

THE MUSIC BOX

JOURNAL OF



THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 2. Number 6. Summer, 1966



THE EDITOR WRITES:

There is a popular belief in Governmental circles that a short sharp directive will achieve anything. It can stop oil from flowing to one country, grow ground-nuts in an arid desert and blast one bit of the world to eternity. It can also freeze wages, prices, the cost of living and, if you have any, your assets. Pause for giggles. We have had to increase membership fees and this sounds like nothing if not another example of upward spiralling prices. In fact it is nothing of the sort and this is why. For two years now, our Journal has been heavily subsidised by the provision, free, of half-tone illustrations by Gilchrist Brothers (Leeds) Limited - through Mrs. Gilchrist. Unfortunately, this arrangement has now terminated. Having reached a certain standard of presentation, we believe it is the wish of the Members that we should at least sustain our Journal at this level - continue to improve wherever possible and practicable. We believe we should not make a retrograde step either by abolishing illustrations or by reverting to our earlier reproduction method. Again, there is another reason for us to dig a little deeper into our pockets. This is because we have been subsidised heavily by Mr. C. de Vere Green by way of postages, use of secretarial facilities and so on. He has mailed, on the average, at least four notices to each Member plus notices to those on the Executive Committee as well as the general answering of Member's enquiries. Stationery is another large item for which he makes no charge

to the Society. Obviously it is wrong to expect him to continue this wonderful help without recompense, even if only in part. We have also to provide against the future requirements of this post if ever he feels unable to continue in office.

So you will see that we have to get ourselves on to a sound financial footing. The major expenses which we have are firstly the Journal and secondly the two meetings each year. We believe we all enjoy both and this is why we have called for more cash. Whether or not it is worth it is entirely up to you for, as I for one keep saying, this is your magazine of your society and paid for by you. He who is dissatisfied should shout. He who shouts loud enough may end up on the Committee and, if he carries on shouting, he can have my job! In but four short years, we've made this Society go and it has grown at a far greater pace than we ever expected. You and I are part of this expansion.

★CHANGING FACES

Member Bruce Angrave - certainly a 'hardy annual' amongst our colleagues, was interviewed on B.B.C. 'Womans Hour' on the talking-type wireless the other month. When asked, superciliously, whether his desire to collect Victorian bygonas was indicative of a desire to get away from the present day, Bruce answered that, far from it, he actually lived in the present day! One up on the radio for Bruce! On reflection, though, what a modern present day! Quips and jibes about going to the moon are no longer funny. That enormous aviary thing at Jodrell Bank picked up (and here I quote from the DAILY EXPRESS) "sounds like a musical box" from the Russian box of tricks as it sat on the Moon's clinker snapping the vistas. Nearer home, the Sahara Desert is being reclaimed by re-afforestation and will one day be the Sahara Forest. Boffins are planning to X-ray the Pyramids in the search for more hidden gold in a sophisticated modern variant of the plunderings of the past. Steam locomotives have vanished and been replaced by unpredicable, wayward diesel-engined blazers whose noise alone the Victorians would never have tolerated.

Tradition and hitherto accepted fact are tossed to the winds today. Text books must be thrown away and new ones written to include the very up-to-date and to correct misconception. Ships are launched sideways today, sound waves do the washing, metals can be melted by beams of light - and inanimate objects can do our thinking for us.

How refreshing in this non-stop rush towards some unseen (and probably unknown) goal, to read that a ten year-old Tonbridge Wells schoolboy has

perfected a battery-operated electric spaghetti fork with rotating prongs. Here at last something which you and I can use.....

★THE HITCHING POST

I am delighted to see how many Members, on finding some interesting old advertisement, catalogue or news item, are immediately sending it in to the Editorial Office at 11, Devonshire Place, London W.1 I interpret that as a measure of the success of your Journal that you believe it now to be operating as it was intended to - as a clearing house for information. Generally speaking, as individuals we hang on to things like grim death, unwilling to part with them, uncertain as to their value to others, concerned that if loaned they may not be returned. I am pleased that we now have a hitching post upon which we are happy to pin a common interest in learning all there is to learn of the past industry of mechanical music.

It is probably unfair to single out instances of this fine co-operation from you all, for there are many Members who are co-operating enthusiastically, but I do think that two examples of this valuable help ought to be mentioned. In the past few weeks, I have received news of a disc machine called the Emperor and an endless strip musical box called the Libellion together with a catalogue of Sublime Harmonie cylinders. These finds have been the work of Members Harding and Neale. Old advertisements, catalogues and so forth may all teach us something. Even if you think your 'find' of no great value, at least send it in for perusal. If it turns out to be of no value for reproduction, it will be returned with thanks all the same.

★BRUNETTES IN MY BEDROOM

Member Henry Cornacey very kindly gave me a dictionary of musical terms circa 1900. It states therein that "brunette" is the French word for a love-song. Inspection of my rack of Polyphon discs reveals the alarming fact that I share my home with something like fifteen brunettes. I shall have to watch my language if nothing else! Most of my discs live in the bedroom.....

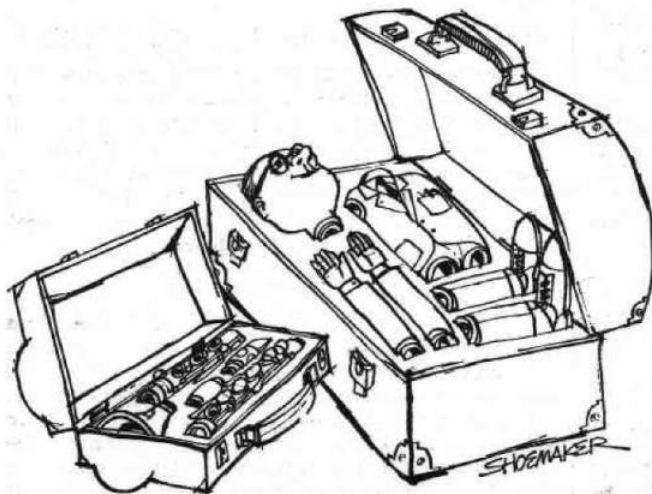
★PERILS OF SUMMERTIME

Trouble with the Summer is that, with all the pretty girls about, people don't know whether you are walking the way you are going, or going the way you are walking. More Society Members than usual have been seen strolling in the Portobello Road recently - not, one feels, in quest of musical boxes, but to achieve bloodshot eyes from the multiplicity of pulchritudinous, mini-skirted young lady bargain-hunters. I'm a hypocrite, too!

★ WHAT-HO THE WIRELESS SET

Ever wondered what might have happened had the gramophone never come along? And the mysteries of radio left to those peculiar galaxies in outer space? Just think of the impact the musical box would have had on present-day conditions! In place of radio and television shops, we would have musical box shops stocked out with sleek, long, plastic cabinets on spindly black legs with acoustic movements, millions of teeth and plastic cylinders playing music from "Charley Girl" and Britten's Sea Symphony, not to mention 'beat' music. Cabinets of birdseye maple with synthetic resin finish guaranteed fag-end proof and brown-ale-glass-bottom-proof and with a musical movement at each end slid out on nylon runners to give stereotonic reproduction. And teenagers would cycle the streets clutching a gaily-coloured, Japanese musical box to their ears listening to Musical Box Caroline. There would be gaudy little plastic boxes with suction cups on the bottom to stick on the motor car windscreen with push-button tune selection as well as a zither attachment made of best-quality Bronco paper. And the Public Bar down at the "Strene of Pukes" would have an electrically-lit chromium-plated thing playing seven-inch discs of the pops for a thre'p'ny bit.

On second thoughts, I think we ought to rejoice in the arrival of the thermionic valve, the transistor and the cathode ray tube along with the diaphragm speaker and microphone. The transition from the early musical box to the odd standards of today would be far too shocking.



★ INTERCHANGE

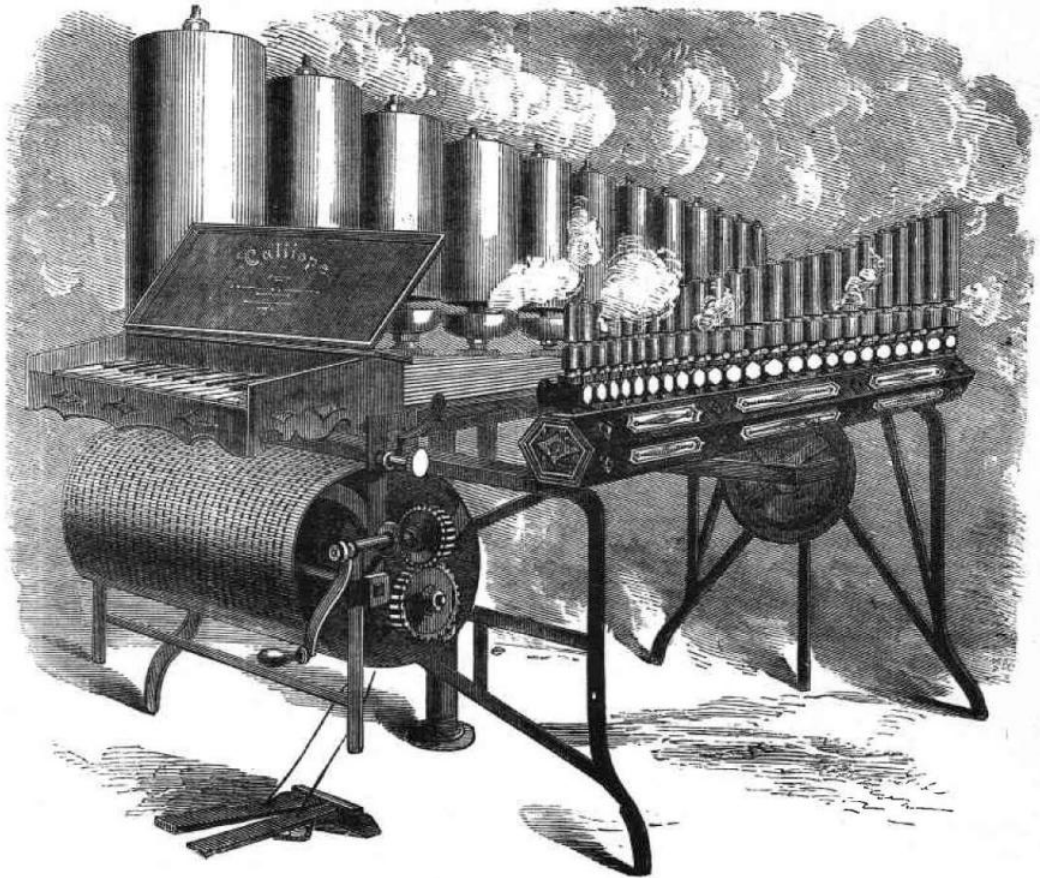
The Journal of the Antiquarian Horological Society has been in existence for over twelve years and is indeed a worthwhile publication for all those who appreciate early clocks and watches. The editor, Mr. T. Robinson, has requested us to let him reprint our article on the fourth Jaquet-Droz automaton - The Grotto - which we printed on Page 140. In discussions between Mr. Robinson and myself, it became evident that there is much common ground between our two Societies and an interchange of material of mutual interest has been agreed upon. The first such interchange is demonstrated by the publication, on Page 299, of the article by Mr. T. P. Camerer-Cuss on the Silver Swan at Barnard Castle which appeared recently in the Journal of the Antiquarian Horological Society. Not only are we grateful for the opportunity to publish this for our Society, but we are also hoping to arrange similar exchanges with in the near future.

★ TRIP TO REMEMBER?

After our May meeting, Mrs. Ruth Borman and Mr. Hughes Ryder made a tour of some of the musical boxes and other highlights of the London scene in the confines of Ord-Hume's tiny red car. Having folded up his full six foot something-or-other into the back seat, Hughes Ryder made no detectable comment (perhaps he was unable to make any sound) when told that the car frequently carries large barrel organs, Polyphons and so on in the back. He has now returned to the States, where he is probably suffering from a curvature of the spine and can be expected to launch a campaign against 'compact' cars at any time..

★ POP WITH A SQUEAK

Disc-puncher Graham Webb received a request from a famous pop group who have achieved five 'golden discs' to set up their smash-hits on to tin discs to fit their Symphonion in the States. Hmmm. I suppose he'll have to stamp the words into the note projections. On reflection, of course he won't. Pop tunes don't have words only grunts and yells. And to get those, all you need is a screwdriver and a box in which to keep the dampers after you've taken them off the machine.....



THE CALLIOPE, OR STEAM-ORGAN.

THE CALLIOPE.

A MUSICAL instrument known by the above name has been lately brought over from America by the inventor, Mr. Arthur S. Denny, and is now being exhibited for the first time in England in the central transept of the Crystal Palace. It may be characterised as a steam-organ, and consists of a framework of iron supporting two cylinders, upon which are arranged a series of brass tubes, answering to the open diaphragms of an organ, but bearing a strong resemblance to the ordinary steam-locomotive whistle. From a boiler situated beneath the flooring the steam is conveyed into the cylinders, and from them admitted to the pipes, which produce the notes, through double-balance valves, opened by levers in connection with wires acted upon by ordinary pianoforte keys, or by pegs on a set cylinder similar to that of a barrel-organ. The instrument at the Crystal Palace is the softest-toned ever made, and is played upon at a pressure of 5lb. to the square inch—the maximum pressure employed in the church organ being but five ounces. The peculiarity of the invention consists in the fact that instruments are constructed in which the force of steam may be increased to the extent of a hundred and fifty pounds to the square inch, producing musical sounds thirty times as powerful as those of the calliope now exhibiting; and such is the volume of sound given forth at this high pressure that the instrument is asserted to have been distinctly heard at a distance of twelve miles. The compass of sound is almost unlimited, from the soft tones of a musical-box to a power sufficient to afford music to a whole city.

On account of the quantity of steam given off during the performance the instrument has not been hitherto available for indoor exhibition; but if, in place of steam, it be used with condensed air better music is produced and an equally powerful effect.

Various are the uses to which it is suggested the power of the calliope may be applied, amongst others as a means of conveying the orders of a General on the field of battle by signals to be heard by the whole army; it is also capable of being used as a substitute for a chime of bells, and in St. Louis and New Orleans it has often been employed in this manner. A lighthouse belonging to the English Government, and situated on the coast of Nova Scotia, is provided with a calliope for making signal; the Pacha of Egypt has one fixed on board his private steamer as a musical instrument; and in this way they are frequently used in the United States.

Although the harmonies are, from the employment of steam, not always perfect, still the effect of a melody is decidedly pleasing to the ear; and, as a musical novelty, the calliope must be considered to possess many claims on the attention of the public.

Extract from the ILLUSTRATED LONDON NEWS
dated December 3rd, 1859. Contributed by
Member Lieut, Col. Jackson, Fritz, U.S.A.



Although there is a story that the air is Sicilian in origin, it may be more correctly stated that the tune to "Home Sweet Home" was originated by Henry Rowley Bishop, and was included in his album of "National Melodies" as a Sicilian Air. Its first popular appearance was in Bishop's opera, "Clari, The Maid of Milan", which was presented in London at Covent Garden and also in New York in May of 1823.

Bishop, a composer, London opera conductor and professor of music at Oxford and Edinburgh Universities, was dubbed knight by Queen Victoria in 1842, being the first musician ever to be so honoured. The words to "Home Sweet Home" are accredited to John Howard Payne, an American who wrote the libretto to "Clari" whilst he was resident in Paris.

In "Clari" the simple "Home Sweet Home" was used repetitively by Bishop to the extent that it became firmly anchored in the memories of opera go-ers, and within a very short time it was being sung, hummed and whistled with abandon all over London and New York.

For his skillful use of "Home Sweet Home" in "Clari", Bishop has been credited in recent times as the original exponent of the 'theme song'. This credit, it would seem, is quite justified for while Bishop's success with the opera is questionable, the monumental success of his "Home Sweet Home" as a 'pop' song is a historical fact. Surely, the most astounding aspect of the song has been its durability for it hurtled the Victorian era with flying colours, was revered through the 'gay nineties' and revitalised during the sentimental years of World War 1. Unquestionably the uniquely personal quality of "Home Sweet Home" had led it directly to the hearts of listeners everywhere and had, in effect, established it as a creed in millions of households throughout Europe and America not many years after its first presentation. Following "Clari", public demands for its live performance became so frequent that it was soon being presented routinely as an encore by the World's greatest vocalists. "The Oxford Companion to Music" relates that even in later years when Adelina Patti was the world's 'queen of song' every audience demanded "Home Sweet Home" as one of her encores. The air also became a favourite encore of Mme. Galli Curci in later times.

Of special interest and significance was the presentation of "Home Sweet Home" in "Clari" in 1823, when the Swiss were introducing the first cartel musical boxes to a society which had been hungering for a satisfactory media of home entertainment. Enterprising makers were quick to recognise the strong potential of this song and it was included in the programmes of many of the early instruments. Thus evolved a symbiotic relationship between "Home Sweet Home" and the musical box which has assuredly proved to be most beneficial to both over a great many years.

An early box in the Author's collection which plays "Home Sweet Home" is an F. Nicole number 14,336, a four-air instrument of Epoch One. Here, the tune is rendered with an ornamental closing complete with a thrilling 'run', this being an early arrangement of the song which proved itself so successful that it was copied 'notatum' by numerous cylinder box makers throughout the entire period of their manufacture. To mention a few examples, Martinet & Benoit, three-air snuff-box c.1850; twelve-air P.V.F. c.1885; Bremond six-air drum and bell with chromed cylinder, circa 1900.

There is strong evidence to support that "Home Sweet Home" was built into more musical boxes of all types and over a longer period than was any other air, popular or classical. In the 1887 Nicole Freres catalogue, twenty-one boxes were offered which included the tune. In an earlier catalogue by the London importer and distributor, Wales & McCulloch, eighteen instruments by various makers presented it. One of these was an "Extra Grand Musical Box" by Nicole Freres, fea-

turing as its first air "Home Sweet Home" with Variations by Thalberg (Part 1 and 11).

The song was most appropriate for use in those extremely popular two-air photograph albums which flooded the market in the latter half of the nineteenth century. Being equally suitable for organettes, it was edited for playing on all makes. To mention a few; Celestina (Spool Number 4009); Ariston (disc number 131); Seraphone (endless band number 570 or spool number 433). On the 9½" Symphonion disc, "Home Sweet Home" was featured as an 'English Popular Song'.

In today's sophisticated society of speed, motility and limitless media of entertainment, is "Home Sweet Home" to be shrugged off as sentimental trivia? In 1939, the "Oxford Companion to Music" had this to say concerning "Home Sweet Home": 'The long, sustained magic of this song is at last fading'.


The following is taken from a United States newspaper of October, 1935: 'At Lawton, Oklahoma, John Brett, an attorney, sang "Home Sweet Home" to a jury so as to induce clemency for his client, Floyd Grable, a bank robber. The jury responded with a verdict of life imprisonment for Mr. Grable'. Rather than serving as an example of the decline of "Home Sweet Home", the above more accurately is an example (if somewhat absurd) of its insulting misuse.

Today "Home Sweet Home" has unquestionably and deservedly established itself as an institution and tunes of this calibre can really never lapse into oblivion. And, besides, how can this recent resurgence of interest in musical boxes help but also bolster the popularity of their most featured song!

THIS ARTICLE is the first of a series in which Lieut.Col. Fritz sets out to examine the often fascinating stories behind a few of the more popular titles which appear on THE TUNE SHEET.

The tune sheet reproduced below is from a box in the Editor's collection made by Dawkins and which includes in its ten-air programme "Home Sweet Home". This tune sheet is interesting in that it also shows the Dawkins trade mark at the top.

FABRIQUE



DE GENÈVE

1	Over the garden wall	
2	Pinafore	<i>He is an Englishman</i>
3	War song of the men of Glamorgan	
4	Rule Britannia	
5	God save the Queen	
6	Rip Van Winkle	<i>the letter song</i>
7	Patience	<i>Finale</i>
8	Poor Mary Anne	
9	The pirates of Penzance	<i>Alliqu</i>
10	Home sweet home	

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Antique Mechanics

[G. PLANUS]

South London's

MUSICAL BOX & CLOCK Shop

Funny thing, isn't it! Life, I mean.

