

The **Music Box**

An International Journal of Mechanical Music



Royal Winton musical
Toby Jug - see article
on page 234

In this issue:

- The Largest Organette Works in the World Pt 2
- A Musical Box of Tricks
- Tour to France
- Royal Winton Musicals
- Earliest Manivelle

The Journal of the Musical Box Society of Great Britain

CHRISTIE'S



Mechanical Music

Currently gathering for sales in 2005

Enquiries
Laurence Fisher
+44 (0)20 7752 3278
lfisher@christies.com

Catalogues
+44 (0)20 7389 2820

South Kensington
85 Old Brompton Road
London SW7 3LD

View catalogues
and leave bids online
at christies.com

Greetings from the Editors' Chair - or Chairs...

As new editors we have really appreciated the feedback from the committee and fellow members following our first edition. It was not only a first for us but (almost more importantly) for our printers and distributors. When we visited Joe Dale at the Newman Group publishing house in Tunbridge Wells we were warmly greeted, refreshed with coffee and reassured that all would be well. Since then they have worked extremely hard on the Society's behalf to ensure a high quality production. We would like to record our heartfelt thanks to Joe and his team for easing us into the Editorship! Being able to rely on their co-operation will be even more important in the days ahead when we will no longer be in the same area of the globe.

Our personal news is that we have sold our house and the packers will be here for the final assault on our collection on October 25th - all done and dusted by the end of the month. We hope to arrive in Revelstoke, British Columbia before the snow, but it could be a close-run thing!

After the quiet of the summer on the collecting front, we enter the autumn and winter, not of our discontent, but of auctions, meetings, gatherings and events dear to our hearts. Please try to support our generous advertisers who, unlike eBay, offer a chance to view, hear and touch items before you buy, as well as, in the case of the auction rooms, providing a chance to catch up

with friends and/or rivals over lunch or coffee. In the run up to Christmas there are various things on offer including an open day at Ted Brown's collection in Sussex, as well as the pleasurable pastime of anticipating the exciting prospects for next year - the Anglo-American meeting and the Derby meeting arranged by Nicholas Simons.

We apologise to several members for being unable to include their articles in this issue - we didn't want to heavily edit one lovely article on bells in Portugal, and several others are on hold - it is an enviable position as an editor! Please keep us in this position! Meanwhile may we take this opportunity to wish you all a very happy Christmas and a peaceful and prosperous New Year for 2005.

Contents

Society News and Topics	224
Register News	228
The Largest Organette Works in the World Pt 2	229
A Musical Box of Tricks	233
Royal Winton Musicals	234
News from other Societies	238
Southern Organ Festival	243
Musical Box Oddments	244
Vignettes of Musical Boxes	251
Tour to France	252
Earliest Manivelle?	253
Member Profile	255
Letters to the Editor	256
Classified Ads	258

From the President

Congratulations to our new Editors, David and Lesley, on their first issue. To you, the Members, the transition must have seemed so smooth that you scarcely noticed it. What is more remarkable is the ease with which it all happened, from the President's point of view. They can blame me, though, for the mugshots - not, you understand, because I was the photographer, but because I insisted that they include photos of themselves. Perhaps I should have taken a photograph - but no, you wouldn't agree if you had seen my photographs.

To help David and Lesley, please try and write something for the magazine. Even if it is only a simple question, to which some members may already know the answer, do not shrink from sending it in. There will be others out there who do not know and will be glad to see an answer, or to offer one. Longer articles are always very welcome, and I know some people shrink from putting pen to paper because they think they don't know enough. Let the Editors be the judge of that; even if a piece is not suitable as sent in, they may well be able to suggest changes, or ways to use it to develop a theme. If you do not want to write, perhaps you would volunteer to be featured in a future 'Member Profile'. Some photos of you with your collection, some comments on your favourite items, are all we need to create a feature. Give it a whirl!

Back numbers obtainable from:

Roy Ison, 5 East Bight, Lincoln, LN2 1QH © 2004 The Musical Box Society of Great Britain

The Journal of the Musical Box Society of Great Britain Volume 21 Number 8 Winter 2004

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

President: **Christopher Proudfoot**

The Old Rectory, Fawkham, Longfield, Kent DA3 8LX
Tel: 01474 707513 E-mail: cproudfoot@firenet.uk.net

Joint Vice President: **Coulson Conn**

432 Old Forge Road, Media, Pennsylvania PA 1906 USA
Tel: 610 459 067

Joint Vice President: **Paul Bellamy**

46 Longfield Avenue, High Halstow, Nr. Rochester. Kent ME3 8TA
Tel: 01634 252079 E-mail: bellamypaul6@aol.com

Subscriptions Secretary & Treasurer: **Richard Kerridge**

32 Queens Road, Reading, Berkshire RG1 4BA

Tel: 0118 957 7453 E-mail: edwinsmith@btinternet.com

To whom all subscriptions and subscription enquiries should be addressed.

Membership Secretary: **Kevin McElhone**

MBSGB, POBox 373, Welwyn AL6 0WY

Tel: 01536 726759 E-mail: kevinmcelhone@supanet.com

To whom all applications and queries relating to new membership should be addressed

Correspondence Secretary: **Robert Ducat-Brown**

MBSGB, P O Box 373, Welwyn AL6 0WY

Tel: 01438 712585 E-mail: mail@mbsgb.org.uk

To whom all general correspondence should be sent.

Meetings Secretary: **Roy Ison**

5 East Bight, Lincoln LN2 1QH

Tel: 01522 540406 E-mail: ison@bight.demon.co.uk

Recording Secretary: **Arthur Cunliffe**

c/o Christopher Proudfoot, as above.

Editors: **David & Lesley Evans**

C/o Christopher Proudfoot, as above. Tel: 001 250 837 5250

E-mail: David@revelstokemuseum.org

Archivist: **John Farmer**

8 The Lea, Kidderminster, Worcester DY11 6JY Tel: 01562 741108

E-mail: john@musicanic.com

Auction Organiser: **David Walch**

11 Harford Close, Bristol BS9 2QD

Advertising Secretary: **Ted Brown**

The Old School, Guildford Road, Bucks Green, Horsham, West Sussex

RH12 3JP Tel: 01403 823533

Committee members:

Nicholas Simons

Tel: 01332 760576 E-mail: njas@btinternet.com

Hugh Morgan

27 Middleton Street, Wymondham, Norfolk NR18 OAE

Tel: 01953 603462

Daphne Ladell

The Hollies, Box Hill Road, Tadworth, Surrey KT20 7LA Tel: 01737

843644 E-mail: daphne.ladell@btinternet.com

Website: www.mbsgb.org.uk E-mail: mail@mbsgb.org.uk

Archive Update

by John Farmer

In addition to the routine input of other societies' journals, the archive has gained a number of books in recent months. First we were very pleased to receive several books from Marie Waylett from her late husband's collection. These filled a number of gaps in the archive, notably A W J G Ord-Hume's books on Barrel Organ and Player Piano, Graham Webb's Cylinder Box Handbook, both editions of Harvey Roehl's Player Piano Treasury, and Alexander Buchner's Mechanical Musical Instruments.

At the society auction I was able to successfully bid on a few books including reprint catalogues of Ampico and Duo-Art piano rolls. I have also obtained, free of charge, the new book by Herbert Juttemann, *Orchestrien aus dem Schwarzwald*, for which we are trying to find a German reading reviewer.

Don't forget, the contents of the archive are available to all members. Just let me know your requirements.

Burglary

at home of Joe Watts - see page 255 for details.

Change of Address

Please note that Kevin McElhone has moved house - details at left. Please update your address books!

Musical Box Society Of Great Britain

*Minutes Of The Meeting Held At The Abbots Barton Hotel Canterbury
Friday 7th May 2004*

Apologies for absence

The following members sent their apologies for being unable to attend the meeting:

Kevin McElhone, Arthur Cunliffe, Alan Pratt, Alan Wyatt and John Farmer.

Minutes of the meeting held at the Heaves Hotel Nr. Kendal Friday Sep 12th 03

The minutes of this meeting had been circulated and were accepted.

Matters Arising.

It was noted that due to circumstances beyond our control, the AGM for 2004 had now to be held at St Albans rather than Roade.

Report of the Hon Treasurer

Richard Kerridge presented his financial report for the year ending 31/12/2003 in which he noted that it had been a good year for the Society with a profit for the year of £2,224.53. The cost of the journals had fallen slightly and the profits from the auction had risen. Also, Kevin McElhone had been reimbursed for the contributions he had made for the book. Sales of the Organette book had been very good and costs to the Society had now been fully recovered. Society funds now stood at £37,114.46 as compared with £29920 in 2002. It was also noted that money received in a Legacy from Brian Campsey (£5,000) was being kept in a separate fund. A full and detailed balance sheet was presented at this meeting which

will be presented to the membership at the AGM. The committee accepted this report with thanks to Richard for all his work.

Richard pointed out that it was not in the Society rules that the fund should be audited, but this had been done for quite some time. Due to increasing costs, it may be better for the funds to be inspected and passed by the committee in the future. This was agreed upon by the meeting although a qualified auditor member offering services free of charge would be advantageous.

Report of the Hon Correspondence and Membership Secretary

Alan Wyatt sent a letter informing members of various inquiries he had received during the year. These had all been dealt with. Membership was improving with 23 new members joining the Society as compared with 12 last year. The scrapping of the joining fee and the Society site on the internet had helped recruitment.

Alan informed the meeting that he had received nominations to serve on the committee from Kevin McElhone, Alan Pratt, Bob Ducat Brown and Norman Dicker. Ted Brown, who was co-opted last year, would be elected to serve on the committee at the coming AGM. All nominations were on time and had followed the correct procedures.

At this stage, Alan told the committee formally that he intended to retire at the AGM

this year and his replacement for these two roles would be elected at that meeting. He had enjoyed his term of office and he would continue to assist whenever he could. The committee expressed their thanks to Alan for all the work he had done over so many years.

Society Web Site

The President reminded the committee that Bob Ducat Brown has requested funds to continue and update our web site as it could no longer be run free of charge. Ted Brown reminded the meeting that he had bought a domain name some years ago and this may be the time to start using it. The committee approved this expenditure. Bob had already offered to undertake the role of Correspondence Secretary as he was already doing this work in respect of questions arising from the web site.

Report of the Hon Meetings Secretary

Roy Ison said he had little to report as the 2005 joint meeting would be discussed at a later stage. He asked if a spring meeting would be held in 2005. The committee discussed this matter and asked Nicholas Simons if he could investigate the possibility of organising a meeting in the Derby area. Nicolas said he would report back in due course. It was decided an autumn meeting in 2005 would not be necessary as the joint meeting with the Americans would be such a large undertaking that another meeting would be unnecessary.

Report of the Subscription Secretary

Richard Kerridge told the meeting that we had 451 paid up members as against 507 at the end of 2003. There were 86 members who had not yet renewed their subscription. This was very much in line with previous years and Richard predicted an increase in membership over the coming year.

Report of the Hon Archivist

John Farmer sent a letter informing the meeting that he was updating the lists of society archives. He was also contacting the National Trust. He knew they had mechanical music in their possession and co-operation between the Trust and our society would be very beneficial to both. The committee agreed to this move. The committee also agreed the annual budget of £200 for the archivist to buy suitable books should continue subject to consultation for expensive single items. Regarding disposal of duplicate books, the committee thought that on this occasion that only 6 books should go due to the large number coming into the auction from other sources.

Proposed New Editor for the Journal.

The committee were reminded that David and Lesley Evans were standing for election as editors of the journal at the AGM. Paul Bellamy informed the meeting that there was now an active editorial sub-committee to assist the new editor(s) should help be required.

Publications Committee Report

Paul Bellamy informed the meeting that he held a stock of Tune Sheet and Organette books numbering 73 and 13 respectively, plus 55 supplements of the tune sheet book.

390 Organette books had been sold with all the Society costs and overheads fully recovered. Kevin's costs had also been recovered so the split of sales will be according to the original agreement of 50/50 up to the next £2,000 of sales. After that, 4:1 to Kevin, with the remainder going to the Society.

The Nicole Factory Book. Most of the draft text has been edited by Christopher Proudfoot. The collation of the remaining text from Roy Ison and Arthur Cunliffe is in progress. Illustrations are well in hand for early boxes, but considerable work is required for later boxes and supplementary topics. The target date of 2005 for publication is just possible but unlikely.

2004 AGM

Certain constitutional changes had been discussed at the previous committee meeting in Kendal. Paul Bellamy now suggested that changes requested by the then Editor Alan Pratt had been superseded by the appointment of a new editor. This was agreed unanimously and withdrawn.

Paul Bellamy suggested that the proposal to give voting rights to associate members might cause problems with full members. After much discussion, the unanimous view of the

committee was that there should be only one class of member, but a joint subscription would apply for two members, receiving one Journal, at one postal address. While the single member's subscription fee is £24, the Joint Subscription would be £30. Changes to the wording of the constitution will be undertaken by Hugh Morgan and Nicholas Simons, and put to the committee at a later date.

It was noted that three people had been nominated for a post on the committee so there would have to be an election at the AGM. (See reference in the report of the Hon. Correspondence Secretary.)

2005 joint meeting with the MBSI

Daphne Ladell distributed a 4 page report to the committee outlining the progress the Sub-Committee have made over the last six months. The document was discussed by the full committee. It was then suggested they could read the document at leisure but make their observations before the end of the present meeting. The booking form for the 2005 meeting would be circulated in the autumn journal. John Phillips has arranged for suitable table gifts to be produced and the committee were most impressed with his efforts to date.

The committee was asked to approve expenses for the marquee and table gifts. This was approved. The committee intends to commit deposits for the hire of services only after receipt of deposits from MBSI and MBSGB members. Certain deposits would have to be paid before this happens, but the President and Treasurer will

ensure that such deposits paid out are within Society funds and do not put the Society finances at risk.

At this point, the President read out a letter from Alan Pratt in which he raised his concerns about the insurance for the 2005 meeting and the general costing of the meeting.

In reply, Paul Bellamy informed the meeting that the current schedule of insurance, including public liability, covers all Society meetings including events such as 2005. Section 1(i) of the schedule covers Society members and their guests. Paul Bellamy will review the schedule again at the next premium date, both for the level of cover and applicability to the 2005 meeting.. Further documentary evidence has also been supplied

by Paul Bellamy by way of letter to the insurers together with their letter confirming the agreement.

Coulson Conn then addressed the meeting indicating that there had been much interest in America for the meeting, but at this stage it was hard to tell how many people would actually come. He also informed the meeting that the Trustees of the MBSI would either underwrite the whole meeting taking the loss or profit or would do a 50/50 split by arrangement. After discussion, the committee asked for a 70/30 split with MBSGB having the 70%. Coulson agreed to take this request back to the Trustees.

A.O.B.

There were no matters to be discussed here, but the President took the opportunity to remind all

committee members that discussions within committee meetings should be confidential until such times as agreement is reached and the results are communicated to the membership as a whole.

There being no further business to discuss the meeting closed at 19.20 hrs.

Note:

Shortly after this meeting had concluded, the President was informed that Norman Dicker and Alan Pratt had withdrawn their nominations to stand for election to the committee. This being so, there will now be no requirement to have an election at the AGM as all offices can now filled unopposed.

MUSICAL BOX SOCIETY OF GREAT BRITAIN

The Musical Box Society of Great Britain is an international Society devoted to all forms of mechanical music. Their professional journal, *The Music Box*, is published four times a year and includes instruments from elaborate musical boxes to organettes, mechanical pianos and even mechanical singing birds. Their next regional meeting, of which they have three a year, is to be held on the Isle of Wight on 24th – 26th September.

- Established: 1962.
- Number of members: 500+ worldwide.
- Membership fee: £24 (UK).
- Contact: The Secretary, The Musical Box Society of Great Britain, PO Box 299, Water Beach, Cambridge CB4 4DJ. Visit: www.mbsgb.org.uk



MBSGB Collectors' Club of the Month!

