

The

Music Box

An International Journal of Mechanical Music

Volume 20 Number 4 Winter 2001

Edited by Alan Pratt



In this issue:

- Book Reviews
- Jaquer-Droz Automata
- Musical Mugs
- Plus our regular features

The Journal of the Musical Box Society of Great Britain

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The Big Four-0



Alan Pratt

2002 will be an anniversary year for our Society, for it will be forty years since it was formed by a small band of enthusiasts meeting in London.

During the coming year I hope to look back at the work of some of those pioneers and what they have helped to achieve. Much research has been done, books have been written and, not least, the pages of *The Music Box* have recorded our forty years of progress. Some of the views expressed in those earlier days have since been proven wrong, but this in no way diminished the work that was done. The understanding we have today is built upon those early efforts, and even today continuing research refines our knowledge of mechanical music.

In recent years our membership has declined from its peak. So many more activities compete for leisure time today, in much the same way that the gramophone and 'the wireless' drew the interest of earlier generations from mechanical music. In the name of progress many thousands of musical boxes and organettes were consigned to the attic - or worse!

Hopefully, the interest in preserving these instruments which has been fostered by our Society can be maintained so that future generations can enjoy the sounds we all find so captivating. What we may lack in numbers we more than make up for in enthusiasm and effort, for as we go into our fortieth year we are more active than ever before. The recently published *Tune Sheet Book* has proved to be an outstanding success. It has enabled its many readers to make positive identification of hitherto unattributed boxes and is frequently quoted in auction catalogues as the definitive source of information.

Soon to follow is our most ambitious project to date - *The Organette Book*. Full details of this are to be found elsewhere in this issue of *The Music Box*, but with almost 700 illustrations and more than 100,000 words of text it will be a fitting publication to mark our fortieth year.

In human terms it is said that "life beings at forty". For the Society we can hardly claim that the coming year marks a beginning, but perhaps we can say that we are just getting our "second wind".

Happy Birthday to us all. ■

Front Cover picture



Our cover this issue shows two of the novelty musical cards which appeared in the 50s. These, from Keith Harding, are for birthdays, but similar cards were produced for Christmas. Hendrik Strengers writes about these on page 113.

Photo by courtesy of
Keith Harding

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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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Spring Meeting 2002 19th-21st April

This meeting will be held at the North Eastern Hotel, Fleetwood, Lancashire. The hotel is comfortable and impressive, built as a stop off point on the journey from Euston Station in London to Scotland. It is situated on the esplanade overlooking the sea. Our local organiser is Mark Singleton.

The programme so far:- Friday evening

Tabletop sale after dinner and demonstrations of interesting objects of mechanical music. (This can only happen if members make the effort to bring something for sale or demonstration, so PLEASE try to help on this).

Saturday - Registration

A short stroll along the esplanade to the beautiful Mount Pavilion; on its upper balcony (weather permitting) the most fabulous views of Morecambe Bay and the Lakeland Fells can be enjoyed. The pavilion has a clock tower, the turret clock mechanism can be viewed working with its unusual grasshopper escapement, and also in the clock room there is a fine old barometer and barograph.

Midday members will be able to make their way, either by organised coach or, if preferred, by tram to Blackpool Tower. Here we will be given a guided tour to point out the superb architectural features; then, hopefully, we will be escorted into the chambers of the mighty Wurlitzer which we will also have the pleasure of hearing. Return by coach to hotel.

Society Dinner at the hotel in the evening followed by entertainment.

Sunday

After breakfast members will make their way by coach, tram or their own transport to Blackpool Pleasure Beach where Mr. Geoffrey Thompson has arranged for his archivist to give us a guided tour of Europe's no.1 tourist attraction and roller coaster capital of the world. Having much more to offer than candyfloss they have a collection of fair organs, a vintage penny arcade and some quite

New Members

We are pleased to welcome the following new members to the Society:-

2784	Peter Card, London
2785/6	Kurt Matter & Ursula Reuser Museum of Mechanical Music Thun
2787	Roy Cook, London
2788	Sue Hesse, Kent
2783	R. J. Jackson, Derby
2789	L.E.Sutton, Hants

unusual pieces of commercial automata, including the famous laughing clown built in the 1920s and, of course, there is much more.

At about 1.30 p.m. we have arranged a fish and chip lunch at the Pleasure Beach; Mr. Thompson, a very entertaining and vibrant person, will be our guest. He is looking forward to meeting our members and has already marked this in his very busy diary. This could be your most memorable fish and chip meal ever!

This Blackpool weekend looks as though it will be something different, light hearted and lots of fun. Don't miss it.

Autumn Meeting 2002 4th - 6th October

The 2002 Autumn Meeting will be held in Lincoln. It will include an organ grind in the centre of town for Guide Dogs for the Blind on the Saturday morning. Please make a note of the date and if you would like to bring an organ contact Dorothy Robinson in the New Year.

More details in the next Music Box magazine.

New Publications

This month the MBSGB has two new publications. First is the Supplement to the Tune Sheet Book. If you have already bought the Book you can get the Supplement for the cost of the postage.

Our second publication is the Organette Book - referred to in the Editorial.

Full details of both are to be found in Book News and on page 116 They are essential reading for the serious collector and represent a high amount of research by members of the Society in gathering and collating information - some hitherto unpublished.

European Tour 2002

Our tour next year will be to Germany from June 11th to 19th. Programme details are still being finalised but we shall be able to visit the organ festival in Waldkirk on either one or two days with plenty of other visits to collections etc. We

anticipate just three hotels - at Koblenz, Friberg and Cologne and the likely cost is approximately £400.

Full details in our next issue, but if you are interested a call to Alan Wyatt on 01223 860332 will be appreciated.

Christmas Meeting

This year three members are holding meetings at their homes around Christmas time.

November 24th - Roy Ison, Lincoln. Tel: 01522 540406

December 1st - Ted Brown, W. Sussex. Tel: 01403 823533

December 8th - Alan Wyatt, Cambridge. Tel: 01223 860332

All meetings are from around 11.00 a.m. until 4.00 p.m. with a light lunch provided. Please phone the members concerned if you wish to attend as places are always limited.

Annual General Meeting

The Society Annual General Meeting in 2002 will be held at the St. Albans Organ Museum on June 1st. More details in our next issue.

Subs Reminder

With this issue you will find the Subscription Renewal form, and once again the Subs. have been kept at last years level. In view of the high level of activity in the Society this means that the subscription now represents even better value. If you are ordering the Organette Book you can pay for that and the subscription with a single payment.

Christmas is a-comin'

A note from the Music Box Shop reminds us that Christmas is now only a few weeks away and ideas for presents are always welcome.

'The Music Box Shop' is the small shop of the company Dean Organs, Bristol. Dean Organs was established in the production and restoration of Mechanical Instruments such as Barrel organs, Fairground Organs and Musical Boxes. 'The Music Box Shop' sells musical boxes and gifts ranging from inexpensive novelties, musical jewellery boxes with exquisite marquetry, through to collectors musical boxes and

mechanical pipe organs. They have a range of musical boxes suitable as gifts for all and now stock Hand Cranked Street Organs ready for delivery. Have a browse at their website and find that unique gift to give your loved one at Christmas: www.themusicboxshop.co.uk

Our other advertisers will also be able to suggest gift ideas, and don't forget the Tune Sheet Book at £12, and the new Organette Book at £35 would make excellent and acceptable gifts.

Please get in touch...

Would the member who wrote to the Editor recently regarding the 24 stop Wilcox & White please get in touch as your details have been mislaid. ■

Christmas Greetings

With Christmas now looming large in our thoughts, the President and Committee would like to extend Seasons Greetings to all members. With recent events in mind we must trust that the New Year brings peace and a little more understanding to the World.

Golden Anniversary

Members will wish to join with us in congratulating Alan & Daphne Wyatt on their Golden Wedding Anniversary.

Crossword Solution
Across:
1. Coppering; 6. Point;
9. Stopped diapason;
10. Epee; 11. Haydn;
12. Itrs; 15. Gaseous;
16. Resumee; 17. In order;
19. Clean it; 20. Scan;
21. Octet; 22. Main; 26. A
cinema organist; 27. Mimes;
28. Dance step.
Down:
1. Caste; 2. Professionalism;
3. Expo; 4. Indians; 5. Grinder;
6. Pipe; 7. Instrumentalist;
8. Tunesheet; 13. Rondo;
14. Asser; 15. Griesbaum;
18. Richard; 19. Chevron;
23. No tip; 24. Keys; 25. Rare

Chanctonbury Ring Sunday 19th August 2001

Twenty-eight members and guests attended the latest Chanctonbury Ring meeting hosted by Ted and Kay Brown. Ted announced that the next meeting will be his Christmas meeting, to be held on Saturday 1st December (the October meeting having been cancelled). The first 2002 meeting will be on Sunday, 20th January, when the topics will be The Dexterity of the 14 note Organette and The British Empire.

The programme commenced with Anthony Bulleid who started with a digression regarding his building of an Aolian Harp, his failure to make it work, and his gift of it to Ted, so that it could be passed to any interested member for further experimentation.

He then described the Harpe Eolienne, or Harpe Zither, style of musical box, pointing out that the title should only be applied to boxes where the second comb was used purely to add an accompaniment to the main comb. He demonstrated a box of this type which had never had the zither fitted, by applying a home made zither to the accompaniment comb whilst it played.

Ted is experimenting with a period recipe for an adhesive which may overcome a problem encountered with the refitting of organette feeders. The day continued with the playing of a series of musical box discs to demonstrate good and bad tune arranging on 11" and 15½" Polyphons and 15½" Regina.

The audience then enjoyed a talk by Edward Murray-Harvey who is known for his tune arranging talents. This skill was learnt following the purchase of a Celestina organette and the need to cut rolls of his own choice. He showed us his cardboard transposition scale which fitted across the back of the piano keyboard and could be slid sideways to get the best fit. Ted then operated his Celestina to play two of Edward's arrangements, and Gershwin's "I've got Music" soon set people's feet tapping to the rhythm. He later obtained a small outdoor organ and started arranging music of his liking using a computer program from

Melvin Wright, who has the right to manufacture any of Edward's arrangements. The audience was then treated to a dazzling arrangement of The Prelude to Act 3 of Wagner's Lohengrin played on an Alan Pell organ. This superb rendition of this complicated music on only 20 notes earned a round of applause.

Following our packed lunch and Ted's home made trifle, the afternoon started with a few good and bad tune arrangements on organettes before the Scottish tunes were examined. This subject was well illustrated with the playing of a wide selection of Scottish tunes on instruments ranging from snuff box, small chamber pipe organ up to the Polyphon. This sample of Scottish tunes revealed Bonnie Dundee as

being the most popular (it must have been played at least five times)! Ted's presentational skills, however, were highlighted by its final rendition "with variations" on the Steck player piano. This entertaining day finished with us attempting to identify some untitled tunes from members' boxes. We managed 13 out of 18 which was very satisfying.

Yet again, the enormous value of these smaller meetings in keeping our members in touch with each other was ably demonstrated by the determination of members to attend regardless of their personal difficulties, or the crowded nature of their lives.

Thanks again to Ted, Kay and all their helpers for an excellent day. ■

Thoughts from Yesteryear.



A SUGGESTION.

HOW MUCH BETTER IF, INSTEAD OF HIBSUTE ITALIAN ORGAN-GRINDERS PARADING OUR STREETS, WE COULD HAVE FAIR FEMALE PHONOGRAPHERS PLAYING OUR BEST PORTS IN THEIR OWN ORIGINAL VOICES!

Lincoln Steam Rally

This event was in some doubt due to Foot & Mouth problems right up until only a couple of weeks before the date. However, it did go ahead and was a real delight for both steam and fair organ enthusiasts. Not many smaller organs, but perhaps they would not have been able to compete with the bigger ones.

MBSGB members Don and Dorothy Robinson were there (of course!) with their 98 key Gavioli and the showman's engine.



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by Arthur A. Reblitz

edited by Q. David Bowers

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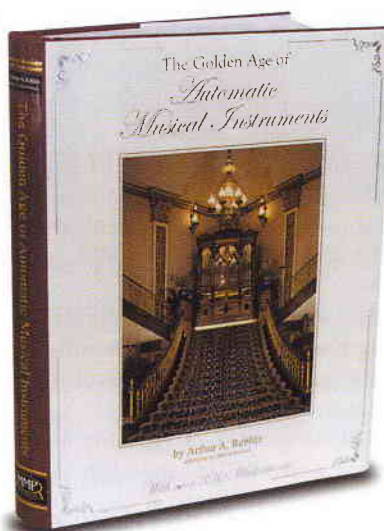
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www. Where?

Some useful websites concerned with Mechanical Music

Several members have asked if we can include in Music Box some useful web addresses concerned with mechanical music. There are, of course, thousands of sites you can try, but here are a few to start with:

Most of our advertisers have websites and many of these sites mentioned have links to other sites - and so it goes on. You can, of course, use a search facility by entering 'mechanical music', but do remember the inverted commas otherwise it will search for the words separately and you will have millions of sites suggested - all of them totally uninteresting from our point of view!

If you come across good sites, let me know and I will include them in future issues. ■

MBSGB
www.mbsgb.org.uk
 - That's us folks!

