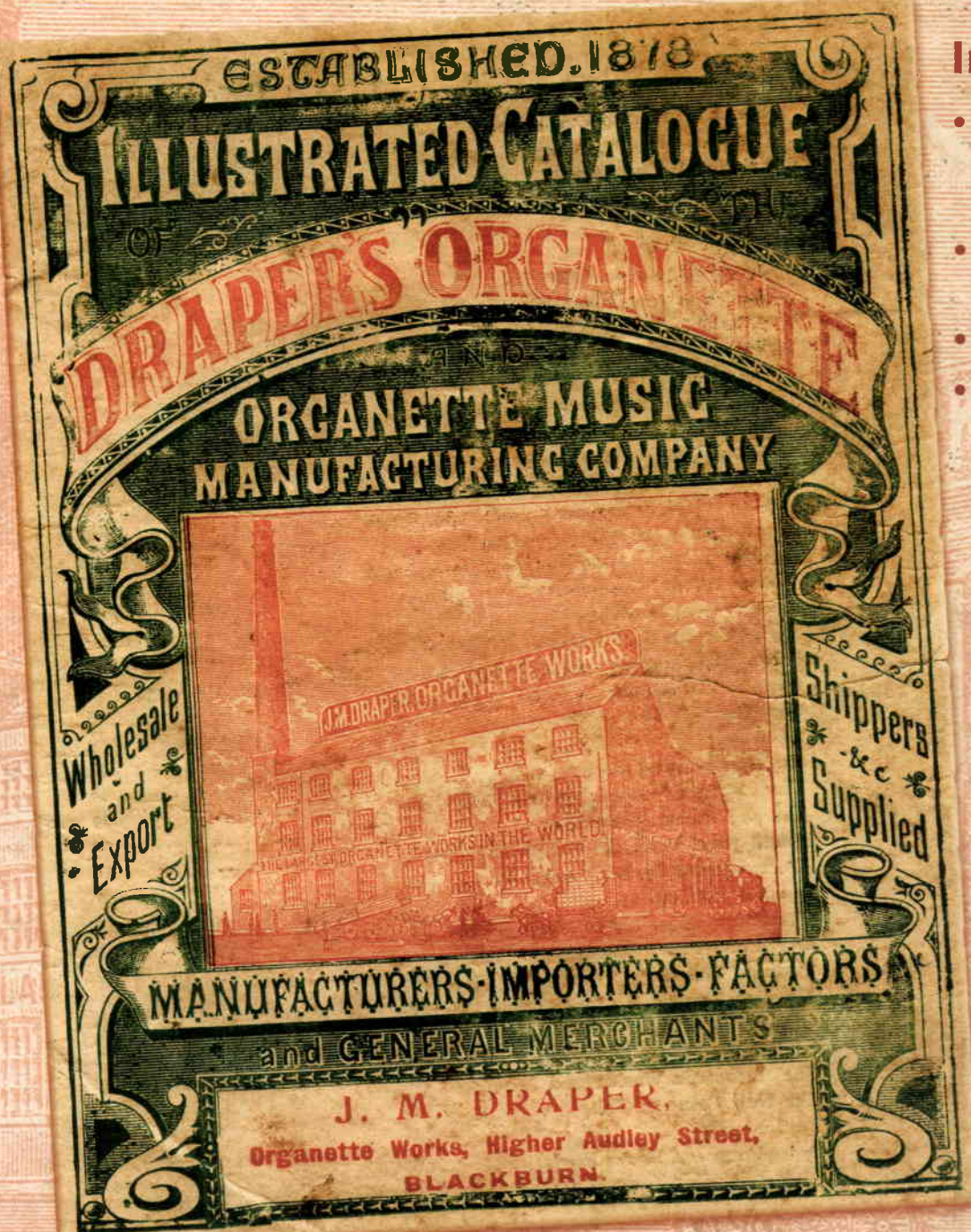


The Music Box

An International Journal of Mechanical Music



In this issue:

- The Largest Organette Works in the World
- Daniel Imhof Trust Fund
- Oddments 102
- All the Regular Features

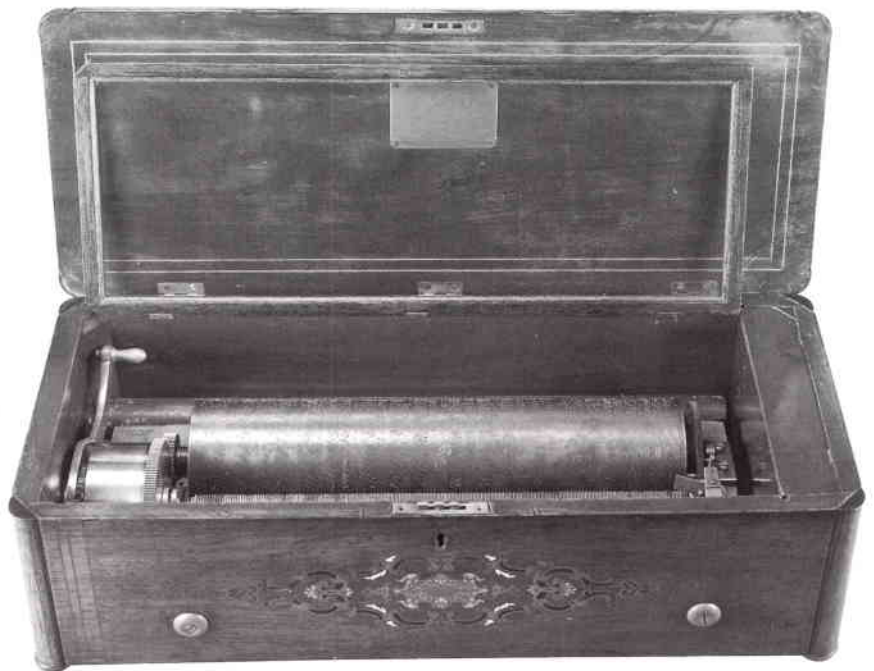
The Journal of the Musical Box Society of Great Britain

CHRISTIE'S



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Not so much an Editorial, more an Introduction

One of the advantages of taking on the editorship of this august Journal is that you get to talk to some influential and busy people. In conversation, Anthony Bulleid (one of the most erudite contributors to The Music Box) made the point that we had to recruit young contributors to the Journal - people who are retiring early. Well, we come into that category, but we had imagined a much younger group at the start of the conversation!

Our love affair with musical boxes began in our teens when a much-loved uncle, John Mansfield, formed a collection of instruments. He and his wife, Kay, started the original Chanctonbury Ring (named after a group of trees high on the Sussex Downs, and visible from John's music room) so that MBSGB enthusiasts from the south of England could meet informally and enjoy listening to boxes. Not a Chapter, more of a Sentence, as John summed it up!

A visit to John's was always a delight and the magic of the musical boxes and small organs never faded for him or us. Those of you who are parents can imagine our feelings when our two-year old son would sit surrounded by the 'toys', playing them very happily, and we were told not to worry!

David has recently retired from running a clock and watch shop in the delightful market town of Alresford in Hampshire. The shop always stocked a few musical boxes,

organettes and gramophones in addition to the time pieces. Lesley has divided her time between school teaching and restoring player pianos and other pneumatic instruments. She is still not sure which career gives her more pleasure or satisfaction.

Mechanical music of every description interests us, no matter how it stores its information, nor whether it produces music or reproduces it. There is a strong link between the two - take the famous musical box makers, Paillard, for instance, which went on to make gramophones, motors, movie cameras and projectors amongst other items.

What we all share as members of the Musical Box Society of Great Britain is an appreciation of mechanical music, whether it be the mechanics of the instrument, the sound of the result, the history of the music or the arrangement of new music in a suitable format. It is our pleasure and should be our duty to share our enjoyment with younger generations, so that we do not become what has been described by several people recently as the Last Generation of Collectors!

As editors, we intend to make no sweeping changes in the format of The Music Box, certainly not until the start of the next volume, anyway, but we would be delighted to receive any contribution from you, the members and the readership, whether small or large, and on any subject relating to our passion - mechanical music. ■ **Editor**



Would you entrust your instruments, or children, to these people?

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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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MBSGB Spring 2005 Meeting

I am please to inform you that I have made a provisional booking for the Spring 2005 event.

The meeting will be held in Derby on 8th to 10th April 2005 at the Mickleover Court Hotel on the outskirts of Derby within easy reach of the A38 and A50. The hotel has four stars and boasts two restaurants. It also has an extensive health and fitness suite, the use of which is free to residents. The conference facilities are of the highest quality.

I have negotiated a weekend inclusive rate of £130 to include the Saturday dinner. There will be no single supplement for the first five singles to book. Rooms for society members will be held until the end of Feb 2005. The flyer should go out in the November magazine posting.

The programme will include;

Friday: informal table top sale or Show and Tell.

Saturday; Probably three talks, bar-snack lunch, followed by a visit to the Royal Crown Derby factory. Evening dinner plus entertainment (any volunteers?).

Sunday; Visit to a large local private collection, including light buffet lunch for those who want to linger. Nobody will be kicked out, stay as long as you want.

I hope this meets with your approval.

Best wishes and see you at St Albans, Nicholas Simons.

From the President

Change of Editor

This issue sees a new face, or rather pair of faces, in the Editorial hot seat.

Alan Pratt has decided to call it a day – in fact, he decided some time back, but very kindly offered to stay on until there was a successor ready to take over.

Alan came to our aid back in 1998, when Graham Whitehead, having retired from his printing business, was no longer in a position to carry on editing. Alan, although not a printer, also had a family business that was very relevant to the production of a magazine such as ours, and with a bit of gentle persuasion he agreed to give some of his retirement time to the task.

During his six years as Editor, Alan has brought the Journal to ever-higher standards, producing what must be one of the most

professional publications to emanate from a Society as small as ours. He has coped manfully with the problems that beset any editor (especially an unpaid editor with unpaid contributors); trying to solicit articles, getting them submitted before the press deadline, coping with computer programmes not found on his own very comprehensive system, with photographs of too poor quality to reproduce, and with contributors who fail to understand that an editor's job is to edit, not just to put their little piece into print at the expense of everyone else's!

A big round of applause, please to Alan, and also to Doris, his wife, who did not just put up with his hours at the computer, but did her bit by reading proofs.

It was not just Alan and Doris who formed a husband-and-wife team,

though; our new 'Editor' is just that, David and Lesley Evans. Many members in the South will know them, but for the benefit of those who do not, let me tell you that they have been members of the Society for many years, at one time ran a local branch, and between them have as catholic a knowledge of mechanical music as one could imagine. Their interests include barrel organs and pianos, musical boxes and clocks, player organs and pianos, gramophones, radio and juke boxes – oh, and magic lanterns. David's electronic know-how means that computers are less of a horror to him than to some of us, and if you add to that his years of experience producing a parish magazine, you will see that we have here an ideal editorial team. We welcome them on board. C.P.

Web Site Update - www.mbsgb.org.uk

by R Ducat-Brown

If you attended the Annual General Meeting you will know that I explained that, owing to the amount of unsolicited and unsavoury material that was being placed on the message board of our site, the page had to be closed down until a new more secure forum could be developed.

I am pleased to announce that we now not only have a new Message board, but also a whole new design for our web site. This should mean that we can stop unwanted messages as each visitor to the forum will be required to register giving an E-mail address, and respond to an automatic e-mail before they can gain access.

There is also a Members Only section to the forum. Registration is open to all members of the MBSGB, but registration is slightly more involved. If you would like access to this area, register in the normal way, giving your chosen user ID and a password of your choice. Once you have received your acceptance e-mail from the web site you will need to ask us to admit you to the Members' page. To do this,

E-mail via the contact page on the site. Please give your name, address, membership number if known and the user ID that you have chosen. Within the next day

or so you should find that access to the Members' section has been granted. If you have any problems please contact me through the contact page.

At the time of writing this update there is very little on the message board as we have started from scratch again, please make good use of it and I'm sure that we will soon find a great deal of traffic to make the pages interesting. Please check the non-members section regularly as people often ask for advice about a musical box or some other mechanical musical instrument, you may be able to help and we may even gain a new member.

Chanctonbury Ring – April 2004

There is a strong feeling amongst many of our members that boxes equipped with additional musical devices, intended to augment the sound of the comb, have a somewhat inferior musical rendition to those which depend solely on the comb. The 'Boxes with Bits' subject of the April meeting was therefore an ideal forum to put matters to the test.

Through the generosity of many attendees, we were able to experience both cylinder and disc boxes which sported various combinations of extra 'bits'. One member demonstrated two unusual buffet style cylinder boxes, one with bells and drum and the other with just bells. It seems he makes a habit of collecting buffet style machines but he left the buffet disc box at home because it did not have the requisite 'bits' on it!

