

# The Music Box

Volume 19 Number 1 Spring 1999  
Edited by Alan Pratt

*An International Journal of Mechanical Music*



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

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**W**ith this issue of *The Music Box* we start the 19th Volume - the one which will span the period when we move into the next millennium.

Any records of the last millennium change are understandably a bit thin on the ground, but more recent anniversaries do appear to have given rise to a high level of invention and innovation. Just before the last turn of the century there was a period when new ideas came thick and fast. In our own sphere of interest (mechanical music) there was almost continuous development, with new models of cylinder and disc boxes appearing with added 'features' whilst organettes sold in their tens of thousands - many for less than £2.00.

But among those developing technologies was the cylinder phono-

graph which, together with its disc-playing cousin the gramophone, would play a major role in consigning so much mechanical music to the attic - or worse.

How exciting it must have been a hundred years ago, with so many new experiences to enjoy, and yet our forebears probably also grumbled that things were moving too quickly! And just as with today, things often moved even faster than predicted. In 1899 Wilbur Wright confidently predicted that manned flight would not be achieved before 1915, only to prove himself wrong within three years.

We are in the middle of another explosion of development right now. A second 'industrial' revolution? Only this time we are marking not a change of century but a millennium. It is a sad reflection on our political masters that

at a point in our history when so much is being achieved in so many fields, the most imaginative thing they can think of doing with a billion pounds is to erect a tent in a somewhat inaccessible place on the banks of the Thames!

However, what we as members of MBSGB can do at this time is to record for posterity as much as possible about our chosen interest. Not just in collecting and restoring the artefacts of the period, but the memories of those who either lived in the period or who were told of it by their parents or grandparents.

If you have recollections of this type, or know anyone who does, try to get it down on paper. We will publish it, and in another 100 years people of the time will thank you for your foresight.

*Happy New Year.*



Alan Pratt

## The Journal of the Musical Box Society of Great Britain Volume 19 Number 1 Spring 1999

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#### Front Cover

Karrer-Hoffmann box. See feature on page 10.

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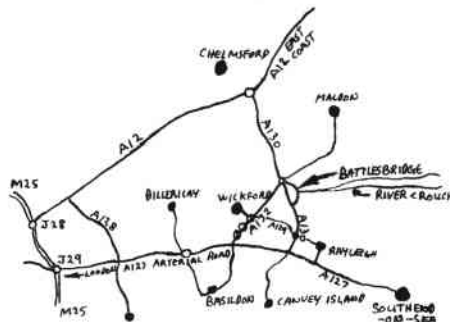
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### President's Message

This is the first journal of yet another year, and each year seems better than the one before. I was at both of the Christmas Open Days and they were outstanding successes.

Richard, our Subscriptions Secretary and Treasurer, says that the subscriptions are coming in very well, so any of you that have not yet sent him any money will need to get a move on before he starts those reminders.

Alan, our Editor, is pleased with articles he has received but needs plenty more to continue a balanced journal.

Our Registrar has been recording all the information you have given to him, and to date over 5,500 boxes are recorded.

Finally, our Archivist would still like copies of anything you have, and has made a request elsewhere in the journal, for gaps he needs to fill in outstanding journals etc.

I look forward to seeing you at Wakefield (if you are booked in).

Wishing you all a very Happy and Musical New Year.

*Ted Brown*

### Christmas Open Days

Both Christmas meetings were well supported and both offered a range of sights and sounds to please most tastes. Through the generosity of the hosts, members have the opportunity to get together and do what they enjoy most - listening to, and talking about, mechanical music.

The Christmas open day for Southern members was at Ted Brown's home in Sussex. Forty nine members attended. The list was supposed to close at 35, but Ted and Kay apparently couldn't say NO.

We heard carols on everything mechanically musical. Anthony



Norman Dicker plays his pipe organ to an appreciative audience.



Musical nonsense! Ted Brown with monkey playing a street organ in a toy chest.

Bulleid gave an opening spot of the day just to get everybody on the edge of their chairs for a day's listening. We heard an excellent Mandoline box from Mick Doswell of The Rye Treasury. Then we played musical boxes and discs, brought by members, that played Christmas carols.

We had a 'nonsense' spot just before lunch looking at and listening to more modern Christmas Automata, Cards and movements. We then adjourned to the canteen for chilli, chicken casserole, baked potatoes and french bread, followed by trifles, gateaux and pie.

After lunch Kevin McElhone played carols on the Orchestrelle, and we heard yet more instruments, Organettes and a Triola, playing carols and Christmas songs. We finally finished with afternoon tea.

Our thanks go to Kay and all the helpers for supplying all the food and helping with the washing up.

### Midland Meeting

Nicholas and Eileen Simons welcomed almost thirty members and wives for what was to be the 'official' opening of their Organ Room. Sound proofed and double glazed

(out of consideration for the neighbours!) this provides an ideal setting for some of Nicholas's larger pieces. The Arburo Dance Organ which he has been restoring over a five year period is finally finished and sounding grand. Built originally by Arthur Bursens in Belgium, probably in the late 1940s or early '50s this plays from 13½" paper rolls with 88 holes. (A detailed description of this organ and its restoration will be included in The Music Box later this year - Ed.).

The Ruth organ now has its case and decoration complete and a sound best described as stentorian! A new addition to the Simons' 'stable' is the Orchestrone. This single rank reed organ of c.1880 plays a 48 hole hand-cranked roll with the wind provided by the pedals. There are 44 notes plus four control holes which operate automatic swell shutters on bass and treble sections of the organ. A very pleasing instrument restored by Nicholas to his usual high standard.

Of course, during the day we heard some of the more unusual items from his collection as well as some 'old favourites'. It is always a pleasure to hear the home-built

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*...a sound best  
described as  
stentorian!*

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Arburo Dance Organ

orchestration, which can only be described as magnificent, and Kevin McElhone could not resist the Model V Orchestrelle!

Eileen Simons provided us all with a delightful buffet lunch to make our day complete. Sincere thanks to you both.

### Open Day - July 1999

The Old School will be holding an Open Day on Sunday, 18th July 1999. 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 AGM in June.

### Chanctonbury Ring

The latest meeting of the Chanctonbury Ring was at the beginning of January. The theme was "The Last Rose of Summer" and "Home Sweet Home" as being two very popular Musical Box tunes. We heard arrangements on cylinder and disc boxes, organettes and 46 and 58 note aeolian organs. Variations by Schnieder and Cramer showed how different composers would have arranged it.

As usual, Anthony Bulleid gave us some fascinating little snippets in his "Did you know that ....." spot, including more on Karrer and the loss of value in 'real' terms of a musical box bought in auction 20 years ago. A brief talk was given by Ted Brown on John Leech, the Punch Cartoonist (1846-1864) which was illustrated by the original cartoons.

Many thanks to the caterers Kay and Ted. The day, as usual, was enjoyed by all and we gained two more members, Mr. & Mrs. Legg of Essex.

The next two meetings are on 28th March, the subjects being "The History of the Waltz" and "Musical Novelties", and 30th May. Please contact Ted Brown for details.

### Online Auctions

We have received information about online auctions from QXL who claim the distinction of being Europe's leading Internet auctioneers.

Members who are interested can obtain further information from the main web site at [www.qxl.com](http://www.qxl.com) or by phone to Alison Cabot on 0181 964 9400 ext.209, or via e-mail at [alison@qxl.com](mailto:alison@qxl.com). We know nothing about this company's services and members must make up their own minds about the services offered. If

### 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.

#### Rye Treasury of Mechanical Music

20 Cinque Ports Street, Rye, East Sussex. Tel: 01797 2223345. Open every day 10am - 5pm at present. Send S.A.E. for leaflet. Two visitors for the price of one on production of membership card.

Several other museums have expressed interest to give us reductions and we await the results of their Trustees 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 Ted Brown who can arrange to put your details in the next Journal. A list will be issued annually of all places that give discounts. Please inform Ted Brown of any changes.



Merrit Gally's Orchestone

you have experience with this or similar services The Music Box would like to hear from you.

### The National Vintage Communications Fair

This fair is back at the National Exhibition Centre, Birmingham, on Sunday 9th May.

This meeting caters especially for those interested in early radios, gramophones and the like, but a wide range of early technology items are usually on sale.

The show is open from 10.30 a.m. to 4 p.m. Further details from NVCF on 01392 411565, or see ad on page 28.

### Autumn Meeting

Our Autumn Meeting will be on 3-5 September 1999 at The Walton Park Hotel, Clevedon, near Bristol.

Local organisers Anne and Bernie Brown promise us an interesting programme, and we hope to include full details with booking forms in our next issue.

### AGM and Society Auction

The Society Annual General Meeting will be on Saturday 5th June. Venue is the Athletic & Working Mens Club in Kettering. This is at 104 Rockingham Road, Kettering, which is close to the town centre. There is car parking 'on site' for 100 cars and double door level access from the rear car park for anyone bringing larger items. Morning coffee, a buffet lunch and tea in the afternoon will be included in the £10 Registration fee, and there will be a cash bar at lunchtime.

Please note that there is no access to the building before 9.00 a.m. Registration is from 9.30.

If you are coming by road it is suggested that you leave the A14 onto the A43 signposted Corby. After approximately 1 mile turn right at roundabout (signed Town Centre & Football ground). Straight on over two roundabouts and you are in Rockingham Road. The venue is then 200m on the left (past the Football ground). The railway station is about 1 mile from the venue. It is 72 miles from St. Pancras - an easy journey. Finally, if you arrive by bus, you are about 500m away - go past Sainsburys and you're there.

For emergency contact on the day you can call either 01536 513506 or 485823.

It has been suggested that after the auction in the afternoon we might have a 'Name that Tune' session, where members bring along boxes without tune sheets for some of our more knowledgeable colleagues to identify the tunes. What do you think?

We are pleased to say that once again Christopher Proudfoot has agreed to be our auctioneer. Viewing will be after the formal business of the AGM but must finish at 1.30pm in order to prepare for the start of the auction at 2.00pm.

An entry sheet for items for auction is included with this issue of Music Box. ■

#### OFFICERS OF THE M.B.S.G.B. AND THEIR DUTIES

President: **Ted Brown**

The Old School, Guildford Road, Bucks Green, Horsham, West Sussex RH12 3JP  
Tel: 01403 823533

Joint Vice President: **Ralph M Heintz**

725 University Avenue, Los Altos, California, USA

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c/o Christie's, South Kensington, London SW7 3JS  
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Subscriptions Secretary & Treasurer: **Richard Kerridge**

32 Queens Road, Reading, Berkshire RG1 4BA

*To whom all subscriptions and subscription enquiries should be addressed.*

Membership & Correspondence Secretary: **Alan Wyatt MBE**

MBSGB, P O Box No 299, Waterbeach, Cambridge CB4 4PJ

*To whom all applications and queries relating to new membership should be addressed and to whom all general correspondence should be sent.*

Meetings Secretary: **Roy Ison**

5 East Bight, Lincoln LN2 1QH  
Tel: 01522 540406

Recording Secretary: **Arthur Cunliffe**

c/o The Editor, as below.

Editor: **Alan Pratt**

6 Kingscote Road, Dorridge, Solihull, West Midlands B93 8RA  
Tel: 01564 775000

Archivist: **Kevin McElhone**

47 St John's Road, Kettering, Northants NN15 5AY

Auction Organiser: **David Walch**

11 Harford Close, Bristol BS9 2QD

Advertising Secretary: **Ted Brown**

The Old School, Guildford Road, Bucks Green, Horsham, West Sussex RH12 3JP  
Tel: 01403 823533

Committee members:

**Graham Whitehead**

Ashorne Hall, Ashorne Hill, Warwick, CV33 9QN  
Tel: 01926 651444

**Robert Hough**

Aeolian Court, Chudleigh, Devon, TQ13 0EE  
Tel: 01626 853502

### Mrs. Grace Thompson

It is with the greatest regret that we have to report the death of Grace Thompson just before Christmas. Grace started collecting musical boxes in 1966 and joined our Society within three years of our foundation holding the membership number 293. Many of our long standing members will remember her as an enthusiastic and talented person.

She attended many meetings in the early days making frequent knowledgeable contributions to those events. She was interested in all forms of mechanical music, but became more and more interested in automata as the years passed by. Her knowledge of mechanical music was, however, very wide and she was always ready to advise and help fellow members.

Grace lived at that time in a large house in Harrogate and soon one front room was full of fine examples of all types of mechanical music. Grace was always willing to show off her collection and take endless time to help those who asked. She restored items for members and also became adept at repairing and making clothes for all types of automata. Members will recall that in a recent journal she added her comments about a clown doll that had been found in a cupboard. Although not as active in recent years as Grace would have wished, she maintained her interest right up to the end.

To her husband, Alfred, and to her family we extend our deepest condolences. She will be remembered by us as a woman of great charm, wisdom and talent.

### Frédry Baud - died December 12th 1998 - L'Auberson, Switzerland.

Not all of you have had the pleasure of meeting Frédéric, but you will certainly have heard of him, and I am sure you will all join me in saying that we will miss him greatly and our sympathy goes to his wife Jeannette, daughter Arlette, his nephew Michel Bourgoz and the rest of his interesting family.