MBSI
www.mbsi.org/
 - The American Society

MMD
www.foxtail.com/
 - Mechanical Music Digest
www.organito.com.ar/index_en.htm
 - Argentinian Barrel Organ Museum
perso.wanadoo.fr/manivelles/frame.html
 - French site
tinpan.fortunecity.com/fluke/68/
 - a Ceramic Pipe organ!
www.hollycombe.co.uk/index.htm
 - Hollycombe Steam Museum
www.lunapark.com.au/restoration.html
 - a little about the carousel and organ at Luina Park, Melbourne, Aus.
www.organo-caribe.de/ - organ group entertainers
ibelgique.ifrance.com/duwyngenea/RemondDuwyn.htm
 - all about Reymond Duwyn, Organ Builder in Belgium
www.aboutbritain.com/Finchcocks.htm
 - collection of pianos
www.musee-suisse.ch/ - Swiss music box museum
perso.club-internet.fr/mnallino/piano_en.html
 - History of Nallino Barrel Pianos

Christies
www.christies.com

Phillips
www.phillips-auctions.com

www.collectorscave.com

Obituary

Ron Morris

We are sad to report the recent death of Ron Morris after a relatively short illness. Ron was a long-established member of the Society, having been introduced in about 1975 by the late Jim Colley.

He did not attend many meetings of the Society but preferred to give specialised governor repair and gear-cutting services to quite a few members over a long period.

He will be greatly missed for his technical knowledge and ability, and for his valuable assistance in often sorting out very difficult problems. ■

Betty Cole

Sadly we learn of the death of Richard Cole's mother, Betty. Like Richard she was involved with the Musical Museum at Brentford and was usually to be found, surrounded by cups and saucers, organising the refreshments.

Many members will remember her on Society trips starting in 1987, when at the age of 71 she made her first trip abroad to Austria. Subsequently she managed visits to France, Belgium, Holland, Germany and Italy.

Betty will be missed by her many friends and our thoughts are with Richard at this time. ■

Alan Pratt

The Salzburg Stier (Bull) Barrel Organ

After seven years of silence the organ will roar again

The Salzburg Stier is claimed to be the oldest daily playing automated musical instrument in the world. Presently the Stier is undergoing a complete restoration. In the summer of 2002, after almost seven years of silence, the world-wide unique mechanical organ from the late middle ages, the 'Salzburg Bull' will again be able to roar.

The organ was installed as a form of siren/alarm clock in 1500 under the instruction of the Archbishop Leonard von Keutschach, who ruled the independent dukedom of Salzburg from 1495 until 1519. From then on the Bull roared three times a day for nearly 500 years to remind the inhabitants of Salzburg of the time of day. The roar is actually a very strange organ sound, reminiscent of a bull roaring, hence the local name which has remained until this day - the 'Salzburg Bull'.

The mechanical organ is to be found at Europe's biggest castle complex, the fortress of Hohensalzburg, which has stood majestically above the town, famous as the birthplace of Wolfgang Amadeus Mozart, since the 11th century.

The 'original' system of bellows for the wind supply is going to be reinstalled (and the electric blower removed). This original system will now be operated by five men as original or, for day to day use, a mechanical mechanism will press the pedals to create the large amounts of wind required by the Stier. The barrel will continue to be turned by hand.

The barrels are receiving attention at the world famous museum and restoration facilities of The National Museum, Van Speelklok Tot Pierement, Netherlands, under the guidance of its director Dr. Jan-Jaap Haspels. The National Museum, Van Speelklok Tot Pierement, is dedicated to the preservation and display of all types of automated musical instruments.

Dr. Jan-Jaap Haspels is personally in charge of this very interesting and demanding work of examining the barrels to attempt to learn what was pinned on the barrels at different times over the last 500 years.

Barrel Restoration -

(Historical details of the barrels used on the Salzburg Stier - by Arthur W. J. G. Ord-Hume)

The barrel itself is made of wood (Maple) and is 5' 7" long and 9 1/4" in diameter. There are two barrels with the instrument. One has the drive gear made in wood while the other barrel's gear is made of iron. The key frame is weighted with steel blocks and the action adjustment is made at the front end of the key by raising or lowering the actual pins that engage with the barrel.

Originally there was only one composition on the barrel. In 1753 Leopold Mozart increased the repertoire to twelve compositions on the barrel: one for each month. In 1893 a new barrel was prepared having only nine tunes; the tunes are as follows:

1. J. Haydn: Austrian National Anthem (1797)
2. A. Ebler: Chorale (1502)
3. P. Hofhaimer: Horace's Oda ad

Lydiam (1791)"

4. W.A. Mozart: May Song; Komm Licher Mai (1791)
5. M. Haydn: Longing for a Rural Life (1804)
6. J.E. Eberlin: Minuet (1753)
7. J.E. Eberlin: Lullaby (1753)
8. L. Mozart: The Hunt (1753)
9. L. Mozart: Pastoral Minuet (1753) "the organ shout"
Joyful final, rural mood

The songs were also scored to be played on the piano and the sheet music for these melodies was sold to the public. During the First World War several patriotic songs were pinned onto the barrels and, again during the Second World War, the Nazis also had several of their favourite songs pinned onto the barrels. These were removed shortly after the end of both wars and replaced with the original melodies.

This information has been taken from the website devoted to this project. You can find our more on www.geocities.com/salztier/

The celebration of the Stier's 'home-coming' is set for October 26th, 2002. That should be quite an event!

Information reproduced by kind permission of Ron Schmuck, the Stier website sponsor. ■



*..the Bull
roared three
times a day
for nearly
500 years...*

More Musings about Musical Mugs

Part 1 - by Paul Bellamy

The musical novelty ceramics made in England by Fielding's of Stoke-on-Trent are now a well-established collector's item. The story of Fielding's Crown Devon musical novelties was published in the *Music Box* in 1998, (Volume 18 No's 6 & 7). These are pottery half-pint and pint-sized tankards, jugs, cigarette boxes and other musical sundries as diverse as fruit bowls and chamber pots! A recent book, published by Alan H. Roberts* deals only with the Crown Devon musical novelties, (reviewed by John Ward, Volume 19, No. 7). It should be on every collector's bookshelf.

Other manufacturers also made a much smaller range of similar novelties. Alan Clarke in Vol.19, for example, wrote about some made by Wade. There were others such as Wade Heath, Burlington Ware and Lancaster Sandland Ware. In fact there were quite a few others who produced a very small number of these musical novelties. The main competitors, though, were Winton and Carlton Ware. Thus, about 70 years after the British era of pottery musical pots began, in 1930, to compete with the existing Germanic musical steins, we can now claim a much broader and growing knowledge of these mechanical musical novelties - a polymathy indeed!

Part 1 of this three-part article is an extension of the previous one, (Vol. 18) and attempts to summarise



Fig 1. Early Crown Devon back stamp, usually brown 'ink'. Typical crazing and discolouration. 1930's.

our knowledge of Fielding's Crown Devon. It also deals with some aspects of dating. Part 2 and subsequent articles continue this process with Winton and Carlton Ware. One article will be devoted exclusively to the range of movements fitted to all these novelties looks more closely at the variety of movements. Restoration, repair and reconstruction of

miniature movements will be the concluding articles.

Some 238 different Crown Devon musical novelties were produced and another 29 may also exist. Their value continues to rise but relatively cheap examples are still available. The price of other British products, such as Carlton and Winton, tend to reflect the Crown Devon market. Hence, the



Fig. 2. John Peel astray, a companion to the cigarette boxes.



Fig. 7. Later transfer print 'Ilkla Moor' on the right. Note difference in the style of lugs and ferrules.

danger of fakes, clever ceramic repairs or bad mechanical repairs, including incorrect replacement movements, is a hazard to be avoided. Most of the important documents for all three firms have been lost or destroyed but there is still much to be gained from the study of individual pots. By collating information one can build up a picture that helps to place a pot into the correct context in relation to period of manufacture and the type of movement fitted. This is important when restoring a novelty. Many of those for sale have missing, replaced or damaged movements. Whilst a lot of the pots can still be purchased at a reasonable price, (and every collection should, I think, have an example,) some of the rarer items command serious money. From time to time a rare pot comes onto the market without its movement. A good restoration not only provides the collector with considerable added value but more important, there is the satisfaction that one more of these precious items has been saved for posterity. Restoration of the miniature movements, whilst following the general principles covered by many publications, needs to be addressed separately and will be dealt with in later articles.

Dating

Alan Roberts book is a mine of information. He warns against the unreliability of relying entirely, for example, on the use of back stamps in dating a pot. There are different types of back stamp that fall into a number of categories. The example, fig., exists on most of the early pots. It is invariably brown curved print with registration number below. A few may be black. Later versions usually have straight brown print with registration number. Much later ones usually have straight black print and no registration number. Models produced almost exclusively for export markets, often have additional details but are otherwise similar in both colour and form.

As time goes by, the ability to date the novelties will become more important. Currently, many of the later items are being sold at the same price as the more valuable earlier



Fig. 3. Ashtray back stamp with painter's signature (unusual) and mark. 1930's.

ones, which is the difference between paying too much and getting a bargain. From a collector's point of view, the difference between early and late examples is of interest if one intends to represent each period of manufacture. In fact, dating as such is difficult but the period of manufacture is easier to define. For example, the John Peel series started in 1930 with the registered design number 755789 under a back stamp with slightly curved lettering of 'Crown Devon' above the word 'Fieldings'. This number was used on the whole of the early John Peel series. Referring again to fig., this shows a typical back stamp of the period for an Auld Lang Syne pot, registration number 804873. This early pot has distinctive crazing and discolouration within its hollow base. The little musical movements had between 28 and 30 teeth, not all of which were used. Unused teeth at the high end of the comb were left un-tuned. Most of the early pre-WWII combs also had a redundant piece of the comb at the treble end that looks like a tooth but which is just wastage. Sometimes it will have been broken off, so don't worry, the comb will be all right.

The same registration numbers of the early pre-WWII issues were also used for the non-musical 'flat bottomed' novelty jugs and accessories such as ashtrays (Fig. 2). Glazing on early novelties is typically crazed. The extent of the crazing varies, dependent upon exposure to heat. In my opinion, crazing is perfectly acceptable as it is characteristic of the early pieces. It makes the detection of repairs quite easy. If you see a patch of uncrazed surface, it has probably been repaired.

Ashtrays are a nice adjunct to the musical cigarette boxes. I know of only one for the John Peel series but there may have been others. If anyone has one, please let me know. The one illustrated in fig.2 carries the signature of the painter Walter Lamonby on the back, as shown in fig. 3. Some black brush marks appear above the signature that I take to be his initials. Certainly, similar marks exist inside the base rims of many other pots. Most pots are unmarked but sometimes there are other different brush marks, so were these their marks? Perhaps somebody knows. A minor but interesting point on a particular John Peel jug is a small hand painted letter W on the inside of the base ring. This appears on a number of pots as well as the ashtray. If this is Walter Lamonby's mark it seems he worked until after WWII.

A new registration number was allocated to later, re-worked, post-WWII versions. The new versions contain less relief moulding, usually at the rear of the pot, and less hand paintwork and therefore reduced production costs. For example, the later John Peel jug has no relief moulding on its reverse and the words of the songs are moved from under the lip to this empty space at the rear. Painters were mainly men

...some of the
rarer items
command
serious money



Fig. 4. Later post WWII back stamp, usually black 'ink'. Note the painter's mark and smooth glaze.



Fig. 5. Pre-WWII back stamp. The foot rim has very light crazing. Note the lughole damage and missing ferrule to the stop arm.



Fig. 6. Another version of back stamp about the same period as fig.5 Note the Ferrule and shape of fixing lugs.

many of whom might not, sadly, have returned from WWII. In the case of a later version John Peel jug, the glaze is better (virtually un-crazed), the registration number is different (796688) and the back stamp has straight print. The later back stamp is again illustrated in fig. 4 for the Auld Lang Syne series. The movement is also smaller, comprising a 22 note Reuge movement with cast alloy base and spring case. More about the various types of movements, including a photographic record will appear in a later article.

A word of warning about using the movements to date the novelties. If the wooden base plate has signs of being replaced or has small screw holes around at least two of the three retaining lugs, it is a sure sign that the base and its movement is not original to the pot. The wooden bases are fitted by means of metal lugs screwed into the wood such that the lug engages with a blind hole on the inside of the base rim. These three locating holes were made by hand before the pot was fired and are different for each one.

Thus, at least one lug of a re-fitted movement will align with a hole but the chances of the other two matching the holes of a different pot are quite remote. At least one of the other two lugs has to be repositioned. I have found this particularly common on jugs. As these are more valuable than the smaller half-pint and pint tankards, dealers may rob a cheaper item. This also explains why some pots have the wrong movement. So beware! Look for extra screw holes around the lugs, check that the movement is right for the period of the pot and that it plays the right tune. Still on the subject of screw holes, remove the base and check if there are unaccounted extra screw holes where the movement is screwed to its base. This indicates a replaced movement and can be confirmed by removing it to check for a clean outline of the movement on the wooded base. Over time, movements leave a discernable 'footprint' of their outline.

I have a suspicion that some of the post-WWII pots may have been sold without movements. Certainly,

it is on record that seconds were disposed of without movements, probably by way of the staff. Pots are very rarely perfect so look carefully before purchase. The post WWII ones would typically be fitted with the smaller 22 note movements and, later, 18 note ones. For a maker to sell a pot without a movement makes commercial sense, rather than making an additional flat-bottomed (i.e. non-musical) version as Fielding's did in the 1930's. I am certain that Winton pots were sold with and without movements. Is it possible that some of the later Crown Devon issues were sold in the same way? The question to consider is - are you prepared to buy a pot with a suspect replaced movement? You must make that judgement for yourself based on the price offered and the right type and period of movement.

