

THE



MUSIC BOX



JOURNAL OF
the MUSICAL BOX SOCIETY
OF GREAT BRITAIN



Nº. 1 Winter 1962/63

editorial



December 1st 1962 saw the formation of our Society. Some thirty people from all over the country attended a meeting at the Mandeville Hotel, London, W.1. at the invitation of Mr. de Vere Green. The meeting voted unanimously in favour of the inauguration of the

Musical Box Society of Great Britain.

Those present also agreed unanimously that our President should be Mr. John E. T. Clark whose knowledge and experience in the subject of musical boxes is probably without equal in the British Isles. His book on musical boxes must form a vital adjunct to all our collections. His cheerful, good-humoured nature with underlying dexterity and authority undoubtedly makes 'an evening with Clarkey' a very worthwhile experience.

Having already worked so hard towards the formation of the Society, the election of Mr. C. de Vere Green, a London dental surgeon and a collector of fine cylinder boxes, as Secretary was perhaps an obvious but certainly a most welcome choice.

For Vice-President, Mr. G. ('Gerry') Planus is well known to many of us for his enthusiasm and sincere appreciation of mechanical musical instruments. A visit to the basement of his South London shop where he keeps 'a few' of his boxes (about a hundred or so!) is in itself a worthwhile experience.

The task of Treasurer is always a thankless one and so the generous offer by Mr. Frank S. Greenacre of Gorington to fill the vacancy was greatly appreciated. Mr. Greenacre has many fine disc machines including a very early 24 $\frac{1}{2}$ " Polyphon and a 19 $\frac{1}{2}$ " Symphonion.

Finally a scribe had to be elected to fill the post of Editor to this, the Society's Journal. Mr. Arthur W.J.G. Ord-Hume of Sandown, Isle of Wight, was elected in this capacity. Collector of disc machines, he owns a 26" Fortuna Orchestrion and several nice Polyphons.

AIMS AND OBJECTS OF THE SOCIETY

The objects of this Society are to try to bring together all those who collect mechanical musical instruments, or have a sincere appreciation for them and wish to preserve them wherever and whenever possible.

THE JOURNAL OF THE SOCIETY

The Journal is intended as a clearing house for information, news, views, opinions and relevant material. It is thus dependent on the support of you, the individual member, to contribute matter of interest to others.

To be published quarterly, this Journal must of economic necessity assume this duplicated form, but it is the intention of the Editor to maintain a high standard of contents - a wish which the Society is certain every member will share. Informative articles, historical notes, repair hints and so forth will always be welcomed for consideration. Whenever practicable, illustrations will be used, both line drawings and clear photographs. Our endeavour is to provide every Member with a publication which he will desire to preserve for repeated reference.

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MUSICAL BOX SOCIETY OF GREAT BRITAIN, "Mirador", Rose Mead, Lake, Sandown, I.O.W., or care of The Secretary.

Wherever possible, material should be typed or, if that is not possible, written legibly. Drawings should be in black ink on white paper and drawn as large and as clearly as possible to allow for reduction. Lettering should either be typed on or indicated lightly in pencil to permit subsequent art-work.

Photographs should be post-card size or half-plate and must be contrasty with a glossy finish. In cases where the contributor is not able to provide suitable prints, the original negative should be sent. This will be returned immediately after use.

DAMPERED, HAMPERED AND PAMPERED

Members may use this Journal for advertising their own Wants, Sales and Services at a nominal charge of 2/6d per 20 words and 3d each subsequent word, the minimum charge being 2/6d. Advertisers should accompany their advert material with remittance either by Postal Order or Cheque made payable to THE MUSICAL BOX SOCIETY OF GREAT BRITAIN. Please note that neither Box Number facilities nor the use of the Society address as a form of Poste Restante can at present be allowed. Trade rates are five pounds per full page and pro rata to $\frac{1}{2}$ page.

REGISTER OF MEMBERS

Those persons who attended our inaugural meeting at which the Society was formed may be classed as Founder Members of the Society.

The names and addresses of all Society members will be printed in The Journal, together with brief details as to their musical box interests. In this way we hope to be able to bring together members from all over the country and encourage members with similar interests to correspond. The first list, comprising Founder Members, will appear in the next issue.

RESEARCH

Individual Members of the Society may be engaged in research into particular facets of music boxes and they

are invited to widen their searches through the medium of The Journal. Persons seeking help, information and guidance in this manner should advise the Secretary or the Editor.

