

The Music Box

An International Journal of Mechanical Music

Musical Box



TUNE SHEETS



Including Makers, Agents and Dating Charts

H.A.V. Bulleid

In this issue:

- Tune Sheet Identification
- Largest Organette Works in the World Final Part
- Polyphons with Bells

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Sheet Book

The Journal of the Musical Box Society of Great Britain

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CHRISTIE'S
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From the Editors' Desk

We are delighted to publish in this Spring issue Luuk Goldhoorn's valuable addition to the tunesheet book. We are sure that you will all have equipped yourselves with a copy of Anthony Bulleid's excellent reference work on the identification of your boxes by the design of the tune sheet attached to the lid. If you have not acquired a copy we would warn you that there are very few left and you should procrastinate no longer! Time is running out. It is a most useful book to own and refer to. Luuk's work (in collaboration with Anthony) has been to make the information contained in the book and supplement(s) more readily accessible. We have tried the method out and it certainly works well. It reminded us of the Guess Who game which one has played with young children. In the game you aim to identify the character selected by your opponent by ruling out characteristics by a series of yes/no questions. Does this person have blue eyes? If so, you can rule out all those with eyes of other colours. Is he/she wearing a hat? If not, the hatted characters may be eliminated etc until only one character is left.

Christmas is long past and we take this opportunity to wish you a Happy Easter. Church bell ringers can suffer withdrawal symptoms over the Easter period as there is very little ringing in Lent and Holy Week. We have had Edward and

Maggie's article on bell ringing in Portugal for some time and are delighted to have found space for it in this issue. As church bell ringers we have a soft spot for this earliest of tuned musical instruments. Dr Haspels of Utrecht introduced us to the delights of the carillon and the Dom Tower next to the mechanical music museum in that city, and it is difficult to travel around Europe without being aware of the Singing Towers. The musical towers of the Low Countries we are familiar with. Portugal was outside our experience and perhaps yours?

Thanks go to all the people who have submitted articles, letters, questions and opinions - all are valued and appreciated. Thank you too to a member we have never met (although we had spoken to him on the telephone) who was kind enough to send us a card to welcome us to our new home in Canada. We remain keen to hear from you the Society members and readers, for it is your magazine.

Meanwhile, may the oil in your boxes never run dry and the music play on...? A few housekeeping notes: our email address David@revelstokemuseum.org is now forwarding mail to the correct place again & may be used for correspondence etc. We also can be contacted by FAX on (001) 250-837-5250 which is also our phone number. We are 8 hours behind British time. There is an answering machine on that number as well as the FAX.

Contents

Society News and Topics	2
Chantonbury Ring	3, 9
Register News	3
AGM 2004	5
Largest Organette Works	7
Defining your Tune Sheet	10
Chairman's Notes	13
I O W Meeting	14
The Bells!	15
Snuff Box Repair	18
From the Saleroom 1	19
Musical Box Oddments	20
Polyphons with Bells	26
From the Saleroom 2	28
Letters to the Editor	30
Classified Ads	27, 32

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

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Derby Meeting 8th-10th April

If you are planning to attend this meeting, would you consider bringing along items for a table-top sale and/or a show-and-tell? These will take place on the Friday evening.

There will be three talks, covering diverse mechanical music topics, a visit to the Royal Crown Derby factory, the Society Dinner followed by a unique musical entertainment and a visit to a private collection on Sunday including a buffet lunch.

The visit to Royal Crown Derby factory is now confirmed for the Saturday afternoon. The three talks and local collection visit are as previously reported.

Directions to the Mickleover Court Hotel

From south and west: leave M6 at J15 or M1 at J24 and take A50 towards Derby. Leave at J5 and follow A516 to Derby. Take the exit signed for Mickleover. The hotel is on the left at the roundabout.

From north: Leave M1 at J28 for A38 to Derby. Stay on A38 until you reach the outskirts of Derby. Continue on the A38. Take A516 for Uttoxeter. Shortly after, take sign for Mickleover. The hotel is on the right just before the roundabout.

If you have any questions, please contact Nicholas Simons, whose details appear to the left in the Officers panel.

Chantonbury Ring - June 2004

from Peter Howard

Some 12 miles to the east of Bucks Green is the north/south road system which connects London and Brighton. On the same day as the June Chantonbury Ring meeting, many energetic enthusiasts were huffing and puffing away as they participated in the annual cycle race between those two conurbations. However, one of our most stalwart Chantonbury members, who maintains an interest in 'things velocipede', opted for the more leisurely pursuit of mechanical music and joined us for the day – very sensible. Of course, we could not resist playing Daisy Bell in deference to those outside who were getting wet as well as exhausted!

Before our main subject of 'Petite Musique', we were treated to the sounds of a fine D. Lecoultre four air box having the early serial number 10 surmounting 00. The well engineered governor in this box has vanes mounted around a flywheel type carrier. Despite having been re-pinned without recognition of earlier differing pin length, or angle, which would have provided the forté-piano effect claimed on the tune sheet, it still sounded remarkably good.

The displayed items of Petite Musique were many and varied and included a cigarette lighter with music activated by raising the wind-shield which surrounds the flame. Our collector had noticed it on a market stall,

amongst many straight forward lighters, all in a tray marked 'five shillings each'. He covered the key-hole with his thumb and told the stall holder he had chosen that one for his five bob! In addition to hearing many delightful small movements housed in beautiful little cases, the more common manivelle in circular metal housing featured in abundance. We were made aware of a useful tip for those owning a manivelle minus picture. Look out for suitable subjects on greetings cards: particularly those with Victorian scenes or children playing games. Select the part of the picture which appeals to you, cut it out, varnish it several times and glue it in place! A circular mask with the right size aperture will greatly aid the selection process.

Such is the breadth of mechanical music, we often seem to stray from the declared subject of the day. This time we did it in impressive style by Ted playing several rolls on the Steck and Kevin on the Orchestrelle. Real examples of Petite Musique! What does it matter? – we all enjoyed ourselves.



"Don't give the penny to the monkey, mother; give it to his father."

Register News Spring 2005

from Arthur Cunliffe

When the Register was first started over 30 years ago, I envisaged that I may possibly record 2,000 boxes. That number was quickly extended to 5,000 and today I have my sights on recording 10,000 boxes before I finally give up. If I can register 15,000 boxes whilst being the Registrar, that would be even better and quite a challenge. Maybe the time is coming when the Society has to think about whether the Register should continue in the future and if so, who is willing to continue the work. One person has expressed an interest in this sort of work and I find that very encouraging indeed.

The Register has just about reached the 7,000 figure and seems to continue in fits and starts with fairly long periods of inactivity. It is interesting to note that a distinct pattern of survival among the makers of musical boxes is emerging. About one third of the surviving boxes on the Register were made by Nicole. This reflects the fact that Nicole produced so many boxes in the first place and their products must have been regarded as being far too good to throw away. Boxes other than Nicole appear to have survived in direct relationship with the numbers originally made. Quality seems to have been a survival factor, with relatively few of the poorly made cheap boxes having made it until today. I think it is important to make sure that examples of the cheaply

made boxes are preserved for the future. An example of such a box could be the 8 or 10 air box with 3 un-tuned bells playing fairly sketchy tunes on about 30 teeth. I am old enough to remember the time when collectors' took no notice at all of this type of movement and would not consider buying them. I believe that the cheaply made children's musical toys should be lovingly restored and kept for the same reasons. This is always going to be difficult as they were not made to last in the first place. If we do not take this sort of action, we will quickly have a situation where a 3 bell box and the Manville will have a survival rate poorer than an overture box!

One advantage of being a member of our Society is that there are others willing to help with our hobby. Sometimes it is solving a particular problem and sometimes it is a fact finding enquiry. A member asked the other day, if I could find out how many boxes there were on the Register that had two or more spring motors. He only wished to know about boxes with serial numbers greater than 55,000. Those used to working on computers will know that the answer came up within seconds. What was really interesting was that there were relatively few manufacturers producing boxes with such high serial numbers anyway and quite a number of them were using double spring motors to power their boxes.

This rather specialist enquiry has led me to believe that we could as a society develop a whole new series of tools to

help in the enjoyment of our hobby. Computers can provide the means of recording and retrieving vast amounts of information. CD's and DVD's are able to do all sorts of wonderful things that most of us do not yet fully understand. I know that one day the whole Register will be available to all on one CD. I foresee the time when each and every make of instrument will have a DVD available which will show everything there is to know about that particular maker. Imagine if you can, the time when it will be possible to have DVD that not only plays the music of a particular instrument, but shows examples of actual models. In cases where music for the machines is still been made, lists of what is available and a sample of the music could be included. How useful it would be for instance, for the owner of an Ariston to look at all the models that were made, look at the lists of music that was produced and to hear examples playing. I hope that before I wind up a musical box for the last time I will have played my part in realising this dream. Unfortunately at the moment my ability to master the technical side of such matters is not quite up to scratch. Often the computer seems to win. Help!

May I now make an appeal to all members who own 4 air Nicole boxes to take a good look at their tune sheets. If you have any of the following gamme numbers, please could you make a note of the tunes and the serial number and send the details off to me as soon as possible, noting particularly the colour of the tune sheet. This

information will help me to fill in some of the missing details in the Register. The gamme numbers I am looking for are:-

1057	1274	1289	2202
2503	2313	1705	2212
1819	5180		

Should any member own a Nicole with the serial number 33021, could they please contact me as I require much more information about that particular box. Returning to Nicole and gamme numbers again, I do need to find the tunes for gamme number 1613. Please let me know if you can help.

On some Nicole boxes, the aria, "The Heavens are Telling" from Haydn's Creation is described as, "Celebrated Grand Creation. Haydn." I know this is a minor matter, but they are the same tune. This I know has been causing some confusion from time to time.

Finally, please let the editor know if you have any queries about musical boxes. He will pass on any request to me and I may be able to help. Perhaps a better way would be to send a letter for publication in the journal and there would be hundreds of helpers to hand!

This matter of data storage is a thorny one. CDs are almost obsolete and DVDs are about to be replaced by new storage media which can hold many times as much data. This is a problem for many professional archivists who find that by the time they have transferred their data to the latest format it is already obsolescent. Does anyone believe that there will be CD readers available in 2025? - Ed.

Musical Box Society of Great Britain

Annual General Meeting 2004

Précis of the Annual General meeting held at the St. Albans Museum Herts on Saturday 5th June 2004.

Apologies for Absence

Apologies were received from 9 members.

Confirmation of the Minutes of the last AGM

The minutes of the 3003 AGM were accepted as a true record and there were no matters arising.

The Hon President's Report

Christopher Proudfoot spoke about the activities of the Society during the past year observing that it had been a very successful year. Outlining changes to the committee, Christopher welcomed John Farmer to the post of Archivist and informed the meeting that David and Lesley Evans had agreed to take over the editorship of the journal after the retirement of Alan Pratt. Christopher praised Alan for having done outstanding work during the past six years producing what must now be one of the most professional publications to emanate from a Society as small as ours.

Christopher told the meeting that Alan Wyatt was retiring from the committee after 22 years of service to the Society. He had served the society as President,

Membership and Correspondence Secretary during this time. The meeting applauded the efforts of all these people and a special appreciation was given to Doris Pratt and Daphne Wyatt for their work which was often carried on behind the scenes.

Christopher concluded by thanking all the officers of the Society for their hard work during the year.

The Hon Subscription's Secretary Report

Richard Kerridge gave a brief report in which he told members that there were 499 members at the start of 2003 and 507 at the end of the year. This number included 35 associate members. This year we had 451 paid up members of which 43 were associate members. There were a further 86 members who had not paid their subscriptions to date. It was noted that some of these members had renewed their subscription since the preparation of this report.

The Report of the Hon Membership and Correspondence Secretary

Alan Wyatt told the meeting that 2003 had been good year for the Society with 44 new members joining. Alan welcomed the news that Kevin McElhone would be taking over his duties as Membership Secretary next year. Regarding correspondence, Alan said he had received the normal quantity of mail during the year. Finally, Alan thanked the Society for supporting the buying of a Polyphon for the childrens' ward at Addenbrook's Hospital. This had now been achieved.

The Hon Meetings Secretary's Report

Roy Ison informed the meeting that the next Society meeting would be in the Isle of Wight and the local organiser was Terry France. Nicolas Simons had agreed to organise a meeting in the spring of 2005 in the Derby area. Next year the AGM would be held at Roade Village Hall and the hall had also been booked for 2006. The autumn meeting in 2005 would be the combined meeting with the MBSI.