His passion and dedication to his work made him so well known and respected throughout the world of mechanical music, not only in



Frédry Baud at work

Europe but also in the U.S.A., where in 1995 he was presented with an award by The Musical Box Society International, for outstanding contributions to the study, understanding and enjoyment of mechanical music. An award which he richly deserved.

I first met Frédéric some years ago and I was immediately attracted to his twinkling eyes and the way his face glowed with pride and enthusiasm as he showed me around his museum. I could see the love he had for his collection by the way he handled, described and demonstrated various musical boxes and automata etc. There was a special warmth from Frédéric that I had not experienced at other museums. I will never forget the way he described the technical detail of the workings which he did with great patience and the humour that was so typical of him.

On my next visit, later that same year, he proudly took me down to the museum basement which was even more memorable than my first visit. I felt like a child let loose in a winter wonderland, the hidden treasures of his life are there, and anybody who has a love of mechanical music would be happy to spend many hours there, as I have been privileged to do on each subsequent visit to L'Auberson.

Now, to get on with the history of Frédéric. He was born in 1915 into a family of country craftsmen, and had two brothers and two sisters. From a young age he was taught by

his father to adjust small musical boxes and also repair old musical boxes. Then at the age of 15 he went to the technical school Ecole Mecanique where he trained as an Electro/Mechanical technician. In 1934 he took up work in the Illermann Thorens factory at St. Croix.

He married Jeannette Testaz in August 1940 and unfortunately in December of that year his father died, leaving Frédéric the responsibility of looking after the family.

In 1946 Frédéric and his brothers Robert and Auguste went into business together making musical pieces for a local manufacturer. Then in 1950 the three brothers changed their business and concentrated on restoration of musical pieces and the manufacture of musical automata.

In 1953 Frédéric collaborated with Alfred Chapuis, a local historian and teacher, on writing and later publishing a book entitled 'A History of the Musical Box and Mechanical Music.'

Fulfilment of their dreams was achieved when Frédéric and his brothers opened the Musée Baud museum at L'Auberson in 1955.

Frédéric's daughter Arlette Rustichelli and his nephew Michel Bourgoz took over running the museum in 1990 and, as many of you know, are carrying on in Frédéric's footsteps. They have the same enthusiasm, pride and humour and even the twinkle in the eye is there. I think I can safely say they are 'chips off the old block'.

Last year I was introduced to Frédéric's great grandson, Lionel Rustichelli, and although still very young he already displays the same family eagerness and zest for mechanical music. This plus the Association des Amis du Musée Baud à L'Auberson will ensure the long term survival of the museum.

I last saw Frédéric in November last year, still zooming around on his moped. He was then a great 84 years of age and supposed to be retired, but he still could not keep away from his beloved museum.

I know I will miss him very much, but every time I go back to the Musée Baud I will remember Frédéric. ■

Daphne Ladel

*I will never forget the way he described the technical detail of the workings which he did with great patience and the humour that was so typical of him.*



**O**n the Antiques Roadshow broadcast on the 5th October 1998, a late period Nicole was featured. It played 12 airs accompanied by 6 bells in sight and had a later type white tune card. The serial number was noted, but before I had a chance to record the gamme number the programme moved on. Did any of you make a video of this programme? If so, please could you write to me c/o 5, East Bight, Lincoln. LN2 1QH letting me have the missing numbers and confirming the serial number.

In the early days of the Society members did not realise the importance of recording and identifying tune cards. Gradually our knowledge grew and some tune cards were linked to specific makers. Then came a period when it was thought that most makers used whatever tune card was available at the time or even ran down the road to borrow a card or two from their competitors. There is no doubt that some designs of tune card were used by a number of manufacturers, but I now believe this practice was not as common as we once believed. I also believe that "borrowing" a tune card seldom happened.

The Register evidence suggests that all the major players in the musical box industry used their own type of card improving and developing a design as time went on. We must also remember that these people were in competition with each other and would promote their products before any other. There is now evidence that musical boxes sent back to a manufacturer for repair sometimes came back with a replacement tune card which had the name or trade marks of the repairer. One presumes that the tunes were carefully written out again on the "new" card and the original was consigned to the waste

bin. Again, it may have been an honest try to tidy up a box by replacing a badly torn tune card. Who knows?

We do tend to forget that many musical boxes must have been sent back for repair in the 19th century. Some would be repaired by the clock makers of the day, but in the absence of specialist musical box repairers, most would have been sent back to the manufacturers. Certainly many advertised this service. Now of course the passage of time makes it very difficult to spot these repairs and any alterations, but it could explain why some boxes stand out as being out of sequence in a numbering system or not the typical style for a given manufacturer.

The outcome of all this is that I believe that the manufacturers used and protected their own designs of tune card rather more than we think. Likewise, the printers of these cards would be loath to distribute specific cards to all and sundry for fear of losing their bread and butter work. Yes, I know there are designs of cards bearing the names of the retailer rather than the maker, but I am sure this would have been done by arrangement, especially if the retailer ordered a hundred boxes or more.

All this reinforces the need to note carefully all the details of any tune card. Names of printers should be recorded along with the names of the towns or regions where they worked. I know this sort of research is intriguing Anthony Bulleid at the moment so please support him in this work. Eventually, I believe Anthony will uncover even more about the history of the musical box by his diligent work.

Recently I received a Register form by an indirect route. The member being unsure where to send the completed return, had returned it to the Correspondence Secretary. There was no name given on the

form either. If the member who owns the 4 air keywind Ducommun-Girod box, serial number 25651 would like to add the Register number R-5587, underneath on the sound board, that would be most helpful. The correct address to send Register returns is noted earlier on in this article and I would be delighted to receive a sack full of forms by return of post.

The Register itself has now some five and a half thousand boxes listed. The next milestone will be reaching the six thousand mark, but that is a task which is becoming increasingly more difficult as the same boxes are being reported two or three times as they change hands. I wonder if the ten thousand mark will ever be reached? The Register returns would suggest that the number of surviving antique musical boxes represents about one half of one percent of those that were manufactured, maybe not even as many as that. This re-enforces the need not to scrap any item even if it appears to be beyond repair. Someone in the future may have the skills, energy and means to bring it back to life again.

In the Telegraph newspaper of 15 December 1998, there was an interesting article on the origin of two tunes that feature a many times on musical boxes. The first is Auld Lang Syne. The words were by Burns, but the music was composed by the Gateshead composer William Shield. In the original score for the overture to his now obscure opera Rosina written in 1783, the melody is quite clear. How Burns came to use this melody is unknown, but some sort of cooperation must have existed as Shields also wrote the music for Coming Through the Rye, the words again being by Burns. William Shield was born on March 5 1748 and died on January 25 1829. ■

*The Registrar*

*This re-enforces the need not to scrap any item even if it appears to be beyond repair.*

## New Members of the MBSGB

2667 .....Mark Mills .....London  
2668 .....D.J. Farquhar .....Northumberland  
2669 .....Chaynor & Platt .....Middlesex  
2670 .....Philip Barker .....Lancs  
2671 .....Kato Takio .....Japan  
2672 .....W.E. Longstreeth .....Surrey  
2673 .....Tim Joiner .....London  
2674 .....Alan Pywell .....Lincs  
2675 .....Paul Baker .....Hants

2676 .....John Muir .....London  
2677 .....Vivian Nathan .....Cork, Eire  
2678 .....Seewen Museum .....Switzerland  
2679 .....D & P Legg .....Essex  
2680 .....John Mauger .....Suffolk  
2681 .....P.G. Proctor .....Yorks  
2682 .....David Beckley .....Surrey  
2683 .....Geoffrey Mason .....W. Yorks  
2684 .....K.G. Horsfall .....Lincs  
2685 .....Donald Hoodless .....London

# What is it worth?

The cost 100 years on 1898-1998. By John F. Turner

I recently acquired a copy of the 1898 catalogue of the Ernst Holzweissig Nachf of Leipzig, Germany, that was available to traders at that time. This catalogue contains a wealth of information as to what was available by way of Mechanical Musical instruments and cost is given ex factory / warehouse Leipzig. Fortunately the text is in both German and English and the currency in Marks and Shillings and Pence.

From this I was able to ascertain that at that period one German mark was the same value as the English shilling, 12 pennies prior to decimalisation. I thought it would be very easy to transpose the 1898 cost to the current 1998 equivalent - how wrong you can be! Not being an accountant or economist, by training or qualification, just where to start and find the value of the buying power of the currency in 1898 and its equivalent in 1998 was not as easy as first thought. Several telephone enquiries were made to Museum Curators, Banks and Libraries and eventually I obtained the key. I managed to establish that the cost of 1lb of sugar in 1898 was 1d. A visit to the supermarket established that 480 grams (1lb) cost 30p. (6/- or 72 old pennies). So with this knowledge I set out to prepare a paper for publication in The Music Box in an attempt to give the readers some idea what the cost would be in a retail establishment in 1998, a century on.

In my opening paragraph I stated that the prices quoted were ex factory/warehouse in Leipzig. In working out the price structure, fortunately I was able to ascertain that at the turn of the century the Importers / Wholesalers' mark-up price of high cost quality Jewellery and Objet d'art, documentation, insurance and shipping costs to the UK. would be at least 25% of the cost ex factory price. They then would add their trading profit of a further 50% of the total cost. Retailers marked up their mer-



Fig. 1

**Dreh-Organ**  
mit auflegbaren Notenschelben  
(Prozesspatent).  
Ehrlichs Patent.  
No. 7 und 8.  
Polirtes Gehäuse (Nuss-)  
baum oder schwarz).  
Hand-organ with crank, 24 accordion  
tongues. Polished case (walnut or  
black).  
Hölle polie noyer ou en noir.  
-size - Grösse - dimensions:  
42x42x24 cm.  
weight - Gewicht - poids:  
netto, ca. - net abt. 6 kg  
brutto „ gross „ 10 „

chandise 50% to 100% on the cost of the goods.

Mechanical Musical Instruments at that time mainly being sold to professional and members of the middle class, the known addresses of dealers whose retail premises were situated in what were considered at that time a "good class" location and in consequence would have high overheads. It is fair to assume that a 10% mark up (m/u) was used. Thus:

Cost 20 marks (1898) = 20/-  
= 240d (old pennies).  
240 x 30p = 7200p (decimal  
pence)  
= £72.00 1998 Ex factory cost.

## Example:

Ariston Organ No.8. (Fig.1)  
Cost ex factory 1898 - 20 marks.  
Cost of instrument  
ex factory .....£72.00  
Shipping, Ins. etc.  
25% of cost .....£18.00  
Sub Total .....£90.00  
Importers' m/u 50% ....£ 45.00  
Sub Total .....£135.00  
Retailer's m/u 100% ....£135.00  
Sub Total .....£270.00  
VAT 17.5%.....£47.00  
The retail price in 1998  
would be .....£317.25

A considerable amount of time has been spent perusing through the catalogue, reading books, documents and working out what I would have to pay today if I were able to walk into a retail shop and buy the instrument of my choice off the shelf. For your interest I give a small selection

of what maybe on offer. The final figure given in the examples is the 1998 retail price and includes VAT (Value Added Tax) at 17.5%.

## Adler lever wind disc player 40

teeth. (Fig. 2). 25x24x17cms.  
21cm discs.  
(1898 - 21 marks or 252d)  
1998 .....only £333.11

## A wall mounted Symphonion

No.104. 106 teeth. 48.5 cm discs.  
(1898 - 135 marks or 1620d)  
1998 .....only £2,141.44

**Symphonion** (Fig. 4) complete with  
pedestal for storing discs. 159 teeth.  
64cm discs.

(1898 - 396 marks or 4752d)  
1998 .....only £6281.55  
Spare discs 2m 15pf.

## Symphonion. Coin operated.

Complete with pedestal. 64cm discs  
(1898 - 330 marks or 3960d)  
1998 .....only £5,235.00

## Harmonipan street organ. Barrels

with 8 tunes. 26 keys.  
(1898 - 285 marks or 3420d) ,  
1998 .....only £4380.81.  
Extra barrels 76 marks.

## Swiss made musical boxes.

A1 quality. Polished case. Inlay .....  
design extra. No.411 . 8 airs. 21cms  
cylinder (1898 - 36 marks or 432d)  
1998 .....only £571.05.  
No.413. 8 airs. 27.5cms cylinder  
(1898 - 42 marks or 504d)  
1998 .....only £674.87.  
No.416. 10 airs. 33cms cylinder  
(1898 - 55 marks or 660d)  
1998 .....only £872.44

*I thought it  
would be  
very easy to  
transpose the  
1898 cost to the  
current 1998  
equivalent  
- how wrong  
you can be!*

Fig. 2

„Adler“ musical boxes  
selfacting.

Adler music box No. 15, 25. Clock movement, selfacting leverwind-up; in highly polished, magnificent case.



Boîte à musique „Adler“  
jouant tout seul.

„Adler“, boîte à musique mouvement à ressort, c'-à-d. instrument pouvant jouer tout seul. Boîte très élégante et polie.

No. 15.