We feature in Collect It! Magazine

Collect It! Magazine were kind enough to feature our society in their October 2004 issue (the item to the left is reproduced by kind permission of the editor of that journal). Any publicity is good publicity, we are told, and with luck it may result in some new members.

Your editors were intrigued to read in an adjacent article that the Egg Cup Collectors' Club has annual Eggschanges for members to get together. Could we, perhaps, have Discussions, organ-ised meetings (with organette meetings for Junior members) or perhaps even Musical Boxing matches? Your suggestions welcomed!

Register News

from Arthur Cunliffe

Iwould like to ask those members who have email facilities to include their email address when they send in any Register paperwork. If this is done, I will be able to let you know straight away when your Register forms have been received. Perhaps this will be of some comfort in these days of declining postal services. It will also give you a method of checking on the progress of the registration. The only request I have to make is that you do not release my email address to anyone else without asking or include it on a "round robin",

A recent return sent in by a new member of the society turned out to be of some importance in that the information given has helped to fill a small gap in our knowledge. The box was a Nicole 6 air forte-piano in the 33 thousand series. There is nothing particularly unusual about that except that this was a lever wind movement that had been fitted into a keywind case. There have been a few of this type of box reported but nearly all seem to have been fitted into a replacement case. In this instance, the serial number on the baseboard matches the serial number of the movement and there is no doubt that the two have been together since their manufacture. Nicole made a few lever wind movements in the 32 thousand series but only incorporated this new type of winding on their overture boxes. This box is the first registered example of Nicole changing over to lever winding on movements other than the large and expensive. This finding also shows that the change over period from key to lever winding was

much longer than we thought. There are still keywind boxes in the 37 thousand series.

To those members who think that their box is too ordinary or unimportant to be registered, please think again. You may well have the box that provides a vital clue to some progress in the world of mechanical music. Every single box is of importance and every effort to preserve, record and treasure the relatively few surviving musical boxes must be made, not only for us but also for the enjoyment of future generations.

The Register now has just over 600 photographs stored. Each photograph is kept next to the archive card for the box in question. Photographs are of prime importance and thankfully more and more are being received regularly. May I ask members to send in photographs of their boxes and their tune cards and it would be most helpful to me to receive prints that have come from cameras that use film rather than digital pictures. The reason for this request is that I find pictures coming in as an attachment to an email take ages to download and are difficult and costly to print. I have no idea how long pictures made by an inkjet printer will last, but the average print coming from the chemist or a print house will last well over 100 years if stored correctly. Again, I am looking to the future. In the not too distant future, I hope that all pictures will be stored on a CD or a series of CD's. That will be real progress!

I know that many of you have great difficulty in reading and understanding the writing on tune

cards. Over the years that the Register has been running, I have seen thousands of examples of tune listings. Gradually over time, I have come to recognise the majority of tunes and operas. I feel that I may be able to help by giving the correct spelling of some of these tunes and translating them into English. It has been interesting to see that some of the people who wrote the original tune cards also had the same problems in understanding what they were writing. Fortunately, I do have access to a good music library which has many operatic scores. Let's start the lists with Rossini.

Il Barbiere. Rossini.

Piano piano. (Sometimes *Piano pianissimo! Senza par lar*) (Softly so quietly! as light as air.)

Largo al factotum del la citta. (Room for the city's factotum.)

Se il mio nome. (Let the name)

All! idea di quel metallo. (The idea of that enchanter.)

Una voce poco fa. (Though his voice was breath'd afar)

Pace e gioia. (Ah! A thousand thanks)

Quando mi sei vicina. (When my fond eyes had seen her)

Zitti, zitti. (Lightly, lightly.)

I am sure many will know these melodies as they feature time and time again on hundreds of musical boxes. If you feel listing tunes with translations is useful and/or informative, please let me or the editor know and I will try to make this a feature of Register News from time to time.

Arthur Cunliffe.

"The Largest Organette Works In The World."

Part Two - Selling your product. Roger Booty.

Part one of "The Largest Organette Works in the World", when first published in 'Music & Automata', was complimented by pages from a Draper catalogue from late 1901, from Arthur Ord-Hume's personal library.

Readers will be interested to learn there is a copy of that catalogue in the Musical Box Society archives. The finer details of it prove quite interesting. By October 1901 the number of tunes available had reached no. 941 'Won't you be my Sweetheart. At that time the music was offered 'at the very low price of ONE PENNY PER FOOT'. Therefore tune prices were from no. 103 "Rock of Ages", 3 feet long, cost 3d, to no. 515 "Caledonian Quadrille, Scotch Airs", which at 120 feet long made it half the price of the 'Victoria' organette, then offered at 20s, or £1.00. Additions had been made regularly to the list and it is probable further tunes were added after the supplementary list of October 1901.

The catalogue also contained an interesting list of reasons 'Why J. M. Draper's noted organettes are the best in the world.' It starts, 'Because they were made by Competent British Workmen',

and elsewhere it states, 'Remember, these organettes are made in my own workshops by English workmen (not made in Germany), best material only being used.' The list continues, 'We have the Largest Organette Works in the World fitted up with the latest machinery, which enables us to turn out both quality and quantity. Every one of our Organettes are made from the 'finest selected material, and the timber is perfectly seasoned. In some cases our timber is stored for two or three years in order that the timber may be in perfect condition.' Which all infers the best product of its

type available. Maybe, but my own experience of Draper's machines shows they are often lacking in one respect which perhaps has only become apparent with time, that is the poor strength of the glue used. There seems to be a preponderance of Friday or late afternoon organs, when the glue pot would be watered down to make the mix last to the end of the day!

Reproduced here we have pages from an early 1900 catalogue. The list of items other than organettes on offer is quite long, and there seem to be a number of 'own label' articles. I would imagine that

**THE WONDERFUL
ORCHESTRAL ORGANETTE**

Direct from the
Patentee and Sole Maker,
at
WHOLESALE PRICES.

**3
STOPS**

Write at once
for Catalogue of Tunes
and
full particulars.

84/- Organette for 35/- Cash,
Or on Easy Payments of 10/- deposit and 5/- monthly, price 40/-.
Delivered when first 10/- is paid.

3 Stops,
Vox-humana,
Expression,
and Flute.

Two Complete
Sets of Reeds.

By Royal
Letters Patent.

**A MERE
CHILD CAN
PLAY IT.**

Plays Hymns, Popular Airs, Quadrilles, Waltzes, Polkas, Reels, Hornpipes, &c. &c. Any
tune can be played with artistic effect by anyone. No Musical knowledge required.
**MOST MARVELLOUS INSTRUMENT IN THE WORLD. Money returned to any-
one dissatisfied. Mention this paper.**

J. M. DRAPER, Organette Works, BLACKBURN.

Fig. 1. From "Boys Own Paper", Saturday 1st September 1894

A Special Offer.

25 PER CENT REDUCTION. FOR ONE MONTH ONLY.
A CHANCE OF A LIFETIME.

Owing to trade having been so quiet, and money very scarce, we have decided to give our customers a special opportunity of getting a good selection of Organette Music before our busy season commences, at a **REDUCTION OF 25 PER CENT.** This is an extraordinary reduction, and should encourage you to obtain a good selection before this offer closes. **THIS SPECIAL OFFER is only available up to the end of July, 1898. Order early to avoid delay.**

ALL MUSIC DELIVERED TO YOU CARRIAGE PAID.

Prices, 120 Feet Reels, Ordinary Price 10/-	Special Offer Price 7/6	Savings of 2/6
" 180 " " " 15/-	" 11/1	" 4/-
" 240 " " " 20/-	" 14/1	" 6/-
" 300 " " " 25/-	" 19/1	" 6/-

No Reduction on Orders under 120 feet.

Just think for a minute! The very best Organette Music that can be made, at the extraordinary low price of **Three Farthings per Foot, Carriage Paid.**

The trade is extended, and say we are mad, as it cannot be sold for the money. We don't mind what they say. Our customers are getting the benefit, and we hope they will take advantage of this **Special Offer**, and get a good stock while they have the chance.

SPECIAL NOTICE—This Offer will not be repeated and only stands good up to July 31st, 1898. All orders after that date charged ordinary price, penny per foot.

Order by number from enclosed List of Tunes, early as possible, to avoid delay. Remember Ordinary Price after July, 31st, 1898.

Address:—**J. M. DRAPER,**
ORGANETTE WORKS, BLACKBURN.

Ordinary Price after July 31st, 1898. SPECIAL OFFER continued after July 31st, 1898.

Fig. 3. Advertisement from 1898

organettes were the only item that was actually manufactured by Draper, everything else being bought in and stencilled with the company name where relevant, (see note on Draper phonograph in part one). Music boxes were also sold as can be reasoned by the following testimonial from Belfast in April 1899: 'Dear Sir, Your note and Musical Box are both to hand, and I am very well pleased with the Musical Box...' The question to be asked now is, does anyone have a cylinder box carrying Draper's name?

The 1894 advertisement, Fig.1, is rather unusual as it declares, '84/- organette for 35/- cash'. Normally the 84/- is written as '4 guineas'. It illustrates the Orchestral in its early form with the reed block assembly fitting into a flat bottomed 'V' on the case top, as shown in the patent (see Appendix). A later style Orchestral can be seen in the 1901 advertisement in Fig.2. Here pins on the reed block assembly fit into two small cast 'Y's to hold everything in line. The July 1898 advertisement in Fig 3 is notable in that it is for music

only, and uses a sales gimmick popular still in supermarkets, 'A Special Offer. 25 per cent reduction. For one month only.'

"The Largest Organette Works in the World", a fine claim, but untrue. To think only of Ehrlich in Germany

or the Autophone Co. in the States is to show the falsehood in the statement. Even largest works in Britain could have been challenged by 'Maxfield & Sons in London. They produced at least six organette styles, including the popular Seraphone. But this was early days in hard selling and hire purchase was in its infancy. Draper was a man who had a product he was determined to sell and he used, or maybe even introduced, many sales devices which are still in vigorous use today.

My thanks to Ted Brown and the late David Harrold for their help. Part three of this short series will illustrate the organettes themselves.





Silver Watches, from 12/6. Gold Watch, from 30/-.

Are you aware

THAT

J. M. DRAPER,

ORGANETTE WORKS,

Higher Audley Street, Blackburn,

Can supply you with Organettes, Musical Instruments of every description, also Watches, Clocks, and Electro-plated Goods, Cutlery, China, and every kind of useful Household Articles?

Cash or Easy Payments.

SATISFACTION GUARANTEED OR MONEY RETURNED.

Illustrated Catalogue Free on Application.



Violin Sets, from 18/- Complete.

Fig. 2. Advertisement from 1901

The Illustrated Catalogue of the Draper's Organette and Organette Music Manufacturing Company

INDEX.	
Special Notice to Customers	1
"Orchestral" Organette	2
"English" Organette	3
List of Music	4-9
Watches	9-10
Ladies' Silver Alberts	21-22
Ladies' Alberts and Charms	23
Ladies' 9-Carat Gold Alberts	24-25
9-Carat Gold Neck Chains, Queen Chains, Bracelets, &c.	26
Youths' Silver Alberts	27
Gentlemen's Gold and Silver Double Alberts	28
Gentlemen's Gold and Silver Alberts, Seals, &c.	29
Gentlemen's Gold and Silver Alberts	30
Hall-marked Silver Medals	31-32
9-Carat Cut Gold Rings	32
Ladies' Gold Engagement and Dress Rings	33-34
Gentlemen's Solid Gold Signet Rings	35
Ladies' 9-Carat Gold Knot and Dress Rings	36
Ladies' Silver Brooches	36-38
Ladies' Gold Brooches	39-42
Thimbles, Links, Solitaires, and Silver Clasps	43
Silver Smelling and Scent Bottles, Match Boxes, &c.	44
Superior Electro-Silver Spoons, Forks, &c.	45
Best Sheffield Cutlery	46
Table-ware	47
Electro-plate and Cutlery	48
The Cottager's Useful Set complete	49
Tea and Breakfast Services	50
Finest Semi Porcelain Dinner Services	51
Electro-plated Dinner Cruets, Biscuit Boxes, &c.	52
Musical Instruments	53
Travelling Bags, Ladies' Bags, Dressing Cases, &c.	54
Opera and Field Glasses, &c.	55
Portable Travellers' Clock	56
Magneto-Electric Machines	56
Optical Department—Telescopes	56
Mail Carts	57-58
The Automatic Washer and Bleacher	59
The New Game of Tubs	60
Testimonials	60-63
Order Form and Bonus Free Gift	64

Direct from the Patentes and Maker at WHOLESALE PRICES for Cash or Easy Payments, Delivered when first 4/- is paid.

THE "ENGLISH" ORGANETTE. ONE STOP.



THE MOST MARVELLOUS MUSICAL INSTRUMENT IN THE WORLD.
Size, 14 1/2 inches. 12 inches wide. 8 1/2 inches high. Weight 7 lbs. Width of Music used, 7 1/2 inches.
PRICE, with 12ft. music, free, 30/- only. Terms: 4/- deposit; 4/- monthly.

The "ENGLISH" ORGANETTE is a Real Musical Instrument, and constructed on the same principles as an Organ, with bellows and full size reeds. The Music consists of perforated sheets, which are put into the Organette, each sheet representing one or more tunes. There is no limit to either kind or quantity of Music. It will play Hymns, Psalms, Popular Airs, Sets of Quadrilles, Polkas, Waltzes, and Hornpipes, &c. with a clearness, accuracy, and degree of execution which few performers can equal. A mere child can play it. The music box and all kindred instruments are not only expensive luxuries, enjoyed by a few, but are limited to a few set tunes, and are consequently uninteresting as a means of enjoyment to their owners, they are comparatively worthless. The "English" Organette, with its exquisite music sheets, represents both Organ and Organette Music, Musicalian, and Music Teacher, and is admirably adapted for Singing Parties, Dancing Parties, Winter Evenings' Entertainment, and Educational purposes. It is not only the latest Musical Wonder, but, the price considered, the most Marvellous Musical Instrument of the age.

We wish to caution you against the many worthless automatic instruments being sold under various names. Remember the "English" Organette is not a toy, but a Large and Powerful Instrument, made in the most substantial manner (by English Workmen in our own works), Highly Polished and Decorated in Gold, the Reeds being so powerful that they produce sufficient volume of Music for the Chapel, Parlor, Lodge, or Hall Room. There is nothing about them to get out of order; in fact, they produce richer and sweeter sound after they have been used a few years. For those who desire a permanent possession, they are unrivalled. The illustration will give you but a faint idea of size and finish of this Instrument. A mere child can play it, and the music produced is as melodious and sweet as in any kindred organ. The reeds are made expressly for this instrument by special machinery costing thousands of pounds, and the quality of music is unequalled.

In many homes will be found a Grand Piano or Organ, with an inmate of the household, the most expert of players who can interest company on either, so well as a three-year-old child can on the "English" Organette. Remember, any tune can be played, with artistic effect, by anyone, young or old. You can play Dances or Sentimental Music with as much effect as that produced by a First-Class Four Piece Orchestra; by using the Expression Stop the tone can be softened down or strengthened—this is a great advantage.

The "ENGLISH" ORGANETTE is made with Reed Box over the sheets of music; this makes it superior to others, as when the Reeds are under the sheets of the music they are liable to get choked up and cease playing. It is also arranged that one piece of music can be repeated any number of times without removing it from the Instrument; this is convenient, especially in Dances and Social Music.

Thousands of Testimonials.
Address: J. M. DRAPER, Higher Audley Street, Blackburn.
LARGEST ORGANETTE WORKS IN THE WORLD

A FOUR GUINEA ORGANETTE FOR 35s. CASH.
Or on Easy Payments of 10s. Deposit, and 6s. monthly. 40s. only.