The Hon Treasurer's Report

Richard Kerridge had prepared full accounts for members and these were available at the meeting. He told the meeting that, although subscriptions were down, the financial affairs were very sound. Meetings had made a profit and there had been a surplus of £2,224.53 for the year. This was mainly due to a very successful auction at the AGM. The costs of the Organette book had been fully recovered. Society funds now stood at £37,144.46.

The Hon Editor's Report

Alan Pratt presented his final report as editor of the journal. He expressed his thanks to all those who had contributed to the journal over the years. He concluded by saying he had enjoyed the job and had made many new friends. He thanked Doris for all her assistance in proof reading and other editorial matters. The meeting then showed their appreciation to Alan and to Doris for all their work over the years.

The Hon Archivist's Report

John Farmer presented his first report to the Society as archivist. He gave a progress report on his work in setting up the archives in their new home. He reminded members that the archives were in place to help members solving any problems they may have.

The Hon Auction Organiser's Report

David Walch thanked members for supporting the auction in 2003 which had generated just over £900 for Society funds. He also expressed his thanks to all those who had helped him in the running of the auction.

To recommend the level of subscription for the following year

Richard Kerridge suggested that there should be no change made to the level of the subscription. This was agreed.

Election of Officers

The following members were elected to serve the Society for the following year.

President

Christopher Proudfoot

Joint Vice President

Coulson Conn

Joint Vice President

Paul Bellamy

Treasurer

Richard Kerridge

Editor(s)

David and Lesley Evans

Subscription Secretary

Richard Kerridge

Membership Secretary

Kevin McElhone

Correspondence Secretary

Bob Ducat Brown

Meeting Secretary

Roy Ison

Archivist

John Farmer

Auction Organiser

David Walch

Recording Secretary

Arthur Cunliffe

Committee Members

Daphne Ladell

Nicolas Simons

Ted Brown

Hugh Morgan

Update on the 2005 MBSGB/MBSI Joint Meeting

Daphne Ladell addressed the meeting on the progress that had been made by the sub-committee in organising this meeting. She told the meeting that full details of events and locations together with booking details will be included in the next Society journal.

AOB

Bob Ducat Brown told members that a new and improved web site was being established. Due to abuse of the message board area of the site, the new arrangements would require the use of passwords. Once set up, Bob hoped that members could use the message board to buy or sell items.

Richard Kerridge informed the meeting of the difficulties of having our accounts audited. Keith Thompson suggested that any decisions about auditing should be taken by the committee. The membership agreed and suggested that someone from outside the committee should check the accounts.

Peter Murray informed the meeting of the Imhof memorial headstone project.

After some discussion, the Society agreed to donate a sum of £250 to this project. It was agreed that the £78 raised from the Canterbury raffle be re-assigned to be become part of this fund. This was possible as no further money was required for the Addenbrook hospital fund.

Christopher Proudfoot told the meeting that there had been many queries regarding the status of Associate Members. He then pointed out to the meeting, that anything he said was for information only as the committee needed more time to comply with our rules and regulations. However, the committee had discussed these matters and had come up with a plan to have one class of member with equal membership rights. A joint membership would be available for two people at one address who would receive one journal. While the single membership subscription remains at £24, the joint membership subscription would be £30. Proposals to alter the Constitution would be fully discussed and placed before the membership at our next AGM.

There being no further business to discuss, the meeting closed at 11.40am.

Arthur Cunliffe. Recording Secretary.

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“The Largest Organette Works In The World.”

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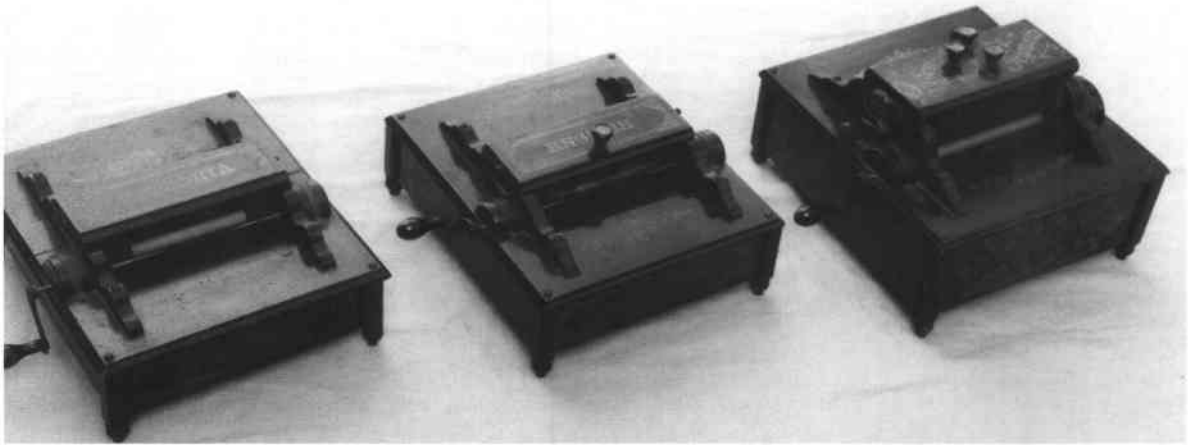


Fig.1 The three instruments that were made by J. M. Draper at his 'Largest Organette Works in the World' in Blackburn. Left to right they are: "Victoria", "English", "Orchestral Organette", all playing the same 14 note music. The scale for them all is: A B C# D E F# G G# A B C# D E F#.

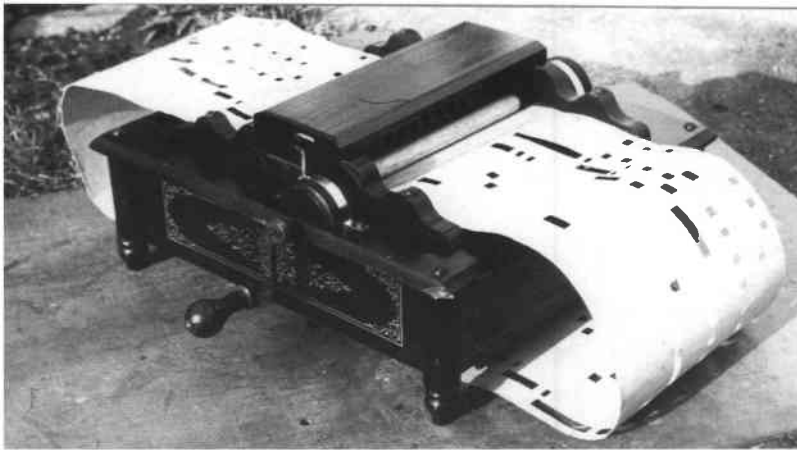


Fig.2 The simplest of the organs was the "Victoria," shown here with an endless band in position ready to play. This model has no stops, and although "Victoria" is the most common name given to it, this style can also be found named "Jubilee", "Belgravia", or "British".

Fig.3 The "English", with one stop marked 'Expression'. Use of the stop partially covers or uncovers the reed openings to give more or less volume.





Fig.4 The "Orchestral Organette", the subject of J. M. Draper's 1887 patent, this particular example being very close to the patent drawings. (see Part 2). The three stops are: 'Flute', 'Vox Humana', and 'Expression'. The reeds for the 'Flute' are tuned as in the "Victoria" and "English", those for the 'Vox Humana' are an octave higher but tuned slightly out of key to give a 'beat'. The "Expression" stop partially covers both sets of reed openings with flaps to reduce the volume of sound.

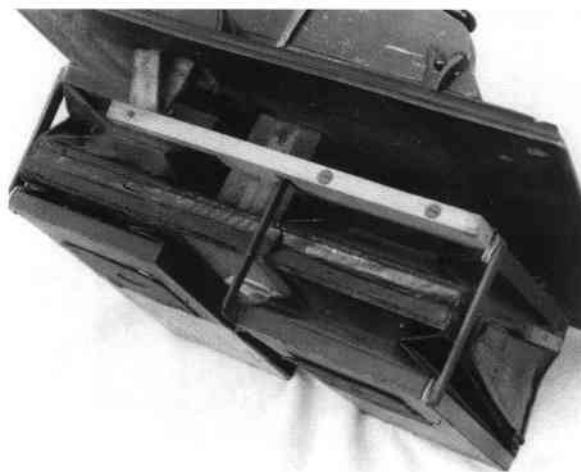


Fig.7 The Orchestral shown in Fig. 6 but with the bottom framework removed to show four exhausters, two above and two below the reservoir. Although this organ shows considerable re-designing from the earlier instruments, the music produced is the same, i.e., inclined towards being loud and harsh, but capable of good effect if careful use is made of the stops.



Fig.5 The Orchestral shown in Fig. 4 but with bottom framework removed to show the two exhausters and reservoir. It can be clearly seen here how the reed block assembly fits into a flat bottomed 'V' and is held there by two hooks.



Fig.6 A later example of an Orchestral Organette. Here the reed block assembly is held in place by pins fitting into two cast 'Y's, before being held again by two hooks.

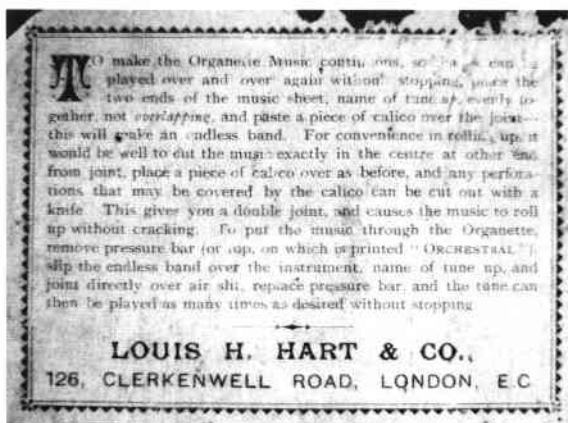


Fig.8 The directions label from an early Orchestral. Reading it shows clearly that from the start music was only sold in strip form, with the onus being on the customer to make it into a band if required. Also to be noted is the lack of the Draper name or mention of a patent. See Part 1 of this series for details on Hart.

Fig. 9. (left) The directions sheet on the bottom reservoir board of the Orchestral in Figs. 4 and 5. The fact that the instrument is covered by a patent is proudly announced. The address states 'J. M. Draper, "English" Organette Works... I have seen some instruments with the address stating, "British" Organette & Music Manufacturing Co.

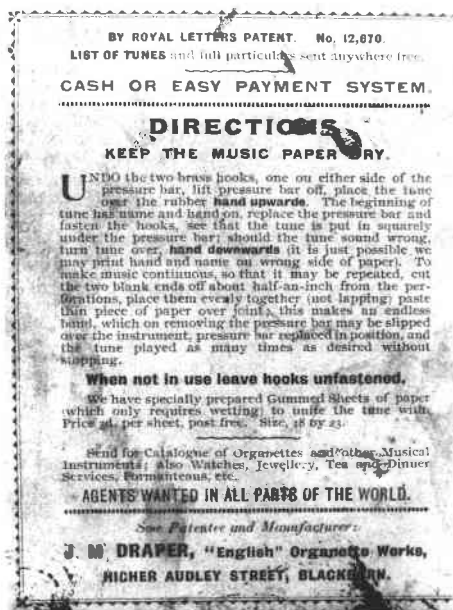


Fig. 10 The label on the Orchestral in Figs. 6 and 7. As well as noting the patent and how to set up the music, we are now offered the chance to, 'Send for catalogue of Organettes and other musical Instruments; also Watches, Jewellery, Tea and Dinner Services, Portmanteaus, etc.'

Chantonbury Ring Notes

from Ted Brown

After several requests for more workshop days, it was decided that, as we had covered the basics of stripping down, overhauling, re-dampering and repairs to tune sheets and cases, it would be different if we just listened to different kinds of comb sounds. After consulting the various books we contacted members of the group and on the day, 16th October, along with three of our more knowledgeable members, Anthony Bulleid, Patrick McCrossan and Alan Godier, we listened to and discussed various examples. These included Forte-Piano, Guitare, Harp Harmonique, Harp Expressive, Mandoline, Organocleide, Piccolo and Sublime Harmony. After lunch Robin Timms joined in with our other experts showing and letting us hear

the way arrangers resolved some of the problems arising out of using steel teeth to produce tunes. As teeth must have time to sound fully before being plucked again, the use of other notes, chords and changes to the original tune were explained very clearly to those of us who are less than musical.