Werk 33 Töne — tongues — lames. Note — disc — feuille de musique: Durchmesser — diam. 18 cm.  
size — Grösse — dimensions: 23 × 19 × 15 cm. weight — Gewicht — poids: 3,25 kg.

**Bird Box** with one singing bird. (Fig.3)

Imitation tortoise shell. (1898 - 165 marks or 1980d)

1998 .....only £2617.31

Gilt metal box (1898 - 220 marks or 2640d)

1998 .....only £3489.75

**Photograph Albums** with two airs. A very large selection of these

were on offer. I have chosen one by way of illustrating the cost price

in 1889. (1898 - 15 marks or 180d.) 1998 only £237.35

**Musical Box components**

(for those who are in need of a fix)

No.44 Endless screw/worm 1898 cost 6 marks 5pf a dozen

No.49 Geneva stop (male)

1898 cost 4 marks 30pf a dozen

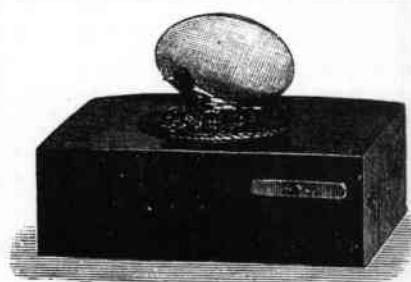
No.50 Geneva stop (Female)

1898 cost 4 marks 30pf a dozen

I was surprised at the cost in 1898 of Singing bird "snuff" boxes. These were looked upon a "Objets d'art de premier ordre". Still manufactured today they continue to command a high price in retail outlets throughout the world.

I have attempted to obtain a percentage figure that could be added to the final cost to indicate a present day value - so far without success. I am sure one of our members will have the answer. ■

Fig. 3



No. 225. Dose mit einem singenden Vogel.  
Vor dem Gesang öffnet sich ein Metalldeckel. Der kleine Vogel kommt hervor, singt längere Zeit und verschwindet wieder unter gleichzeitigem Schliessen des Deckels.  
Box with 1 singing-bird. Before singing a metal lid opens, the bird comes out, sings for some time and disappears again as the lid closes over it.  
Boîte avec 1 oiseau chanteur. Avant le chant, un couvercle en métal s'ouvre. L'oiseau se présente, chante et disparaît et le couvercle se ferme.  
size — Grösse — dimensions: 95×63×32 mm.

Fig. 4



No. 10-14.

**Harmonipan**, 8 Stücke spielend, 64 Walzertacte.

Playing 8 pieces, 64 bars of valse-measures.

Jouant 8 morceaux, 64 mesures de valse.

No. 13. Grösse — size — dimensions: 63×53×32 cm.

No. 14. 32 Tasten, 19 Rohrflöten  
32 keys, 19 reed-pipes — 32 touches, 19 flûtes en roseau.

No. 14. Grösse — size — dimensions: 64×58×34 cm.



**New Cover Design**

Readers will note that with the start of a new Volume of Music Box we have introduced a new cover design incorporating the original MBSGB logo. This change has been frequently requested - hope you like it.

# E. Karrer-Hoffmann of Teufenthal

*Makers of some unusual music boxes. Part One. By David Snelling*

**T**his article has come about as a result of the writer's purchase in Dublin in 1996 of the music box movement with eight bells of which brief details appeared in the Summer 1997 edition of *The Music Box*.

As the writer had not previously come across an otherwise conventional movement with a spring barrel positioned on the left hand end of the arbor of the music cylinder enquiries were put in train which produced details of a number of other music boxes with similar movements.

My attention was also drawn by a Dutch member to an illustrated article about a similar movement without bells in the Summer 1987 edition of *The Music Box* by Mike Tucker in Australia and to a comprehensive article on the Swiss German music box manufacturers written by Herr Eduard Saluz which had been published in *KlangKunst*, the catalogue of the 1996 special exhibition of the Swiss Landesmuseum to mark the 200th

anniversary of the invention of the music box.

I subsequently wrote to the branch of the Swiss Landesmuseum located at Seewen and purchased a copy of *KlangKunst*, which is a gold mine of carefully researched information on the Swiss music box industry and is profusely illustrated with colour photographs of many of the finest music boxes ever produced in Switzerland and now in the collections of the Swiss Landesmuseum.

This article is, therefore, based on two principal sources of information namely:

- 1 The data base (Fig.2) on these boxes I have been able to build up and;
- 2 The detailed research carried out by Eduard Saluz, who compiled the *KlangKunst* catalogue referred to above, without which this article could not have been written.

Whilst much of the content of the article is factual the opinions expressed, particularly as regards the attribution of the boxes

described below, are my own and subject to possible revision if any more information comes to light. For the purpose of this article I am assuming that movements with the characteristics set out below are by E.Karrer-Hoffmann hereinafter referred to as EKH.

In the case of the writer's movement the identification is beyond doubt. See Fig.1. More about identification in part two of this article.

## Distinguishing Characteristics

Fig.3 shows the general layout of one of the two largest boxes in Fig.2 and the particular details which are of interest, apart from the spring barrel being on the same arbor as the music cylinder, and will be discussed further are :-

- 1 The gear ring on the spring barrel, which acts as a ratchet, and the pawl which engages with it.
- 2 The winding gear train.
- 3 The power of the spring.
- 4 The Geneva stop mechanism.
- 5 The bells and their strikers.

Figs.4 and 5 show close up details of the different ratchet and pawl winding mechanisms of two movements.

Fig.4 shows a pawl which engages with round shaped teeth on the spring barrel. This arrangement embodies an in built accident waiting to happen as the pawl sub-assembly is not pinned to the base plate so that the spring barrel will unwind rapidly if the sub assembly comes loose. The rounded gear teeth make such a run even more likely.

Fig.5 shows a ratchet gear ring engaging with a side mounted radial action pawl. A somewhat inelegant engineering solution in terms of likely wear on the gear ring teeth to say the least. However, the gear teeth have now changed to the more conventional ratchet shape. At a

*This arrangement embodies an in built accident waiting to happen...*

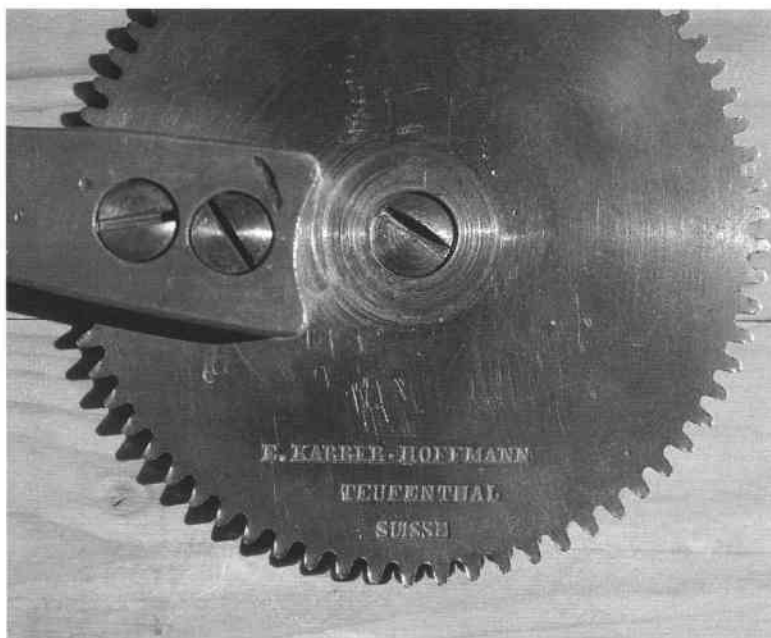


Fig. 1

guess this was probably the final version.

There is also an intermediate type of ratchet (not illustrated) which features a side mounted pawl as in fig.5 acting on rounded teeth as in fig.4 Another inelegant solution to the problem !

The winding of the spring barrel is effected by the gear train illustrated from above in Fig.6 (in the next edition). The gear sandwiched between the large lever actuated

winding gear and the spring barrel rotates the latter which is retained after the wind by the pawl mechanism discussed above. The large winding gear and its handle can revert to their original position for the next pull as the middle gear ring is actuated by a conventional ratchet mechanism when wound.

The pull needed to wind the mechanism is a little less than that of a conventional movement and this is due to the use of a thinner ,

clock type, spring and the gear ratio which have been utilised by EKH.

A 'back of envelope' calculation , remembering that the power of a spring varies to the power of three as the thickness increases, shows that the EKH winding set up produces about the same torque at the cylinder pin tip radius as produced by a conventional movement.

The EKH layout gives rise to a need for the Geneva stop design to differ from the norm .This is

Fig.2

Serial No	6461	9331	8577	3026	8841	8678	8317	4557
No of Tunes	6	8	10	12	4	6	8	10
Main Tune Card Language	Card Missing	German	German	Card Missing	German	German	French	German
No of Teeth	94+8 bell teeth	49+51 +8 bell teeth	46+6 bell teeth	85 + 8 bell teeth	67	103	50	62
Cyl Length (cm)	27.6	39	24	49.7	15.7	28	18.4	27.5
Cyl Dia (cm)	6.0	6.0	6.0	6.0	4.3	6.0	5.0	5.4
No. of Bells	8: engraved all with differing patterns	8: 2 plain 6 engraved with differing patterns	6: engraved all with differing patterns	8: engraved all with differing patterns	None	None	None	None
Bell Strikers	Bees: All differently decorated	2 Decorated bees 6 decorated butterflies	Decorated butterflies with differing colour schemes	Cast brass birds	-	-	-	-
Mandolin Pinning?	Some 3,4 and 5's on upper notes	No	No	No	No	No	No	No
Zither?	Yes	Yes	No	Yes	No	No	No	Yes
Barrel Teeth Shape	Rounded	Angled	Angled	Angled	Angled	Angled	Rounded	Angled
Type of Ratchet Pawl	Normal action on sub assembly	Radial action	Radial action	Radial action	Radial action	Radial action	Radial action	Radial action
Identifying marks	Stamped 'E Karrer-Hoffmann Teufenthal Suisse' on large winding gear				'E Karrer-Hoffmann Teufenthal' stamped inside right spring barrel bracket		'Teufenthal Suisse' in spring barrel	
Remarks 1	See article on pg44 of the Music Box Summer 1997	Sublime harmonie combs	See article on pg55 of Music Box Summer 1987	A very large box indeed	Tune sheet points to 1886 as earliest likely date of manufacture	On display in Landesmuseum in Seewen	Nickel plated mechanism	
Remarks 2	Adjacent bells are vertically staggered and nested to permit 8 bells to fit a short 6 tune movement	Previously attributed to Junod						
Remarks 3	Fully identified on winding gear	On display in Landesmuseum in Seewen						
Figure references	1.4.6.7	3,9						

*...the EKH winding set up produces about the same torque at the cylinder pin tip radius as produced by a conventional movement.*



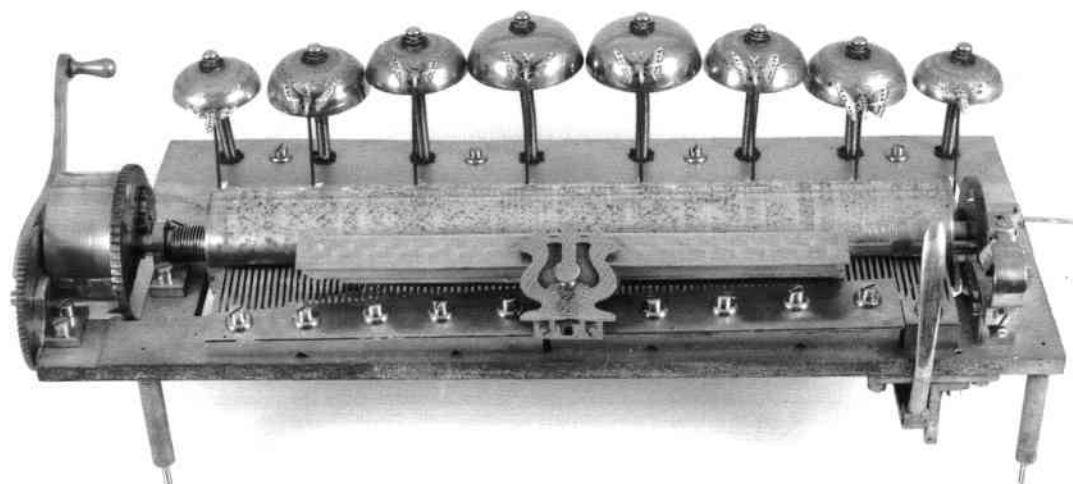


Fig. 3 (above)