3 STOPS THE WONDERFUL ORCHESTRAL ORGANETTE.
BY ROYAL LETTERS PATENT.

WE ARE the Sole Proprietors in the United Kingdom for this New and Wonderful Instrument. Having for many years manufactured and sold extensive quantities of Automatic Reed Organs, Organettes, &c., it has ever been our aim to produce at a low price an Organette capable of a VARIETY OF TONES, the Organette heretofore placed before the public having but a limited compass, and but one range of tone. Within we have given universal satisfaction, we still have had as our motto, "Excelsior!" and now we proclaim "Excelsior!" because, without increasing the price of the Organette, we have given it the power of playing over other instruments in the market, we have succeeded in producing the very ACME OF MUSICAL INVENTION, an instrument with as much variety of tone as an organ costing £25. The illustration gives you but a faint idea of general make and finish, but every Orchestral Organette is supplied with 28 FULL-SIZED AMERICAN ORGAN REEDS, the same size and quality as those used in a reed organ. The reeds are placed in a novel passage (patented) over a double-section bellows, and are controlled by THREE STOPS, as follows, viz.: Flute, Hornpipes and Viol Hymns. The music is produced by perforated sheets, which pass around the Organette in endless coils, enabling a tune to be played over and over again without stopping, furnishing the GRANDEST ORCHESTRAL EFFECTS, either in sacred, secular, dance or vocal music, affording a rich, powerful and powerful accompaniment to the voice, requiring absolutely no skill in the performer. THE RANGE OF MUSIC AND TONE IS PRACTICALLY UNLIMITED. By the manipulation of the stops, a tone as soft and sweet as a whisper, or a loud, long and swelling melody may be produced; trills and high falsetto, as well as never-ending bass, and all manner of pleasing combinations are at the will of the performer.

We wish to introduce one of these Orchestral Organettes in every town and village in the United Kingdom.

All our business transactions are based upon the maxim that "A well-pleased Customer is the best advertising medium."

SPECIAL NOTICE.—The same music that is used with the English Organette is used with the Orchestral Organette, and in ordering music you will please order from that list, the price of the music is the same for both instruments.

PRICE, (with 20 ft. Music), 40s. Terms:—10s. Deposit; 5s. Monthly; Cash with Order, 35s.
Address: J. M. DRAPER, Organette Works, Higher Audley Street, Blackburn.
Largest Organette Works in the World

Special Notice.

HAVING been requested by a great number of our customers and friends to supply other Useful Household Articles on the same easy payments as our Noted Organettes, we have carefully considered the matter over, and have decided to meet the wishes of our customers. If you are not already one of our customers we trust that after receiving this Catalogue you will allow us the privilege of adding your name to our large list of customers, who have shown their satisfaction by the repeat orders, recommendations, and testimonials which they have already favoured us with. If there be any special reason why we have failed to obtain your patronage, it would be of great service to us if you would point it out to us, as we feel confident that we could get over the difficulty and meet with your requirements. We are anxious to receive your first transaction, as we feel certain that our system, prices, and articles are everything to give you entire satisfaction. Your satisfaction means your recommendation to our friends.

Our Motto:
"A Customer well pleased is the best advertisement."

Our method of doing business has been tested during the last few years by thousands of people, and our beautiful record of 430 testimonials received within 17 days should convince you that our business is carried on in a manner which cannot fail to meet with the approval of everyone.

Full particulars of our Noted Easy Payment System on back page.

Thanking my customers for their past support, and soliciting their future orders, which shall receive my prompt and careful attention,

I remain,
Yours faithfully,
J. M. Draper.

A.D. 1887, 19th SEPTEMBER. N° 12,670.

PROVISIONAL SPECIFICATION.

Improvements in Mechanical Musical Instruments.

I JOSEPH MARK DRAPER of 82 Lower Audley Street Blackburn in the County of Lancashire Manufacturer, do hereby declare the nature of this invention to be as follows:—

My Invention relates to certain improvements in that class of instruments known as mechanical reed instruments or organettes wherein the tunes are set out or indicated by a perforated sheet or roll of paper or other material.

My invention consists of a reed box containing a double set of reeds of different tone each of which sets of reeds can be played at will either alone or with the other set and by means of the partial closing of which shutters the volume of sound emitted from the reed box can be regulated and controlled at will—I prefer to use stops to close or partially close the shutters—My invention also consists in an arrangement by which bells, gongs, cymbals, drums or similar musical instruments can be added to the organette and sounded at will in conjunction with the sounds emitted from the reeds or otherwise.

At present I prefer to make the reed box of wood partitioned off in the interior into two parts into each of which parts I insert one set of reeds, the one set of reeds differing in tone from the other and each reed being partitioned off from the other—At the bottom of the reed box and in the wall of the partition, I drill air holes each of which air holes communicates with one reed of each of the sets of reeds—At the top of the reed box I attach by hinges affixed to the partition wall two shutters or covers opening outwards—one shutter covering one half of the inlet to the reed box and the other covering the other half of the same each shutter working independently of the other. I place a spring of copper wire or other suitable material at the back of each of these shutters so that when the shutters are not pressed down they shall always remain open. I then attach the reed box to the pressure bar on pivots.

I prefer at present to use three stops for the purpose of operating on the shutters of the reed box and for the purpose of distinctiveness I call these stops respectively the expression, vox, humans, and flute stops—I make the stops of wood or other suitable

[Price 8d.]

Fig: 1

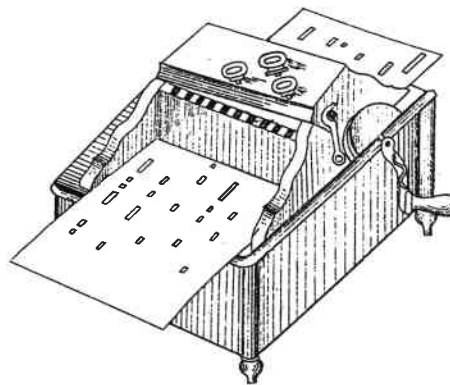
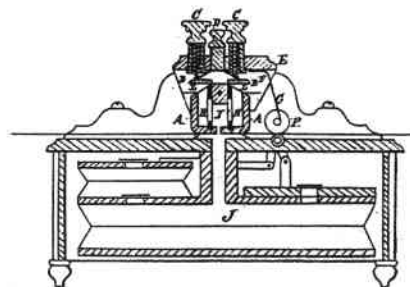


Fig: 2



2

A.D. 1887.—N° 12,670.

Draper's Improvements in Mechanical Musical Instruments.

material the top of the stops being in the shape of a round button or in other suitable shape and to the underneath side of two of the stops *viz.*—the stops I call the vox humana and flute stops is affixed a neck consisting of a hollow tubular piece of wood or other suitable material into the hollow of which a coil spring of wire or other suitable material is inserted so as to project slightly beyond the end of the tubular piece of wood. To the underneath side of the other stop is affixed a neck which I now prefer to make of a round piece of solid wood to the end of which I screw or rivet on a bar of sheet brass or other suitable material bent in the centre to the same shape as the top of the reed box and with a pin riveted on to one end of the bar of sheet brass or other suitable material which pin working in a hole in the pressure bar keeps the piece of sheet brass or other material in its proper position across the top of the reed box—I then drill three holes through the top of the pressure bar through each of which holes I insert one of the stops so that the same shall rest lightly on the shutters to the reed box when opened—I place the vox humana stop over the shutter covering one set of reeds in such position that when the stop is pressed down the shutter closes the outlet from such set of reeds and prevents the same from emitting sound and I place the flute stop over the shutter covering the other set of reeds in such position that when such stop is pressed down the other shutter closes the outlet from such other set of reeds and prevents the same from emitting sound—I place the expression stop over the centre of the reed box in such position that when the stop is pressed down both the shutters are partially closed by the pressure of the brass bar upon both shutters thus controlling or lessening the sound emitted from both sets of reeds—By partial pressure of either the vox humana or flute stops I control the volume of sound emitted by either set of reeds.

I can add one or more further sets of reeds with a stop for each further set of reeds in a similar manner to that set out above and by increasing the number of partitions and shutters to the reed box.

By means of a ratchet or cogwheel attached to the shaft for actuating the bellows of the organette a bell gong cymbals drum or similar musical instrument attached to the organette or otherwise can be made at will to sound in conjunction with the sounds emitted from the reeds. This effect I produce by a stop which I prefer to call the drum stop so placed that by pressure the ratchet or cogwheel will cause the hammer drumstick or other suitable piece of mechanism operating on the bell gong cymbal drum or similar musical instrument to strike the same and by removal of the pressure the ratchet or cogwheel will be thrown out of gear causing thereby the hammer drumstick or other suitable piece of mechanism to cease to strike.

Dated this 19th day of September 1887.

JOSEPH MARK DRAPER.

Fig: 4

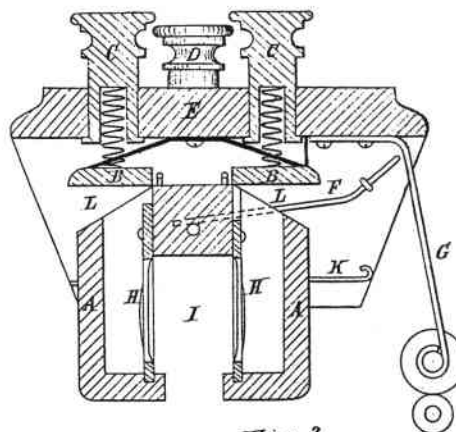
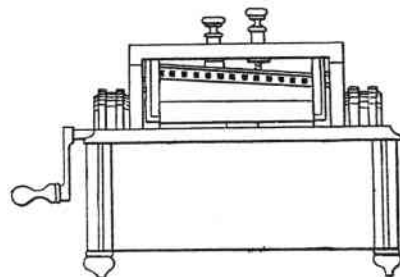


Fig: 3



British Patent No. 12,670, applied for on 19th September 1887 and granted to Joseph Mark Draper on 3rd August 1888 for 'Improvements in Mechanical Musical Instruments'

A Musical Box of Tricks

Another Metert

By Alec Reid

In Oddments No.102, Anthony Bulleid discusses a box by (Isaac) Henri Metert. This brought to mind a rather unusual box I have by another Henri Metert, his grandson Jacques Antoine (1854-1933).

This Metert had started as a boy with Nicole Frères, but was apparently making musical boxes in his own right between 1878 and 1882, in partnership with Louis Joseph Petite (an accountant). As Metert, Petite & Cie and with an additional partner, Auguste Schmidely (a merchant) in 1879, they were also doing electroplating.

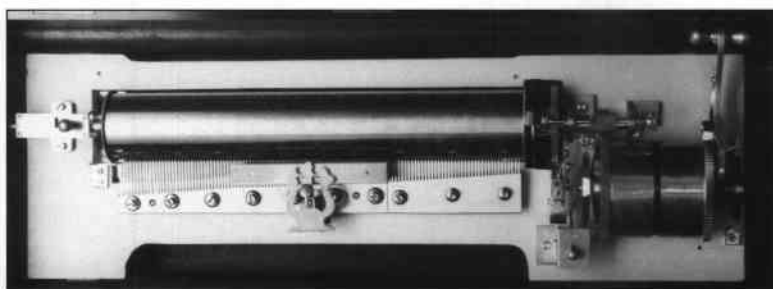
The Company changed its name to Societe Genevoise de Nickelage when Metert left. He then went to London to work for Charles Brun, at the new headquarters of Nicole Frères, as his foreman.

Series 64 is a quite large and quite impressive 6-air Mandoline Piccolo interchangeable, but with only one cylinder (No.142), the selection is somewhat limited.

What makes it different though, is there is no through axis or spindle to the cylinder, but it is supported at both ends by a short external pivot or shaft, which is locked into place at the left end of the mechanism by a sprung bolt ("The Pusher"), contained within a small metal box.

The stop/start (going/stopping) lever is mounted on a cute little S-shaped stand just in front of the governor and the tune changing is achieved by a horizontal spindle with a hooked end, mounted over the pivot carrying the pinion and wheel gear.

Another unusual feature is its right-hand double sprung motor,



The bedplate of Metert Series 64. For more illustrations of this unusual box see our colour pages. All photographs by courtesy of Robert Sinclair of London.

also lever wound from the right.

Most parts are nickel-plated and again unusually, this seems to have included the combs.

The cylinder is 38.5cm long and the main comb has a small zither attachment.

The case is of burr walnut and set off with tulipwood crossbanding, with foliate cast brass handles painted black (probably an original feature). The overall width is 82.5cm.

Interestingly, there are no signs of there ever having been a tune sheet. It was probably loose and lost over the years. The tunes are mainly operatic, with Men of Harlech thrown in for good measure at No.6. Yet again, unusually, the snail cam is numbered 1-6, which handily lets you know what tune has just played.

This fascinating musical box first came to my attention through a couple of sales in a main London auction house.

Out of register and with several teeth missing or badly repaired, it just managed to play what seemed like an indecipherable selection of oriental Chinese melodies!

Not surprisingly, it remained

unsold and ended up at a local auction, where I was happily able to acquire it.

Now, after a brilliant restoration job putting everything to rights, it again plays to perfection.

Just two similar boxes have been noted over the years, both from Christie's sales in the late 1980's.

One dates from 17th December 1987, Lot 129 and was stamped M.P.&C. on the governor cock, with interestingly, a Nicole Frères tune sheet No. 248 in the Tune Sheet Book.

The other dates from 9th June 1988, Lot 239, with no cylinders or governor and several broken teeth.

It is quite likely then that few of these unusual boxes were made or even now survive. But maybe there are some cylinders out there to be had, other than 142? Dare I hope?

I really do hope, too, that this modest little article has managed to give Mr Metert Junior and his partners the credit they are surely due, for creating and developing such an unique and utterly fascinating musical box of tricks that cannot fail to engage and delight all who hear it.

A Closer Look at a few Royal Winton Musicals

by Alan K Clark

It is over two years since Paul Bellamy wrote his important article on musical mugs. I thought perhaps it was time to add a few pictures and the details of some other Royal Winton items, which have surfaced since then. Paul's excellent article was in Volume 20, with the part containing the Winton items starting on page 146 of number 5. He bravely added an appendix of the items he knew of then. I will try and use his numbering system, and his order, but adding in items where needed. Please forgive me if my numbering is not clear, or if my brief descriptions of those items already listed is inadequate.

3. Stirling Castle.

Figs 1 & 2 show that the tankards with the Scotsman handle were made in two

different designs, one having the Tartan shoulder strap worn over the left shoulder, and one worn over the right. Can we suppose they got it wrong the first time, and had to remodel the figure? These tankards were advertised as being correct replicas of a genuine Scottish tartan, so if anyone can recognise the tartan, and say which side the shoulder strap should be worn, our Editors, and myself would like to hear. The tankard on the left hand side in the figure has the pre-war makers stamp and a 28 tooth Thorens musical movement with pressed steel bedplate playing the tune, Blue Bells of Scotland. The tankard on the right has no maker's marking, but I cannot believe that Winton did not make it. It also plays on an identical Thorens movement. Both have

the over glaze brown coloured band around the rim which, it is understood, was not used after the Second World War.

12. Tankard "White Horse Inn"

These 5" high mugs were also made with a different transfer of a coaching scene, one of them having a "Red Lion" as the inn sign. Other transfers may have been used. The tunes played also vary considerably, sometimes reflecting the locality they were sold in.

12.1. Hunting Scenes.

They also used a hunting scene on this 5" size mug, which may play either "John Peel" or "A Hunting We Will Go".

12.2. Opera Scenes.

The same 5" mugs were also

MusicBoxFix



- First-class cylinder re-pinning
- 4-6 week turnaround
- Comb repairs, dampering, teeth & tip replacement
- Full restorations

Typical re-pinning prices (Ground & Raked)
8" x 2" £230 + P&P 11" x 2" £280 + P&P

For more detail & prices contact:
Brian Whytock
Chamberwells Farm
By Glamis, Angus
Scotland DD8 1UP

musicboxfix@glengoat.fslife.co.uk

Tel: 01307 840543



Fig 1 (left) & Fig 2 (right) showing the different forms of Stirling Castle



Fig. 5. Base of Toby jug showing Thorens tune sheet.



Fig 3 (left) & Fig 4 (right) showing the alternative colouring of the Toby jugs.