There was no formal decision-taking on the relative merit of



'bits' or 'no bits' but it was possible to gauge the feeling about each demonstrated instrument by listening to the Ahs, the Ouches, the Ums, the Ughs and the Errs uttered by the audience.

As a complete contrast to the more regular aural delights experienced at our Chanctonbury events, Paul Baker took us through the fascinating history of the Pathéphone, its inventors and the company's activities. He used a 1906 machine to demonstrate the combined effect of the unusual

features such as hill & dale modulation of the groove, playing from the centre to the outside of the record and rotation at about 95 r.p.m.

Our composer for the meeting was Michael William Balfe, born in Dublin in 1808. In his short life of sixty-two years he provided only sufficient subject matter to feature on 254 out of 6000 boxes recorded in the MBSGB register. Despite this we managed to round up nine instruments from our local area, to give us a fair representation of this composer's work.

Our thanks go to all whose efforts enabled us to enjoy this dual feast of music and a tasty lunch.

Please be reminded of the diary dates for two Old School Bucks Green open days to be held on 14th August and the 20th November. You are advised to reserve your places in good time because these unfortunately have to be allocated on a 'first come-first served' basis.

Theft from the Ghysels Collection in Brussels

Information from Arthur Prinsen

Some of you may have heard of the sad theft of instruments from the mechanical organ collection of Jeff Ghysels in Brussels.

It was with great pleasure that your editors received the news that eleven of the items have now been recovered and the Belgian police have the culprits in custody. The principal items still outstanding are three hand-wound street organs, the location of

which the gang is refusing to divulge. They are apparently accused of at least fifteen other burglaries and the police are confident that the information regarding the organs will be forthcoming in due course.

We extend our best wishes to Jeff Ghysels and trust his property will be returned to him shortly. He must have been under great strain during the investigation.

Editorial Move

As we go to press, your editors have received notification from the Canadian High Commission in London that their application to relocate to Canada has been accepted. We anticipate moving some time before Christmas and expect the next issue of The Music Box to be completed on a lap top computer on board a jumbo jet. Editorial contributions should still be sent to us care of Christopher Proudfoot for the time being, and those of you using our AOL e-mail address may continue to do so. We eventually intend opening a mechanical music museum in British Columbia.

Musical Box Society of Great Britain

Précis of the A.G.M. 2003

The A.G.M. of the Society was held on the 7th June 2003 at the Village Hall in Roade.

Apologies for absence.

There were 7 apologies for absence received.

Minutes of the previous A.G.M.

The minutes of the 2002 A.G.M. were accepted as a true record and there were no matters arising.

President's Report

Christopher Proudfoot looked back over the year and noted that we had held several memorable meetings. Sadly he had to report that a number of members had died during the year. On a more cheerful note, Christopher looked forward to the joint meeting with the American Society in 2005. He reported that the Publications Committee was making good progress in its latest venture. Christopher concluded by thanking those members who had contributed in any way to the running of the Society.

Report of the Subscriptions Secretary

Richard Kerridge reported that the membership now stood at 499. This was a reduction on last year. 337 came from the U.K., 62 from Europe, 72 from the U.S.A., 5 from Canada and 23 from Australia and the Far East. As of today, 438 members had renewed their subscriptions with a good number still to pay.

Membership and Correspondence Secretary's Report

Alan Wyatt noted a general decline in membership during the year, but had seen encouraging signs that

this year we were holding our own. Correspondence was coming in at an average of one letter per week. He answered all these letters promptly.

Report of the Meetings Secretary

Roy Ison said that the autumn meeting in the Lake District was quickly being booked up and all arrangements were well in hand. The 2004 spring meeting at Canterbury was in the process of being organised. A meeting and a venue for the 2004 autumn meeting had yet to be arranged.

Report of the Hon. Treasurer

Richard Kerridge reported a deficit of £1,683.65 for the year. There had been a variety of reasons for this deficit. Among these were a fall in membership and declining interest rates. However, the Society did have assets of over £29,000.

Report of the Archivist

Kevin McElhone reported a quieter year. This had enabled him to make good progress in the listing of tunes for disc machines. Kevin welcomed John Farmer who would shortly be taking over as the new Archivist.

Report of the Auction Organiser

David Walch told the meeting that just over £900 had been raised at the 2002 auction. He wished to thank all who had helped him to stage the event. Members then expressed their thanks to David and Daphne for their efforts in what is a mammoth task

Subscriptions

The Committee proposed that the

level of subscriptions remain the same for another year with the Committee undertaking a review in the spring of next year. At this stage, it was proposed that as from 1st January 2004, the joining fee be scrapped. This was passed by the membership.

Election of Officers

The Officers of the Society were re-elected. Robert Hough had indicated that he would retire from the Committee, but said that he would continue to help in the editorial department. Daphne Ladell and Nicholas Simons were elected to the Committee. Their names and duties are listed elsewhere in the Journal.

A.O.B.

Alan Pratt presented his thoughts on revising the publication dates for the Journal. After some discussion, it was decided to refer the matter back to the Committee for further debate.

Daphne Ladell spoke on the 2005 joint meeting with the Americans. She made an appeal for volunteers to help with the running of this important event.

A Society member noted the need to police the Society web site to try to stop unwanted material being placed there. Action would be taken on this matter.

Ted Brown handed out Register forms and asked members to co-operate in the Register venture.

Finally, it was noted that John Powell had completed the new magazine index and this would be available in the not too distant future.

Hands across the Sea

August 2005 Joint Meeting

You will have seen in this issue of your journal an enclosure made up of 2 loose-leaf Booking forms and an Information pack. One of the forms is to reserve your Hotel accommodation and the other is your Registration form. More detail of the Information pack is given below.

At long last I have finished the costing for our joint meeting, and can now go into more detail. A very special low rate of only £280 per person (£56.00 per night) has been negotiated for two people sharing a room. A single supplement of £20 per night will apply. To secure this low rate, a 50% non Refundable deposit is required by 30th Jan 2005, and full settlement by 25th May 2005.

Accommodation at the main Holiday Inn hotel will be on a first come first served basis. When all rooms at this hotel are filled, another nearby Holiday Inn hotel will be used (for bed and breakfast only, as all other meals are included in the registration fee and taken at the main hotel) and will be automatically allocated and notified to you at the time of booking. A special rate has been negotiated for anyone who wishes to stay on after the meeting.

The Registration Fee will be £208 per person. Although at first glance you may think this expensive, there is a lot included in this package. The registration package that we have put together provides you with a full and varied itinerary and the £208 covers all dinners Thursday to Sunday

(Welcome Buffet Thursday night, BBQ Friday Night, Banquet Dinner Saturday Night and Farewell Dinner on Sunday Night). It also includes lunches for Thursday, Friday and Sunday, and all transport for 4 days, plus 2 nights entertainment.

On Saturday, members will have a choice between eight interesting but non-musical trips, for a nominal cost. For example, a visit to the London Eye & Covent Garden, or a boat trip on the Thames & tour of Greenwich Observatory, to name only two.

The enclosed information pack will help you decide which tours and trips you would like to take and enable you to calculate the costs which you should then add to the registration fee and enter the total on the registration form. It is important that your registration form and hotel booking form are returned together to the hotel for processing.

There are no hidden costs. The

only extra cost will be wine, beer, and soft drinks.

This joint meeting is likely to be a once in a life time event and as such, an experience and opportunity not to be missed. We are only a very small country in comparison to America and some of the other countries with large musical collections, but even so we have an interesting and varied range of mechanical music, which we will be proud to show and demonstrate to our overseas visitors.

Please do not forget my request for volunteers. I have already had lots of offers to help, but we are still looking for more people. There are still plenty of jobs for all skills covering a wide range of tasks for which at present we have no volunteers. There are more jobs to do than I care to mention here, so please get in touch with me. Yes, it will be hard work for a few days, but the end results will be well worth it. ■

Daphne Ladell



Mechanical Music postcard from 1909 – from the Brown Collection

"The Largest Organette Works in the World" PART 1

Roger Booty reports on his latest researches into the Draper company

At the end of the nineteenth century, Blackburn could boast up to 129 smoking mill chimneys. Cotton was king and Blackburn mills were doing their utmost to add their considerable contribution to the total that made Lancashire the supplier of most of the world's trade in cotton goods.

Although "King Cotton" reigned, he did not have it all his own way because one of those chimneys helping to increase the pall of smoke which hung over the town belonged to a mill which had no connection with textiles, or seemingly with any similar business in the town. It was the smoke-stack of J. M. Draper's organette works. Joseph Mark Draper was not a native of Blackburn. He was born in 1855 in Wigan where in 1861 his father, James, with his wife Catherine and their five children lived at 73 Darlington Street, a linen shop. They were in the financial position to afford a young servant and to send Joseph and James Bartholomew (his elder brother by three years) to school. James and his young wife were to have at least three further children before his death in about 1886, but by that date his eldest sons had married and started to carve out a livelihood for themselves in Blackburn.

James Bartholomew, who was to complete an apprenticeship as a brass finisher, married Alice Ingram of Blackburn in the spring of 1873 and in 1878

they were living at 32 St. Peter's Street, Blackburn. The following year saw the birth of their first son James who was followed within two years by Henry Lewis.

Foundation date

The year 1878 is significant in this story, as it is the date which was claimed by J. M. Draper for the establishment of his organette works.

Joseph Mark was to follow an entirely different line of business from both his brother and father. He married Emma Louisa Smith in Halifax in the spring of 1876. She was born in Halifax and it is there that the family lived, and were possibly still living in 1878, the date just noted above. By 1879 however, they too had moved to Blackburn and in two years Draper's business as a fine art dealer was apparently booming; he had four men in his employ and his son, Joseph Ernest (who was only four years old) was at school. His daughter, Emma Louisa, was only two, and they lived at 82 Lower Audley Street.

We now have two brothers in widely differing styles of business but both settled in the same town, so where do organettes come into the story? It seems quite likely from the information, dates, advertisements and such like which are available that it was James Bartholomew who first took up an interest in mechanical

music, but by 1882 the pair were starting to unite their interests. This is established, as that was the year they applied for a joint patent, No. 3119 of 1st July. It only got as far as a provisional specification which covered: 'Improvements in the mechanical parts of musical instruments such as organs, organettes, organia cabinets or other like instruments for producing musical sounds by mechanical means.' The description of the intended patent was very short and seemed to cover little more than replacing paper rolls with endless bands running around adjustable rollers.

1883 is the earliest year for which I have found a Draper advertisement. From the 'For Sale' columns of the 15th June edition of English Mechanic we read; "ORGUINETTE MUSIC, superior quality, 1 1/2 d. per foot, special terms for quantities. Money returned if dissatisfied. J. B. Draper, 82 Lower Audley, Blackburn (manufacturer)." It is this advertisement which gives the impression that not only was James Bartholomew the senior brother, he was also the senior business partner. The address is that of Joseph Mark but the initials are J. B. The 7th December copy (again English Mechanic) carried an advertisement that actually pictured an organette, or, more correctly, an orguINETTE of the Mechanical OrguINETTE Co., New York, (see Fig. 1).



Fig 1. Advertisement in 'English Mechanic and World of Science' dated Dec 7th 1883

Family grouping

1884 saw Blackburn in the headlines when the Rovers football team won the FA Cup; it also saw James Bartholomew becoming his brother's neighbour when he moved to 80 Lower Audley Street. The following year marked the end of the use of his name in the business when he was listed as an orguINETTE music maker at 35 Clayton Street. From now on in the story, the names that come to the forefront are those of Joseph Mark or his son Joseph Ernest. J. B. still possibly worked on as manager (see notes further on when the company was in Salford) but he was to die of natural causes on 3rd December 1902 in Blackburn at the early age of fifty. The death certificate notes his occupation as that of engineer.

Number 35 Clayton Street was the address of the first factory the Draper company established. They had probably been manufacturing and dealing in music from 1883 and in 1884 offered orguINETTES for sale in a rather dubious series of advertisements in the English Mechanic: 'American OrguINETTE, perfect, new, cost 55s, price 30s. Must sell.', and, 'Fifty thousand feet OrguINETTE Music, new, to sell cheap. Lists free. M. Draper, Manufacturer, Blackburn.' At first only one room was occupied in Clayton Street but the fast-growing sales saw expansion into a further seven rooms before a removal became necessary in 1887 to premises in Salford, a street in the centre of Blackburn.

The following is part of a

description of the 'British Organette and Organette Music Company, Salford, Blackburn', from *Lancashire, its History, Growth and Industries*.