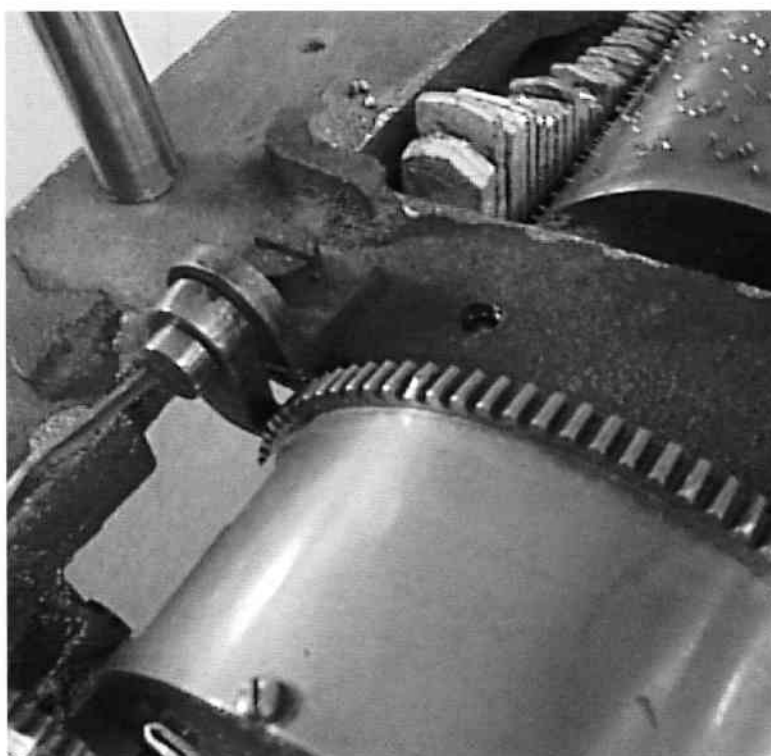
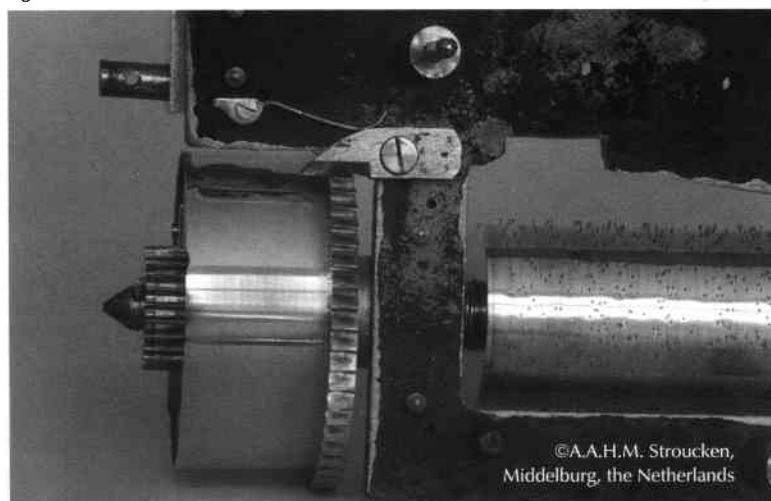


Fig. 4 above

Fig.5 below



©A.A.H.M. Stroucken,  
Middelburg, the Netherlands

*The bell strikers  
are all extremely  
fine and, in  
most cases,  
beautifully  
decorated.*

achieved by embedding the male element in a slot machined into the common arbor next to the spring barrel and employing a female portion which contains more slots than usual as the spring barrel, with its weaker spring, has to be turned more often for a full wind. The female Geneva stops of which I have details have nine or eleven cut outs with a 'missing' cut out making up the full circle. The male part of the stop has a chisel shaped end; a properly shaped one would probably be better and is easy to make.

The bells of those boxes with bells were, for me at any rate, a surprising discovery. Box No.6461 for example, has eight individually engraved bells none of which is the same.

The bell strikers are all extremely fine and, in most cases, beautifully decorated. The eight strikers of box No.6461 are bees all painted with varying individual designs in five or six different colours. Fig.7 (in the next edition) shows two of the bells of box No. 6461 and their butterfly strikers. More details of the bells and their strikers are shown in the table in fig.2. ■

*This article will be concluded in the next edition of The Music Box and will deal with the personae, the known history, the patents and some interesting conclusions which may reasonably be drawn from the information collected so far.*

Following the mention in the last issue of *The Music Box* of Alternative Ivory and Tortoiseshell, we have received a note from GPS Agencies to remind readers that they have stockists of their materials in Australia, America (3), Belgium, France and Ireland. They also offer technical advice on the fabrication of these materials.

So it seems that the materials are widely available from stockists with technical support direct from GPS (see *Music Box* 18/8 for address).

## Measurement jig for cylinder boxes

by Paul Bellamy

I bought a musical box which had suffered a 'run', shedding a tooth, some tips and all its dampers and a large proportion of cylinder pins. The 'run' probably resulted from a past attempt to repair the escape wheel which meshes with the endless. A new escape wheel was made and the governor rebuilt by reference to articles published in 1975 by Ken Fritz (Vol.7, Nos. 1 & 2). The most difficult part of the comb repair was tempering the new single tooth. Is there a simple way of regulating temperature rather than heating it up on a metal plate and watching the run of colours, particularly when one is short sighted?

This brings me to the purpose of this article. The worst part of the comb repair was cutting and shaping the dampers. Despite the excellent books, most notably Anthony

Bulleid and Arthur Ord-Hume, I clearly had not acquired sufficient skill to 'get it right first time' or even the umpteenth time. Then Vol.18 No.8 dropped through the letterbox, as if in answer to a prayer, with its reprint of Cyril de Vere Green's article on Dampers. The little trimming jig, for gauging the length and for honing the ends of the damper wire, was exactly what I needed. Also, the design of tweezers with their cup-and-rod ends enabled me to form a consistent damper shape. The only remaining problem was damper adjustments to the displaced dampers. I found this method to be a bit hit-and-miss unable to observe accurately how each damper was performing.

I had already made a jig for gauging the distance between comb tips and centre-line of the cylinder. It consists of a dead straight rod with ends turned to fit the cylinder's bearings. A one inch metal cylinder with an adjustable arm was bored and lapped to a sliding fit on the rod. The tip of the arm is reduced to about 0.012 inches. The length of the arm is then adjusted so that contact is made with the highest treble tooth. The distance from tip to the far side of the one inch metal collar is then measured with vernier callipers. By subtracting half the diameter (0.5 inches), the actual distance from tooth to centre-line of cylinder is obtained. This measurement is then repeated for the lowest base tooth. For my box, both distances

were the same showing that the comb had been dowelled exactly parallel with the axis of the cylinder.

A vernier dial gauge was then set vertically on the tip of the highest treble tooth and the arm adjusted to give optimal lift (\*a maximum 0.04 inches, giving an intermesh of pin and tooth approximately 0.015 inches). The same thing was carried out on the lowest base tooth (see photograph). The base end cylinder bearing was then packed up with a feeler gauge and the tooth lift checked. In this way it was possible to set the base tooth '\*a good 0.01 inches below the treble tips'. By adjusting the packing the lift was kept below the maximum of 0.07 inches\*. The distance from tip of the arm to centre-line of the jig was thus the diameter to which the re-pinned cylinder needed to be ground if using straight pins. As a cross check, I set the cylinder on a surface plate and used a vernier height gauge at several points around the cylinder to obtain an average value of the original cylinder-and-pin diameter\*\*. Both measurements equated well.

Now for the dampers. The final use of the jig was to rotate it in turn against each tooth's damper to ensure that the tip of the arm slid smoothly down the damper wire and depressed it against the tooth tip. When this was complete, the movement was re-assembled and played several times leaving only a couple of dampers needing further adjustment. ■

*Then Vol.18 No.8 dropped through the letterbox, as if in answer to a prayer...*



### References:

\**Cylinder Musical Box Design by Repair, H A V Bulleid.*

\*\* *Restoring Musical Boxes and Musical Clocks, Arthur W J G Ord-Hume.*

Paul Bellamy's jig in action

# Jardine's first cinema organ.

*The beginning of an era. By Arthur Cunliffe.*

**A**bout two years ago, I heard a repeat of a Radio 4 programme given by Richard Baker, Dudley Savage and Nigel Ogden on the history of the cinema organ. I was amazed to hear that the first proper cinema organ to be made and used in this country had been installed in the Palace Picture House in Accrington in the early 1920's; a fact that seemed to be very amusing to all the presenters. Now, I had spent much of my youth in Accrington and had no knowledge of the instrument. So began a two year period of visiting museums, libraries and newspaper offices to find out more.

One of the first facts discovered was that the organ had been made by the Manchester firm of Jardine and that the instrument had been fitted with a 65 note player mechanism. That fact alone makes it of interest to mechanical music enthusiasts. It must rank as being one of the largest mechanical music instruments made and worthy of mention in our journal.

It is impossible to relate the story of this organ without first knowing a little of the period and



Fig. 1

the background of Accrington and the Palace Picture House. Accrington is a small industrial town in east Lancashire with a population largely made up of factory workers from a wide range of industries. In the year 1915, a company known as Victory Theatres Limited thought it would be a good idea to build a new picture house to provide an escape from the miseries of war. So the Palace was built in the Art Nuvo style. (See fig 1) Four years later, the owners seeing the popularity of the silent films and the diffi-

culties of finding men to play in an orchestra after the carnage of the Great War, decided to install a specially made organ. Thus one man could replace the orchestra.

Jardine's of Manchester were approached and a famous organist and composer of the time named George Tootell was asked to help design the instrument alongside Mr Smith the Managing Director of Jardine's. It was to be designed as no other with a completely different sound to the church organ. It would seem as though no expense was to be spared as the organ cost just over £5,000 to build. This was a fantastic sum of money even in those days especially when one remembers that a new substantial detached house would cost around £400. George Tootell turned down the offer of a job as organist of Carlisle Cathedral to become the resident organist at the Palace.

The organ took more than a year to build being finally completed in December 1919. All the decorative pipes were placed behind a church type frontage at either side of the screen. (See fig 2) The blower was placed under the stage and the console was placed in the orchestra pit. Jardine's brochure of the time said,

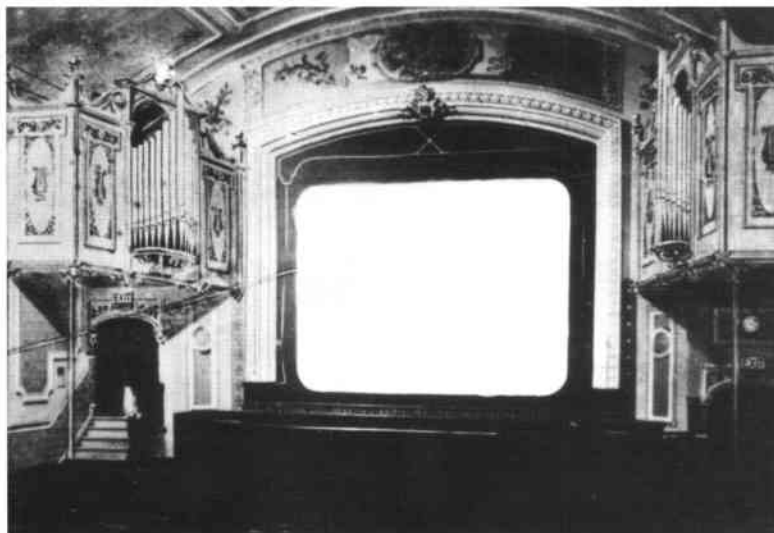


Fig. 2

*It must rank as being one of the largest mechanical music instruments made and worthy of mention in our journal.*



Fig. 3

"The stops are voiced to a faithful reproduction of their prototype in the orchestral ensemble - String, woodwind, Brass, Percussion and the full range of accessories." Mr. Titherington, a well known organ builder of later days, wrote that, "the voicing of this organ was superb and was ideally suited to the accompaniment of the romantic pictures of the time."

The inaugural concert was given by Dr. Tootell on Sunday 21 December 1919. The fact that all proceeds were to be given to charities for the war wounded probably helped in getting permission for the event to take place at all on a Sunday. Strangely, nothing seems to have been written about that first Sunday concert, but a newspaper report published on the following Tuesday did give a write up of the first time it was used to accompany a silent film on the previous day.

"There are many fine advantages in the wide range, the delicate margin and in the rushing volume of the organ, and under the hands of

such a master as Mr. George Tootell, the best is obtained from a remarkable instrument."

As to the film, it was called "The White Man." It was, "the story of life in the wider states of the Union of an English aristocrat driven from home by an accusation wrongly laid." Now I defy anyone to play suitable music to accompany that sort of story!

For the next fourteen years the organ continued to be used in the Palace although George Tootell moved on in 1921 to pastures new becoming the organist of the Stoll Picture Theatre in London. He maintained his links with Jardine's and advised them on the later orchestral organs they produced. Mr. Tootell also wrote a book called, "How To Play The Cinema Organ", which must have been one of the first books specifically written for this new technique.

As a result of letters placed several local newspapers, I received replies from older people who recalled going to the Palace to listen to the organ. All noted that the instrument was magnificent and the equal to any they had heard in the country. Request programmes were sometimes given and a local solicitor and an architect became regular performers giving of their services free just to enable them to get their hands on such a fine instrument.

Others wrote in noting that the music that was played was often too classical for them and not really suitable for a cinema. One person mentioned how some working class people asked for classical items whilst professional people requested the dance tunes of the day. Another remembered one regular patron, a

coal miner, who always asked for Beethoven's 5th Symphony. A well known doctor was known to have requested The Sheik Fox-trot every time he went to the Palace.