In 1935 Fielding's introduced Widdicombe Fair (reg. No. 804874) followed by Ikla Moor (807251), Daisy Bell (812297) and Auld Lang Syne (8048730). With Auld Lang Syne we seem to have the first instance of a change in registration policy. Up to this point one registration number covered each of the series. In the case of Auld Lang Syne the number is 804873, with the exception of a jug stamped 804875. I do not think this is an error because this particular jug has all the pre-WWII signs of back-stamp pattern, glaze and movement. However, errors can occur when an incorrect registration stamp has been used, a frequent occurrence during production. I have seen an example where No. 796688 appears on a later version of both the Killarney and John Peel jugs. The later ones invariably have unbroken glaze or minor crazing due to improved oven firing techniques, (see fig 4).

A further word on back stamps. I have come across the 1/2 pint, pint as well as the jug of the later 'Daisy Bell' series, all with the same registration No. 812297. This runs counter to the theory that some of the later items such as the jugs had been given a separate number unless, of course, the wrong back-stamp had been used on the jug! Finding a later daisy jug with a slightly different registration number will provide the clue.

This also explains why some pots have the wrong movement. So beware!

Another small point concerning registration numbers. Some earlier pots were sold before the designs were registered. In this case the words 'Registration applied for' may appear adjacent to the back stamp as in (fig 5). The words 'Registered' can also appear, perhaps before Fielding's had a chance to make a numbered stamp, (fig 6.). Such markings indicate the pot is an early one in that particular series, shortly before WWII.

During WWII, the University mugs were introduced (Oxford, Cambridge and Queen's College, Belfast) as gifts for those departing to the services. After the war, production was much reduced and mostly for export. The supply of movements from Switzerland was severely constrained and we see the introduction of smaller 22 note movements. End-of-war commemoratives include:

- There Will Always be an England
- Rule Britannia
- Hands Across the Sea (playing the Star Spangled Banner but also

with The Bells of saint Mary's and The Westminster Chimes)

Transfer printed versions were introduced in 1945 depicting most of the scenes of their pre-war counterparts. The pots appear to have a common cream body with hand coloured under-glaze transfer prints. Here again are some dating anomalies. A transfer print ½ pint 'On Ilkla Moor' has registration No. 807251 which is identical to that used for its relief moulded earlier cousin, (fig. 7). The signs of later manufacture are clear glaze and back stamp with straight print together with a 22-note movement. The movement appears to be original to the pot but is made by Cuendot. Another 'Widdicombe Fair' ½ pint transfer-printed pot appears at first sight to have an identical body to the Ilkla Moor one. This is shown in fig. 8 and compares it with the earlier relief-moulded one. Closer examination reveals a small difference in both height and diameter. This may be the result of a re-worked mould or

perhaps more than one mould or place of manufacture within the Fielding's works. Whatever the reason, the late one has untypical crazed glaze but a late back-stamp comprising 'Fieldings' over 'Made in England' but without a registration number. The name Fielding's is without the apostrophe 's'. It also has an original 18-note Reuge movement. Thus, crazing alone is not an indication of age but straight print without a registration number, combined with an 18-note movement, is typical of the last versions to be made before production finally ceased in the sixties.

Before concluding the discussion on dating, it is worth mentioning a final few words on the rarer Fieldings items, many of which were designed especially for the export market. Researching this information is the most difficult area as many of these items are seriously collected and reach very high prices. Fortunately, modern technology and the World Wide Web help to overcome some of



Fig. 8. Early and very late Widdicombe Fair with cheap 18-note movement.

Transfer printed versions were introduced in 1945 depicting most of the scenes of their pre-war counterparts.



Fig. 9. Back of Gracie Field's jug showing 'our Gracie' and the lamp post handle.

these difficulties. Photographs are often shown and an e-mail request will sometimes elicit further information and pictures.

Many of these jugs identify with a particular part of the UK and with overseas countries such as Bermuda (1935, very rare) Australia (1938), New Zealand (1938), South Africa (1936 - 1939). Scotland does not have its own identifiable pots although the 'Roamin' in the Gloamin' (1937) and 'I love a Lassie' (1938) featuring Sir Harry Lauder were probably intended to fill this gap. A later version of 'I love a Lassie' (design number 812658) has a 22 note Thorens movement with cast alloy base and spring case.

Amongst these jugs, the Gracie Fields one is worth special mention. Figs. 9 and 10 show the front and back view of this delightful jug with its equally delightfully arranged melody for such a small movement. When Our Gracie sung her signature tune 'Sally', from the wartime film *Sally in Our Alley*, she slowed the tempo as her voice rose for the last mention of that name, Sally. This is done by spacing out the pins on the cylinder of the 30-note Thorens movement. Cylinder pinning does not often cater for rubato, or is it ritenuto? Whatever, the tune is made to slow down towards the end as she sings the penultimate line 'Sally, Sally....., pride of our alley, You're more than the whole world to me.' What wonderful memories that brings back to me. The jug has the early curved back stamp but without any registration number. Perhaps

such things were overlooked in wartime years although the jug was first issued, apparently, in 1938. It is also the only pot to carry the image of a street barrel piano!

Another pair of interesting overseas jugs is the South African Om Die Kampvuur (Round the Campfire) and Sarie Marais. The design for the latter is Number 81 and a South African pattern number was applied for in 1936. A decorator's initials NJ have been noted. It may well have been fitted with a Lador 30 note, cast alloy movement. Om Die Kampvuur was issued about 1939. A later version has been identified with smooth glazing, a 22 note Lador die cast alloy movement and an impressed number 277. It is very unusual for Fieldings to use impressed markings. This may be a mould number.

The New Zealand pot (1938, design number 808887), features the song Haere Ra (or Now is the Hour). A Lador die cast, 30-note movement, is known and artist initials AB.

An example of the Welsh jug (1936, design number 812658) has been identified with some of the signs of an early model such as crazed glaze and 30-note movement. A slight puzzle is that the back stamp had straight lettering and the original movement was by Thorens with a pressed steel base. Clearly, the movement is a later version and a

re-design of the earlier cast iron based ones. My guess for the Thorens movements is that 30 note movements with cast iron bases were superseded by cast alloy and then pressed steel before pot manufactures started to fit the cheaper 22 note versions. These differences will be dealt with in a later article.

To conclude this discussion on dating, one can identify distinct periods of manufacture both for the pots and their movements. The most reliable evidence is:

- Information printed on the pot by way of back stamp and registration number.
- Type and colour of back stamp.
- Type of glaze (Crazed, early; uncrazed, late, with some exceptions.)
- Size of movement (28-30, early; 22, post WWII; 18, possibly from the 50's onwards.)
- Published information (particularly, Alan Roberts collector's hand book.)

This evidence needs to be considered as a whole. But beware, back stamps may have been misused. And check carefully to see if the movement is original to the pot.

Reference: A Collectors Handbook of Crown Devon Musical Novelties, Fairview

Promotions NE. Ltd. ISBN-0 9535458 0 6 ■

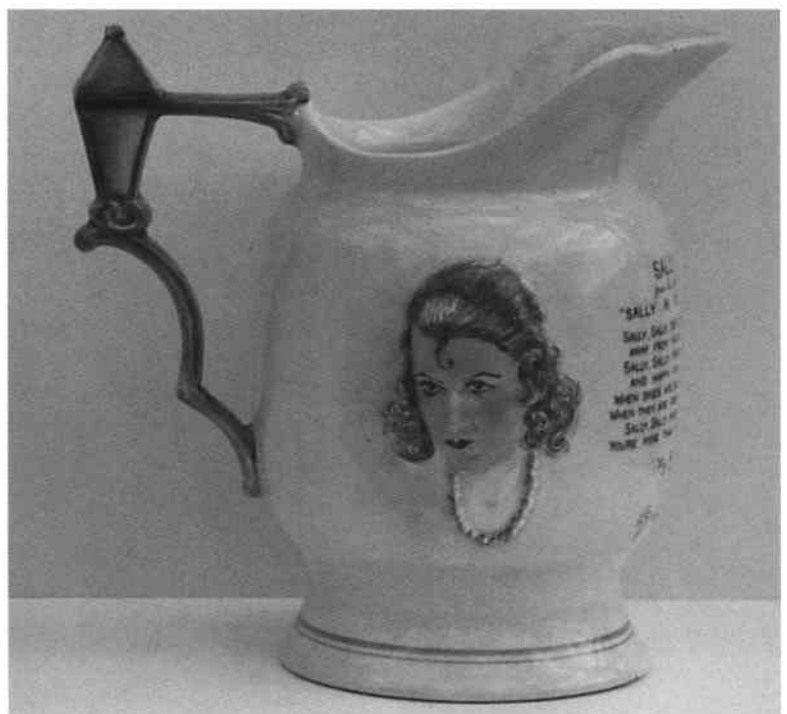


Fig. 10. Front of Gracie field's jug. Note the street barrel piano.

Cylinder pinning does not often cater for rubato, or is it ritenuto?

From My Collection

B.A. Bremond's Musical Box

By Arthur Cunliffe

Around the year 1895 my Great Aunt Ruth left England to take up the post of Governess and Companion to two ladies in Geneva. Their surnames were Bremond and they were either the sisters or the daughters of Baptiste Antoine Bremond the celebrated musical box maker. It seems as though the two ladies had been desirous of improving their education and an English Governess seemed an ideal person.

Great Aunt Ruth was born in 1873 one of a family of thirteen. The daughter of a country vicar, she led an impoverished life until she trained in secretarial and educational duties. History does not relate how exactly she obtained her posting to Switzerland, but it is thought she stayed there for a couple of years or so. At the end of her stay, the story goes that both ladies each gave Ruth a musical box as a small token of their esteem.

One can imagine Bremond going down to the works and selecting the boxes himself. However, he did not select brand new models as later investigation of the surviving box proves, it was already some 15 to 20 years old. Maybe Bremond chose from second hand boxes taken in part exchange or from old stock that had not sold. Examination of the tune card language shows that the box had been made for the home market and not for export to England.

The two boxes were brought home and little is known of what happened to them until the year 1904. Ruth then brought them to the family home seemingly having lost interest in them. In 1905, my mother took one of the boxes with her on a visit to Mexico. When she returned a year or so later, the box was left behind. Mother said it was just not worth the trouble of packing it all up again!

The surviving box was next mentioned in 1910 when my Uncle Walter loaned it to an Inspector of Schools. His newly born child was having teething troubles and was very fractious. It was thought the music might be some consolation. I do not know how the child went on, but the box lost three teeth out of its comb about this time!

The family moved to York just before the first World War and my cousin Bob recalled that during the Zeppelin air raids on that city, the children in the family were put under a strong dining table which was then draped over with a curtain. To distract the children from what was going on, the musical box joined the children under the table and was played constantly.

In the early 1920's, Uncle Bob left York to become Chief Inspector of Schools for Derbyshire. He moved to a fine Victorian house in Duffield road in Derby where the Bremond was given a place on the window sill of the dining room. There it stayed for year upon year apart from a brief trip to a clockmaker in Derby for oiling. Apparently the clock maker could not replace the teeth. It must have been at this time that the woodworm attacked the back of the box when the windows were left open in the long hot Summers of those days.

My first recollections of Derby and the wonderful family house were of two things. One was standing spellbound in front of a gleaming brass radiator of a "Bullnose" Morris Oxford car and the second was being mesmerised by this box that played music. Each year on our annual visit to Derby, I dashed around the place to see if the car and the box were still there. Grandmother, spotting my interest, ruled that I was to have the musical box after her day as it obviously meant so much to me. Nothing was said about the "Bullnose" Morris car though.

Occasionally during meals the box would be played. Uncle Walter would stand at the end of the table with a napkin tucked in his collar dispensing bacon and eggs from one of those magnificent food warmers, the type that had a lid that turned over to reveal a tray full of bacon, fried eggs and sausages. A spirit lamp underneath kept the whole lot warm. Boiled eggs were kept in a similar warmer close by, whilst on the sideboard would be a massive cold ham. A maid went from time to time to a serving hatch to bring in yet more food. Silver toast racks full of hot toast seemed to be everywhere along the table with saucers full of elaborately rolled butter pats. Jars of three or four types of marmalade would be on the table

There it stayed for year upon year apart from a brief trip to a clockmaker in Derby for oiling.

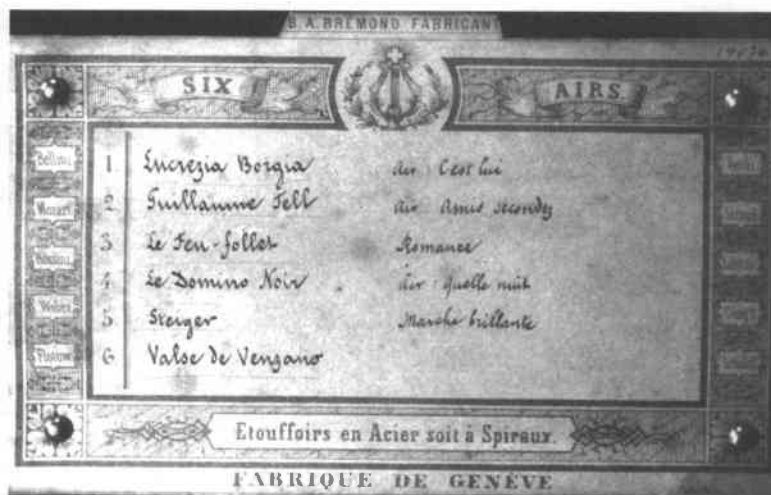


Fig. 1. The Tunesheet.



Fig. 2. Great Aunt Ruth's box.

along with many other delicious foods. Even then in the early 1930's, it was like a time capsule of a gracious age long gone. From the background of the window sill would come the strains of Auber's *Domino Noir* or *Willow the Wisp* and very occasionally one of the family would wave a fork about as if conducting.

