

The

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Edited by Alan Pratt

Music Box

An International Journal of Mechanical Music



The Journal of the Musical Box Society of Great Britain

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Work—March 21, 1891.]

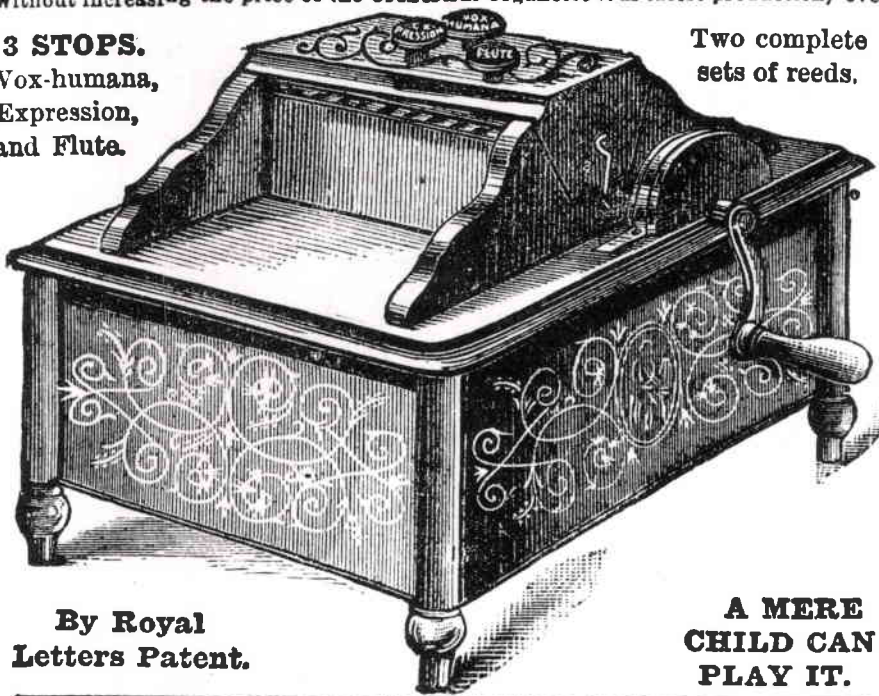
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The article by Lyn Wright elsewhere in this issue of **The Music Box** provides the would-be constructor of an automaton with just about everything you need to know about the making of a singing bird. It is not often that we get the chance to publish such detailed drawings and description of this, or any other type, of mechanical music.

In preparing this article for publication I was struck by the question - Does anyone build any type of mechanical music from scratch these days?

The restoration skills of many of the Society's members is beyond doubt. Another feature in this issue is a good example of this kind of dedication. Nicholas Simons spent

five years rebuilding his Arburo dance organ and the resulting sound certainly justifies all that work.

So, the skills are there and also the knowledge, but is anyone brave enough to tackle the complete job? Perhaps someone is already part way through such a project. If so, we would like to hear about it. Some time ago one of our members, Paul Bellamy, suggested that a small group of members with complementary skills could work together to build something which would be beyond the capability (or available time!) of any individual. Is this an idea worth pursuing?

In the last issue of *The Music Box* I raised the matter of placing on record the memories and recollections of the older members of the community for whom mechanical

music, like street pianos, was a part of everyday life. John Turner's contribution to this is entitled "Child's Play" and recalls a children's game. Perhaps other members can offer similar memories for the education and enjoyment of future generations.

More immediately, we need members to act as local hosts for regional meetings next year. These get-togethers are enjoyed by many but we do need people with local knowledge of collections etc. to assist. There's plenty of help available and more details are on the Society's news pages in this issue. Any offers? ■

Alan Pratt

P.S. See page 053 for advance news about an exciting new book which your Society is to publish.



Alan Pratt

The Journal of the Musical Box Society of Great Britain Volume 19 Number 2 Summer 1999

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

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

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Front Cover

Symphonion No. 59292 - a 10 1/2" single comb disc box (for those readers of Music Box who have said that we have not featured a disc box on the cover recently!).



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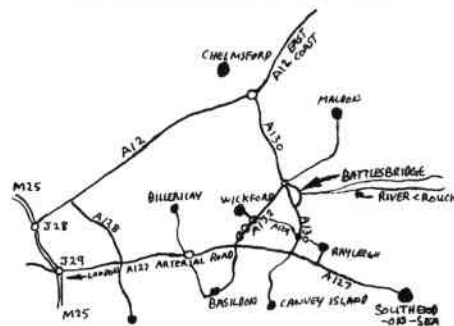
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President's Message

This is my last column before I enter my third year in office. As usual, being the message before the AGM at Kettering I am asking for a few favours. Ever since I have been in the Society we have been short of members on the Committee. The more committed members we have, the less work there is to do. 'Committed' is not a typing error, it is what Committee Members are, so if any of you out there who have proved your commitment and availability by coming to meetings, would like to give some of your time back to the advancement of the mechanical music you enjoy, contact me.

I have a plea from Roy Ison, our Meetings Secretary, who is in urgent need of venues for 2000 and 2001. You know how good the meetings are if you are

able to attend them, so please contact Roy if you are able to suggest a venue and information of possible meetings and areas to visit.

I like to think that as a Society we are more welcoming than many and not too official; after all, our main aim is to enjoy mechanical music and all the other facets are spin-offs from this enjoyment. Research comes because of the enjoyment and the consequent need to know more. We have an archive, so if you want information or have information let Kevin McElhone know. If you are happy just listening to mechanical music give one of our meetings a try. The next meeting is the AGM on Saturday, 5th June, at Kettering. ■

Ted Brown

John Turner and John Powell who jointly worked for many months to bring us such a full and varied programme.

After an informal dinner on Friday, the programme opened with Dr. Peter Whitehead playing and discussing some of his Nicole Frères boxes. These ranged from an early 18000 series in a plain fruitwood box to a rather splendid mandoline box numbered 34905. He concluded by playing a variations box in the 41000 series. Altogether a fascinating insight into the development of boxes by this famous maker and the added bonus of some wonderful sounds.

This was followed by a video, shown impressively on a large screen, taken by John Turner at the MBSI meeting last year in Charlotte. The subject was the Glass Armonica played by Dean Shostak. This rare instrument uses the principle of a moistened finger run around the edge of a glass to produce a ringing note. In the Glass Armonica the glasses are "nested" within one another in a straight line to enable the player to access up to ten notes at a time. The result is a somewhat ethereal sound unlike any other instrument.

Saturday morning started in rousing style with a talk and video on Fairground Organs by Mrs Dorothy Robinson. Dorothy's

Spring Meeting, Wakefield

Being issued with a Passport (Temporary) to The Independent Domain of Yorkshire gave a clue that we might expect a rather special meeting in Wakefield. We were not disappointed.

Even before we arrived, John Turner, one of the organisers of this meeting, had told us that Wakefield was "the centre of the world", but later he revised his ambitions for his home town and declared it "the cen-

tre of the Universe"! So much for modesty.

Because of this great build-up (or even in spite of it?) attendance at this meeting was over 75, equalling the largest ever gathering of MBSGB. This is a great tribute to

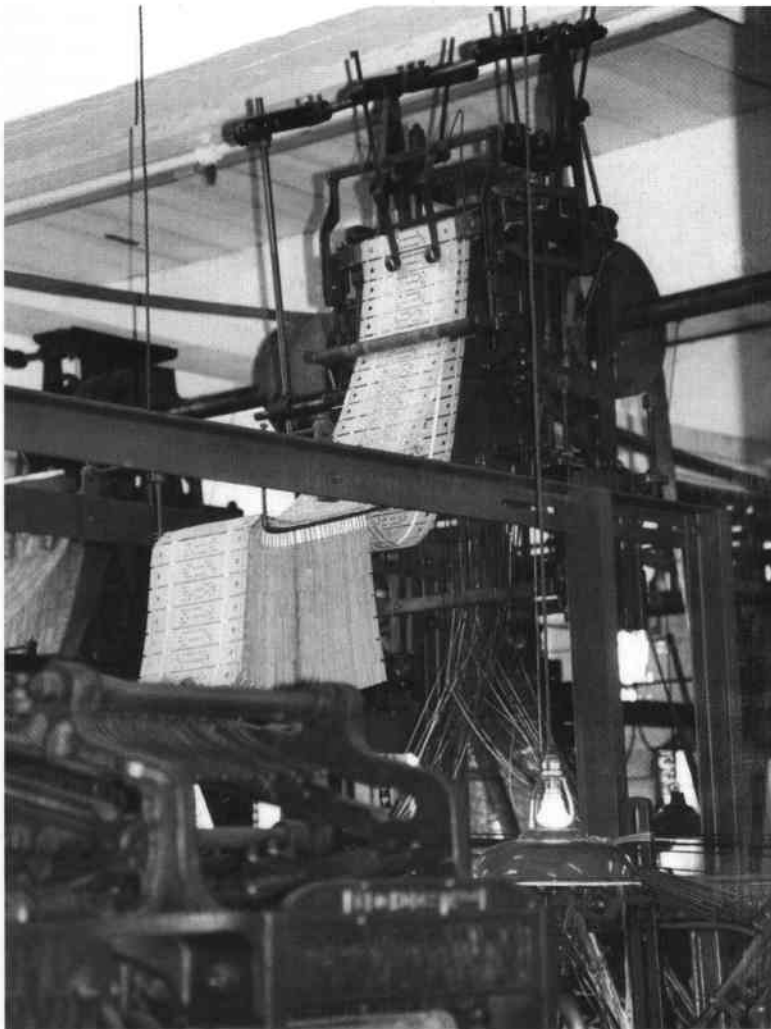


Dr Peter Whitehead



Dorothy Robinson talks to Nicholas Simons after her talk

...this meeting equalled our largest ever gathering.



The Jacquard card reader

One could only wonder how the good Canon managed to fit in his ecclesiastical work!



The Storey & Clark roll playing harmonium

knowledge on this subject is truly encyclopaedic and her enthusiasm for the subject is contagious! Starting with some early memories we had a guided musical tour through the organs of Gavioli, Marengi, Mortier, Bruder, Frei and many others, showing not only the variety of sounds on offer, but also the ways in which so many of the companies were linked by the people involved. An active restoration movement and the efforts of presenters like Dorothy Robinson help to keep these wonderful instruments alive to be enjoyed by audiences like us.

After coffee, Dr. Peter Whitehead returned to talk about Canon Wintle, well-known for his work on barrel pianos.

Having heard Peter's presentation, together with a wonderful collection of slides from early pictures of Canon Wintle's work in East Anglia, one could only wonder how the good Canon managed to fit his ecclesiastical work into such a busy schedule! The recordings of Canon Wintle recalling some of his early escapades with pianos out on the streets showed him to be a man with a rather impish sense of humour. The session ended with a video of an early silent Gaumont newsreel showing the activity at Wintle's piano factory.

In the afternoon we were off to nearby Bradford for some museum visits. On offer was Salts Mill at Saltaire with the David Hockney gallery a few minutes walk away. Alternatively, members could visit the Bradford Industrial Museum which houses a collection of early textile machinery together with a wide range of industrial plant,



Phil Fluke plays the Transponier Harmonista

trams, trains, cars and motorcycles. It was interesting to see a Jacquard card reader on one of the weaving machines. Here the pattern being woven was determined by punched cards looking rather similar to book music for a mechanical organ! Cards like these were used in early computers from which developed the electronic boxes in use today.

Splitting the group into two with these different visits produced two manageable (just) sized parties for the visit to the Bradford Harmonium Museum, where we were the guests of Pam and Phil Fluke. The building in which their harmoniums are housed was originally a library, the ceiling of which has been beautifully restored to provide an impressive setting against which the instruments can be seen and heard. Phil bounces around the collection recalling how each instrument was acquired and, in many cases, from which famous person. From among the roll playing harmoniums, he played a Storey & Clark which summoned up memo-



Alan Wyatt and his musical saw

ries of Salvation Army meetings.

An interesting item was a "play it by numbers" device which fitted over the keyboard to enable the musically illiterate to play the hymns on Sunday when the organist was on holiday. It bore the name Transponier Harmonista and had provision by means of a sliding panel to play in any key chosen.

(Does anyone know anything more about this piece of musical memorabilia? Ed.)

Phil Fluke's enthusiasm for harmoniums is boundless and he certainly made us all feel very welcome.

Saturday evening is, of course, the time for the Society Dinner. After an excellent meal and a successful raffle in aid of Society funds, we were treated to a full programme of music and magic. We started with a short concert from the Gawthorpe Brass Ensemble, a 12 piece group drawn from the Gawthorpe Brass Band. In a varied selection these young bandmen displayed real talent and the demand for their cassettes afterwards was proof of their popularity.

John Turner then switched to Paul Daniels mode with a baffling card illusion which I am still trying to work out.