By the late 1920's the player mechanism had been removed to make space for even more special effect stops, mainly to enhance the percussion department, but it was to no avail. The coming of sound to the cinema was the death knell for the organ. To add insult to injury in the early 1930's, the owners of the Rialto cinema in the nearby town of Blackburn had installed a 3 manual Compton electric organ on a rise and fall platform. In the interval between films, a twenty minute concert was given. All the latest popular tunes were played and the audience could follow by watching a bouncing ball over the words and music on screen. The organ at the Palace now seemed to be very out of date.

By 1934, the owners of the Palace decided to dispose of the organ and modernise the interior of the building. The Palace continued as a cinema up to October 1960. Since then it has been used as a mini market. (See fig 3)

After protracted negotiations, the organ was sold to Hapton Methodist Church (See fig 4) and Jardine's were given the job of moving it there. It would seem that the purchase of the organ caused deep divisions within the church with the determination of the choir master and the organist to obtain the instrument finally holding sway.

The job must have taken some time as the organ was really too big for the church. The special effect stops such as the bells and gongs along with other parts that were not required were carefully stored in the large basement of the church and under the choir stalls. One can imagine the damage caused by small feet swinging about during the sermon.

It has been difficult to trace any details of this move. No one remembers exactly how much was paid for the instrument, but in 1935 a three day Golden Jubilee Bazaar was held to try to raise £700 still outstanding. The money was raised, but the church authorities never had sufficient funds after that to really

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*The coming of sound to the cinema was the death knell for the organ.*

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Fig. 4



Fig. 5



Fig. 6



Fig. 7

maintain the instrument and over the years it suffered greatly. When in the 1950's, George Sixsmith, the organ builder, sent one of his men over to examine the instrument, he reported it as being in a very poor state and in need of a complete rebuild.

Over the years this organ seems to have attracted the attention of many good and dedicated organists who fell in love with it. There had been Dr. Tootell, and others in its first period, followed by the gifted organist at Hapton Church who played it for many years. Shortly after the last war, along came a Mr Dean who played and looked after the instrument up to the time it came to the end of its life.

Mr Dean, who was affectionately known as "Danny", was an amateur musician who at one time started his own dance band in Burnley. He worked as a signaller on the railway and also as a part time coal merchant. He did his best to keep the Jardine organ going by repairing it himself. One former vicar of the church told me it was not unusual to go into the church and find a section of the organ missing. On going up to Mr Dean's home it would be there being repaired, often in his front room. The church was near the railway, and sometimes Mr. Dean would play the organ at full blast for the benefit of the signaller on duty in the signal box 100 yards away.

Only two pictures remain of the organ remain as it was at Hapton both of which are reproduced here. (See figs 5 and 6) The console was placed at the side of the church well away from the pipe work. This made it difficult to play as there was



Fig. 8

...sometimes Mr. Dean would play the organ at full blast for the benefit of the signaller on duty in the signal box 100 yards away.



a considerable delay between pressing a key and the organ sounding. By great good fortune a reel to reel tape recording of Mr. Dean playing the instrument was found. By this time only fifty percent of the organ was working. I have had a digital copy made of this recording which has been "cleaned" of any extraneous noises. County archives now hold a copy, but I have do have some first generation copies should anyone be interested.

In the year 1979, it was decided to build the M65 motorway and Hapton Methodist Church stood right in the way. By now the church itself had become unsafe, so

when a compulsory purchase order was placed on the building one problem was solved. Attempts were made to sell the organ, all unsuccessful. No one seemed to be interested.

In January 1980, before anyone could get into the building, a large fence was placed round it and the bulldozers moved in. Not one single pipe was saved; even the ivory plate noting that the instrument was the first orchestral cinema organ ever made was destroyed. Fig 7 shows the site as it is now with a vast cutting through the hillside. The church and organ would have been just in front of the approach-

ing vehicle and well above it.

What of "Danny" Dean? He had a compulsory purchase order put on his home too and lost his workshop and everything that was in it including parts of the organ that may have been there at the time. Mr Dean died in 1994, having served as organist at Hapton for more than 50 years. (See fig 8) His passing seemed to draw the final curtain over a day and generation that were just that little bit larger than life.

For those interested in the technical side of organs and their construction, I have listed below such specifications that can be found about the Orchestral No. 1. Also included are interesting comments made by others who knew the instrument.

The original specification of the organ was as shown in the table on the left.

The local Accrington newspaper reported at the installation of the organ in 1919, that it had in excess of 1,290 pipes together with 25 bells and 25 gongs.

In his article "The House of Jardine", Mr. J. B. Potter notes that the pipework was voiced for the cinema and that the action of the instrument was tubular pneumatic on 6 inches wind. Pressures were 4½ inches for Great and Solo, Swell organ 5 inches and the heavy reeds 8 inches.

In my correspondence with Harold Davis, I learned that these orchestral organs required regular attention and adjustment for the tubular pneumatic action to work well. Mr. Davis worked for Jardine's in the early 1930's. He told me all Jardine's early records are now in the English Organ Archive in Keele University.

"Danny" Dean's memories of the organ were confined to a few short statements and anecdotes. He noted it was a powerful instrument and a monster with some pipes 16 feet long and over a foot square. No better way of ending this article could be found than using a quote from Mr. Dean.

"It was a pity it was scrapped. I often feel I ought to have slapped a preservation order on it because it was such a brilliant instrument". And so say all of us! ■

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*Not one single pipe was saved; even the ivory plate noting that the instrument was the first orchestral cinema organ ever made was destroyed.*

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## GREAT AND SWELL ORGANS

### GREAT

Sub Bass .....	16
Open Diapason .....	8
Principal .....	4
Solo .....	
Viola .....	8
Vox Angelica .....	8
Orchestral Flute .....	8
Flute Harmonique .....	4
Corno di Bassetto .....	8
Vox Humana .....	8

### COUPLERS

- Swell to Great
- Swell to Octave
- Swell Sub Octave
- Swell Unison Off
- Solo Octave
- Solo Sub Octave
- Swell to Solo Melody
- Solo to Swell Melody
- Pedal to Swell Melody
- Pedal to Solo Melody
- Great to Pedal
- Swell to Pedal

### EFFECTS

Gongs .....	2.5 octaves
Chimes .....	2 octaves

### SWELL ORGAN

Contra Flute .....	16
Flauto Amabile .....	8
Viol d'Orchestre .....	8
Viole Celeste .....	8
Flute Douce .....	4
Piccolo .....	2
Contra Posaune .....	16
Horn .....	8
Orchestral Oboe .....	8

### PEDAL ORGAN

Contra Bass .....	16
Contra Flute .....	16
Flute Bass .....	8
Contra Posaune .....	16

### TREMULANTS

- Swell heavy wind
- Swell light wind
- Solo

### BALANCED PEDALS

- Swell Organ
- Solo Organ
- General crescendo

### COMPASS OF THE ORGAN

- Manuals CC to C, 61 notes
- Pedals CCC TO F, 30 notes

### COMPASS OF THE ROLL PLAYER

- AAA to C Sharp, 65 notes.

### PISTONS

- Five thumb pistons to Great-Solo and Pedal.(One giving Corno di Bassetto)
- Five thumb pistons to Swell (One giving Vox Humana and tremulant)
- Five toe pistons to Great Solo and Pedal (duplicating)
- Five toe pistons to Swell (duplicating)
- One toe piston reversing Great to Pedal
- One thumb piston reversing Great to Pedal
- One thumb piston reversing Swell to Great

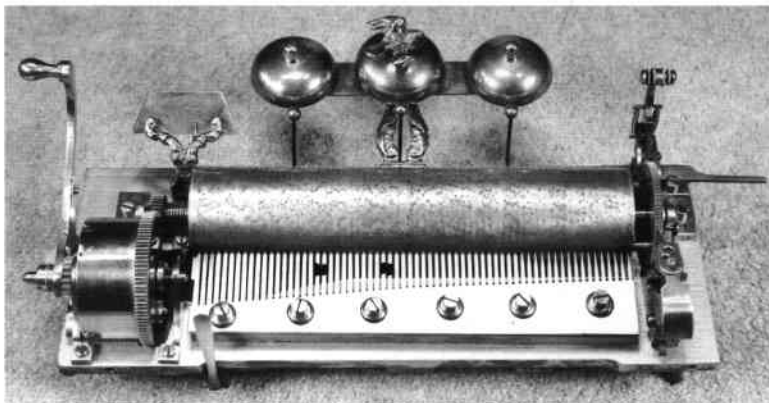


Fig.1 Serial 3316, eight airs. The marked teeth are a, 440 and 880Hz.

**T**he highly esteemed German composer, Otto Nicolai (1810-1849) is best remembered for the last of his five operas, first performed in march 1849, *The Merry Wives of Windsor* after W. Shakespeare. It usually comes on tune sheets with its original title *Die lustigen Weiber von Windsor*. Opera expert G. von Westerman wrote of it "Graceful rhythms and really lovely tunes make up the magic of Nicolai's music."

Other probables for tune sheet sightings are *Il Templario* (from *Ivanhoe*) in 1840; and *Il proscritto* (the exile) in 1841. It appeared later in Germany as *Die Heimkehr des Verbannten* in 1846. Many recordings are available of the *Merry Wives* overture, but I am still waiting in the hope of hearing it on an overture box.

### Three bells worth hearing

Auction viewers who have been musically abused by 6-inch 3-bell boxes tend to pass along very quickly at the mere sight of three bells. But stay! Always look twice and possibly listen if the 6-inch cylinder plays only six tunes; and more so if the bells have a longer cylinder.

Obviously one could enjoy a 3-bell box if the music was pleasantly performed on not less than sixty teeth, - and even better with added refinements about the mechanism and case. These features come with the movement shown in Fig.1, which is conventional except for the tune indicator and the bells support and decoration; they are brass castings, nickel plated and polished, of a style available in the Ste. Croix region and occasionally used by the

Paillardards and others including Mermod before 1885 as seen on page 26 of Vol.17, Spring 1995. Here, the tune indicator scale is on a trapezium shaped plate. The decoration above the middle bell is, I think, an eagle. The tune selector, rare on such comparatively modest boxes and probably offered as an extra, is shown in Fig.2.

The cylinder length is 9¼" (23cm) and tune 8 is on the lining-

up dots. Tunes last a full minute. The comb has 66 teeth, the first three at the bass end working the bells. There are no pitch marks on the comb base which is by A. Karrer, see Fig.3.

The blank numbers are 42 for the cylinder and governor assemblies, and 54 for the spring. The two sets of figure stamps are quite different which suggests that the sets of parts were separately delivered to (or made by) the blank maker, and were separately coded on the bed-plate - as shown in Fig.4.

The cylinder is densely pinned at 589 per inch compared with, for example, 442 per inch on the 8-air Barnett Samuel in Oddments 77. So here on Serial 3316 there are 5450 pins, 339 for the bells and 5111 for music. With tunes lasting one minute, each tune averages 10½ notes per second plus 42 bell strikes. The properly tuned bells are undeniably effective, but the glass lid must be open to hear them with-

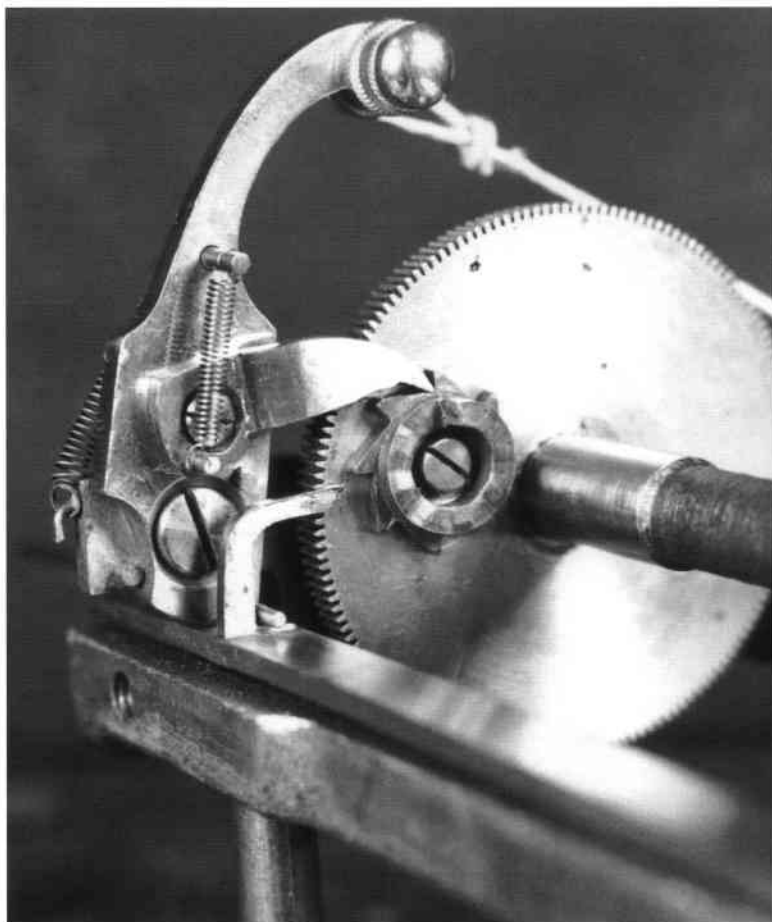


Fig.2 My string lasso holds the tune selector lever at the end of a stroke, when its finger has advanced the snail cam by one tune. Also, the rod just seen in front of the conventional tune change finger has pushed it out of contact with the snail and thereby pushed the control lever to REPEAT. The coil spring at the extreme left pulls back the selector to its idle position. The other coil spring keeps the finger in contact with the snail; it is a modification, the previous spring was a strip which had broken off at its anchorage in the upper peg.