Fig. 6. Winton 'Lakeland' plate of pre-war pattern.



Fig. 7. Metal base of Lakeland plate.



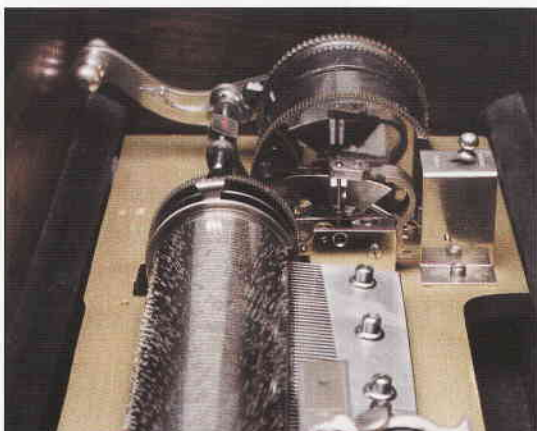
Fig. 8. The moulded plate with transfer print of a coaching scene.



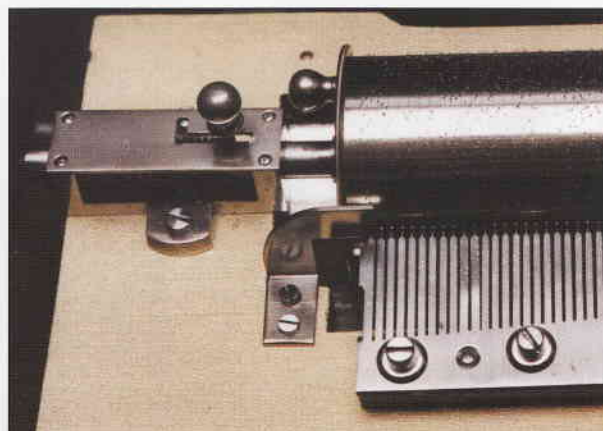
Fig. 9. The moulded base of the post-war design compote.



The unusual large 6-air Mandoline Piccolo interchangeable musical box by Metert referred to in the article by Alex Reld on page 233.



Metert Series 64 showing the unusual right hand side mounted double spring barrels.



Metert Series 64 showing the arrangement for release of the exchangeable cylinder. Pictures by Robert Sinclair, London.



Overseas Tour - see page 252.

Outside Basel Town Hall, the Basel Organ Friends entertain us with a fine selection of Orgues de Barbarie (or should it be Drehorgeln, for Switzerland has four languages).

decorated with transfers depicting various operas. The scene incorporated a poster with the name and composer of the opera. The following operas have so far been found: Carmen, Madam Butterfly, Tales of Hoffmann. The mugs are marked underneath: Opera Scenes, CAN, and RD 1954, which I take to mean that the design was registered for Canada in 1954.

13. Tankard Foxhunt.

These 5 3/4" high tankards were also fitted with the two tunes mentioned under 12.1.

13.1 Coaching Scenes.

These 5 3/4" high tankards were also made using a larger sized transfer showing the same coaching scenes as the 5" versions.

14.4. Tankard Coronation of Edward VIII.

This very rare tankard was very similar to that made for his successor George VI.

14.5. Tankard Coronation of Elizabeth 2nd.

A smaller, 5" high mug was also made for this coronation. It had a bust of the queen on the front and the legend: Elizabeth 2 Crowned June 2 1953, with a crown and E2R on the rear. It was a cream colour with gilt decoration.

15. Cigarette Boxes.

These rectangular boxes 5" x 3" had the musical movement contained in the domed lid which could be lifted off to start the music. Those so far found contain 18 tooth movements.

15.1. Opera Scenes.

These used the same transfer designs as the 5" high tankards. Has anyone seen any other opera than Carmen on one of these?

15.2. Coaching Scenes.

The only one so far found uses a scene with a "White Swan" inn sign, i.e., a different coaching

scene to those mentioned for the 5" high tankard.

15.3. Chintz Patterns.

There could be many of these as they made dozens of chintz designs. The following designs have been seen, and are named on the base of the box: Marion, Queen Anne, Cotswold. The tunes used vary considerably and presumably were chosen as being popular at the time of their production. "Happy Wanderer" counts high on those commonly found.

16. Toby Jugs.

The two found so far are shown in Figs 3 & 4, (front, side and rear) and underneath in Fig 5.

16.1. Toby Jug, Red Coat.

This one bears the flowing script Winton mark for 1942+ and has "Grimwades" incorporated in the mark, and the letter "A". It has a Thorens 18-tooth movement with pressed steel bedplate, playing Auld Lang Syne. This pot was sold via the Presenta firm as it has the marks where that label was originally fixed.

16.2. Toby Jug, Blue/Green Coat.

This one has the colour of its coat and its trousers reversed from the one above, but is otherwise very similar, playing the same tune on the same make and type of movement. The flowing script Winton mark on this one does not contain the "Grimwades" name but also dates from 1942+

17. Comports.

These were made in two forms and my dating suggestions are based purely on my observations of the types of Winton mark used, the sizes of the movements, and the amount of labour needed to manufacture the comports.

17.1. Moulded Plate with Metal base.

These comports used a relief

moulded hand painted plate from one of Winton's normal ranges, mounted onto a chrome plated base containing the Thorens 22 tooth movement with pressed steel bedplate. The plate shown in Figs 6 & 7 is their Lakeland design first produced in 1936, and bearing the appropriate pre-war stamp. The most common plate used is probably Anne Hathaway's Cottage, which was first produced as a design in 1929. I would suggest that this model of comport was probably made pre-war and may have not been continued after the war when labour for hand painting was more costly.

17.2. One-Piece Moulded, Transfer Print.

This type used a one-piece moulded body with a square pottery base to contain the musical movement. The decoration was only transfer, with, in the case of that shown in Fig 8 & 9 a transfer on the top and two small ones around the base. This comport has the flowing script Winton mark for 1942+. The Thorens 18 tooth movement with pressed steel bedplate plays "Westering Home". This design of comport was also available decorated with chintz pattern transfers all over. I would suggest these one piece moulded comports were made post war when the simplicity and cheapness of the transfer process was put to good advantage. Also the smooth design was probably more in keeping with the tastes of the time.

There are more Royal Winton Musical items that I know of which are not listed above, or in Paul's listing. As I have not yet acquired photos of them, or the items themselves, a fuller description will have to wait until you, our members can supply a description to our Editors.

News from Other Societies

Compiled by John Farmer

The Reed Organ Society Quarterly, Spring 2004, Vol. XXIII, No.1

The ROS President (Pam Fluke from West Yorkshire) includes in her routine "Message from the President", details of one of her favourite organs, a little Reisner Orgue Expressif made in Paris around 1832. This very compact reed organ has the reeds mounted directly under the keys with brass pallets operated by plungers going straight down from the keys. The organ can be made to play louder by removal of a leather covered frame which normally lies over the reeds.

In addition to annual reports from the treasurer and secretary there is a status report on the ROS web site. A number of improvements were made to the site during 2003, but the number of visits remained about the same as 2002 at roughly 18,400, with 72% from North America and 18% from Europe.

Ralph Billinger writes in some detail about his restoration of a Bilhorn Telescope Organ, an organ which folds up to form an enclosed case for transportation. When found in a church basement the case was in a very dilapidated state, but dismantlement showed that the internals had survived in

excellent condition making the restoration worthwhile. Pam Fluke follows up with an article about the Bilhorn Brothers and their range of organs.

Brenda Ebie writes about Robert and Larry Johnson who operate Johnson Music in Mount Airy, North Carolina, and Ned Phoenix reports on the relocation of Estey instruments from the Brattleboro Museum and Art Center, which has closed its Estey exhibit, to the recently established Estey Organ Museum.

Coleman Kimbrell and Ned Phoenix ask "What is a Reed

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, Orchestrons 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 -

Organ Worth", and complain that Antiques Roadshow recently values one at \$500 dollars whereas, in their opinion, it should have been as much as \$6,000 if professionally restored. Conversely, the regularly featured "eBay watchdog" for January to March, 2004, shows an average price for reed organs of just \$332, with a maximum of \$1200 for a Wilcox and White player in North Carolina.

The Player Piano Group, Bulletin 170, March 2004

An update on the Musical Museum (see the Musical Museum Newsletter review) is followed by a reprint of a report written by Gerald Stonehill about his visit to Gordon Iles (who died in 1983) at Artona Music Rolls in 1961. Gordon ran the works single handed, producing about 10 rolls per day. He was able to copy rolls, but also composed many himself, almost freehand from the music. His machinery was from the Aeolian Company, but with his own modifications and inventions. (Gordon was, of course, heavily involved in the development of flight simulators during the war - see "How the Piano won the War", The Music Box, Vol 13, No.4).

Julian Dyer writes a very informative article on Hide Glue giving information on its production, how it works, its preparation, how and when to use it, and where to get it. Facts worth repeating here are, soak the glue 'pearls' in water for an hour or so and then heat to just under 140 deg.F (no hotter since the glue begins to decompose). Use a proper glue pot or other contrivance which uses a water jacket to heat the glue. Cover with a lid to slow

drying-out and add water if necessary for a runnier glue. Heating the item being glued, first, helps to slow the setting, but quick working is necessary. Julian supports the idea of finishing off with an iron or similar when gluing rubber cloth to ensure an airtight seal, but keep temperatures below 140 deg.F.

Reginald Reynolds was a well known Concert Pianolist in the 20s and 30s and he is the subject of a series of articles, the latest reproducing a number of programmes and other documents concerning his concerts. A following article, previously published in 1978, records an interview with Robert S. Good who worked for Aeolian and often worked with Reginald Reynolds.

Adam Ramet has been investigating Patent Tubular Piano Rolls and believes that they were 'hand played'. John Phillips asks if anyone else has suffered at the hands of the Phantom Roll Trimmer - someone who trims off the edges of rolls to remove damage which then defeats most roll tracking mechanisms. Finally George Fleming writes at some length on the basics of making valve facings, with diagrams for various tools and a special section on Duo-Art Expression Box Valves.

Organ Grinder News, Issue No.48 - Spring 2004 (Newsletter from the British Organ Grinder's Association)

John Webb, who is the new Membership Secretary of BOGA, following the retirement of Tony Yorke sets out his intentions in his new role, and also gives a 'personal profile'. Gordon and Vilma

Blower write of their recent visit to Paris where they met an elderly organ grinder whose dog, cat, and local pigeons seemed to live happily together and appreciate his music. His message to all was "Peace and Love - No War" - the animals obviously agreed !!. Renee Brice Watford writes about the November MOOS trip (see review of Vox Humana, Spring 2004) which turned into a retirement and birthday treat for Roy Watford.

Tony Cragg gives details of a Thibouville-Lamy Barrel Organ he acquired in the 1950's. The 48 key, 3 register organ came with one barrel (although the tune sheet showed 3), with only 2 of the original 7 tunes actually pinned (presumably due to a previously aborted repinning). The barrel was eventually remarked and pinned and, by an extraordinary stroke of luck, a friend of Tony's discovered the two missing barrels, boxed and in perfect condition.

"English Partots" is the name of the latest 26 or 31 note roll available from Ian Alderman and is reviewed by Colin Bullock. The roll includes "There'll always be an England", Land of Hope and Glory", Keep the home fires burning", The Eton boating song", Jerusalem", Rule Britannia", and the National Anthem. Ideal for patriotic grinders !! John Smith reports on the recent gatherings of Amateur Organ Builders (see The Music Box, Vol. 21, No. 6), and BOGA member Ina Hearne's anti-war poem is reproduced. Ina's poem has been selected for publication in the National Collection of Modern Day German Poetry, and she could win 6,000 Euros if her poem is judged the year's best entry.

News Bulletin (Musical Box Society International), Issue 178, May/June 2004

This issue of the Bulletin has the sad duty of reporting the death of Marguerite Fabel, in April, and of printing memories of Marion Roehl who died in February. Both were stalwarts of the Society.

The main part of the Bulletin is the reports from the various Chapters of the MBSI, and this issue covers reports from the Japanese International, Southeast, Golden Gate and Piedmont Chapters.

The Museum Committee report on the success of its "Marvelous Music Machines" exhibit at the Museum of the Harris County Historical Society in Houston, Texas. The exhibit was designed to show the wide variety of mechanical music, and many exhibits are demonstrated to show the excellent music which can be produced from them. Attention has also been given to the 'affordable' end of the market with Organettes, novelty items such as musical fruit bowls and toilet paper dispensers, and more modern machines such as Rollmonicas and the "Melody Player" organette. The exhibit has proven popular with many bus-loads of children and adults visiting. The children, many of whom have never seen such machines before, seem to be especially delighted. The MBSI hope that the exhibit will also help to increase their membership. (Could MBSGB do something similar to promote Mechanical Music in the UK?)

Finally there is an interesting investigation into the authenticity of a Welte Philharmonic Organ, currently

in the Museum of the Castle of Bruchsal near Karlsruhe in Germany, which was claimed to have been meant for the Titanic. The story suggested that, due to late delivery, the organ was never installed so was saved. However, extensive investigation by Hendrik Strengers has failed to authenticate any of the tenuous threads in the story. Also there is no evidence that that White Star Line ever installed an organ on any ship, and the question is raised of why the organ wasn't installed on another ship, e.g. the Olympic. The conclusion is that the story was untrue and was created to increase the sale price of the organ.

Mechanical Music, Vol. 50, No.1, Spring 2004

A Palais Royal musical Necessaire is the subject of an article by Pamela Young in which she gives some of the background to Necessaires, and details the history of Palais Royal. She follows on with a discussion of other items by PR, and information about other 'Marchand Mercier' of Paris. Pamela concludes with a section on early 19th Century sewing implements.

The Tune Sheet project continues with pictures and descriptions of Nos. 301 to 310 from Anthony Bulleid.

Herbert Jutteman (translated by Andrew Pilmer) gives the Story of the various 'Blessing' Orchestrion Companies in Unterkirnach. The article effectively corrects a number of errors that the author found in Q. David Bowers' Encyclopaedia of Automatic Musical Instruments (pp. 388 to 389). The confusion probably arose because there were two separate firms

simultaneously trading under the name of 'Blessing' in Unterkirnach.

Larry Karp continues his series of 'Cylinder-Box restoration tips for Novices' with part 2 on Steel-wire Dampers. This is aptly followed by a reprint of David Wells' Pin and Damper Noise Glossary. (Here you will find out what UHHMPs and ZJERHs are!) Finally, continuing the repair theme, is an extract from the 1885 publication "Workshop Receipts" by C G Warnford Lock, which gives advice on musical box repairs, similar to that in Jacot's booklet How to Repair Musical Boxes. This was discovered by Luuk Goldhoorn.

Organ Grinders News, No. 49, Summer 2004

The editor, Karen Dilks, asks for more photographs to complete next year's BOGA calendar, and confirms that the Annual Gathering will take place at Snibstone Discovery Park, Coalville, Leicestershire on Saturday 23rd October.

Sue Millington, who died on 16th May 2004, is remembered by Liz and Colin Bullock. John Webb, the new membership secretary, gives a personal profile.

Australian member Derek Deane's street organ is described. Based on the John Smith 26 note design, it has three ranks of pipes and 5 animated figures playing instruments. Their eyes blink too!

Events reviewed include:-

the Little Downham Organ Extravaganza, which raised £1075 for charity, the Barrel Organ day at Amersham (February, 2004), the Derby Festival of Street Organs (1st

May, 2004), which raised £1200, the Heart Link Street Organ Festival in Leicester (15th May, 2004) which raised £1768, and, finally, the first gathering for Amateur Organ Builders, hosted by Peter and Rosemary Hood at St. Nicholas at Wade.

Members are informed of a burglary at Mr Ghysel's Mechanical Music Museum in Brussels on the night of 7th May 2004 when a number of small instruments were stolen. Details and photographs are shown to help members identify these stolen items if they come up for sale.