'Among the various mechanical methods adopted for the production of music in the domestic circle, that exemplified in the organette is probably the best suited for general use, and of these instruments there are few that have gained such an amount of popularity as those constructed by the above company, whose business was, originally founded about ten years ago by Mr. J. Draper, who is still the manager, and to whose energy, ability, and enterprise the success achieved may be said to be justly due. The works consist of a large building located in close proximity to the station, and cover a considerable area. The whole of the workshops are admirably equipped with all appliances and plant requisite in the trade, and are complete in every detail. The firm's chief or principal operations may be considered as representing two branches, namely, making the organettes, and also making the organette music. The tone of the instruments made by this firm is exceptionally good, and the general construction throughout is highly superior to the majority of instruments of this character. They have, therefore, met with a great demand, not only in the United Kingdom, but also abroad in the various parts of the world...'

While at Clayton Street they had a small shop as well as the factory and here they began to diversify into being general dealers, although organettes were to stay their main strength until the turn of the century. The Salford premises offered opportunities for a larger shop but the stay there was to prove

very short as they vacated the building by the end of 1888. A separate shop was then opened in the High Street where music and musical instruments (organettes?) were sold, but the next factory premises have eluded detection. However, River Street Mill was bought in 1891. Built in the 1860's, this small red brick-weaving shed with a three-storey extension was situated off Higher Audley Street between River Street and Bonaccord Street. The original owner had become bankrupt in 1884 when a number of other small mills also closed down. The mill seemingly remained empty until Draper came along to establish what was to become 'The Largest Organette Works in the World'.

First organette

An article from the "Blackburn Standard" for 10th September 1892 notes that 'Draper made his first organette on March 8th 1886, and since then has turned out 16,000'. Maybe at first sales had only been in imported machines and music from, say, 1881, and the reason for the selling cheap of 50,000 feet of new orguINETTE music in the advertisement of 1884, was to clear the way for their own burgeoning production, first of music, then organettes in 1886.

It is difficult to tell what type of organette was made in 1886, as Draper was to make at least four models, all of which played the same fourteen-note music. They were the "Victoria", with no stops; the "Jubilee", again with no stops and possibly a renaming of the "Victoria" at the time of the Jubilee in 1897; the "English", with a single expression stop, and finally the "Orchestral", with two speaking and one expression stop. This was quite likely the instrument upon which the Draper business was built, as the patent for it,

Lancashire had by now the highest population of any county in England and business was booming. In about 1888 Joseph Mark and his family moved from Audley Street into a newer house at 53 Whalley New Road. By 1895 they had moved again, this time to 20 St. Albans Place, Blackburn, at that time a prestigious address. Joseph Mark, however, was to enjoy his new residence for two short years only. He wrote his will on 2nd. October 1897, but in two months time, on 11th December, he died of apoplexy aged only 42. He had left the care of his company to his brothers, including James Bartholomew, until his oldest son, Joseph Ernest, came of age and could take on the management of the business. He left £16,369 2s.8d. Joseph Ernest was to stay on with his mother at St Albans Place until at least 1915. She was to die there on the 13th May 1918.

left as strips and it was up to the eventual customer to make them up into endless bands if so desired.

**THE WONDERFUL
"VICTORIA" ORGANETTE,
REGISTERED.**

**The Most Marvellous Musical Instrument
in the World.**

A £2 Instrument for Only £1.

Are the Sole Proprietors in the United Kingdom of the **WONDERFUL and FIRST-CLASS ORGANETTE**. It is a forced instrument and is constructed on the same principle as a Cornet with Indian Rubber Mouthpiece. The sound consists of perforated sheets, which are put into the Organette, furnishing still Finest-Sound Musical Performance, a Rich Accompaniment to the Voice or Violinable Orchestral Effects. They are marvels of Musical Invention, and consist of thousands of tiny Pipes, which, arranged in Cornet, Organette, etc., are as now being made requiring no skill in the performer. It will enable you to play the bands instrument (any way), and the **Range of Music is Absolutely Unlimited.**

We wish to introduce you to this Organette in every town and parish throughout the United Kingdom, and in order to do so specially have subdivided into a Limited Number on the readers of this paper at **ONLY £1** each, and your order must be received on or before January 1st, as we shall place the Organette at **£2** each after that date. We will positively not sell more than **ONE ORGANETTE** to any one person at this reduced price, as we only make the unprecedented offer to introduce this **First-Class Organette** throughout the world, well knowing that all who are connected in a neighbourhood will send several at **Our Regular Price.**

We are the Sole Proprietors of the **WONDERFUL "VICTORIA" ORGANETTE**, and you must order direct from us, or through our authorized Agents, Messrs. the Wonderful "Victoria" Organette are not sold in Large and Powerful Instruments, built in the most artistic style, light, portable and decorated in Gold: the Bands being no poorer than that of the most famous bands made for the Chapel, Palace, Lodge, or Ball Room. There is nothing about it that will give you credit for it. You produce a rich and sweeter sound after having been used a few years. For Home Entertainment they are Unsurpassed.

The instrument will give you not a faint idea of size and power, but is beautiful in appearance, and will return to you and pay carriage to any one who is not particular about returning it. It brings its Own Price. With such an organette we could not resist the temptation to make you a present of a strong box. If you are in London at any time, call on us, or if you have never before been in London, we will send you a cheque for you. If you wish to act as an Agent for us, send at ONCE and we will send the necessary form to you. You Can Easily Sell the Instruments at **£2** to **£3** Each. Hundreds of Customers Received. The Organette is strongly by Invaluable Letters, Money Order, Draft, or Postal Note.

£100 GUARANTEE—This Coupon will entitle the holder to one of the WONDERFUL "VICTORIA" ORGANETTES. Provided it is sent with **21** ad order, not later than January 1st, next. No order will be accepted without this coupon unless full price, **£1**, is sent.

(Inclnt) **LOUIS H. HUNT & CO.**

Address, or call on—**LOUIS H. HUNT & CO.,**
126, Mark Lane, London, E.C.

Fig 2. From 'English Mechanic and World of Science' Oct. 23rd 1885

THE WONDERFUL
VICTORIA ORGANETTE.
The most Marvellous Musical Instrument in the World.
A £2 Organette for only £1.
N. B.—This Offer is only to Dec. 20, '90.
MONEY RETURNED TO ANYONE



AND CARRIAGE PAID **DISCOUNTED**

WE use the Solo-Master of this WONDERFUL FIRST-CLASS ORGANETTE. It is a REED Instrument, and constructed on the same principle as an organ, with bellows and reed sound-reeds. It is made capable of such strong perforated-horns, which are put into the Organette, furnishing either **PIANO SOLO**, **PIANO ORGANIC**, a **BIG ACCOMPANIMENT** to the **VOICE**, or **VALUABLE ORCHESTRAL EFFECTS**. They are made of the best tin-plate, and combining all the principles upon which Automatic Organs, Organettes, &c., are constructed, make them the most perfect and useful organ which any one's hands limitingly can play. **RANGE OF MUSIC ABSOLUTELY UNLIMITED.**

We wish to induce use of these Organettes into every town and village in Great Britain, and in order to do so quickly, have decided to sell a **LIMITED NUMBER** in the western of iron paper at only 2s each, but your order must be received before December 20th, next. We only make this unprecedented offer to introduce our **FIRST-CLASS ORGANETTE** through the Kingdom, well knowing after use is received in a regular household, we are sure to sell great number at our Regular Price. We are the **SOLE MAKERS** of the **VICTORIA ORGANETTE**, and you must order direct from us. Remember the **VICTORIA ORGANETTES** are **LARGE** and **POWERFUL** INSTRUMENTS, built to the most durable style, for our case works by English workmen, highly polished and decorated in gold, the reeds being so powerful that they produce constant volume of music for the church, parlour, lodge, ball-room, or private party. Nothing to get out of order, in fact, they produce a richer and sweeter sound after a few years use. **UNSURPASSED FOR HOME ENTERTAINMENTS.**

The illustration will give you but a faint idea of **STYLE** and **FINISH** of the beautiful Instrument. We do not return the **MONEY** and **PAY CARRIAGE** in anyone who is not perfectly satisfied after receiving it. IT **WINS ITS OWN PRIZE**. Will we send you a trial before that of **Messrs. P. O.,** which is a strong line. Send money by **P.O., G.D., Registered** or by **Bank Note**. **REMARKS:**—We have sold **TENS OF THOUSANDS OF TESTIMONIALS RECEIVED.** For no extra we will send a Carriage Paid to any part of the United Kingdom.

COUPON, NO. 1042.

Enter the full price in one Victoria Organette and Selection of Music for £2, less the above discount of 1s, 10s.

(Signed) _____ J. DRAPER.

N. B.—No order will be sent after Dec. 20, 1890.
Time extended for Foreign Orders.

J. DRAPER, ORGANETTE WORKS, BLACKBURN.

Fig 3. 'Work', dated Dec 6th 1890.

"It has all been built up by advertising", was Joseph Mark's comment in September 1892. In six months he had sent out 200,000 forty-page catalogues and his advertising account for seven months was the staggering figure of £2,000. The catalogues were all printed on the premises, the works also containing two printing machines, one of which was a good-sized Wharfedale. In the beginning, Louis H. Hart & Co of Clerkenwell Road, London was given the contract to sell organettes. Hart had been in Clerkenwell Road since 1865 but was to leave by 1890. Listed as a manufacturer of plated and household articles, his merchandise changed somewhat towards the end of his stay when the shop became an "American Novelty - Store". There was to be no mention of an advertising agency. In October 1885 he was advertising a McTammany 14 note organette, the "Victoria". (See Fig.2) Five years later Draper was to use a very similar advertisement, in which he claimed to be the sole maker of the "Victoria", (see Fig.3)

Comparing the two advertisements we can see that Hart states, 'We are the Sole proprietors of the wonderful "Victoria" organettes, whilst Draper points out, 'Victoria organettes are ... built ... in our own works by English workmen'. Comparison also clearly shows that Hart's instrument is the same as McTammany's "Organette Style 2", (see Fig.4) and different to Draper's "Victoria". It was Hart who introduced the advertisement for the "Orchestral" which offered 'A Four Guinea Organette for only 35s.' Christmas 1888 is the earliest date I have seen for that particular advert. See Fig.5 of

an 1889 copy, and compare with the Draper version of 1891 in Fig.6. Nowhere is the name Draper mentioned in the Hart advertisement, and the earliest Orchestrals even carried Hart's name on their Instructions for Use labels, with no mention of either Draper or his patent.

Just one interesting little note before we leave Louis H. Hart. Joseph Mark became a father again in 1887, the son being named Louis Henry, Perhaps Mr Hart was not only handling the advertising but was also a close friend of the family? By October 1897 the agency was noted as being in the hands of Thomas Smith, 132 Fleet Street, London.



Fig 4 (above). McTammany advertisement in an American catalogue of c. 1884.
Fig 5 (below). L H Hart advertisement in Illustrated London News' March 9th 1889.



Fig 6. Draper ad from 'Work', Sept. 26th 1891.

Now back again to 1892. This year saw the introduction of the easy payment system, 4s. down and 4s. monthly, which was to open up the market to more working class people and was quite likely the one factor that kept Draper in good business for so long. Export trade was also claimed but to where I have been unable to trace. Advertisements for his organettes could be found, especially in the pre-Christmas months, in many magazines and papers, including Comic Cuts, English Mechanic, Work, Strand Magazine, The Illustrated Carpenter and Joiner, street directories and even the Illustrated London News. One magazine in which I have not seen a Draper advertisement is Musical Opinion, but they did make the following comments about him in December 1896:

'What a tremendous trade is now being carried on by the Germans in mechanical musical instruments! The quantity sold in the north of England is enormous. But German dealers in the cheaper varieties undoubtedly have a hard nut to crack in Mr J. M. Draper of Blackburn, who is developing his business, already large, by daring

advertising for retail customers, and who is qualifying for a position second only to that of Mr Beecham. Mr Draper makes his own instruments in the Lancashire town, and invites all the world to visit his factory.'

The 1901 catalogue gives an idea from its index the large range of goods Draper was offering by that time, the organette still topped the list but also noted were standard musical instruments, phonographs, and gramophones. Draper was not averse to stenciling the items he sold as a phonograph has been seen carrying the company's name.

1902 however, was to demonstrate clearly that Joseph Ernest's interests lay in a different direction to his fathers, as he was granted his first patent, a second was to follow in 1903. Two unsuccessful applications were made in 1904. All were for appliances connected with poultry, but strangely, after this number of applications close together, he applied for no more.

