

JOURNAL OF
THE
MUSICAL BOX
SOCIETY OF
GREAT BRITAIN

THE MUSIC BOX



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THE MUSIC BOX

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Vol 3 Number 4 CHRISTMAS, 1967

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Hon. Editor: Arthur W.J.G. Ord-Hume.

The Editor writes:

Once again we approach the end of another year and at such times it is justifiable to pause a moment and look at the year in retrospect. It has been a further year of consolidation and the development of a wider interest in mechanical music. Our membership is still on the increase and we are proud indeed to find so large a percentage of Members are from overseas.

The Journal continues to develop and expand as more rare material comes to light. Future issues will include several catalogues from 1855 onwards, tune lists for the Seraphone and Gem roller organettes, a reprint of a contemporary work on player organs, a piece on carillons and a paper on automata. Extracts from a pre-war auction of musical boxes (which will cause howls of frustration from everyone) and an article on yet another rare disc box are also in hand.

With the continued support of all Members, we can continue to make THE MUSIC BOX a fascinating and valuable reference work.

ARTHUR W.J.G. ORD-HUME

On Barrel-Organs

By ROBERT PUGH

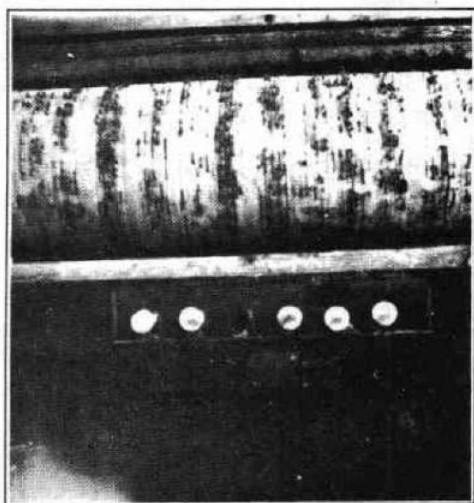
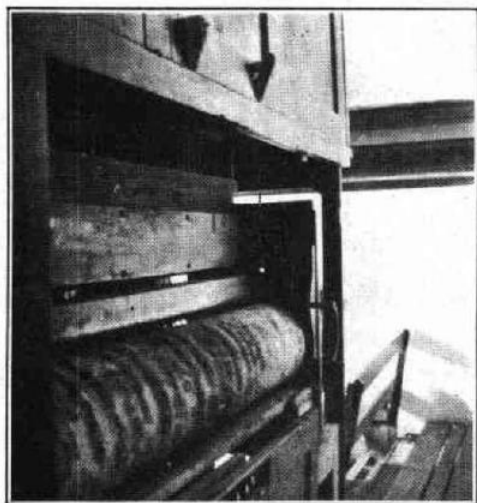
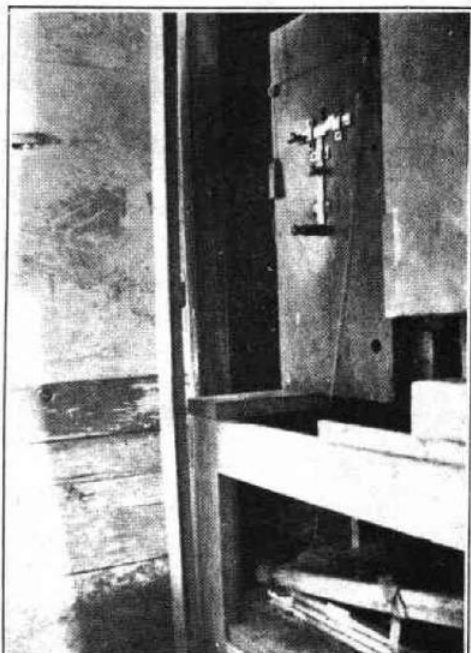
The Brightling Barrel-Organ

BRIGHTLING Church, situated at some four miles distance from Robertsbridge, contains a rare and fortunately well-preserved example of the barrel-organ, once common in England and on the Continent. The church records unhappily do not contain much information about the instrument. It is only certain that it was given by John Fuller (died 1834), an eccentric landowner, whose unsightly tomb—the huge pyramid in Brightling churchyard—was erected during his lifetime to his own designs.

The Brightling organ is a late example of the barrel-organ; its construction may be dated between 1800 and 1830. No precise date or maker's name are to be found on the instrument, which occupies a gallery at the west end of the nave. The case is one-storied, of deal stained to imitate oak. The front contains five compartments, the central of which exhibits five pipes, and the four others three apiece. These pipes, belonging to the open diapason, are gilded; the largest, C 8ft., measures at the mouth $3\frac{1}{2}$ in. across, the mouth being $\frac{7}{8}$ in. in aperture. All the metal pipes in this organ are fitted with ears.

The dimensions of the organ front are: total length, 7ft.; depth of case, 3ft. 7in.; total height, from the gallery to the embattled top, about 20ft. The handle turning the barrel is placed, with its controlling machinery, in the south side of the case, rather more than breast high. The performer is hidden from view by part of the instrument.

The machinery includes a brass lever (or bolt), with twelve grooves, each one of which corresponds to one of twelve tunes, playable by each of the two barrels. To change a tune, it is necessary first to lift the bar with its short levers actuating the pipes from the barrel by slipping a horizontal catch disengaging the grooved bolt, and to re-engage the bar in a given groove. Great care is necessary in manipulating this machinery to avoid dropping the bar on to the barrel, and so displacing the pins and span-like appliances with which it is covered.



The Barrel Organ in Brightling Church
with details of the mechanism

Photographs by R. Pugh

The two interchangeable barrels are covered with thick paper. Their pins are of thick wire, some longer than others, arranged either in dense groups or spaced out with wide intervening gaps, according to the tune played. Many of these metallic appliances are missing to-day. Their arrangement and upkeep are a sore trial to the tuner employed to maintain the organ in working order; while their partial defects take away from the otherwise rich and mellow beauty of the instrument.

The six stops controlling the pipes are arranged horizontally at the back of the organ, low down below the centre of the barrel. The names of the stops, engraved in flowing characters on porcelain knobs, are as follows, reading from right to left:—

1. Open diapason	...	...	...	8ft.
2. Principal	...	...	...	4ft.
3. Flute (wood)	...	...	...	4ft.
4. Stopt diapason (wood)	...	...	...	8ft.
5. Fifteenth	...	...	...	2ft.
6. Mixture	...	...	...2 ranks only	

Originally, this mixture must or should have contained three ranks, provision for them being made on the soundboard. The missing rank greatly detracts from this stop's effect; it is, in fact, the least satisfactory stop of the six. The combinations of these stops may be varied at will.

The full compass of the instrument appears to be of five complete octaves from G₂.

Mention has been made of the horizontal bar above the barrel, fitted with short hooked levers acting on the metal pins of the cylinder. These brass levers each have a corresponding letter pencilled on the woodwork holding them in position, the letters denoting tones and semitones as follows (reading from left to right):—

A B (3 letters missing) A B C D D_♯ E F F_♯ G G_♯ A A_♯ B C C_♯ D D_♯ E F F_♯ G G_♯ A A_♯ B C C_♯ D D_♯ E F F_♯ G C A_♯ G F_♯ E. The levers number forty-three in all. The gaps and irregularities at the beginning and end of the series may be accounted for by the disposition of certain of the stopt diapason's pipes, the largest being mounted, for reasons of space, on two separate small soundboards, to right and left of and above the main soundboard. All the other pipes in this organ are arranged on a single soundboard. The pitch of the instrument is the *diapason normal*.

It is unfortunate that a list of the tunes played by the two barrels has not been made. Some of these are uncommon, and consequently difficult to identify without prolonged research. By their rhythm and general character, several of the hymn tunes belong to the eighteenth century. A pencilled note on the soundboard, close to the governing machinery, states that one of the barrels plays the following tunes: "8 Easter" (meaning that tune No. 8 of the barrel is an Easter hymn); "2 O come all ye" [*faithful*]. The other barrel contains: (1) the tune *Hanover* (Dr. Croft, 1708, Supplement to the New Version); two chants, *Mornington in E flat* and *Dupuis in*

A; the Old Hundredth, to a very slow tempo; and Jeremiah Clark's *Bishopthorpe*.

The wind to the organ is supplied by a bellows completely filling the lower part of the case. This bellows is worked by a detachable iron pedal, fitted to the organ at a level with the performer's foot, the player blowing and turning the handle at the same time.

This unique instrument is still used regularly at the Sunday services.

A Barrel-Organ converted to a Manual: Dalham, Suffolk

The fine old church of the Holy Trinity, Dalham, situated between Newmarket and Bury St. Edmunds, contains a small organ which, within living memory, occupied, as at Brightling, a gallery at the west end. About the year 1860, on the gallery being removed, the old barrel-organ, as it then was, was converted to a manual by Messrs. Walker of London, who were responsible for its tuning until fairly recently. The organ now occupies a most inconvenient chamber, built out from the chancel's south wall.

No photograph of the instrument is appended, since its aspect is unprepossessing: its mean deal cupboard—one could not call it case—is crowned by thirteen of the largest open diapason pipes, of tin, very widely mouthed and all fitted with large ears. Of these, the longest C_2 measures approximately 12ft. in length. These pipes have lately been painted in the most glaring colours, the combined effect of which is crude vulgarity.

It is again unfortunate that, as at Brightling, no official record exists of the organ's original builders, nor of the date of the original construction. The instrument is, however, evidently older than the Sussex organ. All traces of the barrel machinery have vanished with the barrels. The author remembers, as a child, having seen inside the organ a list bearing the names of six tunes, in faded ink. Presumably, this list is still on the woodwork, inside the instrument, on a panel to the left (east side).

All the six original stops have been preserved. The drawknobs are arranged horizontally, above the keyboard. Their names, engraved in flowing characters, read as follows (from right to left):—

1. Stopt diapason, treble (to middle C)	...	...	4ft.
2. Stopt diapason, bass (from middle C downwards)	...	...	8ft.
3. Open diapason (complete down to C_2)	...	...	8ft.
4. Dulciana (down to C_1)	...	...	8ft.
5. Principal (throughout)	...	...	4ft.
6. Fifteenth (throughout)	...	...	2ft.

The pitch of the organ is normal. The tone is peculiarly mellow and brilliant, that of the dulciana being remarkably sweet. This last is probably one of the earliest examples of the stop to be found in England, being little, if any, later than that of St. Margaret's, King's Lynn. All the pipes are mounted on a single soundboard. The compass of the manual is five short octaves, G_3 to F^3 , the bottom G^{\sharp} is missing. The manual contains fifty-eight notes in all. The pedal clavier ranges from G_3 to G_1 : two octaves, twenty-four keys in all, the bottom G^{\sharp} being a dummy key. The pedals

are permanently coupled to the manuals. The mechanism of this organ is old-fashioned and it comprises no accessory contrivances whatever. Wind is supplied at a light pressure by a single bellows, hand blown.

Some French Barrel Organs of the Eighteenth Century

In the concluding portion of this article, we propose to give some account of French barrel organs of the period mentioned above. That their size and uses were various is clearly shown by Dom Bédos de Celles in his monumental work *L'Art du Facteur d'Orgues* (Part IV., 1778).¹ The first variety, the "Serinette" or "Turlutaine," so-called at Nancy, where it was said to have been invented, was the smallest type in use, containing only ten pipes of 2ft. pitch. It was intended for teaching song-birds simple tunes of short compass, its pipes being pitched to the bird's song, deeper in the case of blackbirds and bullfinches, when the instrument used was called "Merline."

The chapters following contain descriptions of barrel-organs of 8ft. pitch, corresponding to the Brightling organ; and of some far larger instruments, one of which we give here:—

GREAT ORGAN

1. Grand cornet of 27 notes (alloy).
2. An 8ft. open stop (open diapason, fine tin, the feet of alloy).
3. Prestant (same composition as 2).
4. Bourdon 4ft. stopped (the lower octaves of oak, the rest of alloy).
5. Bourdon 16ft. (from C₃ upwards, same composition as 4).
6. A second open treble 8ft. (from A₁ upward, fine tin, feet of alloy).
7. Nazard, open (sounding the fifth to the prestant, alloy).
8. Doublette.
9. Tierce (the 3rd to 8).
10. Fourniture (4 ranks).
11. Cymbale (4 ranks).
12. Trompette (fine tin, the feet of alloy).
13. Clairon (as 12).
14. Voix humaine (same metals).

POSITIF (CHOIR)

1. Open treble 8ft. (from C₁ upward, the first octave as in the flûte-à-cheminée 2ft.).
2. Prestant (the lower octaves to be in the organ front).
3. Bourdon (as in great organ).
4. Nazard (*en cheminée*, the upper octaves *en fuseau*,² alloy).
5. Doublette (fine tin, alloy for feet).
6. Tierce (alloy).
7. Larigot (alloy).
8. Fourniture (3 ranks).
9. Cymbale (3 ranks).
10. Trompette.
11. Cromorne.

PEDAL

1. Open flute 8ft. (C₃ upwards, wood).
2. Open flute 4ft. (the lower octaves in wood, the upper in alloy).
3. Trompette (A₃ upwards, fine tin on feet of alloy).
4. Clairon.

¹ Chapter III., p. 563.

² Id est, with tapering pipes

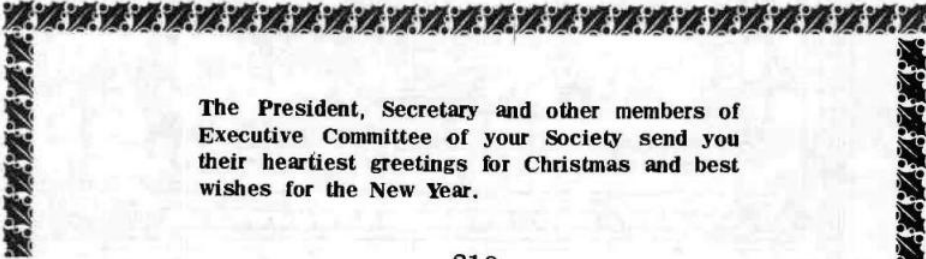
To this department, says the author, might be added a nazard or quinte du prestant, or quarte and tierce, all of alloy.

The learned Benedictine next deals with such an organ's machinery, which must enable the performer (1) to move the barrel without difficulty from right to left and *vice versa*, when changing the tune; (2) to know at once what tune the barrel will play at every notch; (3) to set the barrel at any required tune at any given time. There follow some precautionary directions for the manipulation of the levered bar operating on the barrel, as at Brightling. Among other *data* are schemes for different sized organs playable either by manual or by barrel.




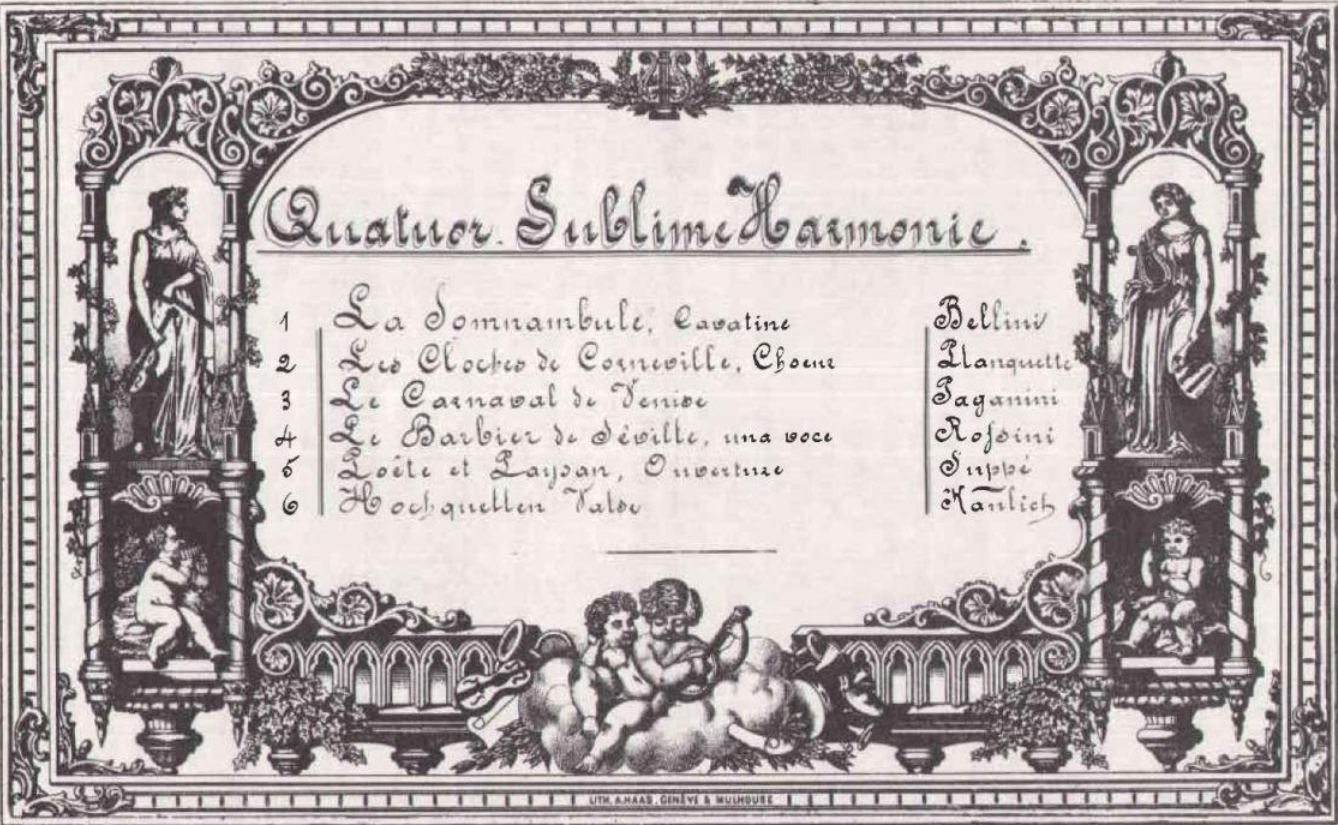
The fourth chapter of the same section deals with the notation of barrels, on the system devised by Père Engramelle, Religieux Augustin du Fauxbourg S. Germain à Paris. This ingenious monk perfected a system of notation outlined in *La Tonotechnie ou l'Art de Noter les Cylindres* (1 vol. in 8vo, Paris, chez Delaguerre). Father Engramelle based his system on dividing musical sounds into two main groups,—La Tenue and Les Silences. Of these, the former represented the speaking or sounding groups, the latter the intervals or pauses between two or more notes or groups of notes. For the guidance of performers, scores were noted with the following separate signs on staves above the ordinary staves: / *tactées*, or short pizzicato passages; — *tenues*, or sustained notes; ∴ *silences*; v ^ N > *in agréments* (= trills); and other similar flourishes. The rest of this chapter contains full technical directions for the construction and notation of barrels, complete pictorial details of which are given in the plates in another section.

