bells and gong. I hope to give details of this box in Oddments 77.

Lassueur was a maker of "Automates à Musique," i.e. Musical Automaton. Piguet carefully explains that these "automatons" are musical movements enhanced by figures, and coin-operated. The dancers, chinamen and other figures are not automatons in the strict sense because they are generally limited to only one movement which matches the music. Lassueur obtained his musical movements from Mermod and Paillard, so he is a borderline case for inclusion in this list.

There are numerous other interesting details in the text which I hope to reveal from time to time.

Philadelphia, 1876

Thanks to the Librarians at the V & A Fine Art Library and at the Smithsonian Institution Library in Washington, I have at last acquired data about the famous Centennial Exhibition at Philadelphia in 1876.

Its award medals appear on Paillard and Karrer tune sheets. The only other musical box exhibitors were Bremond and Jaques-Adank. Part of the "official general report" is reproduced in Fig. 9.

I think I am right in saying that these exhibitors all received the same award medal; the rather repetitive commendations are given in Fig. 10.

Samuel Troll fils of Geneva also planned to exhibit, but then withdrew. Jaques-Adank merits a longer note . . .

The mysterious Mr. Adank

This musical box maker, referred to in Figs. 9 and 10, and in the Index of several books, never existed.

The renowned Louis Jaques, who exhibited in London, 1851, had two sons, Jules and Gustave. In the early 1860s they formed the company J. Jaques-Adank & Cie. The J was for Jules and the hyphenated Adank was for their sister-in-law's family name.

Leaving out this hyphen elevated Adank to the surname – and top place in alphabetical listings, as seen in Fig. 10. (Also, there is no 'c' in Jaques: sorry I got it wrong in Vol. 17, page 136.)

It was Gustave who organised the exhibits for Philadelphia. Later he considered joining Heller in Berne, but this seems to have fizzled out.

I rely on Piguet's book, page 317, for most of that information.

Early tune from late box

In the 1936 MGM film "Love on the run," Clark Gable and Joan Crawford find themselves on the run in France and break into the Palace of Fontainebleau. A musical box in the rooms of Louis XIV inspires them to dance a 1685-period minuet. The musical box shown is a 13" 10-air Mojon Manger made in about 1890 – 200 years out of period! When Crawford carefully operates the stop/start lever, music of jewellery-box quality starts but the cylinder stays still. ■

Of the smaller musical instruments, the guitars, zitherns, accordions, concertinas, mouth-harmonicas, tambourines, and banjos, there was quite a large exhibit by various manufacturers, and of much excellence in their kind. The zithern (cithara) is hardly known here or in England, but is much used on the Continent. It is a species of guitar with added strings for re-enforcing the harmony. Like the guitar in Spain, it is used to accompany the voice in singing.

AUTOMATIC MUSICAL INSTRUMENTS.

Quite a number of self-acting instruments, known as orchestrions, were on exhibition, some of large size, with ingenious and elaborate mechanism. These are intended to supply, in the compass of a single instrument, the effect of a full orchestra, or a full band, and are chiefly used in exhibitions like those of a museum or of a traveling circus-show. Though not yielding the most delicate or refined music, theirs being generally of a very full and pronounced character, they are well adapted to the field for which they are intended. Yet several of them were specimens of very skillful workmanship and most ingenious mechanism. Such were the orchestrions of Welte & Sons, of Germany, and Gavioli & Co., of Paris. Such also were the several music-boxes in the Swiss department, some of them being of extraordinary size, capabilities, and effects, and yielding music of a most pleasing character. Those exhibited by Messrs. Paillard & Co., St. Croix, Switzerland, were among the very best of their kind, having much novel and ingenious mechanism, giving clear, resonant, and pleasing tones, quite orchestral in their effects. Other excellent and praiseworthy instruments of this class, very attractive for their ingenuity and musical effect, were presented by Bremond, Karrer, and Adank, all of Switzerland, where the manufacture of this class has long been a successful specialty. In both workmanship and tonal results they were all admirable.

Fig. 9. Part of the 1876 Exhibition report, including contemporary opinions on zithers and orchestrions.

64. J. Jacques Adank & Co., St. Croix, Switzerland.

MUSICAL BOXES.

Report.—Commended for fine and sweet tone and good workmanship.

65. C. Paillard & Co., St. Croix, Switzerland.

MUSICAL BOXES.

Report.—Commended for good quality of tone and workmanship.

66. B. A. Brémont, Geneva, Switzerland.

MUSICAL BOXES.

Report.—Commended for good workmanship and pure tone.

67. S. Karrer, Teufenthal, Aargau, Switzerland.

MUSICAL BOXES.

Report.—Commended for good workmanship and sweet tone.