After Grandmother's death in 1932, I inherited the Bremond. Wisely my parents kept it safely on top of a very tall wardrobe until it was thought I was grown up enough to look after it. Came the second world war and more air raids. This time, sad to say, that during air raids we all went down to the air raid shelter without the box, but it did survive all the hazards of the times without any damage at all.

For many years the box was left alone but never not quite forgotten. Youth has more exciting things to do than work on an old box. A living had to be made and money to be saved for a "Bullnose" Morris. Yes, one did come along and was enjoyed

for many years, but in the end interest in musical boxes returned. Another box was found and restored and so collecting began. At long last the wildly extravagant days of Vintage and competitive motoring that brought me tottering to the brink of ruin had gone only to be replaced by similarly ruinous days of collecting.

The Bremond by now had gained three new teeth and all the woodworm well and truly stamped on. Regretfully the instruction card that sat for years on top of the inner glass lid has been lost. I remember that it was printed in blue ink and was mounted on a rather poor quality brown cardboard. Hopefully, one day a similar card will be found somewhere though, just at the moment, I feel that pigs stand a better chance of flying! If B. A. Bremond could return and see his box again, I hope he would approve of the restoration and remember the box he gave as a present.

What of Great Aunt Ruth? She studied typing and went to the

Remington college in London. After that she worked as a secretary in the House of Commons and later became Secretary to the Headmistresses Association. Later still, she became an active member of the Suffragette movement and addressed many meetings getting arrested more than once! She retired in 1934 and died in 1961 at the ripe old age of 88. I wonder if Bremond's political life in Geneva had influenced her at all?

I had started a Register of Vintage Motorcycles many years ago which has been enlarged and continued by other enthusiasts. My love for this family box encouraged me to start yet another Register, this time of all musical boxes. I think it is fitting to conclude this story with the Register details of Bremond's presentation box. I would like to think that in the years to come, the story of this box will travel with it and be added to. Above all, I hope that whoever gets the box will look after it well and enjoy the music. ■

Youth has more exciting things to do than work on an old box.

Register entry for the box

Name	B. A. Bremond.	4. <i>Le Domino Noir</i> . Air <i>Quelle Nuit</i>
Serial Number	14074	5. Steiger. <i>March brillante</i>
Gamme No.	270	6. <i>Valse de Venzano</i> .
Type	6 air. Lever wind.	
Cylinder	28 x 5.3 cm.	
Comb	103 teeth	

Airs

1. *Lucrecia Borgia*. Air *c'est lui*
2. *Guillamme Tell*. Air *Amis Secondez*
3. *Le Feu Follet*. Romance

Comments

One of 2 boxes brought to England by a Great Aunt of the present owner in the mid 1890's. The Aunt was a friend & companion to the Bremond family. Played during Zeppelin raids in the Great War to comfort children. S.B.I. on comb base. BAB on governor.

A Musical Christmas Novelty

Hendrik H. Strengers

Twice a year there is an international collectors' fair in Utrecht. In March 2001 I discovered a cardboard box with a small blue handle between a lot of playthings. After some haggling I bought this box for a reasonable price. When I came home I had to cut the box with a very sharp knife to open it and to get access to the musical mechanism. But let me describe the box first.

The dimensions of the box are: 143mm (5 7/8") x 100mm (4 7/8") x 23mm (3/4"). To the top of the box a double card is attached. The upper side shows a scene of the birth of Christ with a young Virgin Mary, a not too old Saint Joseph with a sheep-hook and the baby Christ on a table with legs (!), which is not a manger! The whole scene is depicted behind a Gothic window. (Fig.1) Underneath you can read the text: "A Christmas Carol for You". You can turn over this scene and then you will find a second page with three stanzas and the music of "Silent Night". The text of this Christmas carol comes from Joseph Mohr (born December 11th 1792

Wagrein - died December 4th 1848 Pongau), an Austrian Roman Catholic priest who wrote the words to this song in 1818; Franz Xavier Gruber (1787-1863) composed the world famous melody.

On the third page is printed "Merry Christmas and a Happy New Year" and in a circle "Turn handle slowly". With blue ink a daughter has written: "To mum with love, Best wishes from Ena" (with two kisses). (Fig.2) The box itself is pasted over with dark blue paper supplied with musical notes. On the upper side there is a red-coloured paper with the text: "This box plays real music". The underside gives in hardly readable black letters on the dark blue background(!) some interesting information:

"A Music Box Card. Kaye-Kard created by Kaye-Kards Ltd., London. Royalty Paid. Music Movement, Pat. No. 655658. Manufactured and supplied by Selcol Products Ltd."

Inside the box there is a music comb consisting of 12 wire vibrators tuned to the following scale: d e g a (440 Hz) b c d e f g a b. The rubber belt with the text "2 Silent Night" contains 48 moulded

projections: 42 single notes and 6 chords, in all cases e + g. The music gives an abridged version of the song.

The clue to dating this lovely box is of course the above mentioned patent number. In Rijswijk, halfway between The Hague and Delft (where I live) an immense building overlooks the surroundings; it is the International Patent Office with a library where you can find all patents you have ever dreamt of. Because of the English origin of the box I guessed that the patent was also English. With the help of a kind assistant we did find the patent on one of the 20-yard bookshelves. The original Patent Specification 655658 (Fig.3) includes four pages of text and three pages of illustrations, which is too long to reprint here. So I quote only the most important sections:

"Patent Specification 655.658. Date of Application and filing Complete Specification: July 28th 1949. No. 5170/49. Complete Specification published: July 25th 1951. (Note: it is remarkable that there is a period of nearly two years between these dates). Complete Specification.

With the help of a kind assistant we did find the patent on one of the 20-yard bookshelves.




Fig. 1. Card on top of the box The birth of Christ.

Fig. 2. Pages 2 & 3 of the Music Box card.

PATENT SPECIFICATION **655,658**

Date of Application and filing Complete Specification: July 28, 1949.
No. 5170/49.
Complete Specification Published: July 25, 1951.



Index at acceptance:—Classes 88(i), F(3: 11ex); and 132(iii), S19(h4d: d5).

COMPLETE SPECIFICATION

Improvements in or Connected with Musical Boxes

Fig. 3. Heading of the patent of Henri Selmer & Company, Limited.

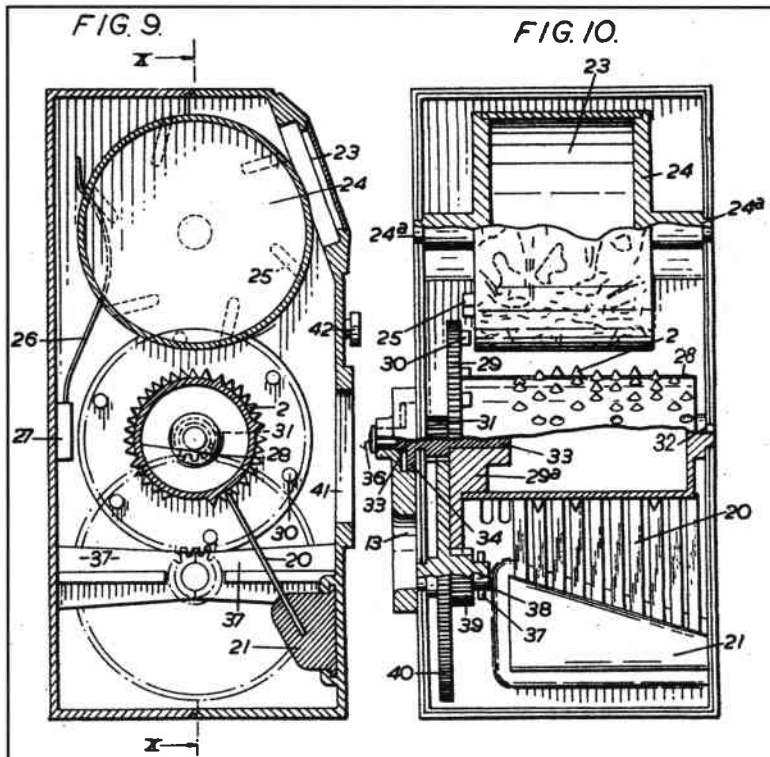
Improvements in or Connected with Musical Boxes. We, Henri Selmer & Company Limited of 114-116 Charing Cross Road, London W.C.2, a British company, and Lew Davis of the company's address, British Subject, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement: "This

invention relates to musical boxes and has for its object to provide an improved construction of pin member. According to this invention, the pin member for a musical box is formed of mouldable or castable material with the pins or projections formed integrally with the member in the moulding or casting... Conveniently, the block is formed with flanges on the lower edge and

the reeds are placed in a die-casting machine and the block with the flanges cast on the ends of the reeds in the die-casting operation. ...In a further example, an endless band of flexible or soft plastic material moulded integrally with the pins or projections on the outer face may be employed. The band is engaged over two rollers at the required distance apart. The comb or reeds is or are so positioned that the free ends of the reeds can be engaged by the pins or projections passing over one of the rollers. (Fig.4) Having now particularly described and ascertained the nature of our said invention and in what manner the same is to be performed, we declare that what we claim is:

1) A pin member for a musical box formed of mouldable or castable material with the pins or projections formed integrally with the member in the moulding or casting. (Fig.5)

2) A musical box, comprising a case, a disc or drum of plastic material or die-case metal formed integrally with pins or projections on one face rotatably mounted in the case, a comb or reeds secured in said case of such a position that the ends of the reeds are in the path of travel or the pins or projections, and means for rotating the disc or drum. (Note: variations 3 up to 11 follow but are not essential for this article.)... Dated this 28th day of July 1949. H. Gardner & Son, Chartered Patent Agents, 65-66 Chancery Lane, London, W.C.2.



Patent 655,658 (Henri Selmer & Company, Ltd.) Sheet nr.3. This variety simulates a television receiver with moving pictures. Behind the opening 23 is a drum bearing on its periphery a number of pictures. This drum turns around together with drum 28 formed of plastic material with the pins or projections 2 formed integrally with the drum 28 in the moulding. The reeds (wire vibrators) 20 play the tune.

Fig. 4. Another variety of a musicbox card by Selcol.



Fig. 5. Showing tune band and wire comb.

Spring Meeting

April 19th - 21st 2002

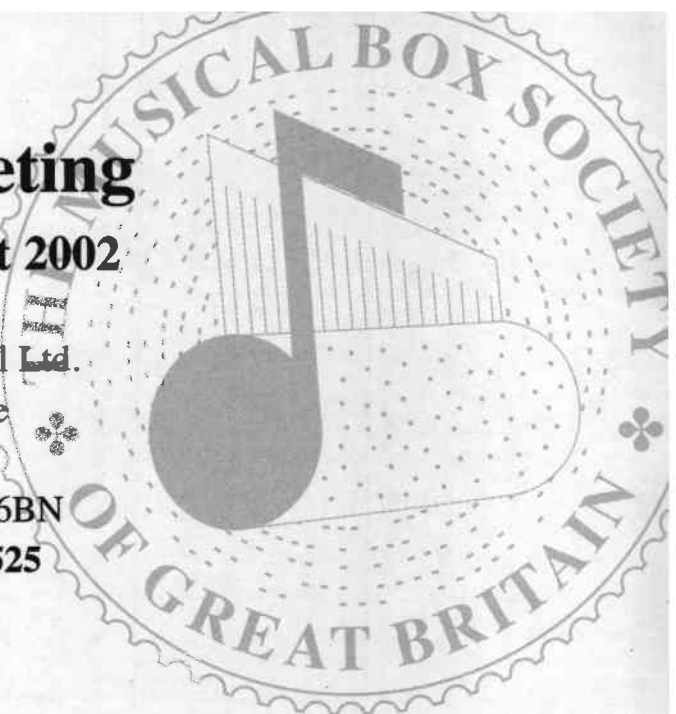
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Type of room: _____

Two nights accommodation, bed, breakfast and dinner at £108 per person

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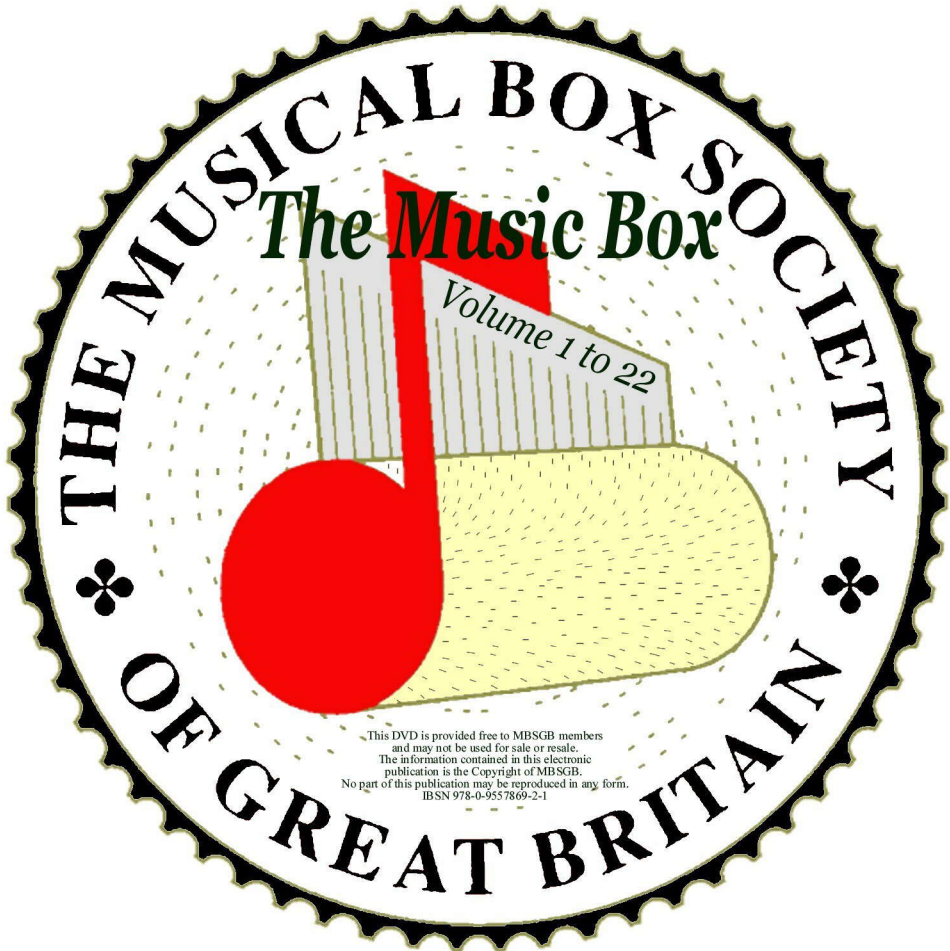
Please return to ROY ISON: 5 East Bight, Lincoln LN2 1QH Tel: 01522 540406

Name: _____ Address: _____

No. in party: _____

Hotel resident? YES/NO

Total Registration Fee at £10 per person _____ Cheques to M.B.S.G.B.