Those who are interested in eighteenth century music will study with profit the attractive *Romance* by Claude Balbastre, engraved on plate CXIX. This piece, containing sixty-eight bars, was played by the author in 165 seconds, the barrel requiring a longish handle; for, says Dom Bédos, "the longer the handle, the slower the music." A charming piece, popular at this time, is the *Barcelonnette*, engraved on plate CXIV.

Enough has now been said to show the great popularity and importance which the barrel organ enjoyed in France; while it is hoped that the two examples in England which I have here described will lead readers who may know of others to come forward and place on record their contents and repertory, which should be preserved against the day when progress (so-called) will supplant the originals by the modern instrument, unstayed by that respect of art in all its branches and by the antiquary's sense of responsibility which have so little place in our own age.



The President, Secretary and other members of Executive Committee of your Society send you their heartiest greetings for Christmas and best wishes for the New Year.



Quatuor. Sublime Harmonie.

- 1 La Somnambule, Cavatine
- 2 Les Cloches de Corneville, Chœur
- 3 Le Carnaval de Venise
- 4 Le Barbier de Séville, une voix
- 5 Loïse et Laysan, Ouverture
- 6 Hochquellen Taler

Bellini
Llanquette
Paganini
Rossini
Suppé
Karllich

American Tour No.2

by C. de Vere Green



At our Annual General Meeting this Summer it was again suggested by two of our United States members, who were attending and whom we were so delighted to see, that Bertha and I should once more visit their Annual Meeting held at the end of September in Santa Monica, California. They further suggested that I gave a talk on musical snuff boxes and before long, this trip also embraced the East Coast Chapter Meeting, which was to be held in the middle of that month at Mr. Guinness's home in New York. With the firm belief that musical boxes, unlike small boys, should be heard as well as seen, I set to and made colour slides and a tape recording of many of the snuff boxes in our collection, and I found that the synchronisation of tape and slides was comparatively easy for I know them all so well.

We left London on Tuesday, September 12th in an Air Canada Boeing 707 for Montreal, where we planned to visit Expo '67. The following morning an early start to the Exhibition where we spent two full days and, having seen similar Exhibitions in Chicago, Brussels and New York, this was certainly the most outstanding which we have visited.

On Friday morning we left for New York where we took the helicopter straight into Fifth Avenue and, whilst Bertha was unpacking, I paid a brief visit to Rita Ford's shop which is only a few minutes walk from the Waldorf. I received an extremely warm welcome and was shown very many musical boxes. At 5.30 p.m. Helen and Howard Fitch called at the Hotel and took us to dinner at the Chemist's Club where we met up with our Treasurer David Tallis who had come over for the East Coast Chapter Meeting. We then proceeded to the residence of Murtough Guinness for a prelim-

inary viewing of his outstanding collection now housed in larger rooms, for he has acquired the property next door, so his display rooms are now quite vast.

On the following morning we visited Rita Ford's shop again, and also the world famous shop *La Vieille Russie* where we saw many wonderful *objets d'art*.

The East Coast Chapter Meeting started at 1.30 p.m. with a record attendance of over 150 people all seated in one of Mr. Guinness's display rooms and at which, following a short business meeting, we were addressed by Mr. Carl Schaffer, the owner of *La Vieille Russie*, who talked on many of the world famous musical objects which had passed through his hands. Many of them being described and illustrated in the books by Chapuis. Excellent colour slides illustrated his talk.

Then followed my own talk on musical snuff boxes illustrated by slides and tape recording. At 5.30 p.m. the bars were opened and the music began. Two years ago I described in this Journal the magnificent and vast collection of our host Murtough Guinness, now it seems to have grown even vaster and more magnificent. We saw so many boxes in perfect order that to attempt a description would be impossible. Once again I re-utter my plea to Murtough - "Please can you produce for us and for posterity an illustrated catalogue?"

A delicious buffet supper served on the patio - more musical boxes and back to the Waldorf. On the Sunday afternoon we caught a train from New York Hoken Station for Summit where we spent a delightful time - long into the night with "The Fitches" and "The Ryders" and met up again with David Tallis who was leaving for Montreal next morning. Helen and Howard's collection has certainly grown since we were last there and some very beautiful pieces have been added.

We arranged to visit a small museum downtown at its opening time of 10 a.m. on Monday, where we had heard that they had a collection of fans. We were most courteously received, and the heads of

The invention of the four-comb Sublime Harmonie movement is said to be that of David Cadet of Saint Suzanne in 1840. His musical box, called a Quatuor, featured sectional combs in groups of five teeth. Member Graham Webb recently obtained a splendid example of the Quatuor Sublime Harmonie, the tune sheet of which we show here.

two departments devoted their energies to producing as many of the collection as possible in the 40 minutes we had to spare. Back to the hotel by taxi to pick up the luggage. Whilst standing on the sidewalk waiting for a taxi there came a phone message to say that Hughes Ryder was on his way to pick us up and take us to the Airport - how that message reached us I never know as we had checked out two hours earlier - however, the lift was much appreciated.

Off again on an hour flight to Des Moines, Iowa, where we were met by the son of the Managing Director of an engineering firm which I wanted to visit. He would have met us in his own plane but the cloud base was down to 700 ft., so we had a 60 mile car drive to Oskaloosa. More hospitality and after a breakfast meeting at 7.30 a.m., further business talks, a press interview, a radio interview and off at 4.30 p.m. from Des Moines for Los Angeles, where we landed at 6.30 p.m. after a four flight, so work that one out! The flight across had been over hundreds of miles of very rugged country most fascinating to observe which had included the Mississippi, the Colorado River and the Rocky Mountains.

We were last off the plane, as usual, to be greeted by a gentleman who was holding up a copy of *The Music Box* - Jon Lawson who not only came to meet us, but took us to the airport hotel, waited for us while we freshened up, and then drove us to his home for dinner. There we met Don his buddy and two other members - Mr. and Mrs. Gibson. A wonderful dinner prepared by Don - a tour of the house and garden. The collection ranges from an Ampico to a photograph album. Their house is just packed with treasures from a bygone era. The garden and terraces, with waterfalls, streams, coloured lighting, statues and lamp-posts, wrought iron work and so on, is quite breath taking, and they made the lot themselves.

The next morning we set off for Southern California in a Plymouth complete with a very efficient air conditioning. We decided to stay at La Jolla about 14 miles north of San Diego where it wasn't long before we made contact with Crawford Reynolds whom we had met at the Meeting in New York. He lives with his mother in a delightful house - indoor swimming pool facing right on the Pacific Ocean. We saw, photographed, played and recorded some of his collection during the visit where we received so much hospitality including sight seeing trips.

A day's trip to Mexico which did not impress us and then a wonderful drive across some of the Southern Californian desert for a few days at Palm Springs where the temperature had fallen from 115° to 90° the week before! Hardly had we

checked into the hotel at Santa Monica than we started to meet many of the friends we had made at the Meeting in Cape Cod in 1965. The very first we met were Mr. & Mrs. Bozeman from Texas. The next day (which was the Friday) we took a morning trip to Marineland to watch the fabulous display put on by the dolphins - quite breathtaking from start to finish. They seem to enjoy doing their tricks just as much as the audience enjoyed watching.

To list the names of the friends we met in the hotel that afternoon and evening would take too long, but we could sense the genuine warmth of their welcome. I must however mention Helen and Howard Fitch and Frances and Hughes Ryder (with their two boys, Stephen and Jerry. I calculate that the Fitches and the Ryders have flown about 15,000 miles each this year all on account of musical boxes!

The Friday evening was a get-together session and a preliminary inspection of many of the exhibits which had been arriving by truck and removal vans during the day. Almost all types of mechanical musical instruments were there, a Calliope - Jazz Band - Wurlitzer Military Band Organ - Violano-Virtuoso - Phonographs - Cylinder Boxes - Disc Boxes - Street Pianos - Singing Birds, in fact, the lot. Late that evening some fifteen of us were taken by Messrs. Ballard & Cherney to the "Magic Castle" a club for magicians where we were both entertained and mystified.

At 9 a.m. on Saturday, Howard Fitch gave his talk on Jaquet-Droz which had been so well received in London as a thorough piece of careful research beautifully illustrated. The business meeting followed, then lunch. The facilities provided by the hotel were excellent. One vast room was divided into three sections, one for lunch and the dinner, one as a lecture room and the third section as the Exhibition Hall. After lunch the business meeting continued for a short time and then Mr. George Bidden, so well known for so many things addressed the meeting on points to look for when buying a musical box.

Dinner was served at 6.30 p.m. and then I delivered the lecture on Musical Snuff Boxes again. Then started the evening's entertainment - a magical show (complete with stage) by the W.C.C. CaV. Co. T.M.B.S.I. (work that one out!) Polish Folk Dancing - a live puppet show and a Barber's Shop Male Chorus. The West Coast Chapter certainly went to town.

A convoy of some thirty cars left the hotel soon after 9 a.m. on Sunday morning for visits to the homes of collectors. The first call was on Mr. Phil Hill where the members were so happy to see all his mechanical pianos, violano-virtuoso,

musical boxes and many other treasures in such perfect condition. I have yet to see so many piano rolls stored so perfectly and methodically. Not only did we roam his house, visit his garage to see his vintage cars and inspect his innumerable racing trophies, but we received added hospitality in the form of a buffet lunch.

The convoy rolled on again and this time southward to the home of Mr. & Mrs. Cohen where in the garden has been built a beautiful and large room for the collection. There were mechanical pianos almost by the dozen Nickelodeons, Orchestrions, Violano-Virtuosos, phonographs and so on. All were inspected and played - another truly memorable visit. On again, this time to view and hear another vast collection of Hatherway and Bowers, two very delightful hosts. Once more a special building and built alongside the swimming pool. I've run out of superlatives for I find it so difficult to describe this collection. I would suggest that the reader purchase their latest issue of 5 L.P. records which also show and describe these vast instruments. I was so glad to see and hear that very same Wurlitzer Mechanical Harp. Tea and refreshments by the side of the pool and we hit the trail again, this time in the dusk. A short

detour from the main convoy brought us to the home of Mr. & Mrs. Cooper where we watched some lathe work and saw a piano roll cutting machine at work. Then on to the home of Mr. & Mrs. Ballard to see an enormous collection of Phonographs and yet another building where again was exhibited large mechanical musical instruments, among them a mechanical banjo - another rare survivor. After a demonstration of his collection, our host magically transformed himself into a barman and we all adjourned to the patio.

Back at the hotel it was shoes off - legs up and a most entertaining and constructive review of all that had happened at the meeting in Santa Monica. Jon Lawson and his programme committee have certainly made their mark in the organising of any meeting of any Society.

In conclusion, I not only wish to congratulate the members of the West Coast Chapter for the way the whole meeting was planned, but to thank them and the many other members of The Musical Box Society of America for all their kindness and friendship to Bertha and myself during our visit. I assure them that those memories of musical box friends will remain very fresh in our minds until we return again.

Etouffoirs en Acier soit à Spiraux.

or

DAMPERS OF STEEL FOR MUSICAL BOXES

by C.A. Burnett

MANY musical boxes greet us with a series of buzzes and clicks prior to each note sounding. This indicates that re-dampering is necessary. For the technique of dampering I refer you to C. de Vere Green's excellent article in Volume 2, No. 2, Summer 1965, of this Journal. I write here a further study of dampers.

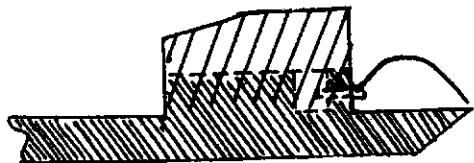
Old dampers fail due to corrosion, wear and fatigue. Many have been in place for eighty years or more. A run may have stripped or distorted all of them. A loose damper may even silence a high-pitched tooth.

A well damped musical box comb produces music instead of the muddled noise which results from a damperless one.

Do have the cylinder and comb in good clean shape before dampering. The cylinder pins must be straight, the comb must be in register. The tips of the teeth must be free of corrosion, grease and dirt.

Ensure that you have the required gauges of damper wire available. You may ascertain from existing fragments using a micrometer what thickness of wire was originally used, bearing in mind that the comb may have been inexpertly re-damped earlier in its life. Sizes of damper wire vary from 0.007 millimetres to 0.012 millimetres in six thicknesses. I use different thicknesses according to the weight and the tension of the comb and tooth. For a heavy, broad, base tooth use the thickest wire, for a delicate, high pitched tooth, use the thinnest wire.

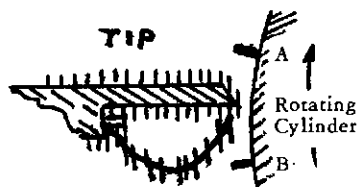
It is often difficult to remove the damper pins. To remove corroded pins, a little easing oil helps. Most pins can be pushed out; even those which appear to go straight into the lead have a hidden cavity behind them. Careful probing with a dentist's screamer will reveal this.



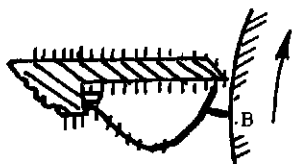
It is seen that the tooth has the usual lug and block concealed by the lead.

Remnants of damper wire remain in the hole after pin extraction; a small magnet will often help remove these pieces.

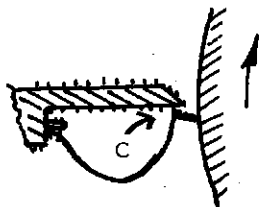
To help us determine the exact shape of the new dampers, let us examine their function.



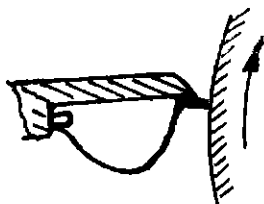
Damper and tooth vibrating after being plucked by pin A.



Pin B touches and arrests the damper on the straight portion at a slight angle.



Pin slides up damper lessening vibration of tooth by virtue of the damper's slight springiness. The gap at C closes and friction now plays a part in damping.

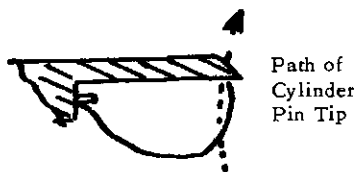


Damper and pin meet still tooth face prior to lifting of tooth

We see that there is need for a straight sliding portion of damper, a very slight angle of approach for cylinder pin tip, a small clearance between damper tip and tooth tip, also the damper tip must be behind the tooth tip. It is as well to note the angle of the comb to the surface of the cylinder at the line of play.

Faults:-

1. Damper wire curved or bent at the part where the cylinder pin presses against the damper wire.



This causes the tooth to jump prior to being lifted. Buzzes and clicks result as the pin does not then slide, but pushes the wire hard up against the tooth momentarily.

2. Rough tooth face and/or sharp damper tip. Grating noises may be audible.

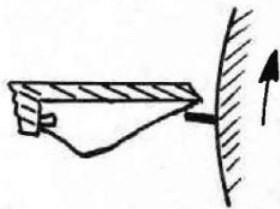


When the damper meets the tooth a slight sliding action is usual. To assist smooth action the damper wire tip should be honed and the tooth tip clean and smooth.

3. Loud clicks may be caused by the damper extending beyond the tooth tip. Ensure that the damper is not too long and that it is set back from the tip by about 0.25 millimetres.
4. If the clearance of damper from tooth is too great, this may result in the damper being

plucked just prior to the tooth being raised; more buzzes. This clearance should be about 0.02 millimetre.

5. If the damper is touching the tooth at rest, or the gauge of wire is too stout, it becomes a mere extension of the tooth, and buzzes.
6. If the damper is too flat, the damper is pressed to the tooth before any vibration is suppressed; slight buzzing.



7. Damper or cylinder pin not aligned to tooth tip. The damper may become pushed to one side, resulting in clicks and buzzes. Remember that the dampers cannot possibly function correctly unless the cylinder pins are straight and the comb is in register.

About lubrication. A minute speck of oil to each damper, cylinder pin and tooth tip is a good thing, but masses of oil and grease never will be a substitute for effective dampers. A visiting card slightly oiled and applied lightly to the rotating cylinder along its entire length will transfer enough oil to right places.

I hope these comments will help you, but remember that there is no substitute for first hand experience.

Happy dampering!

SOCIETY MEETING *Report*

THE Autumn Meeting of the Musical Box Society of Great Britain was held at the Great Western Royal Hotel, Paddington, London, on Saturday, November 4th 1967. More than a hundred Members and Guests attended and the display of musical boxes featured a number of choice exhibits.