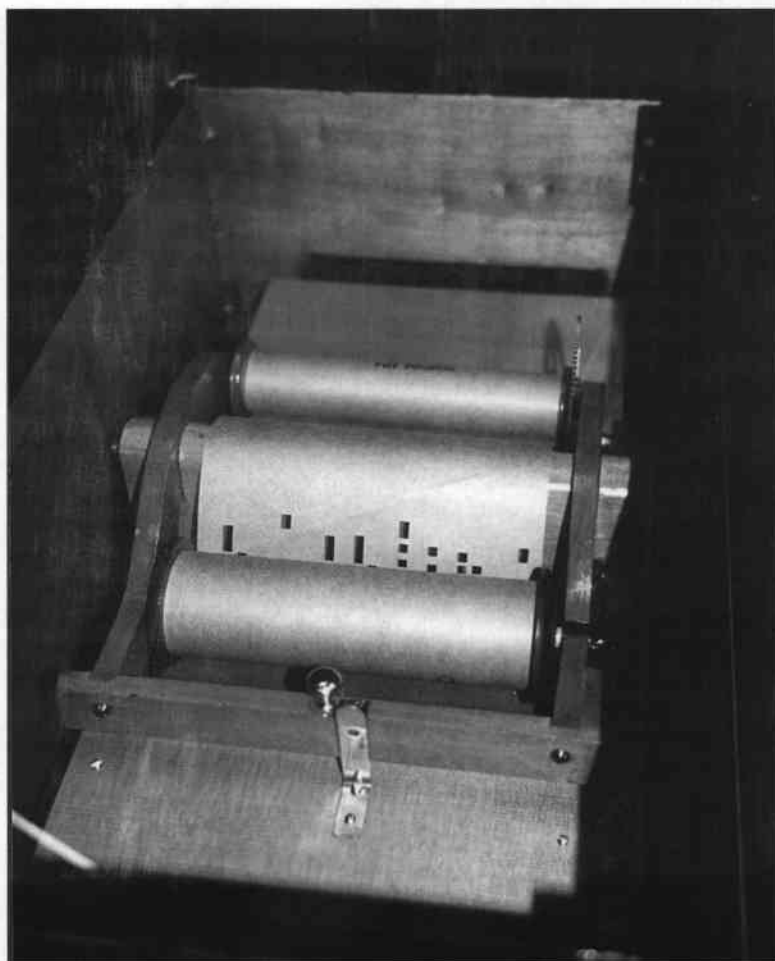
Alan Wyatt then introduced a novel piece of "mechanical" music with 125 teeth but no cylinder - a musical saw! Really it was Alan who was musical, coaxing a medley of tunes from what looks like your average DIY implement. Lots of fun.

Finally, Dorothy Robinson played her 44 note Pell which was based on drawings and recordings made by Dorothy of a Bacigalupo. Even after her formal presentation the demand for more of this music ensured a supply of handle turners until we were finally forced to stop to allow the hotel staff to clear up. Altogether a delightful evening.

Sunday dawned rather damp but our day's presenters soon gave us something to smile about.

Nicholas Simons spoke of his restoration of a Mignon organette - although he likened its sound more to a street organ than a conventional organette. He went into great detail on the actual mechanism and the work required to restore it. His explanation on how the vacuum operated organette works was the clearest and most precise that I have ever heard. Clearly this comes from a depth of knowledge that leaves most of us standing! Having dealt with the restoration Nicholas then played the instrument. Its crisp action and the richness of sound left everyone wanting more. A really

...a device to enable the musically illiterate to play the hymns on Sunday.



Nicholas Simon's beautifully restored Mignon



Left to right: Ted Brown, Franco Severi, Nicholas Simons, Dorothy Robinson, John Powell, John Turner. Peter Whitehead was not available for the presentation.

impressive presentation.

And finally - as they say at the end of new bulletins - we welcomed Franco Severi from Italy. Franco and his wife Sylvia were our hosts when we visited Italy last year, and it was a great pleasure to see them both again.

Franco apologised for his English, but there was no need, for what he had to tell us more than compensated for any small grammatical errors. His enthusiasm for the work of Giovanni Racca - the Piano Melodica - is most infectious and we now all want to own one! After a short spoken presentation about his researches into Racca instruments, he showed a video which he had made especially for this meeting. This was so well received that we insisted on seeing it through again for a second time. The Piani Melodici in his collection sound superb and I am sure we would all like to hear more. Come back soon Franco and Sylvia.

After thanks to all our speakers from our President, special certificates were presented in recognition of all the effort they had put in on our behalf.

Altogether a thoroughly enjoy-

able weekend for which our thanks go to the Johns - Turner and Powell - and also to Joyce Turner who John said made a huge contribution to his efforts.

Annual General Meeting

The Society AGM and Auction takes place on Saturday 5th June at Kettering. Please refer to our last issue for location and directions.

See page 055 for Auction details.

Meetings for 2000 - and beyond

Attendances at our Regional meetings have been rising recently and much of the credit for this must go to the members who undertake to host these meetings around the country.

At present we are seeking members to host the two meetings for 2000 - Spring and Autumn. All that is required is basically someone to be our eyes and ears in the region; to highlight collections or displays which could be the basis for visits; to suggest a suitable venue from the hotels in the area; to liaise with possible speakers. Roy Ison, our meetings secretary, will give every assistance, so even if you have

never tackled something like this before there is no need to worry. Of course, if you want to take on more of the organising then that also is fine.

If you would like to know more before volunteering, give Roy a ring on 01522 540406.

Open Day - July 1999

The Old School in Sussex has its annual open day on Sunday, 18th July, 10.30 am to 4.30 pm. It is important that all members wishing to attend contact Ted Brown before the 5th July, as the list must close at 45. Ted needs to know if you intend staying all day so that sufficient refreshments are available. There will be a large selection of members' musical boxes and organs playing. Entry is by membership card, so pick one up at the AGM or send a SAE to Richard Kerridge.

Chanctonbury Ring

The last meeting (March) of the Chanctonbury Ring entertained 37 members of the Society in the South East. After Parish notices and our injection of knowledge and reasoning from Anthony Bulleid, which always gets us in a good frame of mind, Alan Clark and Peter Hoyte showed us Musical Crown Devon Ware and other china novelties which included two Toby jugs of the abdicated King, Edward VIII. One was in perfect condition and the other suffered from an extreme series of stress fractures, caused by not paying attention to the tune it

From John Turner

John Powell and I have received so many letters of thanks following the Wakefield meeting that it would be almost impossible to acknowledge each one individually. Our sincere thanks go to everyone who wrote - it is gratifying to know that you enjoyed the weekend so much. *The Two Johns*

...this video was so well received that we insisted on seeing it a second time.

played, 'Here's a Health unto our Majesty'!

The history of the Waltz from the Bavarian Dance 'The Ländler' to Strauss, took up most of the morning, with tunes played on anything mechanical, from a snuff box to the Orchestrelle. Examples on boxes and rolls were brought by members, giving us a multitude of waltzes.

As usual, the afternoon seemed to fly by. It seemed no sooner had we settled down after the lunch, which included spotted dick and treacle pudding, than Kay (head of catering) was informing us that afternoon tea was served. For any new members wishing to see what goes on, the next meeting is on May 30th. Contact Ted Brown for details.

Autumn Meeting - Clevedon, September 3rd -5th 1999

As previously mentioned, the venue for this meeting is The Walton Park Hotel which is situated 12 miles from Bristol and is one of the leading hotels in the area. The majority of the bedrooms have superb views over the Bristol Channel towards the Welsh hills.

Bristol is steeped in history and interesting sights such as Brunel's SS Great Britain and Clifton Suspension Bridge. Other local attractions include Cheddar Gorge, Wookey Hole Caves, Bath, Tintern Abbey and the scenic Wye Valley. The hotel is two miles from the M5 (J.20) and 16 miles from the M4 (J.20).

Programme of events so far for the Autumn meeting at Clevedon:

Friday evening

Registration; Talk, with slides, on Paddle steamers;

Table top sale (please bring all your interesting and unwanted items).

Saturday morning

Registration; Talks still to be finalised.

Saturday afternoon

Visit to industrial museum; Short cruise on Steam Tug Mayflower round the docks. The Mayflower is the only working tug still in operation.

Saturday evening

Society Dinner followed by a pianola concert with singer. "Show

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and Tell" - this is a chance for any member to bring along one or more items from their own collection and share it with everyone - please find something.

Sunday morning

House visit to see Berni and Anne's varied and interesting large collection which includes organs, musical boxes, disc players, orchestrelles,

player pianos, phonographs, gramophones and even part restored ploughing engine. A ploughman's lunch will be provided.

The local organisers are Anne and Berni Brown. ■

A booking form for this meeting is included with this issue of The Music Box.

E. Karrer-Hoffmann of Teufenthal

Identification and Attribution. Part Two. By David Snelling

When I began my research I could not find any records or pictures of other EKH music boxes and in his 1996 article in *KlangKunst* Eduard Saluz states that no music box attributable to or signed E.Karrer-Hoffmann had at that time been found.

The identification marks on three of the movements shown in the table in Fig.2 are, in the writers opinion sufficient to identify them as EKH movements. Of these movement No.6461 is the key to the attribution of the other movements listed in the table, photographs of which show them to have virtually identical winding arrangements. Unfortunately there is insufficient space to print pictures of all of them with this article.

Other identifying indicia include, inter alia, the following :-

1. The beautiful engraving of the bells which is usually individual and different on each bell.
2. The elaborate painted decoration of the bell strikers be they bees or butterflies
3. The mostly German language tune cards and the common use of certain tunes eg. The Carnival of Venice. See Fig.9

It might be argued that these features also appear on non EKH movements but when two or three of these features appear together with the unusual EKH winding mechanism it must, in the writers opinion, be reasonable to attribute such a movement or box to EKH.

There is also a reverse justification for attributing this style of movement to EKH which is that there appears to be no evidence of the EKH winding mechanism having been used by any other maker. This would make sense as the patents on the winding mechanism

were intended to provide EKH with protection from competition although that might not have been very effective outside England after a short initial period because that cover was only provisional and the United States patent would probably not have provided protection outside the United States.

In any event it is doubtful whether any other maker would have regarded the EKH winding mechanism as an improvement worth adopting and paying a royalty for. EKH may also not have been totally convinced of the superiority of its mechanism, which was apparently not patented in Switzerland, because the firm also made music boxes with conventional mechanisms.

The English and the United States patents

There are two key patents in the EKH production history:-

1. The English Provisional Patent No.3241 of August 7, 1880, and
2. United States Patent No. 241,373 of May 10, 1881

The English patent (reproduced as Fig.8) states that the inventor was E.K. Hoffman which appears from other documentary evidence undoubtedly to have been Elise Karrer-Hoffmann, the wife of Rudolf Karrer.

The advantages claimed in the first patent are:-

1. A simpler mechanism
2. The ability to use a weaker spring
3. The spring is less liable to fracture
4. A reduction in friction
5. The ability readily to remove the barrel and spring by hand
6. The ability to lubricate the 'gearing of the barrel' without the removal of any of the parts
7. Lesser number of parts leading

to lower manufacturing costs than for musical boxes of the ordinary kind

The United States patent (not reproduced) gives rise to a number of points of interest, as follow :-

1. The inventor is stated to be Rudolph Karrer
2. There is a lengthy description of the mechanism accompanied by detailed sketches
3. The advantages as set out in Elise's earlier English patent are repeated almost verbatim
4. The winding mechanism has been modified by introducing a right angle gear drive to enable the movement to be wound from on top by a rotating handle.

Two thoughts immediately occur:-

1. There is an apparent untruth in the English patent as regards the spouse who was the true inventor. More of this below.
2. The United States patent might not have provided much protection, if challenged, because most of its content was in the public domain following the failure to take out a full English patent. One wonders whether the existence of the earlier, lapsed, English patent was ever disclosed to the US patent attorney.

Some history and personal observations

The key individual in the E Karrer-Hoffmann saga is Rudolph Karrer who was born in 1828 and was one of the six sons of Ludwig Rudolph Karrer (born 1790 died 1855).

Rudolph and his older brother Hans founded the firm of Karrer & Cie. which was based in Geneva and in Teufenthal in 1854. This firm may have been a successor to their father's watch and clock components factory in Teufenthal and may well have been funded by the father

It is doubtful if any other maker would have regarded the EKH winding mechanism as an improvement.

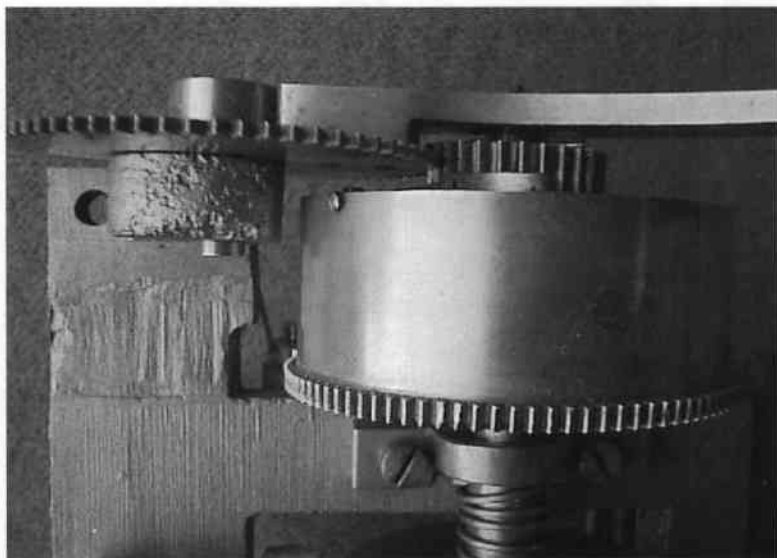


Fig. 6



Fig. 7

who died a year later. The intention appears to have been that Rudolph was to complete the music box movements in Geneva and that Hans was to manage the components factory in Teufenthal.

In 1857, two years after their father's death, another brother Samuel, at the age of twenty one, took over 'the factory for producing music boxes' based in Teufenthal.

Samuel appears to have traded for some years as Samuel Karrer or S.Karrer of Teufenthal. There are in existence (1) a blank invoice form and (2) a letterhead of 1892 in the latter style and title. The rest of the Samuel Karrer history is somewhat obscure but, in any event, beyond the scope of this article.