The Key Frame (Issue KF2/04)

The 5th part of the Music from Belgium series is a contribution by Tom Meijer (translated by Nick Lambrechtsen), on the life of Abel Frans, who was a writer, composer and musician as well as an arranger of organ book music. Abel was born on 7th April 1899 in Rumst, could play the clarinet at 11 years old, composed at 12, and published a collection of songs at 18. He became an excellent pianist, without tuition and composed several operettas. He started arranging organ books with Decap and then moved to Mortier before eventually starting on his own. The article covers other aspects of his life, including transcripts of some of his letters to Mortier just before he left. Abel Frans died on 30th April 1962.

Margaret Cook gives details of the Barrel Organ Day at Teddy Reed's collection at Amersham when members brought along some 20 organs to entertain the 300 enthusiasts present. (JF: Several members of MBSGB were amongst the

contributors). David S Smith provides a description, with photos, of the Markt und Schaustellermuseum in Essen, Germany which was assembled by Erich Knokke. The museum only opens by appointment (contact by Fax +49-201-228749 if you are visiting Essen).

Colin Middle ponders on the problem of what should happen to collections of memorabilia, including sound recordings, when members dispose of their collections. He is concerned that, in the case of FOPS, sending items to their archive at Sheffield University would mean items could be locked away and not be easily accessible to be made good use of (JF: as yet not the case for the MBSGB archive). Another article advises that the Gladiator Organ Club is disbanding, and their archive is being donated to either Redruth Museum or Cornwall County Museum. The club was formed in 1953 to rescue the Burrell showman's engine The Gladiator, and later a 98 key Marengi Grand Organ.

Player Piano Group – Bulletin 171, June 2004

Flight Simulators is perhaps an unusual subject to find in the PPG bulletin, but not if you have heard of Gordon Iles. The recent 75th anniversary of the invention of flight simulators resulted in the story being told at a convention of the Royal Aeronautical Society. Two speeches are reproduced in the Bulletin concerning Gordon Iles' role in the development. Gordon had worked for the Aeolian company before becoming an RAF flying instructor, and when he was asked to help with the design and construction of flight training simulators, his

knowledge of pneumatics proved invaluable. After the war, Gordon started his own player roll production, and also developed the Duo-Art Robot with Gerald Stonehill, who co-authored the speeches with John M Rolfe of Cranfield University.

Gerald Stonehill also recounts his memories of Jack Shaylor, and Paul Morris remembers his various meetings with Richard Z Vance.

On the technical side, Patrick Handscombe "reappraises a Welte Red..." explaining why it has such good repetition. This is followed by a very interesting and detailed article on economical Audio Recording by Johan Leljencrants. (The article is a slightly revised reprint from MMD 040125). Johan covers Acoustics, Microphones, Stereo Recording, Mixing and Recorders, and finishes with some equipment examples. Finally, John Phillips explains his technique for dealing with rolls which misplay due to narrowing at the end of the roll, and wonders why many rolls do appear to be narrower at the very end of the spool end.

The bulletin is accompanied by the 2004 membership list and directory of museums and suppliers.

Reed Organ Society Quarterly, Summer 2004, Vol XXIII, No.2

This issue is dedicated to the 2004 Reed Organ Festival held in Fayette, Ohio from 30th April to 2nd May. Contributions from Lonnie Kuhn, Marilyn Swett, Terry Jankowski and Brenda Ebie provide a comprehensive review of the weekend.

Scott L Grazier tells of 3 recent

acquisitions – an 1899 Mason & Hamlin style 522, a 1947 Estey “Modernistic” chapel organ and a small Estey “Junior” pump organ. Brian Rogers writes about a recent performance of Gioachino Rossini’s *Petite Messe Solennelle*, written specifically for the harmonium, and Lawton W Posey discovers an unusual Vocalion organ in a West Virginian church. The pastor is willing to sell the organ, but it is in need of some restoration.

Pam and Phil Fluke provide an unusual story about Con Docherty and his Bilhorn portable organ which, together, did some 500 performances and travelled over 70,000 miles as part of the Bengal Entertainments Services Association during WW2.

Vox Humana – Summer 2004

Boz Oram writes about his recent visit to the “Kunkels Club” in Haarlem (official title – Stichting Stadsorgel Haarlem), which has recently moved to a new building currently funded by Haarlem Council. The operators have managed to retain the old atmosphere in the new building.

Having seen the closure of a number of museums in recent years it is pleasing to hear that Ted Reed of Amersham has successfully registered his collection as the Amersham Fair Organ Museum to ensure it’s long term survival.

Derrick Londrigan tells the story of “De Grote Gavioli” which came to England in 1963 and has returned to Holland for the KDV’s 50th anniversary. Jeremy Brice saw an unusual organ in Utrecht – an organ with bells built into a

small launch, on the river. Finally Boz Oram introduces MOOS members to Musical Boxes and makes a passable attempt at describing them.

MBSI News Bulletin, Issue 179, July/August 2004

Several members contribute to “Memories of a Remarkable Lady” in memory of Marquerite Fabel, whose death was reported in the previous bulletin. Hope Rider remembers Harold Freiheit in “The Old Organ Grinder”. Harold passed away on 20th June.

“News from the Netherlands” by Hendrick H Strengers informs that the National Museum van Speelklok tot Pierement has another new managing director, Floris Adrianus de Gelder, who replaces Mr Frans Fox who left in January after only 7 months. The museum also celebrated the opening of its new entrance and hall in May.

“Members in the News” includes 2 articles from a local paper relating to Ray Zapata’s collection at Lighthouse Point, and a report of a visit to Bill and Rosanna Harris’s collection by 110 restored Model T cars and their owners. Finally, Alec Reid describes a disc-playing mantle clock by Junghans/Symphonion which may be unique.....or not ? He has yet to find out.

Non-English Journals

Musique Mecaniques Vivantes (Association des Amis des Instruments et de la Musique Mecanique) – 3rd Quarter, 2004

Fortunately this journal prints an English summary, from which the highlights are:-

A visit to a phonograph

specialist; A small pianist automaton (from *Science, Art, Nature* 1902), A curious oval snuffbox with superimposed teeth, A “chip” computer controlled organ, Restoration of an old computer controlled organ, The piano “National” (reprint from 1997 issue), A fine Verbeeck organ, Memories of fair and cinema organs, Echoes from the March 2004 Mirecourt Mart, Phonographe et microphone (from *Journal de la Jeunesse* 1879), A listing of museums with mechanical music in France.

Das Mechanische Musikinstrument (Gesellschaft für Selbstspielende Musikinstrumente), August 2004

Subjects covered are:-

Piano Melodico, Euphonium (a rare organette not even found in Kevin McElhone’s “The Organette Book”), Troubadour, Cylinder box tooth noise, an interesting Meloton, Flower Girl – a forgery uncovered.

An Appeal

FOR INTERPRETERS - The Archive gets several non-English journals which we would like to review regularly, however I am not fluent enough in any of the relevant languages to do a proper job. If any members can read French, German, Italian or Dutch, and would be prepared to do the occasional journal or book review, can you please contact me (john@musicanic.com) or see Archivist details on page 224.

Southern Counties Organ Festival

By Norman Dicker

This new event took place over the weekend of 18th and 19th September at the Fontwell Park Race Course in West Sussex. An impressive line up of fairground organs, concert organs and street organs attended on both days but the weather on the Saturday was most unfriendly and support from the public was decidedly lacking.

Brian and Joan Chapman, my wife and I had booked to take a selection of our organs and organettes along on the Sunday as we had a previous booking for the Saturday. The weather was a distinct improvement to the Saturday and as soon as we had set up our display we were able to walk round the site to see and hear the magnificent display of organs. All tastes in mechanical organs were catered for from the large 109 key dance organ to the small 18 note organette playing a wide variety of music. There were many old favourites among the organs present as well as many we had not seen or heard before. Among this latter group was the 56 keyless Voigt which had recently been restored by Kevin Meyers and making it's UK debut. For me this organ was the highlight of the festival.

A great deal of effort had been made by the organisers and exhibitors to provide such a varied selection of instruments and it is hoped that the event can be repeated next year.

Coming Event:

8th May 2005 - 2nd Barrel Organ Day at the Amersham Fair Organ Museum 11am to 5pm with Barrel Organs, Barrel Pianos and Reed Barrel Organs. The first event in February 2004 was a great success.



Paul Kirrage's fine Voigt fair organ, fresh out of Kevin Meyers' workshop the night before the Festival, and in excellent voice.



Another excellent organ, the 63-key Carl Frei Dutch street organ 'Dubbeldik', owned by Fabian Krull of Leiden, Holland.

Powerful percussion.

The compact drum-and-six-bells movement serial 26567 shown in Fig. 1 was made about 1878 and has a typical blank of the period with 9.2" (234mm) cylinder playing ten airs. Its unusual feature is the very high proportion of percussion teeth - 12 compared with only 39 for music.

Bells and drums in sight had become popular during the 1860s, and this box offers economic percussion of good quality, making up for meagre

music. The general effect is enhanced by a bulky case with stringing and banding on front and on domed lid - 21" by 12" by 9" high. Impressive, and plenty of space all round the movement.

This serial 26567 was discovered without tune sheet and with minimal identity clues. No bedplate markings; only one blank number, 19, on all components; comb with octaves only marked; no markings on case. The bell set-up is a bit unusual, - the three

pairs arranged as symmetrically as possible on their three columns.

Tune 1 being on the cylinder dots, it was probably made in or near Ste. Croix and I just hope a twin will turn up, with tune sheet.

Same power but more music.

I think anyone but a drum-addict would agree that the drum-and-six-bells box serial 46284 shown in Fig. 2 scores by having more music. Its 14 percussion teeth come with 62 for music. It plays six airs with 8" (204mm) cylinder and a 62-tooth comb which is in two halves, straddling the percussion which has 8 drum teeth in the middle and three for bells each side, - severely symmetrical.

The bells are in another symmetrical arrangement, as seen in Fig. 2, largest pair nearest the drum. With the bells numbered 1 to 6, bass to treble, nos. 5, 3 and 1 are at the bass side of the drum and

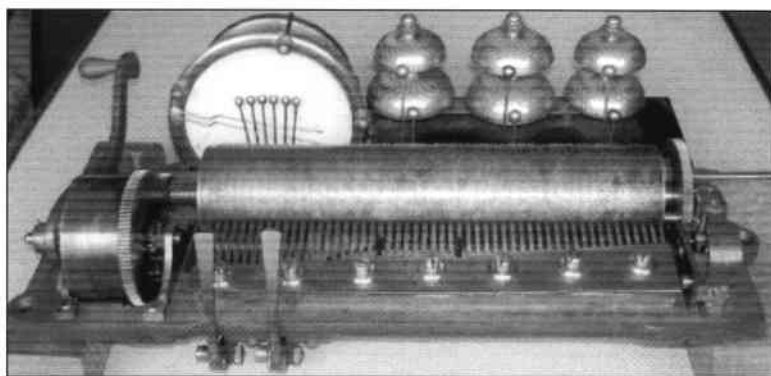


Fig. 1. Serial 26567 with on/off levers for drum and bells. Tune 1 on dots and track lines. Marked teeth are a 440 and 880Hz. Extreme treble tooth no. 52 is not used. (It gets beyond the cylinder end cap after tune 8.)

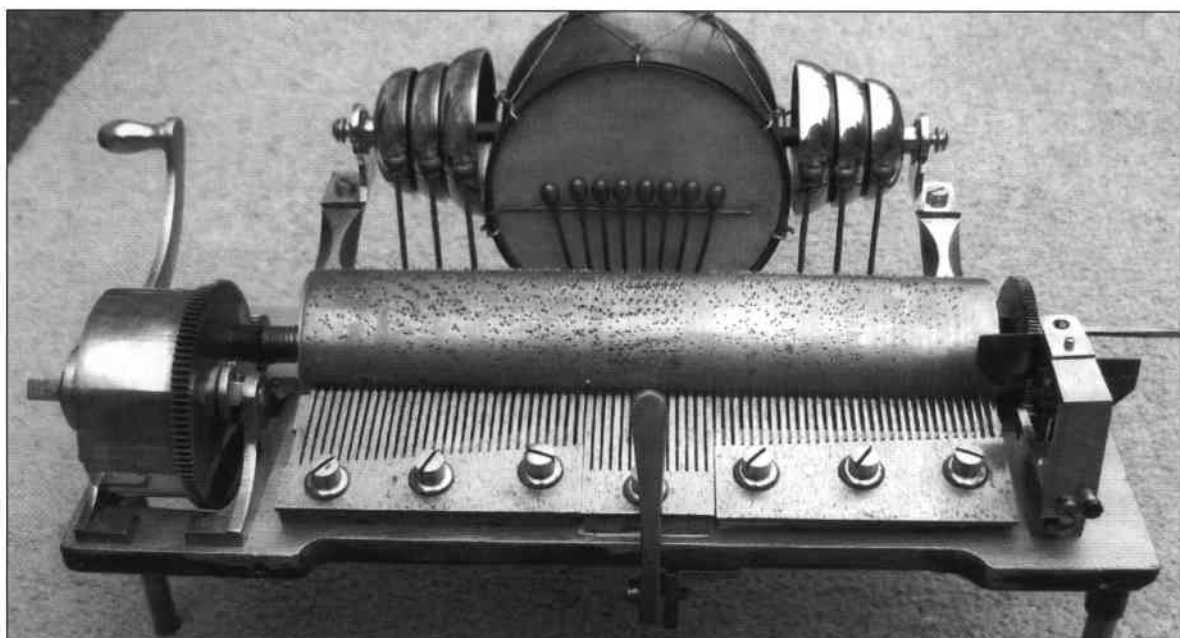


Fig. 2. Serial 46284 with central percussion comb and on/off lever for drum only. Tune 1 on dots and track lines.

Overseas Tour - see page 252

Outside the Musée Baud. Arlette hides behind Michelle. To her right is tour organiser Alan Wyatt, in front of whom stands the French Society's (AAIMM) Vice-President Etienne Blyelle.



Overseas Tour - The civic reception in Basle Town Hall.

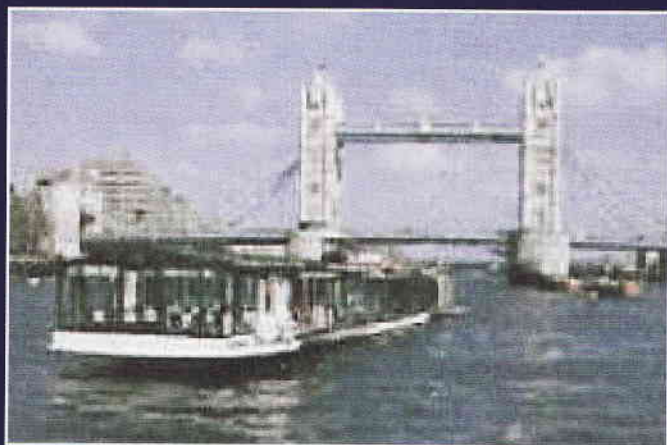


Alan and Daphne Wyatt entertain at the Rotary International Conference in Bournemouth in April 1991. They are only slightly older these days!

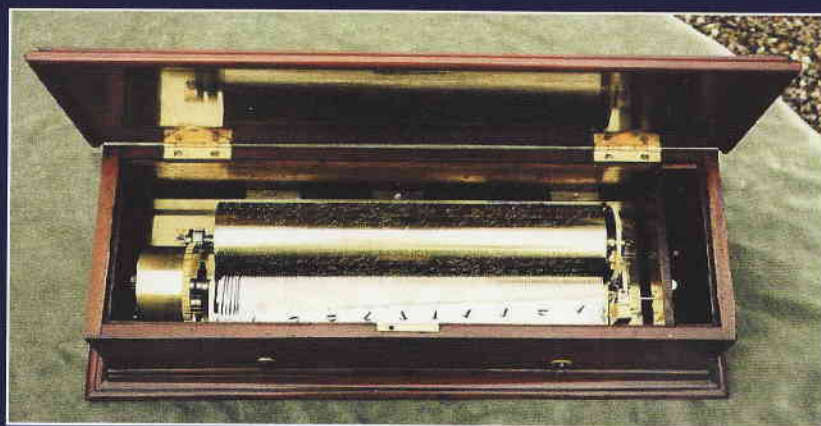
Hands Across The Sea

24th to 29th August 2005

**Our Biggest Most Adventurous and
Exciting Event ever!**



Visits to places of interest, Technical & Musical
talks, Workshops & Visits to private collections



Don't forget to book early!