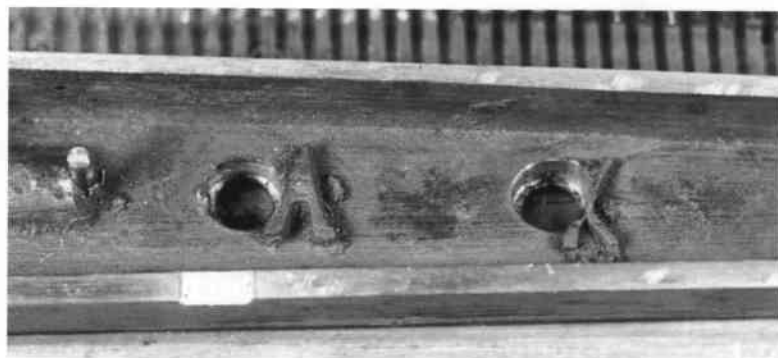


Fig.3 Serial 3316 comb base with cast A K at the treble end. The casting has been locally thickened for the dowel, but out of position; possibly because it was intended for longer combs.



Fig.4 Blank number 54 on the bedplate edge and four spring components all with matching undersized figure 4. Blank number 42 has normal figure 4. The tail of the bell lever can be seen under the bedplate, in "bells on" position.

out muffling. This is an unusual incident, due to very close fitting of the glass lid and the two partitions.

The case is veneered all over, with stringing and banding on front and on lid with modest flower inlay. The keyhole escutcheon is 10cm long, a polished nickel-plated brass casting. Serial 3316 is stencilled underneath.

All tunes come over very satisfactorily, except possibly the *Blue Danube* from which everybody is indoctrinated to expect miracles. Best (to my scantily respected taste) are tunes 1 and 5; I have never heard those men of Harlech marching better.

The tune sheet, shown in Fig.5 is also recorded on a late Cuendet box. Here, tune 6 is the latest, 1881. I think serial 3316 was made before 1885.

### Tune Arrangers

*Musikautomaten Museum Seewen* is the title of the 1994 book about this museum near Basel, mentioned on page 55 of Vol.17. It has 130 pages, profusely illustrated, and includes a short article on tune arrangers. It explains how the arranger must

All tunes come over very satisfactorily, except possibly the *Blue Danube* from which everybody is indoctrinated to expect miracles.

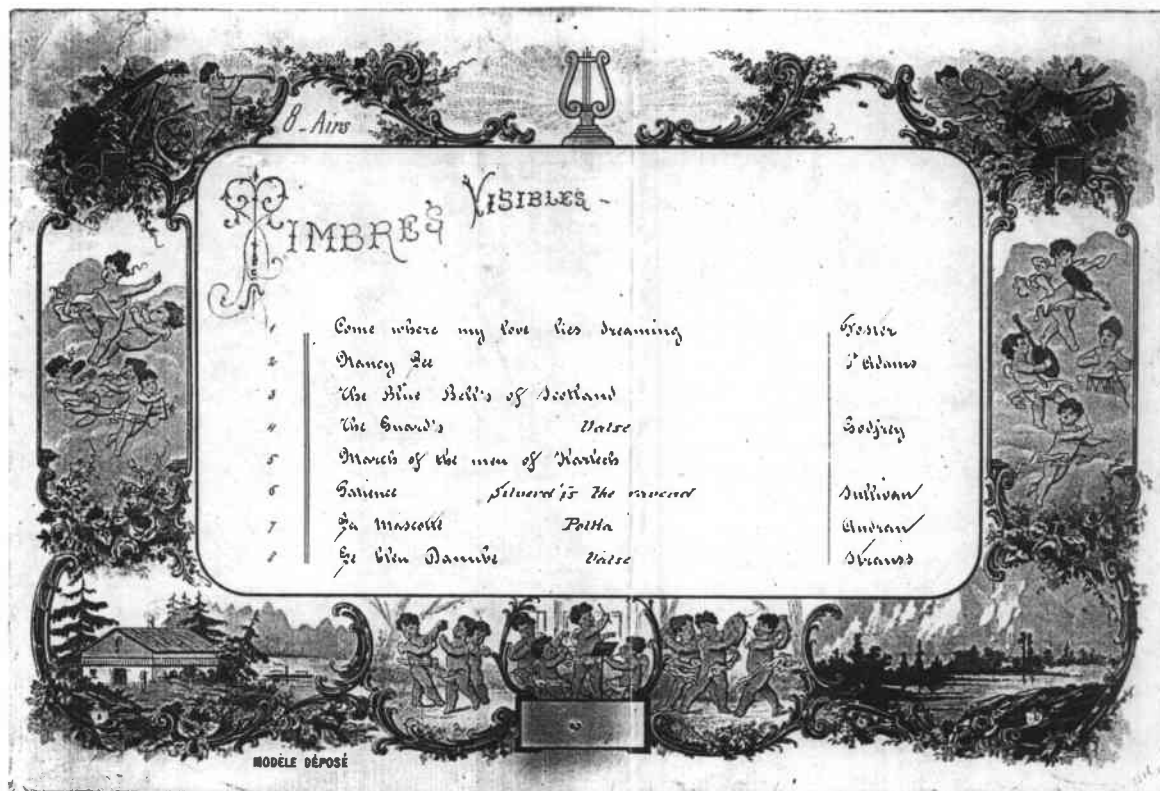
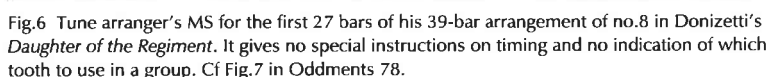


Fig.5 Serial 3316 tune sheet, in red and two shades of brown, size 9 1/2 by 6 1/2 inches (165 by 241mm). The heading, tune numbers and rulings are in red ink and the titles and composers in black. *Modèle Déposé* in the bottom margin means design registered by the printer and therefore available to all. This same tune sheet is on an Orchestron Flute box with 6 1/2" (17cm) cylinder playing ten airs with three bells, drum, castanet and 20-note organ but no music comb. Shown on page 200 of "KlangKunst", the fine catalogue of the Zurich Museum 1996 Exhibition.



It adds that "talented arrangers were always good instrumentalists with sound knowledge of music theory. Their arrangements were not simple copies of the original notes, but done in musical box style, in their own personal way, and achieved with artistry. They were sought-after and well paid people."

The finale claims that musical boxes reflected exactly the tastes and feelings of people in the 19th century; and points out that the success of mechanical music depends on these three factors:

1. mechanical accuracy and sound quality
2. popularity of the musical repertoire
3. best possible arrangement of the

As usual, the anonymous Tune Arranger gets no credit.

At last I have a definite date for this monument, thanks to Hendrik Strengers who has kindly supplied accurate information gleaned from the site and other reliable sources.

It was inspired by the Duke of Brunswick who settled in Geneva after the 1830 Brunswick revolution. When he died on 1873 he left the city 20 million francs, with a proviso that 10% of this legacy should be used to provide a decent memorial. The resulting combined memorial, mausoleum and monument was completed in 1879. Perched on top was a huge bronze statue of the duke on horseback; but this was very soon removed to a conventional plinth nearby, for safety; even on the Rivenc tune sheets it looks decidedly top-heavy.

I am sorry for my mistake in dating the monument at 1874 in Oddments 36 and 46 and in my two books; but of course glad that the





Fig.8 Cuendet Duplex 20867 with change/repeat lever in bass end partition. Front cylinder operates tune indicator and its great wheel, doubling as drive gear, also drives the governor. Probably made about 1895. Photo thanks to Christie's.

correct date suits my dating chart better. Serial 29290 is the earliest reported with the monument's winged lion on the governor and was probably made in 1879.

### Agent T.S. Beswick, Liverpool

It must be rare for a musical movement to lose its case and yet retain its tune sheet. But this has happened to an 1880s 11" (28cm) cylinder 8-air standard movement, serial 307.

Re-housed in a quality but unsuitable box, it looked sad with a large gap between the governor and the control levers, and with four empty holes missing their case screws; and the number stencilled under the case had five digits for poor serial 307. I found no significant marks on the movement but tune 1 is on the cylinder dots so it may well come from one of the smaller makers in the Ste. Croix area.

This tune sheet, shown in Fig.7, cannily allows for up to 12 airs and incorporates most of the typical embellishments; but the strange lyres and disinterested female figures suggest a local design.

### Duplex

Two types of duplex cylinder musical boxes were introduced in the late 1880s. Each had two cylinders and two combs and they differed only by the cylinders being either in line on a common arbor or side by side and driven by a single gear wheel on the spring arbor.

They were covered by Arthur Junod's Swiss patent 7298 which was probably filed in 1892. In a letter to his wife dated September 1894 from Meiringen he reported on delays to a duplex being made there for him.

The duplex was intended to provide a powerful version of the sublime harmonic effect throughout the range of the comb. In these boxes the tuning of the two combs and the pinning of the two cylinders is identical. And there is no doubt that the powerful effect is provided, though at a disproportionate additional cost and bulk!

Cylinder sizes on duplex boxes ranged from 6 to 13 inches (15 to 33cm) and they were made by Cuendet (Junod's uncle), Paillard, Mermod, Rivenc and, of course, Arthur Junod who exhibited a fabulous example at Yverdon, 1894.

No new technical problems arise with the linear arrangement, because the cylinders are coupled together so one snail cam shifts them both on their common arbor.

With a side by side duplex, the meshing of the two cylinder great wheels with their common drive gear is marked to show where they are exactly synchronised. For tune change, each cylinder has its own snail cam operated by a sliding tune change lever on its bedplate. These two sliding levers are coupled together at the bass end, where a lever allows them to be pushed forward together for tune change or retracted for tune repeat.

A fine example of this type is shown in Fig.8. It is Cuendet serial 20867, with their "terrace at right" tune sheet, playing ten airs on two 13" (33cm) cylinders with 74-tooth combs. It is crank-wound, silent winding, from the treble end with two springs in line driving the layshaft. Unusually, it is coin operated so a coin slot is the only item on the control lever platform. The massive cast iron bedplate has integrally cast bearings for the layshaft and cylinder bass ends. The case is about 33 by 16 inches (84 by 40cm) with luxurious decoration and a coin drawer accessible from the back. The tune sheets is headed SYMPHONIQUE and sub-headed, in red, Tirelire. Duplex. Mandoline. Zither. Tirelire means moneybox. How apt.

Faults seen at auctions range from comedy to disaster. Luckily the Cuendet Duplex had only a comic defect. One of the tune change levers had a loose screw and was failing to operate its snail cam. So that cylinder stayed on repeat while the other was on change. The box arrived at auction playing both tune seven and tune nine, not very satisfactorily. But easy to put right.

### The vertical cylinder

Who has every heard of a cylinder musical box with a vertical cylinder? Well, you have now and Fig.9 shows it, housed in its tall, narrow case 6ft 4ins (193cm) high.

It is a 14" (36cm) 8-air interchangeable cylinder movement with many features typical of later interchangeables made in the Ste. Croix region. Tune track width is .022",

*It must be rare  
for a musical  
movement to  
lose its case and  
yet retain its  
tune sheet.*



allowing 80 comb teeth with the 14" cylinder. Tune 1 is on the dots and track lines. The crank-wound spring is in line with the cylinder axis and one turn of the crank allows one revolution of the cylinder. The spring barrel has a gear driving the governor and an extended spindle with one disc carrying the snail cam and a second disc for the tune indicator and cylinder drive. This arrangement saves having a snail on every cylinder. But the movement could not be wound up in its vertical position so bevel gearing was added to allow winding from the side, as can be seen in Fig.9.

The stop/start lever can be seen just above the winder. It passes under the bedplate to the governor.

The top end of the tune change lever engages the snail and the lower end is bent upwards beside the spring barrel to form the change/repeat control.

If there is any advantage in this vertical arrangement, it is that gravity does the work of the cylinder return spring!

The tune sheet for the cylinder in play was placed in a hinged

frame at the bottom of the case door. The box was probably sold with 18 cylinders, but only one survives - no.13, playing tunes by Strauss, Wagner and lesser lights. Luckily its tune sheet also survives; it is the "line of birds" type, used by Junod and Cuendet, Ord-Hume nos. 2 and 81. Printed below the bottom border is the agent's name and address - Th. Falkenbach of Vienna.