68. Karrer & Co., Teufenthal, Aargau, Switzerland.

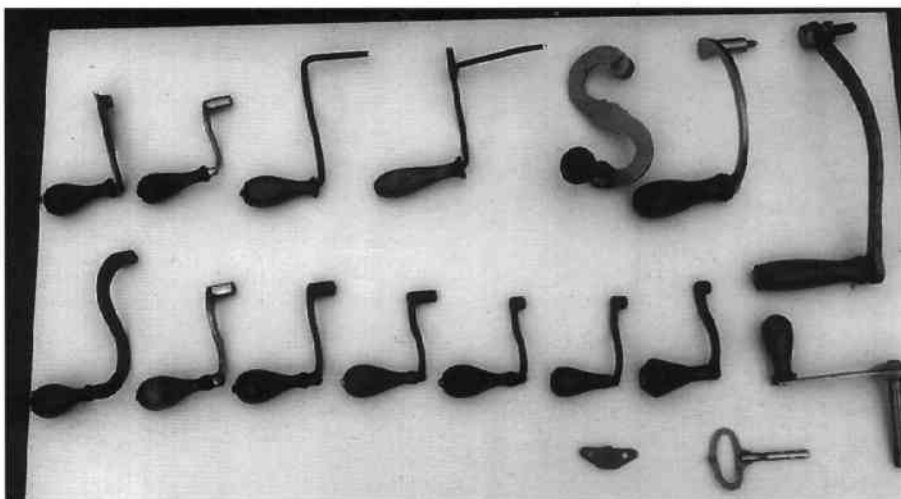
MUSICAL BOXES.

Report.—Commended for pleasing tone and good workmanship.

Fig. 10. The musical box medal winners at Philadelphia, 1876.

Was that composed by Handle?

by Ivor Roomful



Many of us with instruments have quite a collection of handles of some sort or other. These are used to wind up clock-work motors or to hand crank instruments.

Do you remove all handles from your instruments from your premises when you go on holiday? If you do you may well have trouble fitting them back on after-

wards as many look similar to each other with just the length of 'throw' perhaps to distinguish one from another.

I thought it might be fun to get together a selection of handles from different instruments and see if members could identify them.

Answers on page 144

Notice of Annual General Meeting

The Annual General Meeting of the Musical Box Society of Great Britain will take place on Saturday, 6th June at Ashorne Hall, Ashorne Hill, Near Warwick. The AGM will commence at 10.30a.m. and will be followed at 2.00p.m. by the Society Auction.

Music Box Questionnaire

Your response to the Questionnaire included with the last issue of Music Box has been most encouraging. To date, we have received 217 completed forms and the task of analysing your replies is now under way.

Members' comments have been especially interesting. Every one has been read and, whilst it may not be possible to act on everything, we shall certainly try to incorporate your ideas into the future plans for the Society.

In the next issue of Music Box I hope to include the results of the survey and perhaps give a 'flavour' of suggestions and comments.

Thanks again to those of you who completed the form - and to those who haven't yet returned it, does this mean that your subscription is overdue?

Alan Pratt.

Musical Box Discs - Over a thousand discs in stock for various Musical Boxes. Send 50 cents along with your specific needs for a list of those discs currently in stock...OR...send \$4.00 for a complete list of all discs in stock. All discs listed by title, number, condition and price. (overseas, \$5.00)

Restoration Supplies - The only catalog in the world specializing in your Musical Box Restoration needs! Governor jewels; damper wire in 7 sizes; tipping wire; geneva stops; worm & worm gears; specialty tools; lid pictures; books; decals; instruction booklets; and much, much more! Illustrated catalog, over 60 pages! \$5.00, refundable with order. (Overseas, \$6.00)

Restoration School - The only school in the world specializing strictly in Antique Cylinder Musical Box Restoration! For professionals and amateurs alike. Learn "hands-on"...correct disassembly; cleaning/polishing; comb honing; cylinder re-cementing; tooth and tip replacement; tuning; dampening and much more! Classes are held during June and July every 2 years and are taught by professional teacher/restorer/author Dr. Joseph E. Roesch. Call or write for full details.

Tune Cards - Fully illustrated catalog of over 83 different types of single and multi-colored tune cards for cylinder boxes. Catalog \$2.50 (Overseas, \$3.50)

Cassette Tapes & Compact Discs - The widest selection of recordings of automatic musical instruments in one catalog! Over 55 different albums!! Carousel Organs, Street Pianos, Monkey Organs, Fairground Organs, Disc and Cylinder Musical Boxes, Bird Box/Cage, Musical Clocks, Organettes, Orchestrions and many other automatic musical instruments! The list of albums is too long to publish here, and I'm adding titles all the time! Send \$1.00 (to cover postage) for a complete listing of all recordings.

Panchronia Antiquities - Nancy Fratti
P. O. Box 210, Route 4 - Whitehall, N. Y. (U.S.A.) 12887-0210
518-282-9770 (Mon-Sat, 9am-7pm) - Fax: 518-282-9800 (24 hrs.)



Following the donation of further copies of Christies auction catalogues I am now able to list those we are missing. We have a complete set from February 1979 to date, but are missing PRICE LISTS for June 1979, December 1980, February 1981, April 1981, August 1981, October 1981, December 1981, April 1982, November 1982, February 1984, March 1985, June 1985, December 1985, March 1986.

So, if you can donate original prices realised lists or even just a photo-copy of a list you have then the Archives would be most grateful! Also, any catalogues prior to 1979 are particularly wanted.