THE MUSICAL BOX SOCIETY

The Music Box

Volume 1 to 22



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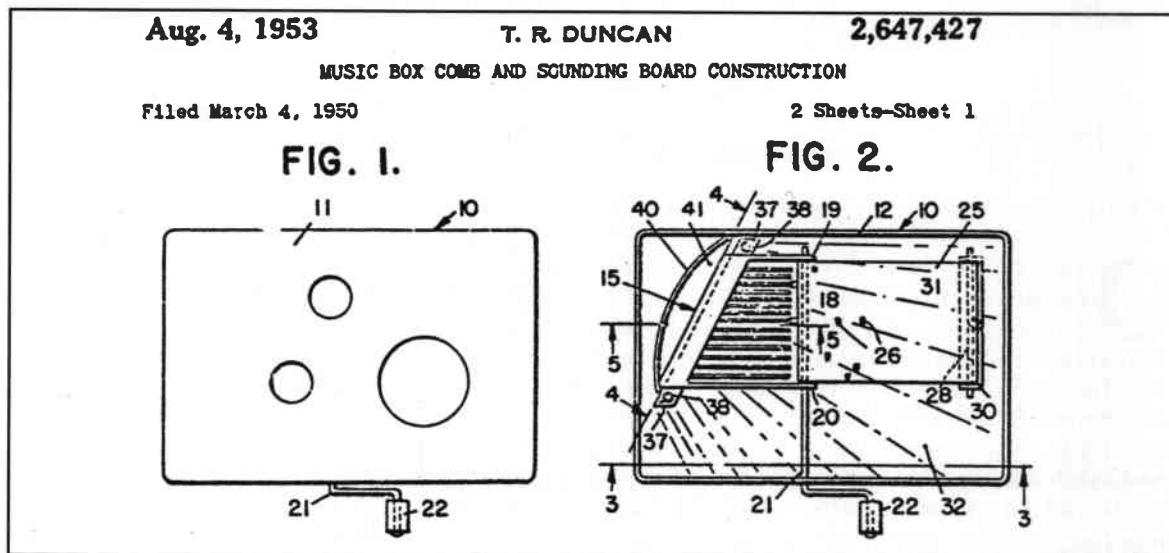


Fig. 6. A similar patent of Theodore R. Duncan from the U.S.A.

The first conclusion is that this particular musical box dates from the early 50s of the 20th century, and the second that Selcol Products derives its name from SEL(mer) CO(mpany) L(imited). Is this the only patent for rubber-belt musical boxes? No, but I suppose that this English patent was only valid for the United Kingdom.

In the Winter 1979 bulletin of The Musical Box Society International, Joseph H. Schumacher has written an article on 'Rubber-belt musical boxes' and he mentions two American patents:

1. No. 25046666 for a melody comb. The inventor is Theodore R. Duncan. The patent was filed on May 24th 1948 and granted on April 18th 1950 (Note: once again nearly two years between these dates). This is exactly the same construction as in our English patent). (Fig.6)

2. No. 2647427 for a music box comb and sounding board construction. This patent was filed on March 4th 1950 and granted on August 4th 1953. In the drawings with this patent the rubber-belt system corresponds with the English Selcol box, but this patent was filed more than seven months later than the Selmer patent.

The question arises whether Henri Selmer had any notice of the first American patent for the melody comb or not. It is, of course, possible that Selmer and Duncan had the same ideas at about the same time or that they had some knowledge of the inventions of each other. Nevertheless, there was no

problem of infringement while the U.S. patent was only valid in the U.S.A. and the English patent in the United Kingdom. But the idea that Theodore R. Duncan was the only or first inventor of the rubber-belt musical box has to be reconsidered, I suppose. Has anybody ever seen a list or catalogue of Selcol rubber-belt musical boxes? ■

Editor's Note: By one of those coincidences we all experience from time to time, just a few weeks after receiving this article from Hendrik Stengers, a parcel arrived from

Keith Harding. Inside were two novelties, illustrated on our front cover - seemed appropriate as we were wishing ourselves Happy Birthday.

The one musical card is complete, but the other is lacking its lid. They are both marked Kaye Kards and show the movement as being made by Selcol, so clearly they are from the same maker as those described by Hendrik Stengers. As a well-known researcher into musical box history I am sure that Keith Harding, along with many other members, will appreciate Hendrik's efforts.



Book News

A round-up of some new publications

Oiseaux De Bonheur: Tabatières et Automates (Flights of Fancy: Mechanical Singing Birds). Christian and Sharon Bailly. Antiquorum Editions (Geneva), June 2001. Parallel text French and English. 375pp, 320 x 255mm, hardbound in ill. d/w; fully illustrated mostly full colour. With special DVD picture/sound disc. ISBN 2 940019 28 2. Price £175.

Coming soon after the publication of Geoffrey Mayson's book *Mechanical Singing-Bird Tabatières*, Christian and Sharon Bailly's latest book *Oiseaux de Bonheur* also deals with the mechanical singing bird but here the thrust is historical and pictorial. While many of the pieces are shown dismantled or at the very least removed from their cases, the thrust is more with the beauty and quality of the items together with the history and background of their makers.

From its 'shot-silk' bookcloth and matching headed binding through to the choice of quality art-paper for the extensive four-colour printing, this is a heavy book that is not for holding before you in bed but comes into that rather maligned category of a 'coffee-table book'.

However you describe this book, it all becomes irrelevant the moment you open it up for here in glorious colour are some of the world's finest examples of mechanical singing birds, all presented in colour and, often, at several times actual size.

A worthwhile overview of the early history of mechanical birds is provided with examples (and illustrations) from the works of Augustin Ramelli (1531-1590), Salomon De Caus (1576-1626) as well as extensive references to, and quotations from, contemporary European works on art, popular science and history.

Naive decorative miniatures such as that created by Nicholas Lancret (1690-1743) depict the lovers in their woodland retreat gaining additional amusement from the frantic, frightened

calls of the caged songbird in a wooden cage. The fact is that the cruel yet once widespread caging of songbirds, the market for which was of almost pathological fervour (particularly in Louis IV's France), was the incidental spur to the evolution of the clockwork singing bird either in a cage or in a snuff-box sized case.

Every source of material is gratefully quoted and acknowledged in copious footnotes: the authors have had access to much private archive material that has never before seen the light of day and therefore their story is greatly enriched by both anecdote and actuality.

All of the principal makers and presented in extended biographical articles that are nicely written and well-illustrated. Which brings one around to the duality of a parallel text. This works remarkably well with all texts in both languages, including footnotes and captions. The translation is linguistically good as compared to the stiff, clumsy literal renditions that we have sometimes seen in the past.

It is, perhaps, the illustrations that are the most exciting with this book. The authors have selected the finest pieces available and pictures them with a skill and sensitivity that can only be commended. The fact that the publisher of the book - Antiquorum - is a specialist auctioneer of quality automatonwork in Switzerland suggests that the Baillys have had access to many, many pieces that the average collector would never even get to see, let alone dismantle.

As an example of this quality, a Jaquet-Droz singing bird box is illustrated. It is complete with watch movement in the front and a Piguët et Meylan style musical movement. Another piece is a slim Frédéric Rochat movement with a barillet musical movement having no fewer than twenty-three grasshopper teeth in two equal stacks.

Apart from the facsimile of *A Proper tune for a Linnet* (from an 18th century primer for budding songsters), Christian and Sharon

Bailly shy from attempting to transcribe any music from the musical mechanisms they so lovingly portray.

With this book there is a remarkable music-and-picture video disc that must be viewed either using a DVD player or a computer with a DVD drive. This disc provides an excellent animated synopsis of the book and allows the curious to understand and compare pieces by different makers and from different periods.

The technical section shows, by clever computer graphics, how the various mechanisms interact. We see how the song and whistle cams interact, how the mechanisms within the bird operate and how the whole series of components comes together. One portion is devoted to a 'tree' of makers: click on a name and up comes a potted biography of that maker.

The price of this book reflects the vast cost of highly-specialised books today. However, no book is without its shortcomings. Curiously for such a carefully-conceived production the index is only in French.

Besides there being no contents page there is also no reference whatsoever to the disc recording in the back. This is an especially grave oversight since most people will imagine it to be a conventional compact disc and attempt to play it in the usual manner.

Shortcomings and omissions have to be accepted by the simple truth is that the collector with an interest in the mechanical singing bird has no alternative but to go hungry (if he must) in order to be able to buy this book. It cannot be recommended highly enough.

Arthur J. G. Ord-Hume

Available from: Keith Harding, *World of Mechanical Music*, Northleach, Nr Cheltenham, Glos. GL54 3EU Tel: 01451 860181 or Rita Shenton Books, 142 Percy Road, Twickenham, Middlesex TW2 6JG Tel: 0208 894 6888.

Early Catalogue Reprints

Catalogues from Ernst Holzweissig, one of the largest German retailers of musical boxes, automata, novelties, orchestrions etc. in the early 1900s are now available as reprints. Printed in English, French and German, the catalogues give specifications, dimensions and weights, as well as prices, for a wide range of musical and other items. Three different ones are available:

- 1901 360 pages £27.00 each
- 1906 352 pages £27.00 each
- 1913 248 pages £25.00 each

Postage is additional at £4.75 for UK addresses and £9.50 abroad. (Please ask for \$ rates).

Each of these books is a weighty item - in

both content and size at over 1 kilogram. In A4 format, these are well produced facsimilies, bound in soft covers which should prove to be an invaluable reference source. Another idea for Christmas?

For more details contact Kevin McElhone on 01536 523988; emailkevinmcelhone@hotmail.com

The Organette Book

On page 126 you will find full details for this comprehensive new book published to mark the 40th Anniversary of our Society.

The Tune Sheet Book

Just a reminder that this invaluable pocket companion is

still available. Illustrating over 200 tune sheets, some in full colour, and with 14 dating charts, this should be every serious collector's bookshelf. Members' price £12.00 plus £2.00 p & p or \$25 including post and packing. The equivalent in Euros is OK too. A FREE 24 tune sheet supplement is also included.

Tune Sheet Book Supplement

A further 24 tune sheets to supplement the Tune Sheet Book. Research on this subject has continued since the main book was published and this is the result to date. If you have already purchased the Tune Sheet Book you can have a copy of the Supplement FREE by sending a self-addressed label with a contribution to postage and packing of £1 or \$2 - cash will be fine.

Nicole Record

In Vol.20 No.2 (Summer 2001) issue we mentioned that this book covering a history of Nicole Frères Ltd and the Nicole Record Company Limited was soon to be published. It is now available, although we have not yet seen a copy. At 288 pages it sounds a substantial volume sized 225mm x 160mm. The price is £27 plus 10% for postage in UK, 15% overseas. Available from CLPGS Bookshop c/o George Woolford, 'Ashburton', Fakenham Road, Wells-next-the-Sea, Norfolk NR23 1RD Tel; 01328 710640. Make cheques payable to: CLPGS Books. ■

328

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Cajón de música con 8 hojas alternando y tocando automáticamente. 120 voces de acero. El instrumento toca todo un repertorio de música y permite a voluntad la repetición de cada una pieza de música así como la elección de cada una hoja según el programa perteneciente a esta. Grandioso en el sonido.

Netto-Gewicht — net weight — poids net — peso limpio: 28 kg.
 Brutto-Gewicht — gross weight — poids brut — peso bruto: 48 kg.
 Grösse — size — dimensions — tamaño: 65.5 x 50 x 34.5 cm.

Netto-Preise		Prix nets	
Mk.	Pf.	Fr.	Cts.
195	—	243	75
9	35	11	70
1	17	1	47

No. 102. Symphonion-Musik-Schatulle „Einzig“
 8 Musiknoten, tunes, plaques de musique, hojas de música } Durchmesser, diameter, diamètre }
 1 Musiknote, tune, plaque de musique, hoja de música } diameter 35 cm.

Preis ohne Noten mit Kiste. — Price without tunes but with case. — Prix sans feuilles avec caisse. — Precio sin notas con cajón.

Typical text from a German Catalogue (this one from 1901).

Every now and then one sees at Auction a musical box of very dubious pedigree. It may not be in its original case. It has no tune sheet. The governor is dodgy. There is a lot of rust, and splashes of thick black oil at each end. The comb needs some repairs. You switch it on and, after some help in starting, it plays tolerably well.