However, in passing, it is of interest to note that there was a

sixth and youngest brother, Adolf, in the family who became the proprietor of the famous music box components factory in Teufenthal from whom the other family businesses and other music box suppliers purchased numerous parts including, for example, cast bases for music combs. A.Karrer supplied the parts he made to customers in an unfinished state and his customers finished them.

It is not clear where Rudolph worked after Samuel's takeover or whether good relations existed between Samuel and Rudolph after 1857 but it seems possible that they collaborated in some manner or other as Rudolph appears to have adopted a somewhat secretive course vis a vis Hans and Samuel around the time of the demise of

Karrer & Comp. of Teufenthal which demise was registered by Rudolph 1879. It is not clear whether this firm was the same firm or the successor to Karrer & Cie. But it seems likely that it was.

Meanwhile Rudolph had married Elise Hoffmann in 1868 and Rudolph and Elise branched out on their own in 1880. The launching of Rudolph and Elise's new business is recorded by a Registry entry in 1880 reading- 'Karrer-Hoffmann, Elise, without signature; Karrer, Gottlieb, per Prokura'

Gottlieb is yet another, younger, brother who appears to have aligned himself with Rudolph in competition with Samuel and / or Hans.

There appears, reading between the lines, to have been some deviousness when Rudolph dissolved Karrer & Comp. based on the pretence that Elise was the inventor of the mechanism which she proceeded to patent in England on August 7 1880. By taking this action and registering the new business in Elise's name Rudolph presumably hoped to make it difficult for any other family member to impute the invention to him or to claim any share of the hoped for profits from exploiting the invention.

The subsequent history of the firm E.Karrer-Hoffmann is dealt with in Herr Saluz's article in KlangKunst and, later on, involves collaboration with Albert Wohnlich & Co. and Carl Alpsteg. The last published reference to the firm appears in 1897.

Judging by the quality, variety and known serial numbers of EKH boxes the firm must have had a substantial output of both the unusual boxes referred to in this article and conventional boxes. The mystery, therefore, is why there seem to be so few surviving boxes. If you know of any more do please contact me via our editor, Alan Pratt.

Acknowledgments

I am grateful to those members of the MBSGB and the MBSI and other persons who have generously provided me with much detailed information about these unusual Karrer-Hoffmann boxes. The questionnaires they completed and the photographs they supplied have been of inestimable value in

Karrer supplied the parts he made to customers in an unfinished state.

A.D. 1880, 7th August. N° 3241.

Musical Boxes.

(This Invention received Provisional Protection only.)

PROVISIONAL SPECIFICATION left by Elise Karrer Hoffmann at the Office of the Commissioners of Patents on the 7th August 1880.

ELISE KARRER HOFFMANN, of Teufenthal, Switzerland, Musical Box Manufacturer. "IMPROVEMENTS IN MUSICAL BOXES."

- 5 In musical boxes as ordinarily constructed the spring is wound up by an axis at its centre, and the motive power of the wound up spring is transmitted from the barrel or case in which the spring is contained to the roller on which the tunes are pricked by a train of wheels.
- 10 My Invention consists in the construction and arrangement herein after described of the parts by which the motive power of the spring is communicated to the roller, by which construction and arrangement of parts the motive power of the spring is communicated directly to the roller, and the latter is independent of the barrel of the spring.
- 15 In a musical box constructed according to my Invention, the coiled spring is contained in a barrel as usual. The end of the axis of the roller has a projecting pin or hook, which when the barrel and spring are passed onto the end of the roller axes, engages in a slot in the inner or central end of the spring, and the axis of the roller and the inner or central end of the spring are thus connected together, the axes of the barrel and coiled spring being coincident.
- 20 On the barrel or case of the spring is a worm wheel with which another worm wheel gears, and by means of a winch or handle applied to the axis of the latter the spring may be wound up.
- By my Invention the mechanism is simplified, a feebler spring being sufficient; it is less liable to fracture; friction is reduced; the barrel and spring can be readily removed by hand, while the gearing of the barrel can be lubricated without the removal of any of the parts.
- 25 In consequence of the smaller number of parts in musical boxes made according to my Invention, they are less costly to manufacture than musical boxes of the ordinary kind.

LONDON: Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.

1881.

compiling this article.

I also gratefully acknowledge the valuable contributions of Herr Eduard Saluz in providing much detailed history of the German Swiss music box makers in KlangKunst and in taking the trouble to read and comment on this article. The illustrations in Figs.3 and 9 are the copyright of the Swiss Landesmuseum, Aussenstelle Seewen, CH-4206, Switzerland which houses the world famous Dr.H.Weiss-Stauffacher collection of musical boxes and automata.

A copy of KlangKunst may be obtained from the museum on payment of SFR.59 plus postage. There is also an accompanying CD costing SFR.15 plus postage. Telephone the museum first on 0041 61 915 9880 to check on the postage applicable. ■

Can you help David Snelling with his researches? If you have any information which could be useful, write to David c/o The Editor.

Left: Fig. 8

Below: Fig. 9



A Plea from our Archivist - can you help?

I have just completed the usual yearly update of the Archives held in the collection of MBSGB. This involves adding to the list all items which have arrived in the last year.

As I have now been the Archivist for 5 years I have decided to see what we are missing from our collection. Besides many foreign language text books and museum guides issued in the last 10 years, we also have no videos at all. We have only 5 audio cassette recordings, mostly donated for Review in the magazine.

In the past various committee members have set up exchanges with several of our foreign societies with whom we are affiliated, but unfortunately these exchange copies have not found their way into the MBSGB archives.

Over the last 2-3 years I have made sure all exchanges now take place directly with myself as the Archivist, but this does mean that we are missing many useful editions of magazines. I would like to acquire the missing ones for the Archives and although it would be easiest for people who received the magazines in error to pass them on

to me, it is possible that they are now lost for various reasons.

I would therefore like to appeal to members to donate the following magazine issues needed to complete sets we hold:

MBSI

News Bulletin No 135 (1997), 144, 145, 146, Journal Vol 44 No 2 (1998)

Fair Organ Preservation Society

Any before 1972. Also Winter 1973, All 1974, Winter 1975, All 1976, Spring, Summer, Winter 1977, Spring, Summer, Autumn 1978, Winter 1985

German (GFSSM)

Journals missing: 9, 10, 11, 12, 13, 14, 15, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 48-67

Player Piano Group (PPG)

Any before No 42, 43, 44, 45, 46, 47, 52-82, 84, 85, 86, 88, 90, 91, 95, 98-137

North West Player Piano Assoc.

Any before 1979, Autumn, Christmas 1979, Spring & Autumn 1980, any after 1983.

Brentford Museum Friend Assoc.

1, 2, 3, 4, 5, 6, 16, 19, 20

Revue de L'Association des Amis des Instruments et de la Musique Mechanique

Number 9, any above 19

Music & Automata

Number 6

Talking Machine Review

Most issues required

Het Pierement

All before No 3 of 1976, 1976 No 4, 1977 No.s 1, 2, 3, 1997 No.s 2, 3, 4, 1998 No.s 1, 2

Mechanical Organ Owners Society

Any before 1990, Winter 1990, Autumn & Winter 1994

Musikhistorische Gesellschaft, The German Society (since folded)
No.s 2, 5 and any above 11 (if ever issued).

I am also particularly short of Sotherby's New York catalogues of any dates, Sotheby's London before 1974 and after 1992, even just price lists (photocopies) are very useful for research purposes. *You can contact Kevin at: 47 St John Road, Kettering, Northants NN15 5AY*

A Very Early Musical Box.

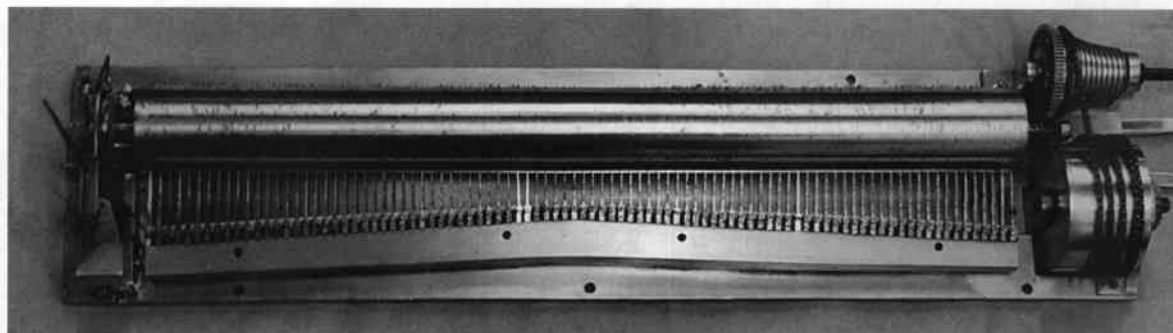
By Keith Harding

We recently had a very early musical movement brought in to our workshops for overhaul, which has all the signs of having been made by a highly skilled clock-maker.

It has few of the subtleties which were developed very early on in the manufacture of musical box movements, and with which he would have been familiar if they had existed. This is one of a number of extremely early musical movements

which we have seen over the past forty years which have led us to believe that the history of the tooth plucking musical box goes back well into the eighteenth century.

The photograph shows an extremely rare and very early musical box movement with 92 single teeth individually mounted on a brass bed-plate in a chevron formation, *continued on page 048...*



Simple Automaton Mechanisms

'...only a bird in a cage'. By A.J.L. Wright

We shall look here at the 'standard' life-size singing bird in a cage, of which thousands were produced in the last half of the 19th century. They are not as complicated as some of the exotic ones built in the 18th century but, nevertheless, are well-engineered. There were a number of makers, of which Bontemps and Phalibois are probably the best known, although many examples have no maker's mark.

On first seeing Fig.1 the term 'simple' might well be regarded with some scepticism but, in fact, the mechanism is made up of a number of quite simple devices brought together to produce a combined movement and sound. The functions of each of these devices will be described in turn, referring to Fig.1. Note that for clarity the baseplate and supports for the cage have been omitted but can be seen in the photographs. For the same reason, one or two light return springs are omitted from the bird song and intermittent mechanisms.

The Driving Motor

This is much the same as any other automaton motor, having a particularly powerful spring in barrel A, geared down to the main driving shaft B and via a gear train/ endless screw to an air-brake governor C. The first spindle of this train is extended to hold a small crank D which transmits a reciprocating motion to the bellows through a lever E. The governor mechanism may be inside or outside the motor plates. The choice seems to be rather haphazard as examples of both positions have been seen by the same maker.

The small crank D is sometimes replaced by a small wheel with three tapped holes at slightly different diameters allowing variation of

the sweep of the bellows and the torque required to do so - it might make the difference between working and not working!

The Bird Song

The simplest of 'swanee' whistles is the complete source of the bird song. It consists of a brass tube F with a moving piston G operated by a rod H through its open end. A small whistle I at the other end receives air at approximately constant pressure from the bellows through a light spring-loaded metal flap-valve J. This is operated by rod K.

The rod H is attached to a light steel arm L pivoted so that its other end, shaped into a chisel-toothed runner, follows the shape of a cam wheel M (mounted on shaft B). This causes the piston G in the swanee whistle to take up a variety of different positions giving notes of various pitches.

The rod K is tapped by the end N of a similar arm and runner operating on cam wheel O. This allows the flap-valve J to be opened and closed in sharply defined bursts of varying length. All the parts of this mechanism are extremely light and free moving to give the lowest possible inertia. A sample pair of cam wheels is shown in Fig.2, from the bird shown in Fig.4. Designing the shape of these cams to give a realistic bird song must have been very difficult and this is probably the reason that most modern birds sing the same song. This pair, to my untutored ears, give a fair rendering of part of a nightingale's song! The cams are a sliding fit on shaft B and are fastened to a boss on the shaft (not shown) by two set screws which are an easy fit in the holes giving a very small amount of radial movement for fine adjustment of their relative positions to give the optimum bird-song performance.

The Bellows

To show the positions of the one-way leather flap-valves, this has been shown separately in diagrammatic form in Fig.3. The hinged board B1 is given a pumping action by the lever E in Fig.1. As B1 moves down, leather flap valve V1 opens, admitting air through the small air passage cut through the thickness of the board. At the same time, it expels air through the air passage P1 and valve V2 into the reservoir. As B1 moves back up the valves V2 and V1 close and air is drawn in through valve V3. At the same time, air is expelled through valve V4 into the reservoir.

Thus, air is supplied to the reservoir in a pulsating manner, but the pressure in the reservoir is kept approximately constant by the spring-loaded hinged board B2. The reservoir is connected to a chamber cut into the base-block by the passage P2 and the whistle fits over the opening on the side of this chamber. Movement of the top board B2 is limited by the relief valve V5 which opens automatically (see also Fig.1) if the board moves too high.

The bellows are probably the most frequent cause of malfunction in a singing bird of this type. Even slight air leaks may cause a noticeably breathless bird and certainly loss of intermittent working. Attempts to patch the leather are likely to add sufficient stiffness to slow down or even stop the mechanism altogether. Complete re-covering of the bellows is not particularly difficult, but requires care, patience and the use of zephyr skin (which is not actually a leather). A very thin leather similar to white Syntan skiver has been found on some bellows but the extra thickness can be too much for some motors to cope with. Procedure for covering bellows is described in Ord-Hume's book 'Barrel Organ' and, although it refers to much

On first seeing Fig. 1 the term 'simple' may be regarded with some scepticism.