Accommodation in the main hotel will be allocated on a first come first served basis.
Apart from enjoying the meeting yourselves you will be helping the whole event a
success by representing your society.

We still require more volunteers to assist with pre-booking administration, Coach
deputies and many other jobs.

Please contact Daphne Ladell for more information on how you can help

Email daphne.ladell@btinternet.com / Tel: 01737 843644



Fig. 3. Bass end bell assembly. The bell rod through the drum is secured by a large nut at the treble end. Assembly, starting from the drum is: red felt/inert coil as spacer/iron washer/3 felt washers to keep the first bell from touching the drum. Then the three bells, separated by pairs of felt washers. Then red felt/support bracket/securing nut.

worked by teeth 1, 2 and 3 of the central comb. Its teeth 12, 13 and 14 play bells 2, 4 and 6 respectively. They are always in play, but the drum can be silenced with a central lever. Assembly details of the three bells at the bass end are shown in Fig. 3. The bells are stacked, as normal in chiming clocks, and when hidden under bedplates.

The percussion assembly is about one cm (or about half an inch) closer to the bass end than the cylinder and combs, thus causing some anguish for lovers of perfect symmetry – and more anguish to the bell fitters who had to cope with adjusted links as seen in Figs. 4 and 5. But help was provided for disconnecting the percussion comb by having shouldered screws for the pivots on the comb brasses, – normally seen only on L'Épée movements. Here they are quite beefy, and the comb brasses have been bent outwards to make room for them, as shown in Fig. 6. The

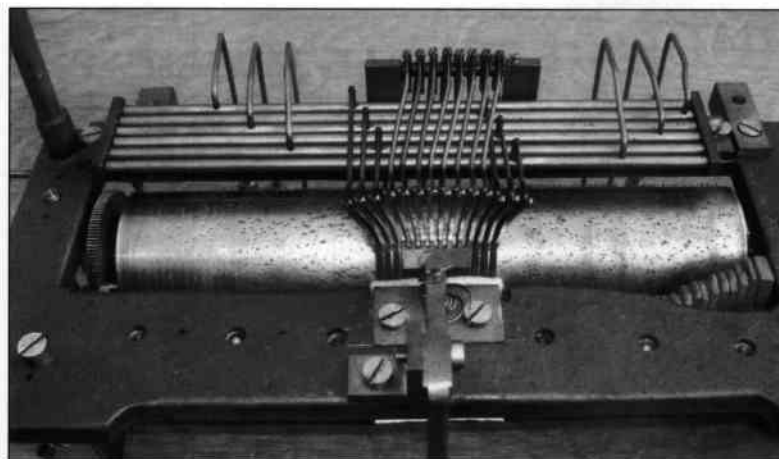


Fig. 4. From top centre: pivot for drum strikers/six bell rods with strikers/splayed pivots on the 14 percussion comb teeth/on-off drum lever. The eight links to the drum strikers are bent towards the bass end because the drum is not central with the cylinder and combs. (Bass at right when upside-down).

bell teeth are most affected by this angularity, which imposes some twist on them, but their performance seems quite unaffected.

This oddity makes it doubly interesting to know who made this box, but the clues are very scanty. The blank number 1 is on spring and governor. Bass lead is scribed C1304, surely the gamme number. Cylinder bearing is stamped, and some

components scribed, 284 from serial 46284 – which is scribed on the cylinder end cap and appears on the tune sheet. One comb base has a 5-point star casting mark, Fig. 7. The pawls for the spring winder are noticeably thinner than usual, 0.1" instead of 0.125". The iron bedplate casting includes three short legs, as can just be spotted in the top left hand corner of Fig. 4. These legs are here extended with 5/16" rods to give clearance for the drum resonator.

The tune sheet, Fig. 8, is not much help, with its composer panels in the borders and an empty cartouche at top centre.

It is really only a superior "printer's borders" type. The tunes are unusual; latest no. 5, 1860, with three others around 1850 and two very early folk tunes. So the box was certainly made in the early 1860s, – supported by the fact that spring and governor are fixed from under the bedplate. The important remaining question is, who made this box with its

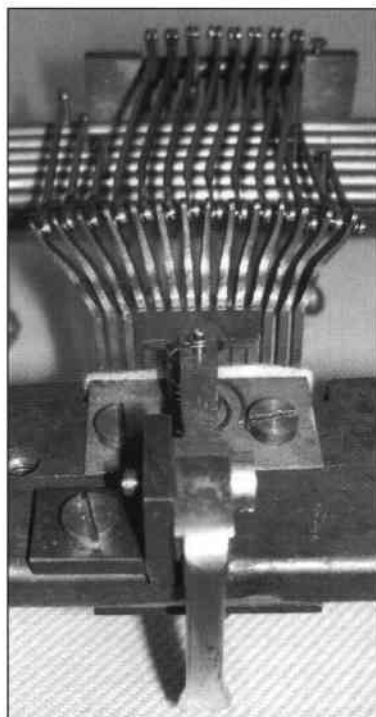


Fig. 5. Closer look at the on/off lever and the white (replaced) felt pad. It is stuck to the angled plate fixed by the two screws and adjusted to cushion the tooth brasses and hold them firmly when released.

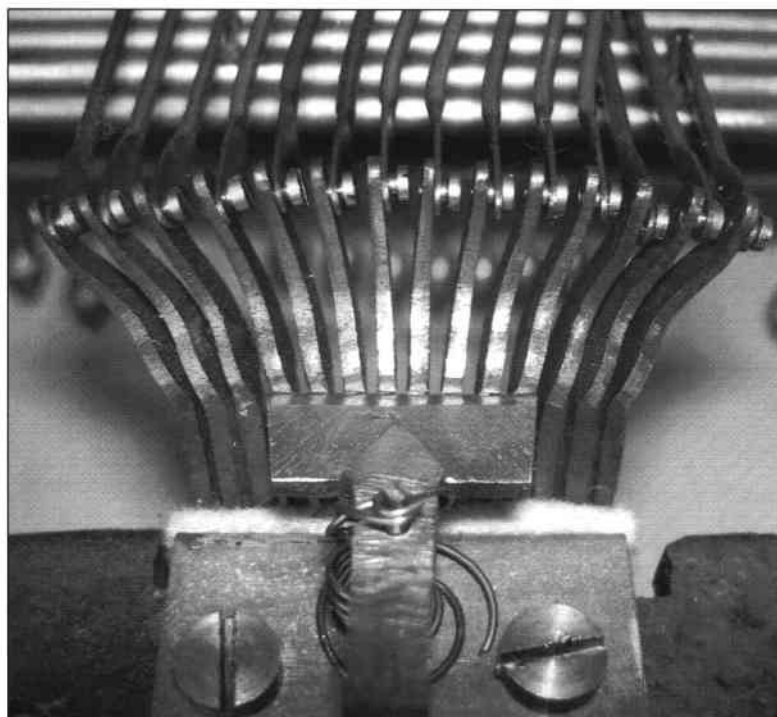


Fig. 6. Even closer look, showing the drum teeth silenced. The coil spring under the lever keeps it quiet when in the "bells playing" position. It has been neatly secured round the top of the rod which fixes its engaged position.

high serial number at such an early date as, say, 1862??

Tune 1 is on the cylinder dots, which indicates the Ste. Croix region with three possible exceptions...(1) Karrer, but they cast K under their bedplates and their serial numbers were far lower. (2) Lecoultrre sometimes pinned on tune 1, but their serial numbers in 1862 were around 32,000. (3) One of the uncharted old Geneva area makers might have kept going those extra years and reached that high figure.

The most likely is therefore the Ste. Croix area. Only three makers there are charted; B. H. Abrahams started up in 1895 and of the other two, Mermod had only got to 2,000 and Paillard about 10,000. So how about those early makers,

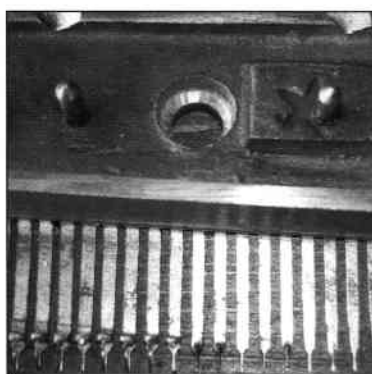


Fig. 7. Star mark cast on treble-end comb base, serial 46284, gamme 1304.

some busy from even before 1820, and some known to make both cartels and petites musiques, - which might accelerate their serial numbering. They include Jaques, two Jaccards, Bornand, and particularly Cuendet whose family were at it since 1818 and were always active operators. The output of

all these has so far proved impossible to chart due to lack of data. I guess that there is about a 50% probability that one of them made serial 46284, back in 1862.

Louis Champod-Jaccard.

What looks like a typical key-wind forte piano movement by Langdorff or Lecoultrre or Nicole is shown in Fig. 9. It was made by Louis Champod in Ste. Croix in about 1855 and luckily that is confirmed by Fig. 10 which shows the maker's writing under the case.

Champod et Degiez was a company set up in 1852, and Piguet also reports that in June 1856 they offered a reward for the recovery of three lost combs, including one of 8_ pouces. Subsequently Degiez

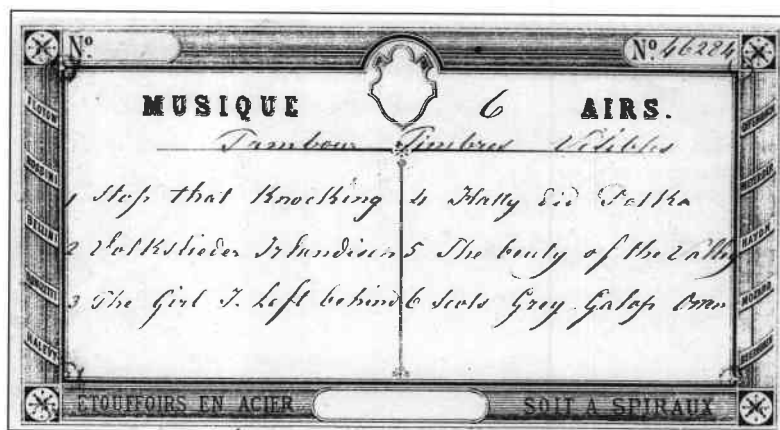


Fig. 8. Tune sheet of serial 46284 with sloping composer banners as also seen on S. Troll and A. Soualle tune sheets in the 1870s. This one is probably the tune sheet of an agent, - surprisingly not named in that special central cartouche.

retired and later the company became Champod-Jaccard. (By 1880 it had become Louis Jaccard-Champod & Co. according to an advert reproduced on page 238 of Vol 16, Winter 1994.)

The 8_ pouces cylinder on Champod serial 805 is 9.1" or 23 cms. Its diameter is 1.9" so the circumference is 6" and, pinned at 0.1" per second, one turn lasts a minute. Tune 1 is on the cylinder dots (in reliable Ste. Croix style).

The gamme number is 149, scribed on the great wheel and on both combs alongside stamped CDM, see Fig. 10. The bass lead is scribed 149 plus a cypher with bold horizontal stroke and four vertical legs. There are no blank numbers except a large figure 8 on the governor block. The forte and piano combs have 86 and 45 teeth, generally in line with the Geneva makers mentioned above. In fact, Nicole serial 29090, made in 1851, actually has 4-air 86- and 45-tooth combs with an 8_ pouces cylinder; but it plays eight airs, 2-per-turn, with its fat cylinder.

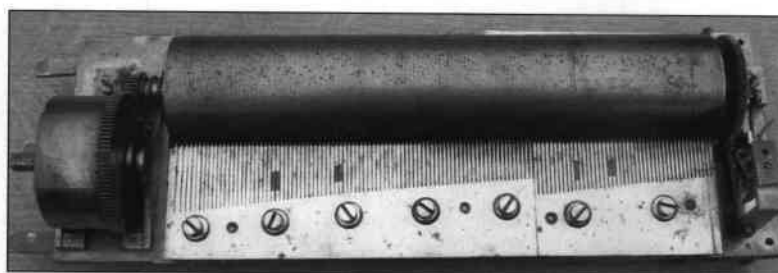


Fig. 9. Champod's serial 805, 4-airs, forte piano. Marked teeth are a 440 and 880Hz. Tiny 805 stamped at left back corner.

The comparative stiffness of teeth in the two combs is about 110 forte to 90 piano, about 20% difference. Tooth stiffness was more variable than usual, and I think some teeth on the piano comb were less stiff than that figure shows. Of course the tune sheet is missing, but the pin holes and ghostly outline show that it was a bit over 9 by 4 inches - 23 by 11 cms. The case is absolutely typical, 16 by 6 inches (41 by 15 cms) with end flap and a

nice inlaid lid.

The performance is in every respect equal to what you would expect (and generally get) from the Geneva trio mentioned above.

"Nicole Forgery"

Back in 1988, Vol. 13 page 194, A.J.L. Wright reported seven movements by L'Epée stamped NICOLE A GENEVE, - usually plain but sometimes enclosed in a lozenge, as in Fig. 12. They were all in the key-wind or

early lever wind period, between 1850 and 1860. It was thought that they might have been requested by Nicole, but this hope was finally abandoned about four years later, as explained in my second book page 277, - among the corrections! Now it seems to be generally accepted that these boxes came on the secondhand market and somebody tidied them up and added the NICOLE stamp to



Fig. 10. Under the case, with "805 Champod et" written clearly and then "Dgz" rather vaguely, followed by "Marquettée" which was the usual instruction from maker to case finisher for an inlaid lid. Dgz must be an abbreviation for Degiez, the retiring partner.

musical box oddments no. 103



Fig. 11. Piano comb base of serial 805 with gamme 149 and mystery initials CDM.



Fig. 12. The Nicole stamp in lozenge on L'Epée 10705, made in 1853, photo thanks to Eliyahu Shahar. It is also known on 8267 and 10136, and known without lozenge on five boxes, latest serial 17338, made about 1860.

facilitate their resale. Their quality was quite equal to Nicole quality.

When did this happen? Or, when did it start? No one seems to know, but the results are certainly still going on. Serial 10705 was sold as a

Nicole by auction in 2003.

It is a classy keywind box with 8" cylinder and 104 comb teeth playing four airs. It is easily proved to be made by L'Epée because it has all their characteristics and none of Nicole's: the bedplate is cast

iron (Nicole, brass). The tune pinned to play on the cylinder dots is no. 2 (Nicole, no. 4). And the tune tracks are 0.018" wide (Nicole 0.017" or less). But there is that Nicole stamp on the bedplate as in Fig. 12.



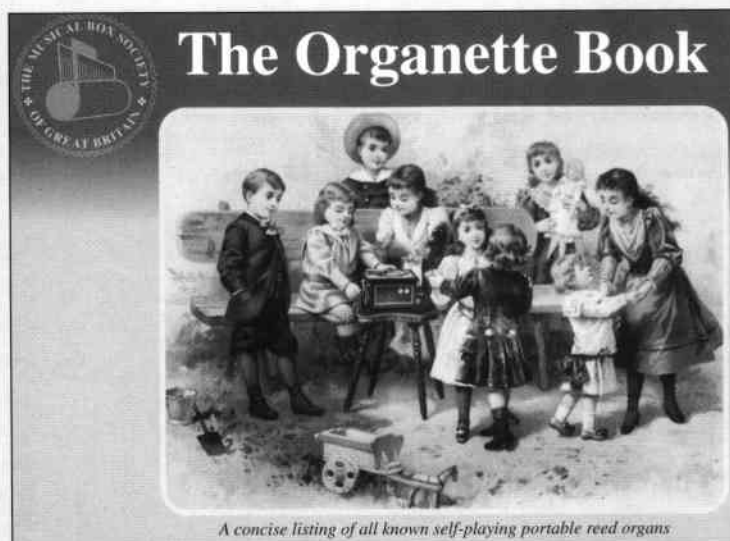
Buy a copy of
The Organette Book
while stocks last!