I have often wondered about the histories of these wounded soldier boxes. Did they have interesting experiences? Who did what to them? Now I have got hold of a typical example and offer my report.



Fig. 1. Lid inlay on serial 1882 showing part of the brown ogee edging.

I have often wondered about the histories of these wounded soldier boxes.



Fig. 2. An unusual sight - italic P.V.F. engraved on a zither holder. Similar engraving is often seen on the plated tissue tube.



Fig. 3. Snail cam with numbered steps, and step 4 deleted leaving tune 3 to play twice.

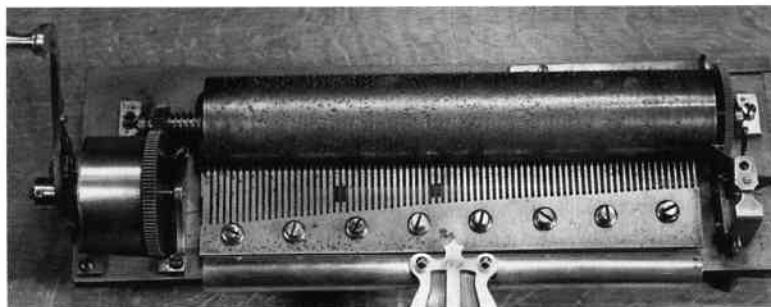


Fig. 4. Movement of serial 1882 with zither moved forward to show the comb with marked a teeth, 440 and 880Hz.

A Case History

I will try to introduce this box just as you would see it at an auction viewing. The lid has an attractive flower inlay, seen in Fig. 1, all in good restored condition except that the left end is badly faded and that the ogee edges are brown, not the correct black.

Open the lid... no tune sheet but a postcard sized coloured label with (empty) space for a message (or tunes!). And something queer about the movement... the bedplate is fixed by front and back case screws, but it also sits on a block at each end. Note the serial number on cylinder bearing - 1882. Turn case upside down and see its robustly written serial number 34297. So it lost its original case.

Note the cylinder length, about 11" (28cm). The comb is obscured by a full-length tubular zither, with holder engraved P.V.F., Fig. 2. A closer look at the single comb reveals three missing tips at the bass end.

Then a close look at the cylinder shows all pins on one tune knocked right over... a run, luckily when set to Tune Repeat. A close look around the snail cam, (with cylinder pushed to bass end - it was at tune end) reveals stamped tune numbers, 1 to 8, see Fig. 3. Quick mental arithmetic (60x11)/8 suggests about 80 teeth, - capable of very good music.

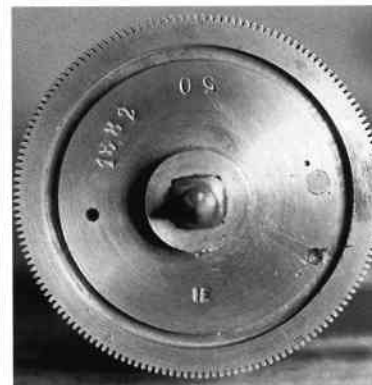


Fig. 5. Great wheel, showing serial and blank numbers and the elusive IE stamp.

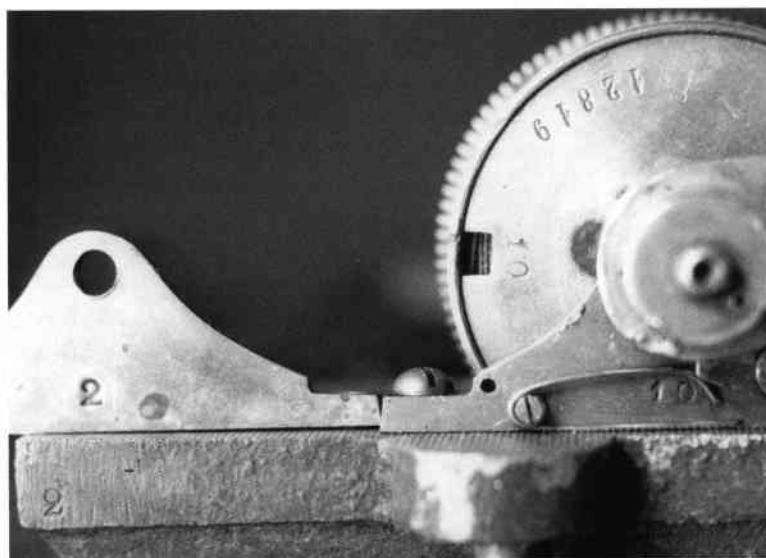


Fig. 6. The two spring bearing brackets of serial 1882. One matches its bedplate blank number 2, the other is a transplant from serial 12819. Two strangers - a roundhead replacement screw for the bearing and an effective click-spring replacement.

The winding lever is loose and both male and female Geneva stops are missing but there is a fair bit of tension on the spring. So, pull the lever to PLAY...No result. Gently tip butterfly wing... it starts! Not bad playing, considering not a single damper survives.

No more clues to maker or date were found, except that spring and governor were screwed on from above, suggesting a date after 1875. Also, tune one was pinned on the dots and track lines, so it was probably made around Ste. Croix.

Well, as they always say, someone did think the movement was worth restoring and that is why we have some extra data. Fig. 4 shows the movement before restoration; the zither is mounted

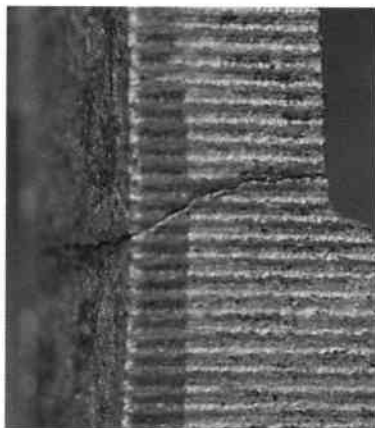


Fig. 7. The bedplate fracture.

from the bedplate and was therefore supplied with the box. The blank numbers are 2 for spring and governor and 50 for the cylinder assembly. The great wheel as usual has the stamped serial and blank numbers, but here also that elusive IE stamp, see Fig. 5.

The original governor survived and is now OK after resetting an injured wing. But something horrid must have happened to the spring drive, because all that remains is its outer bearing. The other bearing, winder, spring and barrel originally belonged to serial 12819, blank no. 10, as can be seen in Fig. 6.

Boxes with a dubious past often reveal a hidden defect during restoration. Here, a crack in the cast iron bedplate as shown in Fig. 7. These hairline cracks can be caused by stresses after casting, but then the casting would be rejected before any machining started. Thereafter it would be caused by a decidedly hard knock. A crack may cause loss of sound volume, and may lead to further damage, so it should be repaired. In this case there was no distortion of the casting, the bedplate remaining perfectly flat along and across. So a small steel plate was fixed across the crack, secured by a screw into a drilled and tapped hole each side - as seen in Fig. 8.

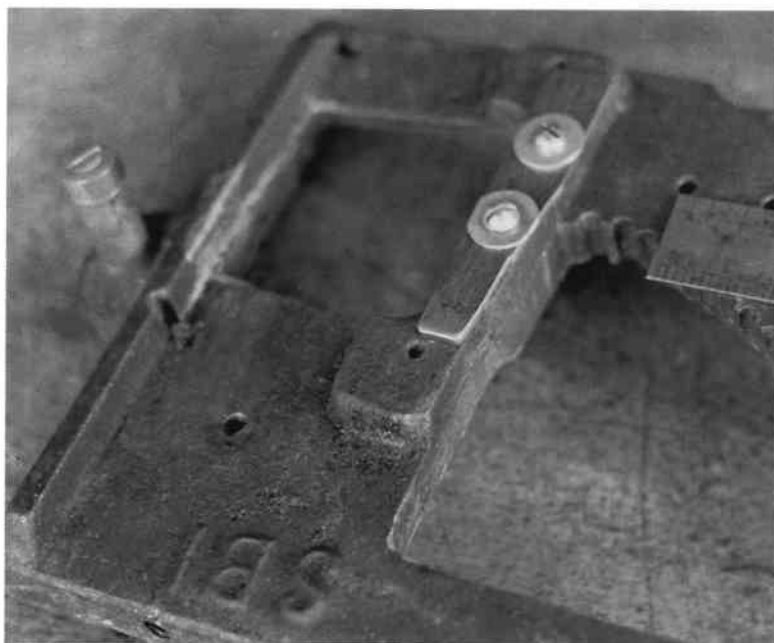


Fig. 8. Steel bar bracing the crack. The front of the rule indicates what would be ample clearance for the bass teeth leads. Extended leg at far left.

The case belonging to lost serial 34297 had been drilled front and back for the screws into the 1882 bedplate. Unfortunately that was done with the bedplate propped up on the blocks at each end of the case. The bedplate legs were thereby left dangling in the air. I removed the two blocks and screwed small extensions on the three legs so that the bedplate lines up accurately with the case screw holes. Then of course I had to plug the four holes in the base board through which the two blocks were secured, and I had to blacken the areas inside, where the blocks had been. The two case partitions naturally slid in and out OK, and it was a piece of luck that the control lever positions and the spring circular cut-out fitted the new incumbent.

After straightening many pins, the cylinder was in good condition and a repin was considered uneconomic, merely to restore one unknown tune. With three new tips, a fair stoning of all tips, and a complete set of 51 new dampers, the comb really was probably as good as new. Nothing special about it; bass lead scribed B/137, the gamme number. No other markings except anonymous scribed P and GJ. Pitch changes only marked in the treble half. Five groups of 3 and one of 4 teeth tuned to the same pitch.

Classy music; of the seven working tunes, there are three each by Mozart and Gounod. Not one is helped by the zither! Many ordinary good quality boxes conceal an unexpected gem; here it is tune 7, the soldiers' chorus from *Faust*, which comes in a wonderfully flamboyant arrangement and really shows off its 77 comb teeth.

Rivenc tune indicator

Many 2-per-turn boxes with large numbers of short tunes were made in the 1890s. Most of them had tune indicators which showed the tune numbers in pairs, one pair for each step of the snail cam.

Naturally some users must have grumbled at this incomplete indication, - specially those who could not see which of the two tunes was playing because they knew nothing about tune gaps and

Boxes with a dubious past often reveal a hidden defect during restoration.

musical box oddments no. 91

snail cams. So presumably some agents must have asked for something better.

What could be simpler? All the makers had to do was to add a semicircular step along the second half of the bass end cylinder cap. It would be half as thick as the tune track width. Then the peg of the tune indicator will ride onto this step and indicate when the second tune starts. It will fall off the step and revert to the first tune if the box is set to Repeat. If set to Change, then just as the peg falls off the step the cylinder will shift to the next pair so the indicator will move on another half step.

This was actually done by Ami Rivenc on his serial 43275, in 1894. It has an 8" cylinder playing 24 tunes, 2-per turn. The bass end cap was first machined perfectly true, and a brass semicircle about 1mm thick was fixed over the second half. Then back in the lathe, and the area swept by the tune indicator peg was machined down to a thickness of .0085" half the .017 tune track width, and that was that.

Of course, all the tune numbers had to be crowded in line, and the accuracy had to be closer than

could really be expected. So I think it was a short-lived gimmick.

Lecoultre and Combs

Serial 7019 is a typical 1830ish 4-air keywind box in a plain case with external controls. It has a 7¼ by 1¼ inch diameter (184 by 44mm) cylinder and 102 comb teeth. Tune tracks are the usual .017" and tune 4 is on the tack lines and dots.

The small tune sheet has a simple printer's border and includes the serial number. Three tunes are before 1830, the other is *Lauter Bacher Waltz*, so far untraced. It is tune 3, not the last tune, and therefore unlikely to be later than the others. So the box was probably made in 1830.

Blank numbers 1 and 11 are on the bedplate edge and many components, Fig. 9. The serial number in tiny figures is stamped on the brass bedplate and on the bass end cylinder cap, Figs. 10 and 11.

The famous "rampant puppy" lives up to its name by appearing or performing twice on the same bedplate, as shown in Fig. 12. That is very unusual, I think, though also noted on Lecoultre 7659. But

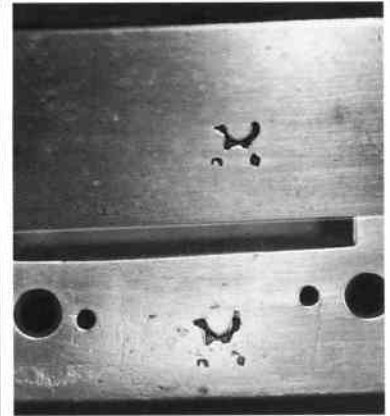


Fig. 12. Rampant puppy on the bedplate under the comb; and also, below, in its usual position under the spring.



Fig. 13. One of the two stampings of F. Alibert on serial 7019 comb.

then, look at Fig. 13 which shows how the comb is stamped F. Alibert... twice, actually.

The evidence that Lecoultre made this box is clearly conclusive, so then two questions arise; why is Alibert on the comb and why a plain tune sheet, a type not used by Lecoultre?

Until nearly 1830, the Lecoultres were making combs for general sale as well as for their own boxes. Luuk Goldhoorn in the Spring 1999 issue of MBSI's *Mechanical Music*, gives examples of their sales to Freres Nicole, which were over one thousand (mostly for tabatieres) during the three years 1824 to 1827. Therefore they would not be buying combs from other makers. Also, Alibert is not recorded by Chapuis as a maker of combs, - or of musical boxes though he certainly sold them.

So I think the most likely explanation about serial 7019 is that it was disguised for Alibert, to look like his product. That was a commonly practised deception which persisted to the end of the cylinder musical box era. And is still going strong.