The events of the day began at 10.30 a.m. with coffee and biscuits after which President Bob Burnett opened the meeting and read a letter which he had received from Mr. Harvey Roehl, President of the American Musical Box Society International. The morning paper was delivered by Graham Webb of the Executive Committee who spoke on the points to look for when purchasing - or planning to purchase - a musical box. His lecture, illustrated with sketched, was of great interest and value to beginners and experts alike. In conclusion, he answered questions from the body of the meeting.

After the luncheon recess, Secretary Cyril de Vere Green delivered a talk on the visit he and Bertha de Vere Green made to the American Musical Box Society meeting in September. His talk, an edited version of which appears elsewhere in this issue, was copiously illustrated with many colour slides, colour cine film and tape recordings. The way in which these adjuncts

were assembled and dovetailed into the whole made for a most entertaining and instructive talk. Many Members of the Society cast envious eyes at our Secretary's new tape-recorder (which does everything except fry bacon). Following his talk a brief tour was made of the musical boxes on show after which tea was served.

During the programme, plans were announced for our big Summer, 1968 meeting to be held on May 18th and 19th for which it is hoped that all Members will bring their finest instruments along for exhibition. A Regional Meeting is to be held at Nottingham by invitation of the Lord Mayor on March 23rd and arrangements for this are being carried out by Mr. J. Entwistle of the Executive Committee.

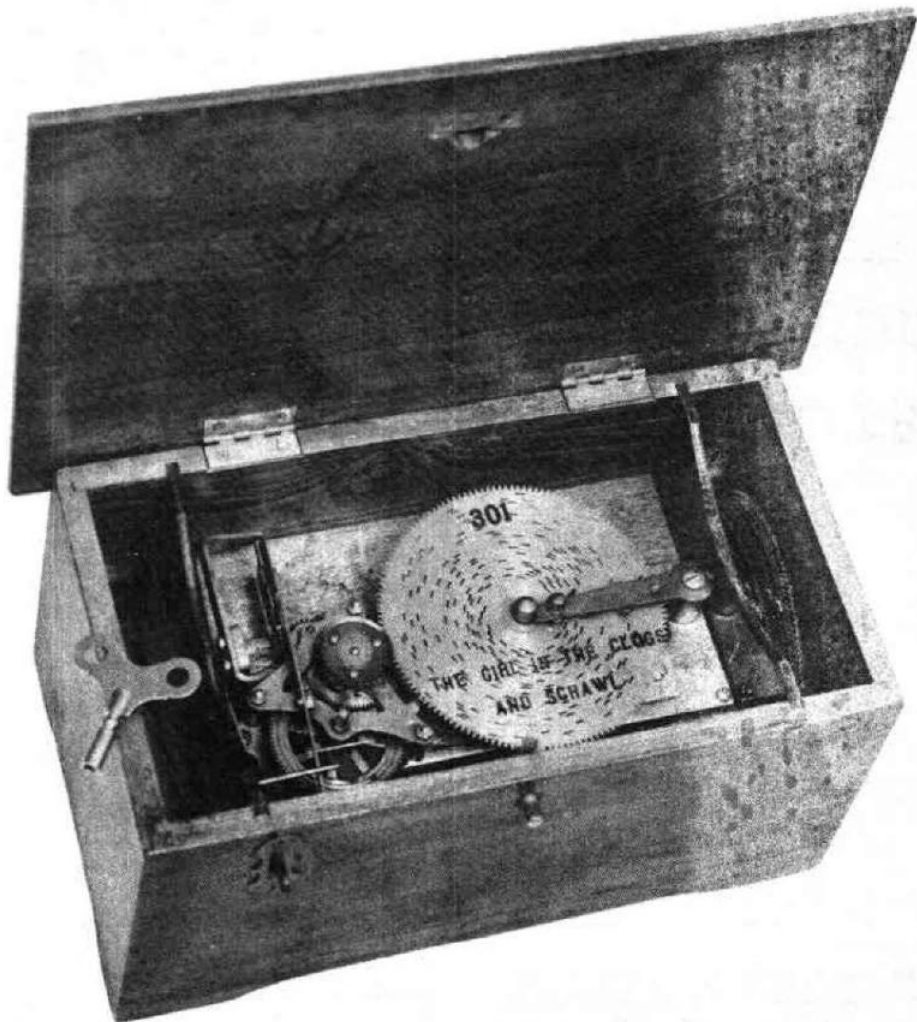
An *Edelweiss* disc-playing musical box was raffled during the meeting and this was won by Terry Ragget, the only apprentice musical box restorer in the country.

Keith Harding and Cliff Burnett, whose excellent shop is the musical box mecca of North London, displayed a fine table of their wares for, in addition to buying, selling and restoring mechanical musical instruments, they also sell books on the subject. Their bookstall is always a fascinating sight and copies of Arthur Ord-Hume's new book on musical boxes sold like the proverbial hot cakes. (Our illustrious Hon. Ed. could be seen frantically autographing copies and trying to find the best fountain pen proffered to appropriate). Keith Harding Antiques also stock a surprisingly large assortment of new spares which they have manufactured, including

Polyphon winding handles complete with clutch as originally made, "Drop a Penny In" signs, coin escutcheons and so on. He also stocks damper wire. Perhaps most interesting of all is the *Musical Box Diary* which Keith has produced. Containing details of the Society and allied mechanical musical societies as well as a bibliography, list of suppliers and restorers,

public collections and other tips, this little diary is first class value for 3'10d. post free.

A highlight of the meeting was the tie worn by Mr. Worrall. The work of Mrs. Worrall, it featured a Polyphon, discs and decoration in embroidery with real dampers and star-wheels sewn on!



A product of the Thorens factory, the little Edelweiss disc-playing musical box has remained unchanged for many years. In production in this form from the early years of this century until the late thirties, the Edelweiss, with its little disc storage compartment was made to sell cheaply.

Musical Box Manufacturer



B. A. BRÉMOND - GENEVA

— 8 Airs —

- | | | |
|-------------------|-------------------------------|------------------------|
| N ^o 1. | H. M. S. Pinafore | We sail the Ocean blue |
| " 2. | id | He is an Englishman |
| " 3. | Les Cloches de Corneville . . | Waltz |
| " 4. | id | Chorus of the Servants |
| " 5. | Sweethearts | Waltz by J. Albert |
| " 6. | Le Petit Duc | Chanson du petit bossu |
| " 7. | Fatinitza | March |
| " 8. | Nancy Lee | |

18516

LITH. BUC. GENEVE

This Bremond tune sheet is of a style which your Editor has not seen before, and is printed on cream card in red, blue and gold. It has been loaned for reproduction by Member Graham Webb.

RECORD REVIEW

by A.O.H.



RELATIVELY new label is Saydisc published in Bristol and their announced intention to present a series of discs devoted to mechanical music will be greeted with enthusiasm by the automatophonophile. Judging by their first three in this series, this set of records will be collected avidly. All three so far issued feature instruments in the Mickleburgh collection at Bristol.

"Pianola Jazz" (SDL-117) is a full 12" L.P. devoted to early piano jazz and ragtime on piano roll. Irritatingly inaccurate sleeve notes are best glossed over, for the music is presumably the reason for buying a record, and that on this disc is good. Surprisingly, the entire disc features music played on a piano by a 65/88 note *Orchestrelle* piano player, and one would have liked to have found a fine player piano performing some of the pieces. Nevertheless, the tempo of ragtime tended towards strict metronome and an almost faultless mechanical precision which is well despatched by a player. The jazz lover will find several old favourites, indeed jazz classics, here including that delightful foxtrot "Stumbling" and the rather melancholy cakewalk "Skip Along" so popular in the early years of this century. How infinitely more valuable are piano rolls such as these compared with contemporary gramophone recordings with all their inherent imperfections. This record is a true collectors' piece on many counts.

Another 12" LP is "Music of the Streets". With this comes an amplification of the sleeve in the form of a pamphlet which again would have been of so much greater value had it been composed by an authority on the subject. The music features a lively selection on a mandolin barrel piano made by Dominico Antonelli, one of the minor provincial makers from Manchester. This is followed by an Atlas organette whose justification for inclusion in a disc of street music is best left unexplained. I found it particularly amusing to hear this instrument abridging and abbreviating its way through none other than the "Coronation Prize March" - typical of the many highly unlikely pieces cut (in both senses) for the organette.

The inclusion of two short pieces on a hurdy-gurdy is a wise, if whimsical choice, for it should do much to dispel the confusion between this instrument and organettes or reed barrel

organs which exists in the minds of some people. Three organettes are featured and each gives forth several tunes, but it is the street pianos which are not only in beautifully restored playing order, but are excellently recorded. The little 44-note Pasquale playing "The Man Who Broke the Bank at Monte Carlo" with such gay abandon is compared with the much rarer sound of a tremolo piano by the same maker whose rapidly repeating treble hammers make it sound like a duet for two instruments - which effect was, of course, intended. Of great interest also, are four tunes played on a nameless portable barrel piano dated 1846, and which I strongly suspect to be the work of Distin, successor to Hicks of Bristol who is credited as being the father of the new era of British street pianos in 1805. (SDL-121)

"Enchanted Carols", SDL-119, is a selection of Christmas Carols performed on disc-playing musical boxes, and recorded on a 7" EP. Here is something seasonal for the family - a really fine assortment of carols beginning with a poignant performance of "The First Noel" on a 22" Polyphon with dulcimers and continuing with others on Regina and Symphonion. The enthusiast can study the interpretations and identify the particular instruments, particularly, on the second side where "Silent Night" and "Good King Wenceslas" are each played twice on different machines.

Films have been made from books, but it is probably the first time a gramophone record has been made of a book. From N.V. Grammofoonplanenmaatschappij of Scheveningen, Holland, less perplexingly known as C.N.R., comes a 12" L.P. of Romke de Waard's fine Dutch book, "Van Speeldoos Tot Pierement" (From Musical Box to Street Organ) on KLP 4206. Beautifully presented, the sleeve is in fact a 6-page prospectus abbreviated from the book and well illustrated. The English translation is quite delightful and some parts need re-translation - neither irksome nor difficult for the reader. de Waard's original text suffers badly from this precis into such small compass and statements such as "Street pianos were mainly manufactured in Spain and Italy" should be appraised with care.

One side of the disc is devoted to carillons, musical boxes and cafe pianos, and the other to organettes, a flute-playing clock, barrel organs and the *raison d'être* behind the whole record - the famous Aalster Gavioli organ and a Dutch street organ, "De Schuyt". The record is both entertaining and instructive, and comprises many items in the renowned musical museum at Utrecht.

These four gramophone records can all be recommended as worthwhile additions to the enthusiasts library.

LA BOITE A MUSIQUE

de Sainte-Croix

PAR ALFRED CHAPUIS

LET us resume its history in brief. In the beginning, the production of the various parts of musical boxes were intimately related to watchmaking, because of the different clocks of various kinds which were made with a musical box adapted thereto. During the latter part of the 18th century, the musical watch had also made its appearance as well as the musical snuff-box accompanied by a watch, automats, singing birds.

Now, when anyone pronounces the words "*musical box*" we think of Sainte-Croix, but we should not forget that the cradle of this industry was Geneva, and that the Joux Valley also played a certain role during the beginning of the 19th century.

Geneva was more important up to around 1860, when there were still some fifteen manufacturers and assemblers. But there was a rapid decline, for musical box manufacturers did not know how to adopt mechanical methods quickly enough, as was the case in Ste.-Croix. However, Geneva, for quite a long time, kept up the production of automatic singing-birds, although on a smaller scale.

In the Joux Valley there were two brothers, David and Louis Lecoultre, cutlers and later on watchmakers who, in 1841, started to develop and improve this industry. Antoine, founder of the important watch factory of Le Sentier, started the manufacturing of the combs for musical boxes. But in 1850, a fourth Lecoultre, Ami, went to Ste.-Croix, where this branch was already fully developed, having replaced watchmaking which for so long a time had been very prosperous in that region.

Just as in the watch industry, the system of assembling was most in favour and has remained so up to the present, especially in the case of small musical boxes. Workmen and girls working on the parts, were busy at home. In practically every every home, there were one or more persons working on this or that part, either *pricking* the cylinders, putting the pins in position and tuning. Then there was the work done by the *verifiers*, the winders and the assemblers.

Once it was certain that the whole mechanism

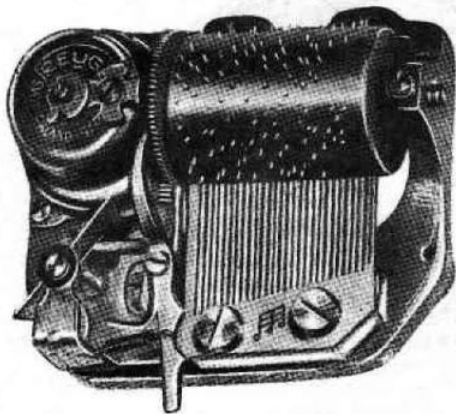
was in perfect order, it was brought to the factory for the final step - the casing.

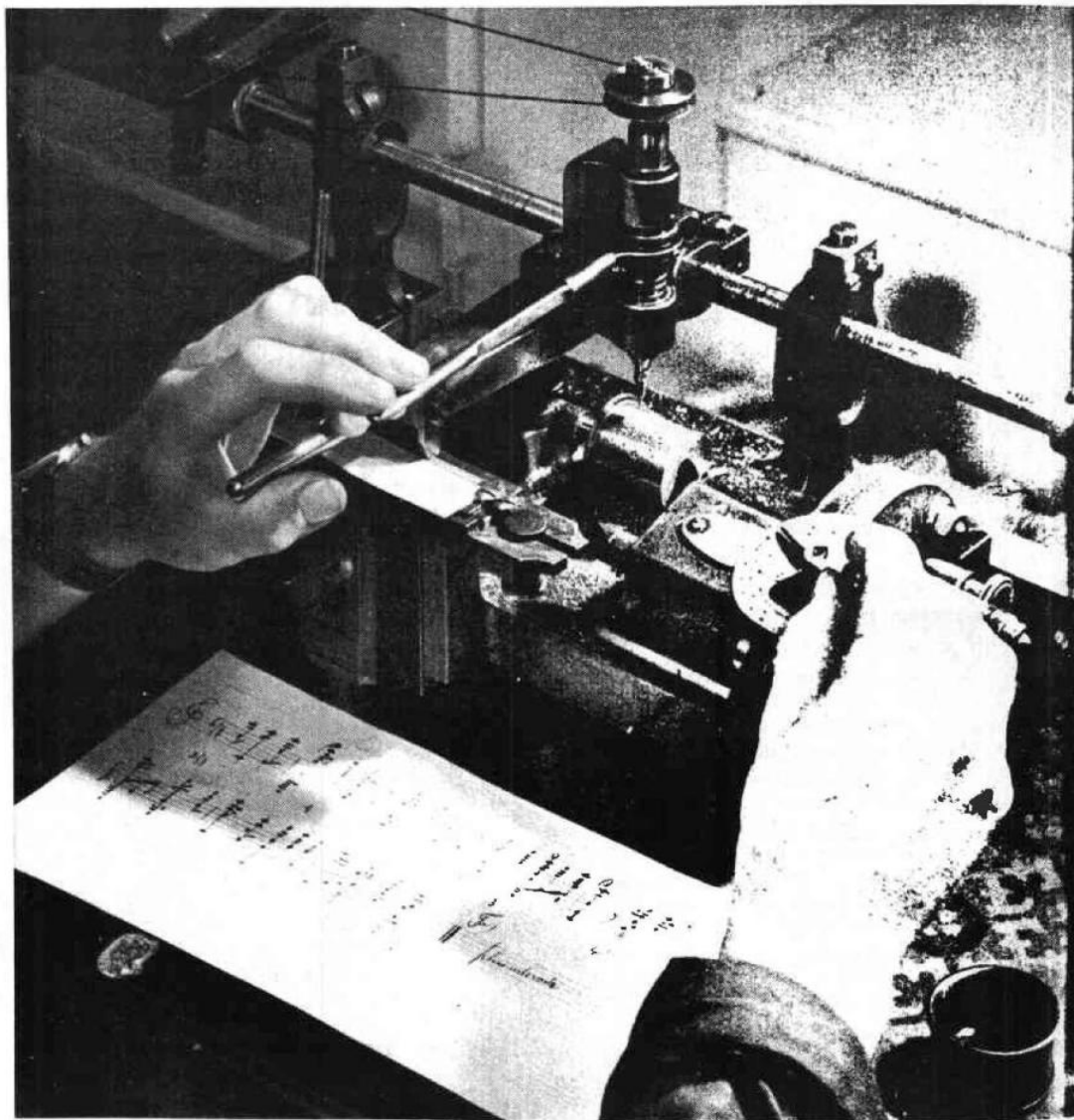
All these various operations were executed with very simple tools, but mathematical exactness was necessary. Many of these workmen had to have some musical education and training, and had to be able to work with intelligent initiative and patience. There were sometimes up to 3500 pins which had to be planted in one single cylinder, certain tunes being placed within a distance of less than half a millimetre from each other.

But when, as in the case of many other articles, serial production had to be taken into consideration, it became necessary to group a rather large number of workmen around the machines and adopt entirely new methods of working.

The first factory made its appearance under the name of E. Paillard & Co. It started out by making not only what we might call the *ebauche* of the musical box, that is the cylinder or keyboard, and the wheelwork; but little by little everything was done in these factories. Other factories were soon opened up, with very modern tools; and for all parts of the musical boxes, interchangeability was adopted.

The first large-sized boxes were made in Geneva, but Ste.-Croix soon followed this example. There numerous improvements, the principal music being accompanied by chimes, drums and castanets.





1. Making the prototype by pricking the roller. Each note of the score corresponds to a hole in the roller, which will then be used for mass production.