An Austrian agent is no great surprise, because this box lives in the Barossa valley of South Australia. It is quite near Adelaide and is famous for its vineyards which were set up by German-speaking immigrants. That is where my daughter found it and had the gumption to take the photo for Fig.9. ■

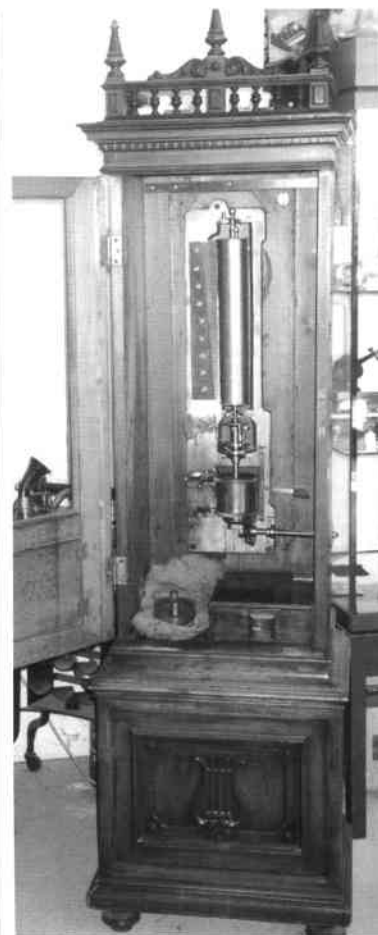


Fig.9

Who can match this vertical cylinder interchangeable, serial number not found, probably made by Junod or Cuendet about 1890? Photo by Sue Kelly.

## Aeolian Catalogue Update

by Kevin McElhone, the Society's Archivist

**A**bout eight years ago I finished a project which took four years to complete, namely the completion of the Aeolian 58 note organ roll catalogue with almost 7,000 titles on it. As far as I was concerned there were only 158 titles missing from this huge compilation, but I have continued to look for more titles.....

I have only found the following to add to the normal numbering system in the catalogue:

L10012 Fantasie Op.25, by Herman Berens.

L10914 String Quartet, Op.27 in G Minor, Romanze by E. Greig.

This came from the 1924 catalogue not previously seen.

I have also found some rolls with very strange numbering series

which don't fit in with anything else seen so far.

P.O.1105 "Afton Water", Accompaniment only, arranged by Alexr Hume.

L968 "We'll Walk Our Road Together". Song arranged for the Orchestrelle by Sir William Younger.

There have also been several more rolls found in the Orchestrated series, but these all tie in correctly with the usual numbering systems, e.g. 10030 becomes 010030 if issued with the stop change instructions on it.

I also saw just one more roll with no number at all. This makes a total of four, and I wonder if these were made specially for people on the 24 hour service advertised for those who wanted rolls making from sheet music?

I doubt that many more new

titles will ever turn up now as I have been looking for about 12 years in total. For most of the 265-270 instruments that I know of I have either already listed the rolls or they are abroad so I am not able to list them. If you have any strange number series rolls please let me know.

*Kevin McElhone*

*A book has recently been issued about Aeolian Pipe Organs in U.S.A. written by Dr. Rollin Smith. It costs \$39 plus postage from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23621, U.S.A.*

*Also, if anyone needs 58 or 116 note rolls or instruments please contact Kevin as he keeps a list of all such instruments currently for sale in U.K. ■*

**T**here have been several members who have purchased Piano Melodico book playing pianos recently, but most have little or no music with them. One of the well known English Fair-Organ book music makers is prepared to have a batch of the thinner card made up and a special indexing bar made for this strange spacing. If you are the owner of one of these instruments and would like some new music, copies of old books, then please telephone 01536 523988 and Kevin will pass your details on to the project co-ordinator.

The first size to be made will be the 30 note, but 48 and 73 note sizes will follow if the demand is there. It is hoped that at least 5 and a maximum of 10 people PER SIZE will be able to share the cost of some more music in this way.

A member has a very rare Maxfield 31 note table top organette but the top cover, which has the name of the instrument on it, is

missing. If you have an instrument or even just a photo of the top of one please write to Kevin who will pass on to the member who would like to make a replica with the correct name on it.

A member in U.S.A. has a rare Ariophon Musical Box but NO music to play on it. Can you lend some for copying (here in U.K.) or sell him a couple of tunes to make it worth restoring.

A member in Florida asks what material should be used to re-cover the pallets on an Ariosa Organette. I would suggest 2 layers of thin red bushing cloth + 1 layer of thin persian pallet leather (that's what it's called here in U.K.). The main thing is to keep to the SAME thickness otherwise the keyframe will need adjustment.

HELP! - can you IDENTIFY some unusual music which has recently been found?

1. The box piano roll box has Red labels and states "Paragon 11031 Floradora - Tell Me My Pretty Maiden by Stuart. Needham Piano and Organ, New York, N.Y. U.S.A."

The paper is just under 11½ inches wide, it says at the start "Music Sheet Pat'd Nov 13th 1900" in blue ink. There appear to be 19 holes in 3 inches with a likely total of about 72 holes

2. Book Music, thinner than Fair-Organ music, nearer to thickness of Piano Melodico (German Type). The leader says "10 Gold Medals. Imhof and Muckle, by Special Appt to her LATE Majesty Queen Victoria. 110 New Oxford Street. Factories Vohrenbach, Baden. One of 5 examples found was 779 Sammy, from The Earl and the Girl. [a show]. Length 4 yards.

It is unusual for length to be in yards, not metres. The whole of the leader is printed, not hand written, the card is Green and is 8¾ inches wide and each 'page' is 4¼ inches long. What is really WEIRD is the instructions for loud/soft are printed twice each time they appear on the book. At the left they appear as "FF" etc in the normal way, but it is repeated on the right hand side of the book in "reverse image", that is so you need to look in the mirror to read it! Why should this be? What instrument are these from? The holes are 3.5mm wide and there appears to be NO gap at all between adjacent notes. So if 4 notes play at the same time there would just be a very wide slot with no card in between each note. There may be about 50-58 notes, but as I don't know if the furthest notes to left or right are cut in the examples seen it is not known how near the edge of

the book the highest and lowest notes are cut.

### Organette News

I asked in the last issue about the Mignon 32 note twin reed Organette sold at Christie's in mid 1998. As none had been sold at auction in U.K. in the last 20 years I wondered if the one pictured on the front page of MBSI was the same instrument as it had also recently been purchased. It appears this one was found via the internet so there are TWO of these rare instruments now, coincidentally both have the same number of rolls with them. I would still like to make contact with the person who purchased the machine from Christie's in order to get the tunes listed for the Archives and the serial # of the machine.

Again, another organette not seen very often is the book playing models made by Thibouville Lamy in France. Recently a 19 note model was sold at auction in France and a 24 note one was sold a few weeks later at Christie's - another co-incidence and another instrument which has never had an article written for MBSGB or MBSI. If you bought either of these or know of another please could you write an article and make a sound recording for the Archives.

Please continue to send in your lists of Organette and Disc musical box tune titles for the catalogues Kevin is compiling - the dark evenings are a good time to put pen to paper, or you can even dictate the details onto an audio tape, but please give spellings of non-English words! ■

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*...the dark  
evenings are a  
good time to put  
pen to paper.*

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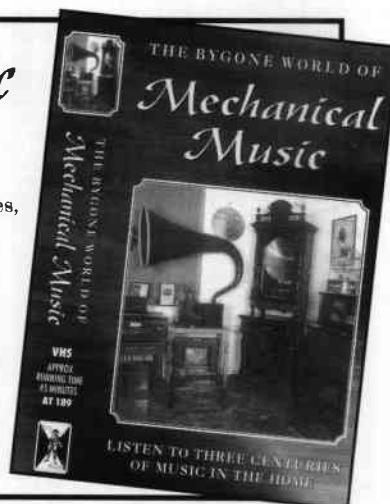
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# 'It plays as it pours'

More musical novelties. By Phyllis Van Marter (USA)

**M**usical novelties employing miniature movements have been on the scene since the late 1880s. They seem to capture the public's fancy. We've had musical photo albums, musical decanters and jugs, musical plates, musical compotes, musical glove boxes, jewelry boxes and cigarette boxes available to us for years.

One little item of the more recent past has sometimes escaped our attention. So let me introduce...

## THE MUSICAL LIQUOR POURER

It makes happy hours even happier or, in THORENS WORDS, "IT PLAYS AS IT POURS"

U.S. Patent 2,252,289 dated 12 August 1941 was granted to R.K. Kind and H. Konikoff for a container with music works. The methods below are from the patent drawings; however, the patent is not restricted to these.

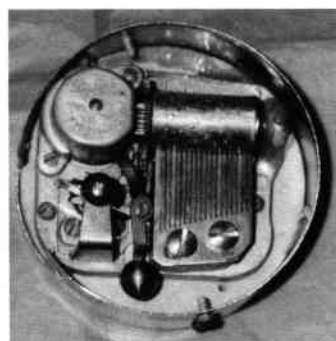
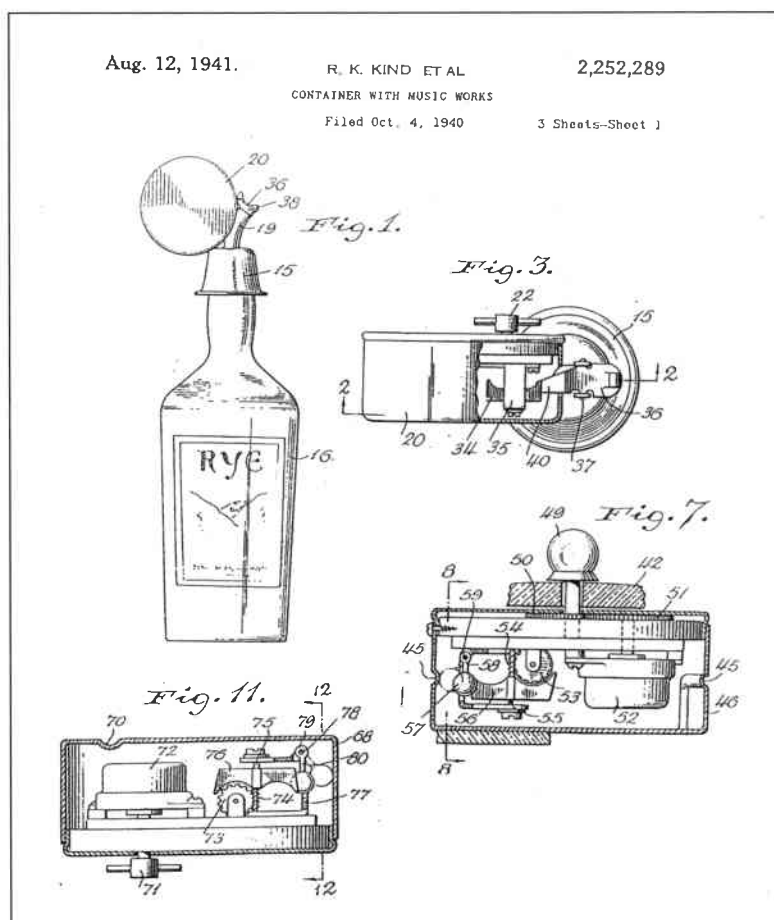
The object of the above invention is the creation of a container provided with a mechanism capable of producing a musical tune when the container is tilted for pouring and then stopping the play when the container is returned to an upright position. Let's take a look at different methods and different containers used.

So, here's a way to make your happy hour even happier! Be on the lookout to add one of these novelties to your collection. ■



Above: The flat, weighted disc pendulum engaged or frees the butterfly in this MELPA, Switzerland musical movement. The c.1950 18-tooth movement has an aluminium cylinder and plays "Lieber Augustine".

Below: It's housed in a hand-painted wooden container and is still in the original cardboard box.



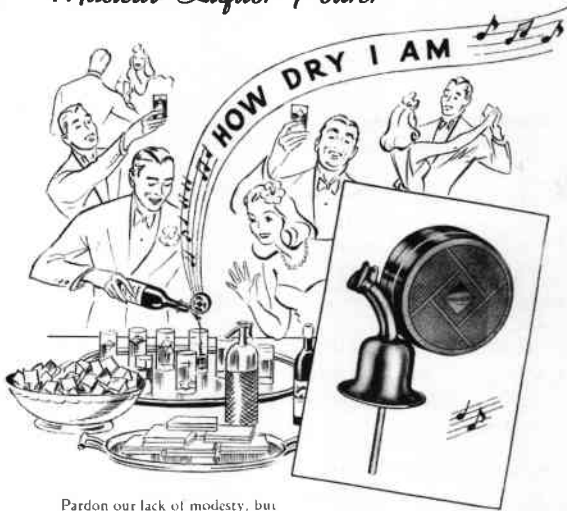
On the left, a BREITLER movement, in a chrome container, c.1950, with 19 teeth, using a weighted ball attached to a rod. The ball swings by gravity when the pourer is inclined or returned to upright position, thus stopping or starting the butterfly of the musical mechanism.

To the right, the Mr. Bartender, intermittent siphon dosing device, US Patent 2,442,133 dated 25 May 1948, was added to this chrome musical pouring device. The musical container is identical to the Breitler shown on the left. We listen to "How Dry I Am" from a 19-tooth movement while carefully measuring the libation.



So, here's a way to make your happy hour even happier!