I've been open about six months now, and as I had plenty of musical boxes - and knew a bit about them - I decided to open a musical box shop with a few odd clocks to keep them company. Funny thing, as I've already said. You see, somehow it's turned around the other way so that now I have approximately one hundred and fifty clocks - and some musical boxes to keep them company.

So now I call myself the Non-Specialist Clock Shop (still with musical boxes of course), where you can drop your cigarette ends on the floor and, if you don't buy a clock, you stand a good chance of having to go down the road for the tea. This is so I can stick around for the real collectors and, showing off my little bit of clock knowledge, bait them into telling me a bit more about clocks.

If you are looking for Tompions, Quares, Knibbs &c., don't come this year, or next - I can't afford them - but if you're after inexpensive and nasty clocks, I've got a few. Again, fairish clocks - I've got quite a few. Reasonable clocks - I've got some. Good clocks, one or two. I sell them all in 'as is' condition for I'm too lazy to overhaul them and I don't really know how in any case. Also, you've all got your own 'special man' to do any work. Some of the stuff I've had in the past six months (mostly sold to collectors) includes over 30 bracket clocks (including a J. Ellicott and an Act of Parliament), about 10 lanterns (all to collectors and they're not mugs!), five Frieslands, 30 skeletons, 40 carriage clocks from £3 to £150, 70 French clocks, 7 Grandfather (they take up too much space), two Grandmothers (I can't find them), 20 watches including Breguets, G. Prior, &c. also 9 chronometers and unusual types, i.e. Atmos, Perpetuals, electrics, mystery, conical pendulums, automata and musical. Also some musical boxes of all sorts.

MUSICAL BOX SPARES

567, Old Kent Road,
London S.E.1

PHONE: BERMondsey 2346

THE KLEPETAR BAND PIANO

by ARTHUR ORD-HUME

Certain words and expressions come in for more than their fair share of misuse and the term 'orchestration' is no exception. By definition, one assumes it to describe a machine which performs in the manner of an orchestra, various instruments being represented. Too often, it is used to describe nothing more magnificent than an ordinary drum, bell and zither musical box.

Whether or not one subscribes to this precise terminology, there is little doubt that the instrument described here, performing as it does on piano and three percussion instruments, can be classed if not as an orchestration, then certainly as a composite band piano.

Manufactured during the latter half of the last century by J. Klepetar of Prague, the instrument is essentially a 37-key barrel playing piano with drum, triangle and cymbal accompaniment. Driven by clockwork (the word here is used in its true sense in that motivating power is obtained from a large descending weight as in early clocks and not by a spring) the machine incorporates a 34-note iron frame upright piano, two drums, a triangle and single cymbal, all struck by hammers. All but the four lowest notes of the piano are tri-chords, these lower ones being double-stringed. The two drum hammers are operated from the centre of the 9½" diameter 25½" long wooden barrel and perform on a centrally-mounted snare drum fixed at the top inside the case. The cymbal is screwed to the top right-hand side of the case and is operated by the extreme right-hand key whilst the triangle is doubled up with the first F sharp key in the piano scale. The tuning of the instrument is as follows:

DRUM
CYMBAL

↑↑
↑

#
#
*

#
*

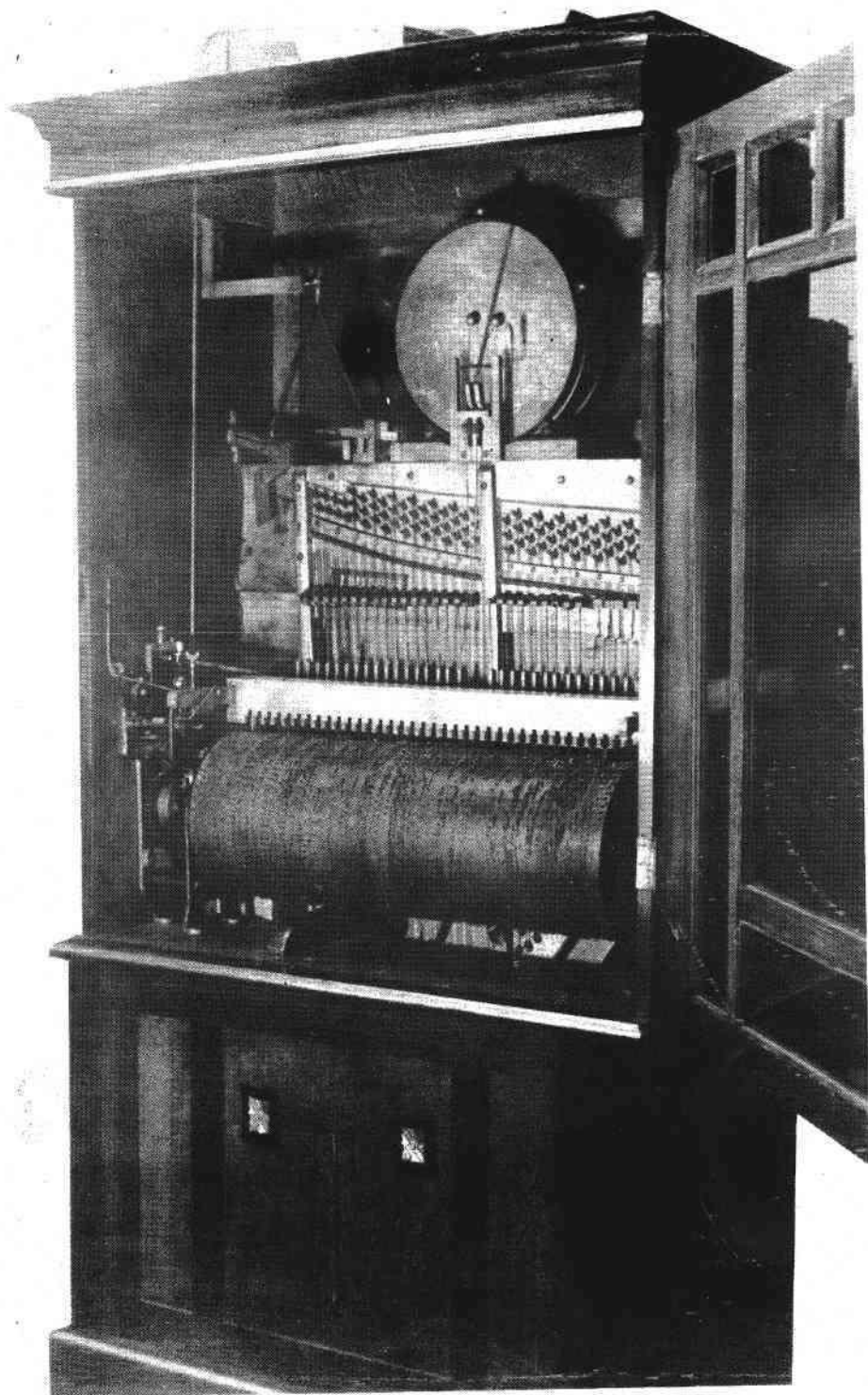
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*

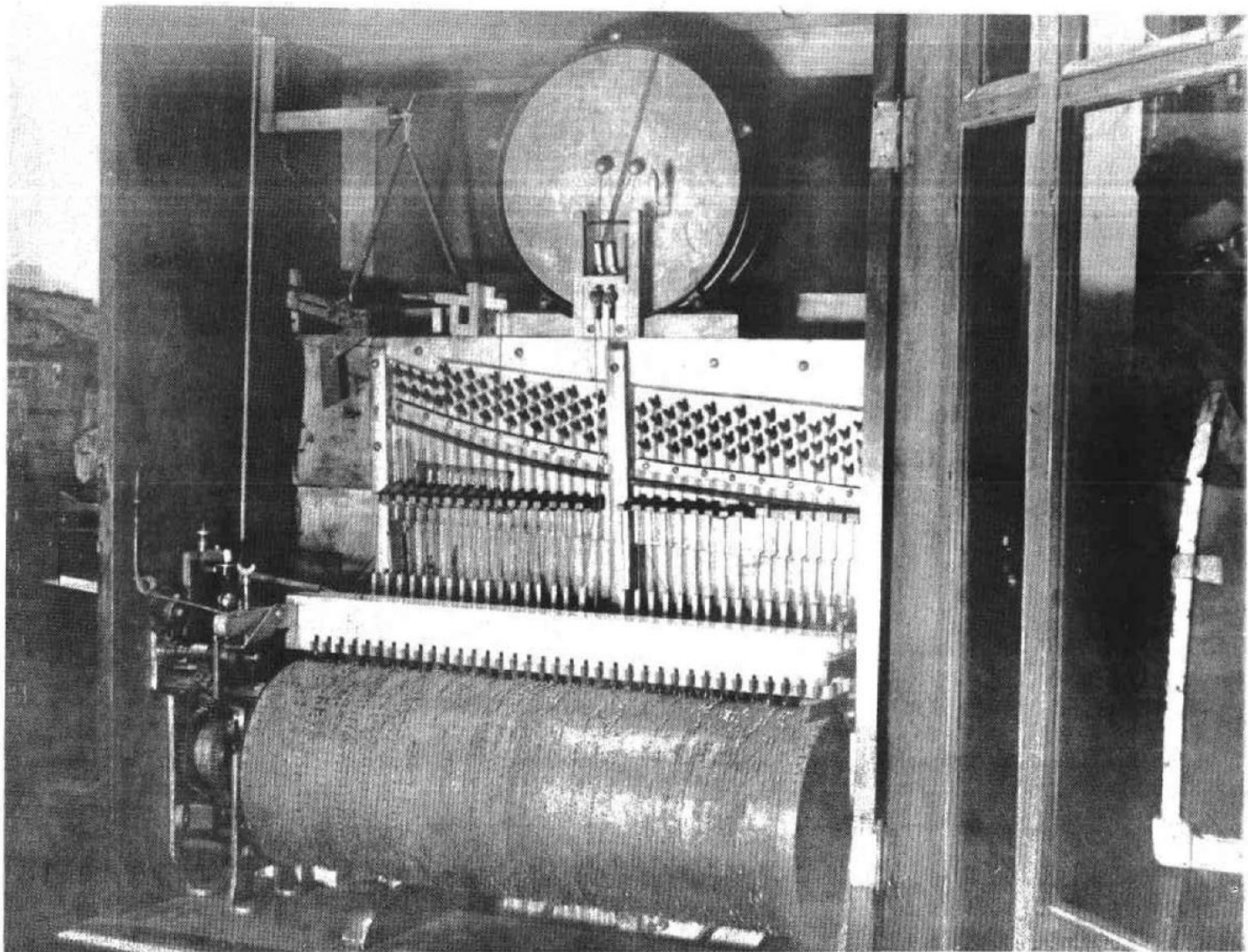
TRIANGLE

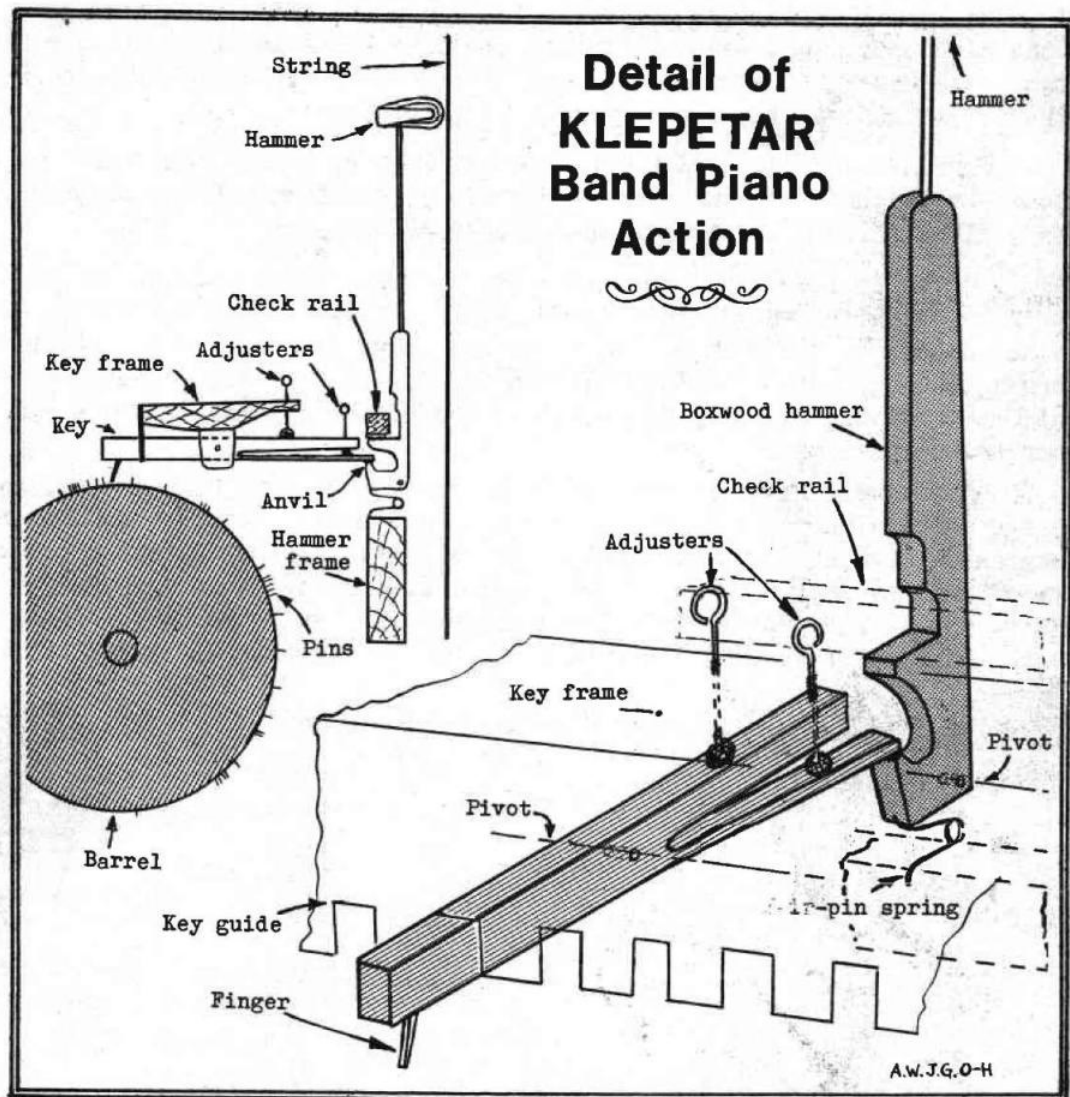
C D F G G A H C D E F F # F G A B H C ** D E F F # G A B H C H C D E F G A H *

It will be noticed that the German musical notation is used here in as much as that B is in effect B flat and H is used to represent B natural. The construction of the piano action is in many ways superior to that of the English school. In place of the long, thin brass coil springs of Hicks are small "safety pin" type pallet springs on each hammer. The tails of the keys rest upon the hammer anvils and the keyboard is reminiscent of that of the classic orchestration or barrel organ type.

Powered by a large and extremely heavy cast iron weight carried on cables behind the back of the instrument and wound with a large crank from







the left-hand side of the case, the clock-work mechanism incorporates a selector lever which enables the tune chosen to be played twice or three times. The standard of clock-work is high and the tune changing mechanism is a sophisticated variant of that fitted to the traditional clock-work barrel piano. Rotation of a handle on the left-hand side of the instrument serves to lift the key-frame and re-orientates the barrel, the tune position being indicated by a pointer on a dial.

One-time coin-operated, this particular example, restored for Member Graham Webb, has a coin slot on the left-hand side of the case adjacent

to two small card slots on the case wherein the barrel programme would once have been displayed. Although the coin mechanism is no longer extant, the descent of the coin served to depress a pallet thereby freeing the detent controlling the stopwork.

The case, constructed along somewhat austere lines, contains a cupboard in the base to take a spare barrel and the front of the instrument is visible through a large multi-panelled glass door.

Musically speaking, the tunes are extremely well set up, the piano tone being quite remarkable when one bears in mind that the usual barrel piano does sound very much like the street type of piano with a decided honky-tonk flavour. The introduction and phrasing of the percussion instruments is surprisingly engaging and the effect is indeed like a small and enthusiastic band.

Most likely intended for the dance hall, restaurant or, perhaps, the large private house, the Klepetar is an instrument of a type which has no English equivalent. The same may be said of the Black Forest orchestrons and the American band organs and nickleodeons. Without much doubt, this type of instrument, illustrations of which may be found in Buchner's work "Mechanical Musical Instruments", must be considered a rarity in this country.



Dr. Kendall, managing director of the Corporation for Economic and Industrial Research, said progress in computer design, human neurology and psychology would bring the brain and computer closer together

At the moment, he said, human brains could do things no computer could rival—edit information, service itself, initiate thought, sequences, design and analyse experiments. The brain also had the capacity for feeling emotions like affection and curiosity.

Dr. Kendall said that the computer at its present stage of development could eventually be equipped with an artificial intelligence with many of these powers.

"I think we can make it originate thought in a random way."

Help! My computer is in love with me!

WHAT THE PAPERS SAY

Nine RAF mountaineers who want to conquer an unclimbed Himalayan peak this autumn are to test new mountaineering equipment. They will have a new type of tubular shafted ice axe, a mountaineering crash helmet, and special high-altitude boots.

Oxygen for toes?

That's fixed Newton and his gravity stuff

TIME stood still, then went backwards yesterday at Uxbridge, Middlesex, for the clock in the 175-year-old Market House stopped, then the hands went into reverse.

Mr. Philip Kidby, a member of the Uxbridge United Charities Trust, which owns the building, said: "The clock is operated by weights and it appears these became out of balance."



LAST WORD

DEPARTMENT of Oriental self-control: a friend who is visiting Bagdad reports that an English-language notice above the television set in his hotel room reads: "If it stoppage in television should you advise manager. Do not interfere with yourself."

Times, E.C.4. ELEPHANT'S FEET wanted. High price paid.—Miss Ashworth, WES. 1363, 11 Kensington High St., W.8. PERSONAL SECRETARY to director of

Anyone seen an elephant jacked up on bricks lately?

Record e v i e w

by
A.O.H.

On Page 182 I wrote saying how nice it would be if the range of fair organ records could include such instruments as the Limonaire and Mortier. It is thus with some degree of delight that I welcome the release this month (June) of another in the Decca fair organ series - this one devoted to the Mortier.

The firm of Ateliers Theofil Mortier at 56, Rue de Breda, Antwerp is among the better-known of the Low Countries' fair organ makers of which there were certainly many. Mortier specialised in light-hearted band organs using a wide range of extremely colourful registers of unusual tonal quality. Those who attended the Steam Fair at White Waltham will recall the splendid warbling and syncopation produced by this lively organ.

"DANCE TO THE MORTIER ORGAN" (LK.4789 Mono; SKL.4789 Stereo) is a first-class record of this unusual and charming instrument. The title tells the full story - this is a programme of toe-tapping, cheerful dance music and, if you want to shout "I love you" in the ear of your girl friend during the waltzes, the chances are she won't hear you in any case! There are no less than fourteen tunes per side, somewhat disarmingly presented continuously as a medley. Whilst this makes for non-stop entertainment in a natural way, it is not possible to play one particular tune - unless you are one of those inveterate stylus-jabbers. The programme includes 'Night and Day', 'Twenty Tiny Fingers', 'Tulips from Amsterdam', 'Moon River' and Paul Anka's 'Diana' in case you have forgotten how it went. 'Dat is die Heerlijke Jordaan' and 'Ik Kan er Niet Aan Doen' are no cause for alarm - they turn out to be delightful tunes.

And the organ? Who could resist wanting to hear what an instrument sounds like when, on the sleeve, one reads that it includes a full piano-accordion in addition to Violins Piano, Violins Forte, Unda-Maris, Super-Baxophone, Trumpet, Flute-Jazz, Vibratone-Melody, Xylophone, Main tremolo, Jazz Tremolo, Vox-Celeste, Cello Grave, Barytone, Vibratone Counter-Melody, Flageolet and Bassoon! The descriptive notes add, darkly, that there is also 'a comprehensive percussion section'.