The Christmas Open Day was on 20th November and as usual was over-subscribed. Forty-two members attended with our usual Christmas flavoured meeting. We played carols on different instruments in the morning, along with some members' musical boxes and organettes. Daphne Ladell gave a demonstration of automata in the afternoon, some of which had a Christmas flavour. As usual the day was enjoyed by all.

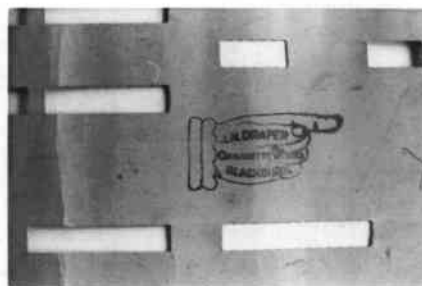


Fig. 11. Draper's pointing hand with name and address which is usually found on his music.

This selection of photographs concludes my series of articles on "The Largest Organette Works in the World".

My particular thanks to Ted Brown for all his help and if anyone else can help, please fill the Letters to the Editor page, so we can all share your knowledge.

A Typical Day in Canada?

From C L Collins of
Sherbrooke, P. Q. Canada*
(Province of Quebec - Ed)

Dear Sirs,

I beg to enclose P.O., being balance due to you for goods I ordered from you some months ago. Shortly after sending the order I went on an expedition prospecting in the Hudson Bay District for a gold mine, from which I have only recently returned; it was only a few days ago I received the goods as there were no postal facilities where we went. I regret the delay in forwarding enclosed, which was as you see unavoidable, and desire to express my great satisfaction with the Banjo I had from you some years ago. I took it with me on the expedition which started in winter and we walked on snow shoes to destination, covering 800 miles on foot. I carried the Banjo as well as the rest of my belongings on a sleigh and, notwithstanding the intense cold as well as snowstorms, and on one occasion falling through the ice on a half thawed lake with my effects, Banjo included, and getting the tent burnt to the ground with the Banjo inside, still it is almost as good as new, and the tone is (if at all) very little impaired. It has more than exceeded my expectations.

Thanking you for your kindness,
I remain, yours faithfully,

*From 1890-91 Music Catalogue of Douglas & Co, 7 South Street, Finsbury, London EC.

So not much change there then. Don't be too surprised if the Music Box arrives a little late.... Ed.

How To Define Your Tune-Sheet

By Luuk Goldhoorn

A comprehensive indexing system for Anthony Bulleid's book 'Musical Box Tune Sheets' and it's supplement as published in The Journal of the MBSI

Anthony Bulleid pleased us all immensely with his fine book about tune sheets. Since then he has published in the Journal of the MBSI a number of additions, so now there are in excess of 300. Now, having a specific tune sheet, it is quite a problem to find the maker, as the search system in the book doesn't cover the additions, besides it is not precise and elaborate enough to distinguish the right reference. To make such a system I contacted Anthony Bulleid and with his approval and help a system has been created, as follows. If this system doesn't give the solution to a specific tune sheet, there are two possibilities: First, my system was not accurate enough, second, you have a not-yet-defined sheet. In both cases I would appreciate to receive a copy of your sheet. Procedure to determine a specific tune sheet: The Roman reference numbers refer to the notes on the following pages. The numbers in the notes refer to the reference number for each tune sheet listed as published in the Tune Sheet Book or the MBSGB and MBSI Journals. Examine your tune sheet: Has the tune sheet a non-rectangular shape?

Go to I

Is the tune sheet made from another material than paper or card?

Go to II

Is a maker's or agent's name*

on the tune sheet?

Go to III

Are there initials on the tune sheet?

Go to IV

Is there a trademark on the tune sheet?

Go to V

Are there left and right columns?

Go to VI.

Are there three sides with similar motifs?

Go to VII

Are there four sides with similar motifs?

Go to VIII

Are there borders left and right?

Go to IX.

Look now at the top of the tune sheet and

Go to X

Look now at the top of the tune sheet and

Go to XI

If all has failed

Go to XII

If the tune sheet which you are studying is not defined after all these steps, it is not in

the Tune Sheet book or its additions.

* Agent's names are in brackets. Some makers acted also as agents

I Tune sheets with a non-rectangular form:

Diamond - Lecoultre 286
Shaped top border - Brémond 5

II Tune sheets made from another material other than paper or card:

Silvered plaque - Ducommun Girod 221

III Tune sheets with maker's or agent's names:

(Alf & S) - 251
Allard - 26, 27, 241
Baker Troll - 1, 49
(Beswick) - 171
Brémond - 3, 5, 51, 124, 146, 243, 244, 252, 261, 282
(Capt) - 173
Conchon - 29, 54
L'Epée - 9, 55, 101
(Farr and Brother) - 293
(Heller) - 128, 151, 176, 177, 254
(Knoblauch) - 154
(Th. Knoll) - 227
Langdorff & Fils - 37, 129, 131, 156, 274
Lecoultre - 64, 285
(Malignon) - 107, 287
(Mayermarix) - 275
(E. Menneson) - 85
Mermod frères - 158
(Millikin & Lawley) - 133
Nicole Frères - 20, 21, 65, 66, 67, 87, 88, 109, 160, 182, 203, 248, 249, 256, 265, 277, 295.
Rivenc - 46, 47
(Sallaz & Oboussier) - 93

(Scotcher) - 138
 (Thibouville-Lamy) - 165, 209
 (Ferdd Wurtel) - 280
 (Wales & McCulloch) - 118

IV Tune sheets with initials

(AB) - Alliez & Berguer: 74
 A:S:V - A Soualle: 69, 164
 (A.W) - Adolphe Woog: 96
 BHA - B.H. Abrahams: 25, 193
 BS - Barnett Samuel: 121, 122
 BTB - Baker Troll: 2, 97
 Ch. U - Charles Ullmann: 71
 E & APF - Paillard: 22, 40, 110
 (E.H.N) - Ernst Holzweissig: 178, 264
 EJ - Edouard Jaccard: 200, 224
 FL + (BB&C) - F.Lecoultre: 63
 JB in shield - Billon Haller: 145
 (JM & Co.) - Cuendet: 31
 L.B. + (B.B.&C.) - Lecoultre & Brechet: 15, 180, 181
 L.F. + (BB&C) in italic - F. Lecoultre: 17, 62
 L..F. + (B.B.&C.) - F. Lecoultre: 63, 228
 (L.F. + B.B.&C.) - Lecoultre freres: 106
 LJ & F - Jaques: 36
 MF 1816 - Mermod frères: 18, 108
 MF 1840 - Mermod frères: 132, 276
 NF - Nicole frères: 86, 229
 PVF - Paillard Vaucher et fils*: 23, 38, 39, 111, 112, 185, 207, 208, 296
 (VLG) - Valogne: 290
 (W & H) - Weill & Harburg: 120, 192
 (W & H) in monogram - Weill & Harburg: 144

* PVF was the trademark of Paillard-Vaucher's London office, which also acted as agent for other makers, including the Paillards after 1875.

V Tune sheets with trademarks

Anchor - Thorens: 268

Female with AW on shield - (A. Woog): 96
 Globe - (Nicole): 257
 Guitar sunburst - (Thibouville-Lamy): 209
 Harp - Langdorff: 37
 JB on butterfly - Billon-Haller: 145
 Shield with J.W. at both sides of a cross - Jaccard-Walther: 225
 Shield with M.F. and a year - Mermod frères: 18, 108, 132, 276
 Sunburst with lion in centre - BHA: 25, 193
 Winged lion - Rivenc: 45, 162, 163

VI Three sides with similar motifs

Cherubs left right and under - Cuendet: 125, 149
 Composer names:
 Left, right and above - Langdorff: 83
 Left, right and under - l'Epée: 197
 Leaves left right and under - l'Epée: 283

VII Four sides with similar motifs

Cherubs playing musical instruments - Unattributed: 190
 Composers names - l'Epée: 8, 198, 222
 Embossed - Henriot: 35, 199
 Embossed + eagle on top - Salomon Jaccard: 81
 Embossed + harp on top, gilt paper frame - Unattributed: 279
 Flowers - Unattributed: 167
 Leaves + etouffoires (sic) for Étouffoirs - Unattributed: 168
 Children playing, organ (left upper corner) - Paillard: 89, 90
 Simple, plain design - l'Epée: 33, 283, 292 or Grosclaude: 175, or Lecoultre & Granger: 61, or S.Troll: 70 or Rebicek: 161, 186.

VIII Left and right side with columns

Columns with composers:

On draped columns - PVF: 68, 183, 184; Karrer: 226, 246;
 Troll: 231; Unattributed: 233, 234.

On draped columns + lyre at the top - Brémond: 10, 28, 50, 77, 98, 123, 245, 262; Unattributed: 211

On straight columns:
 Each with 5 composers - S. Troll: 94, 189

Each with 6 composers + isle - Rousseau Conchon: 52, 271

Columns with flowers:
 Unattributed: 235, 236

Columns with medals:
 Paris medal left and right - PVF: 92

Three medals at both sides - Unattributed: 212

Paris & Zürich medals left and right - Paillard: 41

Columns with musical instruments:

Lute left, pan flute right - Lecoultre: 16, 255; Bruguier: 253; Unattributed: 260

Lyres left and right - Cuendet: 263; PVF: 42, 43, 91; Junod: 57

Organ pipes left and right - Grosclaude: 56, 174; DCG: 80.

Various instruments at both sides - Baker Troll: 242

Columns with persons:

Lady + cherub at both sides & bottom - Unattributed: 210

Cherub at both sides playing a lyre - Unattributed: 259

Persons both sides, left playing a guitar - B.H. Abrahams: 73; Alfred Junod: 294.

Persons both sides: L tambourine, R clarinet - Unattributed: 299

IX Left and right sides without columns but with borders

Borders with composers:
 In ovals left and right - Ducommun Girod: 126

In rectangles with mid-points + lyre on top -

Brémond: 4, 115, 172, 281, 291

In rectangles with chamfered corners - Unattributed: 213, 214, 237, 238

In two rectangles (each 5) - Unattributed: 166

On band left and right (each 10) - l'Epée: 34

On scrolled leaves - Unattributed: 278, Metert & Langdorff: 278

Portraits of Beethoven & Gluck - Baker Troll: 169, 170; Bornand: 219

Portraits of Mozart & Rossini - Gueissaz: 102, 150

Portraits of Mozart & Verdi - Unattributed: 269; Arthur Junod: 273

Borders with persons:

Bagpipe player at right side - Unattributed: 288

Dancing couple at left side - Mojon, Manger: 19, 159

Dancing lady + gamba player at left side - Cuendet: 272

Lady + child (left), lady + 2 children (right) - Unattributed: 116, 117

Lady playing lyre (L, R), children at bottom - Unattributed: 139

Lady at both sides; left one playing a lyre - Unattributed: 240

Lady at both sides, right one with shield - Paillard: 24, 134, 135, 136

Lady at left side, harlequin at right side - Ullmann: 72; Paillard: 205; Unattributed: 289

Lady with child (L), lady at right side - Parkins & Gotto: 206

Lady with four children at left side - Vidoudez: 48, 215

Lady with lyre (L), lady with shield (R) - Paillard: 266

Lady with lyre + four children at left side - Vidoudez: 250

Lady with lyre + 4 children (L), birds at top - Cuendet: 30, 220

Lady with two children at left side - S. Troll: 95, 232; Unattributed: 239

Three ladies with bells at left side - Paillard: 204

Two musicians at both sides - Unattributed: 270

X Upper part

Dance couples + violin/piano player (L) - Unattributed: 298

Composer's names + orchestra in lower part - Unattributed: 279

English coat of arms - George Bendon: 76, 194, 217, 218

Geneva coat of arms - Langdorff: 14, 130

Medals - Karrer: 58, 104, 179, 202

Musical instruments:

Lyre and star + flowers around borders - Rivenc: 44, 114, 137, 187, 188, 258; Greiner: 284

Lyre + star + left and right two composers - Weill & Harburg: 119

Lyre and mask - Ducommun Girod: 7, 32, 100, 127, 195, 196

Lyre, harp and score - D. Lecoultre: 157

Old square piano - Metert & Langdorff: 59

Square piano - Langdorff: 13, 60, 82, 84, 105, 155

Patents - Junod: 12, 153, 201
Winged lion - Rivenc: 267)

XI Lower part

Factory - Alpsteg: 75

Harp playing figure - Ducommun Girod: 79); Perrelet 113

Isle Rousseau - Unattributed: 140, 141, 142, 143; Brémond: 147; Junod: 152

Orchestra - Unattributed: 279

Sainte-Croix - Cuendet: 78

Winged lion - Rivenc: 45, 162, 163, 230, 297

Waving shepherd - Junod: 11, 103

XII Other

Musician bust at the left side - National Fine Art: 247

Castle in left corner - l'Epée: 223

Cherub with telescope in right under corner - Ducommun Girod: 99

Lyre plus star in left upper corner - Conchon: 53, 148

Musical box factory on top - Unattributed: 191

Terrace at right side - Cuendet: 6

Eagle on top - Salomon Jaccard: 81

Shield with M.F. and a year - Mermod Frères: 18, 108, 132, 276

Should you have an example which does not fit into any of the above categories, the author would be pleased to hear from you. He may be contacted via the editor.