Please let me have ANY unwanted auction catalogues as I am trying to set up some exchanges with European societies for back issues of larger auctions in their own country in exchange for surplus copies I have from the U.K., many of their auctions turn up instruments we never see over here.

Music type	Number on my list	Projected total produced
Ariosa 30cm 18 note Organette	190	1300
Amorette 24 note Organette	66	610
Gem 20 note Cob Organ	1032	1052
Gem 32 note Cob Organ	165	166
Clariphon 24 note Bands	30	1100
Ariston 16/19/24/36 Organette	2074	5610
Artona 16 note Organette	25	1300+
Herophon 24 note	178	2500
Phoenix 24 note Organette	-	??
Aeolian 46 note Organ	624	3900
Aeolian-Hammond Organ	792 **	870
Aeolian 58 note Organ	6797 **	6953
Aeolian 116 note Organ	1436 **	1472
Aeolian 176 note Duo-Art Organ	548 **	665
Phoneon 61 note Organ	181	3100
Wilcox & White 58 note Organ	1300	4700
Schiedmayer Scheola Organ	253	3800
Pianostyle 88 note	3092	c. 10,000

I consider the list marked ** to be complete and doubt that many more titles will even turn up, but other lists, I am hopeful of finding many more titles for, with your help. I have about another months worth of keying before I run out of information to enter on to the files so please write soon and send in your lists.

Ralf Smolne of Essen, Germany has a Monopol disc musical box, style 83 which plays 43.5cm (17 1/8") discs. He is missing the COMBS and although he can get the combs made he urgently

I plan to give members an update on Sotheby catalogues in the next column, so get sorting now if you can.

The first request this time is for lists of Ethnic Music produced on disc, barrel, roll etc. for Helmut Kowar who runs the National Sound Archives in Vienna. He wants Turkish, Chinese, Arabian and Indian music and so on, I have very little in the Archives, can you help him? Please send to me and I will pass on after I have copied your submissions for the Archives.

A collector in Spain has come across some rolls which are 18 1/8" (46cm) wide with a round spindle at the ends. The rolls are around 30 metres (100 feet) long and one is labelled 'Finzi & Blanchelli, Roma, Firenze' with a roll number M1855 Carmen Intermezzo. Can anyone identify what these rolls are for as they are no use to the person who has them! Please write to Ted Brown who has received the plea for help on this one.

I have been asked if it is possible to set up an exchange of audio cassette tapes between members by a member who is not normally able to attend our meetings. The suggestion is that members send a 60 or 90 minute tape to Kevin as the Archivist of their own collection with all instruments and pieces of music identified either on the tape or on a printed sheet. The member sending the tape in should enclose a blank tape and £1 to cover postage and other expenses and would receive in return another audio tape. You could specify if you want Organettes, Cylinder Boxes, Disc Boxes, Large Organs etc.

Music type	Number on my list	Projected total produced
Cecelian 65 note Piano (13" wide)	144	4600
Artona 88 note Piano	804 **	820
Symphonion Musical Box Discs		
4 1/2"	7	?
5 3/4"	10	?
8 1/4"	5	?
9 1/2"	24	?
30cm	lots	(only 16 missing)
13 5/8"	12	?
Stella 17"	65	?
Harmonia 16 3/4"	73	?
Polyphon Musical Box Discs		
Note, I am only trying to find those not in G. Webbs book.		
11" + 14"	293	(155 left to find)
15 1/2"	186	(890 left to find)
19" + 22" + 24"	65	(263 left to find)
Regina 15 1/2"	307	(1811 left to find)

needs the tuning scale which is not found in the G. Webb Disc box Handbook of the 'Treasury of Mechanical Music' books - can you help?

Several members have been trying to find music for both 30 and 48 note Piano Melodico instruments for some time, but without any success. Does any member know of someone who would be prepared to copy old books onto new card to solve this problem? Also, if anyone is interested in getting some new music please let Kevin know on this one as it

and I will do the best to send you what you want in return. The more people send in the bigger variety of tapes there will be to choose from.

This sound Archive would also be useful to help identify tunes which you have on an instrument without a tune list. A member with a barrel piano sent me a tape of 10 tunes recently and 6 are now identified.

The Archives would retain a copy of any tapes sent in for future reference. You do not need to identify yourself or your collection on the tape for security reasons. The Archives have only 1 video tape and about 6/7 audio tapes so far and this might be a good idea to increase the repertoire both to the society and to members at minimum cost.

A big thank you to Jan Kees de Ruiter, the Archivist at Utrecht Museum who has kindly listed all of their musical box discs and some organette rings which has helped fill in a few more gaps in the various catalogues being compiled. Have you sent in lists of discs/rolls in your own collection yet? Along with registering your musical boxes, organettes and barrel pianos?

Several members, non-members and other friends have asked me how the various catalogue projects are coming on as when they wrote to me I was in the early stages of compilation. Well, I am afraid it is the same faithful few that have listed their own collections or photo-copied original catalogues for me. The situation at 10th August 1997 was as follows:-

may be possible to arrange a 'run' of music to be cut if enough people are interested.