This 112-key organ plays 561 pipes and was built about 1938 especially for the use of a large travelling dance-hall which toured Belgium, providing musical entertainment for the more remote villages. After the war, it was sold to another travelling dance-hall near Bruges. When its owner died, it was bought by the Ghent organ manufacturers, Oscar and Leonard Grymonprez, who spent five months fully restoring it. It now lives happily in the hands of George Cushing of Thursford, Norfolk, and performs at many of the Northern steam functions.

This is a record of delightfully gay music on an unusual instrument. Buy it.

In conclusion, now that the record companies have made fair organ proprietors more aware of their prizes, performing rights are guarded jealously. At the Whitsun Pinner Fair, one large carousel featured a suitably large organ which bore a conspicuous placard proclaiming 'NO TAPE RECORDINGS ALLOWED'. Standing next to me was a fellow with a five-guinea tape-recorder holding the mike out. He was spotted - and the organ was promptly stopped dead!

WANTED TO BUY Miniature musical movements, musical snuff boxes &c., with or without cases, also cases less movements. C. de Vere Green, 11, Devonshire Place, Wimpole St., London, W.1.

BINDERS for the Journal of the Musical Box Society of Great Britain are now available. Red rexine, gilt title on spine, holds 12 issues. Price 12/6d from the Secretary.

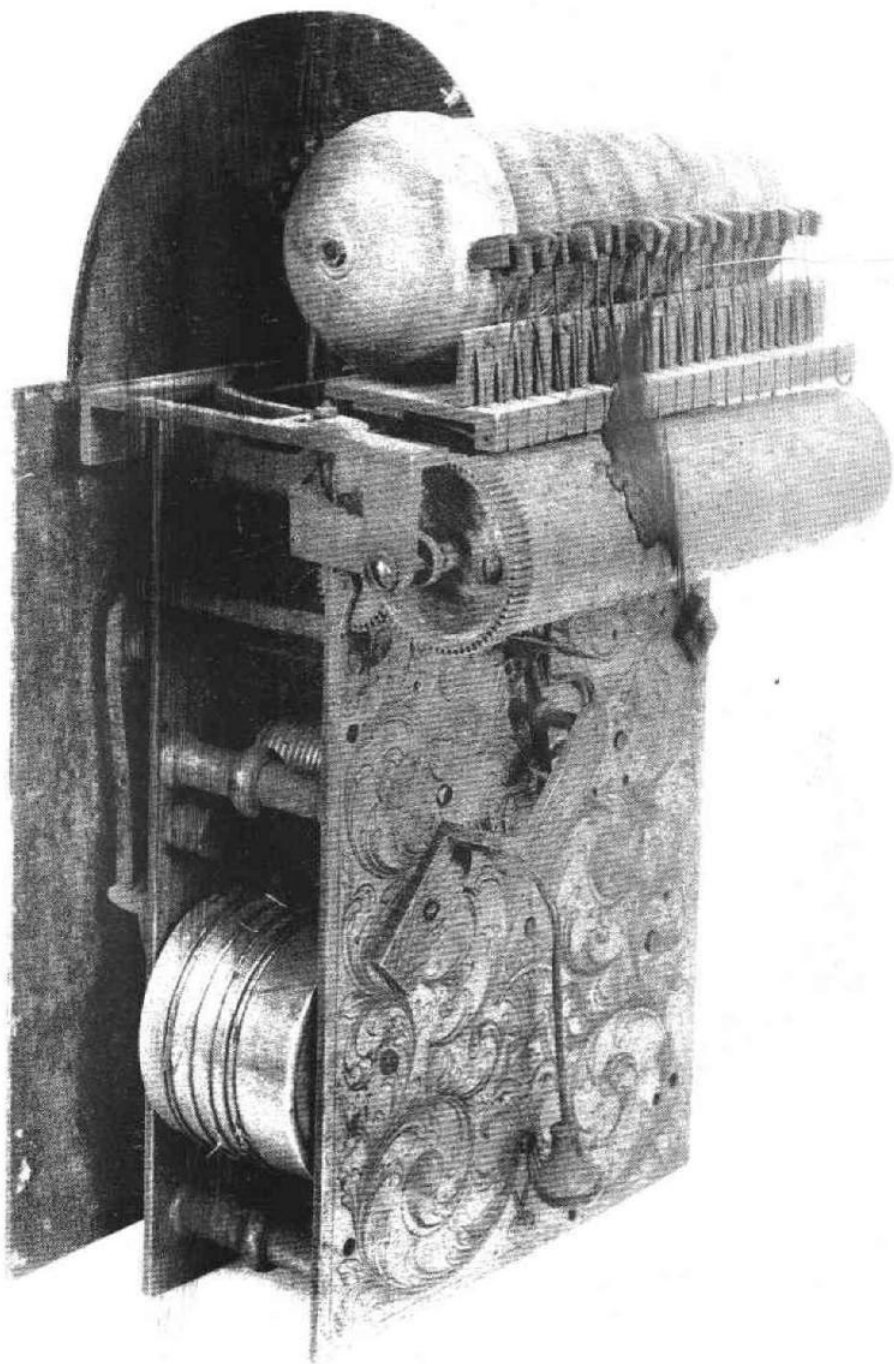
The picture facing shows a ten-bell musical clock which plays six tunes. The cylinder is carried in bearings, the left-hand one (viewed from the clock face) carrying a strip spring which presses on the extended cylinder arbor in the same manner as that used in the barrel piano. The right-hand bearing, visible here in the foreground, is carried on a robust frame to the snail behind the clock face (just visible behind the first bell). Turning a pointer on the clock face moves the snail and thus changes the tune. The cylinder pins are extremely short as well as being thick. Whilst the clock face is not original, the filigree back plate of the clock is particularly fine. The clock, which is probably of late eighteenth century manufacture by an unknown maker, is shown here by courtesy of Mr. T.P. Camerer-Cuss. The article on Page 289 refers.

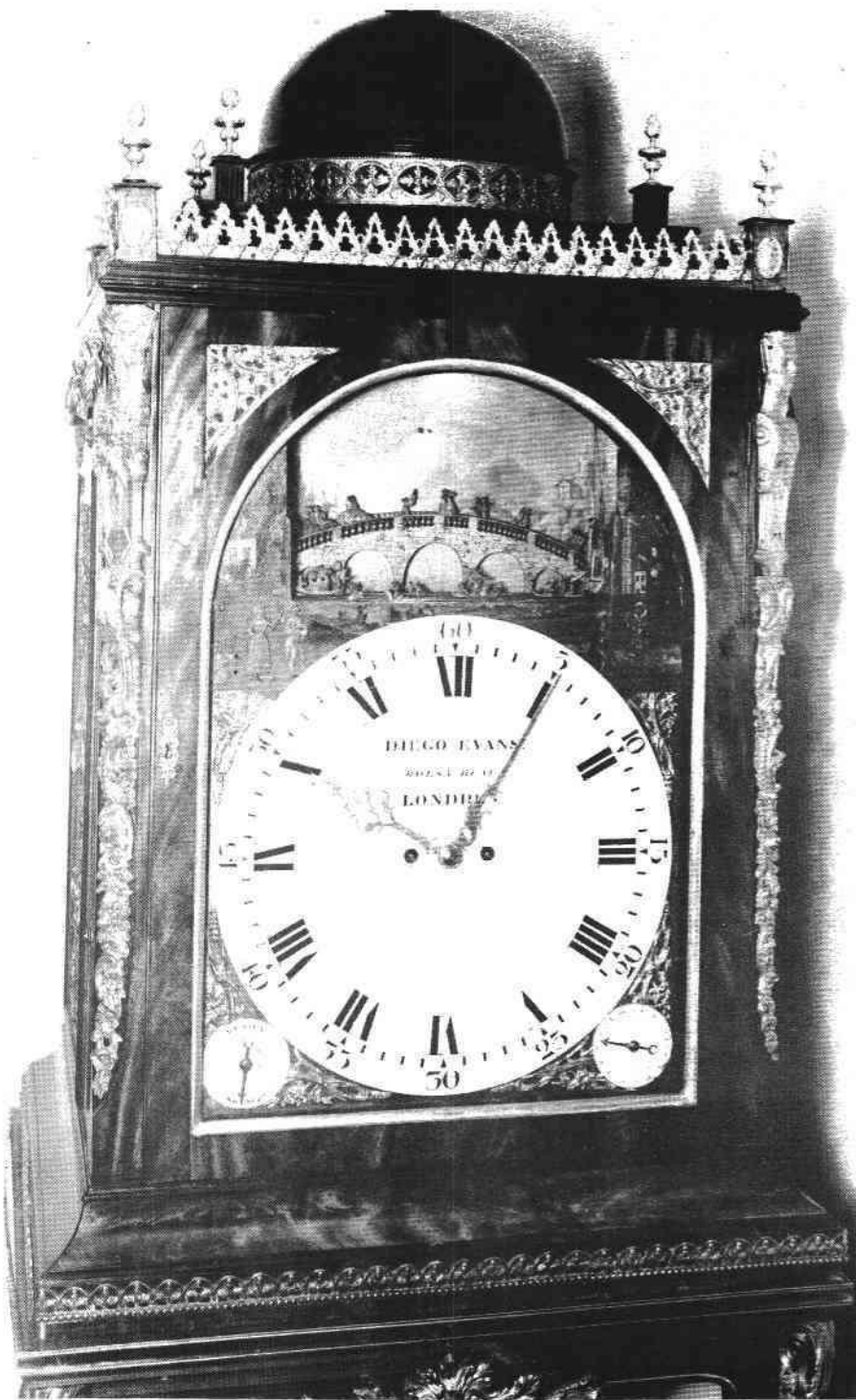


Musical Box Repairs

RON LEE,
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A GILBERTIAN CLOCK

DID THE SCENE PAINTED UPON ITS FACE
INSPIRE "THE GONDOLIERS"?

FROM A CORRESPONDENT

W. S. Gilbert died in 1911. The inventory of his household effects at Grims Dyke, filed at the Probate Registry with the Estate Duty affidavit, includes an item as follows: "The antique unique clock in mahogany case richly mounted, ormolu surrounded dome, fitted with musical movable panoramic view of river with boats, bridge and figures by Diego Evans, Londres."

The clock—shown in the accompanying photograph—is an amazing construction, whose ingenuities must have delighted the ingenious Savoyard; and one which, for all its gargantuan proportions and weight of decoration, contrives to be a handsome piece of furniture as well.

DIEGO EVANS

Its maker (about 1790) was Diego—or, more correctly, James—Evans, one of a large family of clockmakers with a long-established connexion in Spain. The "Diego" was in delicate compliment to his customers, as was his place of business painted on the dial—"Bolsa Real, Londres":—in other words, the Royal Exchange.

The clock, about 3ft. 6in. high and 2ft. across at the base, rests upon an open, shelved pedestal *en suite*, the combined height being 6ft. 8in. The domed top, of mahogany in contrast to the kingwood and amboyna of the rest, is surmounted by a figure in Turkish costume beating a gong. Bands of ormolu, gothic serrations, finials topped with gilt flambeaux—all work of the finest quality—contribute to the richly decorative effect.

Masks of fauns, flowers, and foliage garland the bevelled corners. An intricate grille at either side incorporates a design of musical instruments. At either side, too, are provided two rather frail-looking handles which it is to be hoped none of the clock's successive owners has taken at their face value—at its last move it took

three men to lift it.

Impressive as it all is, for the devotee of Gilbert and Sullivan it is the front of the clockface that intrigues, and poses a question which the present writer has, so far, been unable to answer one way or the other.

BARATARIAN SCENE

Inset above the dial of this eighteenth-century clock is a three-dimensional scene straight out of *The Gondoliers*. At the rear, a gracefully curved bridge stands out in relief against a painted background containing all the ingredients of the romantic Italian—or should one say, Baratarian?—landscape:—trees and looming rocks, a classic temple, a palace, medieval fortress, Palladian villa.

Upon the bridge itself, horsemen and ranks of foot soldiers are drawn up in military array. In the foreground a variable flotilla is disposed—gondolas—caravels, barges, and brigantines, afloat upon a body of water made of glass rods. There are ducks on the water, too, and a dog taking a dip. It is a charming conceit, and painted by more than a journeyman hand. (That of Charles Caltan the younger has been suggested.)

But when the clock strikes the hour—ah, then the fun begins! Like Sleeping Beauty's court awakened by Prince Charming's kiss, all springs into animation. The soldiers, shouldering arms, march briskly over the bridge to disappear into the painted wings, led by their commanding officer mounted on his horse.

Surely one has seen that swashbuckling mountebank somewhere before? When, after a brief interval, he reappears from the right-hand side of the "stage" well before the last of his troops have made their Exitant L., doubt vanishes. Of course! It is none other than that "celebrated, cultivated, under-rated nobleman" the Duke of Plaza Toro, who "led his regiment from behind, he found it less exciting."

ON PLEASURE BOUND

Meanwhile, those on board pay no attention to the military manoeuvres to port. The glass rods vibrate in cunning simulation of water; the boats move busily over the rolling wave. There are parties on pleasure bound; ladies of fashion languidly

trailing an elegant hand in the water; tradesmen ferrying their wares; lovers with eyes only for each other.

Now, the dog's motives are exposed as more mischievous than hygienic. He chases the ducks who beat their wings, dive and surface again, in a vain attempt to elude their tormentor. To cap it all, in front of and below the "stage," in a position corresponding to the orchestra pit, musicians play for the dancing of Harlequin and Columbine, a *commedia dell'arte* chorus, a witty comment on the Vanity Fair in full swing above.

Naturally, there is music. The action cries out for it, and Diego Evans has obliged by incorporating in the clock a pipe-organ with a built-in repertoire of 12 tunes—one for each hour round the clock. "Musica," reads a little dial below the main one; with the alternative, if you are not in the mood, of "Silencio". The "musica" ranges from traditional airs and country dances to Handel and Scarlatti, with, as a resounding finale on the stroke of 12, that rallying song of the House of Hanover, popular since the '45—"God Save The King."

ESPECIALLY IN TURKEY

During the eighteenth century automatic musical clocks of this kind—though seldom of such size—had a considerable vogue, especially in Turkey (hence, perhaps, the Turkish figure on the dome?). A somewhat similar clock, of comparable quality, signed Markwick, Markham, Borrell, London, is in the Seraglio Museum, Istanbul; and there are resemblances, too, to the well-known musical clock of Charles Clay, illustrated in the fifth edition of *Britten*.

After Lady Gilbert's death, in 1937, the clock was sold at the auction of the contents of Grims Dyke. It subsequently spent some time in the collection of C. K. Ogden, the inventor of Basic English, and a personality as rich and rare as W. S. Gilbert himself.

This, then, is the question: which came first, the clock or *The Gondoliers*? For that there is a connexion none who has seen the clock can doubt.

The hour strikes, the little figures spring to their brief, intense life, and the perceptive ear hears, beyond the jigs and sarabandes of the eighteenth century, the strains of "Dance the Cachucha," "We're Called Gondoliers," and "Take a Pair of Sparkling Eyes." Did Gilbert get his initial idea for *The Gondoliers* from his clock, or did he acquire the clock because it reminded him of that all-but-last fruit of his collaboration with Sullivan?

Up to the present, the attempt to pinpoint the date of Gilbert's purchase, to find out when and where he acquired the clock, has been unsuccessful. Still, it remains, not only an "antique unique clock," but an uncommonly interesting bit of Gilbertiana.

THE ABOVE ARTICLE is reproduced with grateful acknowledgement to THE TIMES. The photograph shown on the facing page is copyright by Geo. P. King, Sevenoaks, Kent. Reference may also be made to the article on Page 289 and to the picture on Page 271.

MANUFACTURERS
of all kinds of
*Mechanical
Musical Instruments*
PLAYING BY
PERFORATED CARDBOARD MUSIC.

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31, Eyre Street Hill,
CLERKENWELL ROAD,
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**LAST OF THE
FAIR ORGANERS**
by A. W. J. G. ORD-HUME

Under the 'olde worlde' style label, reproduced here, continuous 'books' of new fair-organ music are despatched to all parts of the country from the last surviving fair-organ factory in England.

London's Clerkenwell Road is today a major thoroughfare and is well-known as being the centre of the British clock and watch industry - a reputation which is has cherished through the centuries. For it was here that the famous names amongst the watch and clock makers lived and worked in the 17th and 18th centuries under the ever-watchful eye of of the notorious Clock Makers Company. It was here also, where today the K.L.M. building forms the corner with Saffron Hill, that the itinerant street musicians once lived.

Eyre Street Hill is now a short, fairly quiet road leading off this main artery. It comprises a few sites left derelict since Hitler's bombing, some grim warehouses and a few small buildings, all enjoying the seedy afterglow of the rapidly disappearing Victorian era. One of these buildings bears a faded fascia board upon which is painted "CHIAPPA LIMITED - ORGAN BUILDERS".

A living legacy of a past age, the story of the Chiappa Organ Works, run today by Mr. Victor Chiappa, is in itself a cornerstone of the history of this type of mechanical music.

The first of the Chiappa family of organ builders was Giuseppe, an Italian, who served his apprenticeship with Gavioli (also an Italian) in Paris. He came to London in 1864, setting up in business at an address near Farringdon Road - very close to the present address. After a few years, however, he went to New York and started a fair-organ factory there. He was soon to return to London, though, and in 1877 established the present factory at No. 6, Little Bath Street, Holborn. Later this road was re-named Eyre Street Hill. The business was subsequently continued by Giuseppe's son, Lodovico, who was born in England and was the father of Victor Chiappa who is today a sprightly, greying middle-aged man with a keen eye and an engaging smile.

Business boomed at the turn of the century, in particular with the introduction of large fair organs for use with the then new "moving picture shows" or bioscope sideshows. Hitherto, street barrel organs had constituted the main line of business. These were later superseded by portable harmoniums which were street barrel organs playing on reeds in place of pipes and were much cheaper to produce. Street pianos, barrel operated, followed, these being discontinued about 1910. Clockwork public-house pianos operated either by barrels or perforated cardboard music, continued in production

Continued on Page 283

CHIAPPA & SONS,

Manufacturers of all kinds of Musical Instruments,

PLAYING BY BARREL OR PERFORATED CARDBOARD.

6, LITTLE BATH STREET, HOLBORN, LONDON, E.C.

TRADE PRICE LIST.



PIANO FOR STREET PLAYING.

Class	A—40	Hammers,	10	Tunes	£16	10	0
"	B—44	"	10	"	17	10	0
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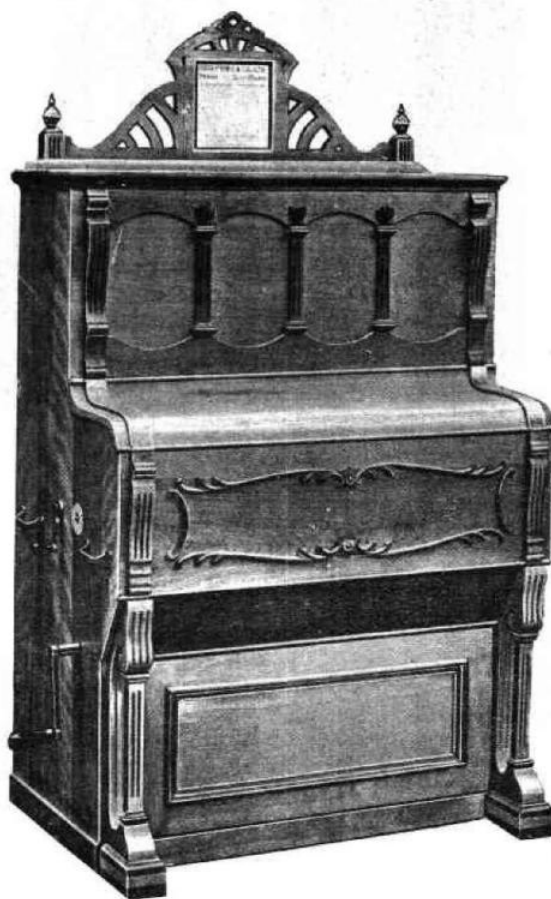
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HARMONIUMS.



26 Keys
Extra barrels, each

£	s.	d.
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40 Keys
Extra barrel

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BRASS TRUMPET ORGAN.