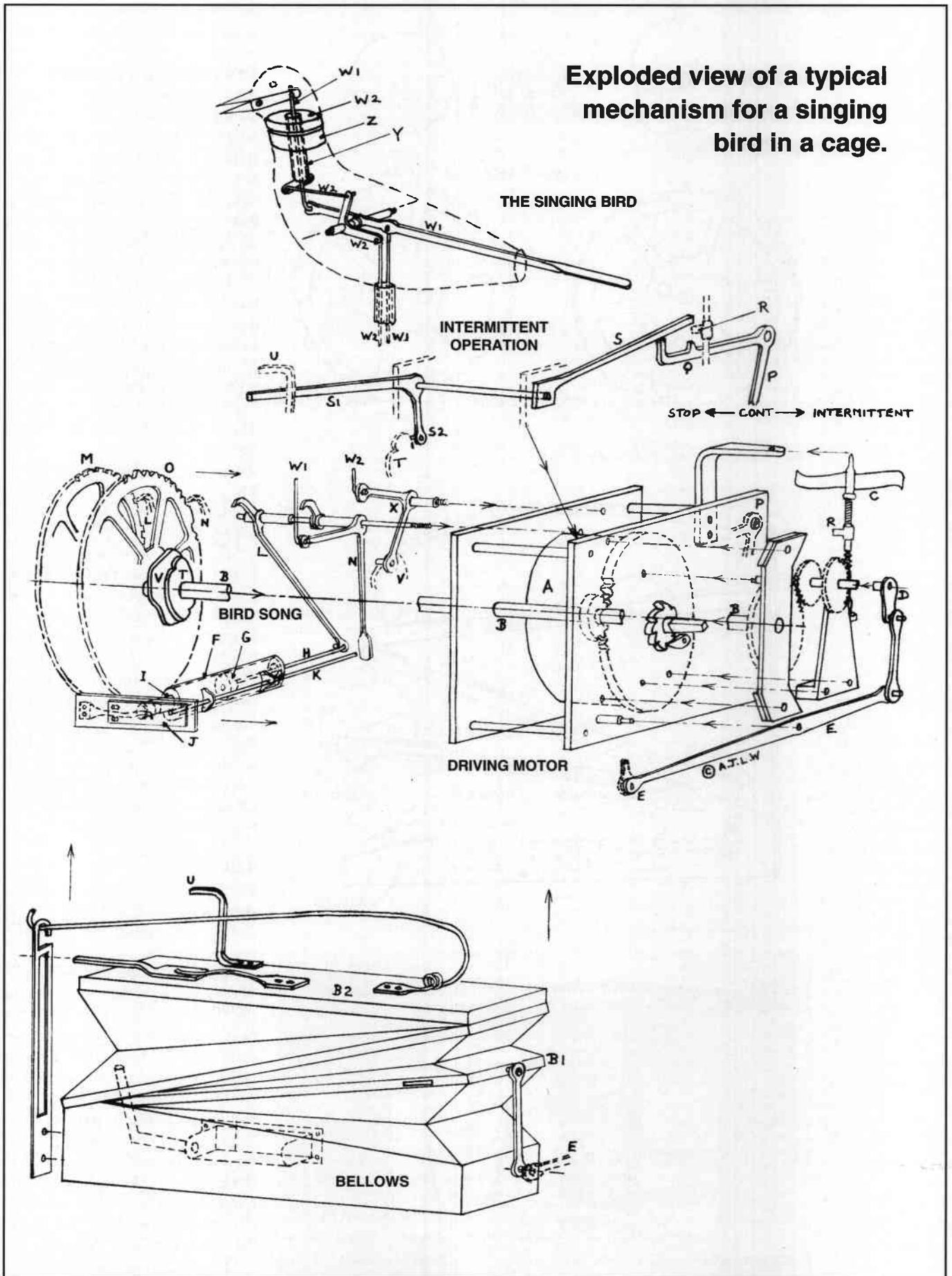


Fig.1. Exploded view of a typical mechanism for a singing bird in a cage.

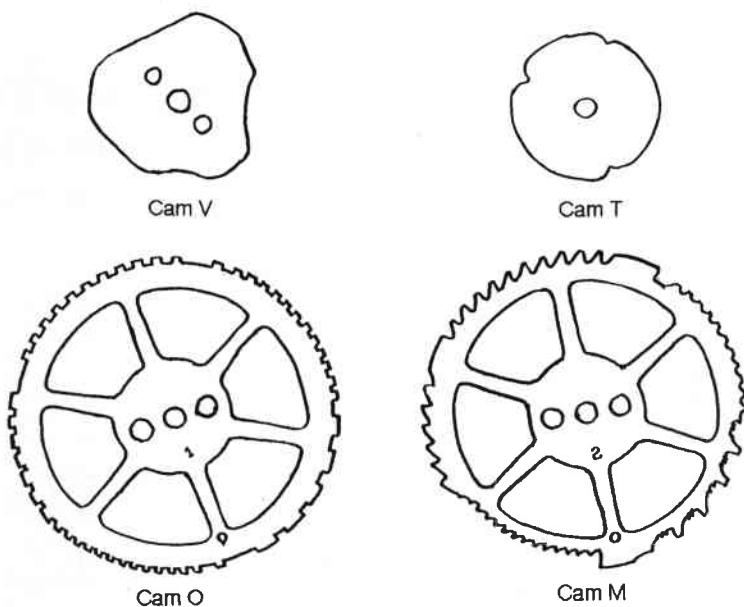


Fig.2. Cam wheels from the bird shown in Fig.4.

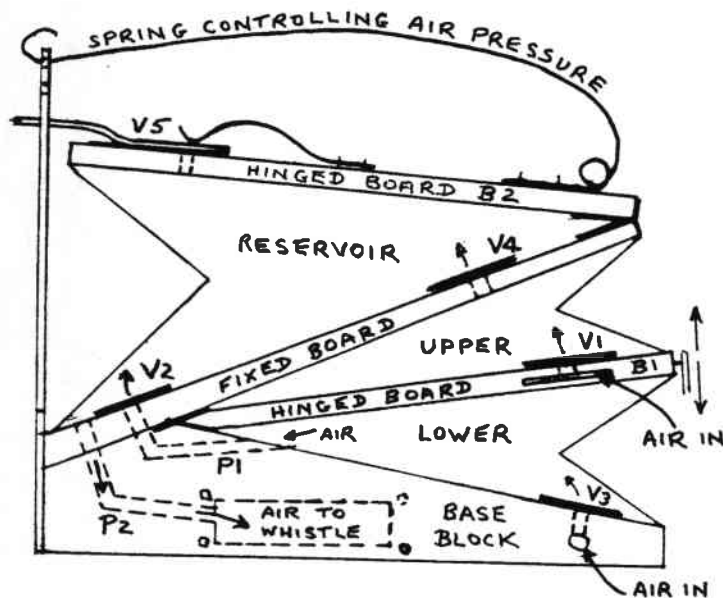


Fig.3. Diagram of the bellows.

Thus the bird opens and closes its beak each time it utters a chirp.

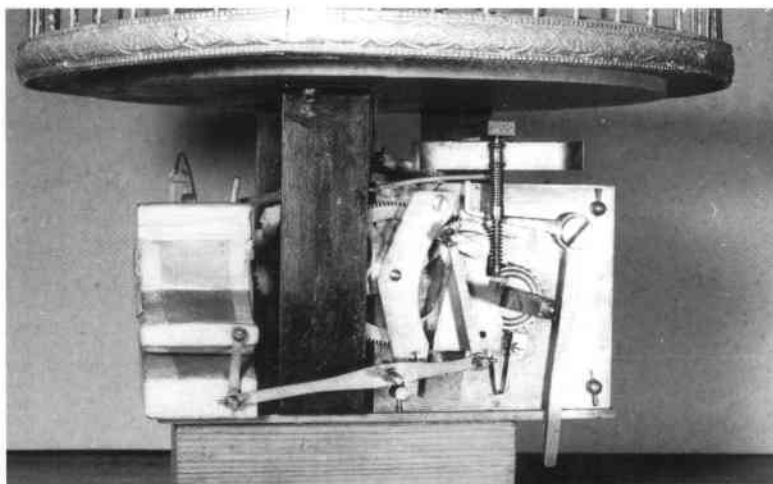


Fig.6. The mechanism which forms the basis of the drawing in Fig.1 and is by Bontemps.

larger bellows, the method is a good basis to work from.

Intermittent operation

"On", "off", and "intermittent" operation is controlled by the lever P pivoted on the side-plate of the motor. In Fig.1 it is shown in the "on" position, for continuous running. If it is moved to the "stop" position, the detent Q moves up and impinges on the spigot R mounted on the endless of the governor, thus stopping it.

If P is moved to the "intermittent" position the detent Q moves down making lever S also free to move down, but this is linked solidly (across the motor plates) with lever S1 which has an arm S2 resting on cam T mounted on shaft B. This will not allow it to move down until the arm S2 drops into one of the notches in cam T (see Fig.2). Then S1 moves up, S moves down and impinges on spigot R, stopping the movement.

Fine! But how to get it going again? S1 extends far enough over the bellows to pass under hook U mounted on top of the reservoir top board B2. If the bellows are in good condition this board will be riding high while the movement is running, so it will not prevent S1 moving up. As soon as it stops, B2 will sink slowly down, hook U picking up arm S1 as it does so, causing S to rise and allow the movement to start up again, running until the next notch in cam T comes round.

The Bird

The bird itself is constructed of thin sheet brass rather like a tin toy. For clarity, the supports of its mechanism are not shown.

The beak is operated by the wire W1 which is attached to an arm on the bird-song lever N. Thus the beak realistically opens and closes each time the bird utters a chirp, using the linkage lever and rod all marked W1. Note that the rod passes through a tube Y into the bird's head. As Y is the central pivot of the head, beak movement is unaffected by left/right movement of the head. The lever W1 is extended through the rear of the bird so that the tail also wags for each chirp.

In order to turn the bird's head a cam V (see Fig.2) mounted on shaft B moves a crank X which operates

wire and linkage W2. The head is mounted on top of the tube Y and can pivot on the neck block Z. All the linkages are made very light and free-moving, particularly that of the beak, as any sluggishness could affect the quality of the

bird song.

The metal body of the bird is clothed in the skin of a real bird, usually of some exotic type which bears no relationship to the song it sings, and whose use would be quite illegal nowadays. ■

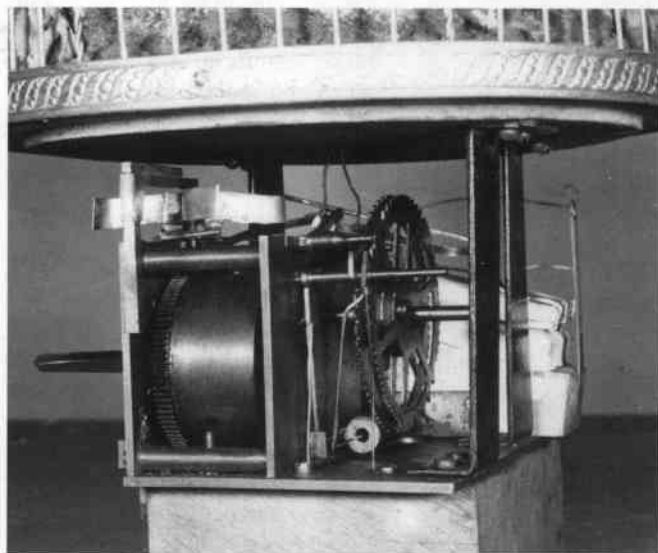


Fig.5. The Mechanism of Fig.4. This one has the governor inside the motor plates.



Fig.4. A typical cage by an unknown maker.

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What can we make of the so-far-unattributed tune sheet of Fig.1? The three medals shown were awards at London's Great Exhibition of 1851, Paris 1867 and Vienna 1873. They are printed in blue, red and yellow. The rural scene in the lower border shows traditional Swedish costumes. Seven of the eight tunes are Swedish.

The only makers at all these three Exhibitions were Jaccards; but tune sheets of theirs showing medals are not known. So the least unlikely supplier of the box must be Heller, famed for coloured medals but obscure as a maker. This tune sheet also appeared on an 11" hymn box, at Sotheby's in March 1994 lot 315; no clue to maker but certainly Swiss and most probably from the Ste. Croix area. It cannot be rare; more sightings awaited.

Bohemian boxes by Rebicek

The Prague firm of Willenbacher & Rzebitschek was making cartel musical boxes from the 1820s until about 1840. By then their serial numbers had reached 17,250 and this series was contin-

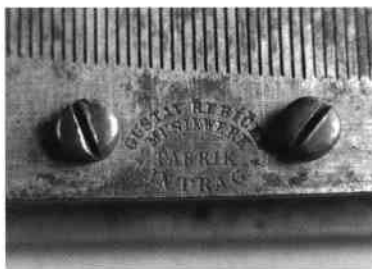


Fig.2. The standard oval stamp of Gustav Rebicek's musical movement factory.

ued, probably without a break, when Frantisek Rzebitschek took over the business.

He extended the product range and in the London Exhibition of 1851 he gained an award for his display of four cartel boxes with up to six tunes.

Probably in the early 1860s, when their serial numbers had reached about 44,000, his son Gustav took over and simplified the Company name to Rebicek. That is how it appears, stamped on bedplates and combs, as shown in Fig.2.

Now I must salute the Register which enables this progression to be mapped out. It lists about twenty Willenbacher & Rzebitschek boxes, numbered 8046 to 17194, most of which play two airs. Then come over fifty Frantisek Rzebitschek

boxes numbered 17767 to 43947; and finally another twenty all stamped Gustav Rebicek, serial numbers 44115 to 51402. The only fly in this excellent ointment is that a mere seven are reported with tune sheets.