The famous "rampant puppy" lives up to its name by appearing or performing twice on the same bedplate,...

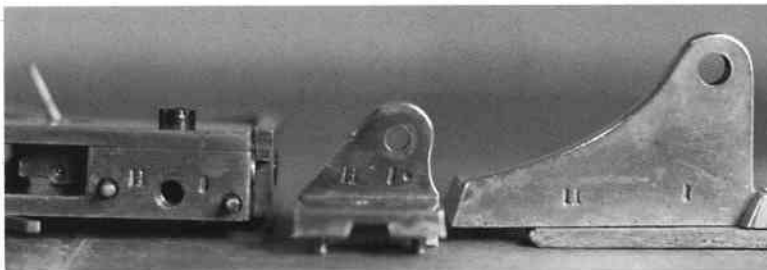


Fig. 9. Blank numbers on governor block, cylinder bearing, and inner spring bearing which has a vertical front end common on early boxes.

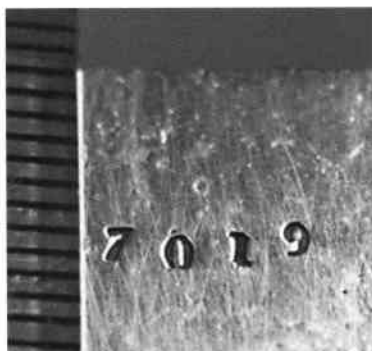


Fig. 10. Serial number on bedplate, with scale of millimeters to show that the figures are only a fraction over 1mm high.



Fig. 11. Cylinder end cap with stamped 7019 and scribed gamme number G 358. The three holes, plugged for centrifuging, allow access for pushing out the three pins fixing cylinder to endcap, which had to be done to insert cement after pinning.

Eugène Lecoultre

The most famous Lecoultres were from Geneva and the Vallée de Joux, and they had many contacts with the watch makers of Ste. Croix. Later, in the 1850s, three Lecoultres came to Ste. Croix as musical box makers or agents. Then in August 1890 brothers Eugène and Jules came and set up their Company, Lecoultre Frères.

In 1893 Eugène Lecoultre took over the business, as "successor." It lasted until 1906 and made both cartels and *petites musiques*. Documents from this maker are very rare, but a tune sheet of his appears on page 337 of the Piguet book. Fig. 14 shows the first 28 bars of a tune arranged for him. Thanks to David Beck of the MBSI, and others, I now have

about sixty of these tune arrangements; in the hope of an interested musician examining them and duly reporting, I have sent them to Kevin McElhone, our Archivist. Fig. 15 I cannot explain, but hope some light on it may be thrown. It lists tune arrangements for 32-tooth tabatieres, all gamme 103, but why the complete musical scale above?



Fig. 14. Part arrangement (reference G. 2066 IV) of Willard Thompson's 1889 version of the Razzle Dazzle Song composed in the USA by T.L. Clay.

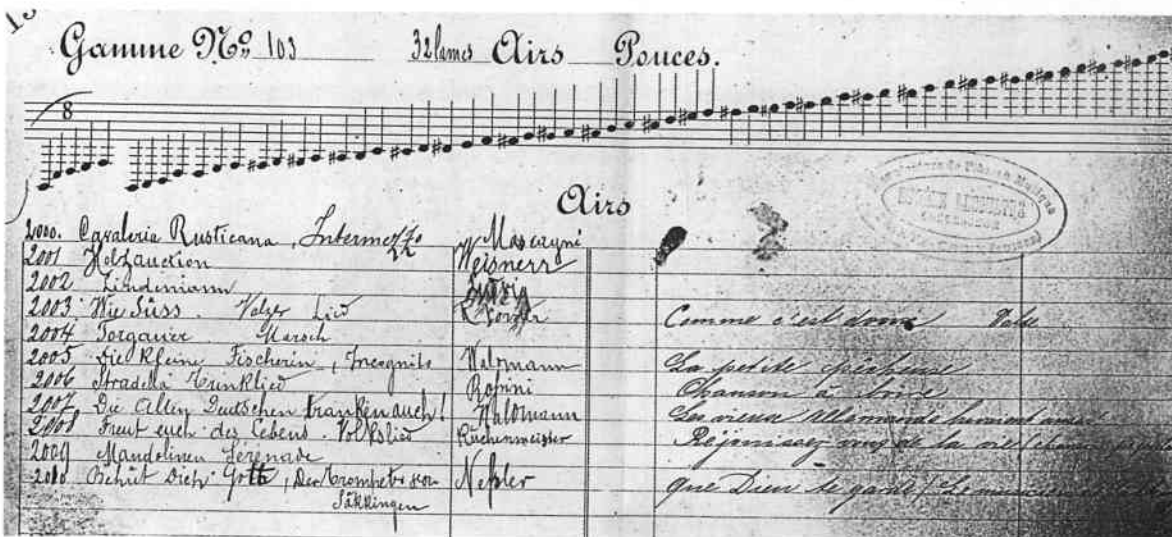


Fig. 15. It seems that three different writers compiled this list of eleven tunes in German for Eugène Lecoultre. Another added the neat French translations.



Fig. 1. An early key-wind box with 20 part sectional comb.

More than 70 lots of mechanical music ranging from manivelles to street pianos attracted wide interest at the sale on October 31st.

An unusual early key-wind cylinder box with 20-part sectional comb realised £1,550 despite lacking a lid to the case. (Fig 1).

Unusually, there were two street pianos on offer; one by Pasquale and one by Tomasso. This latter lot was in demand and fetched £450.

A 14 note Musical Casket bearing the Herman Loog label fetched a modest £200, whilst a good example of the ever-popular 15½" disc Polyphon realised £828 (Figs 2 & 3).

There were several examples of musical pictures, photo albums and automata, including four singing birds, the best of which, a good example by Bontems, made £1,840.

Next Sale - 10th April 2002



Fig. 2. Musical Casket 7½" rolls - 14 note.



Fig. 3. 15½" Polyphon.

Sotherby's next mechanical music sale will be on December 12th. Details from Catherine Southon on 0207 293 5209 - catalogue enquiries 0207 293 6444.



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Jaquet-Droz Automata

Musée d'Art et Histoire - Neuchâtel

- The highlight of the MBSGB Swiss Tour

Our return from Switzerland in July was so close to the publication date of the last issue of Music Box that it was simply not possible to prepare a report on this particular visit which was, for many, the highlight of the tour.

In the Musée d'Art et Histoire in Neuchâtel are three quite exceptional automata by the Swiss makers Jaquet-Droz - La Musicienne (the musician), the Artist, and the Scribe. By the time these automata were made - around 1770 - the two Jaquet-Droz brothers had been joined by an apprentice whom they had made a partner. They already had a reputation for fine organ clocks and automata but the three figures we were to see must surely

represent the pinnacle of automata building. These days we see highly complex computer-controlled robots and have become blasé about them, but the figures at Neuchâtel were made more than 230 years ago with the most basic tools and no previous examples of such complication as a guide.

The three figures are presented in a purpose-built 'theatre' where their astounding performances are given, watched over by their 'minders' - the museum staff.

We were told that the mechanism of all three is similar, although it was only possible to see "the works" of the Scribe. Seated at his writing table the figure is around 1m high (Fig.1). With great precision he dips his

quill pen into the inkwell on the right of the desk and then proceeds to write a two-line sentence on the card in front of him. (You can see a completed card on the front edge of the desk).

The mechanism to make all of this happen can be seen in Fig.2. The large, vertical wheel at the base has 42 pins of differing heights around its circumference. Each of these pins brings into action a set of cams from the 'stack' of cams which lie vertical within the body. The selected cams produce a predetermined sequence of movements - in this instance a letter. By arranging the pins around the selector wheel in the correct order, a specific word or sentence can thus be written. The Artist automaton works in



Fig 1. The Musician



Fig 2. The mechanism

exactly the same way but the 'programme' is arranged to produce shapes which make up a complete picture rather than words. To see these figures in operation is truly breathtaking.

The third figures, the Musician, outperforms even these marvels of 18th century engineering. Seated at the pipe organ, the beautifully dressed lady can be seen 'breathing' - her chest rising and falling gently as if preparing for the performance to come. Unlike many instrument-playing automata the Musician actually plays the keyboard of the organ, each finger movement playing the correct note. As she plays, her eyes follow the movement of her hands and after the final chord is played she looks around - perhaps awaiting the applause - still gently breathing.

In the photograph, the top of the organ has been removed to show some of the moving parts. Although the figure is slightly larger than the other two at approximately 1.5m tall, it is still a triumph of workmanship to get so much into such a compact space.

Only one of each of these automata was ever made by Jaquet-Droz. Having been 'mis-laid' for a substantial period before being bought by the museum and restored

to working order, we must hope that their futures are now assured and that they will continue to amaze and delight as they did for us on our visit to Neuchâtel. ■

*she looks
around -
perhaps
awaiting the
applause -
still gently
breathing.*



Fig 3.

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Buckingham Palace Organ

Mrs. Shirley Goddard, one of our newer members, sends us a copy of a letter received from Jonathan Marsden of the Royal Collection regarding the organ in the Ballroom in Buckingham Palace:

Dear Mrs. Goddard,

Your letter about the organ in the Ballroom at Buckingham Palace has been passed to me. I was delighted to read that you had such an enjoyable visit.

The Ballroom organ is indeed, at heart, the instrument made by Henry Lincoln for the Music Room at Brighton Pavilion in 1818.

When Brighton was abolished as a royal residence in the late 1840s, all of its contents and most of the fittings were removed to Buckingham

Palace. The organ was soon afterwards brought back into service in the new Ballroom and Concert Room, where it was installed (having been greatly extended by Gray and Davison) in 1856.

The organ case and pipework were designed by Sir James Pennethorne, the architect of the Ballroom. The figurative sculpture on top of the case was modelled by William Theed. As on previous royal organs there is a roundel of Handel (actually there are two) on the case.

The organ was not played for most of the twentieth century. However, after four years of restoration work it is planned to re-inaugurate the Queen's Golden Jubilee year in 2002. I hope this is of some interest.

Yours sincerely,

Jonathan - Deputy Surveyor of The Queen's Works of Art

Poor Mary Ann

Hendrik Strengers asks if anyone knows the tune "Poor Mary Ann" (Music Box Volume 20/3). I do not know it but I can say it does exist as it is noted in Langwill & Boston's "Church & Chamber Barrel organs" as being found on a barrel organ tune list. No further details are given however. ■ **Roger Booty**

Your 'letters' are a little thin on the ground in this issue! Surely you have something you would like to share with fellow members? Or perhaps you are seeking an obscure item to complete a restoration. Let's hear from you. **Editor**

...the instrument made by Henry Lincoln for the Music Room at Brighton Pavilion in 1818.

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Organette Book

To mark our 40th Anniversary

THE ORGANETTE BOOK a new publication from MBSGB

The Organette Book will be an invaluable aid to all collectors of mechanical music.

There will be over 650 photographs/engravings and 110,000 words in the 25 sections (see below). There are details of over 550 different models, many include details such as dimensions, weight, maker, price when new of both machine and music. Makers and Agents are listed and a history is given of some of the more popular makes such as Amorette, Draper and McTammany. There is a section on how to restore an organette which could persuade readers how easy it is to restore these instruments

For those not familiar with any kind of mechanical music there are details of museums and societies world-wide, an

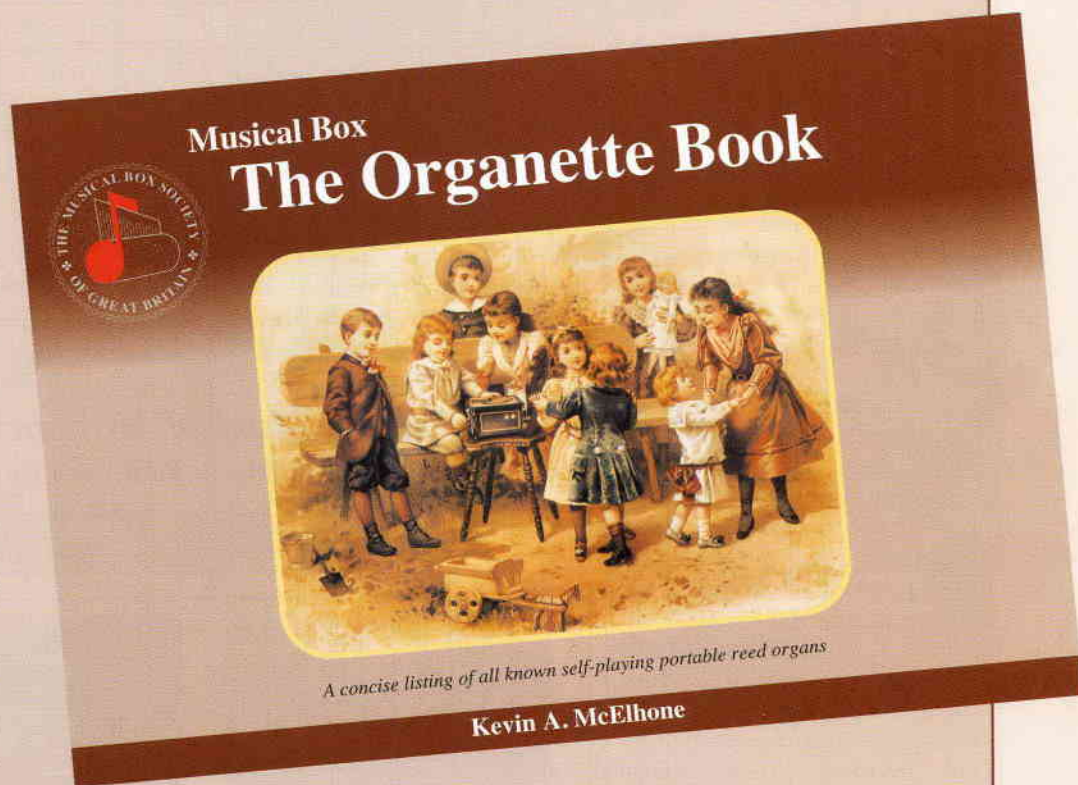
explanation of technical terms used and an index of illustrations.