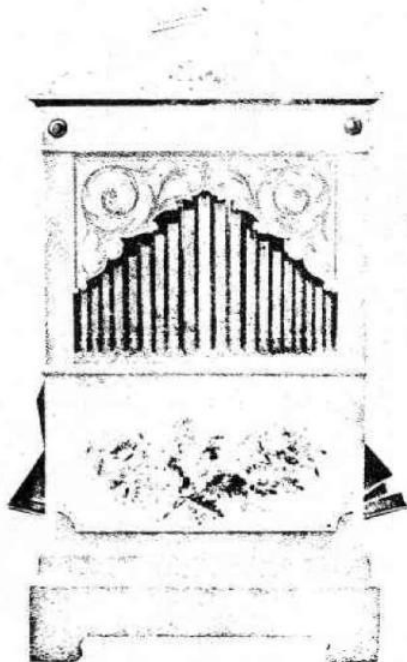
45 Key Brass Trumpet Organ, with piccolos, flutes, double bass,
 playing 9 tunes
 Extra barrel

£	s.	d.
55	—	—
7	—	—

CHIAPPA & SONS,

35 KEYS (CARD BOARD) GAVIOLIPHONE

Representing an orchestra of 5 musicians.



Model No. 652

No. 652

Length... ..	1 yd. 0 ft. 0 in.	Height without front ...	1 yd. 1 ft. 8 in.
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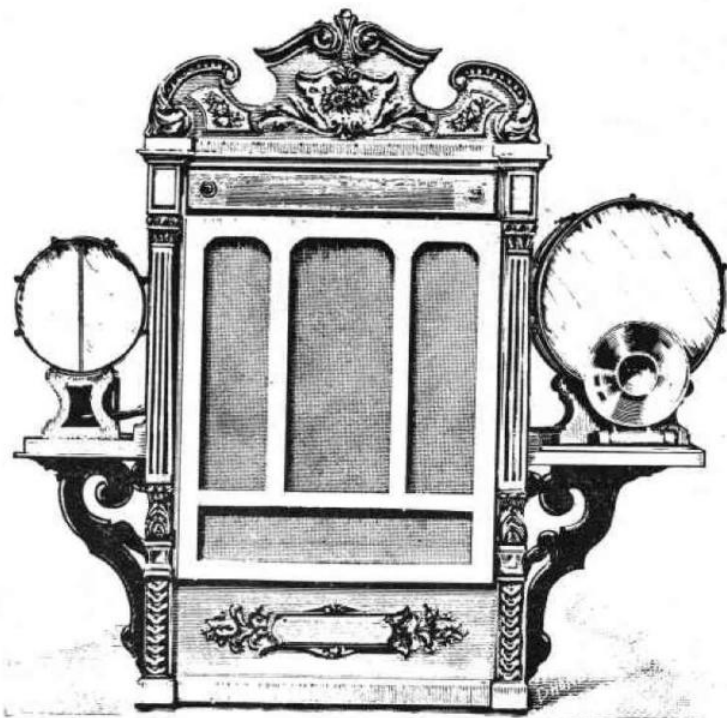
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This 46 KEY "ORCHESTRAPHONE"

PLAYS BY PERFORATED CARDBOARD MUSIC and is "THE IDEAL" ORGAN FOR MERRY-GO-ROUNDS & SHOWS.

Price £110, including 150 feet of music.

With Bass, Cello, Flute and Trumpet Effects and also Bass and Side Drums and Cymbal.

IT IS 8 FEET 6 INS. LONG. 3 FEET 3 INS. HIGH & 2 FEET 9 INS. WIDE.

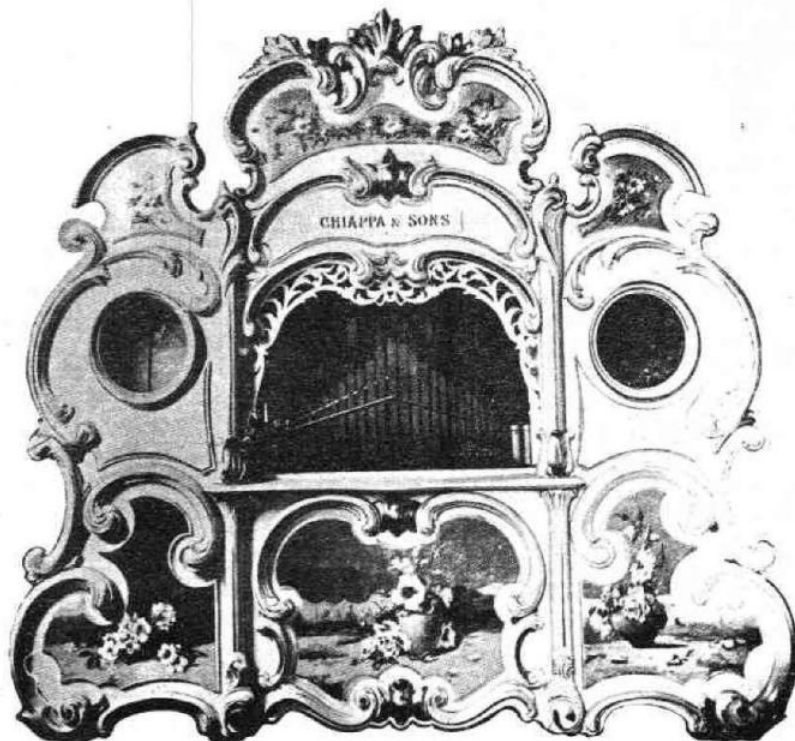
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MILITARY BANDS FOR SKATING RINKS AND DANCING SALOONS

PLAYING BY PERFORATED MUSIC.



The only instrument that **successfully** replaces a band at a **minimum** of cost and **no** trouble.

Then, WHY ENGAGE A COSTLY BAND?

OUR **MILITARY BAND "ORCHESTRAPHONES"**
will do all you require at a quarter of the cost and always remain a **valuable** asset.

A large repertoire of perforated music always in stock.

Price - - £400.

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Continued from Page 274

up until 1922 or 1923.

A special line was the huge "Military Band" organ which could 'replace a complete band'. These played cardboard music and were produced to meet the growing popularity at that time of roller skating rinks. They subsequently went out of favour - and consequently production - in 1910.

At the peak of their business, Chiappa employed between twenty and forty people, occupying all three floors of the factory. Today, Mr. Victor Chiappa has one man and two women working for him - all middle-aged - and most of the factory space is leased to other firms. Mr. Chiappa himself can usually be found in a dust coat, hard at work, and he often works seven days a week to complete a job on time.

Prior to the 1939-1945 war, fair-organs were being scrapped on a large scale and replaced with amplified music. At that time, Chiappas had plenty of skilled labour but very little work. Today, by the quirk of fate which one learns to expect, the fair-organ is once more in vogue and there is a comfortable amount of work to be found - but it is impossible to get skilled labour for this which is so largely a labour of love where skills of the hand only come with an understanding akin to love.

The workshop is jammed with fair organs in various stages of repair and reconditioning. A superb instrument, mostly new and finished in gleaming blue and yellow enamel, stands decoration to decoration with the rotting remains of a once fine instrument which has just come in for a new lease of life at the hands of the Chiappa workforce.

In the early days, the firm used to make and pin barrels for the Imhof and Mülle orchestrons which were made in the Black Forest. Some of these barrels were more than five feet long - one survives, depinned, to this day as a roller for unloading goods in the yard! These organs were distributed in this country from Imhof & Mülle's address in Oxford Street and a Clerkenwell man by the name of Viazani used to do all maintenance and repair work on them. Another local man who did street organ repair work was a cabinet-maker named Arigoni (whose name has been seen, with a 1922 date, in the wind-chest of a street barrel organ made by Chiappa).

Developing their book music side, Chiappas produced large quantities of music to be played on fair organs, all the patterns for which are still in existence and are stored in impressive suspension racks in the music room. Messrs. Veretto Brothers of Manchester were one-time Chiappa agents. They repaired fair and street organs, both playing barrels and paper music. Chiappa was later to buy up their stock as they later did the fair organ manufactory of J. Verbeeck. Verbeeck, who died some twelve to fifteen years ago, ran a fair organ firm in Antwerp, Belgium, came to England as a refugee during the 1914-18 war and established a fair organ factory in Birmingham. He later had a factory off the Caledonian Road in London.

Certainly a famous name in the colourful field of the fair-organ and its music, it is ironic that Chiappa has survived the greater names in their specialist industry. Mr. Chiappa is today a contented man - a contentment and happiness which stems from re-creating and preserving fine things. He served with the Royal Air Force in the first World War and was picked as a gunner for the planned Berlin-and-back attacks using the big Handley Page four-engined biplane bombers - raids which were never to be made as the Armistice intervened. Since then, his life has been dedicated to keeping the fair organs playing and, perhaps more important, keeping a thoroughly 'with it' selection of music available for modern use - and this includes the latest popular tunes.

The factory still has a vast barrel-turning lathe, last used thirty years or more ago to make organ barrels, stocks of organ hardware long since obsolete - and a comfortable order book. Two women spend their days dexterously stamping out cardboard music with incredible speed and panache. Selections of music - marches, 'pops', the occasional 'oldie' - are stacked around the room, each with its bright red label and the title neatly written in. In the assembly room, florid female figures carved in wood and now past their prime, stare dustily through their peeling paint. Old pipes, characteristically Gavioli with his patent sprung plate over the mouth to prevent it speaking the octave, lie with stacks of paper tube windways, long since replaced by rubber piping.

The lustre of the halcyon days can just be imagined but today it is a firm which is, sadly, declining. Mr. Chiappa's son presently helps at the week-ends but he may one day choose not to continue in his father's famous footsteps. This is a practical age - and the days of the fair-organ, much as we may lament the fact, are passed.



Looking back through the history of music, it is revealing to note how very much a part of life was music in past years. Not only was music commonly considered as one of the necessities of life, being taught in school or by tutor, but there was music to be heard in public places presented by street singers or the town band. Street music is indeed of great antiquity and gatherings in the open to sing may be traced back many many hundreds of years. With this went the celebrated street cries, alas! no longer to be heard other than rarely. Picturesque vocal cameos of trade assailed ones ears in the streets implanting their jingles in the memory as, to a more banal extent, has the television commercial today.

The hurdy-gurdy (see page 116) was seen in the streets and then, gradually, came the introduction of street music from mechanical musical instruments beginning first with the portable, shoulder-slung barrel organ, progressing through portable harmonium (a barrel reed organ - see page 277), the small barrel piano (see page 55) and thence the accredited street piano (see page 275), the steam organ and so on ending with the tram-carried gramophone still to be seen occasionally.

STREET MUSIC

by ARTHUR ORD-HUME

Early in the reign of Queen Victoria, an Act of Parliament gave the householder powers to demand the street musician to withdraw on grounds of 'illness or other reasonable cause'. In 1864, Michael T. Bass, M.P. (the brewer) led a campaign against street musicians and published a book called "Street Music in the Metropolis". He introduced a Bill into Parliament. Various professional persons presented petitions in favour of this Bill, including, we are told, the leading composers and professors of music in the Metropolis, who who sent in one with two hundred signatures headed "The Street Organ Nuisance" and complaining of the way 'our professional duties are seriously interrupted'. Mr. Bass, it seems, hinged his Bill on the removal of the expression 'illness or reasonable cause' which tended to leave far too much to the interpretation and temperament of the Magistrate. Such names as Holman Hunt, Tennyson and Carlyle as well as a great number of distinguished other intellectuals and artists supported him by signing a petition in favour of the Bill.

Professor Babbage, eminent mathematician and inventor of the calculating machine, considered that 'one fourth of his entire working power had been destroyed by audible nuisances to which his highly strung nerves rendered him highly sensitive. He had often prosecuted offenders in the Courts under the existing ambiguous Act, spending on this attempt at defence during the first six months of 1861 alone the sum of £103. He contributed to Mr. Bass's cause a list of 165 interruptions to his work in ninety days, enumerating six brass bands and ninety-six street pianos and organs.

All this resulted in the passing of the Metropolitan Police Act of 1864 - which is in force to this day. The Act effectively suppressed the street musician - but was dependent on any householder who raised a complaint to "accompany the constable who shall take into custody any person offending as aforesaid to the nearest police station house and there sign the charge-sheet". Needless to say, the average person fought shy of exhibiting himself accompanying a police officer to the station, whether with a street organ grinder or not, and so the Act was largely a failure in practice.

Up until the mid-1930's, street pianos still created a nuisance and London Borough Councils strove to achieve a more workable method of controlling the street musician. This was successfully done in New York by a City Ordinance forbidding the use of barrel pianos in 1934.

English street music tended to die a fairly natural death rather than to suffer the ignomy of suppression. Soon after Mussolini came to power in 1922, he decided that the Italians who plied themselves as street musicians in London were not good as ambassadors for his empire, and he ordered their return home. Most street musicians appear to have been Italian or French but their life became increasingly hard and their ranks thinned until finally the War wrote finis to the story. However, there still may be seen the odd street piano in London late on a Saturday night - today tolerated with amusement - and they are great charity fund raisers.

The story of street music can be followed through the pages of "PUNCH" magazine and of following pages are a few indications as to what life must have been like with the 'grinder' at large. On Page 297, the past scene is recreated in modern illustrations.



CLEVER DODGE OF GIACOMO BANDILEGGO IN THE PROVINCES.

OUR MUSICAL POLICE.



Poorso everybody knows (for hath not Punch proclaimed the fact?) that the Police are forming bands for musical performance, as a means of recreation in their well-earned leisure time. We met a body of them the other evening coming away from practice, with their instruments in their hands, and our first impression was that they'd been taking up a music shop, or capturing some burglars who

had broken into one, and walked off with the stock. But when the truth became apparent, we thought how good a thing it was that the Police should live in harmony, and we reflected that their instruments would be greatly instrumental towards the keeping of the peace. A trombone in the hands of a Policeman six feet high would be a formidable weapon in the case of a street row, and a blow from an opicicleide, if wielded as a weapon, would be even more effective than a trenchant truncheon-cut. There is no doubt that a mob would soon be awed into dispersion if they saw a band of "Bobbies" marching down upon them with such arms in their hands, and playing the "Rogue's March," or "See us Conquering Heroes come!"

Nor will this be the sole benefit likely to result when our Policemen as a rule have music in their souls, and by pretty frequent practice have perfected their taste in it. A love of good music of course will inspire in due proportion a hatred of the hand-organs, gorilla German bands, and lamp-blacked Nigger minstrels, who are now so constantly the breakers

of our peace. Welsh harpers from Whitechapel, and Scotch bagpipers from Shoreditch, will be taken up at once as musical impostors when musical detectives are enrolled in the Police; and as for all the squeakers with the hurdy-gurdy and squealers with the fife, they will instantly be handcuffed for the uttering of false notes. The same stern justice will be dealt to Paganinis of the pavement, who, if they persist in playing, will soon get into a scrape, and will find their solo stopped by a rapid pedal movement on the part of the Police; whilst their performance on one string will get them into a line which ends at the Station House.

We can imagine a street organ-grinder flying, terror-stricken, before a tall Policeman with a trombone at his lips, from which a blast of vengeance might fittingly be blown; while the Waits, who make night hideous with their fiddlings and their flutings, would at once be apprehended for the murder of our sleep. A Policeman who has gotten a good ear and taste for music, of course will have small mercy on all the bad band-sitts by whom the so-called "quiet streets" are now especially infested, and who levy a black-mail on all who are in hearing, and rob them of their money, or else rob them of their rest.

PUNCH, OR THE LONDON CHARIVARI.

NOVEMBER 14, 1896.

TO AN ORGAN-GRINDER.

[It has been decided in the Appeal Court, Queen's Bench Division, that a householder cannot order an organ-grinder to cease playing outside his residence unless he states his reasons for so doing.]

Oh! hurdy-gurdy man, I wish that you would go away,
How can I do a stroke of work if you are going to play?
The language that you make me use I own is somewhat strong,
But why distract me with the air of "Now see shan't be long?"
Oh, macaroni-eating fraud from fair Italia's land,
'Tis useless to pretend, my man, that you "no understand,"
I know the pugilistic art, so, if you won't desist,
I'll give you two good reasons with my left and dexter fist.



HAPPY THOUGHT.

OUR ARTIST, FINDING HE CANNOT EXTERMINATE THE STREET MUSICIANS, AND UNWILLING TO BE EXTERMINATED BY THEM, HAS HIT UPON A PLAN FOR HARDENING HIMSELF—WITH THE HAPPIEST RESULTS. JUST ONE WEEK OF THE DISCIPLINE REPRESENTED ABOVE HAS MADE HIM ABSOLUTELY INVULNERABLE—HE THINKS, FOR LIFE!

FEBRUARY 7, 1891.]

PUNCH



THE STOPPING OR REMOVAL OF A "GRINDER."

A SKETCH IN THE STREETS.

OCTOBER 22, 1898.]

PUNCH



NUISANCES IN LONDON.

"No person shall in any street, or on any land adjoining or near thereto, use or play, or cause to be played, any steam organ."—*New L. C. C. Enin.*

Mr. Bilks (*Proprietor of Bilks' Roundabout*). "Well, no Steam Organ! Well, they always said England wasn't a musical nation, and now I believe it!"

"THE MUSIC IN OUR STREET."

(A word 'rom a Girl who lives in it.)



Did you ever 'ear our music? What, never? *There's a shame*;
I tell yer it's goloshus, we do 'ave such a game.
When the sun's a-shinin' brightly, when the fog's upon the town,
When the frost 'as bust the water-pipes, when rain comes pourin'
down;
In the mornin' when the costers come a-shoutin' with their mokes,
In the evenin' when the gals walk out a- spoonin' with their blokes,
When Mother's slappin' BILLY, or when Father wants 'is tea,
When the boys are in the "Spotted Dog" a 'avin' of a spree,
No matter what the weather is, or what the time o' day,
Our music allus visits us, and never goes away.
And when they 've toned themselves to-rights, I tell yer it's a treat
Just to listen to the lot of 'em a-playin' in our street.

There's a chap as turns the orgin—the best I ever 'eard—
Oh lor' he does just jabber, but you can't make out a word.
I can't abear Italians, as allus uses knives,
And talks a furrin lingo all their miserable lives.
But this one calls me BELLA—which my Christian name is SUE—
And 'e smiles and turns 'is orgin very proper, that he do.
Sometimes 'e plays a polker and sometimes it's a march,
And I see 'is teeth all shinin' through 'is lovely black mustarch.
And the little uns dance round him, you'd laugh until you cried
If you saw my little brothers do their 'ornpipes side by side,
And the gals they spin about as well, and don't they move their
feet,
When they 'ear that pianner-orgin man, as plays about our street.

There's a feller plays a cornet too, and wears a ulster coat,
My eye, 'e does puff out 'is cheeks a-tryin' for 'is note.
It seems to go right through yer, and, oh, it 's right-down rare
When 'e gives us "Annie Laurie" or "Sweet Spirit, 'ear my
Prayer";
'E's so stout that when 'e's blowin' 'ard you think 'e must go pop;
And 'is nose is like the lamp (what's red) outside a chemist's shop.
And another blows the penny-pipe,—I allus thinks it's thin,
And I much prefers the cornet when 'e ain't bin drinkin' gin:
And these's Concertina-JIMMY, it makes yer want to shout
When 'e acts just like a windmill and waves 'is arms about.
Oh, I'll lay you 'alf a tanner, you'll find it 'ard to beat
The good old 'eaps of music that they gives us in our street.

And a pore old ragged party, whose shawl 's aheekin' torn,
She sings to suit 'er 'usband while 'e plays on so forlorn.
'Er voice is dreadful wheezy, and I can't exactly say
I like 'er style of singin' "Tommy Dodd" or "Nancy Gray."
But there, she does 'er best, I'm sure; I musn't run 'er down,
When she's only tryin' all she can to earn a honest brown.
Still, though I'm mad to 'ear 'em play, and sometimes join the dance,
I often wish one music gave the other kind a chance.
The orgin might have two days, and the cornet take a third,
While the pipe-man tried o' Thursdays 'ow to imitate a bird.
But they allus comes together, singin' playin' as they meet
With their pipes and 'orns and orgins in the middle of our street.

But there, I can't stand chatterin', pore mother's mortal bad,
And she's got to work the whole day long to keep things straight
for dad.
Complain? Not she. She scrubs and rubs with all 'er might and
main.