Chairman's Notes

from Christopher
Proudfoot

NOMENCLATURE

Those who attend auctions regularly will know of the sometimes amusing, sometimes tantalising errors that crop up in catalogues. As an auction cataloguer myself, I have to admit that these errors sometimes serve only to encourage buyers (who think they have found a 'sleeper' and go for it hammer and tongs), but more often they simply raise a chuckle. I went to a sale in Sussex recently which had about three musical boxes and lots of gramophones. These were each catalogued as a 'gramophone player', which had me wondering if I should have entered myself as a lot in the sale, perhaps exhibiting a specially strengthened right wrist.

Valuations carried out by anonymous 'experts' can also be a source of interest. Nick Hawkins, now of Skinners of Boston, Mass.,

recently saw a musical box 'appraisal', as they call them on that side of the Atlantic, in which attention was drawn to the list of 'craftsmen who had helped make the box', displayed in the lid. Many of them seemed to be Italian, with names like Verdi and Donizetti

Perhaps this would be a suitable spot in which to mention the reason for the name of this Journal, The Music Box. Our Society is named after the Musical box, and that is the correct name for one of those things with a tuned steel comb plucked by a revolving cylinder or disc. A Music Box is a box for music – a good place to store your scores, for example. This magazine is, likewise, a storehouse of musical information, not by any means confined to Musical Boxes. I have sometimes thought we should change the journal name to The Musical Box, simply to avoid the implication that Music Box is an acceptable synonym for Musical Box, but I have no wish to imply that musical boxes are our sole interest,

and have dismissed the idea on that score.

CHRIS TARRANT (NOT THE MILLIONAIRE SHOW)

A recent series of half-hour programmes on ITV had the game-show host travelling in his wife's open-top Derby Bentley to various destinations around London, via pre-motorway routes, chosen with the aid of a 1950s AA book (which was rather younger than the car). One went to Tunbridge Wells by way of various other spots in Kent. As an excursion from TW, the Bentley potted along the East Grinstead road as far as Langton Green, to inspect the factory where Subbuteo was originally made, before it was sold to Waddingtons in 1970. What's all this got to do with us? Well, that factory is where The Music Box is now printed. We saw a brief shot of some printing going on, but it wasn't ours!

(You mean they have other work to do beside ours? We thought they revolved solely around us... - Ed)

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Isle of Wight Meeting 2004

The meeting took place at the Shanklin Hotel from 24th to 26th September.

Thanks to local organiser Terry France, many were able to take advantage of very cheap rates for additional days both before and after the venue. We started with its usual format of the Friday evening get-together and table sale. On Saturday morning, the main party were transported by coach trip to the beautiful village of Godshill for a relaxing morning and to hear street organs. And who were the organists? Why, Daphne Ladell, Clive Houghton, Maurice and Wendy Adams plus our moneybox shakers and grinder assistants. Also, at another location, Ted Brown and others were playing organs as well.

Terry had organised this charity 'grind' for a local hospice. The press came, children were photographed winding the handles and the public asked who were the monkeys (getting the reply: Pay up and we'll tell you). Altogether, a great way to play and display our interest to the public and raise money for the Earl Mountbatten Hospice, the Island's only Hospice. With £120.84 gathered in just a few hours, £99.57 of that at Godshill, well done everyone!

Then it was by coach to Osborne House. The morning was bright and sunny but now it started to rain but who cared! At Osborne we were soaked in another sort of reign, that of Queen Victoria and her beloved husband, Albert. This was a family home and retreat from the world of their day but now revealed to posterity. Paintings, portraits, statues,

memorabilia and much more. It took some time to get the party back onto the coach for the evening function, the Dinner.

This time we had a set of tables set aside but amongst other hotel guests, all enjoying the panoramic view of Shanklin Bay, as the sun set and night encroached. A wide choice from the menu, an excellent wine list, all moderately priced, plus music and song accompaniment, augured well. So well in fact, that some had to be dragged below to our function room and coffee, followed by 'turns' (sorry folks, just a pun,) by our members on the street organs.

Sunday morning talks opened with the announcement and viewing of the MBSI's Q. David Bowers Literary Award to Kevin McElhone for his contribution to mechanical music. Then Daphne, with the technical assistance of Clive, repeated the audio-visual presentation she gave to the recent MBSI convention in Orlando. The interest is escalating, not just by the Americans but also from our European sister societies as well and many other parts of the world. Her message to us was: Please give us your support, give us a hand in some way as well, such as packing, hosting a coach tour (to ensure they get off and back on the right coach, mainly). No musical expertise is required and it will not detract from member's time to enjoy the entire 5-day programme. Despite venues previously visited by members there is plenty new to see and hear plus the totally unique atmosphere and opportunity to share with

people from all over the world, something never to be repeated. Contact Daphne on 01737843544 or email: DaphneLadell@btinternet.com

After coffee our host, Terry France, entertained us with rare music hall recordings on disc and cylinder, played on rare machines. We were transported back in time and astonished at the clarity of sound reproduction achieved. Florrie Ford sang to us, as did Harry Lauder, Billy Williams, Harry Fay, Tom Barrett (or was it Lesley Stewart, because we learned that artists frequently changed their names). Florrie sang through the medium of an old Berliner record, hand pressed and hand written in the wax. We sang along with her and the others down at the Old Bull and Bush and helped her to find Kelly from the Isle of Man. Afterwards, an opportunity to handle a rare collection of memorabilia such as photographs, programmes, newspaper cuttings and autographs.

The meeting closed with our thanks to Terry for such a wonderful, informative and entertaining presentation.



Jack Henley entertains at the I O W Meeting

The Bells, The Bells!!!

Being some further adventures of O Carioca the organ-grinder, together with the long-suffering Maggie. This article first appeared in the pages of NICE Magazine.

Maggie and I have been abroad yet again. In case you are wondering how we manage to keep doing this on our pensions, I can tell you that poor Maggie was not in the best of health during parts of 2001 and 2002, and thus we were not able to go on holiday for a lot of that time. So we are making up for it now. Also, during the inexpensive winter months, it really is almost as cheap to live in warm and sunny Portugal, as it is to live in cold and damp old England. Which would you choose?

But before Portugal, we went to Spain. That was in November 2002, and we stayed at a place between Malaga and Fuengirola. It wasn't as warm and sunny as we expected it to be, and it rained quite a bit. The three things I remember of that stay are (1) Pott's English Pie Shop at Torreblanca, they make really delicious pies; (2) the dirty old beach, because the Med has no tides to wash the beaches clean, and (3) an interesting sign on a wall which said "DON'T PARKING". When you think about it, that sign is not as stupid as it appears. First of all, even if it is ungrammatical, the meaning is perfectly clear and there is no possible way of reading any other message from those two words, except the intended one. Secondly, it is the sort of thing that sticks in your memory; I still remember it from last November and I am not likely to forget it. What more do you want from a NO PARKING sign?

However in February 2003



we went to Portugal, which we prefer to Spain. Maggie arranged it, and she fixed us up a good deal: three weeks for the price of two. We had a very nice hotel in the City of Albufeira in the Algarve. We asked some other English folk in the hotel how long they were staying there; some people said they were there for two or three months! Which goes to prove what I said in my first paragraph, about it being as cheap to stay in Portugal in the winter, as in England.

But I know what you are all thinking! What has all this got to do with bells? Well, I am just getting around to telling you that. On our first Sunday morning in Albufeira we heard the bells in the tower of the local church playing a tune: "When the Saints go marching in". As an organ-grinder this interested me greatly, and I was determined to try and get to see how it was done. The name for a system of bells that plays tunes is a

carillon. Most carillons are played from a barrel, which is a large wooden or metal cylinder with pins sticking out, like in a musical-box. But some are played by hand.

So the following day I went to the Tourist Office and told them what I wanted to do. They suggested that I go to the Church Office and ask there. So, a day or two later Maggie and I went down into the town and called at the Office about seeing the carillon. We got to see the Padre himself, who told us that the carillon is not played from a barrel, but by a man playing a keyboard. There is a single diatonic octave in the key of F Major. The bell of the bottom note is rung, the others are all chimed. The Padre said that we might actually watch Raul playing the keyboard if we presented ourselves at the church on Sunday at 10H30. I said we would. All this interview was conducted in Portuguese, since the Padre has no English at all. Luckily I was born and brought up speaking Portuguese, so it was little hardship for me.

The next Sunday was a beautiful day. At about 10.15 a.m. Maggie and I walked down to the church, which is designated the Igreja Matriz or Mother Church of Albufeira. We got there just before 10.30. The man on the door directed me into the Sacristy, while Maggie sat down in the nave. I met Raul the bellringer. There was a Swiss man, Albert Fischer, who had also come along to see the bells. Raul led us

behind the scenes and we climbed a very well-kept stone staircase round and round up inside the square bell-tower. At intervals there were holes in the wall: unglazed windows, through which one could see the streets and buildings of the town. Surprisingly enough I was not in the least afraid, although I am normally terrified of heights.

Up and up and up we went, and eventually we got to a place where the steps were lightly littered with twigs and guano, showing evidence of pigeons and seagulls. We came out into the light and airy bell-chamber, just below the roof of the tower. There were four large glassless windows, one in each of the four walls; windows so large that the four corners of the chamber seemed to be little more than four narrow pillars supporting the roof. At the bottom of the windows were low walls, little more than just parapets. To write about it now makes me feel really

frightened, but at the time I wasn't worried in the least.

In the four window spaces the eight bells are hung, two to each window space. Raul connected cords to the bottoms of the clappers of the four largest and heaviest bells. On the floor was a set of four foot-pedals already connected up to chime the four lightest bells. These pedals are just bits of unvarnished wood roughly cut to size. Thus, Raul had at his right-hand side a cord running from front to back, with another cord running off to the right-hand side; the two cords tied together making a T-junction. This set-up allowed Raul to ring two bells with his right hand; one by pulling the cord running from front to back, and the other by pulling the cord at right angles to it. Two more bells could be rung by an exact mirror-image of cords on Raul's left hand-side. Thus Raul could sound all eight bells by himself. Two with his right hand, two with his left, and four with

the foot-pedals.

Without warning Raul suddenly set to work and plunged us all into a sea of cruelly loud sound. Luckily I had brought some earplugs with me — the ones I use when working inside large fairground-organs. But even with those in place the volume was considerable. Poor Albert Fischer had to put his fingers in his ears, but Raul himself seemed quite unaffected by the noise. I had permission to photograph the whole business, and I took advantage of it.

After a while, Albert and I could bear it no longer; we thanked Raul by signs and descended to ground level once again, where I joined Maggie in the nave. Raul continued his acrobatic efforts until it was time for the service of Missa.

After the service Albert Fischer, Maggie and I went into the Sacristy to thank Raul for showing us the bells. There, Raul shue (East

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Raul heaving on the bell ropes

Anglian dialect for "showed") us the tiny one-octave keyboard from which he normally plays the bells by electricity. That was the keyboard that the Padre told me about. But Raul told us of the drawback of the keyboard: which is that no matter whether a key is touched hard or lightly, the same result is produced by the bell. If he wants to produce different loud and soft effects, he has to go up into the bell-chamber and ring the bells by hand and foot. But he normally rings the bells from the keyboard, so Albert Fischer and I were greatly privileged to go up and see — and hear! — the bells being rung by Raul personally. I made a donation to the parish, and Maggie and I came away.

Later, we were told that (although that set of bells is pretty identical with sets which can be found in dozens of English village churches), it is in fact the third-finest set of bells in

Portugal. The electric set-up was installed by a man from The Netherlands, who spent a fortnight putting it in.

As I said above, Maggie and I were in Portugal for three weeks, and I think that visit to the church was the highlight of the holiday for me. But I dare say if you asked Maggie, she would say different!