Mark James continues to research barrel pianos. He would like to find a tune list for the small Spanish Barrel piano maker Enrico Salve Mane of Barcelona, Spain. They made a large selection of barrels and were the same size instrument as Faventia, although the tuning scale is different, the number of notes are the same. Mark would also like to have serial numbers and tune

lists for Imhof & Mukle Drawing room model barrel pianos. These have a spare barrel in the base as well as one ready to play.

Does anyone have an Ariel Organette, this plays 20 note rolls like a Celestina, but has 4 stops. Kevin would like to get a photo and details of stop names of these instruments for a forthcoming article he is compiling for the

Continued from Page 116.

meal, a choice of hot and cold dishes followed by trifle, mince pies and cake all helped down with a glass or two of wine and coffee.

Nicholas Simons then gave us a demonstration on the triola and tanzbar after which we moved into the basement to listen to more music boxes and organs. The finale was a wonderful demonstration by our host on his rolmonica.

The meeting closed at about 4.00pm and we all made our way home having enjoyed a truly musical and friendly day. Our very great thanks go to John Turner and John Powell for organising the day and especially to Joyce for providing the laden table. It was also great to have our youngest member of the society present, John Ward, who is I believe only 14 years old. ■

Book REVIEW

by W. J. G. Ord-Hume

Mechanical Music. By Kevin McElhone. Shire Publications Ltd, Buckinghamshire, 1997. Size 149 mm x 205 mm, 32 pp, illustrated card covers. ISBN 0 7478 0354 4. £2.95.

This publisher began producing its series of pocket-book guides to all manner of popular subjects some thirty years ago. Its first edition of a book devoted to our subject was back in 1975 when the original *Mechanical Music* appeared in its 'Discovering...' series. That was penned by the well-known author Terence E Crowley.

Now, though, Shire has revamped its series entirely, gone for a slightly larger size, a much better paper stock and, above all, a new author in the form of our Society Archivist, Kevin McElhone.

This nicely-produced and well-illustrated book aims at converting the mildly-interested into the devotee. It is a work presented with the enthusiasm for mechanical music and the idea is to produce an affordable toe-in-the-water book. It succeeds admirably and the text, intentionally produced free from too much in the way of jargon and detail, cannot fail to develop any latent interest in the reader.

Bearing in mind the aims and objects of this work, which it fulfils admirably, it would be wrong to pass comment on what some might see as over-simplification of a highly complex subject. Mr McElhone has discharged his responsi-

magazine - can you help?

There is a proposal from Brian Chesters in Lancashire, England to set up a European Chapter of A.M.I.C.A. The first meeting will be at his home in Blackpool on the first Saturday in August 1998. If you are interested please contact Brian via Alan Wyatt, correspondence secretary M.B.S.G.B. or Kevin. ■

The Chanctonbury Ring

The Chanctonbury Ring held its first meeting of the New Year at its usual Sussex venue. Twenty five members attended. We had a short talk about J.G.M. & Co (John Murdoch) and were able to see and hear some of the many types of photograph albums that were made from the 1870s until the early 1900s. We saw the three main sizes that were made, the different qualities and various thematic albums, The Gladstone, Victoria, Seaside etc. The afternoon was taken up with Musical Novelties, both old and more recent.

The next meeting is on Sunday 29th March. Bring along a disc box if you have one and it is small enough to bring. Any new members living in the South contact Ted Brown if you would like to come along. Thanks to all who brought their albums and novelties. ■

bilities to his readers commendably.

Besides taking an overview of musical boxes, street instruments, player pianos, indoor organs and other instruments, McElhone provides details of the mechanical-music societies, lists some 'further reading' and offers information on places to visit such as museums, public collections and so forth.

Only one tiny but significant typographical inexactitude might be mentioned: a Welte paper-roll-operated orchestrion is wrongly captioned as being barrel-operated. It doesn't spoil the reading. These things happen! ■

APOLOGY

We have received complaints from the MBSI and its former president, Mr. Metzger, concerning comments contained in an article in the Docti Homines column of "The Music Box," Volume 18, No. 4. The article was written by Mr. Ord-Hume and concerned a project to establish a museum. We wish to apologise on behalf of "The Music Box" for any distress which Mr. Ord-Hume's words may have caused to members of the MBSI or Mr. Metzger himself. Part of that article had been published in contravention of this magazine's editorial policy.

No useful purpose can be served by continuing correspondence on this subject in "The Music Box" journal. "The Music Box" does not intend to publish any further articles or letters concerning this matter.

Ted Brown
President MBSGB

Membership Cards

For those of you who have requested and obtained membership cards, some good news. So far we have obtained concessions in various forms, provided you produce your membership card, at the following museums.

Keith Harding's World of Mechanical Music, High Street, Northleach, Glos. Tel: 01451-860181 - Two visitors for the price of one. Open 7 days a week 10am - 6pm.

The Mechanical Music Collection, Church Road, Portfield, Chichester. Tel: 01243-785421 and 01243-372646 - 25% discount on museum shop souvenirs. Open Easter to September, not Saturdays 1pm - 5pm. October to Easter, Sunday 1pm - 5pm.