And the lot's no sooner finished but she's got to start again.
There's a patch for JOHNNY's jacket, a darn for BILLY's socks,
And an hour or so o' needlework a mendin' POLLY's frocks;
With floors to wash, and plates to clean, she'd soon be skin and bone
('Er cough 's that aggravatin') if she did it all alone.
There'll be music while we're workin' to keep us on the go—
I like my tunes as fast as fast, pore mother likes 'em slow—
Ah! we don't get much to laugh at, nor yet too much to eat,
And the music stops us thinkin' when they play it in the street.

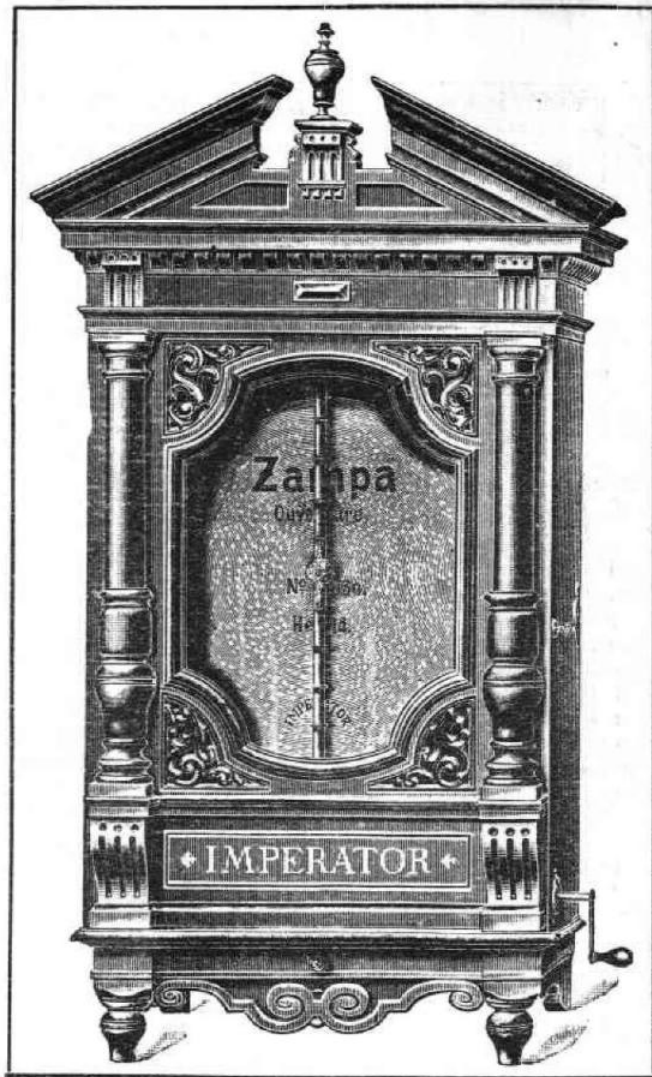
Cartoons reproduced
with grateful
acknowledgement to

"PUNCH"

— NOTICE. —

We deem it to the interest of our readers to call their attention to another article manufactured by the firm of F. Ad. Richter & Co. The firm has also a factory for mechanical music boxes, and has made a great success, after experimenting for many years, in perfecting the music box "LIBELLION", a steel tongued parlor instrument with interchangeable sheets, to such a degree that even the largest pieces of music can be reproduced in full on the same. Therefore not the same piece is heard over and over again while the music box is playing, but many pieces in succession, or the music of *entire operas* in accordance with the length of the note sheets. Anybody who intends to procure a mechanical music box ought to see first, before buying, the "Libellion"; see picture on other side. Besides the music boxes "Libellion" above mentioned, the firm of F. Ad. Richter & Co. also makes music boxes with round sheets, called music boxes "Imperator". These boxes are acknowledged to be of most excellent workmanship and of the **richest tone**; they can be had with hooks for fastening to the wall, or in the shape of stand up boxes; see picture on this side.

192 A. 05



For the majority of collectors, the musical box represents an era on its own which has a clearly defined start and a similarly positive stop. This is very far from the true story for, as with most things, the era had a very prolonged 'before' - and a fairly interesting 'after'.

In this article, we propose to examine one facet of the mechanical production of music which preceded the invention of the so-called musical box by as much as two hundred years - the domestic carillon or musical clock. One such clock is illustrated and described on Page 273.

The mechanisation of music undeniably owes a considerable amount to the development of the watch and clock industry which found its centre in London during the seventeenth century. In the same way that Sheffield was to become famed for its stainless steel cutlery industry, so did London become famed for its clockmaking prowess. London was the largest town in the British Isles and it was this potentially larger market that set the right conditions for the progress of the craft. Edinburgh, one should add, was also a clockmaking centre, but to a decidedly lesser extent.

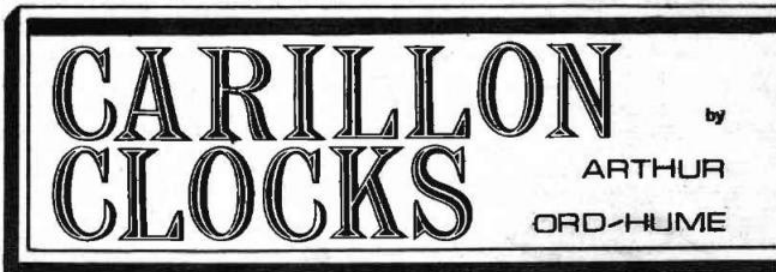
Here we must define what we mean by 'carillon centre'. Whilst it can be said that a chiming clock plays a tune, this is not a musical clock. The mechanisms to which we refer are those which play a tune of some quality and duration other than, for example, Westminster chimes, on bells.

Those familiar with the sound produced by tin bells fitted in the cheaper music boxes produced during the latter years of the nineteenth century may doubt the tonal worthiness of a mechanism which played entirely upon bells. Whilst better class musical box makers such as Nicole, Bremond, Mermod and Paillard made fine bells in German silver (sometimes in real silver as well) and tuned them to accompany music, from 1860 onwards, bells no longer were musical, were dull in sound and no attempt was made to tune them to a pitch. The art of bell-founding in the early days was, however, far more sophisticated. The bell had been known for many centuries in the East and first appeared in Western churches in the 12th century. The carillon appeared during the early part of the fourteenth century and thus tonality and bell pitch were appreciated and the art skillfully exploited.

The bells used in musical clocks were of a high order, hemispherical in shape and beautifully wrought to produce a sonorous and clear note without overtones when struck by a light hammer. The use of the gong of coiled steel wire or strip was introduced later by Julien Le Roy in France who used it for repeating watches in which application its compactness and loud, if impure tone, comprised its virtues. The gong as such is very rare prior to 1800 although it must be mentioned that sometimes older clocks are found fitted with gongs, these having replaced bells at a subsequent date. Tubular bells are even more recent, their principle drawback being the need for a cumbersome case. The clock 'carillon' of steel rods of differing lengths screwed into a steel block is even more recent and has an even more inferior tone. Thus we see that the carillon clock of the seventeenth to nineteenth century played on finely made, carefully tuned bells.

The earliest lantern clocks struck the hours on one bell and were of limited use by comparison with present-day horological standards since they had neither hands nor dial. Nevertheless, the feature known as a 'striking train' is seen in embryonic state in such timepieces. The striking train is the basis of a musical clock movement inasmuch as that it consists of a separate train of wheels and pinions, usually driven by its own separate motor which may be clockwork or weight-driven. This is set in motion by the release of a detent from the main going train which is that part of the clock mechanism that is in constant motion and by whose function it shows or otherwise indicates the passage of time.

The lantern clock featured an open work case, often of iron or occasionally of brass, with a central bell on top. The first primitive musical clocks appeared between 1680 and 1700 and these clocks are today very rare. Large clocks with carillons for public places had been known



since the middle of the sixteenth century and some are in existence to this day, but here again we are essentially concerned only with the 'domestic', semi-portable timepiece such as might be found in the home.

The striking train of these early musical clocks now featured, in addition to the mechanism for striking the hour on one great bell, a barrel set with pegs which, when rotated, pulled hammer strings via levers thereby sounding a simple tune on a set of bells - usually six and seldom more than eight - hung round the top of the clock. The linkage was by cord or iron wire and, whilst the clockwork was certainly durable, the musical mechanism was, by comparison, nothing if not ephemeral.

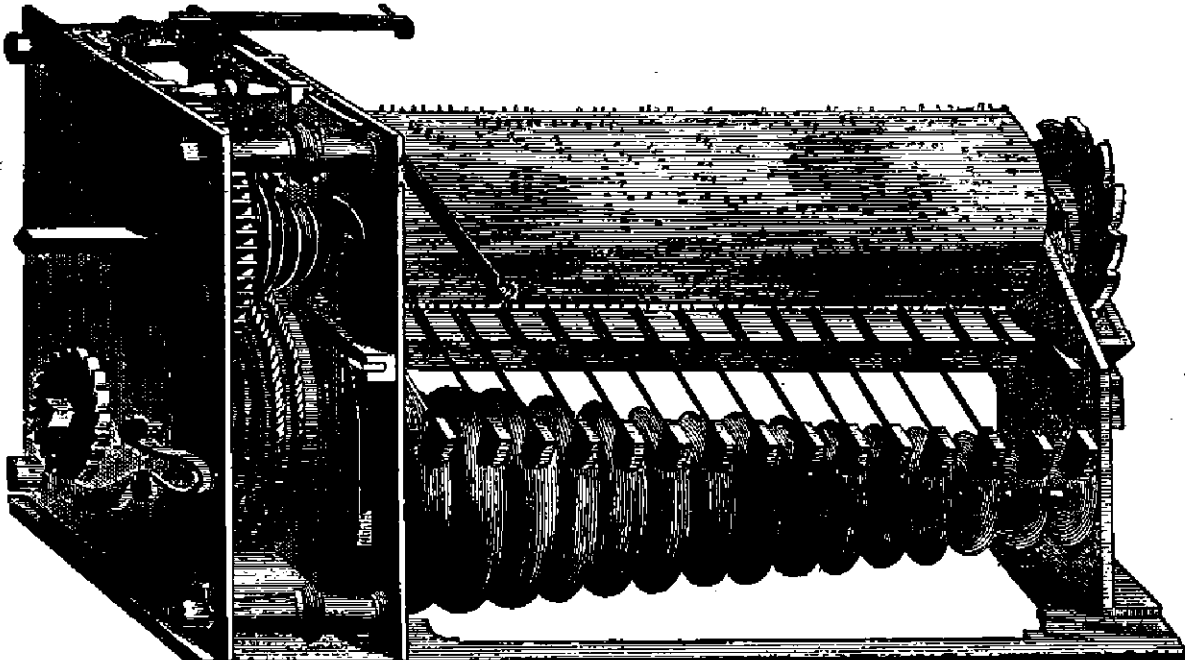
By about 1690 the long case clock and bracket clock were well established and more and more makers began to devote their attention to producing movements which not only chimed but could incorporate reliable musical movements. The musical mechanism became divorced from the striking train and many clockmakers employed a further train with its own motor to cater for the music. As the timepiece approached the hour, the striking mechanism would be set in motion. As the striking work approached the end of its duties, it would start off the musical train. The whole finally came to rest to await the repeat of the series of operations at the next hour.

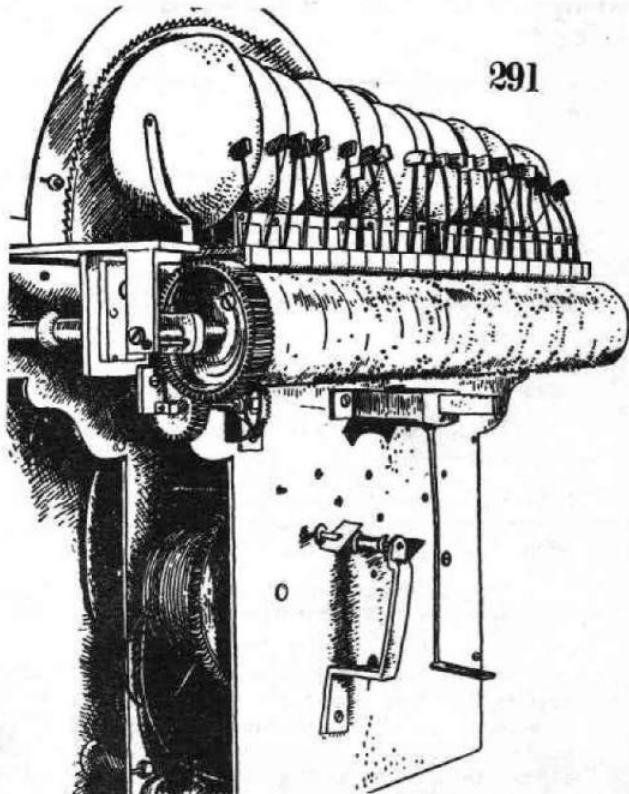
The music was played on bells, the tuned steel comb still being more than a hundred years away. Even so, these early music works are rare and, where they survive, the tunes are generally unrecognisable to our ears.

The main reason for the lack of survival of these early musical clocks lies in the simple fact that the owners very soon tired of the tunes played and, consequently, many instruments were reworked into eight-day bell-chiming clocks.

From the very beginnings of clock music work, the tunes were pinned on a brass barrel and they were changed by moving the barrel lengthways on its arbor, thus bringing a different set of pins to the hammer tails. We have this self-same feature in the cylinder musical box.

One or two instances exist where instead of this system, the complete hammer frame and bell rack was moved, the barrel remaining in a constant position. This not unnaturally involved great mechanical complication and it is hard to imagine what benefit, if any, this arrangement had to offer over the simpler method of sliding the barrel. The comparable mechanism would be to slide the comb of a musical box along to change the tune!





Whilst the majority of the early clocks were equipped with but a paucity of bells (six being the most usual number, thus producing rather uninteresting music), with eight bells it was possible to introduce some pleasing musical variety. With twelve or thirteen bells, very much more adventurous music could be pinned but, to set seven tunes on to a barrel (one for each day of the week, twenty-four hours a day), more than a thousand pins were needed.

It was necessary to allow a predetermined time to permit the barrel pin to perform its duty of lifting the hammer tail and, in the same way that the comb tooth was to impose limitations on staccato playing in years to come, it was not possible to use the same hammer twice in quick succession. This was readily overcome by fitting the bell with two hammers which could be used alternately, thereby allowing sufficient time for each hammer action to return itself. Double hammers were accordingly fitted to those bells which were required, by the music, to be played repetitively. It was not, however, uncommon for double hammers to be provided only for some of the bells in a mechanism.

In the early clocks the hammer springs were either horizontal or vertically below the hammers but towards the middle of the eighteenth century, the more usual practice of mounting over the barrel was adopted. See the illustration on Page 271.

Bells were not only made of metals. Some very fine pieces have been made with porcelain bells and several Black Forest makers, including Johann Werle of Neukirch, used finely spun glass bells. An illustration of such a clock appears on page 90 of "Histoire de la Boite a Musique" by Chapuis.

The simple device for silencing the movement is of equally surprising antiquity. The earliest lantern clocks which sounded but the hour were fitted with a strike-silent lever prior to 1700 - thus indicating that the desire for a good night's sleep without interference from the clock, personified in the film 'Genevieve', was equally valid nearly three hundred years ago!

To save space on the bell rack, it was usual practice for the bells to be 'nested' one within the other with but minimal separation to avoid sound interference. In the repeating watches of the period, those which struck the hour and the quarter, the smaller bell was mounted neatly inside (or under) the larger one, space being quite naturally of prime consideration as evidenced by the later acceptance on a wholesale scale of the gong for watch use which took up so very much less space.

As might be expected from experience with the later musical box, the musical clock was pinned to play popular or traditional tunes. One such clock was built by George Clarke of Leaden Hall Street, London, circa 1730. This played eleven tunes on fourteen bells including "Princess Amelia", "A Gallen of Craden", "A Greeke Song" plus a minuet, several rigadoons and a brace of marches.

Another maker was John Hallifax of Fleet Street, London. An eight-day striking, chiming and musical clock of about 1750 struck on one bell, chimed on six bells and played tunes on nine with a double set of hammers. Standing twenty-seven inches high in a mahogany case, this clock played six tunes including "Geminianys' Minuet", "A Lovely Lass to a Friar Came" and "The Granidears March". It is interesting to note here that the music of Francesco Geminiani, born in 1687 and who died in Dublin in 1762, should appear on a clock during his lifetime. This honour was not to be accorded to Johann Sebastian Bach, as we shall see. Admittedly Geminiani spent a good deal of time in London where he was greatly admired and thus perhaps it is all the more paradoxical that his fine music in the Italian style is almost forgotten today. Perhaps there is something to be said for avoiding the accolade until it may be earned posthumously!

In about 1795, Higgs and Evans of the Royal Exchange, London, made an eight-day striking and musical clock for the Spanish market. The thirty-two inch high mahogany case contained an eight-bell arillon mechanism which played "Sicilian Air", "English Air", "Scotch Air" and "Whittington Chimes".

Describing himself as a 'journeyman', Thomas Bannister of London made an eight-day striking and musical clock dated, very precisely, January 7th, 1801. Five tunes were played on twelve bells, including the ever-popular lovely tune of the 100th Psalm.

An anonymous bracket clock of about 1800-1810, again an eight-day striking, chiming and musical piece, played eight tunes on ten bells and is interesting in that it played "Robin Adair" (an early eighteenth century Irish folk tune popularised in Scotland and whose present words were written in about 1750), "Vicar of Bray" (of about the same date) and "Gavotte by Bach". Although Bach had been dead for fifty-one years, his music was virtually unknown and this must surely represent one of the earliest publications of any of his music - certainly in this country.

The advent of the tuned steel comb did not deter the clockmakers from making carillon clocks and as late as 1840 a London maker named Gibbs of 38, Banner Street, made an eight-day ebony-cased clock which played four tunes on eight bells and stood sixteen inches high.

At this time, makers were gradually adopting comb movements played by cylinders and, by the 1890's, disc movements. Regina, Polyphon, Symphonion and, no doubt, other disc musical box makers, built their own musical clocks usually using cheap German or French mass-produced clock movements. With these, the musical mechanism was completely divorced from the timekeeper, a link from the striking mechanism serving to trip the musicwork. The popularity of the hand-made clock became diminished by the economics of the five-shilling clock.

The combination of music and timekeeping, however, was also losing favour and the general tendency was towards Westminster or, sometimes, the more tuneful Whittington chimes using gongs, rods or tubes.

The carillon clock, the history of which is contemporary with that of the flute-playing or organ clocks, is by no means forgotten. Whilst here we have considered only small musical clocks, much larger carillons exist and are cherished to the present day. Because of the fascination for automata since time immemorial, the association between clockwork, music and automata is not hard to appreciate. Many large carillons were built with automata ranging from the simple striking jack to the sophisticated scene of moving figures. The large surviving carillon automatons continue in popularity. The great Dutch and Belgian carillons draw crowds as they have done over the centuries. And in London, the automaton carillon on Liberty's off Regent Street enjoys a rich following amongst the young and old alike.

Changing times have deprived us of a ready appreciation for all that the early carillon clocks could offer to past generations. It is thus totally wrong to assess their merits by twentieth-century standards. Nevertheless, the mechanical skill which comprised their gestation cannot fail to be marvelled at.



PAILLARD
up to date

The musical box certainly owes a great deal to the far-sighted, ambitious and inventive family of Paillard of the village of St. Croix in the Swiss Jura mountains.

The article on the facing page is reproduced from PHOTO GRAPHIC No. 74 which is the house magazine of the London photographic equipment dealers, Wallace Heaton Ltd.

Paillard today is linked with photography in particular cinematography. The range of Paillard-Bolex cameras and their reputation are recognised throughout the world. All these are produced from their factory in St. Croix.

The immediate aftermath of the musical box era saw the firm producing diverse lines including gramophones, metronomes and later typewriters and photographic apparatus.

The factory of Paillard-Bolex today dominates the village of St. Croix, and remains the largest employer of the local labour - a position it has held for over two thirds of a century.

Moses of Ste-Croix

MANY PEOPLE wonder how it was possible that precision industries—especially watch-making—became established in a region so far off the beaten track as the Swiss Jura. The people of Ste-Croix themselves are the first to be surprised at the growth of these industries.