MUSEUM EXHIBITS

Many of our museums throughout the country have on display or hidden away mechanical musical instruments. The Editor would like to hear of such examples or collections in order that this information can be recorded and circularised to Members. To this end, a feature will be devoted in each issue to Museum Exhibits which should be of interest to everybody. You are invited to report any such items which you may know of.

It is a further intention at a later date to record some of these items on tape and to establish a library which will be available to Members. The services of a competent recording engineer have been offered to the Society in this connection.

THE SHAPE OF THINGS TO COME

The growth and expansion of the Society, the basis and content of The Journal rests entirely in the hands of the Members. If you have suggestions, criticisms or constructive comment, please make your views known.

For the first year of operation, a target of something like one hundred members has been suggested. To function properly, the Society must attain that objective and if possible exceed it. There are vast numbers of people who collect and/or revere mechanical musical instruments and an even greater number of people to whom a musical box is a fascinating possession. The more one explores into the history and background of these machines, the more one becomes captivated and intrigued to learn more. The story of these devices can never hope to be told in full but, through The Journal, it is hoped that the novice collector and the expert as well may broaden his experience and knowledge.

This goal is one which must undoubtedly inspire new membership. By publicising the intentions of The Journal, we may each of us play an invaluable part towards

the achievement of both this and the solidarity of the Musical Box Society of Great Britain.

The Editor

WHAT PRICE THAT MUSIC BOX?

By
 "Idiophone"

To coin what ought really to be a well-known phrase, only fools and music-box collectors have no money!

The chap who buys a music box is on his own at the mercy of the seller plus his individual ability to recognise a bargain - both being of dubious reliability. How does one assess the comparative value of a painting sold at Sotheby's as compared with a hardboard 'canvas' contrived by an immature artist who hangs it hopefully on the St. Jame's Park railings on a Sunday afternoon?

The music box is of little or no practical use today. Ousted by television, the transistor pop record player, the cinema, the bingo drive and the football pools, it sits quietly on the shelf, decorative but quite useless in this age of philistines and space travel.

The offered item may be a family heirloom ("Priceless - belonged to me Great Gran. It must be over 200 years old!") or a 'bit of junk' which took Dad's fancy down the market one day. The heirloom may be a cheap box with bells and a toothless comb; the bit of junk a nice early key-wind Nicole. How can one argue a price when the variables are sentiment, decorativeness and a totally misconceived valuation?

Quite recently, I was offered a nice musical box in dubious condition for £150 whilst, at the same time, a friend bought an identical one in fine shape for £10!

Unlike foreign stamps and secondhand cars, there is no catalogue valuation on these machines. What is a fair price to one person may be ridiculously high - or low - to another.

Having got this far one must admit that there is no hard and fast valuation for these endearing devices. If

one wants a particular thing badly enough, one pays as much as one can afford. There is, however, a serious side to this. The uninformed owner of a musical box may be led to think that all boxes are 'priceless' and he may assess his price accordingly. Therefore, it is in our own interest that we try to avoid wherever possible any actions which could result in the inflation of prices in general. The unguarded reference to a music box as 'very valuable' may be taken out of context and attributed to another, less worthwhile instrument.

In conclusion, let us maintain honest and honourable transactions without at the same time hitting ourselves in the eye. You can still find bargains at 30/- to £5 or £30 to £50, but let us avoid spoiling it by overenthusiasing on our values.

At heart, we are all honest bargain hunters and we sometimes tend to brag afterwards "Fellow wanted £8 - I knew it was worth £*** of course!" In particular, our friends the Press invariably ask us 'and what's it worth?'. My answer is always the same - 'it's valueless really - except in the eyes of someone who really appreciates these things'. That usually satisfies them and it a sound policy, I believe, for us all to adopt.

Don't let's spoil it!

OUR THANKS TO MRS. GILCHRIST

The Society wishes to thank Founder Member Mrs. J. Gilchrist of "Beaulieu", Queens Road, Cowes, Isle of Wight, for her most courteous gesture in providing our first letter-headings at no charge. Mrs. Gilchrist has a fine collection of by-gones including mechanical musical instruments which is open to the public during the summer months. One interesting item in her collection is an original Lochmann 25" machine, one of the early products of the Symphonion Company and probably one of the earliest disc machines in the country. It is hoped to include photographs and details of this interesting collection at an early date.

By The Editor

The history of the disc musical box is at least as old as that of the musical watch wherein the tune was pinned to a 'turntable' with pegs to pluck radially-opposed separate steel reeds.