All these boxes are key-wind cartels with brass bedplates. The great majority grace clocks, pictures, jewellery boxes and a vast range of artefacts. Their tune tracks are about .024" wide and cylinder surface speed about .07" per second. Only vellum dampers are fitted but time for decay of vibration is allowed before a bass tooth is played again. The boxes seldom provide less than 80 comb teeth and can therefore be relied upon for good musical quality.

Fig.3 shows a typical 2-air movement with 4" by 1" diameter cylinder (10 by 2.5cm) and 82 comb teeth. The bedplate in front of the comb is stamped, in one line, WILLENBACHER & RZEBITSCHEK IN PRAG. Tunes last 40 seconds each and tune change is automatic by a rectangular cam as in tabatieres.

A favourite home for these small cartel movements was a large jewellery box with four swing-open "drawers" and fine carving, as

A favourite home for these small cartel movements was a large jewellery box with four swing-open "drawers" and fine carving



Fig.1. Tune sheet 8 by 5 inches (20 x 13cm) of serial 45340, with 11" (28cm) cylinder, tune 1 on dots. Thanks for Larry Sahrendal from Sweden.

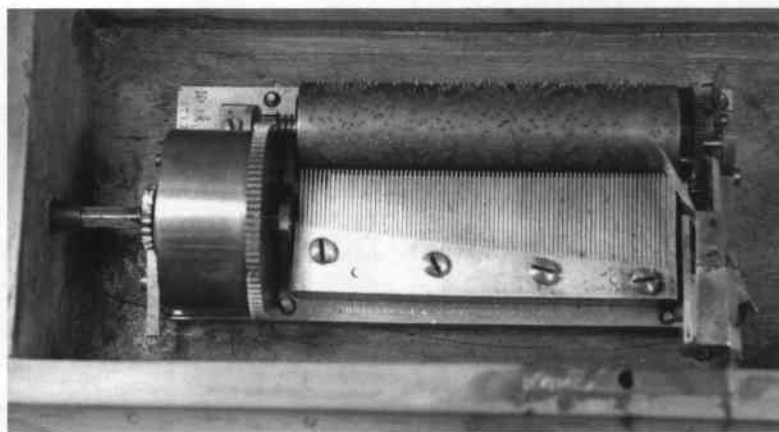


Fig.3. Typical 2-air movement stamped Willenbacher & Rzebitschek along the front of the brass bedplate with serial 17178 and gamme 1509 at the left back corner.

shown in Fig.4. The movement was fixed at the left side of the base, which made a good sound board. The control cord emerged conveniently near case centre. This one came with Gustav Rebicek serial 46594, which is almost identical

with the earlier movement shown in Fig.3. Its tune sheet, stuck to the back of the case just above the movement, is shown in Fig.5.

Gustav Rebicek also made movements for sale in their own boxes, for example serial 48716.



Fig.4. typical locally-made musical jewellery cabinet with fine carving and two hinged compartments each side, size 13 1/2 by 13 inches, (34 by 33cm). The tune release cord is seen below.



Fig.5. The usual modest type of Gustav Rebicek tune sheet, stuck in the cabinet of Fig.4, for serial 46594, gamme 3137, another of the ubiquitous 2-air 80-tooth movements.

This had a 7.8 by 1.3" (20 x 3.3cm) cylinder with a comb of 80 teeth and plays four airs lasting 55 seconds each. The mechanism is bolted to the case from underneath. It has fixed tune change and the only control is a cord near the winding-key hole which releases one tune - just like the release for a clock or jewellery cabinet, see Fig.6.

A larger example is serial 46624, with 12 1/2" (32cm) cylinder playing eight airs. This box has three control levers, tune change/repeat; start/stop; and instant stop; all emerge from the left side as with Swiss boxes. Gustav Rebicek's oval stamp is on the comb and at the left back corner of the brass bedplate beside the stamped serial and Musik (= Gamme) numbers, which are also written below the tunes on the tune sheet, as seen in Fig.7.

The tunes are all before 1860 and the box was probably made about 1868, at which date all Swiss boxes were lever wound. External controls had gone inside thirty years before! Otherwise Rebicek's 46624 looks exactly like a Swiss box except that the bass is at the treble end, to use an Irish explanation... Or, well, perhaps not exactly like the Swiss, because its comb dowel tips were domed and polished and the tune change lever goes full length under the bedplate with its finger curved over to engage the snail cam. There is a minuscule technical advantage having the bass teeth near the great wheel, because that is where the cylinder is driven and is subject to the maximum torque from the comb.

Performance is in line with contemporary Swiss quality except perhaps for rather less volume. Rebicek seems never to have lowered musical quality by going below 80 teeth or by reducing tune length below 40 seconds. The vellum dampers have rather a hard life at the bass end, but are easy to replace - "a snip with scissors and a spot of glue."

Serial 46624 and its vellum dampers are fully described in the MBSI "Mechanical Music," Autumn 1998, pages 23 to 26.

It would be very nice to know when all these Rebicek movements were made. The problem is to find boxes with recognisable up-to-date

Otherwise Rebicek's 46624 looks exactly like a Swiss box except that the bass is at the treble end, to use an Irish explanation...

musical box oddments no. 81

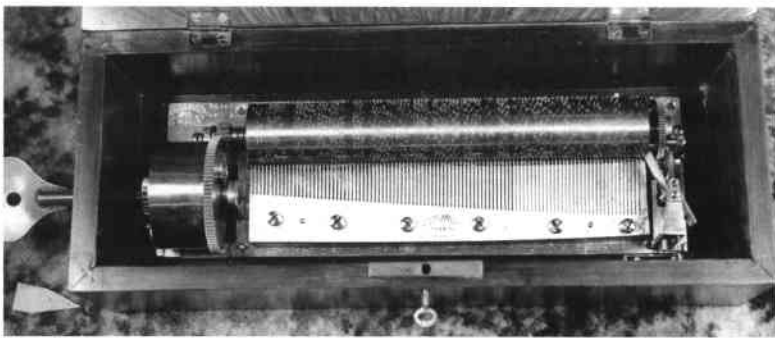


Fig.6. Gustav Rebicek serial 48716 gamme 3959 with his stamp on comb and brass bedplate. The case corners are of "picture frame" construction and there is no partition for the key. The tune release cord ends with a small wood ball, indicated by arrow.



Fig.7. Tune sheet of Rebicek 46624 gamme 3971, printed in black on white with green background for the borders. A blue agents label no.438 is stuck at top left.

tunes. They seem to have favoured early tunes, often a lot earlier than the box's date of manufacture. A great advantage of dating is that you can eliminate doubtful boxes which are seriously out of line - for example the Czech box in Oddments 46, Vol.14 page 200 or my second book page 42. Its serial number is 7650 and it has an 1888 tune so it cannot be by Rebicek as I rashly suggested.

Time will bring more and better information, but as an opening shot I offer the chart in Fig.8. for which I used these six fixes.....

Fix	Serial No.	Latest tune
1.	25130	1848
2.	39108	1852
3.	41624	1859
4.	46624	1859
5.	47596	1867
6.	51402	1868

I chose point A, at serial 20,000 in year 1850, as the most likely position reached after starting in about 1820. Then I assumed an average production rate of 1500 movements per annum, thirty per week, which seems very fair with such comparatively small movements. That fixes point B at 50,000 in year 1870, and is reasonably assured by point 5.

The business closed in 1897, and with production tailing off towards the end the final serial number was probably around 60,000. Time will tell.

Points 4 and 5 are separated by 8 years but by only 1000 serial numbers equal to 8 months output. So box 4 was certainly made at least seven years later than its latest tune suggests.

All this is rather tentative, but I hope it will lead towards a definitive dating chart for these attractive Bohemian boxes in the reasonably near future. Then, who will try dating the Olbrichs? Nearly a hundred are on the Register, and supply good music made in Vienna.

The Paillards and P.V.F.

Notes on these makers were in Oddments 72 and 75, Vol.18 pages 17 to 19 and 107 to 108. The latter reported how the Paillards took over the P.V.F. trade-mark in 1885; that caused repercussions, so I will recap the basic facts.

The Paillards, leading and

Its serial number is 7650 and it has an 1888 tune so it cannot be by Rebicek as I rashly suggested.

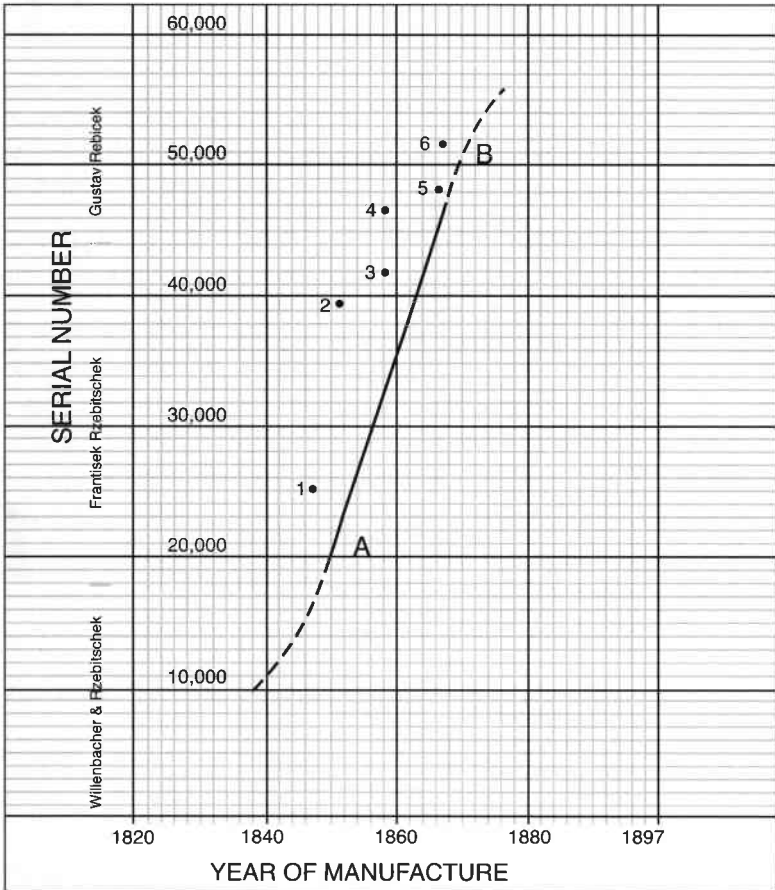


Fig.8. Tentative dating chart for Rebicek movements. The section AB represents an average production rate of 1500 per annum. The dotted sections show parts of the estimated slow start and gradual decline of production.



Fig.9. Paillard's New York Office letter heading in the 1880s, with establishment date. M.J. was the youngest brother of E. and A. Paillard and A.E. Paillard was one of their nephews. Perhaps G.A.P. was another.

largest Ste. Croix makers, became successively E & A, then C, and finally E Paillard, over the period 1848 to 1905. They set up a New York sales and service office in 1850, see Fig.9.

August Paillard-Vaucher started as a maker of musical boxes and other goods in Ste. Croix from about 1852. About 1865 his son took over and the business became Paillard-Vaucher et Fils. They set up a sales and service office in London about 1869, adopting trade-mark P.V.F. They ran into difficulties in 1881, and closed down in March 1885.

In 1885 the Paillards took over both the London business, then at 62 Holborn Viaduct, and the P.V.F. trade-mark with its attendant goodwill; it must have been selling their boxes as Agent for many years.

The Paillard-Vaucher et Fils tune sheets

They won a medal at the 1867 Paris Exhibition and displayed it on a version of the "lyres and stars" tune sheet as shown on page 17 of Vol.18. They already had a claim to this tune sheet by some-

times adding their name in the bottom margin, as in Fig. 10.

They also displayed that medal in the top border of the well-known multi-coloured tune sheet with a standing figure at each side, often with P.V.F. in the cartouche; but it can be safely attributed to them only if the tunes are no later than 1881.

They also frequently used the 'curved damper panels' type of tune sheet with columns draped with composers each side and a lower central cartouche. This was sometimes left blank; sometimes printed

About 1865 his son took over and the business became Paillard-Vaucher et Fils.



Fig.10. "Lyres and stars" tune sheet, 11 by 6½ inches (28 by 16cm), printed in black, sepia and gold by Vve Valluet & Fils at Besançon for PVF 5229 about 1875. The gold print in the bottom margin sometimes reads: Paillard-Vaucher Fils.

with the P.V.F. trade-mark; sometimes marked J.M. & CO for their own agent John Manger; and very rarely showed their PVF monogram. The above proviso also applies to this tune sheet.

Finally, the tune sheets with PVF monogram are all safely attributed to them. I think it was in vogue only for a few years after 1867. The severe and angular print version has been seen only on "curved damper" tune sheets, and the elaborate scroll type shown in Fig.11 has been seen only on the "picture frame" type of tune sheet - so far.

The Paillard tune sheets

The Paillards probably used more types of tune sheets than any other maker or agent. They started with their initials E. & A.P. on a simple flowery border, and they finished with, among others, that very design they took over in 1885. One finds it, for example, on serial 81211 made in 1892. Any box with this tune sheet and a tune later than 1884 is certain to be by the Paillards; and probably so if the latest tune is after 1880.

The best recognised of the Paillards tune sheets is also multi-coloured, with the two figures seated. It is known from serial 2000 to 90,000. Sometimes it comes mixed with the PVF version, as for example Ord-Hume 61a and b.

Every box sold to a private buyer by the Paillard London office during and after 1885 was probably somewhere labelled

P.V.F. Boxes sold through the trade might carry the tune sheet of a retailer or another agent.