With the change in merchandise came a change of address and the opening of a new shop, all in 1905. The directory entries for that year tell it all, 'J. M. Draper, organette and photographic apparatus maker and maker of J.M.D. incubators and poultry appliances. Copperfield Street and 24 Audley Range', and, 'Joseph Ernest Draper. Musical instrument seller, maker and dealer. 15 Post Office Arcade, Accrington.' The last address was to be occupied until 1923 and offered the same type of goods till the end. The last mention of organettes I have found comes as late as 1915.

They must have contributed very little to the company by that date and it appears possible that most of the trade was now in poultry appliances.

Decline

Blackburn itself was also past its production peak. Having reached a population of 137,000 in 1912 the number of inhabitants began a steady decline. Only in recent years has it started to level and rise again. The Copperfield Street premises were vacated in 1918; the next location was 110 Audley Range. Manufacturing of poultry appliances lapsed and dealing took over about 1925. One final move was made in the early 1930s to 108A Audley Range, before the demise of the company in 1935.

Joseph Ernest's retirement to Blackpool in 1935 at the age of 58 was probably motivated by ill health. He seems to have remained a bachelor; his will written in 1937, leaving everything to relatives. He died on 3rd August 1940 from heart disease, leaving £10,966 12s. One of his executors was his brother Louis Henry. He had married and also lived at Blackpool but did not, it appears, have any children and survived his brother by less than a year, dying on 9th February 1941.

What is there left in Blackburn for the industrial archaeologist searching for Draper? Unfortunately very little. By the time this article appears in print, the remaining buildings in Clayton Street will quite likely have been removed. The Salford site is now occupied by a brewery. River Street Mill reverted to the textile industry when Draper left, was renamed Dial Works and was finally demolished as recently as 1979. Its precise location

proved hard to track down because although River Street remains, Bonaccord Street and the mill site have been landscaped and grassed over. Number 20 St. Albans Place, the Draper home for so long, has also been demolished. Many other mills have also gone along with large blocks of terraced 'back-to-backs' and with them all went the pall of smoke that used to hang over the town.

Paradox

This history does, however, remain incomplete. The missing details are from about 1886 when Draper started manufacturing instruments, and the relevant question is, why are some of Draper's organettes so similar to those of John McTammany's in the United States? An answer can be found on p.742 of Q. David Bowers' book, "Encyclopedia of Automatic Musical Instruments". According to Bowers they were made in the United Kingdom under licensing arrangements with McTammany.



Fig 7. 'Work' Dec 23rd 1893.

I feel this statement requires facts to substantiate it, and it is these facts which I am unable to find. McTammany went to a lot of trouble and was in constant litigation trying to validate his claim to be the inventor of the paper-as-a-valve system and it is quite feasible that he was unable to enforce any licensing arrangements that, to be strictly legal, Draper should have applied for. As I have already pointed out, Draper was quite

obviously manufacturing the Orchestral before obtaining his patent for it, so I am sure a little poaching of others' ideas would not have been beyond him.



Fig 8. 'Work' Nov 30th 1895.

The comparison of Figs. 2,3 and 4 shows that Draper's "Victoria" was virtually the same as McTammany's. All Draper organettes also had what Marion Levy refers to as a McTammany trade mark, namely the half round, black painted covers for the crank arm which are held in place by nickel plated bands. Also there were similarities in the bellows arrangement, see the patent illustrations here and the McTammany patent illustrations on p.384 of Reblitz and Bowers' book, "Treasures of Mechanical Music".

There is evidently, however, one major difference between the two manufactures. I have been unable to verify it, but apparently all McTammany organettes had their reeds below the music in the body of the instrument. Draper, on the other hand, always placed them above the music in a removable block. This was the style adopted by the Mechanical Organette Co., and organettes were the first instruments offered for sale by Draper, so maybe all he did was to marry the best parts of both companies' products together to make a 'new' organette.

This article, which forms part one of three parts, originally appeared in "Music & Automata", Vol.1. P.225-230

published September 1984 by Arthur Ord-Hume. It is reproduced here with alterations and additions. Part 2 will feature more advertisements and pages from a Draper catalogue; Part 3 will illustrate examples of the organettes themselves.

My especial thanks for help with this part to J S Miller, Blackburn local history librarian (who has written a long series of newspaper articles on Blackburn mills). Also thanks to the Lancashire Record Office and Wigan Library for their searchings, to

Ted Brown for advertisements, and, in the U.S.A., to Marion Levy for his thoughts and comments on John McTammany. ■

Part 2 will be published in the Winter edition of The Music Box.

J. M. DRAPER,

Organette and Organette Music Manufacturer,



ALSO DEALER IN

WATCHES and JEWELLERY

Of every description; also MUSICAL INSTRUMENTS, CUTLERY, ELECTRO-PLATE, etc., etc.

Cash; or on OUR NOTED

EASY PAYMENT SYSTEM.

Catalogue Free on application.

AGENTS WANTED IN ALL PARTS OF THE WORLD.

J. M. DRAPER, Organette Works, Higher Audley St., BLACKBURN.

Final advert in 'Lancashire Directory' for 1901

Editorial Note:

In Part 2, to be published in the Winter edition of The Music Box, Roger Booty concludes the story of the Draper company and we print some more advertisements from them. There will be extracts from a rare Draper catalogue and a copy of the Provisional Patent Specification for 'Improvements in Mechanical Musical Instruments' lodged by Joseph Mark Draper on 19th September 1887, referred to in the above article. Part 3, which will appear in our Spring edition, will feature reproductions of instruction sheets, tune lists and illustrations of extant instruments.

Our front cover illustration in this issue is of the front of a rare Draper catalogue (somewhat digitally enhanced) in the Brown Collection.

MusicBoxFix



- First-class cylinder re-pinning
- 4-6 week turnaround
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Typical re-pinning prices (Ground & Raked)
8" x 2" £230 + P&P 11" x 2" £280 + P&P

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musicboxfix@glengoat.fslife.co.uk
Tel: 01307 840543

Daniel Imhof

Trust Fund Update

Peter Murray reports on the latest developments

Daniel Imhof, orchestrion and mechanical musical instrument maker who died in 1900, is buried in an unmarked grave in Croydon. The Fund has been set up to provide a suitable inscribed memorial stone on the grave.

Ownership of the grave had to be established before any work can be done. The owner was his wife Anne, who was buried with him in 1908. His Great Grandson, Sir Christopher Frayling and other relatives living in England were delighted to assist and most helpful with the above. Sir Christopher has now been issued with a 'Certificate of Grave Ownership' and so, as he says, 'we now have lift off'. He has also agreed to be the second Trustee of the Fund.

To establish a minimum target the original funeral directors, Ebbuts of Croydon, are preparing an estimate of costs, to be issued shortly.

The fund has now reached £1,445 donated by: **Gesellschaft Fur Selbstspiele Musikinstrumente** r.v. (Germany). **Kring Van Draaiorgelvrienden** (Holland) **The Musical Box Society of Great Britain** and individual donations from Holland, Germany and UK.

Many thanks for the donations received to date and further donations would be appreciated from Societies, Organisations and individuals in appreciation of the fine instruments that were produced and still giving pleasure today.

Donations may be sent direct to:

The Daniel Imhof Trust Fund, Account No 56507011. Sort Code 60-08-04. NatWest Bank, Esher Branch, 60 High Street, Esher Surrey, KT10 9TX.

or to T. P. Murray c/o The Editor, The Music Box (for details see the panel on Page 196). In Europe Hendrik Strengers is the contact.

When I started the Fund I could not help but wonder if there would be sufficient interest in the project, but it has been most gratifying to receive so much support and encouragement, so we are on our way. Help and comments have been and will continue to be appreciated. If you can contribute any information or suggestions, however small, please forward it.

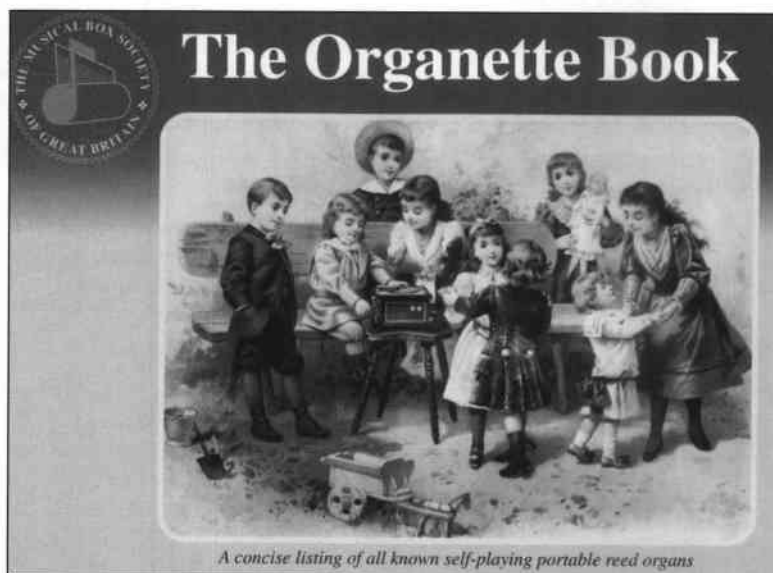
A friend in Kent confirmed the name Daniel Imhof from the 1900 Census Return on the Internet. Next, a phone call to quickly listen to Desert Island

Discs on the radio, as Daniel Imhof had been mentioned by a relative.

A MBSGB member with experience in gravestones advised the best long lasting materials and not to have lead lettering as they sometimes drop off, and also advised the best liquid for cleaning the grave. People have advised where they have seen and heard Imhof instruments. Suggestions to date are to include 'Organ Builder' as well as Orchestrion in the inscription. The headstone should have a design carved on, rather than plain, of possibly an organ or similar design.

Any further advice, comments, information, please forward.

For more details of Daniel Imhof's life please see the article by Peter Murray in 'The Music Box' Winter 2003 Issue Page 124. ■



If the article on Draper has whetted your appetite, The Organette Book is still available from the Society – see the Classified Advertisement section.

News from Other Societies

Compiled by *John Farmer*

Journal of the Fair Organ Preservation Society (FOPS) - The Key Frame (Issue KF1/04)

This issue of their quarterly journal, being the first of the year, lists their Organ Availability Register for 2004/05. This is a list of owners, by County, who are willing to take their organs to public events. The owner's phone number and details of organ (size, type and name) are listed. This is invaluable information for event organisers or just for finding

nearby enthusiasts. The journal contains a Pocket Book listing dates for Coming Events & Museums for 2004, for both the UK and international.

(JF: An idea for us to think about?)

Colin Middle writes the first of a series of articles designed to keep members up to date on preserved organs. When organs change hands or are restored their details and whereabouts can appear to be 'lost'. Colin suggests FOPS members should enquire about

organs not seen for a time and ask owners to post an update to their organ's history. He starts off the process with a number of queries of his own.

(JF: At least the MBSGB have the Register, but it does not trace listed items for security reasons).

Jack Jacobs writes on the life and works of Urbain Van Wichelen, one of Belgium's best-known music markers. He lived from 1892 until 1964 and arranged a large number of pieces for a variety of organ

Celebrating 30 years of bringing you the best in:

Musical Box Discs - Over 1600 discs in stock for various Musical Boxes. Send \$2.00 (US) along with your specific needs for a list of those discs currently in stock....OR....send \$6.00 (postpaid) for a complete list of all discs in stock (#DL1000). All discs listed by title, number, condition and price.

Restoration Supplies - The only catalog in the world specializing in your Musical Box Restoration needs! Governor jewels; damper wire in 7 sizes; tipping wire; geneva stops; worm & worm gears; specialty tools; lid pictures; books; decals; instruction booklets; and much, much more! Illustrated catalog, over 90 pages! (Includes Audio & Book catalog) # CAT1000 - \$8.00 postpaid

Tune Cards - Fully illustrated catalog of 83 different types of single and multi-colored tune cards for cylinder boxes. #TC1000 - \$4.50 postpaid

Audio & Book Catalog - The widest selection of recordings and books on automatic musical instruments in one catalog(over 30 pages!!) Over 105 different albums and 27 books in a color illustrated catalog! Carousel Organs, Street Pianos, Monkey Organs, Fairground Organs, Disc and Cylinder Musical Boxes, Bird Box/Cage, Musical Clocks, Organettes, Orchestrions and many other automatic musical instruments! I'm adding titles all the time! #RB1000 - \$5.00 postpaid

Panchronia Antiquities - Nancy Fratti

P.O. BOX 400 - CANASTOTA, NY 13032-0400 USA
315-684-9977; 315-684-9976 (FAX) Email: musicbox@dreamscape.com
- Disc & Cylinder Musical Boxes -
- Musical Box Restoration Supplies -

scales. The article lists some of his better-known waltzes, Rumbas and Fox Trots. His son, Achiel, better known as 'Willy Rockin', whilst also a music marker, was a professional musician and formed a dance orchestra that toured Europe.