The invention of the interchangeable-tune disc machine can be said to have been the brainchild of one Miguel Boom of Hayti, United States in 1882. Boom's invention was a hark back to the drum-operated carillons of the 17th century. His 'disc' had radially set grooves on the upper side (it played horizontally) into which pegs could be set at will enabling the tune to be varied. The comb, by the way, was set above the turntable or disc with the teeth pointing vertically downwards to contact the pegs.

The next important development was that of Ellis Parr who contrived a disc musical box wherein the 'turntable' had concentric grooves into which pegs could be set to play different tunes. The comb was mounted at an angle of 60° to the radius of the disc which turned clockwise. Parr patented this in England during 1885, although his American patent for the same machine was not until March 15th, 1887.

However, it was Paul Lochmann of Leipzig who was to devise the first really practical disc musical box later in 1885. This first machine by Lochmann incorporated many interesting new features over the designs of both Parr and Boom and his patent specification is therefore worthy of detailed description.

Square and box-like in shape, a powerful clockwork motor in the base of the base was geared to drive a central arbor which carried a transverse horizontal arm. To each side of this arm was bolted a vertical comb, not unlike the paddles of a food mixer! So here was the first basic change - the combs themselves rotated whilst the tune sheet or 'disc' remained stationary. The tune itself was punched in a square metal sheet which fitted inside the lid of the box and was located by four pegs, one in each corner. When the lid was closed, the tune sheet was brought into contact with the rotating combs. Further tune sheets could be exchanged at will.

Within months, Lochmann set up the Symphonion Company producing a machine using a wax-impregnated card disc. This was perforated and plucked the comb - now stationary about the rotating disc again - as it passed over small sprung levers. One of his workers, Paul Wendland, contrived the star wheel mechanism, a multi-pointed wheel acting as an operative intermediary between the disc and the

comb. The waxed card was no longer robust enough to move the star wheels, so Lochmann reverted to metal as a disc material.

The setting up of the Polyphon works in the same town as those of Symphonion - Leipzig - to produce an almost identical instrument naturally created something of an impasse in the world of disc musical boxes. Gustave Brachhausen who founded Polyphon, was sued by Lochmann. Mr. Clark's book graphically tells the story of the law suit which resulted - and the joyous victory in favour of Polyphon.

The early discs were made of zinc. This somewhat soft material was not completely satisfactory - the punched and bent projections were easily broken off. Steel soon replaced zinc as a disc metal.

Dampening the disc box comb was a major design problem. Quill dampers, tried and discarded due to their lack of durability, gave way to thin brass fingers which the rotating star wheel caused to touch the tooth before the wheel itself. The small bronze or German Silver strips were arranged to press on the side of the vibrating tooth but it was Polyphon who first devised the comb damper shape later adopted by other disc musical box manufacturers who were to come along - the "D" shaped brass strip operated automatically by the star wheel.

From here on, the relative cheapness of production of the disc machine compared with the classic cylinder box which, in spite of Amedee Paillard's invention of the interchangeable cylinder, still had its limited repertoire, encouraged many new manufacturers, few of whom were to last or make worthwhile contributions to disc music box development.

At the height of the production of disc machines during the period 1898-1900, the astonishing total of 1,000 people were employed at the Polyphon works engaged solely on music box production. At the time of the great Polyphon fire, over 740 sought their livelihood at their Wahren factory.

Incredible enterprise was displayed by manufacturers in trying to outsell their competitors. Cabinets became more and more ornate during the latter years of the 19th century. The intricate fretwork designs of Polyphon and Fortuna revealed craftsmanship at its best. Moulded veneered table-model cases resembling finest carving were produced and more decorative accoutrements were used.

At the other end of the scale, small and plain boxes were made after 1900, usually lever ratchet wound and in veneered deal cases. Transfers replaced carved designs and trade names.

the story of the music box industry

[Continued on Page 13]

THE HOROLOGICAL JOURNAL.

**MUSICAL BOXES**

With Interchangeable Cylinders, by which a variety of delightful Airs can be produced at pleasure.

MESSRS.

NICOLE FRÈRES

INVITE INSPECTION OF THE
PERFECT INTERCHANGEABLE
MUSICAL BOX,

Of which they are the Sole Manufacturers.
21, Ely Place, London, E.C.;
Geneva, Estab. 1815.

Every description of Musical Box repaired
and put in order at most moderate charges.
Springs of the finest quality and temper.
Materials for all kinds of Musical Boxes.