Alex Gueissaz

Serial 10783 is a fine "Divine Harmonie Tremolo" musical box with 17½" (45cm) cylinder playing 8 airs and a central tremolo comb of 44 teeth with two 39-tooth sublime harmonie combs. Its tune sheet is the "lyres and stars" type suggesting PVF, but the zither on the tremolo comb is engraved *Médaille Esp. Paris 1878*. I think we can safely assume that the winner of that medal made this box.

At the 1878 Paris Exhibition there were five Geneva makers and Karrer, but naturally none of them used tune sheets printed at Besançon. The other relevant exhibitors were Edouard Jaccard, Bornand-Meylan, and Alix Gueissaz who was the only one to win a medal. So he must have made serial 10783 and was therefore also a user of this tune sheet.

Mermod in 1851

While collecting data for Fig.1, I was surprised to find that Mermod won awards in the Great Exhibition, London, 1851. Their name never appears in the lists of musical box exhibitors, and that is because they did not make musical boxes.

They exhibited six extremely fine gold watches, including one "marking the days of the month, lever escapement, 22 holes jewelled, compensation balance, size 1.7 inches, the arms of England

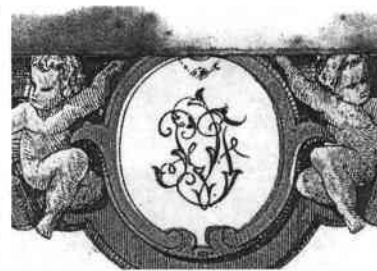


Fig.11. The fancy monogram of PVF, here seen on the tune sheet of serial 66, a 13" bell box with latest tune 1874. It is unlikely that Paillard-Vaucher ran two sets of serial numbers, so this box was perhaps factored by them from another maker. Their own serial numbers in 1875 were well over 5,000 as seen in Fig.10.

engraved on the case".

In the report on the Exhibition, these Mermod exhibits are followed by a lengthy note on the success of watch manufacture in Switzerland which accounted for two thirds of the watches in the world. I have slightly abridged...

"The principal circumstances which have contributed to its development have been the abundance of capital: the low interest of money, cheap labour, and the absence of other trades: the general instruction of the population, with a natural aptitude and taste for fine and delicate work, combined with a love for commerce, and finally the inclement and severe winter of the valleys of the Jura, and the natural love of order, patience, and industry of the inhabitants." A footnote, containing grave technical errors, attempts to say that the winter temperature often falls to 15° Fahrenheit, equal to -10° Centigrade. It still does. ■

The best recognised of the Paillards tune sheets is also multi-coloured, with the two figures seated.

...continued from page 039

with the bass teeth at both ends and the top treble teeth in the middle. The teeth are long and relatively thin, and only a very few in the extreme bass have small tuning weights. The tone would therefore be rather quiet, since plucking such teeth would not release a great amount of energy in the form of vibration. There are no dampers, not even quills.

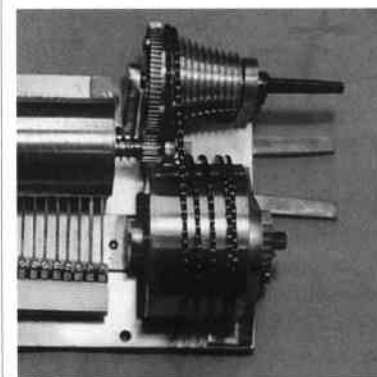
The cylinder is 37cm. long and has an unusually small diameter of only 3.8cm. As is usual in musical boxes made before about 1810, there is no filling in the cylinder to

give it body, resulting in the rather hollow sound characteristic of early boxes. The bedplate is made of polished brass.

The motor consists of a spring barrel with a fusee, which is characteristic of the better spring driven clocks, and quite unnecessary in a musical movement. The top of the cock is curved to one side, another indication that this musical movement is the work of a good clock maker.

This musical movement currently resides in the base of a clock case made in the West Indies, but it may well have had an earlier indepen-

dent existence, as may the clock movement by Parkinson and Frodsham, circa 1800, with which it is now associated. ■



Child's Play

By John F. Turner.

For a number of years my wife Joyce and I have presented a talk to various organisations on the chronological order of mechanical musical instruments. These we illustrate with some of the smaller mechanical instruments, i.e. Cylinder boxes, Organettes, Bird boxes etc., operating them to show their working. To create the sound of those we are unable to transport due to weight and size we use either an audio tape or a compact disc.

In order to refresh the memory of some of the older members of our audience we always play a recording of a Barrel Piano or Tingalary as it is known in the West Riding of Yorkshire.

At a talk we presented on Mechanical Music, Mrs. Bamford, a retired school teacher, informed me that she well remembers "The Tingalary man" game being played both in the playground and at parties. Too good an opportunity to miss I made a recording for my archives in order that the melody and how the children played the game would not be lost.

The Tingalary Man

The following is the explanation given by Mrs. Bamford on how the game was played.

- 1 Everyone sits in a circle.
- 2 One person goes out of the room.
- 3 A leader is chosen to be the Tingalary Man.
- 4 All players pretend to play an instrument e.g. whistle, violin, drum, cymbal etc.
- 5 All players start by winding the Tingalary.
- 6 When the player comes into the room they go into the middle of the circle.
- 7 When their back is to the Tingalary Man he/she changes to playing any of the other instruments and all must follow.
- 8 He/she goes back to winding and changing instruments while the player in the centre finds out who is the Tingalary Man.
- 9 When he/she has been discovered he/she goes out and everything is repeated with a new leader.

All the time the players must sing the little ditty.

Note: Although Mrs. Bamford used the spelling TINGLEARY in her music score, neither she nor I have been able to confirm which is the correct spelling.

Mrs. Bamford, who is in her eighties, well remembers playing this game as a child. I would appreciate it very much if any member does have other childhood memories of games they played with a Mechanical Music theme letting me have details. I am particularly interested to find anyone with knowledge of how children played "Antonio and his monkey" also known as "Tony's monkey". I understand that this game was played in the school playground and on street corners in the 1910-30 period.

It had been my intention that this article would be presented by me as a talk at some future meeting of the Society when it could be illustrated with an audio cassette. However, in order to reach a larger number of members, I have decided to present this article for publication in the Society magazine in the hope of gleaning more information.

I am particularly interested to find anyone with knowledge of how children played "Antonio and his monkey" also known as "Tony's monkey".

Oh my Tingle ary man My charming Tingle ary man I'll do what ever I can to
follow my Tingle ary man.

The Tingle ary man

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An Arburo Restored

The story of a dance organ. By Nicholas Simons

The Musical Box Society covers the full range of interests in mechanical music. My interests lie more in pianos and organs than in musical boxes although I do own a few of the latter in order to give a more balanced appeal to viewers of my collection. Members who attended my Christmas open-house will have seen the completion of my latest restoration project, an Arburo dance organ.

Dance organs vary enormously in size with some being built large enough to cover an entire wall of a dance hall. For the more modest organ collector there is a range of smaller organs available, mostly made by Mortier and Decap. Each builder tended to have his own characteristic sound so this will guide the choice of the collector. In my own case I have always preferred the sound and arrangements used on the Arburo to those on a Mortier or

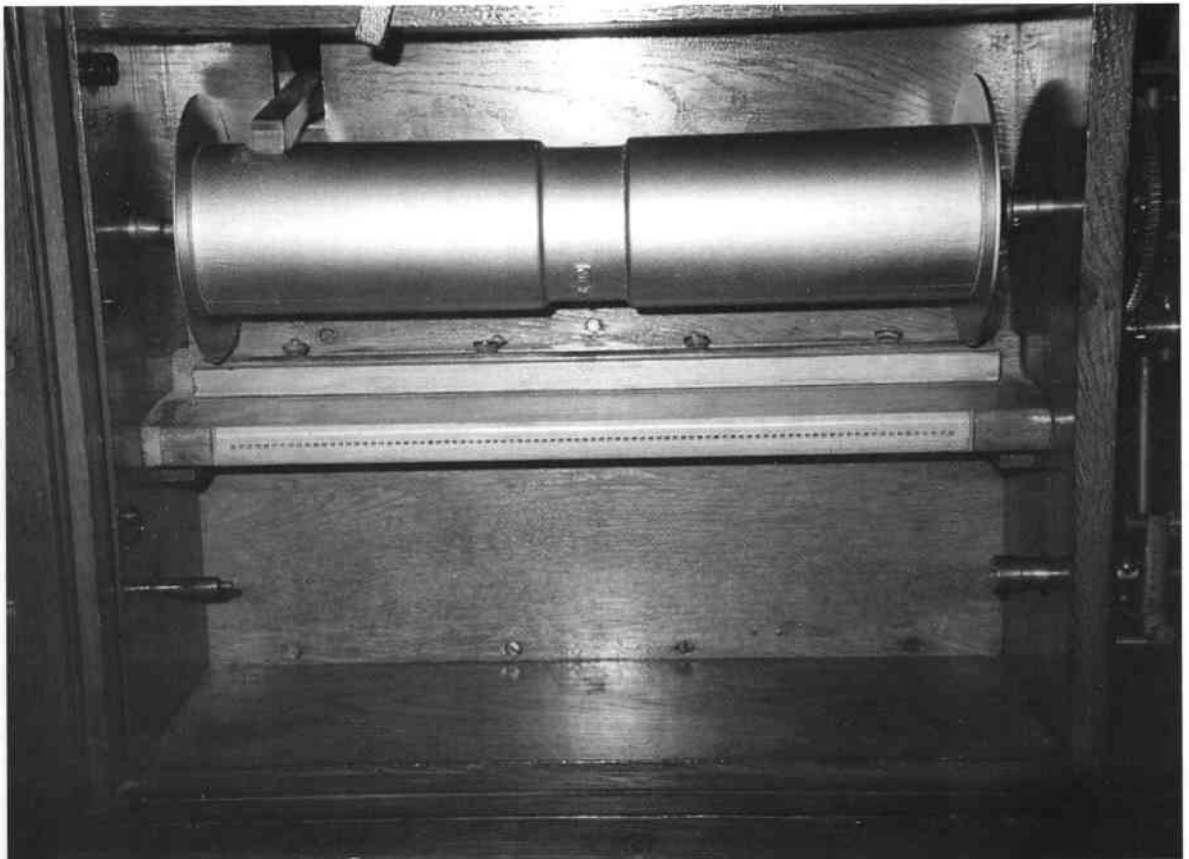
Decap. A few years ago I was able to purchase an Arburo and I will describe here, briefly, its restoration.

Arburo was the name given to all the roll playing dance organs built by Arthur Bursens from the 1930s until he died in the mid 1980s. He also made book playing dance organs under the 'Ideal' name, as well as fairground and street organs. Arburos can vary in size and amount of pipework, and it is said that no two organ fronts are the same. Early instruments were completely enclosed in a wooden cabinet with only the accordion on display but later it was thought more entertaining to display the very complete percussion set and the saxophone if fitted. The workings of the Arburo are cleverly designed so that the same rolls are used whatever the size of the instrument. A small Arburo may not even have an accordion whereas the more wealthy c-a-f-e owner would have many ranks of pipes, an accor-

dion or saxophone and even more. If the accordion or saxophone is not present in the instrument then the relevant passage on the music roll will be played by a rank of pipes that is available.

My Arburo came from the estate of the late John Tennant of Yorkshire. He had purchased it from the organ builder and dealer Richard Boston of Winchester some time in the 1960s. Earlier history is unknown. Evidently, very little maintenance had been done on the organ over the last thirty years and it was in need of a full overhaul, or even better, a total rebuild. One advantage of doing one's own restoration is that the job can be done completely without consideration of the man-hour costs. There are some very good organ builders about but usually the owner will keep an eye on the total cost in comparison with the final market value, which will limit the scope of the rebuild. ■

*...but later
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more entertain-
ing to display
the very
complete
percussion set
and the
saxophone if
fitted.*



Arburo Roll Box from Nicholas Simons' Collection

Restoration

The Arburo is built in a modular style which aids transportation, and also rebuilding. It is easily dismantled into the following sections for rebuilding.

Organ front:

Top and bottom sections
Separate saxophone section

Main organ case on which hangs:

Accordion
Full drum kit
Bass ranks case

Main organ case contains:

Melody chest
Counter melody and accompaniment chest
Primary stack
Register box
Accordion relay action
Roll box including drive motor
Main bellows and reservoirs

Being a roll operated instrument, the Arburo requires suction for the primary action as well as pressure for the organ pipes. Suction is also used for all percussion pneumatic motors giving a very rapid response. Pressures are 7 inches water gauge positive and 24 inches water gauge negative. During rebuilding, all divisions of the instrument were stripped down to their smallest components. All rubber cloth on the bellows and pneumatics was replaced as was the leather facings on all primary valves. The small diameter rubber and cardboard tubing was replaced with silicone which will last forever. The larger cardboard trunking was replaced with Copex and leather faced flanges. Work was spread over a period of five years and was interspersed with other restoration projects. Each division of the organ was considered as a project in itself and this helped to keep boredom away on such a long job. Once the organ was complete, the front was the next to have attention. This was badly damaged by damp, leaving large areas of veneer peeling away and many joints open. After rejoining, and replacing missing panels it was decided not to reveneer throughout but to paint various sections of the front to give a brighter, more modern appeal to

the organ. The hidden lighting effects were totally replaced with modern safe wiring, this requiring sixty-five coloured lamps to give four separate two-colour circuits. The accordion and saxophone were lit using white spot-lights and all circuits are now controlled by a newly built six-way relay unit, controlled by the organ registers.