"An Afternoon of Patents Information" by John Page was inspired by his visit to the British Library to attend a seminar with that title. The library holds over 46 million patents, 14,000 of which date to before 1852. Early patents were derived from monopolies granted by monarchs, which evolved into three systems – English/Welsh, Irish and Scottish. These were merged in 1852 at the Patent Office in London and formed the basis of the current system. More detail of the history of patents is included in the article.

Daphne and David Holt from Australia summarise their visit to the UK in May 2003, and their journey to the annual rally in Australia at Wagga Wagga. Jeffrey Shackell writes about the Gavioli Gathering at North Newington on 28th December 2003 (4 organs attended), and Ben Jackson reports on the Nottingham Street Organ Festival in December 2003. Tim Booth recalls memories of Past Personalities Leslie Brown and Len Cole, whilst Mike Perrins writes a memorial to William Walker. Rudy Nijs tells about a Mortier organ still in the city of its 'birth' but silent for 25 years – there are now plans to restore it and create a new museum.

Tony Decap's article, The Attraction of Mechanical Music, is reproduced having been originally published in Mechanical Music Digest, the 'on line' information exchange

open to anyone interested in mechanical music. Tony believes the issue comes down to four main pillars – Musical Value, Artistic value/appearance, Visual & Mechanical Value, and Age. His article goes on to expand these basic themes.

Vox Humana, Spring 2004 (Journal of the Mechanical Organ Owner's Society, MOOS.)

The MOOS Autumn Tour in November 2003 (The Continental Explorer Tour) is the subject of Boz Oram's article in which he describes the society's visit to the Ghysels Collection in Schaerbeek, the KDV/De Voer Contact Dya in Ulvenhout, the Kunkels Foundation in Haarlem, Café Arend in Hoogherhide, Marc Hooghuys' number 553 in Geraardsbergen, the Boudewijnpark in Brugge, Danspaleis 't juweeltje in Middelkerke, Café 'La Tour Glacee' in Ronquieres, and the Patrick Denoulez Collection in Harbourdin. Quite a tour and a chance to hear a large number of great organs!

(JF: Moos are closely associated with a specialist tour company for societies like us. A thought for the future, perhaps?)

Marc Hooghuys writes on the Hooghuys Family History beginning with Gerrit Simon Hooghuys (baptised in 1754) through to Romain Charles Hooghuys who died in 1989. The article includes a number of the Hooghuys workers, and is followed by a comprehensive list of surviving Hooghuys organs and their custodians.

History in Harmony (www.historyinharmony.com)

announce their planned trip to the KDV 50th Anniversary from 29th May to 7th June with a full programme of events. A shorter 4-night tour is also available.

Mark Jefford reviews two CDs of Aeolian Pipe Organ music at Dinmore Manor, Herefordshire, and Margaret Cook recounts her experiences touring local Christmas events with her Ruth organ. Rob Noyce writes a critique on Organ, Orchestrion and Piano construction where he expresses surprise that, at a time when pneumatic engineering was at its highest with piano based instruments, some of the basic ideas had migrated to the organ world, but without the finesse, delicacy and overall engineering beauty. Although he believes that the Hooghuys are the exception, being generally of better quality.

The Musical Museum (Brentford) and Friends Newsletter, issue 34, Spring 2004

The main news in this issue relates to the progress of the move to new premises. The museum closed at the end of 2002 with the expectation of moving this year. However, whilst the new building is now under way, it will not be finished until late this year, or early next. In the intervening period the friends have done a number of essential restorations and have now decided to re-open at the old premises on a temporary basis. The museum will thus be open at St. George's Church on Saturdays and Sundays, 2-5 pm, from 3rd April till 31st October. It will

(...continued on Page 218)

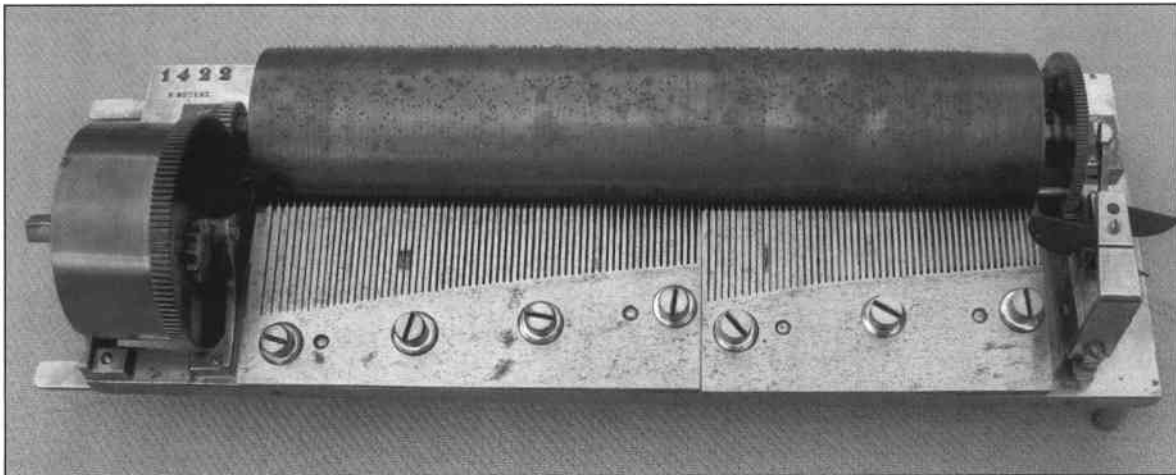


Fig. 1. Typical Méttert forte piano layout in 1844 on a Geneva-made blank as supplied to several makers including Nicole.

Henri Méttert, (1801– 1855)

Méttert musical boxes first appeared in or very soon after 1838. A typical example is serial 1422, shown in Fig. 1, with the maker’s stamp in Fig. 2.



Fig. 2. Bedplate stamping with a clear acute accent!

It has an 8” (20 cm) cylinder playing four airs, forte piano, on combs of 65 and 50 teeth. It comes in the usual plain 14” (35cm) case but with an unusually up-market lid having four lines of stringing and elaborate marquetry. The gamme number is 35, scribed on the bass lead, Fig. 3. Blank numbers are 4 for the cylinder and 68 for spring and governor – and, unusually, for the cylinder bearings, Fig. 4. Another unusual detail is the female stop for the spring, see Fig. 5.

Most makers scribed their cylinders with gamme and serial and blank numbers to prevent error during re-assembly. Méttert always added the last two digits of the year of manufacture, as shown in Fig. 6, – a very valuable aid towards dating charts.



Fig. 3. Gamme 35 and year ’44 on bass lead of forte comb.

The relative stiffness of the teeth on Méttert 1422 is 90 in the forte comb and 50 in the piano. That gives good contrast.

I am sure these smaller boxes were intended for what one might call tête-à-tête playing, in small and quiet surroundings; people who could afford them in the 1840s would have no hesitation in buying a larger one for a larger room. Here, the piano comb is more heavily pinned than the forte and often carries the complete melody quietly and stylishly, with dramatic support and emphasis from the forte. The arranger has succeeded in avoiding any drowning of the piano by over-exuberant forte.

During 1844, when his serial numbers were around 1600, Méttert took David Langdorff as a partner and set up the company Méttert and Langdorff. Production continued in the Méttert style,

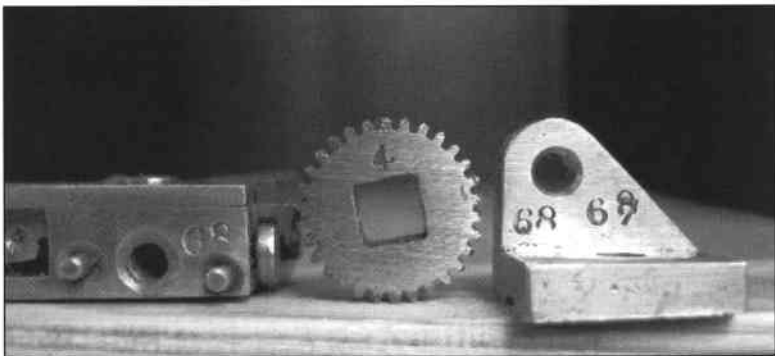


Fig. 4. Blank 68 under governor and twice on cylinder bearing; blank 4 on cylinder drive gear.

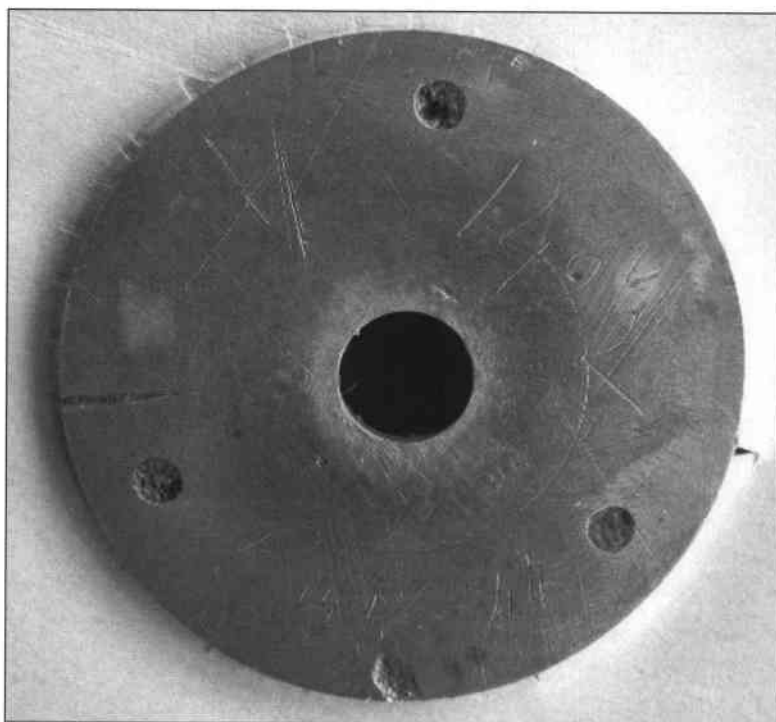


Fig. 6. Clockwise from top left: - cylinder blank 4; serial 1422; and G35 - 44, gamme and year of manufacture.

notably brass comb washers,



Fig. 5. Uncommon type of female stop, giving choice of four or five turns to wind up the spring. (Male peg awaiting restoration.)

serial numbers in large figures and that useful date with the gamme number on the cylinder end cap. Success in the 1851 Great Exhibition may have eased Métert's decision to retire in September 1852. David Langdorff then successfully carried on in the same style.

The early years of the Langdorff dating chart are shown in detail in Fig. 7. I am sorry for not giving Métert his due on page 131 of the Tune sheet book (and in my first book on pages 73-76 and in Oddments 41, etc.) and I hope

these notes will make amends. As a token I now include the acute accent in Métert, - but I stick to the Anglicized pronunciation, sounding the final 't' as in Robert.

Gaps, voids, and lacunae

I am sorry to say that there are plenty of these, and even a possible abyss, in the data supplied by my charts 1 and 2

in the recent Oddments no. 101.

Four makers are squeezed into the top line of Chart 1 because of scant knowledge about them. Boxes known to have been made by them are extremely rare. So their output must surely include boxes which are fairly common with an agent's name. These agents include Henriot (probably linked to Badel) and Alliez & Berguier. Many if not all these boxes are pinned with their first tune on dots and track lines, very rare on Geneva boxes other than Lecoultre. Other possible agents are Valogne and possibly Capt himself. So you can picture the voids, all needing data to get them filled.

In Chart 2 there seem to be unattributed boxes of the 1850 to 1870 period which do not match the outputs of the charted makers. I think there must have been at least one other maker at that time, - he would fill another void.