Incidentally, there is a mechanical carillon in a tower of the Carmo church in Faro City, the Capital of the Algarve. It plays at noon, and the first time we heard it, in about 1997, it played a tune, although I didn't recognise it. This year, 2004, we visited Faro again, and the carillon just played randomly. I guessed that some interfering person had moved the pegs in the barrel.

(The above kindly provided by O Carioca, which may, or may not, be the pseudonym of Edward Murray-Hervey - Ed)

FOR YOUR DIARY

Chanctonbury Ring meeting at Ted Brown's May 15th.

The next **National Vintage Communications Fair** takes place at the NEC, Birmingham, on Sunday May 1st. There is often some musical box content along with the gramophones, vintage radios, records, video tapes, telephones etc etc. A good day out! For details contact 07947 460161 or www.bvws.org.uk

Street music and large fair organs at "ALTRE NOTE" festival at Lecco, Italy, May 21st-22nd. 2005. International Festival of Old Hand Organs, Sept 9th - 11th, at Longiano, Italy.

Contact Franco Severi on (0039) 0547-346046 for details.

Repairing a Gold Snuff Box

By Niko Wiegman

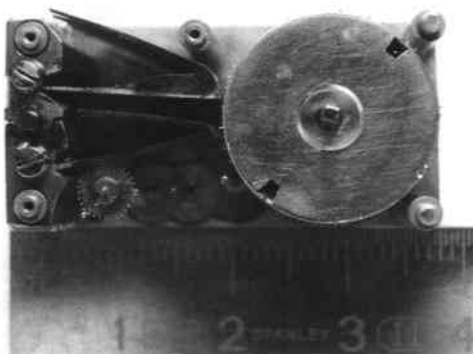


Fig 1. The musical movement of the gold snuff box. The centimetre scale adjacent.

It is always nice when something different passes the workbench, this time it was a gold snuffbox (fig.1) with watch and musical movement. Still in the same Dutch family since when it was bought new and already mentioned in a 1815 testament, it was now in a non functional state.

Taking the musical movement apart revealed that it had a hard life, the first and last pinion of the open end wheel train had been repaired in the past and now it had suffered a second run.

This stripped almost all of the very hard pins (fig. 2) from the barrel, damaged 11 barrel teeth (fig. 3) and also one leaf of the corresponding pinion was missing.

The movement itself had two stacks of 11 (undamaged) teeth, the number 305 scratched on several parts and was marked and dated on the spring: Carrisot (18)11/1, corresponding nicely with the testament. Permission was given by the owner for repair, and luckily for the repairman there were no problems about money, which makes work that much easier.

The spring/playing barrel had a diameter of 16.6mm and the

few remaining pins a height of 0.35mm, putting the barrel in acid dissolved all the steel pins but also the steel barrel hook.

Next came repairing the section of 11 broken teeth of the barrel gearing. Normally when a large section of barrel teeth is damaged you unsolder the gearwheel from the actual barrel and make a complete new one. That was not possible in this case, the gearwheel and barrel were made out of one piece with pins being placed extremely close to the barrel teeth, leaving very little material on which to fit a new gearwheel safely. So the damaged section was cut out and a new one made in such a way that it locked itself in place and after securing it with soft solder the missing teeth were cut. After fitting a new barrel hook, the approximately 400 pins with

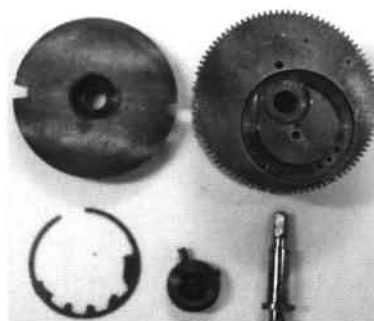


Fig 3. Showing damage to the wheel teeth.

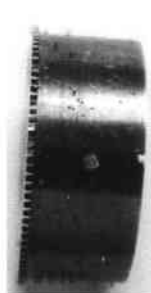


Fig 2. The pinned mainspring barrel

a diameter of 0.15mm were placed at about 0.6mm height in the vacant pinholes (fig 4), then the part of the pin protruding into the barrel was ground away making room for the spring.

The barrel was set-up for grinding (fig 5) and the pins were ground back to 0.35mm height, making sure that the pins were at the correct

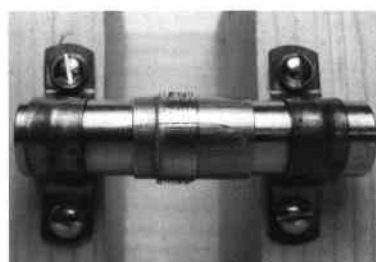


Fig 4. The jig for re-pinning the barrel.

height, this because you cannot (easily) alter the set-up from the two teeth stacks and barrel. After making a new arbor with pinion for the first wheel in the gear train and a few missing screws, everything was cleaned and assembled with a pleasing result.

The watch movement (with the same numbering) needed only a normal clean and both movements were placed back in their fine gold and enamelled case ready to return to the owner.

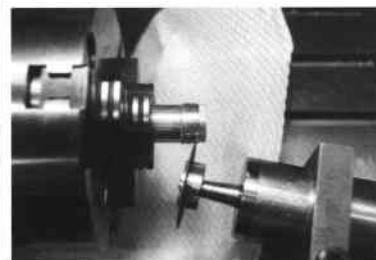


Fig 5. The grinding set-up, with the work mounted in the chuck and the angled tool-post grinding wheel

From The Saleroom 1

Bonham's Knowle November 9th

From Frank Barnett

At Bonhams of Knowle, in November, some 80 items of mechanical music were offered for sale.

Continuing the recent pattern on prices, the results on 'run-of-the-mill' items were quite modest, but the rarer or more interesting boxes commanded premium prices.

An early lot was a key-wind Nicole Freres (No.24536) playing three overtures - two by Balfe and one by Mozart - on a 3inch diameter cylinder with two-minutes playing time. After some lively bidding, this was finally sold to a telephone bidder for £3,800.

Several other Nicoles went for between £620 and £1300. Boxes with bells-in-sight were popular at the lower end of the price range, whilst a Sublime Harmonie Harpe box (unattributed) made £2350. An attractive, buffet-style penny-in-the-slot box with Paillard type tune sheet reached £1400.

A 'Flute Voix Celestes' by Bremond, with a 17-note organ section, in fully restored condition made £4200.

Among the disc boxes, a Polyphon model 104P penny-in-the-slot, dated 25th June 1900, realised £4500 despite a rather tired case. This lot came with a copy of the Eastern Daily Express dated 20th April 1966 which described an '1880 jukebox' selling for £155 at auction in Dereham, and reporting that "for almost 30 years the



Fig 1. Lot 76 - This key-wind Nicole Freres (24536) sold for £3,800.00



Fig 2. Flute Voix Celeste box by B A Bremond. The seventeen key reed organ section can be seen in the centre of the cylinder.

Polyphon had stood in the Lord Nelson Inn at Dereham."

A Symphonion Hall Clock playing 11 3/4" discs made £6400 mainly due to the excellent original condition of the case with its typical ornate carving. Several table model disc boxes were in demand with a Symphonion 25A (11 3/4" disc) at £1100, another Symphonion in heavy Rococco case at £1250, whilst a Regina 15 1/2" made £1500.

Coming to the end of the mechanical music lots, a

19th century chamber organ by Haines of London, with three barrels each playing ten tunes, sold for £2400.

Also on view, and for inclusion in the next sale, was a rare Nicole Freres forte piano mandolin box with 22" cylinder. This box, number 37144, playing eight airs, has a guide price of £2500 - £3500.

All prices quoted are 'hammer' prices. MBSGB members are reminded that they benefit from a 33% reduction on Vendor's commission at Bonhams if they quote their membership number when offering items for sale The next sale is on May 10th 2005.

Frank Barnett



Fig 3. This ornate-cased Symphonion style 25ST musical hall clock playing 11 3/4" discs made £6,400.00

B.A.Bremond.

Tabatieres definitely score when they present a fine full-size lid picture of a rural scene with background of snow-capped Alpine peaks. But always look under the case; you might see stuck there the whole (or remnants) of this trade label:- B.A.Brémont / Manufacturer of musical Boxes / of every description (his italics) / No. 7, Rue Pradier, Geneva [Switzerland]

Opening the lid should then reveal the tune sheet in Fig. 1. The three airs are played on a comb of 86 teeth by a 3 1/2" (9cm) cylinder of diameter 3/4" (19mm). They last about 40 seconds each, thanks to pinning for cylinder speed of 0.06" per second. They are played with the benefit of 86 teeth thanks to the track widths being only 0.0135" which allows that number of teeth from a 3 1/2" comb.

The tune numbers are 615, 616 and 617, as scribed on the bass end cylinder cap and again on the bedplate under the comb base.

This high quality box must



Fig. 1. The blue-on-white tune sheet of serial E2220, with simple printer's border and unused cartouche at top centre. Emphatic Bremond advert in bottom margin

have been made in or soon after 1866 to have acquired the rue Pradier address. By that date Bremond's cartel serial numbers had reached 9000. But this box has serial 2220, - see Fig. 2. I keep remembering that, when working with Greiner, Bremond was listed as a merchant.. So I wonder if he continued partly as an agent. He certainly differs from the other Geneva makers in three respects:

1. He widely advertised his name and address on some of his tune sheets.
2. He served for eight years as a Geneva City Councillor.

(If size counts with City Councillors, the Geneva population in the 1880s was over a hundred thousand compared with five thousand at Ste. Croix.)

3. He achieved no technical improvements.

He did, however, make a fine range of musical boxes of which a sizeable proportion were large and complicated and with ornate cases. A formidable example is serial 11,410, rechange with twelve 19" (48cm) cylinders in elaborate furniture 54" (137cm) wide. It plays 72 tunes with bells, drum, castanet, organ and flute.

Bremond may have been short on technology, but he certainly knew where to get it. Born in 1834 he married David Langdorff's daughter in 1859 and had his own business in 1863 after five years partnership with Theodore Greiner.

Bremond percussion.

I think it is fair to say that Bremond cases rank with the best, and examples of the lid and keyhole decorations he

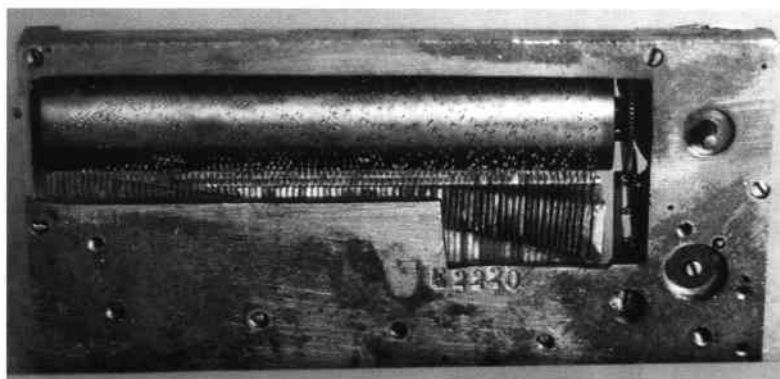


Fig. 2. Serial E2220 stamped under the bedplate. No other markings, except the three scribed tune numbers. Thanks to Arthur Cunliffe for Figs. 1 and 2.



Fig. 3. Finely detailed 10" by 6" (25 by 15cm) lid decoration with triple stringing on Bremond 17614.



Fig. 4. Keyhole marquetry is rare but 17614 has a good example in wood and enamel.

supplied are shown in Figs 3 and 4. They belong to serial 17614, and opening the domed lid reveals the typical Bremond interior shown in Fig. 5. It has five bells stacked each side of a central tune indicator; an 8-air 14" (355mm) cylinder; main comb of 91 teeth with zither; and a 9-tooth bell comb at the treble end.

Typical Bremond features are the serial number stamped on the convex "flat" of the winder; BAB monogram on the governor,

Fig. 6; tune 8 pinned on the cylinder dots and track lines; and a small vertical wood block at the front of each end inside the case. I removed the winder partition and raised the control partition for Fig. 5 so these two blocks are easily seen. Their like often appear in Bremond boxes, but I have no idea why.

This box was made in 1878, about 11 years before Bremond moved to LA LYRE D'OR, GOLDEN LYRE HOUSE, in the rue

des Alpes. (His headed paper is shown on page 88 of Vol. 20, Autumn 2001.) His delight in the lyre symbol is seen here in the golden tune indicator and the silver (nickel) zither holder. Underneath the case and slightly mellowed by the passage of 125 years, the huge figures of the serial number still impress. Typical Bremond, and in Fig. 7.