Even the flute was imitated. In the beginning of the 19th century, due to an improvement described below, there was an important increase in this industry. Extra cylinders could be supplied in unlimited numbers. Certain musics included three or four combs tuned differently and which reproduced the piano and forte in all desired degrees: this was called *sublime harmonie*.

Big musical boxes were no longer made, and those we still see in great number (and nearly always in perfect condition because of the quality of their execution) were all made before 1900. They have even become subjects of collections, and we would like to say in passing, that Mr. Albert Zellweger of Basle has a splendid collection of over sixty specimens as well as numerous musical

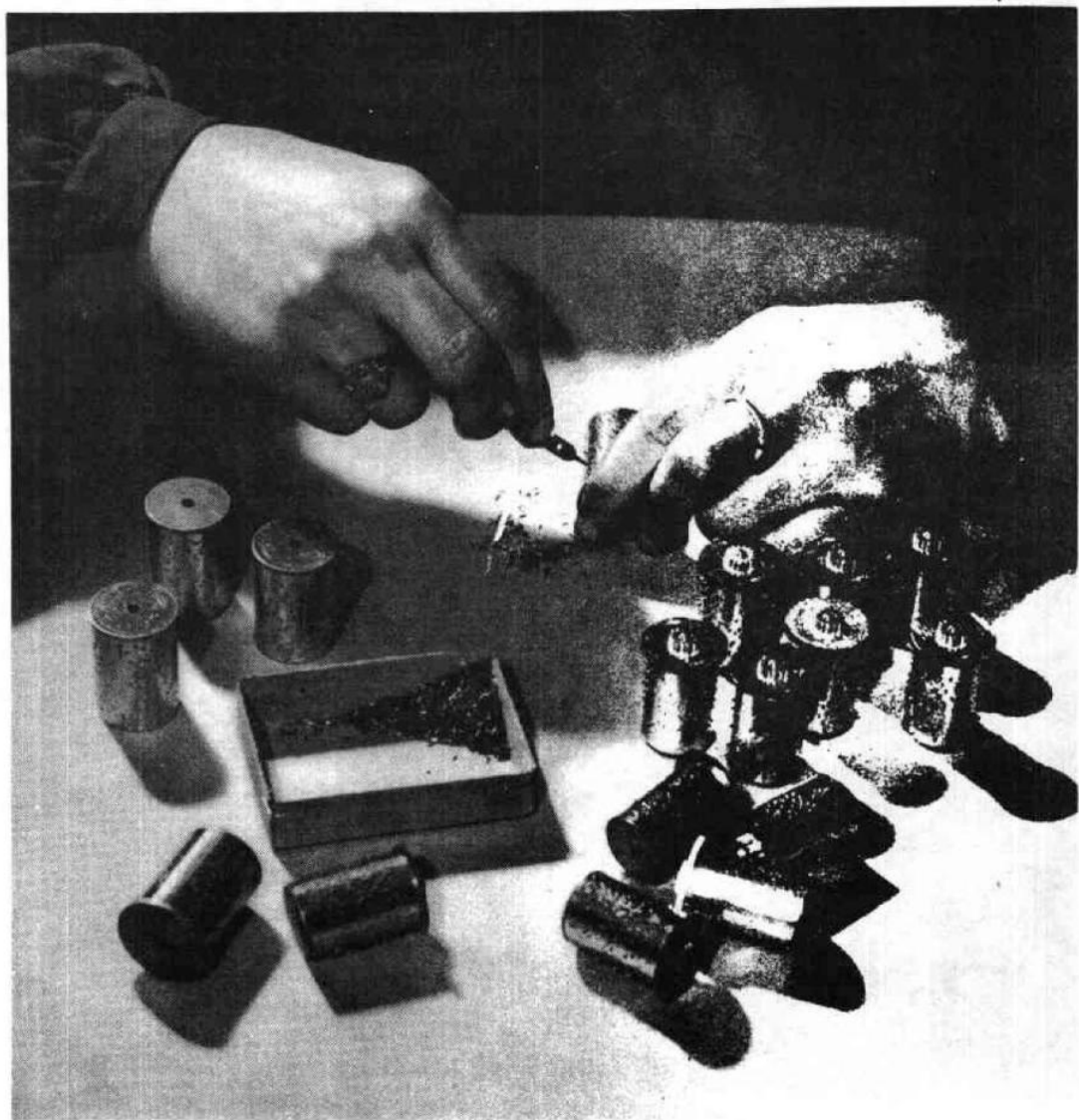


2. Pricking the cylinder, that is perforating the holes in which the pins will be placed, is done by means of clever machinery, according to the seen near the right hand.

clocks.

A few Ste.-Croix manufacturers, who are to be greatly admired, proved their marvellous spirit of initiative and adaptation by introducing the gramophone industry in this village where there had already been so many fruitful activities, and this before the introduction of the radio industry.... But this is another story, although most captivating.

However, this industrial revolution had not influenced the whole of the musical box production. Small musics were still being made, and at the present time, this line is most prosperous, as proved by an interview we had in Ste.-Croix, accompanied by a photographer from the Journal. Thanks to the leaders of this industry, it was possible for us to follow the different steps of this manu-



3. *Placing the pins in position. Steel pins must be inserted in every hole of the cylinder. This work is done by women, at home.*

facturing, which we are going to describe.

Let us start by the execution of the mechanism.

As is the case with the watch and the clock, the part on which all the other components of the mechanism will be placed, is called the bridge.

The first operation consists in executing the original cylinder or *matrix* of the melody, that is, perforating a cylinder which will serve as guide.

The pricking is executed by means of machines and in series, on a pricking-lathe, where a fine steel boring-bit drills the hole where the pins will be inserted. The work of inserting the pins is nearly always done at home by women.

The trimming is done at the factory; this operation, i.e. adjusting all pins to exactly the same level, is done by machinery.



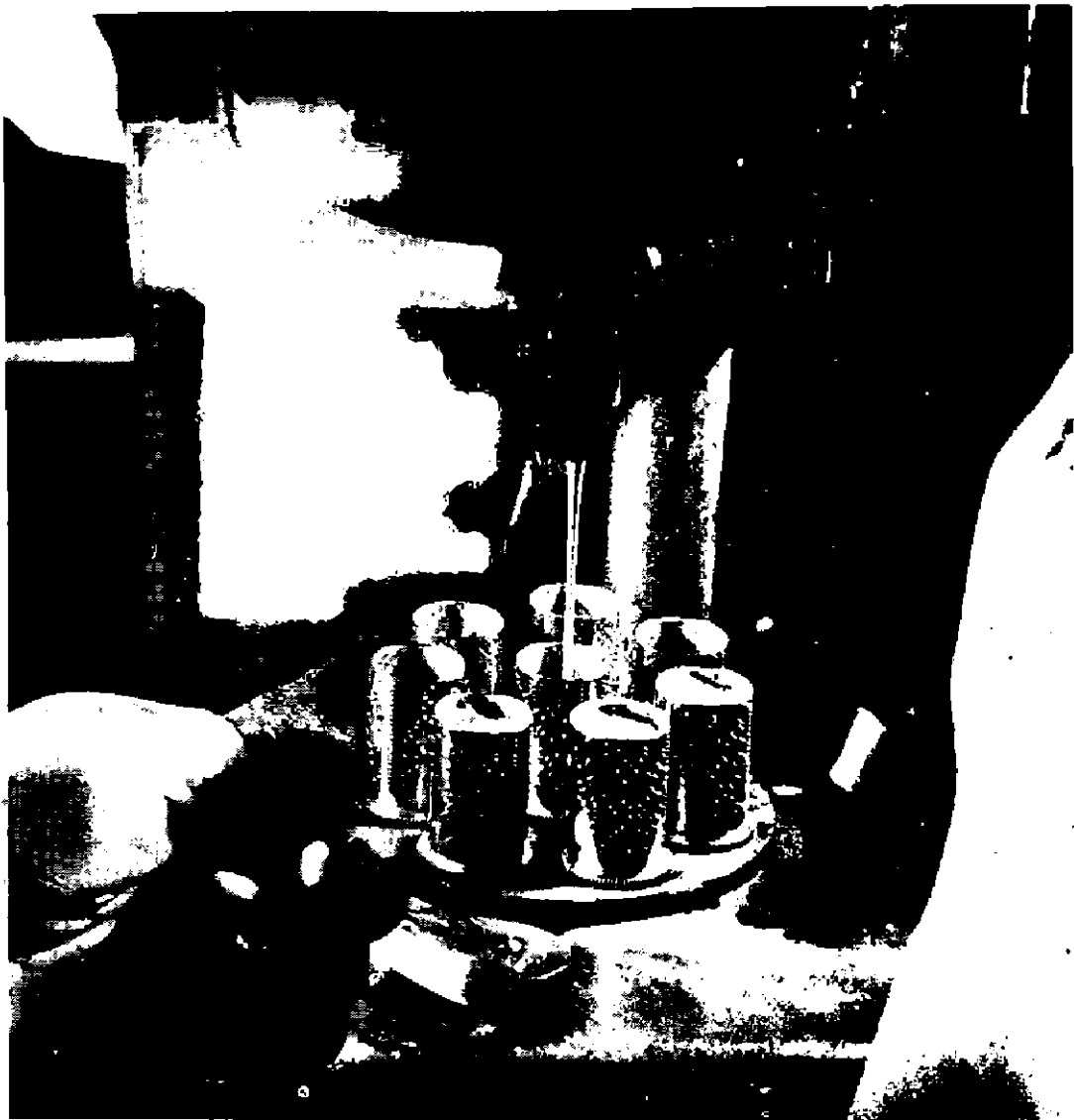
4. *The trimming consists in seeing that all the pins are exactly the same length.*

As to the cylinders, which were previously executed at the factory, they are now sawed off from brass tubes. These hollow cylinders are filled with a sort of cement composed of resin and sand which consolidates the pins, and at the same time produces a much more harmonious sound.

Below the bass teeth the *resonator* has been affixed, that is, a piece of lead which will be more or less reduced according to the scaling of the notes. It is rather surprising to learn that under

all but the very smallest teeth, there is a bit of chicken feather, carefully chosen from under the wing. This avoids vibration, but the feather must not come in contact with the teeth, or else they would be torn out by the pins. This delicate operation is done at home, entirely by hand.

In the case of the large musical boxes which are made at the present time, the teeth of the comb must be set in place by means of a small anvil and hammer.



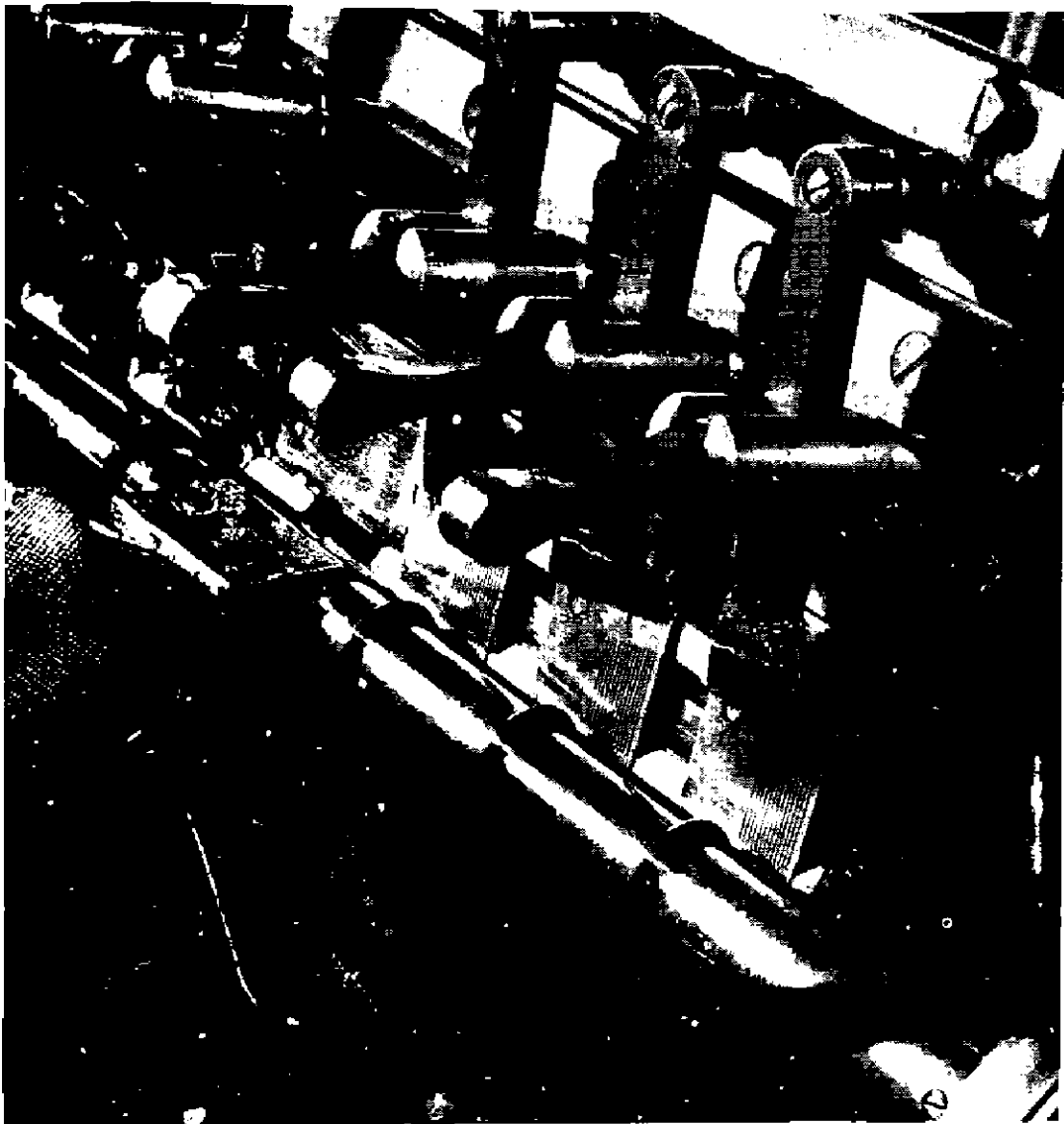
5. *Filling the cylinders with cement, which will give greater solidity to the pins and a more harmonious sound at the same time.*

And here is the final operation: fixing a comb exactly in place opposite the pins, which it would be impossible to do by machinery.

At the present time, the biggest musical boxes are made with 72 teeth (maximum). Apart from that, there are very small musical boxes with a comb of only eight teeth (there have been some made with only five teeth. These are naturally for toys, that is, the small drum-shaped musical boxes, worked

by hand.

There are three important factories working in the musical box industry (they all have other specialities): Hermann Thorens S.A., the Adrien Lador Inc. Factory (successors of Fr. Jaques Sons founded in 1820) and Reuge & Co., which also has a most interesting history, for the grandfather of three brothers, who are managers at the present time, was already executing musical boxes with



6. *Slitting. This machine divides the steel comb into so many teeth.*

automats some seventy years ago, one of which was made for China, and which we had the pleasure of seeing.

There are, in addition, a few unimportant suppliers in Auberson. There are about 150 to 200 people employed in musical box factories, and more than two to three hundred persons working at home. In the case of the latter, this is more or less a

side-line.

The musical box industry had fallen off, but has been most prosperous during the past few years, and the daily production is about 8 to 9000 pieces. The curious part of it is that 80 to 90% of these musical boxes are exported to the United States. Americans are very fond of this sort of music, and during the latter part of 1945, the requirements of the bazaars (on account of the G.I.'s on leave in



7. Every tooth of the comb is tuned by means of a diapason: a master-comb corresponding to the key of the music.

Switzerland) is so great that they can only be partially filled.

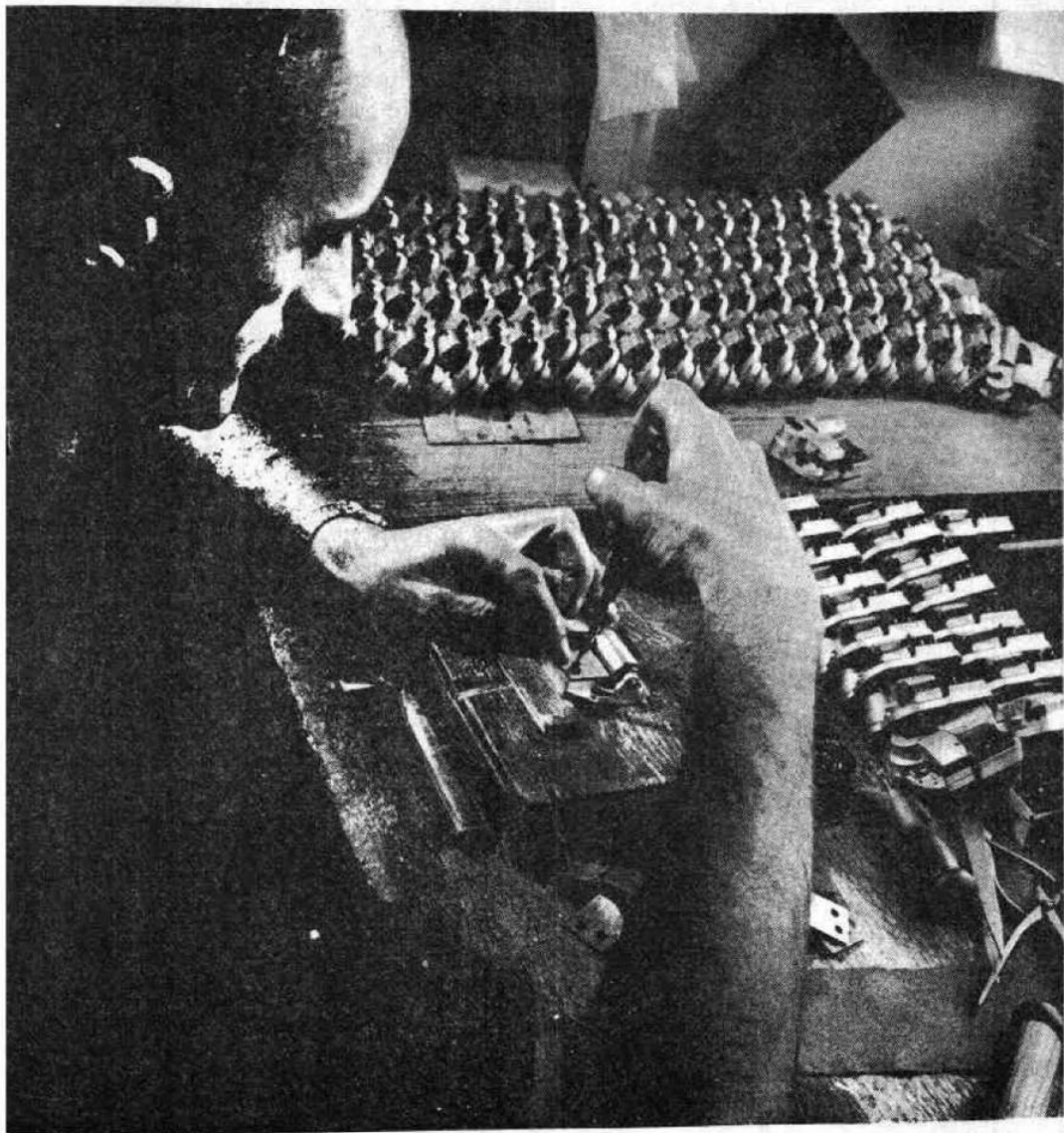
In closing, we will mention a few words concerning the exterior appearance.