Then in the 1880s and beyond, records of Allard, Grosclaude and Perrelet are extremely sparse. Their highest serial numbers and their closing-

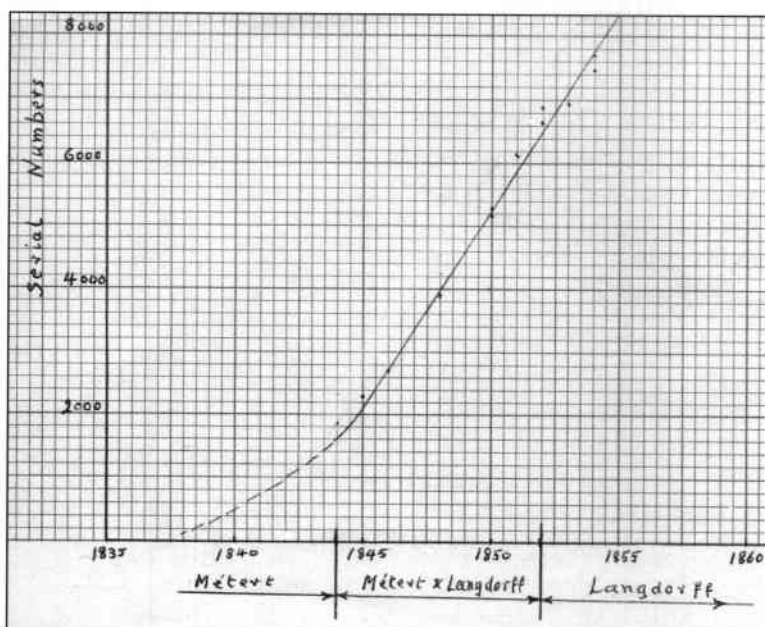


Fig. 7. The Métert period of the Langdorff dating chart.

down dates are not known. They must have made some of the vast numbers of boxes “unattributed,” thereby exposing more voids!

Then, in 1902, when the trio of Billon, Langdorff and Rivenc combined, what did they make? I have never seen an item of their subsequent output. That could be an abyss to fill. If only other countries would set up a Register as good as Arthur Cunliffe’s, some of these gaps would soon be filled.

The point of these rather negative comments is to show how much more information needs to be absorbed by Charts 1 and 2. And how about a Chart 3 for Ste. Croix? That is beyond my waning powers but will be an absorbing project for somebody. The list of 41 makers is incomplete, and think of Cuendet, - established 1828, still going strong in the 1890s, but highest recorded serial a mere 48,000.

Rigid Notation

Arthur Ord-Hume invented this description, which is intriguing and unquestionably graphic, for lines scribed along the length of cylinders. That was done by François Nicole in the 1820s.

The description caught on. And, because of the mystique surrounding these boxes, and their rarity in the USA compared with Europe, it handsomely boosted their market value.

They are well in the news at present, but the description “rigid notation” is becoming disliked.

Renaming suggestions include “graphic notation” which is tautological and “square pattern” which is like their description in French – “quadrillé” meaning “arranged in small squares.”

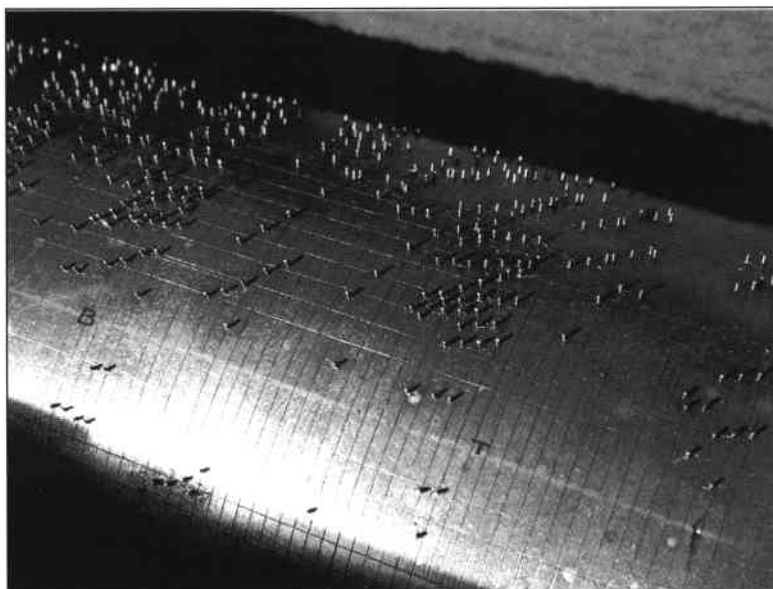


Fig. 8. Part of the François Nicole cylinder at the tune gap, letter B at the bass side. It shows, just below B and T, four of the first notes of tune 3. Two are actually on notation line 1, and two are a fraction later. Line 92 was badly scribed and is missing here, but line 91 is very clear and pins up to line 92 easily seen. They are mostly on tune three, on the track lines, but a couple on tune 2 are in the trio above letter T. (Fig. 8 shows only 34 of the 209 track lines. The wide pale line BT is along the cylinder seam.). Figs 8, 12 and 13 thanks to Patrick McCrossan.

Neat, but a bit ludicrous. Another suggestion is “grid” which is accurate because it does actually mean a frame of spaced parallel bars, - the latitude and longitude of the cylinder. However, when you want people to know what you mean, I think it is best to call it rigid notation.

François Nicole scribed these lines until about 1835. No one else did it, so the big question is, why?

Answers already offered include...

1. It let the pricker see exactly where he was on the cylinder.
2. It helped visual checking when justifying pins and in locating errors in pricking.
3. François Nicole was forced to do it because he lacked a *tour à piquer*, which was the special lathe attachment for

locating the rotational position of every pin.

4. It was already in use for barrel organs, so why not.
5. It was just a gimmick thought up by François to give his boxes a distinctive mark which might seem to imply better music.

The François Nicole box I examined has $6+93+99+11 = 209$ comb teeth. The cylinder is 10" by 2.4" diameter so its circumference is 7.5". It plays three overtures, each lasting a bit over two minutes – say, 125 seconds. So the playing surface speed is 7.5" in 125 seconds, that is 0.06 inch per second. There are 92 lines scribed along the cylinder and they are 0.08" apart. That accounts for 7.3" and the tune gap is 0.2". The three tunes all start on the first line after the gap. One finishes very near line 92, the others a bit behind, Fig. 8. The scribed

lines pass every 1.3 seconds, - hard to explain.

You soon stop worrying about all that when you hear the box playing its three overtures, - Freischütz, Barber of Seville, Italian Girl in Algiers. They are a real delight and you can easily see how people admire and enjoy the elegant and subtle tunes. It is rightly said that these François Nicole boxes are excellent performers; but remember, other contemporary boxes are equally good.

Are the grid lines any help to restorers today? Well not much, really, except their occasional help in checking that all teeth on a chord are accurately in line to ensure their simultaneous release.

An original tune list

Ducommun Girod serial 26383, a 10" standard movement made in 1849, never had a tune sheet fixed to its lid. It was bought with the loose card in Fig. 9 popped into its key compartment.

The girls who wrote tune sheets must have worked from rather casual lists handed on from the arrangers and cylinder prickers with serial and/or gamme number added for identification. This list differs by accurately setting down all the information for the tune sheet without caring about style or spacing. When a mistake was made in tune 6 by joining two words together, they were separated with the usual firm stroke or slash. It is briskly written in black ink by a formed hand on a typical white round-cornered business card. Nothing written on the back, unfortunately.

So I think the tune list in Fig. 9 was supplied with the box by agreement to an agent who was

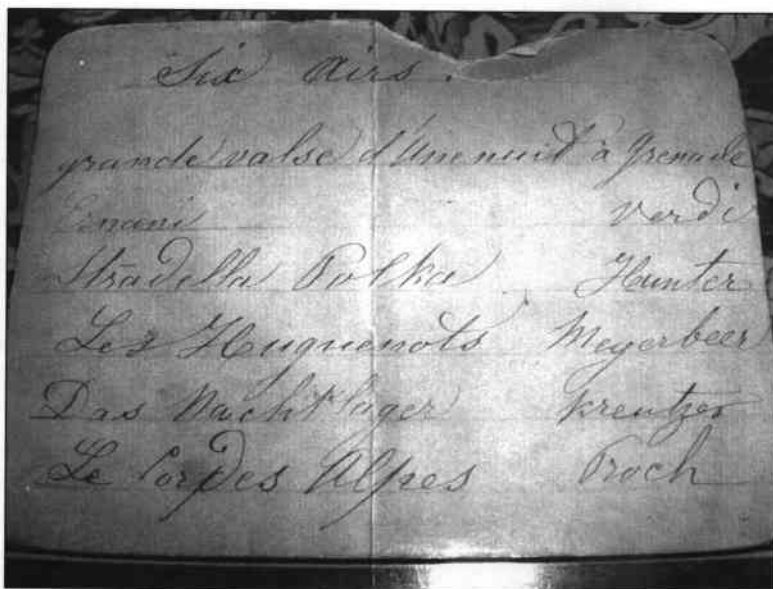


Fig. 9. This is the only list that came with Ducommun Girod 26383. It measures 4.5 by 3.4 inches (11.4 by 8.6cm) and is hand-ruled for a heading and six tunes. It very clearly shows the scars from thumbs and fingers lifting it from the key partition in the case. Here you see it lying on its extensively inlaid lid, thanks to Johan Goyvaerts.

known to write his own tune sheets, - such as Wurtel of Paris. He would feel very free to add any details he wanted, and he would know that tunes 1 and 5 were both from that current hit by Kreutzer, The Bivouac at Grenada. Then, before he had time to add his own tune sheet, some impulsive person came into the shop and took the box away "as is." Luckily, it still is.

Comb makers

On page 155 of the Chapuis book, straight after recording the blanks factory established in 1821, he goes on to report "Then in 1835, Clément is listed as a maker of combs at his home in Coutance. From this date forward, we find workers being called by a new name: they are styled 'independent artisans,' and they worked in small private rooms like those who worked for the watch trade." That is just another way of saying "cottage industry." Some of it grew, and

Clément certainly had his own foundry for casting brass comb bases, though perhaps not as soon as 1835.

The first casting I have seen with his name appears in Fig. 10. Most foundries added their initials to some unseen part of their work, the classic musical box example being JB and later SBI on comb bases with the B for Billon. Here in Fig. 11 Clément has added a very simple C three times to a comb base for Nicole, - in 1867.

The Case with the Secret Drawer

What's odd about the large Bremond in Fig. 12, with podium and feet, made in 1875 and sold by that classy agent Perrin Chopard at his shop in Berne?

Well, you can reach between the feet at the left side and pull out the secret drawer shown in Fig. 13. It has four trays about 4cm deep and a central panel with hinged lid for mounting a picture. It can be locked by



Fig.10. Clément's foundry marking on the cast brass spring cover of serial 43958.

pushing the bolt in a hole by the winding lever.

P. Chopard's sticker on the tune sheet explains what he sells as Horlogerie fine, Boites à musique Sculptures. How else can you translate that except as Sculptured Musical Boxes.

Slight snag is that the drawer muffles the soundboard. It could give an accompaniment if filled with loose trinkets. It was so well fitted that a very close look was needed to spot it. ■



Fig. 12. Bremond 15406, 15" (38cm) cylinder, ten airs.

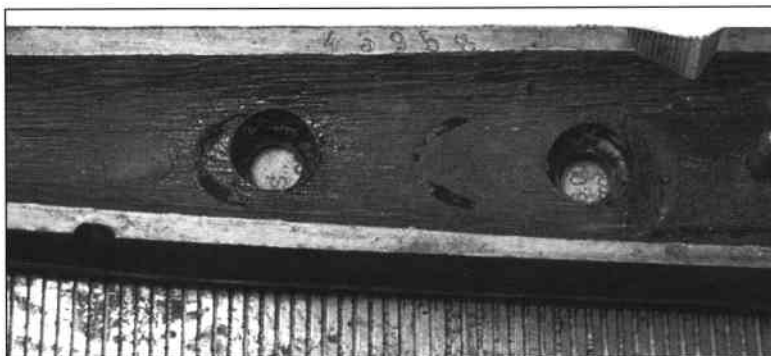


Fig. 11. Casting mark C three times under the comb base, and serial number stamped on its back surface, for Nicole 43958.