ESTABLISHED 1814.

C. PAILLARD & CO.,

MANUFACTURERS OF

Musical Boxes,

ST. CROIX, SWITZERLAND;

62, Holborn Viaduct, LONDON;

And 680, Broadway, New York.

PATENTEES AND SOLE MANUFACTURERS OF

THE "AMOBEOAN" MUSICAL BOXES.

These Instruments can be supplied at any time with additional Cylinders.

Price Lists and Lists of Tunes free on application.

Musical Boxes Repaired.

NICOLE FRÈRES, Ltd., 21, Ely Place, London, E.C. GENEVA, LEIPZIG (SAXONY)
NEW YORK.

The POLYPHON**PLAYS OVER 1000 TUNES AND IS EVERYWHERE POPULAR.**

It causes the Summer Resort to be more attractive.
It furnishes Entertainment at Home.
In Public Places it can be made very Profitable.
In the Waiting Room it will entertain the Visitor.
It is strongly made, handsomely cased, and cannot get out of order.

Its Tone far surpasses any Disc Musical Box.
In this respect it has proved a revelation to all Lovers of Good Music.

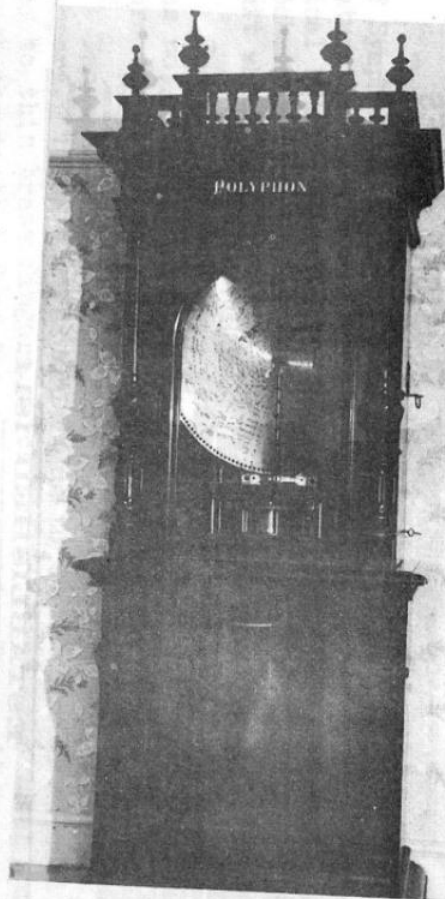
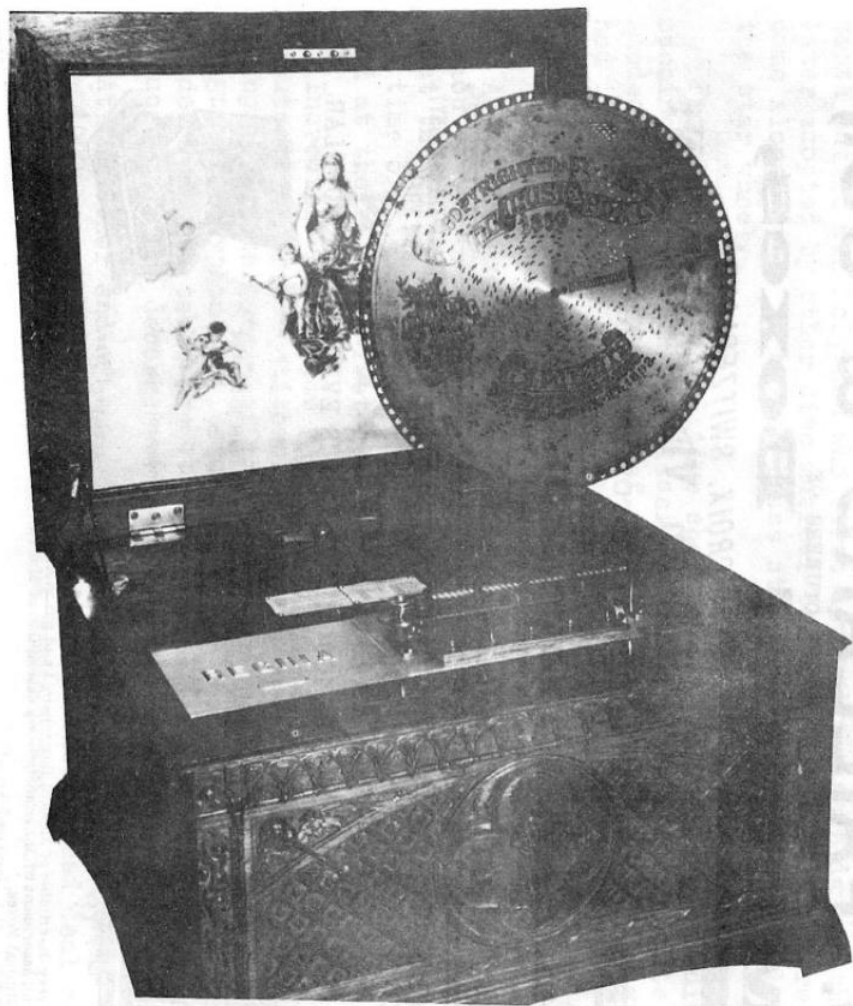
The Polyphon Discs are made of Metal, are indestructible, and are Moderate in Price.
It plays all the Latest Music.