The Ste.-Croix factories produce themselves the principal types of cases which are, in turn, placed in wooden boxes or (music toys) small drum-shaped nickel cases, some of which are decorated with revolving figures, as in certain old-fashioned

watches.

Some of the exterior cases are decorated by means of an ordinary chromo, but we have seen some from Messrs. Reuge and Thorens, skilfully painted by landscape artists. Others are placed in oak-veneered cases.

But when it comes to sending musics to the United States, very often only the mechanism is sent, and over there it is placed in all sorts of



8. *The last operation: the comb is set in place, the music tried out and the whole checked.*

containers. However, our Ste.-Croix manufacturers also produce novelties in this line, in particular musical alarm clocks, cigarette cases, others in book-shaped cases containing decks of cards, powder cases which start playing when the cover is raised, without taking into consideration such articles as fruit-bowls, Christmas-tree stands, and a most unexpected object, the *Comforter*, a

bathroom appliance which plays one or two tunes every time a piece of paper is torn off!

But we were most pleased to find at Messrs. Reuge in particular, most enticing novelties in the in the artistic and automatic line. This industry is constantly ahead because it continually renews itself by the popular tunes played all over the world. Music is sent over from New York with



certain passages underlined (we have seen this ourselves). A specialist examines them and adapts them to musical box possibilities as explained above. Then a short time after, from the

village of Ste.-Croix perched high up in the Jura, will go forth across the Atlantic this *canned* music which will tinkle so cheerfully from Dakota to Texas and from Massachusetts to California.

This extract is reprinted from the "Journal Suisse d'Horlogerie et de Bijouterie" for Nov./Dec. 1945.

A Rare Career

THE occupation of Musical Box Restorer is indeed a rare one today. 17 year-old Terry Ragget of Archway, London, will soon become just that, for he is now apprenticed as a musical box restorer to Keith Harding Antiques. He has served six months of his apprenticeship and is taking courses with the British Horological Institute in the field of clockwork - so closely tied up with musical boxes. His studies take him one day a week to Hackney Technical College. Young Terry's occupation is thought to be unique and is one which we are sure will be given every encouragement by musical box lovers everywhere.



Comb Bird Chant

by Jack Tempest

IN RESPONSE to the Editor's request on Page 211 of *THE MUSIC BOX* I have had a second look at the Bird Chant musical box I mentioned in my letter, and the accompanying photographs will give you some details of this unusual instrument. I had quite a bit of difficulty in obtaining a picture which showed the bird clearly - this may be due to the bird's lack of photogenicity or my lack of photographic ability!

The box is very similar to the ordinary cylinder musical box and is obviously a product of Messrs. Dawkins - rosetted screws on the comb, the Sphinx trade mark on the governor bracket and tune sheet, and the same handwriting which appears on many Dawkins' tune sheets.

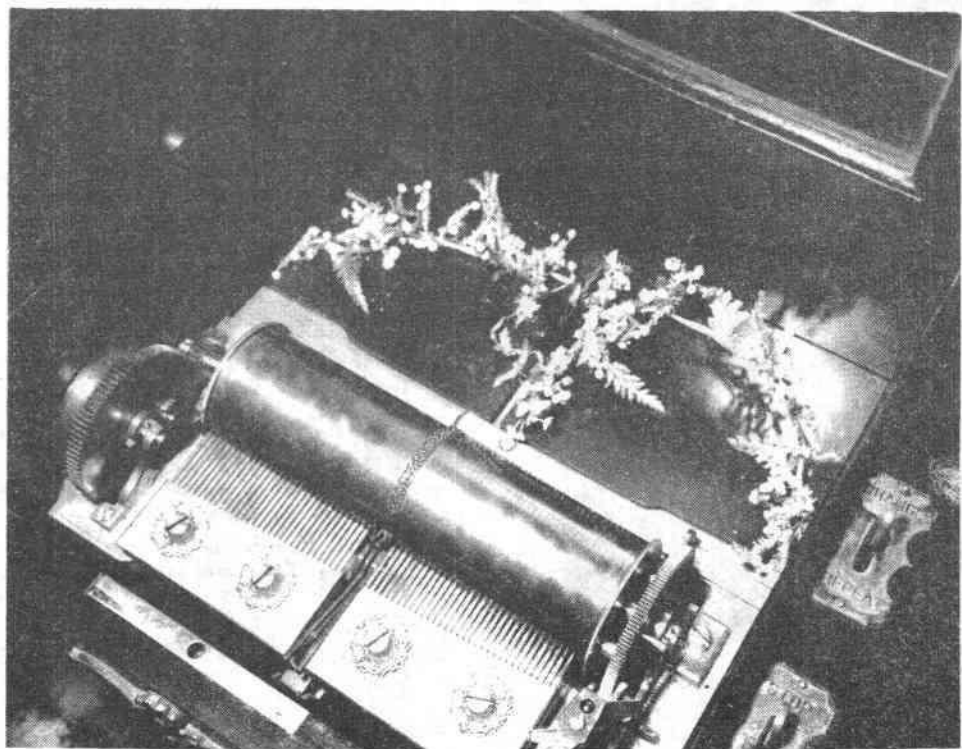
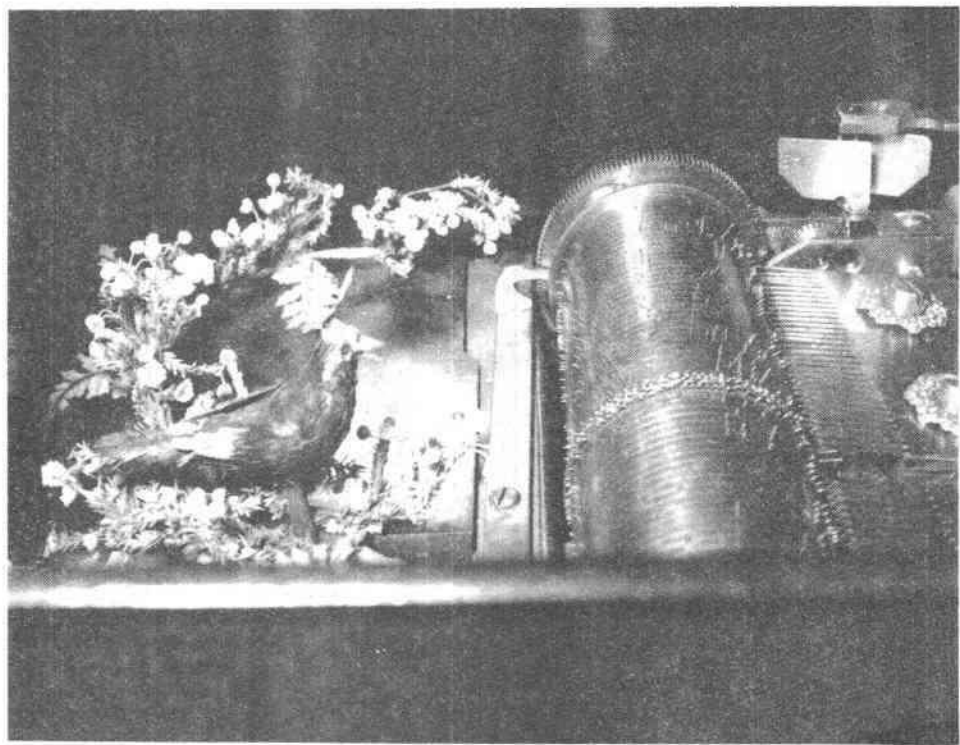
The bird is about 1½" long (a good pouce) and flaps its wings and mouths the bird trills issuing from the comb. It does not move otherwise, but stands quite still amongst its artificial foliage behind the brass cylinder.

The mechanics of the box are the same as the normal musical box - crank handle and motor at the left; gear train and governor on the right with the usual 'Stop-Play' and 'Repeat' levers. The comb is divided into two halves with 32 teeth each side of the central portion which is devoted to the operation of the lever system which operates the bird movements. The cylinder is pinned in the normal manner except for the central portion which is pinned in the manner of organ-boxes to operate the bird movements.

The tune sheet is headed *Colibri* followed by "Chant No. 1", Chant No. 2", and so on to "Chant No. 5". The box is approximately 18" wide x 16" deep x 12" high, and the whole in in absolutely mint condition. Incidentally *Colibri* is the French for Humming Bird.

The sound emitted is strangely beautiful as the bird song flows forth in its alien medium.





WM. F. HASSE,

Successor to T. F. KRAEMER & CO.

1894—1895.

IMPORTER OF

Symphonion and Polyphone



MUSIC BOXES.

No. 107 EAST 14th STREET,

Adjoining Steinway Hall,

NEW YORK.

1894-1895.

WM. F. HASSE,

Successor to T. F. KRAEMER & CO.

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OF

SYMPHONION, POLYPHONE

AND

REGINA

❖ MUSIC BOXES. ❖

107 EAST 14th STREET,

Adjoining Steinway Hall,

NEW YORK.

❖ SYMPHONION ❖

MUSIC BOXES.

The most important invention in the line of self-playing Music Boxes, by means of changeable Metallic Tune Plates, thousands of different tunes may be played on the same instrument. The Music comprises Hymns, National Airs, Operatic Airs, Dances, Songs, etc. Speed can be regulated. The instruments play from ten to thirty minutes with one winding, according to size and speed allowed.

The Tune Plates are made of steel and are indestructible. The mechanism is simple and strong, therefore not apt to get out of order easily. The tone of all these instruments is sweet and melodious.

Complete stock of tunes always on hand. New tunes are being added constantly.

Tune Lists on Application.

DISCOUNT TO THE TRADE.

NOTICE.—First Prize was awarded to the **Symphonion** Music Boxes at the **World's Fair, Chicago.**

SYMPHONION No. 28.



No. 28. 40 STEEL TONGUES.

With Crank for turning.

Case of Imitation Rosewood, with ornamented cover.

Dimensions: $6\frac{1}{2}$ x $6\frac{1}{2}$ x $3\frac{1}{2}$ inches.

Diameter of Tunes, $5\frac{1}{2}$ inches.

PRICE, - - \$6.00, incl. 1 tune.

Additional Tunes: 30 cents.

SYMPHONION No. 28 S.

"SIMPLEX."



No. 28 S. 40 STEEL TONGUES.

Self Playing. Clock Movement.

Case in Ebony or Rosewood finish, with gilt inscription
on cover.

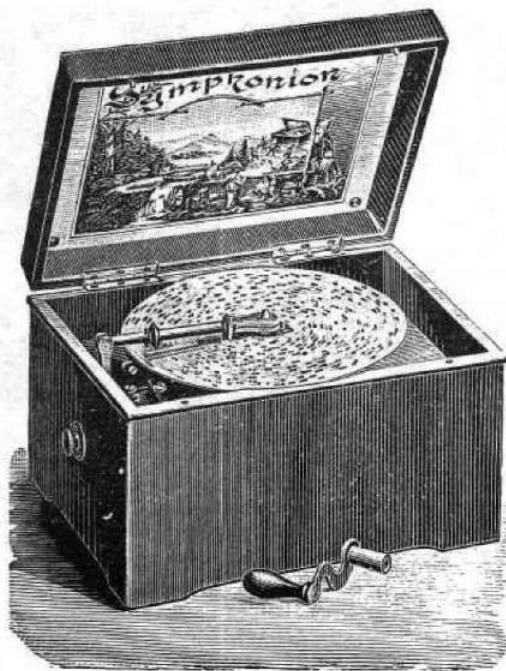
Dimensions: $7\frac{3}{4} \times 6\frac{3}{4} \times 4\frac{3}{4}$ inches.

Diameter of Tunes, $5\frac{1}{2}$ inches.

PRICE, - - \$14.00, incl. 1 tune.

Additional Tunes: 30 cents.

SYMPHONION No. 10.



No. 10. 41 STEEL TONGUES.

Self Playing. Clock Movement. Detachable Winding Handle.

Elegant Rosewood Case, with Marquetry.

Dimensions: $10\frac{1}{2}$ x 8 x $6\frac{1}{2}$ inches.

Diameter of Tunes, $7\frac{1}{2}$ inches.

PRICE, - - \$20.00, incl. 1 tune

Additional Tunes: 40 cents.

SYMPHONION No. 2 N.



NO. 2 N. 60 STEEL TONGUES.

With Clock Movement.

Splendid solid Walnut Case, with lock and key;
ornamental cover.

Improved Machinery; Great volume of Tone; Detachable Winding Handle.

Dimensions: 15 x 11½ x 9 inches.

Diameter of Tunes, 8 inches.

PRICE, = = \$42.00, incl. 1 tune

Additional Tunes: 50 cents.

SYMPHONION No. 4 N.



No. 4 N. 72 STEEL TONGUES.

With Clock Movement.

Fine solid Walnut Case, with fancy Veneer.

Ornamental Cover. Detachable Winding Handle.

Dimensions: 16 x 12½ x 9½ inches.

Diameter of Tunes, 9 inches.

PRICE, - - \$46.00, incl. 1 tune.

Additional Tunes: 60 cents.

SYMPHONION No. 6 N.



NO. 6 N. 84 STEEL TONGUES.

With Clock Movement.

Fine solid Walnut Case, with fancy Veneer.

Ornamental Cover; Detachable Winding Handle; Loud and Deep Tone.

Dimensions: 18 x 13½ x 10 inches.

Diameter of Tunes, 10½ inches.

PRICE, - - \$52.00, incl. 1 tune.

Additional Tunes: 70 cents.

SYMPHONION No. 25 N.

SUBLIME HARMONY.



No. 25 N. 84 STEEL TONGUES.

Sublime Harmony.

Beautiful solid Walnut Case, with lock and key. Very sweet, full and melodious tone.

Dimensions: $18\frac{1}{2} \times 15 \times 11$ inches.

Diameter of Tunes, $11\frac{3}{4}$ inches.

PRICE, - - \$66.00, incl. 1 tune.

Additional Tunes: 85 cents.

SYMPHONION No. 25.**SUBLIME HARMONY.****No. 25. 84 STEEL TONGUES.****Sublime Harmony.**

Very elegant Walnut Case, with fancy Veneer and Marquetry, carved columns and glass cover over the work inside. Rich and sweet tone.

Dimensions: $19\frac{1}{4}$ x 15 x $9\frac{1}{2}$ inches.

Diameter of Tunes, $11\frac{3}{4}$ inches.

PRICE, - - \$80.00, incl. 1 tune.

Additional Tunes: 85 cents.

SYMPHONION No. 30 N.

SUBLIME HARMONY—PICCOLO.



No. 30 N. 100 STEEL TONGUES.

Sublime Harmony—Piccolo. Four Combs.

Powerful Tone, beautiful and clear Music. Solid Walnut Case, with lock.

Dimensions: 21 x 17 x 10½ inches.

Diameter of Tunes, 13½ inches.

PRICE, - - \$96.00, incl. 1 tune.

Additional Tunes: \$1.00.

SYMPHONION No. 30 A.

SUBLIME HARMONY—PICCOLO.



No. 30 A. 100 STEEL TONGUES.

Sublime Harmony—Piccolo. Four Combs.