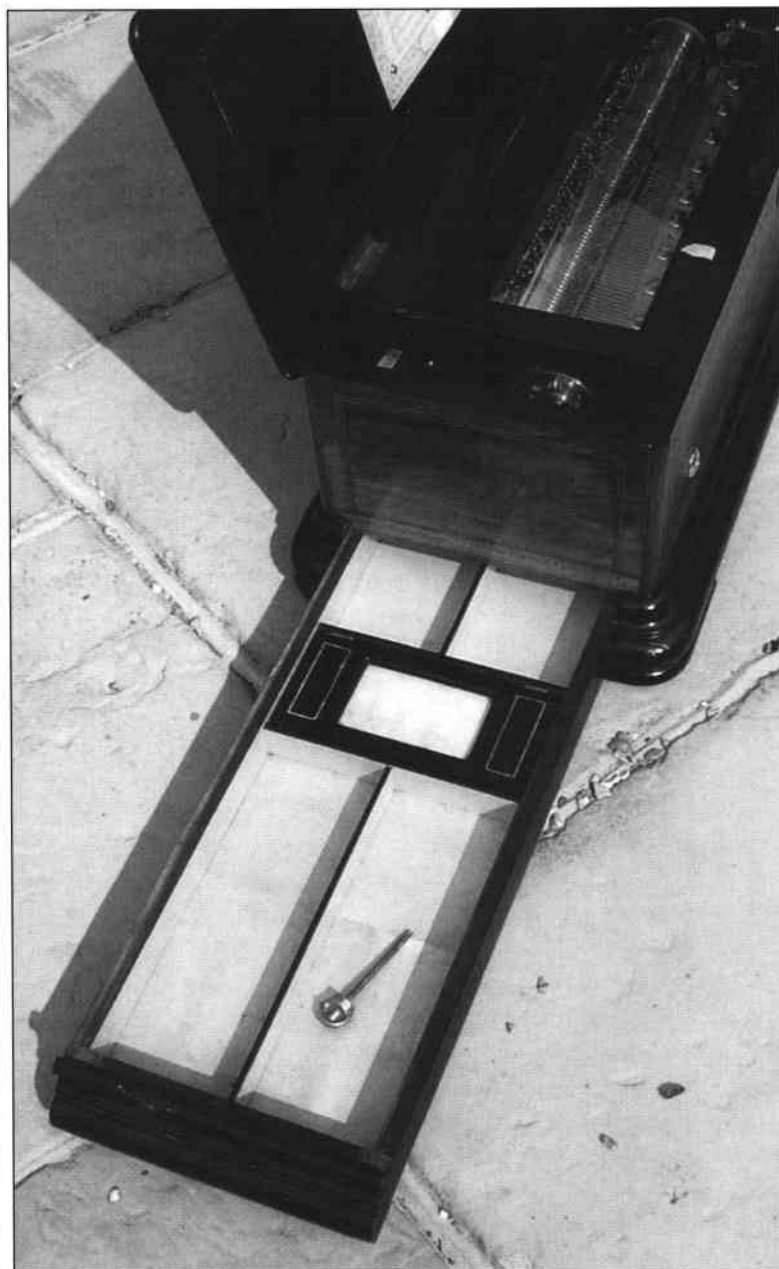


Fig. 13. The secret drawer, about 20" (51cm) long, passing under the soundboard, with its locking bolt.

Once again, may I begin by asking members to register all their boxes. The Register is increasingly being used to solve queries and to undertake research into the history and development of the musical box industry. Special forms are available to help you register your boxes and they are available from a number of sources. Forms are available at all Society meetings and can be obtained through the post by request. For those using the internet, visit the Society web site and download the forms from there. Note that they are available in two formats to suit all computer configurations.

Whilst forms are available on the internet, there is no facility to return information by this method. Security is very important, so details of boxes or their owners are never placed on the internet. When your boxes have been registered, all returns are returned to you by ordinary post. These will give you details of the allocated Register number and mirror the information that has been supplied. I strongly urge all to make a photocopy of the Register entry so that one copy can stay with the box and the other kept in a safe place. Of course musical boxes are advertised on the internet, usually on eBay. I seldom see these, so should you chance to come across one and it has all the required information, please note it down and pass the details on to me when it is convenient.

Looking at the auction catalogues of yesteryear; it becomes obvious how our level of knowledge of both boxes and their makers has advanced. Auction catalogue compilers did their very best at the time, but some of the errors they made now stand out quite clearly. Often serial numbers were not quoted, possibly with the exception of Nicole who had

their numbers clearly displayed for all to see. Attributing boxes to makers was not as accurate as seen in the catalogues of today and some of the "wrong" entries now cause a wry smile. Having said all this, it is most interesting to study old catalogues and record them on the Register. Where there is doubt, that is noted in the Register record in the hope that the box will eventually turn up again and be correctly identified. Sadly many of the founder members of the Musical Box Society are now in their eighties and nineties and collections that were made in those early days will eventually come to the market again. Hopefully, this will inspire new purchasers to become members of the society and keep it going for many more years.

I doubt that there will ever be a return to the days when an individual could collect a particularly fine series of boxes with numerous outstanding examples of every type. There is an argument to be made that any collector owning five hundred boxes or so, is denying others the chance to own and enjoy a high quality box. If these people had their collections available for all to listen to and examine, that might be some excuse, but sadly there seem to be few opportunities to visit such collections. Equally, many of the larger museums have a selection of musical boxes that are never on display. Many have been bequeathed to the museum in the past by well intentioned benefactors. I feel sure they were given in the hope that the boxes would be listened to and enjoyed by countless numbers of people. Sadly, that is not the case as most boxes are now in store and will never be put on display or played again. Personally, I feel that most museum pieces should be released again into the open market where there is a chance

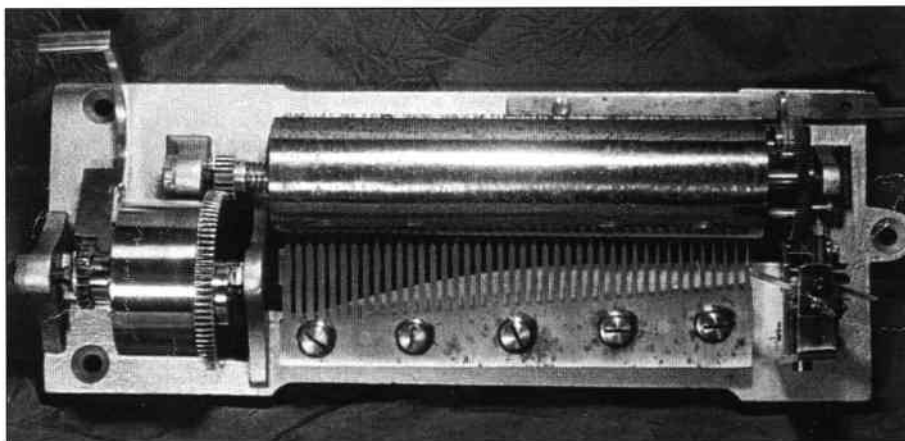
that once again they will be heard and enjoyed. All this does sounds like a topic for an examination paper where one is invited to discuss and expand in not more than three pages!

Working on the Register recently, I came upon a box playing Grandfather's Clock by H.C. Work. This tune was written in 1876 and became very popular, so it is somewhat surprising to find that there are only eleven boxes on the Register listed as playing this melody. Two were made by The National Music Box Company, two by Paillard, two more by unknown makers and the remaining 5 by Nicole. My understanding of how this tune came to be written is as follows; H.C. Work was staying at an inn in Yorkshire. One day he was told that the innkeepers' grandfather had died. He must have been told that the long case clock standing in the corner of the lounge had belonged to grandfather. This event is said to have given Work the inspiration to write the words of the song. Soon the song became very popular both in this country and in America, so much so that long case clocks quickly became known as Grandfather clocks. I have no doubt that this is a true story. Work is said to have visited Yorkshire in 1864 so twelve years elapsed between the event and the tune. All those who are good at sorting out tunes and dates, please delve into this for me and find out if I am mistaken.

Photographs have appeared very rarely in Register News, so from now onwards I hope to include photographs of interesting boxes or tune cards in the articles. This will not be on every occasion, but will occur when the opportunity arises. All will be of boxes that have been registered. ■

Arthur Cunliffe.

Musical Box by Rivenc, showing cast-in cylinder and barrel pivot bearings, as described by M. Etienne Blyelle on the Letters page - see page 220.



Addenbrookes Hospital Receives its Polyphon

From Alan & Daphne Wyatt



We are most grateful to those who so generously supported the fund to provide a Polyphon in the Children's Cancer Ward at Addenbrookes Hospital, Cambridge. We have now met our target and the cost has been fully reimbursed. A suitable plaque has been affixed to the machine indicating a gift from the Musical Box Society of Great Britain.

The Staff, Parents and Children all send their most grateful thanks. It is most moving to see the children's faces light up when placing the penny in the slot and music playing as the disc rotates. This is a most difficult and uncertain time for all those involved and every smile is worth a million dollars, as they say.

Once again our most grateful thanks for supporting this so worthwhile project. ■

Alan and Daphne

We are delighted to publish this item - many congratulations to all concerned. This is the type of thing our Society should be proud to be associated with - Ed.

The Late Romke de Waard (1919-2003)

From *Hendrik H Strengers*

He was born on April 5, 1919 in Groningen in the northern part of the Netherlands. As a boy he was already fascinated by the sounds of the mighty carillon in the Martinitower in his native town and he learned to play this instrument. In 1937 he started to read law at the University of Groningen. This was interrupted by the Second World War. He became "second organist" of the Saint-Martin church facing the building of the University. After the war he continued his studies. On his 37th birthday he was appointed a judge in Amsterdam. In 1979 he was appointed a judge in the Supreme Court of Judicature and remained in this high office until his retirement in 1989.

In the field of mechanical music his achievements are innumerable. In 1954 he was the first president of the Netherlands Mechanical Organ Society (Kring van Draaiorgelvrienden). He was involved with the foundation of the National Museum Van Speelklok tot Pierement in Utrecht. From 1955 to 1966 he was president of the Netherlands Carillon Society and with Dr. Andre Lehr he was heavily involved with the National Carillon Museum at Asten, which is now one of the most important museums in the world in this field. For more than three decades he gave lectures about mechanical organs everywhere in the Netherlands and especially at the annual street organ festival in the open-air museum at Arnhem. He composed and arranged melodies on behalf of old and new mechanical organs. In 1982 he was a co-founder of the Athanasius Kircher Foundation to promote research concerning all types of automatic musical instruments. For



Romke de Waard explains the history of a Ruth Street organ in Waldkirch

many years he was president of the Leon Warnies Foundation for the preservation of street organ folklore in the Netherlands. In 1998 he was the recipient of the Q. David Bowers Award for literary contributions in the field of mechanical musical instruments. He has written many important brochures and books, including *Van Speeldoos tot Pierement*, Haarlem, 1960, 248 pages, the Catalogue of the National Museum "Van Speeldoos tot Pierement", 1972, 124 pages (Dutch text), *Draaiorgels, hun geschiedenis en betekenis* (Mechanical Organs, their History and Significance), 40 years of the Kring van Draaiorgelvrienden, Alkmaar, 1996, 128 pages with Dutch and English texts, and Co-

author with Dr. Andre Lehr and Mr. Rinus de Jong of "De zingende torens van Nederland" (The Singing Towers of the Netherlands), 1966/76.

After a short illness Romke passed away in a hospital on September 4, 2003. The memorial service was held on the 9th September in the Saint-Laurence church in the village of Voorschoten where he and his wife, Joke, lived. After the service the coffin was placed before the famous street-organ "The Arab". It played a melody "Liefde is geen speelgoed" (Love is not a toy) which Romke had composed. This was a very moving event. We all condole Joke, his 4 children and all members of his family. ■

News from Other Societies

(...concluded from Page 209)

then close again until the move is complete.

Details of the new museum are shown with floor plans and a brief description. The new premises will have 3 floors, the ground floor housing most of the collection in 4 rooms. The First floor will house the main auditorium with a stage and organ lift pit for the Wurlitzer console and Steinway grand. There will also be a Café. The auditorium extends up into the second floor that also accommodates the balcony and a workshop and roll library (capacity 45,000 rolls). A model will be on show at the old museum this year and comments from visitors will be welcomed. Opening at the new building is not expected until late 2005, or early 2006.

(JF: More details on the museum may be published in the Music Box later).

The Friends plan to visit Amberley Working Museum in June, and the National Archives in September. Last autumn they visited Garrick's Temple to Shakespeare and Peg Woffington Cottage Tea Rooms in Teddington. Bob Bean recounts how he arranged a musical afternoon for two

Chernobyl children at his home, and how they were delighted with the Player Piano. Mike Messenger also writes about his visit to Switzerland in 2003.

Unusual Pianos is the subject of an article by Michael Ryder in which he describes several 'odd' pianos at the museum. Double Keyboard pianos include the William Percival double vertical keyboard instrument in which the keyboard is vertical, as if a normal keyboard were hinged in the middle and folded so that the lowest bass note backs on to the highest top note. The performer was then supposed to be able to face his audience and sing to the piano's accompaniment. The second double keyboard instrument was built for the BBC by Broadwood and has two frames back to back with the second frame being a mirror image of the first. The main keyboard operates keys on both frames, presumably to increase the volume for broadcasting.