Disposition

The disposition of the Arburo is as follows:

Melody, 19 notes

Jazz Flute 1 rank
Violin 2 ranks
Clarinet 2 ranks
Jazz Tremulant
General Tremulant

Counter Melody, 16 notes

Saxophone 1 rank
Cello 1 rank
Voix Celeste 2 ranks

Accompaniment, 9 notes

Cello 1 rank
Bass, 8 notes
Open 1 rank
Stopped 1 rank.

Accordion, plays all notes of the organ.

Forte.

- 1 The violin register has two ranks of pipes of differing scale.
- 2 The clarinet register consists of a rank of wide scale flutes and a rank of cello pipes. This register is, I believe, peculiar to the Arburo.
- 3 General tremulant affects all melody ranks by oscillating the supply pressure.
- 4 When the saxophone plays it automatically brings in the cello as a backing rank. The cello will play independently from its own register.
- 5 Voix Celeste consists of two string ranks tuned celeste.
- 6 The eight bass notes are coupled pneumatically to the corresponding accompaniment notes

giving an effective three pipes per bass note.

- 7 When the accordion plays, all other registers in the organ are silenced, apart from the saxophone. Bass and accompaniment pipes will still play as they are not controlled by registers. By this means, the accordion and saxophone can play a duet with the louder saxophone playing the melody (on counter melody) whilst the accordion plays a counter melody (on melody).
- 8 The forte register controls a set of swell shutters built into the back of the organ case. This is particularly effective when the voix celeste plays against the jazz flutes. The operating mechanism for the shutters was missing from this organ when I purchased it but the resultant effect on the music made its addition well worth while. The organ is placed one foot from the back wall of the building, thus allowing the forte sounds to come up the back and over the top of the organ into the room.

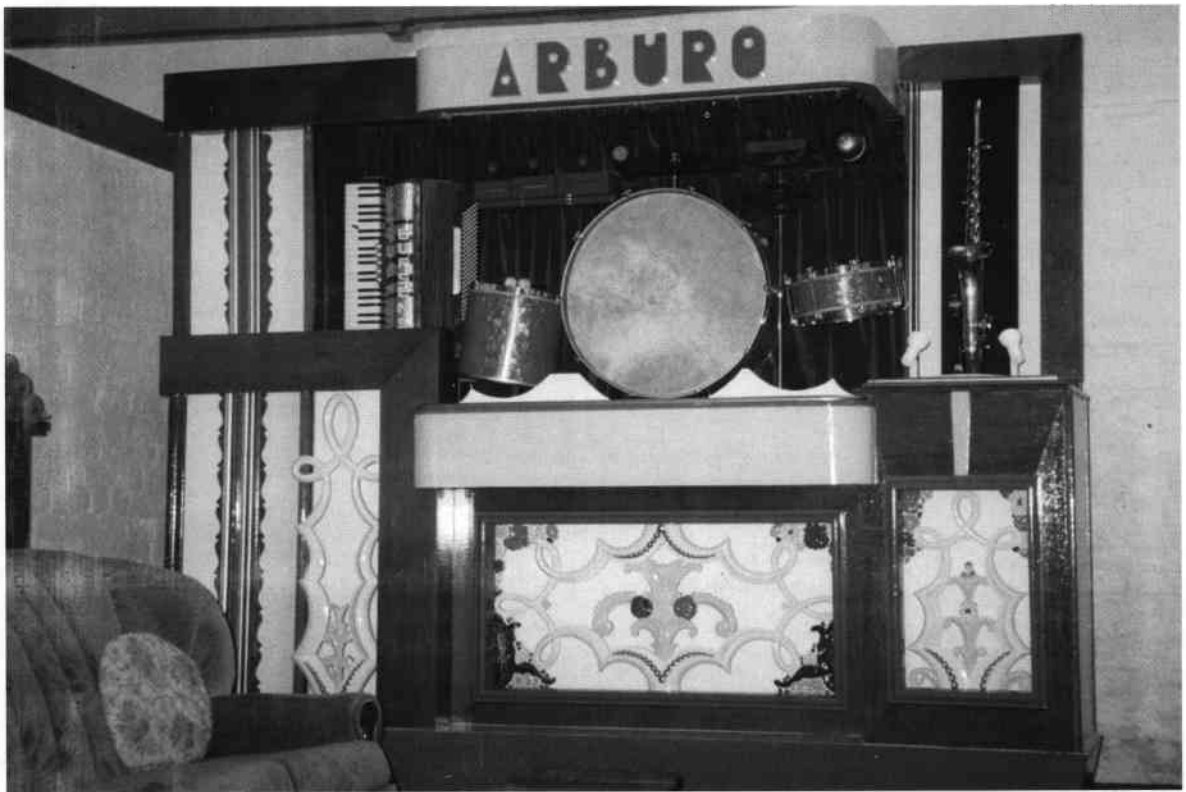
The Wind Supply

The wind supply on the Arburo must rank as the best designed in any mechanical organ. There are four large feeders which suck air from the suction reservoir and blow it into the pressure reservoir. Most other instruments requiring both pressure and suction use two separate feeder systems but Arthur Bursens designed a system that is simple, efficient and quiet. The bellows are not operated by a conventional crankshaft and connecting rods but by a shaft fitted with two large eccentrics against which each bellows is sprung loaded with an idler wheel. In this way, any wear which develops is compensated for and the operation will always remain silent.

The Roll Box

The roll box is another ingenious piece of design although I'm not sure if Arthur Bursens can take the credit for this as these were factored separately and sold to various organ and orchestration builders. For exam-

The bellows are not operated by a conventional crankshaft and connecting rods but by a shaft fitted with two large eccentrics against which each bellows is sprung loaded with an idler wheel.



Arburo Dance Organ

ple, the same width roll, but to a different scale, was used by Popper and Decap for some of their instruments. The photograph of the roll box shows that the roll runs from bottom to top and the paper unwinds from the back of the spool. Control buttons for start, stop and rewind are positioned on the left of the roll box although stop and rewind are controlled automatically from the roll. Just above the tracker bar can be seen a wooden bar held in place by four spring clips. This contains a length of thin acetate which is drilled with the 88 primary bleed holes. This allows the bleeds to be cleaned regularly without having to resort to dismantling the entire organ front to get to the primary valve stack where the bleeds are usually situated.

The Tracker Bar

The tracker bar scale of the organ is as follows:

Paper width 350mm. Roll runs bottom to top. Hole 1 is at left hand side.

- | | |
|-----|---------------|
| 1-3 | Temple blocks |
| 4,5 | Tenor drum |
| 6-8 | Blank |
| 9 | Saxophone on |
| 10 | Bass drum |
| 11 | Hi hat cymbal |

- | | |
|-------|--|
| 12 | Side drum, reiterating |
| 13 | Side drum, brush |
| 14,15 | Wood block |
| 16 | Crash cymbal |
| 17-24 | Bass. G. A. A#. B. C. D. E. F. |
| 25-33 | Accompaniment. G. A. A#. B. C. C#. D. E. F. |
| 34-43 | Counter Melody. C. D. E. F. F#. G. G#. A. A#. B. |
| 44 | Violin on |
| 45 | Clarinet on |
| 46 | Shut off |
| 47 | Rewind |
| 48 | Jazz flute on |
| 49-54 | Counter Melody. C. C#. D. D#. E. F. |
| 55-73 | Melody. G. A. B. C. C#. D. D#. E. F. F#. G. G#. A. A#. B. C. C#. D. E. |
| 74 | Voix Celeste on |
| 75 | Cello on |
| 76 | General Tremulant on |
| 77 | Forte on |
| 78 | General Cancel |
| 79,80 | Blank |
| 81 | Jazz Tremulant on |
| 82 | Accordion off |
| 83 | Accordion on |
| 84-87 | Blank |
| 88 | Maracca |

The Rolls

Hundreds of rolls were available for the Arburo, but I have yet to find an

arranger's or manufacturer's name on any roll. In more recent times Arthur Prinson has cut a number of rolls for the Arburo. All arrangements are excellent and a joy to listen to. The older arrangements tend to make more use of the wide variety of sounds possible from the Arburo, sometimes using adventurous combinations of registers. The paper is wound onto a well designed wooden spool which is adjustable for cheek to cheek distance, to accommodate slightly differing widths of paper, and for tracking position, side to side. Careful adjustment of these settings will allow the roll to track perfectly straight without any damage to the edges even though the roll box is not fitted with an automatic tracking mechanism, as found on the majority of player pianos.

After five years of steady restoration the Arburo plays once more as originally intended, and takes pride of place at one end of the author's organ room. Oh, and for those who were wondering, the name ARBURO is a conjunction of the names Arthur Bursens and Roels, the latter being an early business partner. ■

NJA Simons

All
arrangements
are excellent
and a joy to
listen to.

It is very pleasing when one of the well known restorers takes the time and trouble to tell me about an unusual box that has turned up. This restorer has recently been given a 12 air Nicole to overhaul. He quickly discovered that the box was really designed in the 10 air format, but had been adapted to play 12 airs. The change tune cam had been designed with unequal steps so that 12 airs could be squeezed in. This means some tune tracks were very close together, so setting up would have to be highly accurate.

Why did Nicole do this? I cannot believe that any customer would order a 12 air box in a 10 air arrangement. Neither can I believe that Nicole would knowingly give themselves production difficulties. The only feasible explanation is that someone started pinning a 12 air programme on a 10 air cylinder. Following a "waste not want not" policy, Nicole must have decided to adapt rather than scrap. In the high wage, high production world of today no manufacturer would ever follow that line.

I understand that in the end the box was successfully restored and played as one would expect any

good Nicole to play. Few of these "odd" boxes turn up. There are six and a half thousand boxes on the Register and only two have been reported with strange production features. May I appeal to all owners of 10 or 12 air Nicole's to check the gamme numbers of their boxes. I would particularly appreciate details of gamme number 2514 if at all possible. Please send in details if you can help.

An American member recently sent in details of his collection for registration. Nothing very unusual about that except that in the case of one of his boxes, he mentioned that both combs were stamped "Greiner". This is the first time this has been recorded on the Register. Out in the wider world there may be dozens of boxes with combs stamped "Greiner" which have still to be reported. Additional information like this is of the utmost importance and adds that little extra to our fund of knowledge. In this particular case, when linked to the serial number of the box, it does give an indication of the number of boxes Greiner produced or had a hand in producing.

In the last edition of the journal, there was a Register sheet included. Please try to use it to record your boxes. If short of room, do use the

other side of the sheet to enter extra details. Names of tunes and the style of tune card are always helpful. If you can spot which tune the box registers on, that too is of use.

Some members are still sending Register material to Roy Ison and Kevin McElhone personally in the mistaken belief that they are the Registrar. This means there is a delay in such material reaching me and it causes both Roy and Kevin some inconvenience and extra expense. Please sent to:- The Registrar. c/o 5, East Bight, LINCOLN. LN2 1QH.

There seem to be acronyms for everything these days, but I was somewhat disturbed to learn from a friend that his doctor had pronounced that he was suffering from P.V.F. Enquiries revealed that this was Post Viral Fatigue. I refrained from asking him if it came with a zither or if he needed to be wound up from time to time. Now this of course has opened up a whole new field in our hobby. Will we have genetically modified Bremond's or Langdorff's suffering from post restoration stress? What will be the hidden meaning behind N.F. J.G.M. B.H.A. or H.L.M. ? Answers to be sent in a plain wrapper and only to the Editor. ■

The Registrar

I cannot believe that any customer would order a 12 air box in a 10 air arrangement.



OUR MILLENNIUM PROJECT

A major new publication from
The Musical Box Society of Great Britain
 The definitive work on Musical Box Tune Sheets

From the extensive research by Anthony Bulleid and the resources of the MBSGB Register, this new book will illustrate over 200 Tune Sheets - some in full colour - with Dating Charts and full listings of Lithographers.

This information has never before been available in a single publication and will certainly be a 'must' for every collector or researcher.

Approximately **200 pages**, all on quality art paper, soft cover. Subject to demand, a limited edition hard-back will be available by advance subscription only.

Publication is planned by the end of the year.
Full details will be in the August issue of Music Box.

The original guide on how to register your boxes was printed in volume 15 number 4 of *The Music Box* on pages 116 - 117. Those members who have back copies of the magazine may wish to consult again to refresh their memory. For those who cannot do this for any reason, the updated guide is given below.

The minimum information required to register a box is a name and a serial number. This is not really satisfactory as it contributes little to research, so realistically more is required following these guidelines.

Name of maker

Enter here the name of the manufacturer if known. If not totally sure enter a question mark after the name. In all other cases enter "Unknown".

Serial Number

This is most important as it is the key piece of data for the computer to handle. Boxes without a serial number can be registered, but with some difficulty. In these cases the box is given a serial number of zero and the key for identification becomes the unique Register number. Boxes are Registered in this way only on the clear understanding that the owner places the Register number on the box in the correct place immediately he receives notification of registration.

Gamme number

Very useful to quote, especially in the case of Nicole. Gamme numbers are usually to be found on the lead of the bass tooth.

Type

Enter here the number of airs, the design characteristics of the box and the method of winding. Anything in fact that gives the box a distinct character, e.g. 6 air. Forte-piano Mandoline. Keywind; or, 8 air. Drum & 8 bell + castanet box. Lever wind.

Cylinder

Measure the cylinder length in centimetres and include the diameter if possible.

Comb

Mention here the number of comb(s) and their layout. If you feel up to it, count the number of teeth. This is important for research and possibly identification, e.g. Sectional comb in 8 groups of 3 teeth plus 1 group of 4; or, single comb 97 teeth.

Tune card

If no tune card write "Missing". Please do your best to write down the tunes on the card. This is probably the single most important thing in helping to identify the box and when it was made. By now, I can recognise many of the tunes and the strange spellings that sometimes occur. Note also if the design of tune card has been illustrated in any of the books written about musical boxes.