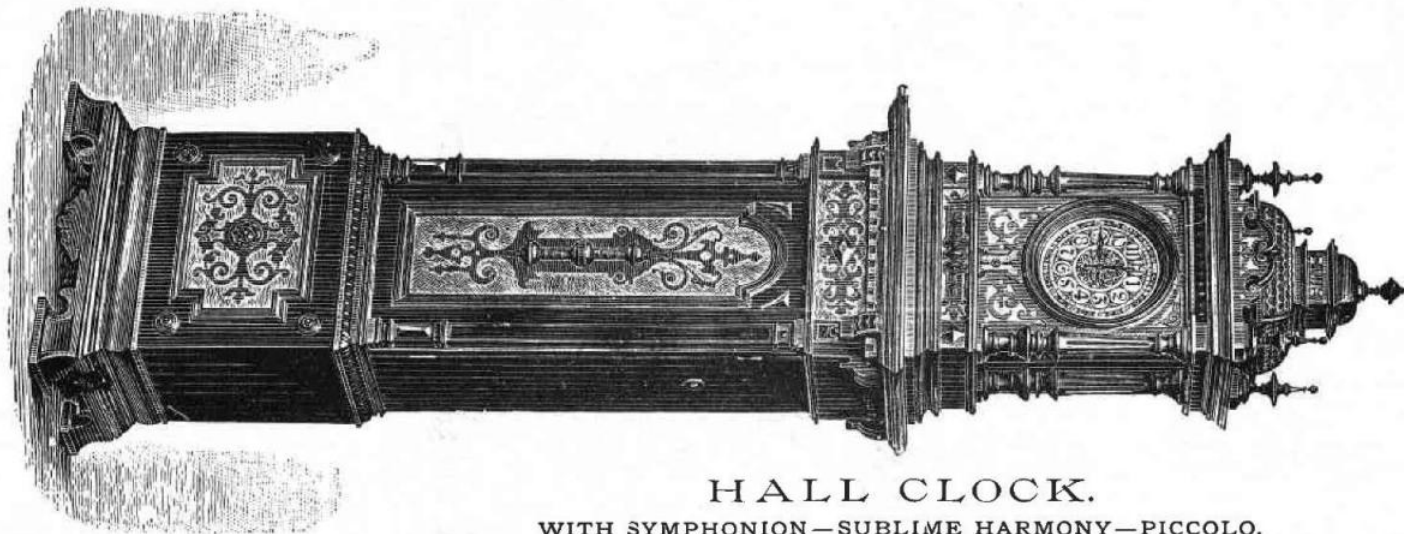
Rich and powerful tone. Highly finished Walnut Case, with beautifully inlaid Marquetry Cover, carved columns, and glass cover over the work inside.

Dimensions: 22 x 18 x 11 inches.

Diameter of Tunes, $13\frac{1}{2}$ inches.

PRICE, - - \$112.00, incl. 1 tune.

Additional Tunes: \$1.00.



HALL CLOCK.

WITH SYMPHONION—SUBLIME HARMONY—PICCOLO.

No. 30. 100 STEEL TONGUES. HALL CLOCK.

Highly elegantly finished Case in Oak or Walnut. First-class 14 day clock-work, French movement, striking and playing the full hour. The Music can be played independent of the clock. Cathedral gong.

Dimensions: 8 feet high, 24 inch. deep, 24 inch. wide. Diameter of Tunes, 13½ inch.

PRICE,

- - - - -

\$250.00, incl. 1 tune.

ADDITIONAL TUNES: \$1.00.

POLYPHONE

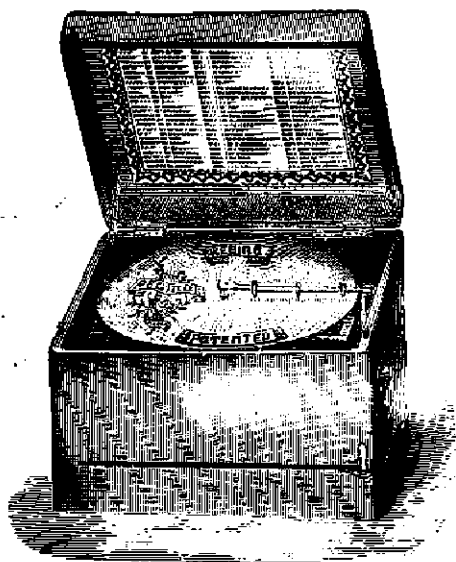
AND

REGINA

❖ MUSIC ❖ BOXES. ❖

REGINA No. 22.

WITH CLOCK MOVEMENT.



No. 22. 41 STEEL TONGUES.

Highly polished Case in solid Mahogany or Oak.

Dimensions: $9\frac{3}{4}$ x $8\frac{3}{4}$ x 7 inches.

Diameter of Tunes, $8\frac{1}{2}$ inches.

PRICE, - - \$19.00, incl. 1 tune.

Additional Tunes: 50 cents.

REGINA No. 13.



No. 13. 78 STEEL TONGUES.

The tone of this instrument is very melodious and effective.

Highly polished Cases in solid Walnut, Mahogany or Oak.

Dimensions: 21 x 18½ x 7½ inches.

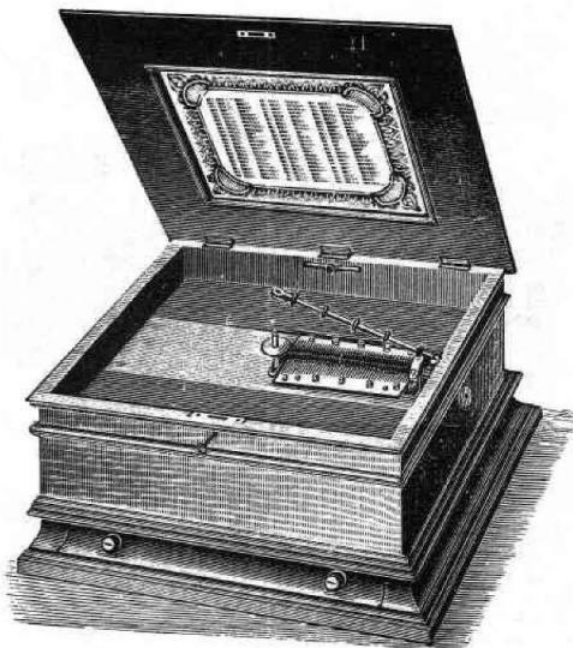
Diameter of Tunes, 15½ inches.

PRICE, - - \$70.00, incl. 1 tune.

Additional Tunes: \$1.00.

REGINA No. II.

DUPLEX.



OPEN VIEW.

Showing position of the Two Combs.

No. 11. 156 STEEL TONGUES.

Case with drawer for 15 tune sheets.

In Walnut, Mahogany, Cherry and Oak.

Dimensions: 22 x 20 x 11½ inches.

Tune Sheets: 15½ inches Diameter.

PRICE, - - \$120,00, incl. 1 tune

Additional Tunes: \$1.00.

REGINA No. 10.

DUPLEX.



No. 10. 156 STEEL TONGUES.

Two Combs.

Elegant Case, of Antique Oak, beautifully carved.

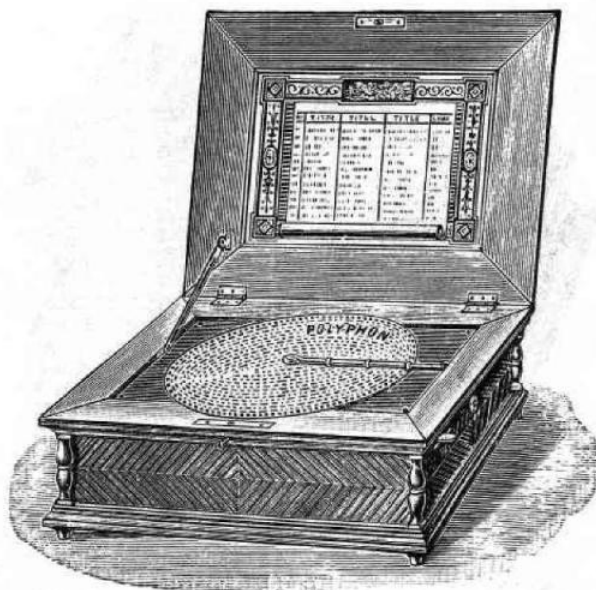
Dimensions: 22 x 20 x 12 inches.

Tune Sheets: 15½ inches Diameter.

PRICE, - - \$136.00, incl. 1 tune.

Additional Tunes: \$1.00.

POLYPHONE No. 44.



No. 44. 78 STEEL TONGUES.

Beautifully ornamented Case of fine French Walnut,
with inlaid Marquetry on Cover.

Dimensions: 22 x 18 x 8½ inches.

Diameter of Tune Sheets: 15½ inches.

PRICE, - - - \$90.00, incl. 1 tune.

Additional Tunes: \$1.00.

POLYPHONE No. 45.

TWO COMBS.



No. 45. 156 STEEL TONGUES.

Sublime Harmony—Piccolo.

Full and vigorous tone; beautiful Case of fine French Walnut, with inlaid Marquetry on Cover and with Drawer to hold tunes.

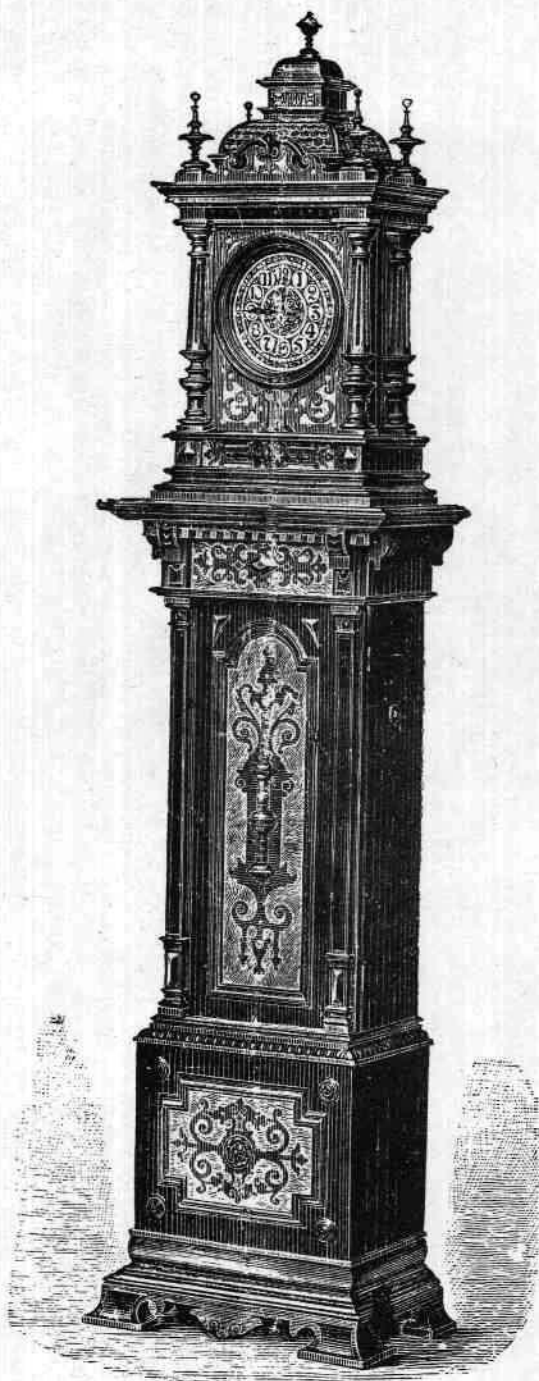
Dimensions: 25 x 20 x 12½ inches.

Diameter of Tunes: 15½ inches.

PRICE, - - \$136.00, incl. 1 tune

Additional Tunes: \$1.00.

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139, Fourth Avenue, Pelham, New York
United States of America.
1967



A Letter from Keith Harding

At the last meeting you invited us to write and tell Members just what we do. As you know we try to stock every book available on the subject of automatic musical instruments, new and out of print. We also have over two hundred reference books on general antiques, especially horology.

The Music Box Diary had a disappointing reception at the last meeting and only sold about a dozen copies at 3/6d. each. Perhaps that is because people did not realise it contained quite a lot of useful information. I am told that several people bought copies as soon as it was pointed out to them that the Diary contained a book list. We need to sell two hundred copies to cover production costs. I would like to feel that there is sufficient support for it to justify another and, perhaps better, edition next year.

The workshop is now expanding rapidly. We have been held up in the past by a shortage of funds to buy the necessary equipment, as it is an extremely costly business to equip a workshop. Essentials had to come first, in the way of a large range of basic tools such as every available size of screwdriver, since the right size hand tool is needed to do first class work. Some tools had to be specially made or adapted for the job they had to do, such as a cylinder pinion extractor. Also, of course, it takes a deal of experience to find out what tools are going to be needed. Another factor has been the very high proportion of time we have had to spend on research and development in the early stages to find out the right and most efficient methods. Very few writers on the subject have been professionals, if any, and amateur methods simply will not do in a professional workshop. It is hard enough as it is to keep pace with the heavy demands made on our time, and people just cannot understand why work cannot be carried out straight away.

Frankly, I now see no limit to what can be produced in our workshop, given time and sufficient support, especially from the Society. As I have indicated, much of our time must be taken up with unspectacular restoration work while others score firsts, and, if I may say so, I think that in the past the Journal has been rather hasty in

acclaiming some spectacular but rather dubious achievements, including one in which the person concerned was merely an agent for somebody else.

We are about to invest in a brand new Myford Super Seven Lathe with dividing heads and cutters which will enable us to do our own gear cutting and make it more economical to make a completely new wheel rather than to silver solder new teeth into a damaged old one as we do at present. It will also make it a feasible proposition to cut out comb blanks. We shall keep our old lathe for spinning cylinders and some of the rougher jobs. I hope we shall soon be able to re-pin cylinders at about £2 an inch of length. I also see no problem in setting up new cylinders provided the tuning scale is known. I have designed a cylinder pricking machine but have not time to make it yet.

We may not have the largest turnover, but more goes on in the way of working with musical boxes in Hornsey Road than anywhere else in Britain, and we have intimate dealings with a great number of exciting machines, ours and other peoples. Members will find our workshop of considerable interest.

Some time ago I wrote to the magazine a letter in which I noted with regret the fact that Gerry Planus is no longer doing spares due to lack of support, and it appears from the editorial comment that the point of my remark was missed. Gerry went to an enormous amount of trouble to have spare parts specially made for musical boxes, as well as a great deal of expense. It is absurd to say that no doubt Gerry can direct people to other sources of supply because there are no other sources of supply. His was perhaps the most important work done on musical boxes during the first few years of the Society, and it is a tragedy that he had so little support from the Society, and in particular I must say the magazine. While the Journal is in so many ways a truly splendid achievement, it is a major criticism of it that it gives a completely unbalanced picture of the musical box world today. From a commercial point of view, there

Continued on page 281

A RING & A SEAL

With Music

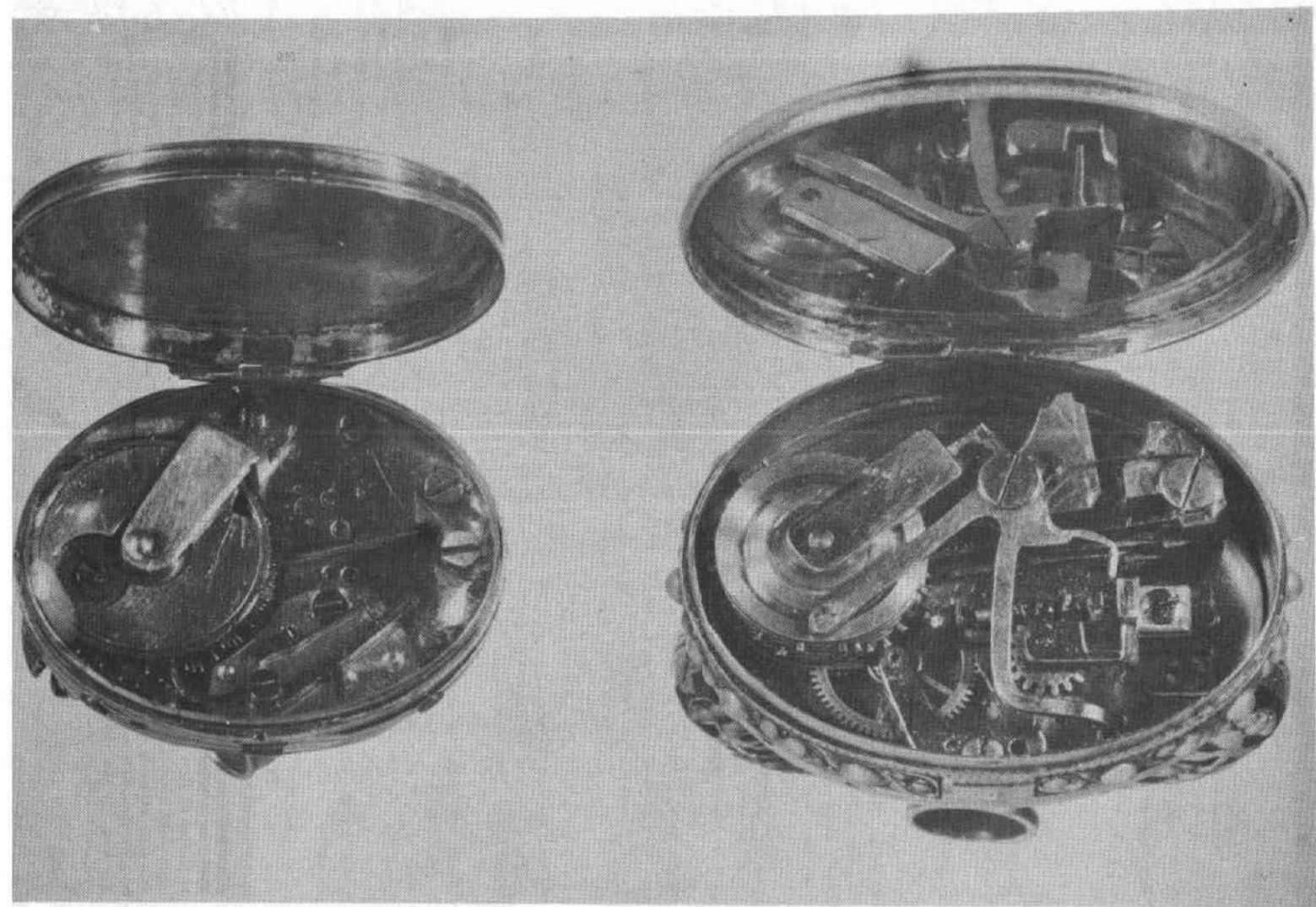
FROM the collection of Member C.W. Bruce comes these illustrations of a gold musical ring and a gold musical seal.