A triple keyboard piano, designed to allow organists to practice, had to be destroyed due to rampant woodworm, but photographs exist. There are two different types of transposing piano. A Broadwood model simply moves the keyboard, but a Jarret

& Goudge model actually allows the frame to be lifted slightly and moved to a new position. The museum collection also includes a piano with an inbuilt reed organ and another one with magnetic pickups linked to an amplifier instead of a soundboard. The latter also includes a radio and a record player. ■



The rare Polyphon stand described in the article 'From the Saleroom' opposite.

Picture by courtesy of Messrs Christie's South Kensington



Keith Harding

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From the Saleroom

Christopher Proudfoot reports on Christie's South Kensington sale on May 25th

This sale contained the widest selection of musical boxes seen in one auction in London for some years; there were over 130 Lots, including the Automata section. Two collections were included; one of fully restored and, for the most part, very good quality boxes, the other by contrast consisting of mostly incomplete, some very incomplete, pieces from the estate of the late Ron Benton. Ron, it appeared, had enjoyed taking things apart with a view to repairing them, but somehow never got around to it. This, coupled to a house move late in life which resulted in much of his dismantled stock living in the garden under a less than fully waterproof tarpaulin, left some sad and rusty remains which appeared at the Society's auction in June.

The star of the sale was yet another grand format Nicole, this one a forte-piano with a degree of mandolin expression for good measure. One or two teeth had suffered from a rather crude repair in the past, and some damper work would be necessary, but the case was in a much better state than the last Grand Format sold at South Ken. The hammer came down at £23,000.

No one really knows the exact definition of Grand Format, but if anything else deserved the title, it was Lot 710, an interchangeable with three cylinders $24\frac{1}{2} \times 3\frac{3}{4}$ in. $3\frac{3}{4}$ is the normal overture/two-per-turn size, but if $24\frac{1}{2}$ in. long isn't 'grand', I should like to know what is. This splendid beast was by Mermod, crank-wound and obviously of the 1890s. What

was odd was its very nondescript case (the 'inlay' on the front a mere transfer), on a similarly cheap table with grained rails. The first offering from the first of the two collections mentioned earlier, this brought a very creditable hammer price of £14,000.

Others from this stable included a Sublimette Piccolo Zither by PVF at £2,000 ('Sublimette presumably meaning 'This is not Sublime Harmony, but we hope you will assume it is') and a hidden drum and bells by Ducommun, which hit top estimate at £3,000. A Piano Melodico and an Orpheus mechanical zither failed to sell, reminding us of the unpopularity of instruments you can't wind-up and leave to their own devices. (A few minutes later, though, an Astor 17-key chamber barrel organ in need of a full overhaul made £2,000, disproving that theory and showing that quality will out).

Given the large number of musical boxes on offer, it would not have been surprising if a great many had failed to find buyers, but most sold, and the lesson of this sale was further confirmation of the trend for some time past, that really good things sell well, the mediocre struggle, and no-one wants basket cases unless they are really unusual. Such a one was Lot 752, which could best be described as a Build-your-own Polyphon kit. A $15 \frac{5}{8}$ table Polyphon was attached to a cabinet which must surely have come from the Polyphon factory or at least a contemporary supplier, but someone had at

some stage removed the Polyphon movement, reversed some of the disc-dividers in the cabinet and removed the others, to make way for a gramophone horn. As offered in the sale, a complete single-comb Polyphon movement was included, as well as the bedplate and combs of the more appropriate double-comb variety, and a box of twenty discs was thrown in. An interesting 'project' for the buyer, at a hammer price of £1300. No Assembly Instructions were included.

The sale had a strong section of snuff-boxes and singing birds, but they met with a mixed reception. £4,000 was the price of a lovely gold and enamel Piguet & Meylan sur-plateau box in what the catalogue described as a 'purse-form' case, but two other sur-plateau movements failed to bring £1,000. A gorgeous Bordier tortoiseshell box in its red leather travelling case made £1300, but most others fell around their lower estimates.

Singing bird boxes were led by a C. Bruguier at £22,000 – it had and erotic automaton, another automaton, a watch and a barillet musical movement in addition to the bird, but no doubt it was the naughty bit that accounted for the price. A more conventional Bruguier made £5,500 and a Rochat £4,800, while Griesbaum was represented by two specimens at £1200 and £1300.

Among the Automata which completed the sale, a Phalibois monkey magician reached £10,000 and a Vichy Pumpkin Eater £15,000. ■

letters to the editor

From: **M. Etienne Blyelle**,
Director of the Conservatoire
Autonome des Boites à
Musique, Geneva

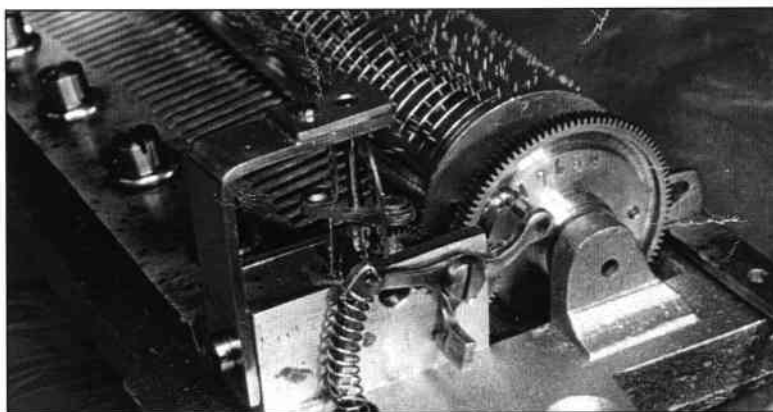
Sir,

A. I always read your Journal, chiefly the last issue, vol.5 n°25 despite the pain I have to read English language. There are interesting articles. You perhaps saw that I am writing in each issue of the French bulletin called *Musiques Mecaniques Vivantes* so I know how much work its need.

B. We also have a Nicole Frères "grand format forte piano" box n° 33 456. It is exactly same as the n° 33457 from Murtoigh Guinness, playing same tunes.

C. We also have such box as the Number 33 described by Mr. Phil Procter. So I send here a sheet of 17 color pictures of our box and the descriptive copy (in French language) I have made when I bought it in USA, (up to dated today). And make some remarks here:

- a) Our box bear 1 2 on the wind-lever, but also a number on the great wheel: 17439.
- b) these boxes are made by Rivenc in Geneva; one may see one on page 18 of vol 18, number 1 (Spring 1997) of your Journal.
- c) I suppose your box has 6 tunes, since you have about 58 teeth; mine has 42, but 8 tunes.
- d) This system look as clever, but is going bad after some hundred times it is fully wound up.
- e) This maker also made the most little "cartel" musical box; his comb and cylinder look as a "tabatiere" ones, but there are a lever. I also bought it in USA, at MBS Chicago meeting.



Musical box movement by Rivenc - see letter from M. Blyelle.

- f) If Mr. Procter has tunesheet of his box, I like have a copy; if no, which tunes he recognize?

As English is not M. Blyelle's first language, we have taken the liberty of amending one or two spellings. We have the images to which he refers should anyone wish to examine them - Ed

From: **Nicholas Simons** via email

Sir,

May I make a correction to the report on the Ashorne Hall Sale? The price reported for the Decap organ, Fig 10, gave a misleading impression of the value of these instruments. The organ shown was not included in the sale. The Decap 105 key Jazz Organ Electronique that sold for £2800 plus premium was a rather decrepit instrument that sat in the workshop awaiting a complete restoration. It was an organ with an early type of electronic tone generator, was non-functional and incomplete.

The three large mechanical organs in the auditorium were sold privately so were not included in the auction. The Decap, Fig 10, and the Mortier were bought by an English enthusiast, whereas the large Decap Robot organ has gone to a major collection in the Chicago area.

From: **Peter Dobbs**, Paignton, Devon

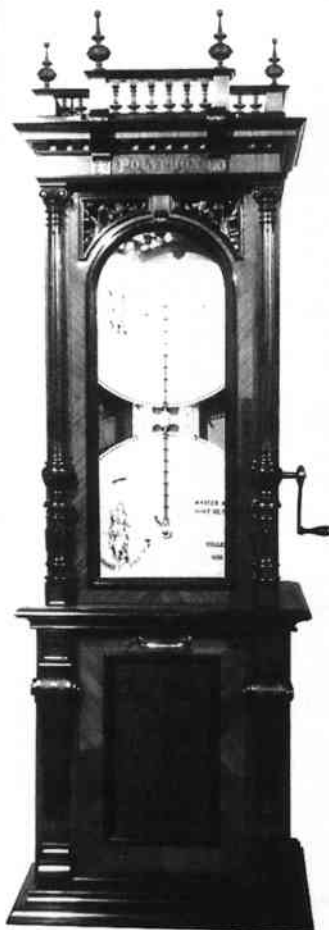
Sir,

Do you know that, for under £20, you can send a 8-air 13" cylinder musical box (up to 10Kg including packaging - Ed) by Special Delivery to anywhere in the UK? This includes insurance up to £2,500 and guarantee of delivery before 12 o'clock the next day.

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Well, not entirely our experience. Maybe things are better in Devon. We quite often find that the 12 o'clock deadline is missed, sometimes by a whole day! You can check on exact costings on the Post Office web site, where you can also track the progress of your parcel.

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Ed



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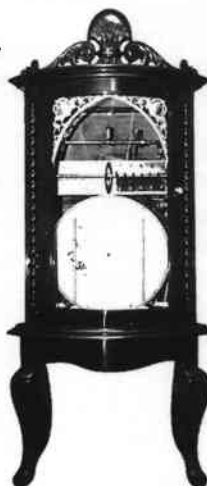
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Steck pedal-electric Duo-Art upright piano, fully restored & polished (Liverpool area); **Weber** pedal-electric Duo-Art upright piano, good original playing condition (Prescot, Lancs); **Lecoultre** keywind 13" cylinder good original playing condition; also **Mermod Frères** small cylinder musical box playing popular tunes. 65-note **Aeolian** push-up piano player, good working order, re-polished; **Marshall & Wendell** upright Ampico player piano, newly polished, playing unrestored condition. Offers invited for any of the above. Viewing can be arranged for all items. Private sale Tel. 0141 881 0304.

Player Piano Sale, give-away prices for unrestored instruments. View Hampshire.

Phone Lesley Evans 01730 894086 for more details.

A 20-note McCarthy Street Organ, fitted on a cart. The organ is in full working order and operates three wooden figures on top of the organ case. The organ is for sale with plenty of music books. £1,500 o.n.o. Photograph available on request. Phone 01522 540406 for further details.

Copies of Tune Sheet Book still available, with free latest supplement, £12 plus £2 p&p (£4 p&p overseas). Can be paid in dollar equivalent cheque. Contact Richard Kerridge or Ted Brown.

Society Badges for sale, £1.50 or \$2 including p&p. Money to Advertising Secretary - address in front of journal.

CLASSIFIED WANTS

I am seeking the following tunes for the 19 5/8" or 22 1/2" or 24 1/2" Polyphon, to copy and return to you: Oh, You Beautiful Doll; A Bird in a Gilded Cage; Alexander's Ragtime Band; Comfort Ye, from Handel's Messiah; Danse du Ventre-Clark (5804, 9804 or 4804). Reward offered. Please contact C W

Jenkins, 103 Grove Street, Hanover, Mass, USA Tel: (001) 781-826-2170.

Fireside phonograph horn in reasonable condition, Edison Gem motor or parts - whole phonograph in poor condition if motor intact. Phone Terry France 01983 867096.

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Deadline dates for Display Advertising Copy

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Editorial copy must be submitted at least 8 days prior to above dates

Posting of magazine:

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Large Public Auction

Sunday 3 October, 2004

**In the "Grande Salle" in L'Auberson (near Ste-Croix)
Music boxes, automata, phonographs, organs, orchestrions
and various mechanical music accessories.**



**Pieces on exhibit will be shown Saturday 2 October from
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Entry to the exhibit is free.

Auction to be held Sunday 3 October, 2004 from 1.30 pm

**Proceeds from this auction will go to the
"Friends of the Baud Museum Association".**



The catalogues will be available from the beginning of August at a price of Sfr 20 or 14 Euros. Price includes entry to the auction. For further information, contact Michel Bourgoz, Grand-Rue 23, 1454 L'Auberson. Tel: 024 454 33 88. Fax: 024 454 41 66. Website: www.museebaud.ch (link to: Public Auction) available from beginning of August.



Sold for £4,348

Knowle 2004

Illustrated: A 19th Century tortoiseshell
and piqué work singing bird box

We are currently accepting lots for inclusion in our
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