Financial backing and the proper technical equipment are not enough to explain the very high standard of precision attained. What was, and still is required is perseverance, a long tradition and continuity in ideas—in other words, hard-headed realists.

The traveller who arrives in Ste-Croix (not an easy place to get to) is usually surprised at the number of factories he finds there. These factories are, though, the logical extension of the artisan tradition that had its beginning two hundred years ago, when Ste-Croix lived in a way altogether different from today. Two of the most important of the former industries of Ste-Croix were the iron workings and lace-manufacture. The reputation of products manufactured from the ore of the mines around Ste-Croix, was already widespread as far back as the 16th century.

The decline of the lace industry began with the introduction of the machine, and the progress in the watch-making industry: the invention and development of music boxes finished it off.

Musical boxes

Moses Paillard presided at that time over the destiny of a tiny family music-box concern. He was succeeded by a line of other, equally active and enterprising managers—such as Ernest Paillard and his brother-in-law Eugene Thorens—who played a very important part in the life of the village which at this time numbered about 3,500 people. Orders for music-boxes began to flood in: foreign countries were particularly interested in them. The most important outlets were England, the United States, Germany, France and Austria.

Increasing demand brought about increased production and, accordingly, a gradual change in the manufacturing methods: as the family workshops were no longer in step with the industry's needs, Paillard opened the doors of their first real factory in 1875—while this could certainly not be compared to a modern factory, it was then a revolution in the music-box industry. When the small family enterprises disappeared and the effects of division of labour made themselves felt, there was greater and greater recourse to the machine. Methods and equipment evolved with the need for greater production, for it was necessary to find new bases from which to fight ever growing competition.

Through all those changes, however, the foundations of this ever-growing, modern firm remain the same: manual skill, precision, and the good team work which so characterises the Jurassians.

As in other industries, progress came to that of music-box manufacturing. Quite early on, the House of Paillard was making large music-boxes called "cartels" that could play from 3 to 72 tunes. The music-box in general was progressively modified, and in 1878 interchangeable cylinders were developed, which considerably increased sales. Everyone could afford a music-box in those days; they could be bought at any price from 85 centimes (about 10 shillings of today's money) to 10,000—Swiss francs about £2,850 now—and up.

Gramophone

But already then, farseeing managers had understood the advantages local industry could find in new devices, for their manufacture could be carried on concurrently with that of music-boxes. One of them—Ernest Paillard—began at once methodically to make studies and enquiries in that direction. In 1898 our firm brought out the Echophone, a small gramophone with different size cylinders able to record or reproduce all kinds of songs, musical pieces and even monologues.

Having been prudent in all their projects, the members of the large Paillard family fully intended to make sure of the future of their enterprise by the wise introduction of new products whenever the market should indicate it.

Foreseeing the future in amateur cinematography, Paillard concentrated its efforts in research into that line. At the beginning of the 30's Paillard put on the market simultaneously a 16-mm. projector and camera. A few years later, in 1936, the Paillard-Bolex H16 camera, made its appearance on the market. Paillard can claim, not without pride, that they created a first-class instrument, which allows the amateur to exploit almost all the possibilities offered by the 16 mm. size film.

ANNUAL GENERAL MEETING

FIRST TWO DAY EVENT MEMBERSHIP FEES UP

THE Summer meeting of the Musical Box Society of Great Britain took place at Berners Hotel, London, on Saturday and Sunday, May 7th and 8th. The 4th Annual General Meeting was held on the Saturday afternoon and important constitutional changes were made and new officers elected. The most ambitious gathering yet arranged by the Society, a workshop convention was staged on the Sunday morning at which the attendance and enthusiastic participation proved the success which this first-time event was greeted by the Membership.

In spite of a severe and sudden virus infection which kept Secretary Cyril de Vere Green in bed for several days until the Saturday morning, coupled with the illness of Editor Arthur Ord-Rume, the meeting began as usual at ten thirty with all arrangements completed - and coffee and biscuits provided for the early arrivals. Berners Hotel manager Arthur Wood, whose personal close attention to our last meetings requirements was so greatly appreciated, once more gave us every facility. Two large rooms were at our disposal, one upstairs room where boxes were displayed and demonstrated, and the large conference room downstairs. The success of our Sales Table at the last meeting led to this feature being repeated in the display room and a fairly brisk trade was reported as boxes were bought, sold or exchanged.

Staffing a meeting is always a problem and this time we had the invaluable assistance of Mr. de Vere Green's personal secretary, Mrs. Chriss Marks, and Mrs. Dorothy Etherington, a new Member. Miss Pauline Lubbock took charge of the Society magazine stand. Because of a general depletion of Society funds and for reasons explained later, a registration fee of 5/- per Member or Guest was charged.

HONOURED GUESTS

We were delighted to welcome back to activity Dr. Robert Burnett, who has spent the past thirty months teaching in Africa. This reunion was made even happier by the announcement of his recent engagement to Miss Marjory Briggs who accompanied Dr. Burnett at the meeting.

Mr. Hughes Ryder, President of the Eastern Chapter of the Musical Box Society International of America and former ruling President, flew over from New Jersey to be in attendance and we were also delighted to welcome Mrs. Ruth Bornand of the

Bornand Music Box Company, Pelham, New Jersey. This was Mrs. Bornand's first visit to one of our meetings.

THE CAPITAL STORY

Mr. Hughes Ryder, a New Jersey restaurateur and avid musical box collector, had been invited by your Executive Committee to present a paper on the Capital "Cuff Box" musical box when first it was learned some two months ago that he would be able to come over for our meeting.

Mr. Ryder's paper, illustrated by colour slides and tape recordings, proved to be a fascinating history of both the Regina company and the company of F.G. Otto & Sons, makers of the Capital. His slides, compiled with meticulous care, showed not only the factories of Otto, Regina and Symphonion as they were in the 1890's, but also as they are today. Reginas are in business now making floor polishers, the Symphonion plant at Asbury Park is now run by a maker of fancy goods and the Otto plant is likewise diversified. The comparative pictures were taken from almost identical standpoints and it demonstrated graphically to everybody the changes of 75 years, the most noticeable being the transition from mud track to a paved highway. Detail shots of the interiors of Regina and Symphonion plants, the horse-drawn buggy inscribed "Regina Music Box Co", groups of moustacheed worked posing outside the Regina factory - all rare pictures indeed. As if all this were not enough, we were shown the house where Brachhausen lived - which was opposite that in which lived the brothers Otto!

Mr. Ryder's paper will be published in full in a future issue of THE MUSIC BOX.

BUSINESS MEETING

After the luncheon recess, the main event of

the day was staged - the Annual General Meeting - under the Chairmanship of the retiring President, Mr. Dorian Dinsmore.

Having officially welcomed our distinguished guests and requested them to say a few words to the assembly, our Secretary was called upon to read the minutes of the last meeting. As all our meetings are tape-recorded in full, it was agreed that these should be taken and approved as read. Cyril de Vere Green then presented his report on the happenings of the past year. Membership up to the time of the meeting stood, he reported, at 250. Of this number, 57 were Associate Members. He went on to report the resignation of Vice President Gertrude Gilchrist.

In the absence of Treasurer Frank Greenacre, Secretary de Vere Green presented a balance sheet and report from the information he had available as of April 1st. Frank Greenacre has been forced to resign and a vote of thanks was given for his invaluable services to date. The finance details to date revealed that on April 1st. we had a bank balance of £251.15.8d as compared with £105.7.7d. on April 1st., 1965. From our current balance we have to deduct the cost of the Easter magazine, a reprint of Issue Number 7 Volume 1, and the cost of the meeting. Explaining that he could not be expected to continue in office forever, Secretary de Vere Green revealed that he had financed postages and stationary plus sundry costs to the total of £104.16.0d. out of his own pocket. He believed that this figure must be shown in the balance sheet for the benefit of his ultimate successor who might not be in the happy position of being able to donate this large amount. The figure represented secretarial expenses and was covered by a donation from Mr. de Vere Green.

Editor Arthur Ord-Hume presented his brief report at this point, saying that magazine growth had been sustained during the past year and that our present print order was 350 copies per issue.

MEMBERSHIP £3

Changes in our constitution and bye-laws were then discussed. The most important of these concerned our finance. We had been living a hand-to-mouth existence as shown by our balance sheet. President Dinsmore had had to loan working capital to the Society to tide it over the period prior to the influx of subscriptions. This loan had been repaid but we were faced with increased magazine production costs as would be revealed by our Editor later. We were also having to think about publishing a new Membership Directory this year as well as new letter-headings. The proposal was that we should raise subscriptions to £3 p.a. After discussion on a suggestion from the body of

the meeting that we should raise fees to £4, it was agreed that Full Members should pay £3 a year and Associate Members £2 a year. This extra capital would sustain us and allow the magazine to continue as at present.

Other changes proposed and accepted were as follows:

CONSTITUTION Article 4, Section 1 to read: "The Officers of the Society shall be a President, a Vice President, Honorary Treasurer, Honorary Editor and two other active Members".

Article 4. Add Section 5: "Only active Members shall be eligible to vote at the election of officers".

Article 6. Add Section 4: "The Executive Committee shall be empowered to nominate Officers for the succeeding year for election at the Annual General Meeting".

Article 6. Add Section 5: "The Executive Committee shall be empowered to co-opt Members when considered necessary and advantageous".

BYE-LAWS Article 1, Section 1 to read: "The Annual General Meeting of the Society shall be held in the Spring".

Section 4 to read: "Any proposed change in the Constitution and Bye-Laws of this Society shall be submitted in writing to the Secretary of the Society. The Hon. Sec. shall send written notice to all Active Members setting forward the proposed change or changes".

Article 3, Section 1 to read: "The subscription shall be Three Pounds a year for Active Members. For Associate Members, the subscription shall be Two Pounds per year".

Section 2 is deleted and Section 3 now becomes Section 2.

LACK OF NOMINATIONS

Secretary de Vere Green expressed the disappointment of the Executive Committee that, owing to the reluctance, or the complacency, of Members no nominations for Officers had been received excepting from three Members of the existing Executive Committee.

The officers nominated were duly elected unanimously and for the following year your Officers are:

President: Dr. Robert Burnett
 Vice President: Mr. J. A. Holland
 Hon. Secretary: Mr. Cyril de Vere Green
 Hon. Treasurer: Mr. David Tallis
 Hon. Editor: Mr. Arthur Ord-Hume
 Members: Mr. Bruce Angrave
 Mr. Graham Webb

A vote of thanks was expressed to retiring President Dorian Dinsmore and Dr. Robert Burnett

immediately took over the chair and assumed his duties of office.

FUTURE PLANS

Secretary de Vere Green showed how Membership had continued to increase and that, far from a levelling out of Members, we had achieved almost fifty new Members since our last meeting in November. A brief discussion ensued as to possible activities for future meetings.

Editor Arthur Ord-Hume then spoke on his plans for the growth of the Society Journal, THE MUSIC BOX. Expressing first of all his delight that at last Members were beginning to send in rare or unique historical material, he went on to outline the additional costs likely to be incurred if we are to continue producing our Journal in its present form with pictures. Stating that we would have to find approximately £13 per issue extra to finance photographic reproduction using the offset-litho process, he said he believed it would be a retrograde and unpopular step to dispense with illustrations because of the fact that he would now have to pay for them.

A vote of thanks was given to Mrs. Gilchrist, who was not present, for her invaluable help with the provision of photo-pages to date.

Now that back numbers of the magazine were gradually becoming available as litho reprints of high quality, this again represented a demand on funds although it was recoupable as an asset. In addition, we would be compiling a new Directory of Members within the next few months and this again would require finance.

Under 'Any Other Business', Secretary Cyril de Vere Green stated that he had received a letter from Mr. Arthur Ord-Hume advising that he was in the process of compiling a comprehensive book on mechanical music and that he would be grateful for any help available from Members.

REGINA RAFFLE

Mr. Hughes Ryder very generously donated to the Society a Regina disc musical box playing 8 $\frac{1}{2}$ " diameter discs. This was raffled, the proceeds to the Society, and tickets were sold at 5/- each or five for £1. The winning ticket was drawn by Mrs. Ruth Bornand and the holder of the lucky number turned out to be Regina enthusiast Arthur Ord-Hume. This kind gesture by Hughes Ryder gave us £32. 10. Od. (approximately #92).

This event concluded the business of the day and there followed the tea recess and a general getting together of Members and their musical boxes.

PRACTICAL MEETING

More than sixty Members assembled on the following morning, Sunday, for the Practical Meeting in the Conference Room at Berners Hotel. The first event of this type we have tried to stage, this centred on the problems associated with dismantling and cleaning a musical box. A number of Members took part in this taking turns to demonstrate their own particular methods of performing the task.

Under the leadership of President Robert Burnett and following an introductory address by Bruce Angrave, each stage of the job was explained as it was dealt with. Particularly worthy of mention were the efforts of Member Graham Webb who showed how to polish a cylinder. Starting with a cylinder of typical almost green colour, within the space of fifteen minutes he had this shining as new.

Keith Harding also gave an impressive demonstration on the restoration and repolishing of musical box cases.

In response to a remark by Member Arthur Ord-Hume to the effect that dental probes were of considerable use in musical box work, Secretary Cyril de Vere Green promptly returned to his own consulting room and came back with a box full of these wicked looking devices which he gave to those present.

Undoubted highlight of the meeting was a demonstration by Member Gerry Planus of what can happen to your best musical box if you tamper with the endless. Before the widening eyes of the gathering, he would up a box from his collection - and then tampered with the endless screw. With the most fearful and expensive screech, the mechanism flew and, as teeth flew high in the air, the full meaning of Mr. Jacot's cartoon in his repair manual was brought home to us all. Following this lesson in care and prudence, the meeting was concluded and thus ended the Spring meeting of the Musical Box Society of Great Britain.

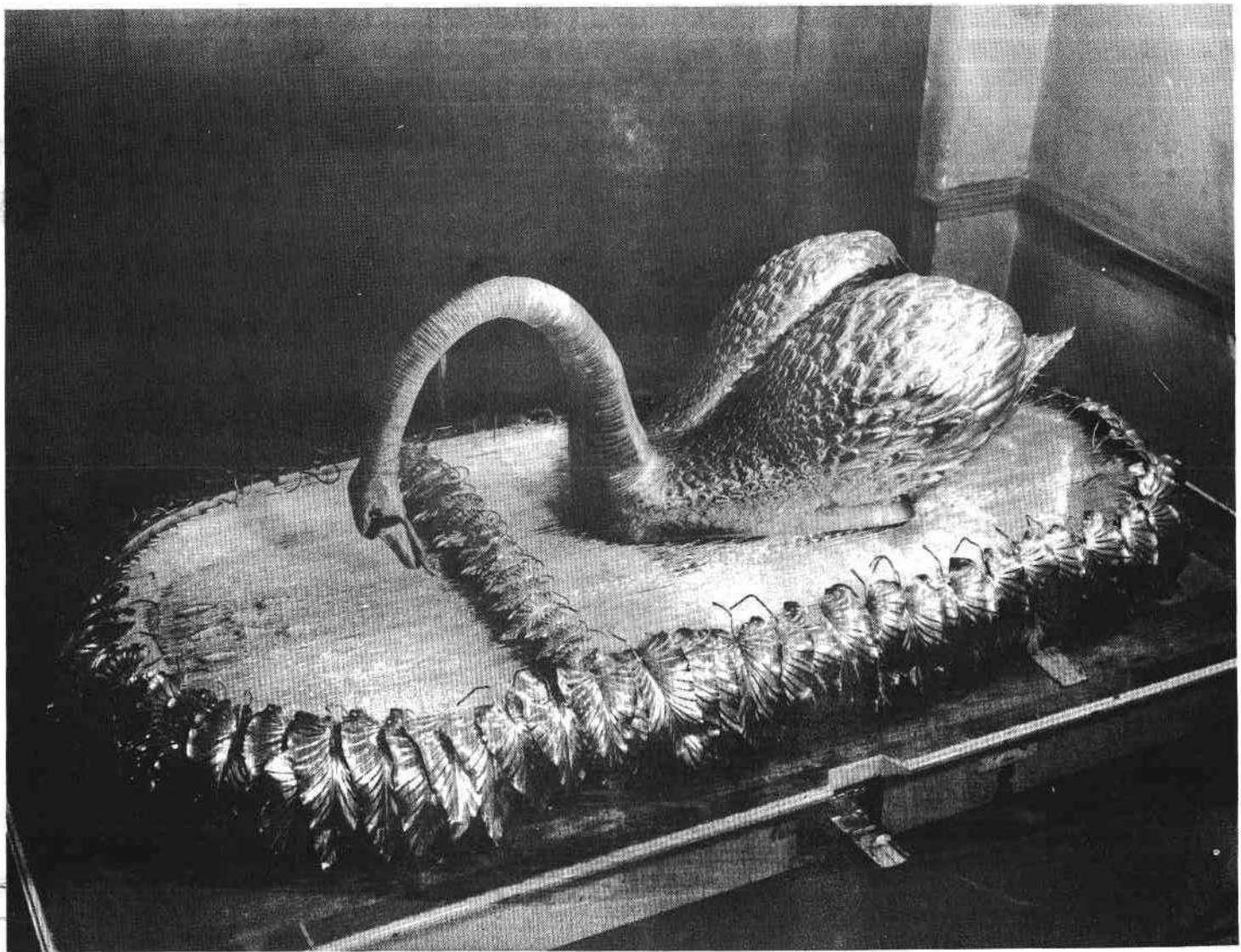
It is understood that Member Gerry Planus has for sale a musical box needing slight attention. The teeth are in a small cardboard box.....

CELESTINA MUSIC LISTS

The Celestina Music Lists reproduced on Pages 307 to 310 inclusive have been loaned by Member Alan K. Clark, 78, Felstead Road, Orpington, Kent

THE PICTURES on the facing page illustrate the article on Street Music on Page 284





THE SILVER SWAN

By T. P. Camerer Cuss, F.B.H.I.

AFTER a long period of inactivity, the pride of the Bowes Museum, Barnard Castle, (1) has been restored to "life". I invited Mr. P. G. Coole to inspect this 18th century automaton during the course of the overhaul and much of the information which follows results from his researches. I am also indebted to Mr. F. Atkinson, the Bowes Museum Director, and to Mr. Charles Hardy, for allowing use to be made of information and documents connected with the Swan.

The earliest description of the Silver Swan appears in the 1774 Inventory of Cox's Museum (2). This reads as follows:

"PIECE the FORTY-FIFTH.

A Swan as large as life.

It is made of silver, the plumage finely copied, and the whole so nicely, closely, and artfully imitated, as at a distance to deceive the most accurate observer. It is represented as upon the water, and is fill'd with mechanism, communicated even to the bill; it turns its neck in all directions, extending it backwards and forwards, and moving round on each side to the very tail, as if feathering itself; during the playing of the chimes, that are heard from beneath, it beats time with its bill, to every note of the music; and as the tunes change from swift to slow, or from slow to swift, its motion changes with surprising exactness. This Swan is seated upon artificial water, within the most magnificent stand ever made, and is reflected by mirrors, which produce the appearance of several Swans. Under the seat is a rock of crystal, finely constructed and ornamented; it is mechanically set in motion to represent the flowing down of water, which is also so reflected by mirrors, as to multiply the appearance of water works in different directions. The rock likewise is embellished with a profusion of jewellery, and other elegant designs. Above the mirrors is a costly dome of great magnitude, on the top of which is a rising sun, that terminates the whole, and makes it near eighteen feet high. The rays and points of the Sun seem to extend from a body of fire in the centre, and this piece is so astonishingly executed, that many illustrious personages who have seen it,

even in its unfinished state, have pronounced it rather the creation of absolute magic, than the production of human mechanism".

A few years later we find it listed in Davies's Grand Museum, originally Cox's (3). A description, rather shorter this time, reads: "The Swan made with Silver Plumage. Moving upon artificial water within a most magnificent and equally costly dome". This, of course, was the age of mechanical marvels and private museums or exhibitions, and clearly they were a great attraction. Cost of admission? Ladies and Gentlemen 1s. Servants and Children 6d.