Write for Illustrated Catalogue No. "A," sent post free.

Boxes from 10s. to 50 gs.

Every description of Musical Box repaired and put in thorough order at most moderate charges.
Full assortment of Materials for every description of Musical Boxes as well as for the "Polyphon" and all other Disc Musical Boxes.





15 $\frac{1}{2}$ " table model Regina (left) in ornate wood case. This is believed to be an early product of the Regina Music Box Company. The 24 $\frac{1}{2}$ " Polyphon (right) is again a very early specimen with large, inside-wind motor and disc storage bin.

(F.S. Greenacre collection)

The handsome Britannia (left) is finished in black and owes its excellent tone to a special sounding-board back. The 19 $\frac{1}{8}$ " Symphonion (right) is a fine example of its type.
(F.S. Greenacre collection)



Polyphon Musical Boxes.

As you are aware we have for some years taken up the sale of the Polyphon Musical Boxes, and how very much they have been appreciated throughout the whole world will be seen by the fact that within a very short time the factory has had to be enlarged to accommodate 1000 hands. We regret to say that on the 6th June nearly the whole of the buildings were destroyed by fire: but we think we cannot give you a better report than by translating from the leading Leipzig daily paper:—

"In the night of the 6th instant the whole of the right wing of the large works of the Polyphon manufactory in Wahren was destroyed by fire. With fearful rapidity the fire got a thorough hold in the joinery and mounting shops, and the heat soon became so intense that the outer walls partly burst. Unfortunately there was a very unfavourable wind too, which soon brought the flames to the large machinery halls. But here it was possible to offer an effectual stop to a further extension of the fire. Although difficulty was experienced in getting sufficient water; as a matter of fact it was necessary in the end to get water from the distant river Elster by water-carts and other conveyances. The joinery building has been entirely destroyed, but all the workshops in the basement, where the special machines were placed, and all the machines for cutting the fine wheels and for the special mechanical parts, are saved; therefore the most valuable part of the works has really been left intact, as it will easily prove possible to erect temporary premises for housing the joinery and mounting shop and the steam engines, parts of which

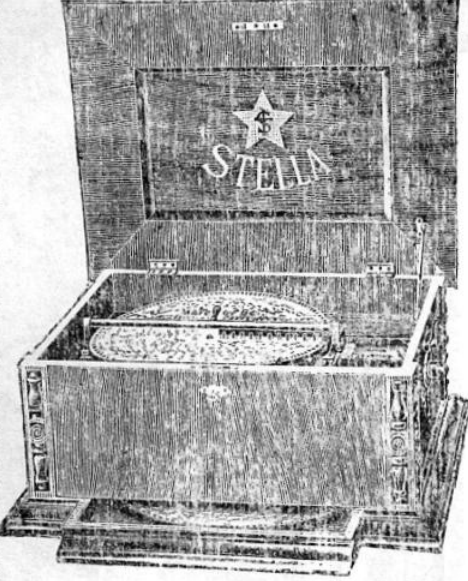
Correspondence.

[JULY, 1899.]

began to melt through the intense heat, but these can be easily replaced. Another fortunate point was that the special buildings in which all the apparatuses for stamping and manufacturing the tunes, with all the necessary stocks of materials for the same, has been left untouched by the flames. The fire, which was favoured by the immense wood stores, partly in the joinery rooms, partly outside in large stacks, is supposed to have originated in a large stack of wood-wood, and from there the joinery at once got involved. From all surrounding villages, and from Leipzig itself, the fire brigades were in requisition, and as the fire could be seen from far and wide, help even from the military authorities soon arrived. The directorate of the works at once decided that the work should not be stopped, and that none of the 780 workmen should leave, but that provisional buildings should at once be erected, and as all the special machinery has been saved, it is hoped that no great delay, if any, will be experienced in the delivery of the many customers for these goods.