The seal bears a design of a spray of leaves in pairs and repeated four times with small flowers at the base and a basket of mixed flowers. The base has a garland of roses and other flowers whilst the spindle has four rubies. One tune is

played with a laminated comb engaging with pins set in the circumference of the spring barrel, see in the illustration on the facing page.

The ring is also a seal and is engraved with the Royal Cypher C.R. and Crown. It was the property of Queen Charlotte, wife of King George III (1744-1818). It bears the maker's initials J.J.H. and plays one tune like the ringing of sleigh bells.





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"MUSIC OF THE STREETS" Nostalgic and amusing record featuring Antonelli & Pasquale Street Pianos, Hurdy Gurdy, Paper Roll Organs etc. Tunes include "Honeysuckle and the Bee", "Soldiers of the Queen", "Grandfather's Clock", "Man Who Broke the Bank", "I've Got a Lovely Bunch of Coconuts" etc. 12 in. L.P. 37/11d. (post 2/-)

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ROBERT BURNETT

XVII - XIX Century

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My Stock usually includes one or two English Bracket Clocks, a good selection of Carriage Clocks, including several Grandes Sonneries & Quarter-Repeaters, one or two Marine Chronometers, several Watches.

A few Cylinder Musical Boxes and Disc Machines, two or three Musical Snuff Boxes and one or two Singing Bird-Boxes.

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TUNE SHEETS

Will Members having unusual, interesting or rare tune sheets please loan them for reproduction in THE MUSIC BOX. The actual tune sheet (NOT a photograph) is required, and this should be removed from your box with care, packed flat between two pieces of cardboard and sent to the Editor. The process by which we reproduce is photo-litho so that the original is in no way harmed. If required, your tune sheet will be mounted on this card and cleaned up free of charge. All loaned tune sheets will be returned within 14 days of receipt. Before sending your tune sheets, please write and give brief details so that any duplication can be avoided.

J. Heller of Bern manufactured many musical boxes and also orchestrions. They were famed for their musical boxes with 'voix celeste' or 'flutina' accompaniment, and it is thus interesting to find this tune sheet on a Forte-Piano box by them. The tune sheet was obviously intended for a 'flutina' box as demonstrated by the wording Volant compense but used on a box without this feature. Needless to say, both box and tune sheet are quite original and this reproduction is by courtesy of Member Graham Webb.

6 AIRS.

6 AIRS.

Musique Forte - Piano.

1. *Martha* *Ach so fromm*
2. *Traviata* *Parigi o! Cara*
3. *Somnambula*
4. *Dinorah* *Ombre legere*
5. *Faust* *Marche*
6. *Il Baccio* *Valse*

BELLINI

MOZART

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VERDI

ROSSINI

STRAUSS

LABITZKI

GUNG'L

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J. H. HELLER

• BERN •

Volant compense.

ÉTOUFFOIRS EN ACIER

SOIT À SPIRAUX

The Marvellous Adventures of an Organ Builder

By JEFFREY PULVER

THAT the calling of an organ builder is an interesting one will probably be admitted unanimously, but that it offers exceptional opportunities for high adventure will not be so generally claimed. Yet one eminent master of the craft enjoyed the distinction of passing through vicissitudes that would make glow the hearts of young readers of "penny dreadfuls,"—of living through a glorious span crowded with travel, dangers, providential escapes, and other hair-raising situations. But in the spacious days of good Queen Bess anything might happen to anyone sufficiently talented to attract the notice of this original sovereign: so that when Thomas Dallam was sent to Constantinople to present the Grand Turk with a wonderful mechanical clock-organ of his own manufacture, no one was in the least surprised. Apart from the period occupied by the events here to be recorded, the known facts connected with the life of Dallam are quickly related.

Thomas Dallam came to London from the little village of Dallam, near Warrington, in Lancashire. He was apprenticed to a member of the Blacksmith's Company: a body that looked after the interests of many callings besides those directly connected with pure smithying. He eventually became a liveryman of the company, was fined ten pounds for refusing to act as steward at the banquet arranged for one Lord Mayor's Day,¹ built and repaired organs at Cambridge, Worcester and elsewhere,² and generally lived the life of a virtuous organ builder. But we must leave musical interests for a moment and go back a few years.

¹ The office of Steward was thrust upon Dallam at a Court of the Company sitting on September 29th, 1626. He failed to appear in that capacity at the feast, though the stewardship was to a liveryman the preliminary to membership of the court. A year later Dallam presented himself before the Court of the Company and begged to be exempt. He offered to pay his fine in instalments,—five pounds down and the rest spread over the following three years. This was agreed to, and Dallam's signature to the undertaking is to be found in the Minute Book of the Company: the only example which settles the question as to the spelling of his name.

² In 1605-6 he built the organ of King's College, Cambridge. He and his workmen arrived in the University town on June 22nd, 1605. The college records show that he was paid £371 17s. 1d. for wages, board, materials and labour. In 1613 he built the "double" organ (great and choir) at Worcester Cathedral, receiving for work and materials the sum of £211. He probably also had something to do with the organ at Magdalen College, Oxford.

Towards the end of the sixteenth century the Levant Company were desirous of winning the favour of the Sultan Mohamed III.; Queen Elizabeth was desirous of helping the newly-formed company; and she was equally anxious to have some friendly power near the Mediterranean who could help to hold in check the maritime force of the Catholic nations,—notably, Spain. The idea was developed of sending the Sultan a present of an unusual nature: one that would appeal to the Oriental's childish love for mechanical complications. Already in the State Papers for the year 1596 we read that such a plan was premeditated,³ and in an entry dated January 31st, 1599—ten days before Dallam commenced his travels—we learn that “A Great and Curious present is going to the Grand Turk, which will scandalise other nations, especially the Germans.” That Dallam should be the man selected for the task of making and delivering this important piece of evidence of the royal goodwill points to at least two morals,—first, that he must have been the most ingenious craftsman of his time; and, second, that he was undoubtedly a man of good address, pleasant manners, and evident culture. The instrument which he had made was set up at Whitehall for the Queen to inspect before it was taken to pieces and packed for transport to Turkey.

For the details connected with his journey to the East; how he purchased the necessities for his voyage, which he “bought upon a verrie short warninge, havinge no frend to advise” him “in any thinge;” how he took with him “a sute of sackcloth to weare at sea” (costing 22s.); how he joined the good ship *Hector* at Gravesend, was becalmed at Deal, went “a shore into the towne of Deale and also to Sandwiche to make our selves merrie;” how he narrowly escaped shipwreck in the Channel; how his vessel chased and captured merchantmen but let them go after the captain had presumably been bribed, much to the disgust of the *Hector's* sailors who would have preferred a share in the prize money; how he went sight-seeing at various places *en route*; how, when lodged in Turkey, one of his fellow travellers scared the company by yelling that a “serpent” had twined around his legs, whereas he had but become entangled with his own untied garters; how the janissary, placed on guard for the protection of the Englishmen, had vanished into the cellar upon the first sign of trouble. For all this, and much more that is interesting and entertaining, the curious reader must go to the *Diary* of Thomas Dallam.⁴ We must devote ourselves more closely to the musical aspects of his mission.

³ According to an entry under date, January 17th, 1596, Dr. Charles Parkins wrote to Sir Robert Cecil (Private News): “The merchants think it would peril their men and goods in that country if all should not, as heretofore, be handled as from Her Majesty.....I have therefore, to save all, spoken generally, that the gifts shall be sent without saying from whom, rather than risk the peril of the Queen's subjects and the utter overthrow of the trade.” Other nations were clearly not to know that either Elizabeth or the Levant Company was attempting to buy the good grace of the Sultan. Earlier presents than Dallam's organ thus appear to have been sent.

⁴ *Early Voyages and Travels in the Levant* (No. LXXXVII.). *The Diary of Thomas Dallam (1599-1600)*. Published by the Hakluyt Society in 1893 from the manuscript in the British Museum (*Additional MS. 17,480*). Dallam's *Diary* is of great value to the student of seventeenth century seafaring lore, for his account is given with considerable detail. It was written just after the appearance of Richard Hakluyt's work, or it would undoubtedly have been included in one of the volumes of the latter. It contains an absorbingly interesting description of life at sea in the buccaneering days of Drake and Raleigh.

When he went aboard his ship at Gravesend, Dallam took with him a fair pair of virginals, which "the martchants [the merchant ship owners] did allow me to carrie, for my exercize by the waye." This instrument was placed in the gun-room of the *Hector* and when seen by the Turkish deputy-pasha, or governor, and his followers, when the vessel put in at Rhodes, it created a great sensation. "They wondered what it should be; but when I played on them, then they wondered more. Diveres of them would take me in there armes and kis me, and wyshe that I would dwell with them." At Algiers the king sent for the master of the ship, and demanded that he be given a view of the organ that was being taken to Turkey. The captain explained that it could not be put together at short notice. He was promptly clapped into jail, and Dallam and his mate sent for. The maker was able to explain more fully the difficulties of assembling so complicated a piece of work, and "when the King understode" the captain "was released, and we discharged." His Algerian majesty made amends for the trouble he had caused by sending aboard "tow buls and thre sheepe,—which weare verrie leane, for they do thinke the worste thinges they have is tow good for cristians."

Thomas Dallam left Gravesend on February 9th, 1598-99, "beinge Frydaye," and arrived at Constantinople on Wednesday, August 15th, 1599. Two days later "we went aborde our ship for the presente, and carried it to our imbassadors house in the Cittie of Gallata.....and because there was no roome hie enoughe to set it up in his house, he caused a roome to be made with all speed with oute the house in the courte, to sett it up in, that it might there be made perfitt [perfect] before it should be carried to the Surralia [Seraglio]." It should be noted in passing that Dallam had taken with him one gross of tin spoons at a cost of 9s. and thirty pounds of tin in bars for 18s., in case they should be needed in the work. They were. "The 20th daye (of August) being Mondaye, we begone to louke into our worke; but when we opened our chistes, we found that all the glewinge worke, was clene Decayed, by reason that it hade layne above sixe monthes in the hould of our ship, with the workinge of the sea and the hotness of the countrie, was the cause that all the glewinge fayled; lyke wyse divers of my mettle pipes were brused and broken." Here was a sad state of affairs, and to a lay onlooker, the wondrous organ seemed an irreparable wreck. "When our Imbassador, Mr. Wyllyam Aldridge, and other jentlmen, se in what case it was in, theye weare all amaysed, and sayde that it was not worthe iij*l*. My answeare unto our Imbassader and to Mr. Aldridge, at this time, I will omitt; but when Mr. Aldridge harde what I sayde, he tould me that yf I did make it perfitt he would give me, of his owne purse, 15*li*., so aboute my worke I wente." On the 23rd of the month, the King of Fez⁵ "cam to se my worke, and he satt by me halfe a daye." On the 27th he had the same visitor as a spectator. Dallam must have worked rapidly if his instrument was indeed in such a deplorable state when its parts were landed, for on "the 30th daye (of August) my worke

⁵ The King of Fez was probably living in Constantinople. The Emperor of Morocco had annexed his country some fifty-one years before,

was finished, and made perfitt at the imbassaderes house." On September 4th, "the Cappagaw"⁶ came to see the instrument: on the 8th Dallam began to dismantle the organ in order to take it to the Seraglio, the Sultan being absent from his capital. "The 11th Daye, beinge Tusdaye, we Carried our instramente over the water to the Grand Sinyors Courte..... and there in his moste statlyeste house I began to sett it up.....Cominge into the house whear I was appoynted to sett up the presente or instramente, it seemed to be rather a churche than a dwellinge house; to say the truthe, it was no dwellinge house, but a house of pleasur." Dallam then waxes enthusiastic over the richness of the building and its furnishings; but he did not allow his sightseeing to interfere with his work; besides, there seems to have been a holy fear in him lest he lose his head for some known or unknown misdemeanour, and he hurried as much as the careful assembling of his precious instrument would permit. The fact that he had been told that nine of the Sultan's brothers had been strangled in that very chamber, did not tend to make him less fearful. "The 15th I finished my worke in the Surralliao, and I wente once everie daye to see it, and dinede Thare everie Daye for the space of a monthe; which no Christian ever did in there memorie that wente awaye a Christian."

Dallam appears to have become very popular with the higher servants of the Sultan, for on "the 18 Daye (staying somethinge longe before I wente) the Coppagaw who is the Grand Sinyor's secritarie, sente for me that one of his friendes myght heare the instramente. Before I went away, the tow jemaglanes, who is keepers of that house, touke me in their armes and Kised me, and used many perswasions to have me staye with the Grand Sinyor and sarve him."

On the night of the 24th, the Ambassador sent for Dallam and gave him his final instructions as to how he should behave when the present came to be exhibited. He "gave me a greate Charge to goo the next morninge betimes to the Surrallia and make the instramente as perfitt as possibly I could, for that daye, before nounne, the Grand Sinyor would se it." The speech with which the Ambassador favoured Dallam did not tend to make him less nervous of the coming ordeal, for, quoth he, "Yow ar come hether wythe a presente from our gracious Quene, not to an ordinarie prince or kinge, but to a myghtie Monarke of the world; but better had it bene for you yf it had bene sent to any Christian prince, for then should yow have bene sure to have receaved for your paines a greate reward; but yow muste consider what he is unto whom yow have broughte this ritche presente, a monarke but an infidell, and the grande Enymye to all Christians."

Dallam was told to expect no largesse in return for the trouble he had taken and all the dangers he had courted; for the Sultan had never been known to reward any Christian for a gift bestowed or a service rendered. But events showed that the worthy English organ builder was the exception that proved the rule. He was moreover told that no one was permitted to turn his back on the Sultan, much less touch him. The Ambassador was

⁶ The "Cappagaw" or "Coppagaw" was the *Capuget* (literally the "keeper of the gate"): a secretary, chamberlain, or general overseer.

very anxious that the gift should please the Sultan, even if it "give him contente only this one day. I car not yf it be none after the nexte [day]. If it doo not please him at firste sighte, and performe not those thinges which it is Toulde him that it can Dow, he will cause it to be puled downe that he may trample it under his feete." Dallam thanked the diplomat for his advice, "though smale comforte in it." He added, however, that there would be no fault with the instrument and that it could be expected to do even better than it did "when Her Maiestie saw it in the banketinge house at Whyte Hale."

The next morning, "being the 25, I wente to the Surralia, and with me my mate Harvie, who was the ingener, Mr. Rowland Buckett the paynter, and Myghell [Michael] Watson the joyner.....My livery was a faire clooke of a Franche greene, &c." He was, of course, not allowed to see the Grand Turk on his arrival; but, having set the instrument in the best possible order, was placed outside the apartment. However, he had set the clock-work in such wise as to allow the Sultan fifteen minutes in which to enter and take his seat. "The Grand Sinyor, being seated in his Chaire of estate, commanded Silence. All being quiett, and no noyes at all, the presente began to salute the Grand Sinyor; for when I left it I did alow a quarter of an houre for his coming thether. Firste the clocke strouke 22; than the Chime of 16 bells went of, and played a songe of 4 partes. That beinge done, tow personages which stood upon two corners of the seconde storie holdinge tow silver trumpetes in there handes, did lift them to their heades, and sounded a tantarra. Than the muzicke went of, and the organ played a song of 5 partes twyse over. In the tope of the organ, being 16 foute hie, did stande a holly bushe full of blacke birds and thrushes, which at the end of the musick did singe and shake their wynges. Divers other motions thare was which the Grand Sinyor wondered at. Than the Grand Sinyor asked the Coppagawe yf it would ever do the lyke againe. He answered that it would do the lyke againe at the next houre. Cothe [quoth] he: I will se that. In the meane tyme the Coppagaw, being a wyse man, and doubted whether I had so appoynted it or no, for he knew that it would go of it selfe but 4 times in 24 houres, so he cam unto me, for I did stande under the house side, wheare I myghte heare the organ goo, and he asked me yf it would goo againe at the end of the next houre; but I toulde him that it would not, for I did think thinke the Grand Sinyor would not have stayed so longe by it; but yf it would please him, that when the clocke had strouke he would tuche [touch] a little pin with his finger, which before I had shewed him, it would goo at any time.....When the clocke had strouke 23 he tuched that pin, and it did the lyke as it did before. Than the Grand Sinyor sayed it was good. He satt verrie neare unto it, ryghte before the Keaes [keys], wheare a man should playe on it by hande. He asked why those Keaes did move when the organ wente, and nothing did tuch them. He toulde him that by those things it myghte be played on at any time. Than the Grand Sinyor asked him yf he did know of any man that could playe on it. He sayd no; but he that came with it coulde, and he is heare without the dore. Fetche him hether, cothe the Grand Sinyor,

and lett me see how he dothe it.....So in I went with him. I cam in directly upon the Grand Sinyor's righte hande, some sixteen passis [paces] from him, but he would not turn his head to louke upon me."

In spite of his perturbation at this unexpected summons to appear before the Sultan, Dallam managed to take good note of his surroundings, of the manner in which the hundreds of guests were robed, of the jewels worn by the Sultan, and other interesting matters. "When I had stode almoste one quarter of an hour.....I harde (heard) the Grand Sinyor speake unto the Coppagaw... ..Then the Coppagaw cam unto me, and touke my cloake from about me, and laye it Downe upon the Carpites, and bid me go and play on the organ, but I refused to do so, because the Grand Sinyor satt so neare the place where I should playe that I could not com at it, but I must needes turne my backe Towards him and touche his Kne with my britchis, which no man, in paine of deathe, myghte dow, savinge only the Coppagaw. So he smyled and lett me stande a little. Than the Grand Sinyor spooke againe, and the Coppagaw with a merrie countenance, bid me go with a good curridge, and thruste me on. When I came verrie neare the Grand Sinyor I bowed my heade as low as my kne, not movinge my Cap, and turned my backe right towardses him, and touched his kne with my britchis." In this pregnant moment Dallam managed to notice that the Sultan wore a diamond on his thumb, fully half an inch square. "He satt so righte behinde me that he could not se what I did; tharfore he stood up and the Coppagaw removed his Chaire to one side wher he myghte se my handes.....but, in rising from his chaire, he gave me a thruste forwardes, which he could not other wyse dow, he satt so neare me; but I thought he had bene drawinge his sorde to cut of my heade. I stood than playinge such thinges as I coulde untill the cloke strouke, and then I bowed my heade so low as I coulde, and went from him with my backe towardses him." But the bewildered Dallam forgot, not only the Ambassador's injunctions, but also his cloak,—and returned for it. "Then I saw the Grand Sinyor put his hande behinde him full of goulde, which the Coppagaw receaved and broughte unto me fortie and five peecis of gould called Chickers (Sequins) and than was I put out again wheare I came in, being not a little joyfull of my good suckses."