Ashorne Hall, Ashorne Hill, Near Warwick. Tel: 01926 651444 - Two visitors for the price of one. Open Sunday afternoons, March to December. Saturdays, July and August. Fridays, July. Also Mighty Cinema Organ Show most Wednesdays and Thursdays.

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

Paul Corins Magnificent Musical Machines, just off the B3254 at St. Keyne Station, near Liskeard. Opening times and dates: 10.30am - 5.00pm. Easter: Good Friday for 10 days inclusive. Daily: May 1st until last Sunday in October. Spring: Sundays and Thursdays in April. Phone: Liskeard 01579 343108.

Watermouth Castle, Devon, between Ilfracombe and Coombe Martin. Open Easter to end of October. Closed Saturdays. 10% off for members and all persons in the party or group visiting after 1pm. This offer cannot be used in conjunction with any other offer. Tel: 01271 863879.

The Rye Treasury of Mechanical Music, 20 Cinque Ports Street, Rye, East Sussex. 01797-223345. Open every day 10am to 5pm at present. Send S.A.E. for leaflet. Two visitors for the price of one on production of membership card.

OPEN DAY. The Old School will be holding an **Open Day** on Sunday 19th July, 1998. Entry by **Membership Card Only**. Each member may bring one non-member. Local members will be bringing instruments for you to see and hear. Light refreshments will be supplied. Contact Ted Brown with numbers and enclose a S.A.E. for details. If you do not have a membership card please send a S.A.E. to Richard Kerridge, or pick it up at the A.G.M. in June.

Several other museums have expressed an interest to give us reductions and we await the results of their Trustee's meetings.

If any members who supply services or sell musical boxes are prepared to give a discount on production of a Musical Box Society membership card, please contact me (Ted Brown) and I can put your details in the next Journal. A list will be issued annually of all places that give discounts. Inform me of any changes. ■

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.

The Tower orchestrion

John Ward writes from Birmingham :-

I am fourteen years old and I enjoy visiting the Birmingham Museum of Science and Industry. Tucked away in the museum is the music room. On display in the music room is part of Birmingham's Collection of Mechanical Music. Housed in the room is a Mills Violano-Virtuoso, a Symphonion, a Polyphon, two chamber barrel organs, player piano, Duo-art piano, an orchestrion and the collections flagship the Tower Orchestrion. The instrument was constructed in 1879 by Imhof & Mukle on a commission they received from the Standard Corporation (Blackpool Company). The instrument is one of a few which were constructed in Britain while Imhof & Mukle were in exile due to political and military unrest in Germany. There is also another of these few in preservation in The Forest of Dean Organ Museum.

The order had been made by the Standard Corporation after seeing a Imhof & Mukle orchestrion which was part of their display exhibit at the International Exhibition. The exhibition was held in London in 1862. The company also put an advert in the official catalogue of the exhibition.

The advert from the International Exhibition Catalogue of 1862.

"The Orchestrion, built for the International Exhibition of 1862, is a striking



The Tower Orchestrion.

example of the capabilities of mechanism for producing perfect music. On this instrument hundreds of different effects, variations and shades of tone can be produced. The mechanism is so perfect that its action is instantaneous and free from noise and any inconvenience to the person working it. The great simplicity of its construction renders the Orchestrion a most durable instrument. As the two barrels can be removed from the front the Orchestrion does not require more space than its width. The deepest notes are in the centre of the instrument so that the tuner can tune each and every pipe easily from the sides without removing anything. By the application of an additional fly the speed can be regulated to the greatest nicety so as to give detailed effects to the music in performing. In this and many other respects,

the Orchestrion is different and superior to other self-acting instruments."

The Orchestrion which is described in the catalogue is nearly the same instrument as the Tower Orchestrion. The commission from the Standard Corporation included extra effects which are not on the standard model. Imhof & Mukle made instruments from one thousand guineas upwards. The Tower Orchestrions purchase price was about £3,000. The Tower Company, as it was now known bought the Orchestrion for installation in the Aquarium. The Aquarium stayed open during the construction of the Tower. The monies from the admission to the Aquarium were used to help fund the Tower. The company used the Orchestrion as a novelty to bring crowds into the Aquarium. When the Tower was opened in 1894 it was installed in the entrance. It was moved to the ballroom in 1895, where it stayed for the rest of its working life. It saw its surroundings being used as a "Paniopticum," cinema until it was revitalised as a ballroom in 1906.