Following its appearance in Davies's, the Swan may well have gone on a provincial tour (4) like Bridges's Microism. It next appears in all its glory in Weeks' Museum (5). The earliest record of this exhibition so far found is dated 1802. In "a large Exhibition or Show Room" Weeks displayed "a variety of Figures, inert, active, separate, combined, emblematic and allegoric, on the Principles of Mechanism". The charge for admission had gone up to 2s. 6d., with an additional charge for visitors wishing to view certain special items, among which were some notable pieces from Cox's Museum. There on show was the Tarantula Spider, made of steel "that comes independantly out of a box and runs . . ." The "Figures . . . active . . . on the Principles of Mechanism" must have suffered considerable wear and tear, and the fact that "Weeks" was found scratched on one of the mainspring barrel covers probably indicates that it underwent repairs at this time.

Some years later Weeks' Museum was dispersed and subsequently sold—or at least some of the items—and the Sale Catalogue for the third day (16th July, 1836) included the Swan as Lot 273.

"Among the many objects the late ingenious proprietor designed, none has called forth the admiration of the learned in mechanism more than this work: exceedingly different but elegantly waving motion of the bird is perfect, and may be pronounced 'chef-d'oeuvre'.

A Magnificent Temple.

Or canopy, 18 feet high, formed of

wreaths of flowers and birds, carved and gilt in beautiful style, and supported by columns; beneath, borne on dolphins, is a font containing a swan of the most perfect symmetry, formed of pure silver and delicately chased, seated on a running stream. The mechanical action opens with harmonious bell music; and the swan stretching forth its graceful neck in a variety of forms, feathers itself and looks around for food in the water; the fish are sporting about, and at first retire, at length the swan seizes one, which, after playing with, it swallows.

Exclusive of other considerations, the materials of this lot are worthy of particular notice. The temple alone is of great value. It was designed by the late Mr. Wyatt, and executed under his direction and the quantity of silver is considerable".

Certain differences will be noticed between the Cox and the Weeks descriptions, notably that the "seizing" of a fish and the subsequent "swallowing" of it is not mentioned by the former. It is curious that Cox was guilty of such a throw-away, but hardly creditable that the mechanism which accomplished this action was a later improvement. There is evidence that more than one hand was engaged in the making of the various sections, but the neck mechanism certainly seems to be of an earlier date than at least some of the remainder.

It is not known what happened to the Swan at the Weeks Sale. It may have been bought by a New Bond Street jeweller and watchmaker, Harry Emanuel (6). Emanuel bought heavily at the Sale, and exhibited the Swan at the Paris Universal Exhibition of 1867. A report on the Exhibition reads:

"Harry Emmanuel (sic) draws crowds to his stand by the performance of a wonderful mechanical swan in repoussé silver. This graceful automaton turns the jointed feathers of its neck so as to curve its head down over its tail with a very natural movement. Then it writhes round again, and, opening its bill, takes up a fish from the turning spiral of twisted glass, which represents running water, the whole being done by some clockwork machinery, which at the same time emits a jangling metallic music of a wild and uncanny sort. The swan is an ancient piece which Mr. Emanuel has refitted".

This time we have no mention of the

"dome of great magnitude". It has lost "the most magnificent stand ever made", the mirrors, the embellished rock. In short, the Silver Swan no longer swims within its magnificent temple.

Mark Twain saw the Swan in Paris, and in Chapter XIII of "The Innocents Abroad" he says, "Of course we visited the renowned International Exposition . . . I watched the Silver Swan which had a living grace about his movements and a living intelligence in his eyes—watched him swimming about as comfortably and as unconcernedly as if he had been born in a morass instead of a jeweller's shop—watched him seize a silver fish from under the water and hold up his head and go through all the customary and elaborate motions of swallowing it . . ."

In 1871, John Bowes learned about the Swan from a Paris jeweller, Briquet, whom he had patronised throughout the 1860's. Bowes decided to buy it "conditionally on the statements of the two jewellers who had charge of it". Either Briquet or the other jeweller concerned, Felix Samper, wrote from Paris to Harry Emanuel who replied in French in a letter dated 6th November, 1871. Emanuel said that the Swan was made in the time of George III by a celebrated clockmaker named Weeks and formed part of a museum of horology called "Weeks Museum". After a lawsuit, it was sent (Emanuel wrote) to the Bank of England, where it remained for more than 100 years. It was finally released, and Emanuel bought it for £600. He asked 50,000 frs. (about £2,000) for it at the Paris Exhibition and advised that the same figure could be asked for it now; that it couldn't be made for that figure. He concluded his letter by stating that Joseph Halpen (?) published a small book "in 17 something" (17 quelque chose) giving a detailed description of the Swan.

Bowes was satisfied with the evidence provided and he paid £200 for the Swan, "the lowest price it seems ever to have fetched" as he wrote in a letter to R. J. Dent on 21st July, 1878. Bowes held the view that it could not have been in the Bank of England for 100 years as Sir W. Hutt (Bowes' stepfather) recollected visiting Weeks' Museum when a young man and thought he saw it there. The letter goes on: "It was shown at the Exhibition here (in Paris) in 1867 and was said (sic) to have been purchased there for the Prince Imperial—However that was, it

found its way into Spain, and the year after the War (Franco-Prussian) we bought it . . ." Evidently Bowes doubted that the Prince Imperial purchased it.

It was delivered to John Bowes' Paris home 7, rue de Berlin in 1872, and five years later it was shipped to England and installed in the Bowes Museum: the bird was home again after its continental wanderings; "home" certainly, but to what extent is it English?

As has already been said, more than one craftsman's hand is in evidence, and in particular the neck and bill sections differ in execution from the rest. There is plenty of evidence of repair work and possibly of modifications, but when we remember the Swan's chequered history and its countless performances, this is not surprising. The fish catching and swallowing inevitably reminds one of de Vaucanson's Duck (8) and one is tempted to suggest that the maker of the Swan was at least influenced by the maker of the Duck. The silver work provides no positive clue. Mr. Charles Oman, who inspected it, did not form a conclusive opinion as to its provenance. There are no punch marks except ET (*étranger*) in a horizontal oblong on several of the fish. This mark was apparently introduced in France, in this form, in October, 1864, for imports from certain countries. It guaranteed that the alloy used included some precious metal, but not the percentage. This mark, therefore, suggests that the Swan was imported into France at that period. The leaves round the "water's" edge are not of quite so high a quality as the workmanship of the bird itself and the fishes, each of which is articulated.

Three separate movements control the 140 odd twisted glass rods, the 12 bell six tune carillon and the actions of the bird. The first two movements are conventional fusee and line type. The third movement, for the bird actions, is more complex, consisting of two mainspring barrels connected in tandem by $3/16$ th inch wire line, originally gut. Each barrel is $5\frac{1}{2}$ inch diameter, 7 inches long and each contains two mainsprings. These transmit the drive through a fusee and gear train to a large drum on the periphery of which is a track. This track, through a rack (quadrant) and pinion, gives the traversing action to the neck. These parts are seen in the centre of Fig. 1. On the drum's arbor are mounted a series of cams on to which are set levers which extend to the

base of the neck. To these levers, fusee-type chains are fixed which pass upwards through the neck over an arrangement of pulleys. These chains in turn are fixed at various points along the inside of the neck; these, pulling in succession, produce the forward and backward, raising, lowering and arching movements to the neck, Fig. 2.

Chains control the movements of the Swan's bill and the "fish-catching" mechanism in the head (see Fig. 3). This, basically, consists of a track on which are mounted lazy-tongs to the end of which the fish is fixed. As the head swoops low over the simulated water, the fish is projected down along the track by the lazy-tongs to the end of the bill, tail foremost. Here it is turned by a crank to lie across and between the bill. As the head and neck is raised upright the fish is retracted (swallowed) head first by the same action reversed, accompanied by suitable movements of the bill. Having accomplished this, the other movements of the neck continue to give an effect of preening. During the course of the motions, the bell-music is played, and the seven silver fish appear to swim in rippling water. The swimming effect is achieved by the twisted-glass rods acting on the articulated fish, these being located between the rods. The fish themselves are fixed to pins carried at the extremity of arms which are moved backward and forward under and between the rods. These arms are controlled by a series of pulleys, seen in Fig. 2.

No musical expert consulted was able to suggest with certainty the title of any of the music produced by the carillon. It was on the inside of the cover of the mainspring barrel of the music side that Mr. W. J. Galbraith, who was in charge of the restoration, found the name "Weeks" scratched. In spite of Emanuel and others suggesting that Weeks was the maker, there can be little doubt that this, like the name "Lunan" found on the mainspring of the "water works", indicate periods of repair. We shall probably never know who were the men responsible for the mechanism or the silver work any more than "the most magnificent stand ever made", the rock of crystal and the other splendours which, alas, no longer exist.

Note 1

The Bowes Museum. Barnard Castle, Co. Durham. The Museum was founded by John Bowes and Josephine, his French wife. The

foundation stone was laid in 1869 and the Museum was finally opened in 1892. Mr. and Mrs. Bowes spent many years in France where the collections had been assembled before being brought to England.

Note 2

James Cox, 103 Shoe Lane, Holborn. Cox has been described as a "clever mechanician", "and eminent watchmaker", and "a jeweller". It is more likely that he was primarily an import-export agent. He was at one time in partnership with Henri Maillardet, and he appears to have imported finished as well as unfinished mechanisms. Maillardet was in London between 1784 and about 1815 where he managed the branch of Jaquet-Droz and Leschot.

The work on which Cox's name is found, is usually "ingenious", to use the contemporary word, and the cases in which the mechanisms are mounted are nearly always "gorgeous", "magnificent" and sometimes, as some would think, hideous. The point is, of course, that Cox largely had Oriental customers in mind, and the assemblage of masterpieces which were to become his Museum were, in fact, "frustrated exports", British enterprise becoming disrupted on this occasion by the outbreak of war. Nevertheless, eleven of his works were in the Palace Museum, Peking, and in 1769 he had provided a clock for the East India Company to send to the Emperor of China.

Cox opened his Museum in Spring Gardens, Charing Cross in 1772, and a descriptive catalogue was printed. According to Baillie, there were only 23 exhibits mentioned in this 1772 catalogue as against the 56 of the Inventory of 1774—which included the Swan. The Museum was not, apparently, a financial success; for security reasons only a few people were allowed in at a time, twice a day, the charge for admission being half-a-guinea. In 1773 he obtained a private Act of Parliament which empowered him to dispose of the Museum by public lottery. The descriptive Inventory of 1774 finished with the sentence: "Growing Arts adorn Europe". The 56 pieces were valued at £197,500, and among them was the famous "perpetual motion" clock, now in the Victoria and Albert Museum, and described in Alan Lloyd's "Some Outstanding Clocks over Seven Hundred Years".

During the Lottery Cox offered cash for unwanted prizes. If he did re-purchase items, he had disposed of them by 1779, when a sale was held of "... part of the stock of James Cox, bankrupt". There were 18 lots and one written in. There is no way of discovering who won what in the Lottery. Baillie gives 1788 as the year of Cox's death.

Note 3

Davies's Grand Museum (Originally Cox's). Not a great deal is known about this venture. The advertisement said that it was "composed of Jewellery, Painting, Architecture, and Clock Works". This may be the same Davies who exhibited the Henry Bridges clock, the Microism. See "Some Outstanding Clocks"

Note 4

Found scratched on the mainspring which drives the mechanism for the twisted glass rods was "Lunan, 1791". This date fits in between the Davies Museum and the Weeks Museum of the early 1800's. Charles Lunan, Aberdeen 1760-1816. He died on 10th January and the following is from the Edinburgh Evening

Courant of 20th January, 1816, "... a man of uncommon shrewdness, intelligence and strength of mind ... He has left behind him many specimens of his ingenuity".

Note 5

Weeks' Museum. This is a different Thomas Weeks from the clockmaker of that name of Coventry Street. Weeks leased 3 and 4 Tichborne Street and 56 Great Windmill Street from Sir Henry Tichborne, and he is described as a "Perfumer and Machinist". The Exhibition or Show Room eventually became the first "London Pavilion" and in 1860 "Six Splendid American Bowling Alleys" were open daily at 12 o'clock.

Note 6

Henry Emanuel, 18 New Bond Street, was a diamond and pearl merchant, watchmaker and jeweller. He held the Royal Appointment, as well as those to the principal Courts of Europe. Emanuel bought heavily at the Weeks' Sale.

Note 7

Joseph Halpen. Was this small book the Inventory of Cox's Museum?

Note 8

Jacques de Vaucanson, 1709-1782. See "Les Automates", A. Chapuis and E. Droz. In 1738 a description of his "artificial Duck" was published in Paris, and an English translation appeared in 1742. This Duck plumed her wings, picked her feathers "and performed several operations in Imitation of a living Duck". She ate, drank, macerated food and did other things in completion of the cycle. De Vaucanson had connections with Jaquet-Droz.

THE SILVER SWAN SEPTEMBER 1965

Dear Sir,

I was very interested indeed in your article entitled "The Silver Swan" in the June issue of A.H. and particularly in Note 8 relating to Vaucanson and the suggestion that the maker of the swan may have been influenced by him. This certainly seems possible as the swan may have been contemporaneous with Vaucanson and particularly as the swan's neck is stated to be actuated by chains. Several of Vaucanson's automata are known to have been actuated in this way particularly the Duck (1764) where the chains passed up within the legs of the bird. We know also that Vaucanson was interested in chain drive and in the Musée Conservatoire National des Arts et Métiers is one of his machines for making chains. An additional reference is given in "Automates et Automatism" by P. Devaux, Paris 1948, p. 22.

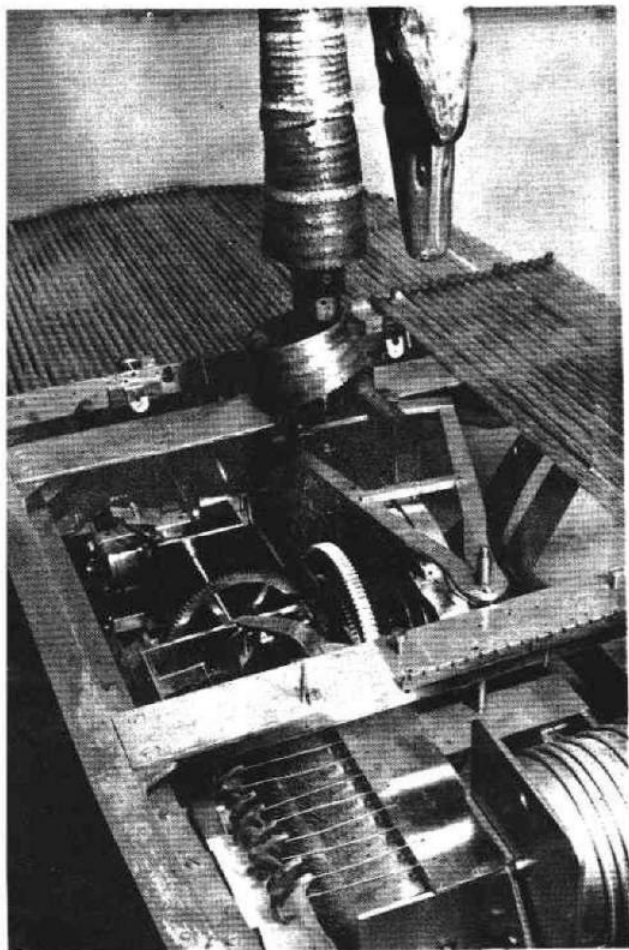
There is no doubt that Vaucanson was a very highly skilled mechanic and he is credited as the inventor of the milling cutter. Also in the Conservatoire are his famous lathe and his drill of high accuracy—complete with micrometer indexes.

One cannot escape the idea that his lathe could have been used for the accurate turning of the large cylinders for his automata and the drill for drilling the holes for the pins.

It is appreciated that this is largely conjectural, but I am very interested in Vaucanson and I hope these comments will be of interest to you. I only wish that Barnard Castle was not so far away!

Reigate,

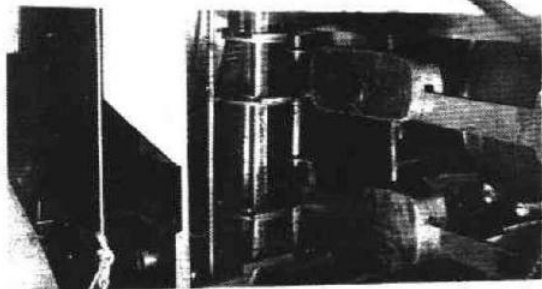
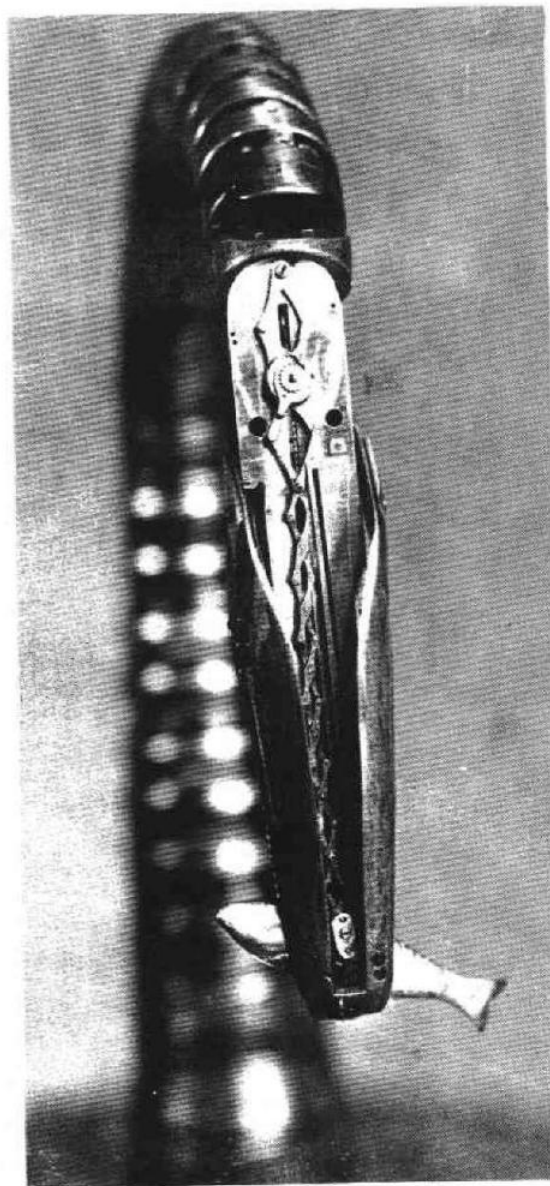
Yours faithfully,
D. 1607 Weston

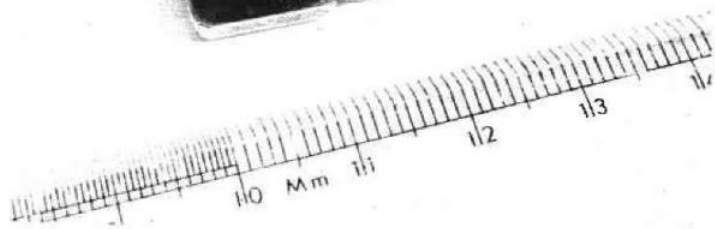
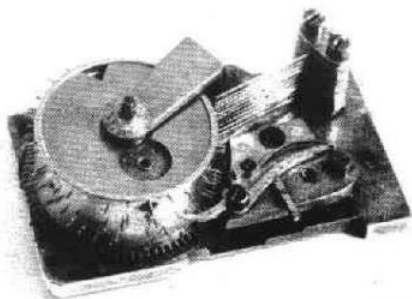


◀ Fig. 1. Mechanism for traversing the neck.

Fig. 2. Mechanism for neck and for swimming fish.

Fig. 3. The "fish-catching" mechanism.





What is a Laminated Comb?

There are one or two terms used widely in musical box circles which are ambiguous, confusing or, plainly, erroneous. We have, for instance, "tune sheet" which means "list of tunes" or "programme" and yet examination of early writings show that a "tune sheet" is, in fact, the musical disc which is played on a disc musical box.