We are sure that the latter part will also be very satisfactory to our many English clients, and we can already assure them that as we have good stocks on hand, they will well carry us over the few weeks until the works are able to make us our regular deliveries again, so that all their orders will be executed with the usual promptness.

NICOLE FREERES, Ltd.,
Ely Place, Holborn Circus,
London, E.C.



STELLA MUSICAL BOX

(MADE IN SWITZERLAND).

No pins or projections to tune sheets.

Sweetest in tone and best in quality.

Can be supplied in best English cabinet-made cases, plain or inlaid.

To be had of Jewellers and Music-sellers.
Sole Wholesale Agent for Great Britain:
ALFRED GEATER
(LATE A. PAILLARD),
105, St. John Street Road, LONDON, E.C.

The age of the pseudo and the ersatz was at hand! Cheap woods stained black resembled ebony, mouldings were used and, in all, cheapness of production manifested itself. In America, Brachhausen's Regina cabinets followed the trend of American furniture at the turn of the century with rather solid stark-looking woodwork often painted gold or veneered in red mahogany or cedar.

But, to return to the mechanics of the machine, it fell to Andre Junod to make what was probably the last worthwhile improvement to the disc musical box. Working for Mermod Freres, he devised a disc machine which played discs without projections. This music box, the Stella, had many advantages, the most obvious being the greatly increased life of the discs - there were no projections to break off and the discs did not take up so much space. However, two major things were against the Stella - the universally good names of Polyphon and Symphonion and also a surprising lack of transposer's skill in setting up their discs.

However, Henri A. Gautschi had the last word! He saw the writing on the wall when the phonograph first appeared on the market. Gautschi devised a cabinet which would play a disc as a music box and also had attachments to play a record as a gramophone.

Thus ended the disc machine as we prefer to remember it. Although to this day, disc machines are still made in Switzerland by Thorens - more like toys than anything else - the cheerful era when every pub, pier and pavillion had its Polyphon is long since past.

The piano is reputed to be doomed and if it is to face the same dismal end which ended the musical box, then someone had better begin collecting pianos - and quickly at that!

END

POLISHING A MUSIC BOX CYLINDER

By 'Endless Screw'

A LOT of music boxes are found which have their appearance spoiled by a dirty, stained and tarnished cylinder. Staining results from dampness or exposure due to a broken inner glass lid letting corrosive dirt and fumes in - the sulphur-laden air of an industrial town is enough to stain polished brass. Again, everybody's hands are moist to a certain extent and a sweaty hand can stain the brass. When the contamination has been with water, quite often the pins are rusty, too, and in these instances they will be weakened and more brittle. Discolouration will also result from old oil on the surface which has attracted

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filth.

The best way to clean a cylinder is to do it in the music box and not to take it out. Remove the comb first and, if you like, take off the motor and the gear train so that the cylinder can be spun freely. First wash off the old oil with benzine or surgical spirit and a clean nail scrubber. Never use a rag or cloth of any kind as this will only shred on the pins.

If verdigris is present, use a fine brass suede brush on the particular area, tending to scrub lightly in a circular motion. Do not scrub too hard otherwise the pins will be damaged.

Dab on some liquid metal polish of any good proprietary brand with your finger. Take care not to let it run off the edge of the cylinder on to the spindle. Leave it to soak for a minute and then begin scrubbing with the bristle nail brush. Work lengthways along the cylinder first, then across it and finally diagonally both ways. Rotate the cylinder whilst doing this. If necessary, put on more polish and repeat until the brass is clean. Now change to a stiff bristle scrubber (a new short-bristle shoe-brush is best) and set to at burnishing the brass. This may take a while and the secret is not to use any more polish. You can, if you like, use a softer brush and jewellers' rouge or any fine abrasive such as talcum powder. When the cylinder has come up like new, you can spray on one of the new aerosol clear lacquers if you wish, but this must be done carefully as otherwise it somehow tends to dull the tone.

Before setting aside for admiration, don't forget to oil the pins very lightly. Spread some thin clock oil on to a postcard and hold this against the pins whilst turning the cylinder. This protects the pins against rusting but over-oiling will only spoil your work and attract more dirt.