Given these good Bremond fixes, you can imagine my reaction on looking again at the tune sheet, Fig. 8. It is

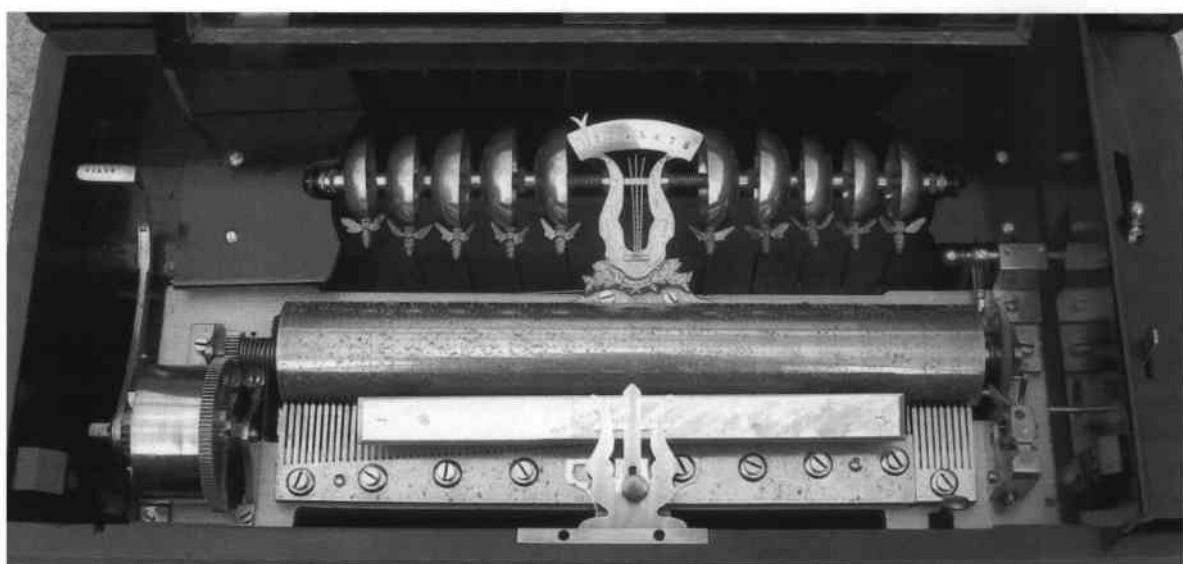


Fig. 5. Bremond 17614, with control partition lifted to show the attached wood block. The tune change lever knob is propped up in its usual position - its lever left below. The central rod supporting the tune indicator and bells is held at each end under a shaped wood cover secured by two screws.

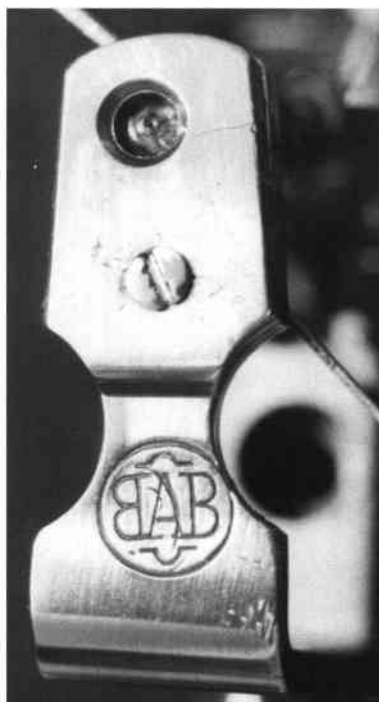


Fig. 6. Bremond's stamp on the governor cock – in one of many versions.

written in clear English style on a PVF tune sheet like no. 208. Nothing whatever to do with Bremond. But it seemed to me probably an accurate copy of the wording on the original which, being Bremond, would omit the composers! I copied it onto a contemporary Bremond type and added the composers. The tunes were all popular favourites particularly the two latest, nos. 8 (1872) and 1 (1869). No. 7 still is.

Tunes can be modified, generally to their disadvantage, by the zither. It is fixed by two comb screws. Provision was also made for bedplate fixing, so it was certainly intended to provide a zither, as claimed on the tune sheet. This all happened in the zither mania period that infected all the makers and possibly some listeners in the 1870s.

A tune selector (or



Fig. 7. Bremond's usual brushed-on large black figures under the case. Also, the occasional oddity of a large adjacent black area where an erroneous number has been implacably deleted.

“skipper” - more accurate, because that is all it actually does) was fitted as shown in Fig. 9. It is an unusual design, but meets Bremond's desire to have all controls on the “control panel.” The screwed knob on its operating lever has to be removed to free the control partition, - as indicated in Fig. 5.

The bells layout is conventionally symmetrical.

The two top treble bells, one each end, are worked by the end (ninth) tooth of the bell comb. The overall length of the bells-and-tune-indicator assembly is just under 14 inches (35cms) and it is supported at each end by a bracket concealed under a polished black cover fixed with two csk screws and visible in Fig. 5.

The tune indicator has its pointer looking over the



Fig. 8. Tunes correct, and heading assumed to be a fair copy of the original, on this PVF tune sheet once fixed to Bremond 17614. Its design is the same as no. 110 in the series.

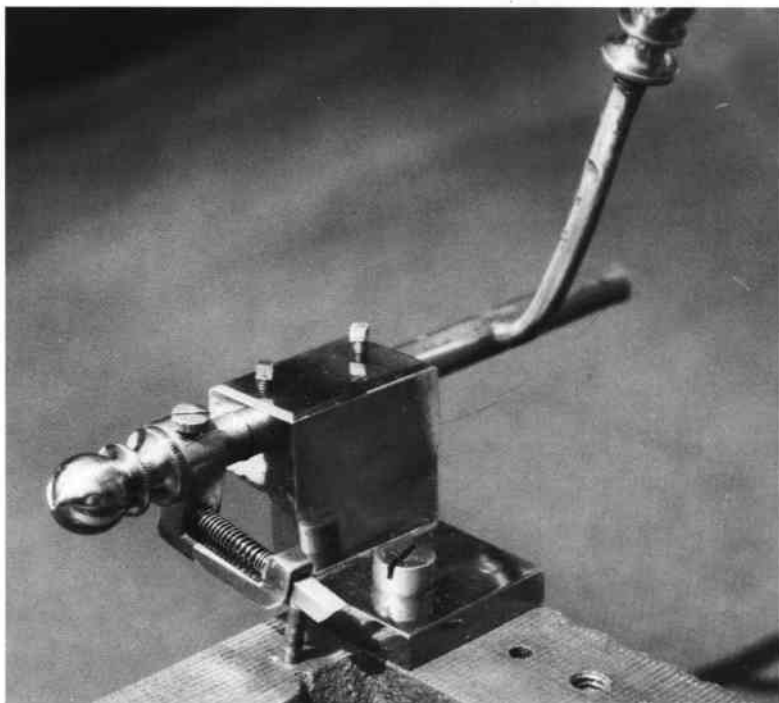


Fig. 9. *Unusual but effective tune skipper. The sprung, chamfered plunger operating the snail cam is supported on a peg in the bedplate. It is in the tune change position with the operating lever forward. Pushing the lever back advances one tune, and if left at back, tune repeats.*

scale from behind, as favoured by Bremond. It is operated by a rod under the bedplate attached to a lever pressed against the bass end

cylinder cap, see Fig. 10. The blank numbers are 5 for the cylinder assembly and 17 for spring and governor, - and also stamped

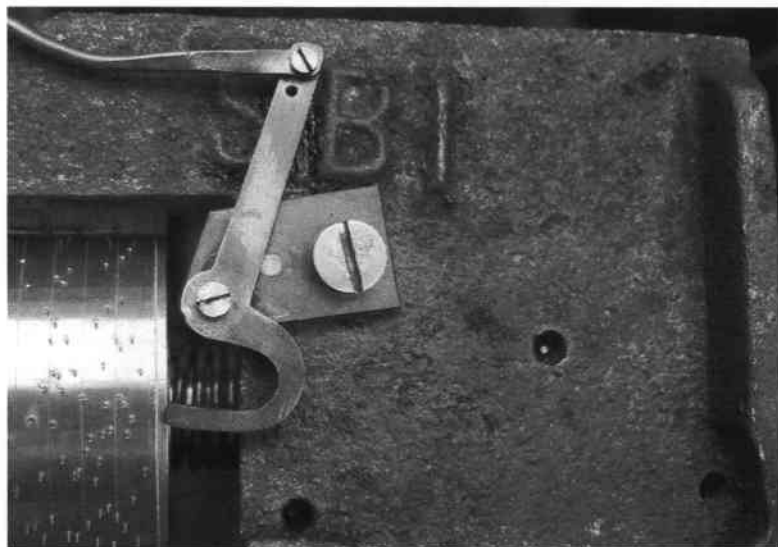


Fig. 10. *The doweled brass plate provides an accurate pivot for the lever. Its curved end is cranked at the tip to ride on the end cap. Its upper end has a choice of fixing holes to achieve accurate tune indications. This lever magnifies the tune shift from 0.017" to about 0".034. SBI's casting mark just avoids being in the way.*

on the bedplate, Fig. 11. Additional marks include a craftsman's leaf symbol with 17 on the spring cover, Fig. 12. The great wheel is stamped 5 and 17614 together with another complex craft mark shown in Fig. 13. The cylinder bass end cap is stamped 17614 and scribed 29, probably the gamme number.

But how does all this apparatus perform? The only dubious point is the mandoline claim on the tune sheet. A typical mandoline box of the period is Bremond 16742 with 13" cylinder, six airs, 123 comb teeth. But this box has only 91, and lacks adequate groups of teeth of the same pitch. At best I would call it semi-mandoline, and slightly flattering at that. Tune 8 has no hint of mandolin except in the last few exuberant seconds. Tune 1 fares a lot better, possibly due to a psychological kick from its title. The others demonstrate the skill of some tune arranger who got something from scant material. Of course, we cannot be certain that mandoline was on the original tune sheet and



Fig. 11. *Blank 17 on bass edge of bedplate. The casting is strengthened with a rib below, as is also visible in Fig. 10.*



Fig. 12. Typical craft mark stamped below 17 on spring cover. Is it a leaf, or a curved arrow, or kneeling mother with babe??? It changes as you rotate it. (*Modern Art in 1878*).

Back to engineering, you can see that the winding lever is secured by a taper pin through the square of the spring arbor. This is typical of Bremond boxes; the superior design has the pin securing a separate brass collar, as on Rivenc boxes. Don't imagine either of them actually did it... they merely told their blank suppliers how they wanted it done.

besides, the boss cannot check every tune sheet, specially if he is in line to be a city councillor. I had to repin and rerake the

cylinder, which has 6200 pins – 5685 music and 515 for the bells. That gives an average per tune of 710 music, 64 bells. Assuming it

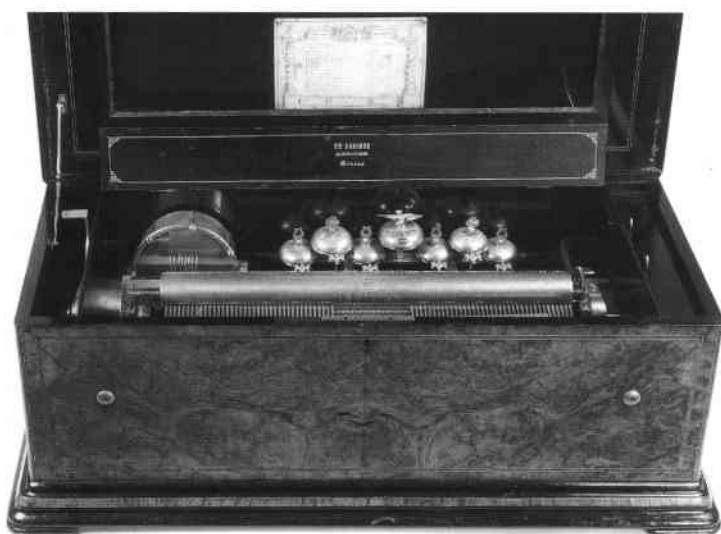


Fig. 13. Great wheel with 17614 and blank 5. Also, three inexplicable stampings: letter A with thin cross bar; two lines of small square dots; and a modified letter T with thin curved top and small curved bottom serif each side. Here a small scratch has made it look more like letter F.