## Musical Liquor Pourer



Pardon our lack of modesty, but this latest Thorens creation is the most unusual musical novelty to be put on the market in years. "IT PLAYS AS IT POURS" are five little words that will spell tremendous sales appeal to purchasers everywhere. This original device consists of a standard pourer with a musical attachment cleverly concealed in an attractive engine-turned, chromium-plated metal case. Musicwork is synchronized perfectly so that when bottle is tilted sufficiently to start liquor flowing, music begins playing... when tilted back, music stops. Available in popular drinking tunes.

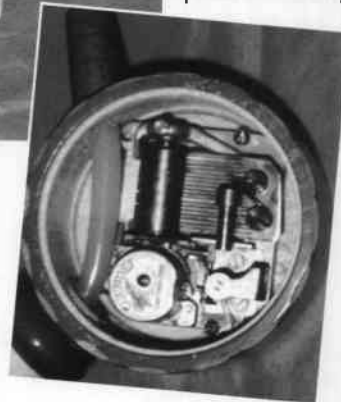
#LP118—1 Tune—18 Note

IF IT'S THORENS... IT'S SWISS

Left: A THORENS Silverite catalog of 1943 pictures one of the first results of the patent. This was listed in the accompanying price guide at \$9.00. I have an actual example that still works well!! The 19-tooth THORENS movement plays "How Dry I Am". The container is stamped with the patent number and Silverite.



A pretty, carved wooden container with CUENDET movement having a nylon gear, c.1945. The 18 teeth play a German drinking song, "Ein, Zwei, Drei, Soffa". Stopping and starting the music is through use of a small brass cylinder sliding on a wire to engage or disengage the butterfly as pourer is tilted or righted.



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## CROWN DEVON - A Collector's Reference

Following the publication in recent issues of *The Music Box* of the feature on Crown Devon by Paul Bellamy, several members have asked for more details on the range of jugs produced, from 1930 through to the 1950s.

This list is not complete but may well be of assistance to anyone interested in collecting these simpler examples of mechanical music.

### APPENDIX

The series started with John Peel (1930) followed by Widdicombe Fair and Auld Lang Syne (1936), Ilkla Moor Baht't, Killarney, Daisy Bell (1936). Each series comprised a jug, tankards (two sizes) and cigarette boxes (front opening and a smaller version with lid). John Peel was also made as a bowl and stoppered flagon. Daisy Bell also had a flagon. It is not known if there were other flagons.

**John Peel** Picture of John Peel (1776-1854). Mug handles are a crop, bowl and flagon handles are foxes. Tune: "D'ye ken John Peel".

**Widdicombe Fair** Picture of 'Uncle Tom Cobleigh and all' sitting on the mare. Handle is sign post to Widdicombe. Tune: Traditional English "Widdicombe Fair".

**Auld Lang Syne** Two seated gentlemen, one wearing a 'Tam o' Shanter', named after the character of that name in Robert Burns' poem. Handle is a string of thistles. The flagon has only the figure of Tom. Tune: "Auld Lang Syne" (for old time's sake). Scottish traditional.

**On Ilkla' Moor Baht'at** at Scene of Ilkley Moor with man, girl and gaggle of geese. Tune: Traditional Yorkshire dialect "On Ilkla Moor Baht'at", (on Ilkley moor, without a hat).

**Killarney** Scene of lake, hills and horse-drawn buggy. Tune: "Killarney", a traditional Irish air.

**Daisy Bell** Daisy and her beau on a tandem bicycle. The handle is a daisy chain. Tune "Daisy Bell". There are said to be two versions, the rarer one having a church on the obverse side.

### OTHER ISSUES WERE:

**Sarais Marias** (South Africa, 1935). Jug, mug (two sizes). A woman shielding her eyes from the sun. Tune: A Boer song.

**The Ash Grove** (1936): Welsh ladies in traditional dress with tall hats. Tune: "Ash Grove".

**Rio Rita Figurine** (1937). A rare art deco figure with flared skirt, revolving on a musical stand. Designed by Kathleen Parsons. Tune: "The Merry Widow".

**Dog Kennel** (1937): Kennel with black and white terrier. Tunes: "Whistler and his Dog", "Daddy Wouldn't Buy Me a Bow-Wow".

**Eton Boating Song** (1937, limited numbers). Jug, half pint mug. Eton boys in a

boat with Windsor Castle and quadrangle of Eton College. Handle - Eton boy. Designed by Violet Hayes. Admired by Queen Mary, this design led to royal approval. Tune: "Eton Boating Song".

**Australia Fair** (1938). Jug. Commemoration of 100th anniversary showing Captain Cook and natives. Handle - Kangaroo. Tune: "Advance Australia Fair".

**Haerra-ra** (New Zealand) (1938). Jug. A Maori scene. Tune: ?

**Sir Harry Lauder** (Circa 1938). Jug. Sir Harry in kilt and sporran. Handle is his twisted walking stick. Tunes: two traditional Scottish airs, "I Love a Lassie" and "Roamin' in the Gloamin'".

**Roamin' in the Gloamin'** Jug. An outdoor scene of two kilted figures. Handle is a thistle. Tune: "Roaming in the Gloaming".

**Gracie Fields** (circa 1938). Jug, mug (two sizes), miniature mug. Picture of Gracie. Handle is a street lamp. Tune: "Sally in our Alley".

**Farmer's Boy** (circa 1938). Jug. Picture of Sandy Powell (Comedian). Tune: "Farmer's Boy".

**Bermuda** (circa 1938). No details. Limited production.

**Character of Jugs** (late 30s). Two versions, Winston Churchill and Neville Chamberlain. Tune: "Rule Britannia".

**Grand Piano Cigarette Box** (1939). Mat cream glaze with burnished gold. Tunes: ?

**Miniature tankards.** Nursery Story Series. 1930s. Transfer printed. One has the tune "Hush-A-Bye Baby". Another depicts 'Little Red Riding Hood' with the tune "Who's afraid of the Big Bad Wolf". Further details unknown.

**Toby Jugs.** Seated figurine tri-corn hat. Base may be plain, or carry the words "Charrington's" or "Toby". Tunes: "Tavern in the Town" (Charrington's), "Come, Landlord, Fill the Flowing Bowl". Other Toby jugs (1960s) made by both Fieldings and Shorter and Sons (taken over by Fieldings in the '60s). Although identical, some carry the Shorter mark.

### CORONATION SERIES

**Two 'super jugs'** with lion handle. (Each limited to 1500).

**Edward VIII:** Tunes: "National Anthem" or "Here's a Health unto His Majesty". One version carried the legend 'Abdicated' but is not known to have a musical movement.

**George VI and Queen Elizabeth.** Tune: National Anthem.

**Jugs with foliage handles and mugs** (two sizes)

**Edward VIII.** As for the super jugs, two types and two tunes.

**George VI and Queen Elizabeth,** playing the national Anthem.

Some musical items were issued for the Coronation of Queen Elizabeth in 1953. These comprised tankards and cigarette boxes playing the National Anthem.

**University Musical Tankards** (Limited

edition, circa 1939).

Made for Oxford, Cambridge and Queen's University, Belfast. Stra glaze with university coloured band at the base (dark blue, light blue, and green, respectively) and relevant black university badge on the front. Words of the tune "Auld Lang Syne" on the back in gold, with a motif of clasped hands.

**Chamber Pots** (Produced in the thirties) **Pub Scene** of Landlord and Customer. (Two known versions in white and pink). Inside - an eye, words stating 'Patent Non-splash Thunder Bowl'. Tunes: "Come Landlord fill the Flowing Bowl", "There's a Tavern in the Town", "In the Still of the Night".

**Home Sweet Home.** Scene of man in brass bedstead, 'Home Sweet Home' above, wife carrying lighted candle, words stating 'Oft in the Silly Night'.

**Hitler Potty.** Plain white with iron crosses and swastikas decoration on rim and words 'Have this one on old nasty' and "Another violation of Poland". Inside - a cartoon of Hitler. Outside - words 'The Number one Jerry'. Tune: "Rule Britannia".

**Mussolini Potty.** Similar to the Hitler potty. Tune: "Rule Britannia".

### POST WAR ISSUES

In 1956 a hand painted, simpler range was introduced based on traditional designs. Two new subjects, possibly with tunes of the same name were:

**The Farmer's Boy**

**The Sailor's Farewell** (1950), showing the departure and return of a seafarer.

**Patriotic Jugs** (1946/1947). Possibly only made as mugs. Three types are known: Britannia: holding trident and Union flag shield. Lion handle. Tune: "Rule Britannia"; Rural scene: church, cottage, bridge. Handle is a fence. Tune: "There'll Always be an England"; American: Frock-coated figures each holding a flag. handle seems to be the unfurled flag. Tune: "Star Spangled Banner".

### Other Jugs (Post 1945)

Description: Old English and Hunting scenes, under glaze print with green shading top and bottom. Tunes: ?

**Mugs.** Choice of four plain colours (green, yellow, crimson, turquoise). Silver band at top and bottom. Silver decoration on the handle. Tunes: ?

**'Gay Nineties'** Mug. 90's scenes, black shading at top, bottom and on handle. Tunes: ?

*There must be other collectors of these musical novelties among our members. If so, perhaps you can fill in some of the missing tunes, or supply details of other jugs in the range. Replies will be passed to Paul Bellamy for inclusion in his list.*

*Editor.*



**Editor - Dear Sir**

I was interested in your piece on p.225 (Music Box 18/8), especially the suggestion of using acetate tortoiseshell sheet. May I suggest a cheaper way of obtaining this material. A look in Yellow Pages under 'Optical Goods Manufacturers and Wholesalers' will give names of optical companies, some of whom would manufacture or repair spectacles, and I am sure you could then get small quantities at less cost.

I was also interested in Kevin McElhone's article on the Mignon, p.208. I have some thoughts and comments to enlarge on the details given by Kevin. Firstly, there has been another organette on the cover of the journal, and it was a Mignon! See Music Box no.8, Vol.9.

The earliest reference I have for the Mignon comes from the Musical Opinion for July 1891, when one is noted as having been shown by a Mr. Bernstein at the German Exhibition, which I am assuming took place somewhere in the UK. Regarding the question of endless bands, there is a good picture of a large Mignon with a pressure roller, similar to that found on the Seraphone or Celestina for holding the bands against the take up spool, on p.81 of Romke de Waard's book, "From Music Boxes to Street Organs". A comment here for American members who have a Celestina and think to themselves, "Well, I can't play endless bands on my example". Most, if not all of the Celestinas imported to the UK, were adapted on their arrival by Maxfield & Sons of Liverpool Road, London - the manufacturers of the aforementioned Seraphone - to allow them to play endless band music.

The pneumatic motors on the

**Materials for the restorer**

As some of you will have heard, Stephen Cox of Laguna Rolls has retired from 25 years of supplying Material and Equipment for the restoration of Player Pianos. (He will continue to make and market his Piano Rolls as before). Nigel Perry trading as New Lagoon Player Piano Supplies has bought Stephen's business and stock, and intends to continue the same level of fast and efficient service.

Nigel says he has a long way to go to match Stephen's experience, but has now restored and sold a number of instruments to satisfied customers and this new business is a welcome extension to Nigel's

love of these machines. In the centre of the country, at 36 The Square, Earls Barton, Northampton NN6 0NA, Nigel is certainly going to be conveniently accessible for many. He can be reached on tel/fax: 01604 810898.

Nigel supplies pneumatic cloth, tubing, leather, buttons, glue, books and anything needed to restore any pneumatic instrument from Organette to Player Piano and everything else in between.

He is only 12 miles from where the AGM is being held, and so I am sure he would welcome personal callers once the meeting has finished, particularly as he is on the way back to the M1 motorway for members coming from the south.

Mignon are probably covered with zephyr skin, which is, as Kevin thinks, from animal intestines. Lastly, to another picture which must surely be a Mignon, on p.75, Vol.13 of The Music Box. The author of the piece states it to be a 46 note roll, but counting the reeds suggests a 50 note, while studying the tracker bar suggests only 40. The organ looks very interesting with at least 100 reeds clearly on show.

**Roger Booty, Maldon, Essex.**

**Editor - Dear Sir**

On the front cover of The Music Box, Winter 1998, we can see a Mignon 32 note organette. The exact name of the dealer is "Ph.Hakkart Jun." and the address is "Weste Wagenstraat 96, Rotterdam" (and not Amsterdam, as mentioned on page 201. The firm was established in 1880 and they dealt in

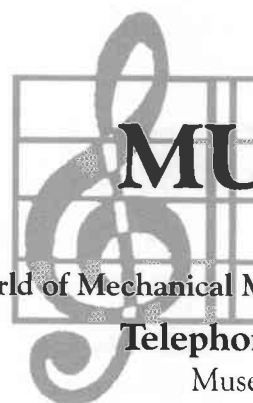
stringed instruments, wind instruments and gramophones.

They had for some time branch offices in Dordrecht and Hellevoetsluis. In Rotterdam they had a special address for the making and repair of violins at the Diergaardesingel.

In my collection I have two Kalliope musical boxes sold by Hakkert; on the glass front door you can read in golden letters "Royal factory and storehouse of musical instruments".

During the first days of World War II the shop was ruined by German bombs and the archives got lost. After the war the firm rose again in Rotterdam with the present address "Westblaak 13". My daughter has bought her German flute from this old firm!

**H. Strengers, Delft, Netherlands**



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