Undoubtedly quite the most perplexing expression is to refer to a musical box as having a "laminated comb". Dr. Cyril de Vere Green has highlighted this malapropism in the following letter:

"To the Editor:

For some time I have been wanting to write to you asking you to publish this letter in order to correct a misnomer which has unfortunately been adopted by musical box collectors. I believe the error has arisen from an incorrect definition published in Mr. J. E. T. Clark's book concerning the type of musical box comb wherein the comb is made in sections of one or more teeth which are so frequently referred to as "laminated combs". I would suggest that a more appropriate - and certainly correct - term would be to call these "sectional combs" and to illustrate my point - I enclose two photographs (reproduced left) to illustrate the difference between what I call a laminated comb (Fig.1) and a sectional comb (Fig.2)"

Dr. de Vere Green's photographs show (top) a very small vinaigrette with the tune pinned to the spring barrel which rotates about a fixed arbor. The comb comprises a small stack of teeth superimposed one upon the other. The lower illustration shows a movement having a comb comprising small groups of teeth.

Where, one may wonder, has this term 'laminated' originated? To locate this, one must turn to the works of Chapuis, particularly those in French. Here we find clear references to combs and teeth in the original French. If we take a random reference from "Histoire de la Boite a Musique", we have, on page 162, an illustration of a small movement with a comb made in eleven sections, each piece having three teeth. The caption to this picture reads "Musique d'une tabatiere ... jouant 2 airs. Clavier de 11 jeux de 3 lames". The word 'jeux' is here to be taken as meaning 'hand' as in 'a hand of cards'. If we now look in the dictionary under 'lames' we see this translates as "thin plate, leaf of metal, blade or sword". If we now look up the English dictionary definition of the word 'laminated', we find that this means "superimposed layers" - in no way indicative of the comb depicted in the lower illustration.

From this evidence, one is forced to conclude that the phrase "laminated comb" is indeed a mistranslation from the French which is found only in Clark. The true laminated comb, made in superimposed layers, is indeed rare and is to be seen in the upper illustration. The comb in the second picture is thus truly a "sectional comb".

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	a. d.		a. d.		a. d.		a. d.
Roll 329	3 2	Roll 356	2 1	Roll 485	4 0	Roll 644	3 4
Adelta Fiddles		All hail the power of Jesu's name (Four verses)		What are the wild waves saying? Call me thine own A rosy crown		Money musk	
Roll 330	3 7	Roll 357	2 11	Roll 486	2 6	Roll 645	3 9
Ninety and nine (Five verses)		Christians, awake! (Three verses)		The mistletoe bough (Three verses)		Cornflower waltz Little Beauty waltz	
Roll 331	3 4	Roll 358	4 0	Roll 4001	3 7	Roll 646	4 0
Only an armour bearer (Four verses)		Hallelujah Chorus		Sailing! Sailing! (Three verses)		The rout Larry O'Gaff Lampfighter's hornpipe Kendall's hornpipe Vinton's hornpipe Lady Walpole's reel Fred Wilson's clog dance	
Roll 332	4 7			Roll 4002	3 2	Roll 648	4 5
Sweeping through the gates (Five verses)				The Midshipmate (Three verses)		Olga mazurka Orange Blossom mazurka	
Roll 333	2 11			Roll 4003	5 8	Roll 649	4 0
Turn back Pharaoh's army Sing low, sweet chariot Ring those charming bells Dare to be a Daniel				We'd better bide a wee Won't you tell me why, Robin? Little maid of Arcadée Kerry Dance		Silver Duke waltz The Celebrated waltz	
Roll 334	3 2			Roll 4004	4 2	Roll 650	5 5
Come to the Saviour Knocking, knocking, who is there? Near the cross Nothing but leaves Tempted and tried When Jesus comes				Death of Nelson The Thorn		Jolly Dogs polka	
Roll 337	4 0					Roll 651	3 9
Safe in the arms of Jesus (Three verses) Pull for the shore (Three verses)						My Queen waltz	
Roll 338	4 0					Roll 653	4 0
Where is my boy to-night? (Four verses) Rescue the perishing (Four verses)						Gipsy Baron waltz—Strasse	
Roll 348	2 9					Roll 654	3 4
Sound the loud timbrel By night on wild Judah's plain There is a green hill far away Oh! so bright When mothers of Salem						Girl I left behind me My love is but a lassie yet Draw the sword, Scotland Camptown hornpipe Double clog dance Maid in the pazy room	
Roll 355	2 6					Roll 655	2 11
Wonderful words of life (Four verses)						Sultan's polka Alice polka	
						Roll 664	4 2
						Mikado waltz	

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	s.	d.
Roll 301	3	4
Nearer my God to Thee Sweet bye and bye I need Thee every hour Precious promise Jesus, lover of my soul Rock of ages		
Roll 302	3	9
Tell me the old, old story My Redeemer Gospel bells Hallelujah! 'tis done What shall the harvest be?		
Roll 303	3	11
Sweet hour of prayer The hour over there Safe in the arms of Jesus Where is my boy, to-night? Trusting Jesus, that is all Work, for the night is coming		
Roll 304	3	2
Abide with me (Four verses with interludes)		
Roll 305	2	9
Nearer, my God, to Thee (Four verses with interludes)		
Roll 306	2	9
Sweet bye and bye (Four verses with interludes)		
Roll 307	3	2
What shall the harvest be? (Three verses with interludes)		
Roll 308	4	7
Abide with me Onward Christian Soldier Jerusalem the Golden Lead kindly light Hark! Hark! my soul Son of my soul		
Roll 309	3	9
Old Hundred Luther's judgment hymn From Greenland's icy Mountains Spanish hymn Peyal's hymn		
Roll 310	3	4
Let the lower lights be burning Shall we meet beyond the river Repeat the story o'er and o'er Ninety and nine Safe in the arms of Jesus		

SACRED MUSIC.

	s.	d.
Roll 311	3	4
Go! lury thy sorrows Wonderful words of life Whiter than snow Fall for the shore Rescue the perishing I need Thee every hour		
Roll 312	3	2
All hail the power of Jesu's name Rock of ages Watchman tell us of the night Lo! He comes with clouds God save the Queen		
Roll 313	3	4
All the way my Saviour leads Greenville He will hide me I want to be an angel Jesus loves even me Must Jesus bear the cross		
Roll 314	2	11
Hark! the herald angels sing Christians, awake! O come all ye faithful While shepherds watched their flocks Hark! hark! what news		
Roll 315	3	2
Scatter seeds of kindness Ring the bells of heaven Hail the fort What a friend we have in Jesus Precious name of Jesus		
Roll 316	3	9
Only an armour bearer Waiting and watching for me We shall meet beyond the river Waiting by the river The morning light is breaking		
Roll 317	3	2
Angels Hillingside Harlem Stella Trinity		
Roll 318	3	7
Rexler hymn Mannich Westminster Austria Kwan Rockingham		

SACRED MUSIC.

	s.	d.
Roll 319	3	9
Weary Gleaner Beulah Land I've found a friend Their is a fountain filled with blood Pass me not We'll work till Jesus comes		
Roll 321	4	5
Fly as a bird Come, ye discounolate I've been redeemed The little Church in the valley Every day and hour He leadeth me		
Roll 328	3	2
The last wish Thy will be done Why that look of sadness?		
POPULAR AIRS.		
Roll 401	3	4
Robin Adair Within a mile of Edinboro' town Coming through the rye The yellow haired laddie Jessie, the flower of Dumblane		
Roll 402	3	11
Only a pansy blossom Peek-a-boo Wait till the clouds roll by Mollie darling		
Roll 406	3	6
Sweet violets Cuckoo song Fritz's Lullaby The little German home across the sea		
Roll 410	3	6
Grandfather's clock Near the little cottage door In the gloaming Old log cabin in the lane		
Roll 411	3	9
Tara's harp Pat Malloy Ellen Ahlanna Kathleen Mavourneen		

POPULAR AIRS.

	s.	d.
Roll 412	3	4
Whow Macrae Dear little shamrock Barney McCoy Sweet Belle Malone The Kiste of Erin		
Roll 413	3	8
Listen to the mocking bird Last rose of summer Blue bells of Scotland Auld lang syne		
Roll 415	4	2
When the robins nest again Peek-a-boo Sweet violets Only a pansy blossom		
Roll 417	3	4
My pretty red rose Come where my love lies dreaming Swinging in the lane Seeing Nellie home		
Roll 418	3	2
Over the garden wall The Fishamble The anchor's weighed The gipsy's warning		
Roll 420	4	2
Gathering shells by the seashore When you and I were young Gipsy's warning Cherry ripe		
Roll 421	4	7
Soiling The clang of the wooden shoe The Tar's farewell		
Roll 422	3	2
Bonnie Doon Bonnie Dundee Corn rigs are bonnie Soots wha hae Campbells are coming		
Roll 423	2	11
St. Patrick's Day Rory O' More Wearing of the green Gunga's ball Trump, tramp		

POPULAR AIRS.

Roll 424 3 4	There's no luck Mary of Argle My Bonnie sweet lassie Kinloch of Kinloch Tara's harp
Roll 425 3 4	Home, sweet home Annie Laurie Nelly Gray Old folks at home She wore a wreath of roses
Roll 426 4 5	Tommy make room Mary Ann I'll tell your ma Champagne Chorus Oh, George I tell them to stop Over the Garden wall
Roll 427 3 7	Men of Harlech Minstrel boy Rule Britannia God bless the Prince of Wales God save the Queen
Roll 428 5 0	I cannot sing the old songs Children's voices Birds will come again Twickenham ferry
Roll 429 4 10	Killarney Kate Kearney Come where my love lies dreaming Sally in our alley
Roll 430 4 2	Blue Alsatian mountains Some day Maggie's secret Four jolly smiths
Roll 431 3 2	The Meeting of the waters Oft in the still night Believe me, if all those endearing The bloom is on the rye
Roll 433 3 4	Last rose of summer Sweet by - do - bye Home, sweet home Old folks at home
Roll 434 3 2	John Anderson, my Jo Jock o' Hazeldean Bonnie Prince Charlie Scotch Lassie Jean
Roll 436 3 9	'Tis home where the heart is Britannia's sons Under the moonlight Erie is my country
Roll 442 4 2	Gracie's sumpy, baby's gums A dower from another's grave Dreaming of mother's aged face Old-fashioned photograph of mother
Roll 443 3 2	Bay of Biscay Tom Bowling The Anchor's Weighed Vicar of Bray

OPERATIC AIRS.

Roll 501 3 4	ROMANIAN OMB. The heart bowed down I dreamt that I dwell Then you'll remember me Chorus, Finale
Roll 502 3 9	Martha, Lost prescribed Aide, Triumphant march Chimes of Normandy, On billows rocking Chimes of Normandy, When he bargains, Chorus
Roll 503 4 2	PATRICK. Prithes, pretty maiden The magnet and the churn Quintette, I hear the soft note When I first put this uniform on A Japanese young man
Roll 504 3 9	Il Trovatore, Back to our Mountains Il Trovatore, Misere Traviata, Brindisi Traviata, Parigi o cara Lucetta Borgis, Il Segretto
Roll 505 4 2	Enchantress, Ever be happy Ere Diavolo, Oh yonder rock Don Giovanni, Last, I'll be well with thee Der Freischutz, Hunters' chorus
Roll 508 3 2	La Mascotte—Drinking song Couching chorus Olivette—Bob up serenely " Torpedo and the whale
Roll 509 3 7	Madame Angot—Waltz song " " Legend " " Conspirators' chorus Grands Duchesses—Sabra song " " Drabbing song
Roll 512 4 7	CHIMES OF NORMANDY. All who for servants Ere Diavolo, Oh yonder rock With joy my heart Sihat heaven
Roll 513 4 0	PINAFORS—Sullivan. We sail the ocean Little Buttercup I am the captain Merry maiden
Roll 514 4 10	PINAFORS—Sullivan. He is an Englishman Bell trio A maiden fair Let's give three cheers
Roll 515 4 5	IOLANTHE—Sullivan. None shall part us Into Parliament When Britain really ruled O, many a man I He who shies
Roll 516 4 2	PIRATES OF PENZANCE. I am a pirate king Policeman's song Mabel's waltz song Weather chorus Hall poetry

OPERATIC AIRS.

Roll 517 5 0	PANDORA IDA—Sullivan. Most politely A lady fair Whom thou hast chained Expressive glances
Roll 518 3 7	STRADILLA—Selection. Daughter of the regiment Search thro' the wide world Salut à la France PUBITANI—Selection. Pirates of Penzance—O dry the glistening tear
Roll 519 4 10	RIP VAN WINKLE—Pianissimo. Now the twilight Drinking song Hammock song
Roll 520 3 9	MIRADO—Sullivan. Duet—The flowers that bloom Madrigal—Brightly dawn our wedding day Finale—For he's gone and married Yum Yum

DANCE MUSIC.

Roll 601 3 6	Blue Danube Waltz Wine, women and song waltz Les Roses
Roll 602 3 4	Evangeline waltz Mignonette do. Bright eyes do. Home do.
Roll 603 3 6	Les Sirenes waltz Toujours on jamaica waltz First Kiss waltz
Roll 604 3 6	Eric à trac, polka Jenny Lind do. King Pippin do. Kutschke do.
Roll 605 3 11	Equestrian polka First Love do. La Crocoviens do. Tout à la joie do. Potpourri do.
Roll 606 3 6	Evangeline schottische Rochester do. National do. Where the lily bells grow
Roll 607 3 11	Fishers' hornpipe Durango do. Arkansas traveller Garry Owen Devil's dream Speed the plough Irish washerwoman
Roll 608 11 0	Lancers Quadrille
Roll 609 3 1	Boccaccio march Duppier Schwanen march Falkland march

DANCE MUSIC.

Roll 610 3 9	White Cockade Bonnie Dundee Haste to the Wedding Hulls Victory Soldiers' Joy Dundee Hornpipe Miss McLeod's Reel
Roll 611 6 6	Jolly Cotillon
Roll 612 4 2	W'at W'at Galop Racquet Galop Pins and Needles Galop Climax Galop
Roll 613 3 7	My Queen waltz Dream faces waltz Ehren on the Rhine waltz
Roll 614 3 2	See saw waltz
Roll 615 3 4	Sweetheart waltz
Roll 616 3 9	Les Cloches de Corneville polka Bonnie Bonche polka
Roll 617 3 9	Bon bon polka Hattie
Roll 618 4 2	Sir Roger de Coverley
Roll 619 3 9	Lovers' whisper waltz
Roll 620 4 7	Merry Thoughts schottische See side belle polka
Roll 623 2 11	Blue Bird polka redowa Les Traineaux redowa Musidora redowa Savita redowa
Roll 624 3 9	Guards Waltz— <i>Godfrey</i>
Roll 625 3 2	Equestrian galop Impromptu galop Six button Rio galop Bonnie Louise schottische
Roll 626 3 4	Harlequin waltz
Roll 631 11 8	Cluiperic quadrille (<i>Marriott</i>)
Roll 632 10 8	Calcedonians quadrille
Roll 633 3 4	Highland schottische
Roll 636 4 2	Hypatio waltz
Roll 637 4 7	Inventories waltz
Roll 640 3 9	Fairy voices waltz

J. P. HALL of 18, Hawkesmead Drive, Kendal, Westmorland, relates a sad, yet funny, story:

GIVING THE BIRD THE BOOT.. A few weeks ago, an antique dealer called on me, enquiring if I could do something with a singing bird which he had acquired, the trouble being that it went through the motions but would not sing and the stop/start lever was broken. It was arranged that I should call on him next time I was in his locality and pick up the bird.

Being in his area the other evening, I called at his home. The singing bird cage was produced and I agreed to take it with me. He talked at long length of the many wonderful things he had had through his hands and I was shown his latest acquisition, a lovely automata under a glass dome complete with waterfall, birds darting about, clock and musical movement.

It was time to go and dusk had fallen - in fact it was quite dark. My friend picked up the birdcage, and we started off down the garden path in the direction of the road where my car was parked. We were about a couple of yards from the top of some steps when there was a clatter. He was left with a brass ring in his hand, but no birdcage attached. The cage

LETTERS to the EDITOR

hit the ground and, in striding forward, my friend accidentally kicked it down the steps. I now have a rather battered Bontems bird cage and a rather forelorn looking bird, sitting on its backside upon what looks like the top of a Bunsen burner and with two rusty looking bits of metal for a mouth, for its legs and beak are detached. One of the wings is just about off. My antique dealer friend is coming soon to see if I have been able to do anything with it. The moral of this little tale is, surely, to clasp your bird round the waist.....

RON LEE sets things a-right

Is there a conspiracy against me? My letter on Page 254 showed my home address incorrectly, and my advertisement on Page 202 showed a phoney phone number. What have I done? For the record my home address is 292, Munster Road, S.W.6 and my shop is 613, Garratt Lane, S.W.18 where the phone number is Wimbledon 9085. I repair musical boxes - but could no doubt fix your typewriter if it persists in its ways.....

Editor's Comment: Sorry, ron, I'm usulay a carefuj typist but I sometimes make mistake....

RON BAYFORD, 10, Oakley Road, Winborne, Dorset, asks for help:

What a pity so many musical boxes have no maker's name on them. I have many like this but two in particular have trade marks which I can't identify. One box has stamped under the comb crossed hammers. The other might be Mermod, I don't know, but it is the usual sort of musical motif consisting of two curly horns entwined. Across the centre is a banner reading "VICTORIA" and underneath, written on the belled end of one of the horns, is the word "BREVET". The box is an interchangeable, 3 cylinders 9½" long with a drawer underneath taking two of them.

Editor's Comment: If any Member can identify these marks, let me know and we will publish details and drawings in our TRADE MARK feature.

BOOKS

"A PICTORIAL HISTORY OF THE CAROUSEL" by Frederick Fried (published by A.S.Barnes & Co, New York and Thomas Yoseloff Ltd., London). An expensive book at 5 gns (\$15), this is nevertheless a surprisingly interesting work devoted to the history and development of what most of us know best as the fair roundabout. Well written,

researched authoritatively and copiously illustrated, this is a book which packs history in its 231 pages in a most readable form. There are many illustrations of orchestrions, barrel organs and fair organs and there is a listing of show organ makers throughout the world as well as a history of the fair organ in America.

LIST OF MEMBERS

- 221 Gilbert G. Heathcote, Crescent Hotel, Ilkley, Yorkshire
 222 Philip Auer, Wilton Lodge, Hastings Road, Bexhill-on-Sea, Sussex
 223 John Davis, 2, Hartland Road, Reading, Berkshire
 224 Thomas Allcroft, 1, Highgate Road, Hayfield, Via Stockport, Derbys.
 225 J. H. Whitaker, Bar Croft, Bar House Lane, Keighley, Yorkshire
 226 B. M. Strickland, 102, Thornsbeach Road, Catford, London, S.E.6
 227 Mrs. P. J. Farey, 3, Melbury Road, Kenton, Middlesex
 228 Humphrey Evans, Pitfour Castle, Perth, Scotland
 229 A. C. Burnett, 354, Camden Road, London, N.7
 230* J. M. Schneider, 140, Jordan Avenue, San Anselmo, California, U.S.A.
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 232 Derek Michael Barrett, 32a, The Square, Winchester, Hampshire
 233* Musical Box Society International, c/o J. H. Lawson, 1560, Rolling Hills Drive, Monterey Park, California, U.S.A.
 234* F. Kenyon, 309 Broadway, Massapequa Park, Long Island, N.Y., U.S.A.
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 236 John Goodacre, Jr., 31, Gloucester Place, London, W.1
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 238* Mrs. Rita Ford, 115 E. 57th. St., New York City, New York, U.S.A.
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 242 G. Worrall, 21, Commonsides, Sheffield 10, Yorkshire
 243 Robin Parker, 110, Uxbridge Road, Hampton Hill, Middlesex
 244* R. E. Jensen, 10352, Mallison Ave., South Gate, California, U.S.A.
 245* P. R. Wilkinson, 9170 Old Newtown Rd., Philadelphia 19115, Penna., U.S.A.
 246* Louis J. Hoone, 60, Newall Street, Springfield, Massachusetts, U.S.A.
 247* J. Claude Baudot, 44, Avenue Mozart, Paris 16, France

CHANGE OF ADDRESS

- 125 K. Cook, Paradise Industrial Estate, Wood Lane, Hemel Hempstead, Herts.
 197 Mrs. Dorothy B. Whitmore, 47, Wickham Way, Haywards Heath, Sussex

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