Fig. 14. The fine matched burr-walnut case of Greiner 12128. The back section of the glass lid is painted with a view of Lake Geneva, and its leather underside advertises Greiner in gold. The bells have bird strikers and lyre or star finials. The central dummy bell with eagle finial is engraved: Th. Greiner Exposition Medaille Paris 1867. Photo thanks to Christies South Kensington © Christies.

was pinned at the normal tenth of an inch per second, with tunes lasting just over a minute, the music would play at about eleven notes per second. (And a bell once per second, which illustrates how silly averages can get.)
Theodore Greiner

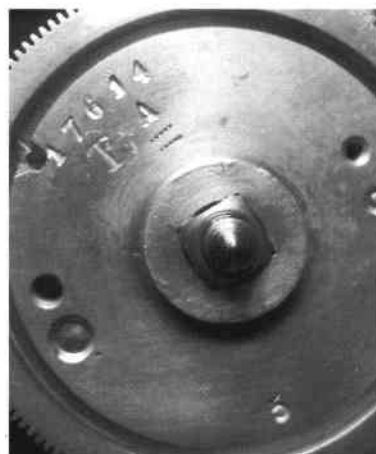


Fig. 15. This is the stamped monogram on the governor cock of serial 2747. Photo thanks to Phil Procter

There is remarkably little news about Th. Greiner, a leading Geneva maker of musical boxes since before 1857. Despite his five-year partnership with Bremond and his output of at least 15,000 boxes, records of his work are almost non-existent. In sharp contrast Rivenc, who took over his flourishing business, gets lashings of publicity.

So it is nice to have a good look at Greiner serial 12128 which won a medal at the 1867 Paris Exhibition. As seen in Fig. 14, it is a hefty 21" (54cm) cylinder Orchestral box playing twelve airs. The 8- and 6-tooth drum and bells comb with on/off levers are at the bass and treble ends respectively, and the 62-tooth music comb is cut in halves to straddle the 17 organ keys. Wisely, there is no castanet. The governor is compensated, to even up speed fluctuations caused by working the bellows. The tune sheet is one of their usual designs, as no. 3 in the series. The written heading to the tune list is: 12 Airs. Jeu de Flûtes. The large 33 inch (85 cm) case allows good radiation of the bass notes, resulting in excellent "orchestral" performance. A critic might say "But only 62 music teeth??" Yes, because more intricate comb music is only too likely to be upstaged by the organ.

I am sure we would all like to see and hear more Greiner boxes.

The PVF monogram.

The PVF monogram shown in Fig. 15 is stamped on the governor of serial 2747. It is an 8" cylinder box with unattributed tune sheet like

no. 235, with latest tune 1878 so probably made around 1880. The other reported example is on serial 692, dated about 1874. Its tune sheet is no. 39, and has the monogram also on the tune sheet cartouche.

If both these boxes were made by Paillard, Vaucher et Fils, - which is extremely unlikely - they must have started a new set of serial numbers soon after 1870 which is not likely. But they also ran a sales office in London, known and registered as P.V.F., where they sold their boxes and acted as selling agents for other makers. The monogram, which also appears on tune sheets in scrolled form like no.111, was probably a sales office device. More examples are needed to establish the facts.

Binders and Back numbers of The Music Box

Binders for the journal are available at £6 each (plus £1.50 for U.K. postage); Two ordered together can be posted for £2.50.

Back numbers are available at £5 each for the current volume, but as you are reading this in the first issue of Volume 22, this information is for future reference only!

The previous volume is now available at £3 per issue, or £15 for all eight issues. All previous volumes (up to and including VOL. 20) are offered at £1 per issue or £5 PER VOLUME. That is a bargain not to be missed (most previous volumes are available, apart from the

very early ones - for details of availability, contact Roy Ison).

Payment for binders and back issues should be sent to Richard Kerridge, who will forward the orders to whoever holds the relevant stock.

Composition Contest for Monkey Organ

The Associazione Italiana Musica Meccanica (AMMI), in conjunction with the Music Conservatory in Cesana, is promoting the second composition contest for young musicians (under 35). The submissions will be in the form of a musical score and shall not exceed three minutes duration and the theme may be of the composer's choice. Three pieces will be selected from the contestants' submissions, will be cut on to card books and played on the hand organ on the evening of the prize awarding ceremony, which will take place on Friday September 9th 2005 during the International Festival in Longiano. This is a three-day event on 9th - 11th September 2005. It is expected that one hundred organ players from ten countries will attend. The First Prize for the contest is five hundred Euros. Entries must be in by 30th June 2005. Should you need further details, including the rules of the contest, please contact Franco Severi at AMMI, Via Monticino 485, 47020 Cesena, Italy. You can phone him on (0039) 0547-346046 or email him at info@ammi-italia.com.

Polyphons with Bells

By Kevin McElhone

It was mentioned a few years ago in a book about Musical Boxes that the smallest size of Polyphon made which had the addition of Bells was the 9 3/4 inch. Needless to say I am now able to prove this to be an incorrect statement !

The two examples shown here (Fig. 1) both play a 6 1/2 inch Polyphon comb with 30 teeth in the comb and both play four tuned bells but the arrangement of the bells is very different. The smaller box plays a standard 6 1/2 inch disc and the bells work from the first four star wheels from the bass end so that when the star wheel turns the tooth and the bell are played at the same time, unless the bells have been switched off with the lever made for that purpose. The tuning scale is such that the two lower teeth are each the same pitch and the next two are also tuned as a 'pair' to the same note so there are only two different bell notes. There is a stop/start knob on the front, the speed control lever and the winding lever are on the right-hand side. The disc on both boxes rotate Clockwise, although this is not actually true of all Polyphon playing bells, but more of that in later articles.

The larger box also plays a 6 1/2 inch comb but the bells are arranged as a true accompaniment and the projections are above the highest comb note on the outside of the disc which gives an eight inch disc. The whole of the disc is not used and there is indeed a blank area of around half an inch round the circumference of all discs. Indeed a disc of 7 1/2 inches could have been used but Polyphon simply used the next largest blank disc size



Fig 1. A comparison of size of the two boxes which both play a 6 1/2" comb. The left case is a standard one with a standard transfer on the lid. The right hand example is in the cheaper Schatullen [Jewel] case made towards the end of production c 1909 with a combed effect to a cheap pine or lime carcass/case.

already in production. The discs are clearly labelled as '70 G Note' above the tune title. As most bell Polyphons were made in the later years of production there is often a green finish to the discs with yellow letter transfers used for the titles helping to make the discs look different from the normal 8 inch ones.

This style of box is called 70G with the "G" standing for 'glocken' which is 'bell' in German and is one of only two examples known to me at this time - please prove me wrong. It has a winding lever and stop/start knob at the front and a speed control lever inside. All table-top bell boxes I have examined so far have had a speed control lever. This disc box is the smallest in a large range of bell playing Polyphon models ranging from 70G to 74G.

Notes to photos:

Fig 1. The smaller box is serial number 26335 with a nice coloured picture in the lid.

The larger box is serial number 54 and has a transfer on the lid. The winding lever is usually at rest on the left [it is half-wound in the illustration].

Fig 2. Notice the comb on the 70G is on the left and the bedplate is a special one for models with accompaniment bells. The name Polyphon on the under-side of the lid is a transfer.

I am also trying to compile a chart of ALL makes of Disc playing musical boxes which play bells. I need the following information and hope that readers will check instruments known to them.

Model Name or Number

Disc Diameter in inches or centimetres

Disc type if non-standard

Number of teeth in comb or combs if more than one.

Type of Bells - round/cycle or bar type

Bells worked from - count the teeth from the bass end or the centre so that the lowest tooth will be number one, the highest perhaps number 80.

Weight of the box without a disc on it if the literature



Fig. 2. The bedplate of Polyphon 70G.

informs or actual weight if possible to weigh.

Comments - include where the winding handle / lever is, also noting if lever wound if lever is at rest at left or right. Rotation - Clockwise or Anti-Clockwise.

A picture would be very helpful.

Please send any information by e-mail to kevinmcelhone@supanet.com or by phone to 01536 - 726759.

It is hoped to print a chart in the next issue if enough information is forthcoming, all information regarding ownership of actual boxes will, as always, be kept strictly confidential.

FOR SALE

Rossi & Spinelli barrel piano, excellent. Tune sheet dated 1910. £1,050.00

Very rare tremolo/mandolin barrel piano £1,250.00

Gebruder Bruder barrel organ, 65-key, 6 stops, two barrels of good music. Beautiful case. £6,500.00

Symphonion 27 1/2" with 12 bells, large, rare and beautiful. For the discerning collector! £10,500.00

Klingsor gramophone with dancing dolls in mirrored compartment. Very rare indeed. £1,950.00. Contact David Shankland on 02920 563605 or davidshankland@msn.com

Lochmann 24 1/2" disc musical box with bells, excellent condition. For details tel: 0161 681 3656.

At last 9 5/8" Symphonion discs available, some light rust. Came with original card separators. For details tel: 01403 823533.

Sussex Open Day 14th August 2004

from Peter Howard

The evening before this Sussex summer event was the occasion for many to sit glued to their televisions, watching the opening ceremony for the Olympic Games in Greece. Next day, the first event off the Bucks Green starting blocks was the 'Sussex Triathlon' involving the gymnastics of ballerinas in boxes, the weight lifting of street organs and the arm exercises of turning their handles! Nobody won but we did all enjoy taking part.

Some so-called 'serious collectors' pour scorn and derision on the poor little ballerina, who twists this way and that, as she tries to keep in time with the music provided by a mechanism with a restricted number of teeth. Some visitors did admit they had been too embarrassed to bring along their own examples, so we have to thank those who provided such a large variety of this rudimentary type of automata. It really was an eye opener - so much so that it is easy to visualise how this could be an interesting and relatively inexpensive sub-group of mechanical music collecting. It has its technical side with fixed feet, spring loaded bodies and unequal length legs, to cause gyration in both directions. Those who cannot quite bring themselves to indulge can always go part way by adding a dancing doll Amorette organette to their collection!

At the opposite end of the spectrum, we were fortunate to hear a number of up-market cartel boxes, the most unusual of which was

probably a 164 tooth 6 air Organocleide. As Anthony Bulleid describes this type of box on page 24 of his book 'Cylinder Musical Box Design and Repair': "Some middle-period musical box makers had the excellent idea of extending the mandoline effect to the bass notes and, incidentally, curtailing the top treble notes so as to produce a deep and rather sonorous musical effect." What we heard did confirm the excellence of this idea.

Our thanks go to the energetic enthusiasts who transported their organs to the playground for our afternoon entertainment and allowed the non-professionals to flex their muscles and to learn that a good performance is not just a matter of turning a handle at a given speed.

Well done the caterers. You kept body together whilst soul was preoccupied! For the future, please note the next Chanctonbury Ring meeting is on 13th February 2005.

Peter Howard

FOR SALE - See also Page 32

Polyphon 19 5/8" upright coin-slot disc musical box on repro bin by Cowderoy, no pediment, good playing order. £5,500. Tel: 01242 241110.

Allard & Jacquet large interchangeable orchestral cylinder musical box, circa 1870, 6 cylinders, on table 45" x 17". Tel for details 0161 681 3656.

From The Saleroom 2

Christie's South Kensington, October 27th

From Christopher Proudfoot

A smaller sale than the May event, this contained about 80 Lots of Mechanical Music and Automata (excluding the gramophones and phonographs). It included, though, a jewel of a piece.

Singing bird boxes by Rochat always raise the tone of a sale, but this was something else. Put the singing bird in a Palais Royal gilt metal and mother-of-pearl case shaped roughly like a cockleshell, with a necessaire tray (all implements intact), and shove a sectional-comb chevron movement underneath, and you have a nice little star lot, which made a nice little hammer price of £32,000. For readers of this magazine, perhaps its most interesting technical point was the *modus operandi* of the two-air musical box. On the back of the case were the usual two washer-with-a-screw-in-the-middle knobs that you find on snuff boxes. Press one, and you started Tune A.

Press the other, and Tune B struck up. This called for some complicated levers inside, and considerable care was called for in re-assembling the movement in its case, to ensure that each button brought its tune into register.