Most pictures have never been published before; indeed, much of the information has come from primary sources, such as original catalogues or actual instruments. It has been compiled with the help of many collectors around the world.

It is not just the only book on the subject but should remain 'The' Organette book for a long time to come and should help collectors, dealers and auction houses to correctly describe most instruments of this type in future. Many instruments have been found during the compilation of this work which were previously unknown to have even been made, let alone have survived until today.

Contents

1. List of Contents
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3. What is an Organette?
4. A Family Tree
5. Details of Organettes
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7. Comparison of Scales
8. Identification of Music
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14. Makers of NEW Rolls, Books, Cobs, Boxes
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16. Musical Societies catering for this interest
17. Museums where they are demonstrated
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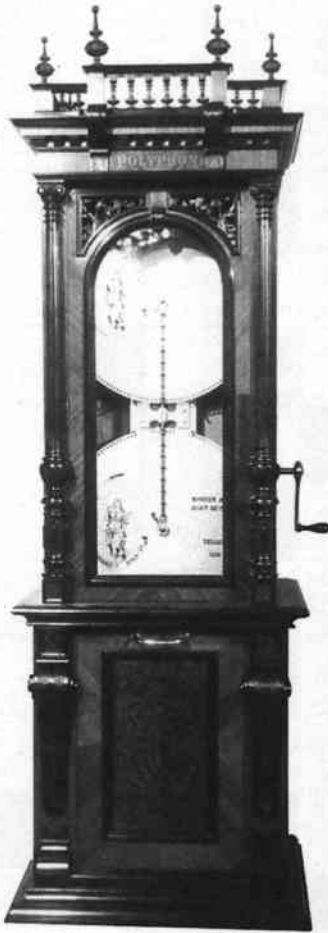
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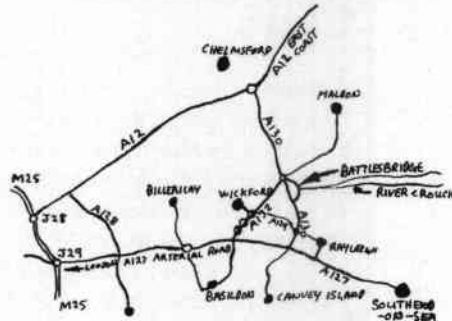
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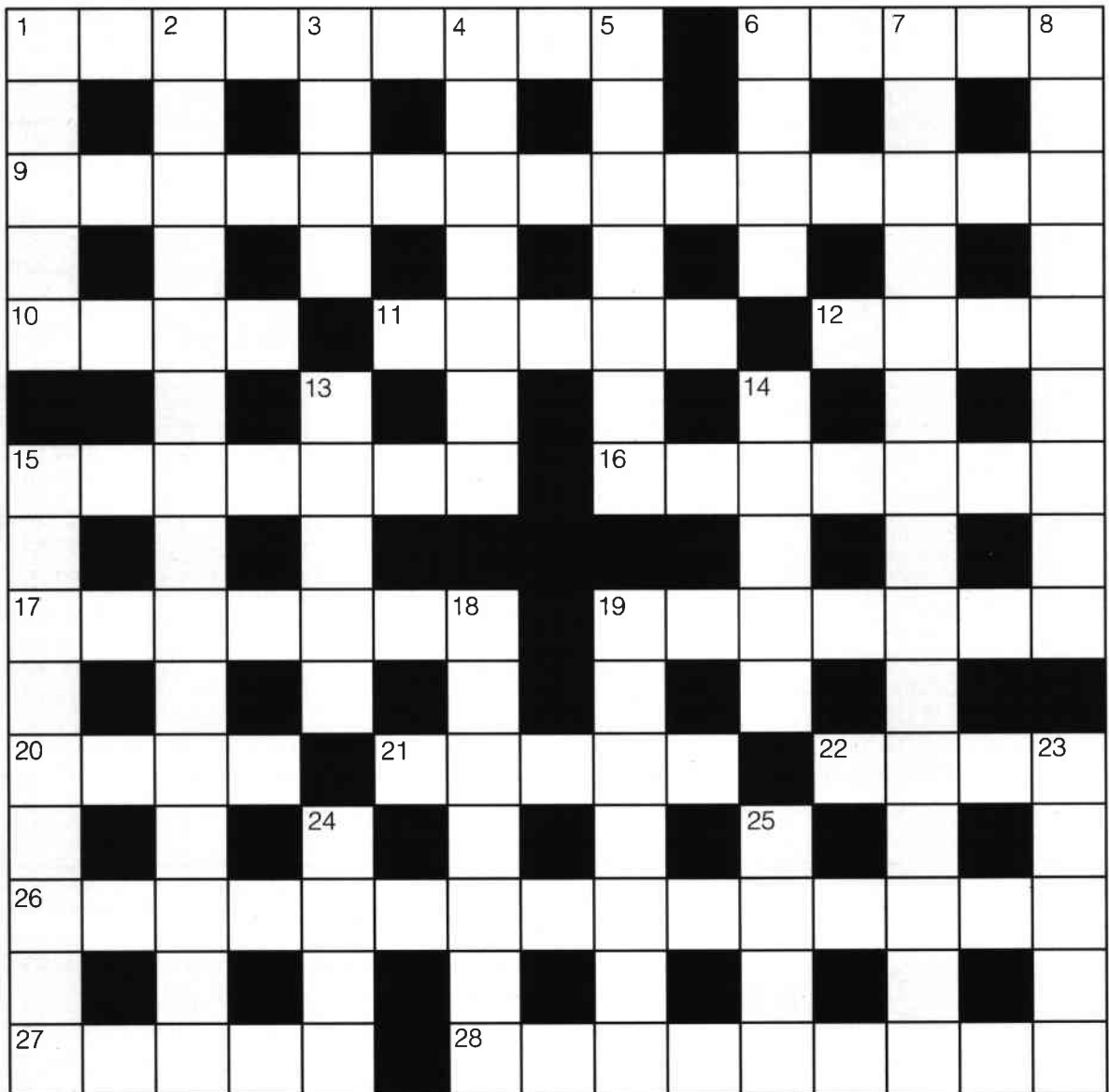
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Clues

Across

1. Policing will, in the main, improve her bottom. (9)
6. A tip from 'non troppo' in the score. (5)
9. Pointed soap pads bring you to a stop. (15)
10. Box maker has a duel role. (4)
11. Handy for a composer. (5)
12. The antique Fair is home to such a bloomer! (4)
15. Grecian Army initially to the S.E. brings nothing to us except hot air. (7)
16. Summary is of no use, - mere codge-up! (7)
17. It's correct to be a nun. (2,5)
19. Grubby cat-line needs a wash and brush-up. (5, 2)
20. A new look is found in this can. (4)
21. Does it give you 4 by 4 performance? (5)
22. Sort of spring from the ocean? (4)
26. One keyboard operator comes to maintain cargoes. (15)
27. Acts dumb in a scam I'm escaping from. (5)
28. Is it on a polka box tune change cam? (5, 4)

Down

1. Given the role orientally, socially exclusive. (5)
2. Spoonerisms fail to create a high level of competence. (15)
3. Late Royal Mail makes a fine exhibition. (4)
4. In sand I see them bravely mixing it! (7)
5. Molar used on the comb? (7)
6. Smoke producer needed by 26 across. (4)
7. Tim's tunnel rat is upsetting for the player. (15)
8. Put the bed linen to air and see what you hear! (9)
13. Knocker on door has a repeated theme. (5)
14. Seats well mixed prove of lasting value. (5)
15. A broken mug? Braise it for the bird-man! (9)
18. A Strauss free around a cuppa! (7)
19. Jalopy pushed Ronald into a Vic formation. (7)
23. Lack of consideration for a defective tooth. (5)
24. Fingertip controls for getting up tight? (4)
25. Not well done, - like 9-air box! (4)

For answers - see page 101

John Turner is seeking information on barrel pianos in museums around the country. He has already located quite a number but would appreciate help from members on completing the list.

If you know of a street piano in a museum local to you, drop a line or e-mail to John with the name, address and contact telephone number of the museum. John is at: J. Turner, Edelstein, 33 Water Lane, Middlestown, Wakefield, N. Yorkshire WF4 4PX. E-mail john.f.turner@btinternet.com

From Richard Dean, Dean Organs, Bristol.

I am researching the big 110/112 Gaviolis and in particular would like to get hold of a copy of the 112 Keyless Gavioli book. If anyone has one for sale or that I could borrow to photocopy I would like to hear from them.

Anyone with info. on these particular organs? Please do get in touch.

Richard Dean, Dean Organs, 40 Bristol Road, Whitchurch, Bristol BS14 OPT. Tel: 01275 834474. e-mail: info@deanorgans.co.uk

Have any members information on the whereabouts of Flight Robson clockwork barrel organs? Roy Ison is trying to find out as much as possible about these for his current project of restoring one. Any help would be greatly appreciated. The last similar

organ recorded was sold at Christie's on September 18th 1986 Lot No.149. If the owner happens to be a member of the Society would he/she please make contact by phoning Roy on 01522 540406.

I wonder if anyone has any information on the Nicole Frères company of Geneva which may help me trace my ancestors please.

The person I need to track down is the immigrant from Switzerland who moved to London to start the branch of the company in England.

Any information would be very useful, thanks.

Trudy Dalton (nee Nicole)

Note: Please reply to The Editor

John Simpson writes from Brisbane - 22 Dawn Street, Kedron, Australia 4031.

1) Orphenion. I have the model which plays 272mm (10 3/4") discs. Most of these have lost their print and in most cases I can only identify either a part number and/or title. Can any member supply a photocopy of a listing for this size?

2) Alexander Music Box. This has brass [A&D1] pinned sleeves which slide over the mandrell. They have a letter stamped into the end. Unfortunately, I can only identify some of the tunes. The

pinned sleeves are 165mm (6 1/2") long. The sleeves I have are A B C2 D E G L N. Once again, can anybody identify these for me or provide me with a photocopy of an original list?" ■

In our next Issue

The theme for our next four issues will be to mark the Society's 40th Anniversary.

Perhaps you have a special memory about the Society which you would like to share? How did you first become interested in mechanical music? A special meeting you still remember, or an event which gave you great pleasure?

Pictures of early days are especially welcome - a few words of explanation or details of when and where it was taken will enable memories of those early days of the Society to be preserved.

Also in our next issue we continue with Part II of Paul Bellamy's Musings on Musical Mugs, some new research on Single Comb Forte-Piano Cylinder Boxes plus, of course, our regular features and more interesting and amusing websites.

Definitely something to look forward to. ■

MUSIC BOX BINDERS

Now that Volume 19 is complete together with Index, this may be a good time to remind you about binders for your magazines. Each binder holds eight issues plus the index (which is included with this issue) and ensures that they are kept in good condition for future reference. The binders come packed two in a stout cardboard postal box price £12.00 plus postage as follows:

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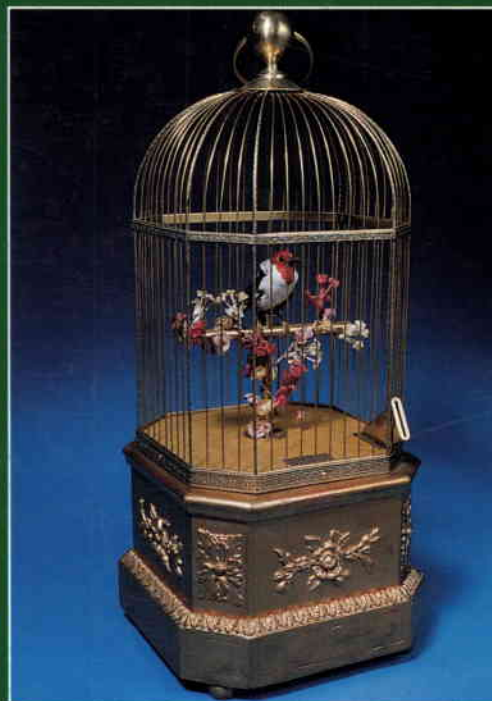
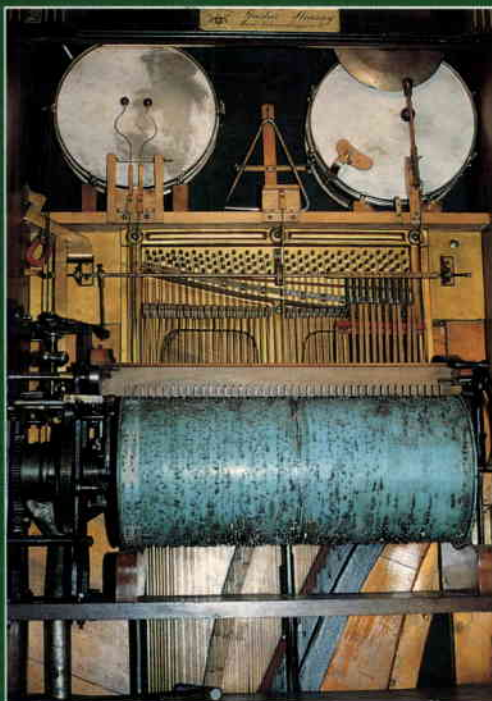
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