Only a few copies of this LIMITED EDITION work by **Kevin McElhone**, winner of the **Q David Bowers Literary Award 2004**. Buy yours now while stocks last! There is unlikely to be a re-print.

Members' Price is **only £50.00** plus postage and the book is available from Ted Brown or Kevin McElhone (see Society Officers on page 224 for how to contact them).

Q David Bowers Literary Award 2004

The Musical Box Society International (he American Society) has awarded its coveted literary prize to our member and former archivist Kevin McElhone. The well-deserved honour is of course in recognition of Kevin's magnum opus, *The Organette Book*. We heartily congratulate Kevin on a fine achievement of world-wide significance.



Vignettes of musical boxes in the 19th century

By Luuk Goldhoorn

Once upon a time there were no collectors of musical boxes, there were only owners of a musical box. That sounds silly, nevertheless it is true. Maybe there were families with more than one, but they wouldn't describe that as a collection.. Those owners did not write articles about their boxes, so we don't know how they enjoyed them. Scarcely in a novel, the pleasant sound of a box is mentioned, but that is almost all. About mechanical organs, particularly street organs there is more printed material available.. Of course that has to do with the fact that musical boxes were soft sounding instruments, built to be listened to in the home of the owner. Even advertisements for musical boxes in the second half of the 19th century (let alone the first half) are scarce. Nevertheless they had to be sold. In Orde-Hume's book *Clockwork Music*, p. 65, you'll find a couple of those ads. And contemporary pictures of musical boxes are even more rare. One was pictured in the *Journal of the MBSI*, Spring 1997, and is reprinted here. (Fig. 1) If you look carefully you'll notice that the spring of the box is on the 'wrong' side. That is because it is a very old photograph, probably mid 1850's, which had no negative but rather produced in image on a metal plate in reverse.

Another photograph is reproduced here. Unfortunately it had no date on it but I think it is from the turn of the century. Of course the girl is in the centre of the picture, but at her right



Fig. 1. Girl with musical box



Fig. 2. Girl with manivelle

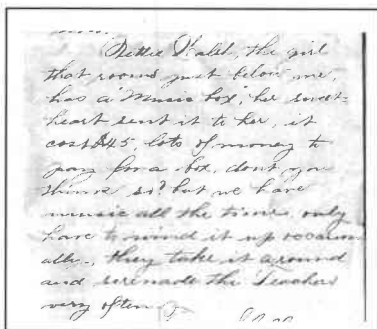


Fig. 3. Surviving letter



Fig. 4. The surviving envelope as well!

side is depicted a manivelle, maybe with a kind of automaton on it. (Fig. 2) Both photographs were made for the family album, and it is remarkable and exciting that they have survived.

So far about pictures, but have you ever seen a letter in which a musical box is on stage? I didn't until recently when I acquired one, dated March 28, 1885 in which daughter Maud, living in Nashville Tennessee, wrote to her mother Mrs. India Pivrett, the following lines:

'Bettie Halsh, the girl that rooms just below me has a "Music box", her sweetheart sent it to her, it cost \$ 45, lots of money to pay for a box, don't you think so? But we have music all the time only have to wind it up occasionally, they take it around and serenade the Teachers very often.'

That's all she wrote about this box. We will never know what kind of mechanism it was. But in any case rather expensive. In the Heeren Bros. & Co catalog from 1895/6, reprinted by Panchronia Antiquities, a 12 tune box with a 10" cylinder was "priced at \$45, an 8 tune box at \$ 40.00. The above-mentioned advertisement in *Clockwork Music* (p. 65) tells us that an 8 tune box was priced in 1855 at £ 8, equal to \$ 40.

In any case the box gave much pleasure to its listeners, and is that not the most important characteristic of a musical box, even today for us, the collectors?

MBSGB French-Swiss Tour,

12-19th July 2004

Once again, Alan and Daphne Wyatt, ably assisted by Alan Pratt, organised a tour full of interest and entertainment. It is hard to condense the account of such a packed itinerary into a few words and thus to do justice to their hard work.

As usual, some made their way to Landbeach for an overnight stay at 'the Wyatts' and thence by coach to pick up others as they progressed south to Dover. Reims was the French overnight stop. By the following mid-day we had reached our first destination, the Mirecourt Museum. Scene of many a previous visit, this was the first time we had visited the museum under new management. A delight for our first-timers and a nostalgic refresher for those who have enjoyed the music of this superb collection on previous occasions. Many thanks to Mirecourt's new management for entertaining us so well.

We soon had to press on to Basel, Switzerland, and were honoured by a Civic Reception at the Town Hall arranged by our local host, Peter Rohrer. Peter is the President of a newly formed organisation, 'The Basel Organ Friends'. Here we were entertained by a group of traditional organ grinders, informed about the history and culture of Basel, refreshed and entertained once again.

Wednesday saw us at the National Museum of Seewen before leaving for our main destination, Les Gets. Situated in the Savoie region of France on the border of Switzerland, Les Gets is a renowned ski resort in winter, noted also for its street organ festival in summer.

Thursday we departed once more for Switzerland to meet first with our friend Etienne Blyelle, who accompanied us to the Musée Baud, L'Auberson, high in the hills near St-Croix, and then to meet our hosts and good friends Arlette and Michel. Each day the sun had shone and this day was no exception. Since our last visit, the museum had been extended by the addition of another display hall. One can never 'see' a museum of mechanical music. Each time there is something different to hear, perhaps a newly restored instrument or a familiar friend playing another tune. With instruments in such fine fettle, it was a delightful experience, capped off with a wonderful alfresco lunch supplied by our generous hosts.

The day was not yet over for we had a short journey to CIMA. Etienne had special permission to demonstrate a number of rare musical boxes not normally played to the public. There is too little space in this summary to explain all the technical details of two particularly rare instruments. Both were designed to give extended play, one by the use of spiral-pinning and the other by the use of two cylinders on one shaft synchronised to shift alternately so as to give a continuous musical performance. Perhaps more in another article.

The following two days, Friday and Saturday were to be spent in Les Gets for the bi-annual festival. Two of the street players were Brits, Richard Cole and Owen Cooper, thus representing the international spirit of this festival. Highlights were the street processions, street and church organ music recitals in the local church, including an

extraordinary organ-alpine horn duet, an organ recital by Richard (not by 'Handle' but by using the 'roll-playing' method!). The UK party were treated to a private tour of the superb Les Gets mechanical musical museum, conducted by our good friend Philippe Rouille and also accompanied by Hendrick Strengers. Saturday was our final and free day to soak up the atmosphere of the festival. Two die-hards went to great heights, literally, going up the mountain on a one-way ticket and coming down by para-gliding. One of these two, Keith Reedman, noted uni-cyclist and skate-boarder, was equipped with an altimeter that recorded 2040 feet above the valley bottom! Life in the old 'uns yet!

On a more serious note, the day ended with the UK party being entertained and greeted publicly by our Les Gets hosts and then entertained at yet another civic reception. We exchanged gifts and declared publicly our expressions of gratitude in celebration of 100 years of the Anglo-French Entente-Cordiale. What better expression can there be, after 100 years of determined effort to put history back into the history books and to celebrate friendships between our two nations, in fact between all nations, in such a practical and enjoyable way as a mechanical musical festival.

One final word of thanks to Roger Brooks. He made his own contacts with his numerous French and Swiss friends who, realising we were coming, turned out to welcome and entertain us and to invite us all into their private homes. Well done Roger and thanks to you from all of us.

The Earliest Manivelle Found?

By Luuk Goldhoorn

L'Epée patented his manivelle in 1857, by which he widened the scope of the musical box from an adult apparatus to a child's one. That patent unveiled the fact that a device preventing damage to the box by turning the handle backwards was part of that invention. So, the idea that most manivelles were damaged as a result of turning the handle backwards turned out not to be true. His patent reads as follows:

Patent for the perfection of the construction of musical boxes

Ordinarily these pieces are made in a way that a spring placed in a barrel is wound by a key or crank; then this spring, upon releasing itself, turns a cylinder having pins which, on meeting the teeth, makes them vibrate and produces thus a sequence of sounds which form more or less agreeable airs.

The inventor lowers the mechanism to a support, a comb of vibrating teeth, a cylinder with pins fitted with a wheel meshing with an endless screw equipped with a crank that one turns by hand to make the instrument play

Figure 1 is a horizontal or flat projection and Figure 3 is an elevation from the side of the crank.

One sees that the cylinder A fitted with pins, is supported in bearings B, and that it is controlled by a wheel C. If this wheel were fixed to the cylinder A, by turning this wheel in one direction or in the other, one would drive

said cylinder: but since it must only turn in one direction, wheel C is mounted freely on the axis, then it carries a ratchet of which the pointed end, while crossing the depth of the wheel, fits into the teeth made in the form of a ratchet wheel on the end of the aforementioned cylinder A: in this way, if one turns wheel C in the suitable way it will drive the cylinder: if one turns it in the opposite direction its ratchet will slide over the teeth and the cylinder will, receive no movement

The bearings B are fixed on a bracket D where they are solidly mounted, by screws E, the comb F and the bridge G, designed to hold the endless screw H, which, in its upper part, receives the screw or otherwise the crank. All of this arrangement is contained in a box represented here by darkened lines with only the crank outside.

Although Thérode invented as early as 1855 a music box without a spring and a governor, also equipped with a device preventing damage by turning the handle anti-clockwise, it was L'Epée's invention that led to the production of millions of manivelles. Thérode made automatons, some with music, but had not the intention to make a musical box for the hands of children.

Even without the possibility to ruin manivelles by turning the handle anti-clockwise, we may be sure that manivelles have had a hard life in the hands of children. Too often

the picture at the back is gone or damaged, and most children had the idea that the handle not only had to turn, but also pressed severely downwards. The result in almost all the manivelles is a deep circle in the picture on the top of the manivelle. Nevertheless a remarkable number of them are still in good playing condition. All thanks to L'Epée's invention.

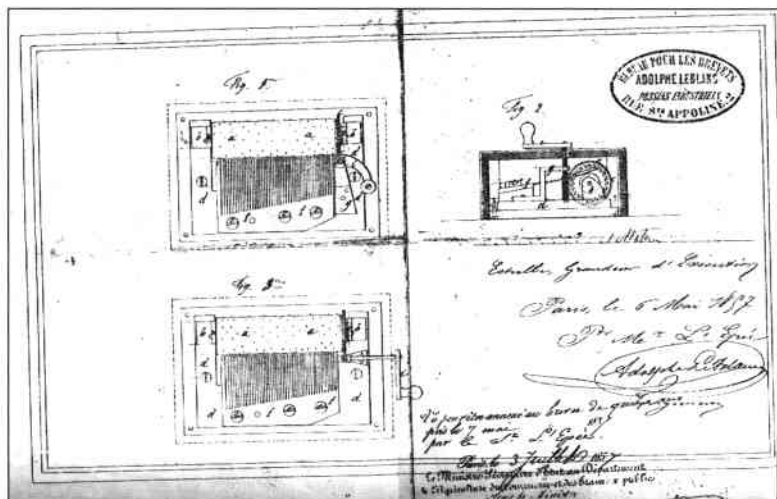
An extensive article about the manivelle was written by the late Dr. Jackson W. Fritz, and published in the MBSI journal summer 1978, and in the Silver anniversary collection on p.75-85.

In that article the very early manivelles are mentioned being "made with very plain cases that were rectangular if made of wood or round if made from metal. The round ones prevailed in the 19th century; rectangular ones became more popular after 1895".

The most obvious difference between an early manivelle and a later one is the shape of the handle, in the beginning a C shape was used, after about 1885 the handle became an S shape.

Recently I found a rectangular manivelle with a C shaped handle, fitted in a rectangular brown wooden box without any decorations. Why this is one of the first, build by L'Epée, I will try to explain.

When you look at photo 1 your heart definitely will not beat faster: nothing spectacular is the first impression. But, when the box



is opened, a mechanism with a very big comb, comprising 49 teeth (and that for a manivelle!) appears, from which 28 were dampered. And only two dampers are now missing. Also the bearings for the cylinder are not integrated with the bedplate, as we can see in all later manivelles. A closer inspection reveals the spring in the right end cap and the toothed right end of the cylinder. It follows exactly the description of the L'Epée patent.

But there is more. On both small sides of the box is carved Bte S.G.D.G. what stands for Brevete sans garantie du Gouvernement, the normal inscription for articles holding a French patent. As L' Epée was the

only one with a patent for this kind of manivelles, it proves that this box came from this factory.

That dates the box before the end of his patent, 1872, but as

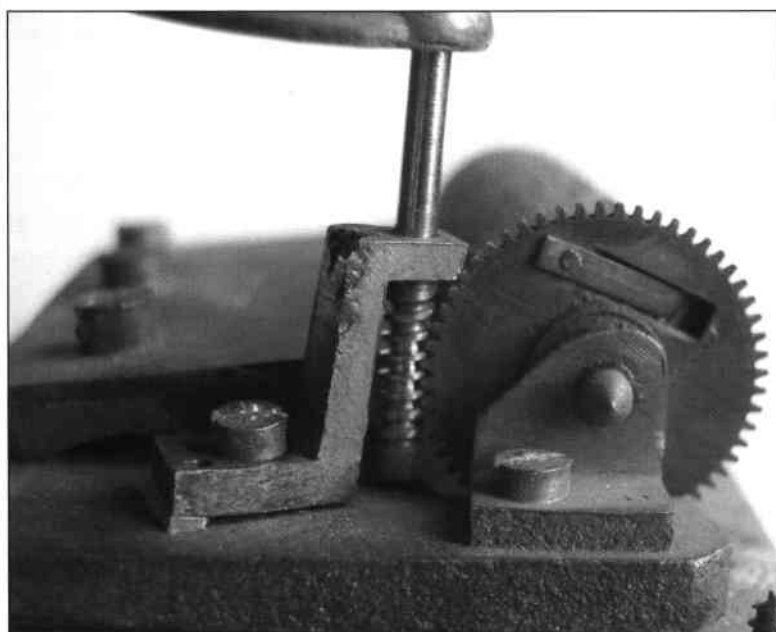


Fig. 1. (left). The L'Epée Patent drawings.

it bears the number 7728 on the bedplate, and 123 on the lead and the great wheel, I am quite sure it is much earlier, may be before 1860.

Fig. 2. (above). The 49-tooth movement

Fig. 3. (below). Detail showing the ingenious method of preventing winding backwards.





Keith Harding

MUSICAL BOXES

Sales & Restorations

World of Mechanical Music, Northleach, Nr Cheltenham, Gloucestershire GL54 3EU

Telephone: 01451 860181 Fax: 01451 861133

Museum & Shop open 7 days a week 10am - 6pm

Member Profile - Alan Wyatt

Alan Wyatt's retirement from office at the AGM in June marked the end of an era, and is an opportunity to start what we hope may become a series featuring members of this Society and their collections.

Alan's interest in mechanical music goes back to childhood, when he loved to pedal his uncle's Duo-Art Pianola - and he was fascinated also by barrel pianos, having heard and seen one as a boy. It started getting serious when he acquired, thirty-five years ago, a 15 5/8 inch table Polyphon from Norman Vince (who used, in those days, to advertise his Norfolk Polyphon Centre in Exchange & Mart). Alan, like Norman, is an East Anglian, having been born in the Cambridgeshire village where he has always lived. He is a fifth generation farmer, but his activities extended into local government, being on the South Cambridgeshire District Council for 18 years, including a stint as Chairman.

In 1998, Alan was awarded the MBE, for "Service to the Community, especially in foster care and music conservation". He and Daphne had 30 years experience of fostering, and Daphne was awarded 'Woman of the Year' by the Cambridge Evening News. In 1994 Alan was elected an Honorary Life Member of this Society, in recognition of services rendered (and then he continued for another ten years).