The Orchestrion worked by a barrel which operated the key frame which was driven by falling weights until 1910. When the Tower Company thought that it would be more economic to modernise the Orchestrion. The Wurlitzer Company of Germany were asked to carry out the modernisation. Wurlitzer removed the barrel mechanism and replaced it with paper roll. Electricity was also added to make the Orchestrion less time consuming. This resulted in the organ being stripped apart and a total re-design. There was a recording of the Orchestrion made before its conversion, this was produced by Decca Records and if anyone knows where I can obtain this record, please let me know. The Tower Orchestrion was donated to the Museum of Science and Industry in 1956. ■

Re: Collectors' showcase

H. T. J. T. Modderman writes from The Netherlands :-

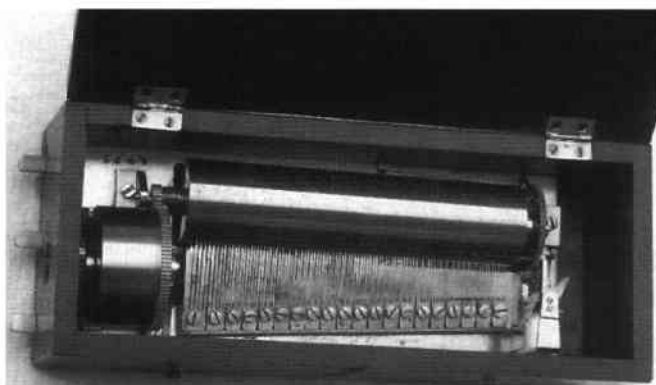
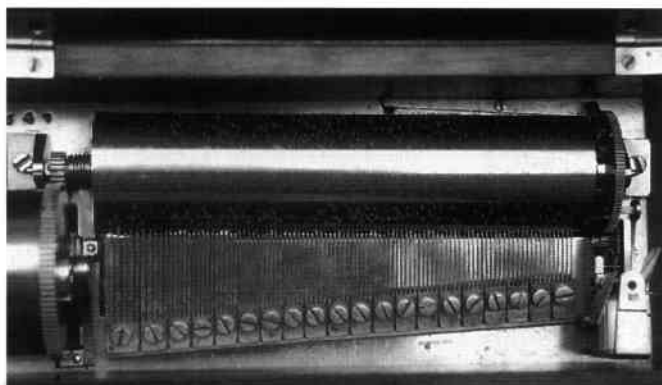
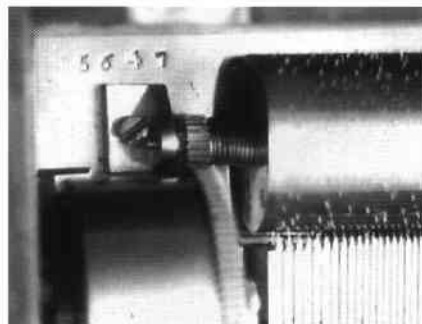
I read with interest Brian Chesters article in the Autumn issue of "The Music Box".

The box he describes looks very similar indeed to the box of which I enclose some pictures. Also the way the number is engraved in my box looks similar to the number that can be detected on the box he describes, but

which is not mentioned in the text.

My box is signed "Ducommun-Girod": under the 6th and 7th comb from the right, on the bedplate. The number is 5647. The box plays three tunes and has never had a tunechart (no holes in cover). The cylinder was repinned by George Worswick only a few years ago. The sound quality is fantastic, especially if one puts the box on a wooden case in order to enhance the soundboard.

I shall be curious to hear whether Brian found out more about his box. ■



Co-axial drives

Mr. David Snelling writes from the Isle of Man:-

This letter is a belated response to Ralph Heintz's letter in the Autumn 1997 edition of the Music Box.

I note Ralph's comments on Mermod Freres' boxes with co-axial drives with interest. However, although many thousands of these boxes were produced they are rarer than hens' teeth in this part of the world, which explains if not excuses my ignorance.

Following the publication of my brief article in the Summer magazine, I have received some further information regarding these unusual boxes which appear to have been patented and (probably) all made by E. Karrer-Hoffman of Teufenthal in Switzerland.

In order to be able to prepare a comprehensive article on these boxes for publication, I would much appreciate it if any owners of such boxes could send me their names and addresses and/or fax numbers so that I might send them questionnaires for completion and return in the Spring of 1998.

If you wish to fax me on 44-1624-823483 please telephone first, or write to me at The Old Vicarage, Santon, Isle of Man IM4 1EZ. ■

Henry Bryceson

P. M. Tindall writes from 76 Gants Hill Crescent, Gants Hill, Essex IG2 6TT:-

I am researching into the organ builder Henry Bryceson and would like to hear from any private owners of Bryceson sacred or secular barrel organs. ■

Unknown organ

Mr. H. P. Marriage writes from Essex:-

As a member of the Musical Box Society and also the Fair Organ Society I am in a predicament as to which Society I should send the above photograph.

Since it is of unknown make, the organ in question, is not a fairground

Record REVIEW

by Arthur W. J. G. Ord-Hume

Le Ludion: 20 ans d'amour et printemps. Lud.96. 22 tracks, total playing time 67 minutes 9 seconds. *From:* Le Ludion, 2 rue Fermat, F31000 Toulouse, France. Price on application.

There are many street organ recordings available today, yet without doubt this particular one fits into no known category. It is totally individualistic and will either be loved for what it is - a concert of music - or decried because the organ competes with the human voice.

If street organs were originally to be sung and danced to, then this should adequately demolish the arguments of the latter.

Le Ludion is the business name of Philippe Crasse and Eve Bernard-Chaillet who founded their business making 'Limonaires' twenty years ago. From mere copies of existing instruments, they have evolved a style and tonality of book-playing portable organ which is as distinctly French as a good Camembert. Those who visited the MBSI conference in Chicago last year would have had the pleasure of seeing Philippe and Eve playing and singing with one of their organs in the conference hotel foyer.