Don't touch the cylinder again with your fingers and remember if you must leave your music box with the lid open, keep the inside glass lid closed as much as possible to keep out dust and dirt.

END

HISTORICAL FLASHBACK

The original advertisements and the letter from Nicole Freres, London, which appear on Pages 9 and 12 of this issue were submitted by Mr. C. H. Skinner of Woolwich by whose courtesy they are reproduced.

Our centre pages are devoted to illustrations of several of the disc machines belonging to our Treasurer, Mr. F. Greenacre who lives at "Casa Nostra", 164, Lowestoft Road, Gorleston-on-Sea, near Gt. Yarmouth, Norfolk. They are described by Mr. Greenacre.

FRANK
GREENACRE'S
COLLECTION

I am sure that all Members will agree that the inaugural meeting held on December 1st was certainly a success. The only regret was that insufficient time was available for chin-wagging after the discussion. As for myself, I, like Cinderella, had to return by mid-night - one of the disadvantages of travelling on an excursion ticket. A big drawback of living in the wilds of Norfolk is that one is cut off from civilisation by the sea on one side and Dr. Beeching's disintegrating railway system on the other!

At the time of writing, the funds available to the Society amount to the sum of £2 - my own subscription for the ensuing year! However, the accounts are ready to be sent out and this will be done when the names and addresses of Members are received from the Secretary. This will greatly improve our financial position!

At the request of the Hon. Editor, I have produced photographs of some of my disc instruments and I hope that these will accompany this discourse in a recognisable manner! (So do I! Editor)

Unlike some people who seem to concentrate on collecting broken machines, I endeavour to get mine into as near original condition as possible. The 24½" Polyphon is in exceptionally fine condition although, I am told by our President, it is an early one of its type, possessing an inside wind and early large motor. Since the acquisition of this mighty specimen, the old 19½" has been banished to some dark recess in another room where it, for the time being, rests (not rusts!) in peace! Hardly a day passes but, with Herculean effort, the massive disc bin is opened to reveal the sixty gleaming

discs and once again one of them gyrates over the shining combs filling the house with vibrant sound. If any Member has not yet been introduced to the perfection of the 24½" Polyphon and they possess a tape-recorder, the dispatch of a tape in this direction will quickly dispel their suffering (I can record at 3¼ i.p.s. only).

The Britannia machine, affectionately known as "the black devil", was purchased in the early days of my obsession when I did not know a Britannia from a bull's foot (I have since sold my valuable collection of bull's feet). Although this is Victorian architecture at its worst, it is capable of delivering, in a pleasant and strident tone, bewildering abridgments of Gilbert and Sullivan and other turn-of-the-century pops. The secret of this tone lies in its sounding board back or resonance chamber. It also boasts a twin spring, long-running motor which I have never dared to wind up fully as the main wheel seems rather delicate to withstand such force and also the Swiss firm which produced this edifice had evidently never heard of stop-work.

The 19½" Symphonion is the early type with separated combs necessitating along locking arm and producing music which sounds a cross between hand-bells and tuned milk bottles. Why on earth did Lochmann arrange the combs in this manner? With this long arm sticking into one's stomach it makes disc manoeuvring a difficult matter.

The Regina is, of course, above description. From the quality of its carved cabinet to the excellence of its tone it deserves the title of "Queen of the musical boxes".

I wish all Members happy hunting in the New Year and know you all share my high hopes for the success of this new venture.

F. S. Greenacre

WANTED:

The Editor is anxious to obtain any early printed matter on musical boxes, advertisements, leaflets and so forth for reproduction in The Journal. All material loaned will be returned immediately after use.

are very well represented in Mrs. Bornand's collection. Stella, Symphonion, Empress, Polyphon, Kalliope - all in perfect order. However, having oft averred there could be no sweeter tone than that of a 24½" Polyphon, I was to learn better! Having established the Polyphon Company in Leipzig, Gustave Brachhausen and Paul Riessner went to America, forming the Regina Music Box Co. at Rahway, New York. Brachhausen, with all the experience of Polyphon, set out to devise an even better music box and unquestionably this he succeeded in doing. The 15½" and 20½" Regina have a tone I have never heard equalled. As Mr. Clark says, you either like a disc machine or you don't, so perhaps that will preclude the justified flood of abuse from the cylinder box chaps!