Society membership started in 1975, and Alan recalls several meetings at the Kensington Close Hotel, as well as a one-day visit to Birmingham, but the one that 'was special to us' was the 1980 Leeds meeting

organised by John Powell. Special, because of the organ grind on Saturday morning, with a collection for charity. This was just up the Wyatts' street, and they made it literally so in the following year, with a meeting and an organ grind in Cambridge. The Committee recognised a good man when they saw one, and invited Alan to their meeting on the Sunday, where he was co-opted on to the committee.

In 1982 he became Meetings Secretary, which post he handed on to Alison Biden in 1987, when he succeeded Reg Waylett as Membership Secretary. From then until retirement in 2004, he enrolled 734 new members. From 1989 he had also been Correspondence Secretary. Since 1983, Alan has been organising annual trips to Europe for Society members, and he has not yet retired from that.

As a collector and operator of mechanical music, Alan is known to a wider audience than the MBSGB. Apart from his performances on the Tomasso barrel piano, with pearly King outfit and Daphne adorned to match, he has appeared on television. Back in 1981, as a result of the Leeds event, he was invited on to the stage of Blue Peter. More recently, he was a side-show on an antiques programme, based in Cambridge. Members of the public came to a BBC Roadshow (Flog it!) and then put their offerings into a local auction. A table Polyphon appeared - cue Visit to Local Collector. Alan was not consulted on the Polyphon in question, about which he would

have had something more useful to say than the resident 'expert', but he showed some of his own treasures. He was not seen, though, performing upon the musical saw, another talent with which he has entertained us more than once.

He has combined his musical box and charitable interests in another way recently, in organising the replacement of a non-functional upright Polyphon in the children's cancer ward at Addenbrooke's Hospital with a working one, for which he raised funds through the Society.

Here's hoping that Alan and Daphne will continue to join our meetings for many years to come; to quote Alan, 'I can do no better than repeat what Frank Holland used to say, "Let's hear the music"'.

Burglary

During a burglary near Westbury-Sub-Mendip, Wells Somerset on 30/9/04 the items below were stolen:

A rare Hicks barrel piano dated about 1845. It is understood to be unique because the barrel is above the strings. With tune list.

Marathon Gramophone made 1913.

A musical box with inlaid lid and a painted dial longcase clock.

Please contact OIC Peter Vaux Pc2879 Wells Police Station 01823 36 3766. (8am-5pm week days) or 0845 4567000 if you can help in any way. See page 256 for picture of barrel piano.

From: **Joan Chapman,**
Pertersfield, Hampshire

Sir,

A full account of the excellent 2004 Musical Box Society outing to Les Gets has been covered already by this magazine but I would like to record my own personal highlights.

After a rather traumatic journey to Basle (we were unable to use one road as the coach was too heavy and then getting clogged up in traffic jams) we arrived at our hotel an hour late. We were still welcomed most royally by Peter Rohrer the President of the Basel Organ Friends playing his street organ. After a quick pit stop we were away following Peter like rats after the Pied Piper into the town centre and on to the Town Hall. A very imposing brick red building with gargoyles and embellishments topped by a golden turret.

Here were gathered other members of the organ friends, all beautifully dressed up to play us into the town hall. The mayor greeted us and invited us to join him in the council chamber, another carved and painted room. After greetings and wine we were off again to a restaurant where we dined happily to the sound of glorious street organ music. This was all due to Roger Brooks who had contacted the society on our behalf and arranged this jolly musical evening.

As part of the Les Gets Festival some of us attended a 'show' in the local village hall. A very modern impressive building. To the accompaniment of a

horrendous thunderstorm we watched the local people enjoying themselves at an 'entertainment with street organs'. I have never heard street organ music used in such a unique and exciting way. A duet between a large street organ and an accordion was stunning - we believe the organ was built by the player himself and the music cut and arranged by him as well. Wonderful jazz followed by other melodies proved this really was an 'instrument' in its own right.

On the last evening we met to hear Richard Cole play the Aeolian organ in the church. It was quite late but this helped with the magic of the performance. Richard was very knowledgeable about the organ and the music which he passed on to us.

He played his rolls of music with skill. The music whispered, echoed and filled the church with such marvellous sound. He was the first to admit the organ and the acoustics helped, but it was a truly wonderful end to our holiday.

New Members

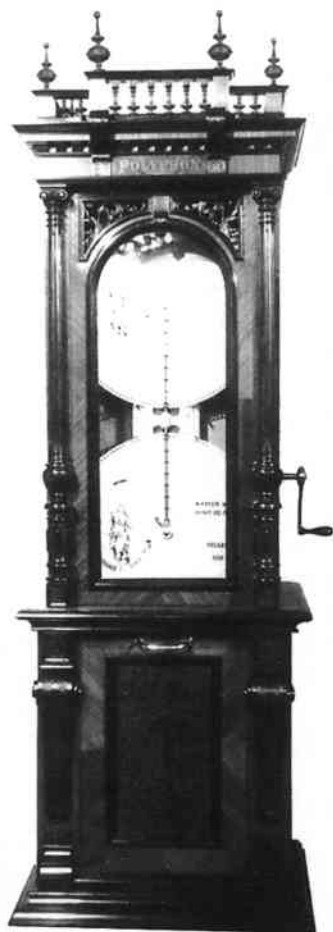
We would like to welcome the following new members who have joined us since March 2004. If you would like to contact any of these new members, perhaps to invite them over if they live near to you please do so via the correspondence secretary who will pass your letter on.

It might be worth mentioning that a list of back issues of "The Music Box" is available from Roy Ison (address on page 224).

- 2882 Stephen Moody, Derbyshire
- 2883 Michael Kibby, Lincs
- 2884 Mrs Kathleen Webster, Cumbria
- 2885 Anthony Bosanquet, Gwent
- 2886 Lester Lamando, N.Y. U.S.A.
- 2887 Peter Smithcott Smith, Kent
- 2888 David Bell, RHQA North
- 2889 Mrs. Clare Buckland, Middlesex
- 2890 J.H. Boulter-Reed, Wilts
- 2891 Robert Van Bueren, Surrey
- 2892 Mrs. Kathleen Turner, Salop
- 2893 John Natrass, Essex
- 2894 Nick Lerescu, N.J. U.S.A
- 2895 Peter Rohrer Basel, Switzerland
- 2896 David Adams, Bucks
- 2897 Richard Manning, Worcs
- 2898 Mrs. N.S. Mackey, Somerset



The rare 'upside down' Hicks-type barrel piano stolen from member Joe Watts. Also stolen were a musical box, a horn gramophone and a painted dial longcase clock.



Renaissance Discs

New Discs for all Musical Boxes

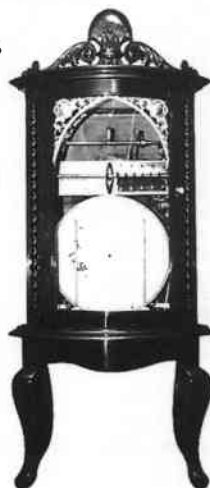
- correct quality steel & original style artwork
- 115 different types available
- efficient worldwide delivery service
- send for the tune lists for your instruments
- treat yourself to perfect copies of you favourite discs
- great value – eg. new 15 ½" discs only £23 + VAT each

Quality instruments deserve Renaissance Discs

New Double Disc Musical Boxes

- magnificent brand new instruments playing two 24 ½" discs
- available now
- eight combs produce superb harmonies
- an unforgettable experience!
- massive spring-driven clockwork motors are quiet, smooth & powerful
- beautiful cases, exquisitely carved and veneered in walnut

"arguably the finest sounding instrument I have ever heard in the disc-playing musical box world"
Arthur W.J.G. Ord-Hume



Restorations & Sales

- quality restoration to the highest standard on all types of musical box movements and cases
- free quotations given
- fully restored musical boxes for sale, both disc and cylinder
- instruments shipped around the world

Let the experts ensure your musical box looks and plays as it did when it was new!

Lester Jones, 16 Penny Lane, EMSWORTH, Hants, PO10 8HE, England

Phone: + 44 (0) 1243 372646 Fax: + 44 (0) 1243 370299 (visitors welcome by appointment)

John Cowderoy Antiques

Website www.cowderoyantiques.co.uk



This friendly Family business was established in 1973 by John and Ruth Cowderoy, and is continued by their sons David and Richard.

We are members of the Guild of Master Craftsmen and of L.A.P.A.D.A. the country's largest association of Antique Dealers

We believe our comprehensive repair and restoration service is second to none.

Free estimates without obligation.

42 South Street Eastbourne BN21 4XB

Tel. (01323) 720058

The Music Box Shop

New Cylinder & Disc Musical Boxes

New Singing Bird Cages

Musical Jewellery Boxes

Clockwork Musical Gifts & Collectibles

Mechanical Music CD's, Cassettes & Books

New Mechanical Organs To Order

Luxury Musical Movements

Now Available For Your Own Boxes

18, 30, 50 & 78 note Pinned Cylinder Movements

48 Key Disc Movements with 6 Brass Bells



**Please Feel Free To Visit Our Shop
On The A37 in Whitchurch Village, Bristol**

Open Mon - Sat 9am - 5pm (Closed Wed, Sun & Bank Holidays)

Dean Organs, "The Music Box", 40 Bristol Road, Whitchurch, Bristol.

Tel 01275 834474 Fax 01275 838687

**Please Visit Our Website at
www.themusicboxshop.co.uk**

classified advertisements

CLASSIFIED SALES

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); **Lecoultré** 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; Offers invited for any of the above. Viewing can be arranged for all items. Private sale Tel. 0141 881 0304.

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.

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

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

Closing date for the next issue is

1st February 2005

Deadline dates for Display Advertising Copy

1st April; 1st July; 1st October; 1st February

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

Posting of magazine:

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

The City of London

Phonograph and Gramophone Society Limited (CLPGS)

If you would like to join a group of individuals who have one thing in common - the love in some way or another for recorded sound, be it vintage recording and reproducing machines, original recorded material, Cylinder, Disc, Wire, Tape or Film; from Caruso to 'our Gracie', Queen Victoria to Duke Ellington, why not join CLPGS?

For your annual subscription of £15 (€25) (UK and Europe), (£10 (€17) for registered students; or £17 (US \$28-50) (for members outside Europe), you will receive quarterly, our journal, **FOR THE RECORD**, to which articles are contributed by members for members. We believe you will be impressed with the quality of the articles published.

To join us, please write to Dave Roberts, Membership Secretary
5 The Moorings, 16 Belle Vue Road, Paignton TQ4 6EA

For more information, visit the CLPGS Website at:-

www.clpgs.org.uk

CLASSIFIED ADVERTISEMENTS

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE: **1st October 2004**

Minimum cost each advertisement **£5.00**.

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

Minimum cost each advertisement **£9.50**

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

CASH WITH ORDER PLEASE TO:

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

RATES FOR DISPLAY ADVERTS

SPECIAL POSITIONS (offered as available)

Outside back cover (tone or two colours)
(full colour, one photograph to maximum size of 8" x 6")
Inside covers

Full page only £249
Full page only £560
Full page £218

POSITIONS INSIDE JOURNAL (as available)

Full page £150. Half Page £86. Quarter Page £54. Eighth Page £36.
5cm box in classified area £32, 3cm box in classified area £22

These charges include typesetting, but are exclusive of any artwork which may be required. Half tone, artwork and design can be provided at additional cost. Black and white half tones £15 each. Design and artwork quotes on request.

DISCOUNTS (applicable only on accounts settled within 30 days, otherwise strictly nett). Four or more consecutive insertions: Area rate less 20%. A further 5% discount is given if payment is in advance.

MECHANICAL DATA TYPE AREA

Full page 10 5/8" x 7 1/8" (270mm x 180mm), Half page 10 5/8" x 3 1/2" (270mm x 88mm) or 7 1/8" x 5 1/16" (180mm x 135mm), Quarter page 5 5/16" x 3 1/2" (135mm x 88mm).

NOTICE

The attention of members is drawn to the fact that the appearance in The Music Box of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editors of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.

Printed by Flo-Print Colour Ltd
www.floprint.co.uk



Doll Automaton
»Les Paysannes et L'Oiseau«,
c. 1880
Probably by "Decamps & Bontems".
From the collection of Marianne Bodmer,
Zürich/Switzerland!

Musical Automaton by
»Gustave Vichy«, 1869
Signed, complete, original,
with entire provenance



Musical Automaton,
c. 1900
With 2 tunes



Doll Automaton
»The Monkey Magician«,
c. 1880
Probably by Phalibois,
Paris



Musical Automaton
»L'Acrobate«, c. 1880
Probably by "Decamps"

World's No. 1

Specialty Auctions of »Technical Antiques«

are offering rare collector's items and important exhibition pieces of

»Mechanical Music Instruments«

November 27, 2004

Extraordinary rarities on offer:

Musical automatas, gramophones, phonographs, disc and cylinder musical boxes, Juke boxes, Wurlitzer sound box, original gramophone pedestals, 78 rpm & phonograph records, Pianocorder by »Yamaha«, barrel-organs, pianolas, orchestrions etc.

For more information and large color photographs of some of the upcoming "Highlights" please see our website – from end of October 2004 - at: "www.Breker.com/New_Highlights".

Fully-illustrated Colour Catalogue: € 28.- (Realized price list on Internet and in next catalogue). – **Overseas** (USA, Japan, etc.): € 37.- (approx. US\$ 47), incl. airmail - **Delivery against prepayment only** (Bankdraft, cash or by Credit Card with expiry date): ☐ Mastercard ☐ Visa ☐ AmEx

Consignments are welcome at any time!

AUCTION TEAM KÖLN

Breker – The Specialists

P.O. Box 50 11 19, D-50971 Köln/Germany
Tel.: +49/221/38 70 49 * Fax: +49/221/37 48 78

Bonner Str. 528-530, D-50968 Köln/Germany * **e-mail:** Auction@Breker.com

PLEASE FEEL FREE TO CONTACT OUR INTERNATIONAL REPRESENTATIVES:

U.S.A.: Jane Herz: Tel. (941) 925-0385 * FAX (941) 925-0487

Argentina: Marina Paradedi: Tel. (011) 4443-0768 * Fax (011) 4443-9075

Japan: Murakami Taizo, Tel./FAX (06) 6845-8628

France: Pierre J. Bickart, Tel./Fax (01) 43 33 86 71

Australia & New Zealand: Dieter Bardenheier: Tel/Fax +64/(09) 817-7268

»Polyphon No. 65«
c. 1900
For 15 3/4 (39,8 cm)
tin records



Tinfoil Phonograph,
c. 1880



»Polyphon No. 104«,
c. 1900
For 19 5/8 in.
(50 cm) tin records



Barrel Organ »Bacigalupo«, c. 1900



Pianola »Berdux Welte«, 1912
One of the best self-playing pianos in the world



Coin-operated pianola by
»Schell Music Co., Jefferson, MO/USA«, c. 1920



Guitar Juke Box
Fantastic self-playing
guitar with
coin-operation



»Fortuna No. 400«,
c. 1900
The largest model for
25 1/4 (65,5 cm) tin discs



»Mills: War Eagle«,
1931
Original, runs perfect



Juke Box »AMI Mod. A«
(Mother of Plastic), 1946
Excellent condition, fully
working!



»Mills: Check Boy«, c. 1907
Early American counter game in
perfect condition



Design Prototype of a Race Car
Aluminum Body for »Mercedes: Silberpfeil«, 1938
3,70 m (12 ft.) long



**Coin-op
gambling machine**
»Mills: Elk«, c. 1907
In just perfect condition



Mechanical Music Sale

Tuesday 9 November 2004 at 11am

Illustrated: A polyphon style 104 disc musical box
Estimate: £2,500 - £3,500

For expert advice with a view to selling through
Bonhams call Frank Barnett 01564 776151
or email frank.barnett@bonhams.com

Bonhams
The Old House
Station Road
Knowle
Solihull B93 0HT

www.bonhams.com