On this record there are 22 songs representing the work of three arrangers on three organs. The instruments comprise a 27-note single-rank, a 32-note 57-pipe two-rank, and a 32-note 77-pipe three-rank organ. The songs are sung by four singers, one male and three female,

one, nor is it a musical box!

I got the photograph from my son-in-law who in 1990 was in Cuba. He heard the organ playing, accompanied by percussion and voice just visible.

It was understood that it was fairly recently built and that it was Cuban.

The photograph speaks for itself and I cannot add any further information. ■

each as a soloist with one instrument.

The recording was made at Le Ludion's 20th birthday party last October so there is some audience noise and the acoustic is clearly 'open air' with all that that entails. The music selected is entirely French and highly individualistic as is the organ accompaniment frequently expressed with great clarity and poignancy using, perhaps, single minims or the thinnest and most drawn-out threnody.

Several pieces are organ solos without the intrusion of the voice.

The overall conclusion is that this is extremely clever music arranged with total sympathy for the artist and the medium. It is a recording which will grow on you and open your mind to a type of music uncommon to us in Britain and America. A booklet accompanying the disc illustrates and describes the organs as well as providing information on the artist(s) and arrangers. ■

Audio Cassette REVIEW

by Robert Hough

An Evening with Pianola

Paul Morris's music presents us with a rare treat with this new recording. With nostalgia becoming increasingly popular having the chance to listen to "early pianola" music should not be missed.

The cassette jacket tempts the imagination with a period scene. A brief but informative history about the pianola and details of the piano player and piano actually used are also given.

The choice of programme is well balanced and demonstrates a variety of music to suit most tastes.

Side 1 comprising of six musical selections which commence with God Save the King - a robust performance indeed! A delightful selection from Sampson and Delilah, containing the lovely 'Softly Awakes My Heart' is included and The Flying Dutchman overture - a dramatic and tonally wide ranging performance concludes this side.

Side 2 features a further 6 selections which includes Badinage (Two Chopin etudes cleverly interwoven) a lively selection from Our Miss Gibbs, and Moszkowski Grande Valse de concert Op. 88.

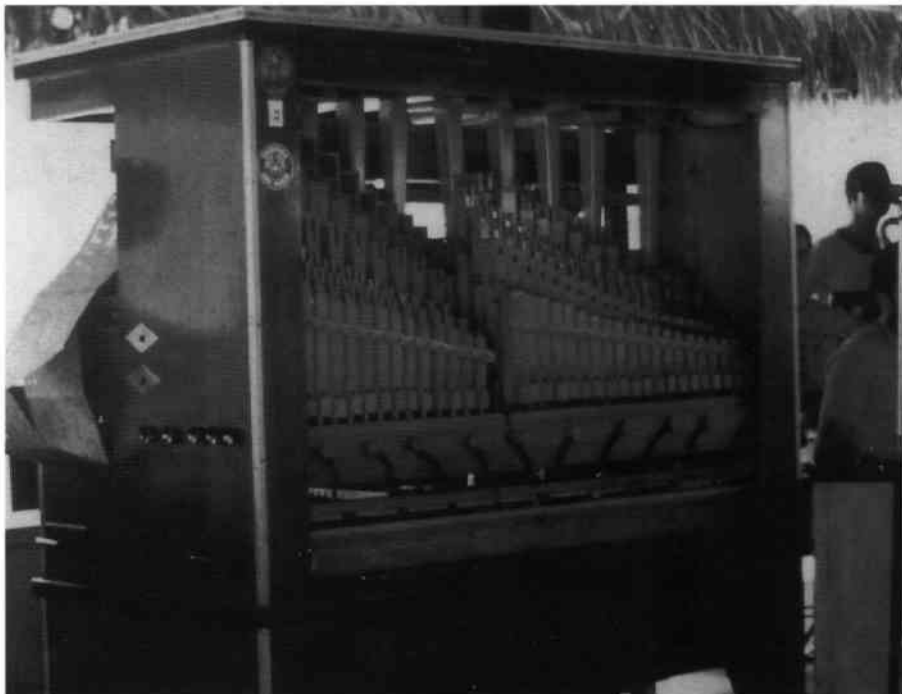
From the technical point of view the 65 note player mechanism performs extremely well, having been fully restored. From choice I would not have used a 1908 Bechstein Grand. The sound is rather wooden for my liking, but of course it is, from a purists view, a contemporary instrument. For quality sound and today's market perhaps the use of a new grand piano would assist the recording.

The quality of reproduction produced by these early piano playing instruments and later Player pianos depends exclusively on the performers competence. Here the performer shines and clearly demonstrates an experienced musical ear and foot.

Priced at £7.50 (public) and £5.50 for members it compares favourably with other similar recordings that are available. A good Xmas stocking filler!

The cassette tape is available from:-

Paul Morris' Music
27 Blackall Road
Exeter EX4 4HE
Tel: (01392) 275956 ■



Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st April 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 or Exchange. Roulet et Decamps musical automaton of astronomer and pupil, French, circa 1890. Recently professionally restored and in excellent order; the two Jumeau headed figures executing seven movements to musical accompaniment. Offers of around £3,300. Enquiries 0181 868 2729.