Comments

Note any marks seen on the movement or tune card. Give details of the case plus approximate measurements in cms. Record all useful information including details about agents or presentation plaques. Photographs say more than a thousand words. These are most useful for, a) archival and research purposes and, b) security reasons.

When you receive your Register printout, ensure that the unique

Register number is put on the base board of the box straight away. Mark underneath the box very firmly in the rear left hand corner making sure the fibres of the wood have been indented with the number. Various police forces have been trained already that this is the place to look.

Now that all the various police forces are reducing the number of officers dealing with the theft of art and antiques, it is more and more up to us as a society to look after our own interests. Commercial organisations such as "Trace" can help and do a good job, but there is a cost involved.

Members will have noted that no mention has been made of disc boxes and organettes. These will be dealt with at a later date. Obviously Register matters cannot take up too much precious magazine space.

Finally a fictitious example of what a good entry might look like.

Name: *L'Epee. S/No. 6666666. G/No. 28.*

Type: *6 air. 16 key organ box. Lever wind.*

Cylinder: *38 x 5.5 cm.*

Comb: *36 teeth. 16 organ keys. 36 teeth.*

Tune Card:

1. *Home Sweet Home.*
2. *Last Rose of Summer.*
3. *Ted Brown's Dance.*
4. *Annie Laurie.*
5. *The Repin Waltz.*
6. *Where o where has my little box gone ?*

Comments:

Grained case with rosewood lid. Size 35 x 7.5 x 6.4 cm. Inlay of flowers and leaves + 3 lines of stringing. Has trade label of Scotcher & Sons. London. Tune card as Ord-Hume No. 17. S.B.I. on comb base. A.W. trade mark. Cylinder dots on tune 1. ■

The Registrar.

Members will have noted that no mention has been made of disc boxes and organettes.



MUSIC BOX BINDERS

In response to demand from members, we are shortly to receive a fresh supply of binders for Music Box magazines. Each binder takes up to eight issues plus an extra position for the index. This keeps one volume neatly together and in good condition for future reference. Details of cost etc. in the next issue.

Dear Sir,

May I respond to a point raised in Kevin McElhone's column in the last edition. The thin card music book is probably from an Imhof & Mukle automatic piano.

A number of firms made book playing pianos in the early days before the 65 note paper roll became the first standard. Some firms, such as Hupfeld, used thin card rolls and endless bands. Gavioli and Imhof & Mukle both made upright pianos played by a cardboard book. On some, the piano had no keyboard and the book was placed on a shelf in its place, passing from left to right. A Gavioli piano of this design can be seen at the Cotton collection. On other pianos requiring a keyboard for manual playing the keyframe was placed on top of the piano under the lid. A Gavioli piano of this type used to be on display in the (now closed) York Museum of Mechanical Music.

Some years ago I was offered an Imhof & Mukle piano with a keyframe on the top. I did not buy it because it looked grotesque with enormous black turned legs, was over-priced and lacked any music. It appeared over-complicated with a suction system for operating the playing pneumatics and a separate pressure system for the keyframe, the whole thing being operated by a large crank handle to the right of the keyboard. Both the Gavioli and Imhof pianos appear to use technology borrowed from the fair organ and were clearly not suitable for development.

The reason for the mirror writing on the book is simple. As the keyframe was on top of the piano

the top of the book could not be seen by the seated operator. The piano lid was propped up at an angle and a mirror was attached to the underside of the lid. The player could therefore see the top of the book in the mirror. The key pitch would be 3.5mm which was the fair organ standard and being key operated, the punch holes would be square ended and 4mm wide so adjacent notes would indeed run into each other, this being common in all keyed fair organ music.

I do not know whether Gavioli and Imhof music is interchangeable.

Nicholas Simons

Society Auction.

This follows the AGM on Saturday, 5th June, at Kettering. Items for inclusion can be anything associated with mechanical music - instruments, parts, books, workshop items, discs and rolls - whatever it is there's a good chance that someone wants it!

Our Auction Organiser, David Walch, can be contacted on 0117 968 4701 if you have any queries. Our auctioneer on the day will be Christopher Proudfoot, by kind permission of Christie's.

Put the date in your diary.

BOOK REVIEW

"The Music Box Murders" by Larry Karp. 1999, 344pp, hard back, \$23.95 from Write Way Publishing, 10555 E. Dartmouth, Ste 210, Aurora, CO 80014, USA.

This cheerful novel rattles along fast, with a well-assorted bunch of characters and what Hitch called a McGuffin - here, a Nicole rigid notation box worth masses of dollars. Trouble is, the crooks have concealed an even more valuable miniature automaton in it and it has been accidentally acquired by the hero, doc T. Purdue. Soon there have been two fruitless searches and two murders.

Enquiries by Purdue around New York and in London cause three more violent deaths (unless I lost count) but the adroit doctor makes it all come right in the end when he restores the stolen automaton and hangs on to the rigid notation Nicole for himself.

Larry Karp knows his subject and there is much good and accurate musical box detail - even during a rapid step-by-step restoration of eight broken treble teeth on a 14" mandoline-basse.

Twice the cool doc gets knocked out and found by cops in tricky situations; and the complications include porno pictures, female decoys and a female pseudo-detective, which helps to keep the sex level to what is said to be that demanded by publishers of novels.

The author has scored heavily by sprinkling a good dressing of comic or cynical comments over much of the action. He is on record asserting that rigid notation is mainly eye wash. No less rare thereby, of course. ■ H.A.V.B.

*...a well
assorted bunch
of characters
and a McGuffin.*



Keith Harding
MUSICAL BOXES
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Street Organ Festivals

If all the street organ events in Europe were publicised it would require half the pages of a Music Box issue to list them. Unfortunately, (or perhaps fortunately for the Music Box journal) as far as much of mainland Europe is concerned, they don't, so we do not even get to hear about them. In Germany, where ownership today probably matches that in the hey-day of the street organ at the end of the 19th century, such has been the pressure from many organ owners that organisers of events have been forced to stop publicising them in journals and, instead, one has to be invited to apply. Membership of one of their societies can help to get you an entry form, but not necessarily! I find it very sad that this situation has arisen because it would often add to the pleasure of a holiday abroad if a visit to an organ event could be included. There is also the difficulty which has arisen in recent years of the societies there publishing journals only twice a year instead of quarterly which makes it very difficult to get an entry in early enough unless one is guaranteed the event will take place. That is not easy if one is having to work on an annual basis as I have had to do in Hereford.

Some years ago when I wrote that Hannover was the very first street organ festival and Llandrindod the first British festival I received a prompt response. First from Holland pointing out that their manifestations pre-dated Hannover by several years and then from M.B.S. members claiming that the Society had organised organ gatherings some time before Llandrindod. Both were correct of course, but I was referring to street organ festivals as we know them, with an emphasis on the word festival. Certainly the Dutch gatherings paved the way for what was to develop in Germany, and it was after a visit by Hannover businessman and lifelong enthusiast Peter Schuhknecht to one of these that he organised the first festival which was to set the pattern for future festivals there and which I attempted to copy here. I don't think that any other town has equalled Hannover for its festival longevity which reached its peak around 1980 with Fair as well as Dutch and German street organs. In those halcyon years it attracted

numerous enthusiasts from Britain.

It is a sad fact that local authorities everywhere tend to start off giving enthusiastic support which gradually dies away, either sooner or later. This is what eventually happened in Hannover, and it was a lesson which I took on board. I doubted whether we would ever get a street organ festival off the ground in this country, but thanks to an open-minded festival committee in Llandrindod Wells which, like most things across the border, was well-funded, the opportunity arose to organise the first festival there. Europe was in a more prosperous position then and obtaining entrants from abroad was not too difficult. But after six years the atmosphere had changed and the funding all but withdrawn. Fortunately I was able to switch to my home town where it was so successful first time around that the local council was anxious to fund it in future years. But once again, after about four years, the atmosphere started to change and when the ghastly government 'reorganisation' took place last year this process was greatly accelerated and arts grants for the whole county effectively disappeared completely this year. Like Peter Schuhknecht before me I had already decided I would, if necessary, fund it myself, but for one year only, as I am a pensioner and not a successful businessman. Unfortunately for Britain there seems to be nowhere for an international festival to go to get council support to any degree because local government has been squeezed for so many years. But at least a number of organ events have taken off around the country, usually using the knowledge gained at Llandrindod and Hereford, but at a much reduced level because of the lack of finance.

It is too much to expect that we will ever have an organ festival scene to match Germany which is the cradle of mechanical music, but I hope that enthusiasts will continue to work to promote even small organ events to keep the interest alive, encourage organ ownership and help to support our small street organ building industry. I am aware that a number of organ owners and enthusiasts do not either take part in or attend organ events, particularly if they are not on their own doorstep. If more were to at least attend these events, not only

would they find themselves getting greater pleasure from their interest but the increased support could well influence the financial support. Each year I have publicised that one of our Hereford fun evenings is open for non-entrants to take part only for the price of the meal which is included. In the last three years only one single organ enthusiast has taken up that offer.

If you would like to visit some street organ festivals this year here are a few dates for your diary:-

May 8: Braunschweig Organ Festival
Contact 0049-531/273 55 12.

Travel Office

May 14: 167th Hereford International Organ Festival

50 entrants 33 organs - Last international event as funding from council ceased.

Geoff Alford - Tel/Fax 01432-267466

May 14-15: Linz Am Rhein Organ Festival.

An attractive Rhineland town for this annual event. Sadly, the outstanding collection in the castle has been sold to Canada.

May 14-16: 3rd Minfelder Organ Meeting

Clemens Nagel 0049-7275/2242

May 22: Nuneaton Organ Festival

Peter Trueman 01332-673010

May 22-23: 8th Zons International Organ Festival

A delightful small walled town by the Rhine near Dormagen

June 6: K.D.V. Contact Day

Open Air Museum, Arnhem

June 3-6: Porsgrunn, Norway

Norsk Lirekasse Forening (Norwegian Organ Grinders Association); Tel. Norway 47 35 55 22 22.

June 11-13: 6th Waldkirch Organ Festival

Held only every three years. The cradle of the Mechanical organ industry. 200th anniversary year.

FineWaldkirch-built fair organs. Most leading German street organ builders present. Jaeger & Brommer Open Day (usually with entertainment, both speak English). Coach trip by Moos. Contact Boz Oram, tel. 01264-738260; 6 days, approx. £450 including hotel en route and in Freiburg. Visit to museum en route.

July 2-4: Berlin-Koepenick Organ Party.

The Berlin festival is only held alternate years and this year it is their "Organ Party" and AGM (very short!).

July 3: St. Albans. Tel. 01582 833265.

July 10: Hemel Hempstead.

Peter Churchard memorial event.

Tel. 01869 3385

July 16-18: 11th Thun Internationales Dreorgelfest

Probably the biggest organ festival there is.

July 17-18: Hunstanton Organ Festival

August 14: Felixstowe Organ Event

A new event. Contact John Poulson on 01394-460871

September 11-12: Banbury Organ Festival

Tel. 01869-338532

classified advertisements

Acknowledgments

In our piece on Jardines Cinema Organ (Music Box 19/1) we failed to mention the sources of the photographs used. These were reproduced by courtesy of Lancashire County Library, Accrington (Figs 1 & 2) and Lancashire Evening Post (Fig.8), and we gratefully acknowledge their co-operation.

Looking for something special - or have some items for sale? Remember, Music Box goes to over 600 enthusiasts worldwide.

For as little as £5.00 (£9.50 for non members) you can reach these people with your Sales & Wants.

Closing date for the next issue is 15th July.

Deadline dates for Display Advertising Copy

1st April; 1st July;
1st October; 1st February
Editorial copy must be submitted at least 8 days prior to above dates

Posting of magazine:

27th February; 27th April;
7th August; 7th November

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112 Key Mortier Organ. Fully restored. Art Deco front needs restoring. Also various Player Pianos & rolls. In England tel: 0141 881 0304 Brooks.

Pioneer Two manual and pedal reed organ; quality instrument; mahogany case, matching bench and blower unit. Playing but needs some work £200.00 ono. Phone Paul Baker 01705 522582

A large mixed assortment of mechanical musical instruments, ephemera, parts etc at our annual society auction in June. You can't bid for it if you aren't there.

CLASSIFIED WANTS

A few more items to go into the Society Auction at Kettering on Sat 5th June. We look forward to seeing you there. Directions on page 5 of the last Journal.

Wanted: 8" Kalliope disc box also a Kalliope Christmas tree stand attachment and discs. D. Dudley 01903 206916

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

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

Please telephone:
Paul Corin on (01579) 343108

Wanted

Barrel Pianos/Organs

Working or not, parts and carts.
Please telephone:
Alan Wyatt on (01223) 860332

BLACK FOREST COLLECTOR

Seeking and ornate cuckoo clocks, Organ clocks, Animated Black Forest clocks, Musical Black Forest clocks - trumpeters etc.

Roy Aletti, P.O. Box 757 Harrison, NY 10528, USA. Phone: 010-1-(914) 835-1930, 010-1-(914) 835-0830. Fax: 010-1-(914)835-0828

WANTED

Roll Box for Welte Cottage Orchestrion and any other parts.

Please telephone Robert Hough on 01626 853502 or fax 01392 384636



SOCIETY LAPEL BADGES

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LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE: 15th July

Minimum cost each advertisement £5.

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

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Non-members 32p per word (bold type 16p per word extra)

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NEXT AUCTION: South Kensington, 28th July 1999

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