However, better was yet to come! In the little room used by Mrs. Bornand's secretary there stands a 27" auto-change Regina. Each disc plays for two minutes and the incredibly skillful set-up of the discs makes the finest possible use of the 172-tooth twin combs which span a full seven octaves. This superb machine must rank as a triumph of the skills of disc automatophonics.

A triple-disc Symphonion, the 'Eroica', is yet another intriguing highlight amongst Mrs. Bornand's disc machines. With a useful repertoire of sets of discs, the tonal lustre of this accredited freak is pleasing.

For the cylinder-box collector, a magnificent orchestral box, complete with bureau and twelve cylinders by Bremond, a six-cylinder Paillard revolver-box, a two cylinder Duplex and the gamut of Nicole Freres - a veritable treasure trove in one house.

Perhaps the most poignant device in the whole collection is a music box built in the face of competition which was the death knell of the musical box era - a disc machine complete with attachments so that the new phonograph records could be played on the same machine! This was called the 'New Era' - an irrefutably correct name!

As well as buying and selling musical boxes, repairing and overhauling musical boxes, Mrs. Bornand sells long-playing gramophone records - of musical boxes!

These are good and I can recommend them to anybody with a love and appreciation of mechanical music.

Whilst in the States, I also visited the Wisconsin State Museum in Madison which has a really fine example of the Swiss Mira cylinder box in an ornate cabinet so large that, on seeing the works for the first time, one is apt to say 'is that all?' This has about twenty cylinders with it and is in good playing order. Also in this museum, although not on display to the public, are several examples of the 15½" Reginaphone, all of which, I might add, are in fine playing order.

Mrs. Bormand's address is 139-4th Ave. Pelham, N.Y.

***** DATA ON DISCS REQUIRED

A large number of music boxes were produced during the latter days of the music box era which were of the disc type. These included both the plucked comb type as well as organs and organettes.

An attempt is being made to tabulate all available information on the following characteristics of discs:-

(a) Manufacturer; (b) Name of machine; (c) Maker's size code; (d) Diameter; (e) Method of drive; (f) Type of provision for drive; (g) Method of operating comb (or reeds) from the disc.

To this end, Members are invited to submit as much information as they can on disc machine discs, in particular those of unfamiliar or scarce manufacture such as New Era, Empress, Britannia, Fortuna, Kalliope, and so on. If at all possible, sample discs would be appreciated for careful examination after which they will be returned as received. Material for this research, the results of which will subsequently appear in this Journal, should be sent to Mr. A.W.Ord-Hume, Rosemead, Lake, Sandown, Isle of Wight.

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MUSICAL BOX BIBLIOGRAPHY

The following list details books which deal with musical boxes and which contain reference material on this subject:

- CLARK, JOHN E. T. "Musical Boxes - A History and Appreciation" Published by George Allen & Unwin, Ltd., London. A new edition, the 4th, is expected during 1963. Illust. 43/-
- BUCHNER, ALEXANDER "Mechanical Musical Instruments" Published by Batchworth Press, London. Translated from original German. Historical text and profuse illust. Approx. 84/-
- MOSORIAK, ROY "The Curious History of Music Boxes" Published by Lightner Publishing Corporation, Chicago, U.S.A., in 1943. Data on patents, history. Illustrated. \$10.0
- CHAPUIS, ALFRED "Histoire de la Boite a Musique" Published by Edition Scriptor S.A., Lausanne, 1955. Limited edition. Text in French, captions in English. Historical. Many illustrations, including colour plates. Paper covers. Available in U.S.A. \$30.0
- HOKE "Music Boxes - Their Lore and Lure". Published in U.S.A. Complete with long-playing gramophone record of musical boxes &c. Light reading, profusely illustrated. \$4.0
- JACOT, C. H. "How to Repair Musical Boxes". Reprint of 1890 edition available in U.S.A. \$1.50
- MERMOD FRERES catalogue, listing every model and size of the IDEAL Interchangeable cylinder box, lists of tunes and numbers, etc. Illustrated. Reprint. \$5.0
- REGINA MUSIC BOX MANUAL "Practical Instructions for the Operation, Oiling and Repairing". Reprint. \$1.50
- FORTUNA MUSIC BOXES. List of Tunes, sizes and numbers. Photocopy of original catalogue. Available from The Editor, THE MUSIC BOX. 27/6d

Works quoted as available in the United States of America, or with prices shown in dollars, are available from The Bornand Music Box Company, 139-4th Avenue, Pelham, New York, United States of America.

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