Clearing Out. HMV gramophones, telephones, mahogany cameras, other miscellanies, accumulations. Will sell or swap for elaborate Crystal set, "smokers cabinet" radio, or similar or with exposed valves. John McGlynn, 01253 300100 (Blackpool).

Regina Sublima, 27-inch table-top model, oak case, many discs; Chamber barrel-organ, 18-key, three barrels; Black Forest musical/automaton clock (Angelus, cuckoo, Paillard movement); street barrel organ (restoration job); Aeolian 116-note rolls; piano rolls. Phone: 01483 574460.

For Sale. Spanish Barrel Piano, all complete, good case, space needed. Priced at £250 to clear. Replay to Alan Wyatt, 102 High Street, Landbeach, Cambridge. Tel: 01223860332.

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. One empty case for a 15½" Table Model Polyphon. Reply to Alan Wyatt, 102 High Street, Landbeach, Cambridge. Tel: 01223860332.

Push Up Piano Player. Full Scale. G. McArdle, 3 The Staedings, Old Hartley, Northumberland NE26 4RL. Tel: 0191-2376933.

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.

WANTED

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

Please telephone:
Alan Wyatt on (01223) 860332.

MBSGB TOUR TO ITALY

6 - 15th May, 1998

Visiting 3 or 4 mechanical music collections with free time in Venice. Air-conditioned coach.

£360 per person.

Limited number of places remaining.

Contact: Alan Wyatt 01223 860332

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.

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

Barrel Organ Festival

Claude Monfrini, President of the French Society, A.A.M.M., would be very grateful if he had some names and addresses of English organ-grinders likely to be interested in their Barrel Organ Festival, that will take place on June 26, 27 and 28th, 1998.

As we do not supply names or addresses of members, would anyone wishing to support what looks like a wonderful weekend please contact the address below and inform members of other Societies who might like to attend.

Association des Amis de la Musique Mecanique de Wintzenheim, 5 rue des Trois-Epis 68920 Wintzenheim, Alsace. Tel: 03 89 80 92 72.

ANSWERS TO HANDLE QUIZ

It is interesting to see how similar they all look from the side, although from the front elevation some have ornately engraved patterns on them.

Top row from left.

1. Cabinetto/Tournaphone 25 note.
2. Recently made replacement for Gem Cob organ.
3. Intona 16 note.
4. Amorette 24 note.
5. Hicks 27 note Barrel Dulcimer.
6. J. Davies Chamber Barrel Organ c. 1820.
7. Home made to replace missing handle on Keith Prowse Barrel Piano.

Second row from left.

8. Grand 32 note Organette.
 9. From 4 bellow early model of Concert Cob organ.
 10. From 2 bellow later model of Glass Top Cob Organ.
 11. From pressure Cob organ (new wooden knob).
 12. Basic Black Gem Cob organ.
 13. Early open legged Pressure Cob organ.
 14. Aurephone.
 15. New handle from Polyphon Upright.
- Bottom row from left.
16. Thorens NEW 4½" disc musical box.
 17. Old clock key, used as 'free play' key on Polyphon Upright.

If any members would like to compile another 'quiz' photo of handles or other parts of Automatic Instruments please send your submissions to the Editor for the next issue! Should we offer a prize?

RATES FOR DISPLAY ADVERTS

SPECIAL POSITIONS (offered as available).

Outside back cover (tone or two colours)
(full colour, one photograph to max. size of 8" x 6")

Full page only £249
£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 10½" x 7½" (270mm x 180mm), Half page 10½" x 3½" (270mm x 88mm) or 7½" x 5½" (180mm x 135mm), Quarter page 5½" x 3½" (135mm x 88mm).

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Sotheby's is to sell a selection of approximately 200 lots from the Milhous Collection on March 28, 1998 in Boca Raton, Florida at 2 p.m.

Highlights from the auction include:

Rare Hupfeld 'Phonolizt-Violina' Model A Orchestrion

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Together with a wide selection of disc and cylinder musical boxes, barrel and band organs, orchestrations, coin-operated amusements, gramophones, phonographs and musical novelties.

The Milhous Collection is within close proximity to both Fort Lauderdale and West Palm Beach airports.

For illustrated catalogues, please call (800) 444-3709. For more information about the sale, please call Dana Hawkes in New York at (212) 606-7910 or Jon Baddeley in London at 44 (171) 293 5205.

In accordance with Sotheby's conditions of sale, a buyer's premium will be added to the successful bid price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 15% of the successful bid price up to and including \$50,000, and 10% on any amount in excess of \$50,000.



SOTHEBY'S

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TUESDAY, 24TH MARCH 1998



A Chamber Barrel Organ with drum and triangle
by H. Y. Bryceson of London. Estimate: £1800 - £2200.

Entries are now being accepted for the Sales on
24th March and 21st July.

For further enquiries, please contact
Tony Jones

or Emma Simpson on Tel: 0171 229 9090

Fax: 0171 792 9201

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