Automatic pianos are seldom an auctioneer's dream; no-one wanted a Baines Bros (New York) upright Ampico nor a Welte Licensee of similar shape. Nor did a Casalli barrel piano have anyone raising an arm, but the least interesting looking piano, a French ebonised upright, concealed a barrel mechanism driven by a foot-operated flywheel. Unlike most barrel pianos, this was a proper piano with a full keyboard and over-damper action; the barrel (there was a choice of two) played 61 notes, with an extra key controlling, in theory at least, the damper rail. The maker was J.Lacape of Paris, and the hammer fell at £1500.

Musical boxes were led by a

very clean, unrestored Nicole overture at £8500 and a very impressive Ami Rivenc interchangeable-on-table at £10,000. The latter was followed by a real gem, a little key-wind Ducommun with a cylinder under 6 inches long. It played God Save the King (so pre-1837) with variations, on two revolutions – the third section took up more than half a revolution, so the remaining bit was filled with a cadenza, to give it a grandiose title, of arpeggios. £3000 might seem a lot for so small a cylinder, but it was a delight to listen to and well worth it.

Nicole are not noted for their bell boxes, but here was one, No. 43198, with visible bells, drum and castanet, from the late 1860s. Sadly, there was no tune-sheet, but the ribbed brass bedplate suggested that, however untypical, it probably went through the Nicole factory rather than just being bought in and stamped with the name. The hammer came



Keith Harding
MUSICAL BOXES
Sales & Restorations

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

down at £2,000. The same price bought a full orchestral box by Bremond for Heller, and another, also by Bremond, which started its programme with the William Tell overture in three revolutions. In general, interest seems to be concentrating on early boxes that sound well rather than the showier efforts of the 1880s. However, a small, late (nickel-plated) l'Epee for Thibouville-Lamy with three bells and drum made no less than £1100. On paper, that sounds a lot, but it was a very well-preserved example, playing beautifully, and just the thing for those buyers who are not collectors, know nothing about musical boxes and just want one.

The remarkable feature of this sale was the lack of interest in large disc musical boxes. These have been hanging fire a bit ever since the Japanese drew in their reins in the early 1990s, but this time a two-comb 15 5/8 table Polyphon couldn't raise £1,000, and nor could either of the two upright coin-up versions of the same size. Of the three 19 5/8 models, one was auto-change and got up to £8500, one made £2,200 and one was unsold at £1700. A Kalliope Panorama (with a horse-racing game in it) was a rarity which also brought £8500, but otherwise the smaller models did better; a very nice, clean earlyish 13 5/8 inch table Symphonion at £1000 and a 7 _ inch from the same factory at £550. Should we be valuing them at per-inch in the future? Another oddity; usually, these days, discs make almost nothing, but 75 15 5/8 Polyphon discs brought £400 and 60 19 5/8 £480. Still less than a tanner a disc (even with Premium), but not bad for a hefty pile of rusty metal.

John Leech.

OBIIT OCTOBER XXIX., MDCCCLXIV.

ÆTAT. 46.

THE simplest words are best where all words are vain. Ten days ago, a great artist, in the noon of life, and with his glorious mental faculties in full power, but with the shade of physical infirmity darkening upon him, took his accustomed place among friends who have this day held his pall. Some of them had been fellow-workers with him for a quarter of a century, others for fewer years; but to know him well was to love him dearly, and all in whose name these lines are written mourn as for a brother. His monument is in the volumes of which this is one sad leaf, and in a hundred works which, at this hour, few will not remember more easily than those who have just left his grave. While Society, whose every phase he has illustrated with a truth, a grace, and a tenderness heretofore unknown to satiric art, gladly and proudly takes charge of his fame, they, whose pride in the genius of a great associate was equalled by their affection for an attached friend, would leave on record that they have known no kindlier, more refined, or more generous nature than that of him who has been thus early called to his rest.

NOVEMBER THE FOURTH.

A page from Punch Magazine of November 1864. John Leech was noted for his hatred of Barrel Organ Grinders!



SKETCH FROM A STUDY WINDOW.

From **John Powell**

Dear Editors.

I read with interest the Member Profile of dear friend Alan Wyatt in the Winter edition of our journal and well remember the Leeds meeting of September 1980 to which Alan refers. However I have to correct the comment made that it was I who organised that meeting. My part in that was very much as errand boy having had very little experience of Society regional meetings at that time.

The primary organiser was Dr. Peter Whitehead who is well known for his research into the history of Canon Wintle of barrel organ fame and it was from this interest that the first "Organ Grind" meeting was conceived. Peter, at that time, had recently taken on the job of Society Secretary in its entirety from Reg Waylet although shortly afterwards, the work load was broken down into sub divisions more or less as it is at present. Paul Ziff, an enthusiastic collector and Society member with business interests in Leeds was able to provide convenient and safe storage for instruments locally to the City centre as well as getting support for organists to play in the arcades and precincts.

There was one other Society member whose name escapes me who, at that time, had influence with the City Council and arranged for our banquet to be held in the Leeds Civic Hall, a memorable event indeed. We have been back there many times to attend concerts of chamber music and each time I go through those doors, still remember our assembly there. One other significant contribution to the success of the weekend was the attendance of Peter Schuchnecht and Karl Hofbauer with "a van filled with

street organs" from Germany.

I have not overlooked all the other barrel organ weekends that have been recognised by City Councils and believe that on every occasion all proceeds have gone to worthy institutions. I have enjoyed re-reading the report of the Leeds meeting in V9. No.8 Christmas 1980 and the report of the first regional meeting that I attended since joining which was at Birmingham in Dec'76 and reported in Vol.8 No.1 page 38. I don't think that I have ever experienced colder weather conditions that existed on that weekend although there have been some very wet ones. You may feel it worthwhile to repeat some of these meeting reports to help current members who may be tempted to arrange one themselves and provide some guidance as to what can occasionally be achieved.

From **Roger Booty**, Maldon, Essex.

Sir

I recently had the opportunity to visit a small museum that, mainly through lack of visitors, may soon be disappearing, so, to borrow someone else's phrase, 'Use it or lose it.'

I speak of Cuckooland, the museum and shop run by brothers Roman and Maz Piekarski at Tabley, near Knutsford, Cheshire. They have what is thought to be the world's largest collection of cuckoo clocks. You will find no little girls bouncing up and down on a spring under their clocks, but you will find fine multi-tune musical movements and fine quality clocks. Also they have three organs: a 56-key barrel-operated Ruth, a 48-key barrel Wilhelm Bruder and a 41-key book operated Bruder.

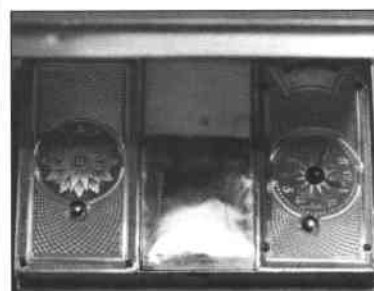
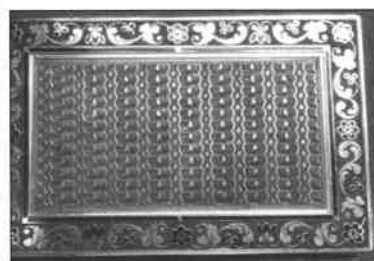
The museum is very easy to

find, only one mile from Junction 19 of the M6. They will open providing you phone beforehand to arrange your visit. Their number is 01565 633039. This is a great collection which is well worth a visit.

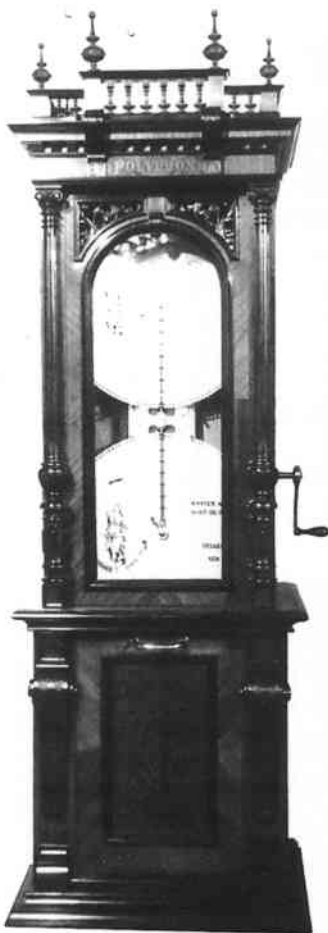
New Members

We would like to welcome the following new members who have joined us since the last issue. If you would like to contact them please contact the correspondence secretary.

- | | |
|------|--|
| 2899 | T.Quartermain, Staffs |
| 2900 | B.Olsen, Denmark |
| 2901 | Mr. & Mrs.I.Johanson,
Isle of Wight |
| 2902 | B.Hanford, London |
| 2903 | J.W.Blyth, Swansea |
| 2904 | N.B.Vince [re-joined]
Norfolk |



Two pictures of a magnificent gold and enamelled musical snuff box with timepiece - see article by Niko Wiegman on Page 18



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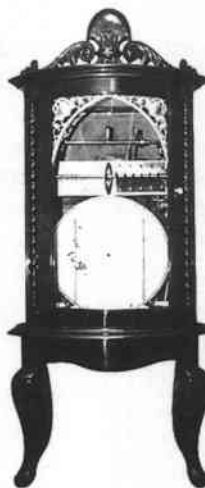
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Two books of music for Verbeeck 65-key scale (237mm wide) cut by Arthur Prinsen. Pristine condition. Details 01418 810304.

Small Swiss 4-air musical box in carved vase 6" long. Plays well. Details 01418 810304. Can post.

65-note push-up piano player in medium/dark rosewood and with rounded top, original polished finish. In good working order, with rolls. Photos available. Offers 01418 810304 (Cornwall). Private sale.

Triola zither by Jefmadan, with 8 old & 3 new rolls. Good condition. £900 o.n.o. Kay Cupper, 01886 821824.

A 20-note McCarthy Street Organ with 3 moving figures, fitted on a 4-wheel cart. Includes 24 music books. £1,500 o.n.o. Photograph available in request. Phone

01522 540406 (Lincoln) for further details.

Classy Forte-Piano musical box by Louis Champod (see Oddments 103), 2 combs (86 & 45 teeth) 9" x 2" cylinder. Recent re-pin & damper. £1,850. Tel: 01252 721723.

Chappell 88-note player piano, 1930s, mahogany. Good playing order, re-tubed in neoprene. 27 rolls + books on repair etc. £550.00 Tel: 01242 241110.

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Other Classifieds see page 27

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Posting of magazine:

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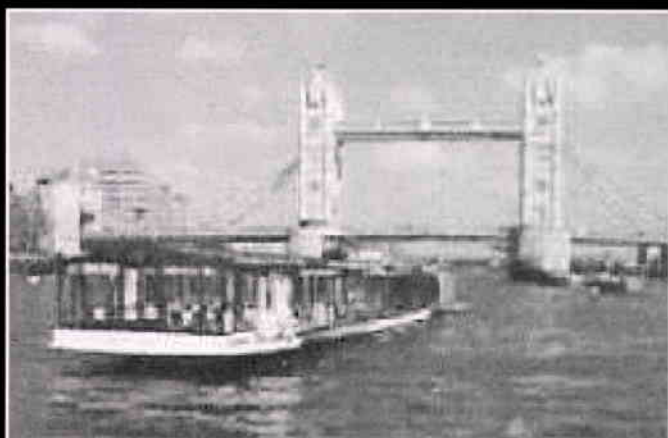
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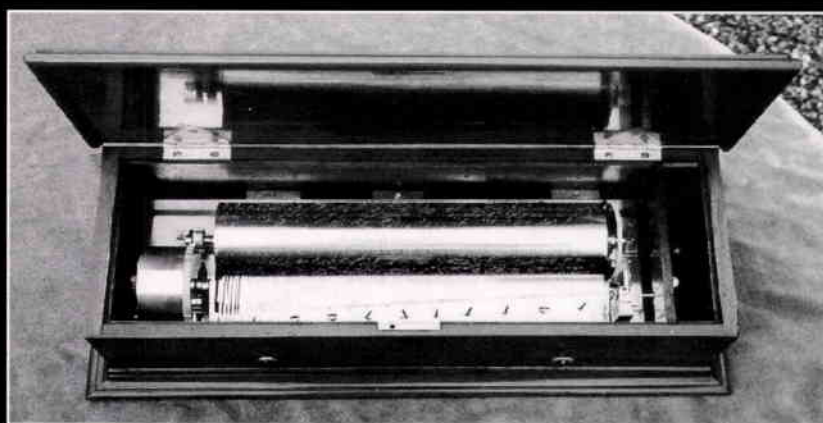
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