This audience over, Dallam went with the ambassador to the latter's house in order to give an account of what had transpired. How much he received from the "marchantes" of the Levant Company in addition to the forty-five Sequins with which he had been so unexpectedly presented by the Sultan, and what favours he had from his gracious sovereign—if any—is not known. "The laste of September I was sente for againe to the Surrallia to sett sum thinges in good order againe, which they had altered, and those two jemoglans which kepte that house made me verrie kindly welcom, and asked me that I would be contented to stay with them always, and I shoulde not wante anything, but have all the contentt that I could desier. I answered them that I had a wife and children in Inglande, who did expecte my returne...Thoughe indeede I had nether wyfe nor childrin, yeat to excuse my selfe I made them that answeare." Such a trifling

matter as a wife was not allowed to stand in the way, and Dallam was promised a couple of new ones. But he was resolved that nothing short of force would prevail upon him to stay; and force, if the sultan so willed it, was not at all unlikely. Early in October, his friends at court showed him over the Sultan's private apartments, and with much trepidation he saw the harem. But as soon as the *Hector* was ready to sail he lost no time in getting his belongings aboard. At the critical moment of department, a messenger arrived post haste with orders for Dallam to stay and await the Sultan's pleasure. His fears, however, were unfounded, for he was required only to take down the organ and rebuild it in another apartment. But the delay caused him to lose his boat, which was under contract to sail on the originally fixed date, under forfeiture. Dallam's work in the Seraglio was completed on October 24th, and "on the 25th I went to that place againe with the Coppagaw, to show him somethinges in the presente, and to se that I had left **nothinge** amise." In November, he contracted a fever, but was scarcely convalescent when he decided to join some other travellers and make for home despite the advice of the ambassador. He traversed a good deal of the Near East overland, came *vid* Greece, spent Christmas Eve in the Morea, and arrived once more at the island of Zante. Here he stayed some forty-six days waiting for a ship to convey him either to Venice or England. To his great surprise, the *Hector* put in, having been delayed on her voyage, and in her he returned. He left Zante on February 26th, 1600.

His journey to England was quite as eventful as his voyage out. He saw naval engagements, chases and all the sights common to seafaring in the days of Elizabeth. But he reached Dover in safety. We cannot, I think, do better than allow Dallam to have the last word: "We went ashore at Dover, and our trompetes soundinge all the waye before us into the towne, wheare we made our selves as merrie as coulde, beinge verrie glad that we weare once againe upon Inglishe ground...and the next daye to London."

Of the ultimate fate of the instrument nothing is known and no further account of it has been discovered.

ILLUSTRATING SNUFF BOX LIDS

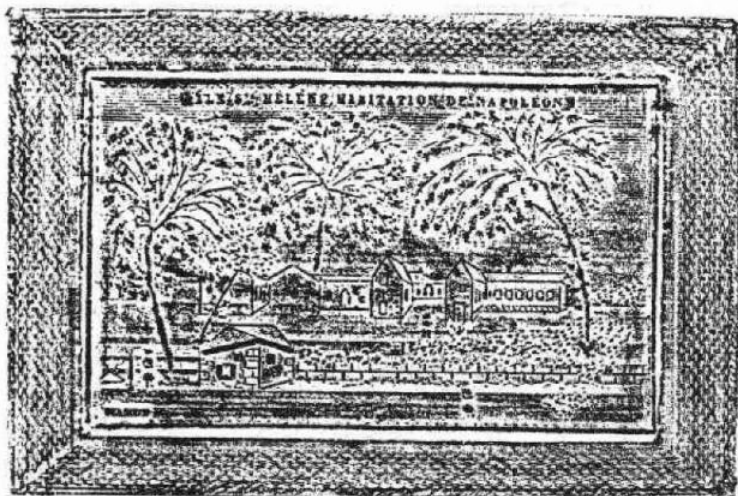


NOVEL way of recording and illustrating the designs on black composition snuff boxes has been suggested by Member Jackson Fritz. His technique, ably demonstrated by the three illustrations herewith, is an application of the process of brass rubbing.

The method is to use fine paper or thickish tissue paper, cut it so as to allow about half an inch margin all round the lid of your snuff box, and then tape this margin firmly to the case sides so that

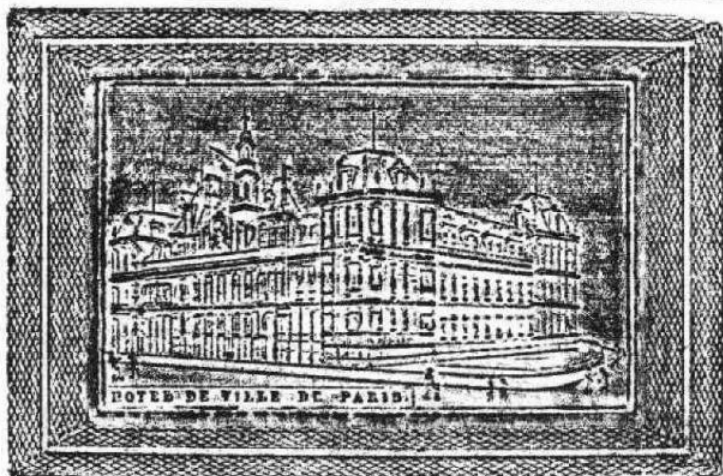
the top is stretched smoothly and evenly across the decoration. A wax crayon with a broad, blunt end is then rubbed all over the surface. Jackson advises the use of a 173-T wax pencil - presumably an American specification. Most artists' sundries shops should be able to supply a suitable equivalent crayon.

We will reproduce all different rubbings received from Members in the hope that the many lid designs can in this way be catalogued



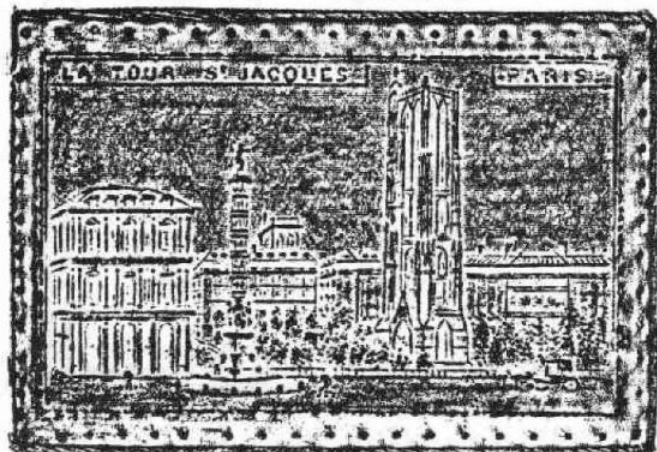
Paillard c. 1855

*Isle St. Helene Habitation
de Napoleon*



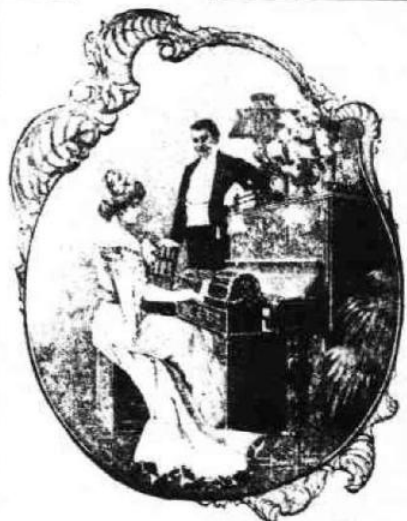
4-air c. 1860

Hotel De Ville de Paris.



2-air Mandolin comb (sectional)
c. 1835.

La Tour St. Jacques, Paris.
(see 'Musical Boxes'
by J.E.T. Clark, p. 33)



PIANOLA IN USE WITH UPRIGHT PIANO.

The *Pianola*

forms a suitable Xmas present and a lasting source of pleasure thereafter.

A certain amount of musical individuality is latent in every man and woman. But the power to express that individuality is lacking in the great majority of people; the result being that they are deprived of one of the greatest means of enjoyment—piano-playing. To overcome this is the mission of **THE PIANOLA**. It enables all to possess as great a technical or key-striking command over the piano as that of a great musician.

While **THE PIANOLA** provides the technic it allows the player to put his own expression or sentiment into the music. Levers control the "tempo" and "touch," besides which the music-roll bears a printed expression line to guide those unacquainted with the piece, so that even a novice can play artistically any setting for the piano.

Playing by means of **THE PIANOLA** you are able to devote your whole attention to putting your own meaning into the music. In playing by hand the ordinary person requires to give the striking of the proper keys so much thought that his efforts are inclined to sound "wooden" and "lifeless."

As a purchase for Xmas a **PIANOLA** possesses many attractions. It enables you to have music out of your piano at any time and practically for all time. If you are giving a party **THE PIANOLA** interests your guests by placing at their disposal the inexhaustible store of pianoforte literature. At a dance it enables anyone present to play the necessary music, and as a means of enabling you to hear masterpieces its educational and recreative powers are without rival.

The price of **THE PIANOLA** is **£65**. It may be had on the instalment plan.

We ask you to call and see **THE PIANOLA**. It is worth your while. On application fully illustrated and descriptive Catalogue G.G. will be sent. When writing please mention this magazine.

THE ORCHESTRELLE CO.,

225 Regent Street, LONDON, W.

THE PIANOLA IS SOLD AT NO OTHER ADDRESS IN LONDON.

Agents in all principal Towns.

Two Turns per Tune

by David Tallis.

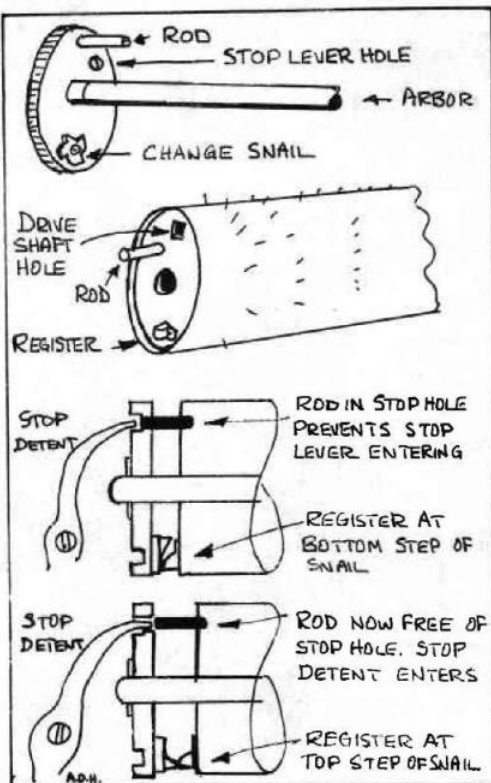
HERE is a family of miniature snuff-box movements which are equipped with an interesting stop work which allows the cylinder to stop only after every other revolution. This permits the music box to play a two-part operatic aria which would take longer than the time available on a normal snuffbox movement without stopping. An operatic aria is frequently divided into two distinct parts, the first being a narrative slow section, and the second a quicker refrain. There is usually a gap between the two for the singer to catch his, or her, breath and also quell any applause, which might, or might not be forthcoming. This pattern fits quite well into the design of the small movement, since, although the movement does not stop the first time it passes the register lines, there is a slight pause similar to that during an actual performance.

The mechanics of this every-other-turn stopwork is simple but effective. Let us consider the large wheel at the end of the cylinder. It is fitted with a snail, which adjusts the register on to the tune desired; a drive shaft, which protrudes into a hole in the cylinder end and which turns the cylinder; and finally, a hole into which the stop lever can enter at the end of each revolution. Now suppose this hole could be blocked with a rod entering it from the other side, then the stop lever would pass over it and the cylinder would continue for another revolution. This is, in fact, what happens, but not on every revolution. It occurs only when the cylinder is playing when registered on the bottom step of the snail. As soon as the cylinder is resting on the top step of the snail, the rod, which is screwed into the end of the cylinder, drops out of the hole, which is now free to be entered by the stop lever. The adjustment of the rod in the cylinder end is very critical, and it must be screwed in the correct amount or it will not function correctly.

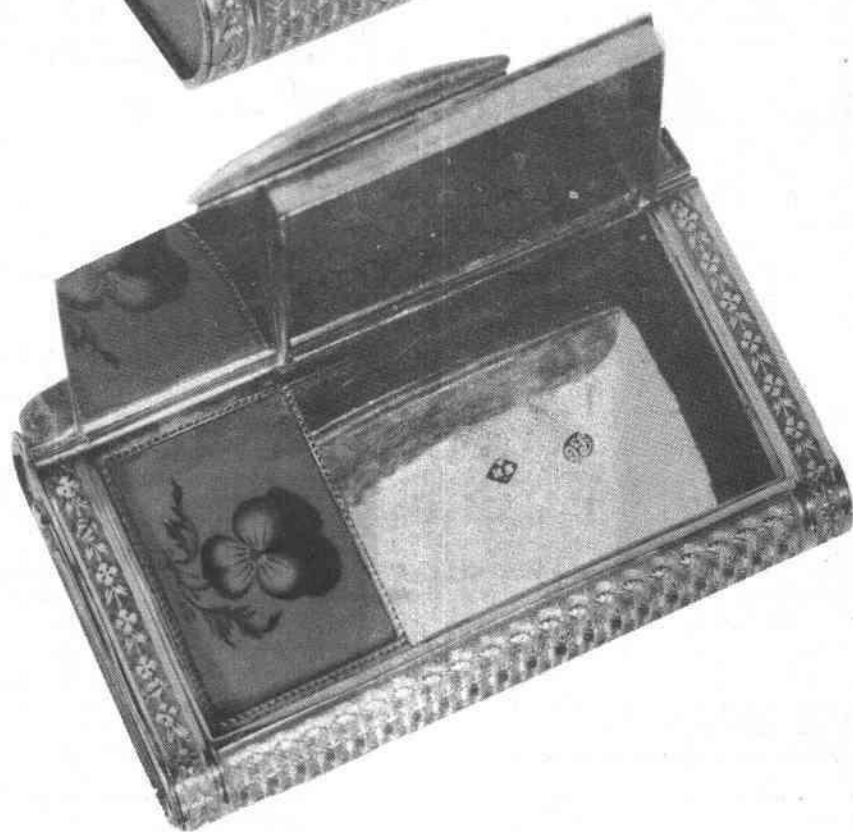
The shape of the rod varies from maker to maker. I have in my collection a box by F. Nicole, in which it is a simple rod of steel, which is adjusted to any length by screwing it in or out of

the cylinder, but I have another by H. Capt, where, although the end of the rod is cylindrical, it is on a different axis and offset to the screw. This rod can only be adjusted in whole turns. Finally, I have a box by F. Lecoultrre, where the end of the rod is flat and wide, and fits into a slot in the wheel; this is adjusted in half turns.

I am sure that this article is not news to all, but perhaps it will help a few boxes on to the road of playing correctly. Look at your collection and if you find that a movement has two drive shafts into the cylinder, the chances are that you have a box which will play a complete aria over two revolutions.



This advertisement, which appeared in about 1902, has been provided by Member Gerry Planus.



Continued from page 265


is far more money to be made from doing nothing but buy and sell. The service side of the business costs money, and is not economic. It must be supported by the buying and selling side. We now have over two hundred pounds tied up in spares we have made, and our total income to date from selling then has been nine pounds. At the last meeting we took two pounds in spares, so presumably all the members' Polyphons are perfect. As regards support from the Society in other ways, we have sold over a hundred musical boxes since the June meeting, of which only three went to members of the Society. During the summer we went for five weeks when not a single member came to the shop.

Most of our stock has to go to other dealers at a price which barely pays for our restoration work, apart from that which goes to American and Continental buyers. Do you know we have had more American Members of the Society in our shop this summer than British ones? We are not seeking to make our fortunes, but we have a very real interest in the conservation of old musical boxes, and we want to do this as well as possible irrespective of financial considerations. If we are to succeed, we need the support of the Society.

Among the many items we stock are the following:-

Polyphon winding handles, exact copy of original complete with slipping clutch to prevent overwinding		£4. 0. 0.
Polyphon winding escutcheon, upright model		£1. 10. 0
table model		£1. 10. 0.
Coin slot in brass, gold plated		£1. 10. 0
Engraved brass label "1 PENNY IN SLOT" lettered in black		£1. 0. 0.
Damper Wire, all sizes		
0.03 x 0.06 to 0.12mm.	metre	5. 0.
Size 1 brass clock pins for dampering	gross	6. 0.
Endstones, cabuchon garnets		
diameter 2½mm.	each	4. 0.
4½mm.	each	6. 6.
6½mm.	each	8. 0.
New top plates made to order.		
Windle's clock oil, small bottle (3")		3. 0.
Bundles of pegwood, large or small, for cleaning out bearings		2. 3.
Pith for cleaning teeth on gears, polishing pinions.	packet	3. 9.
Ladder chain for mechanical organs and pianos	foot	2. 6.
Paper band music for <i>Celestina</i> or <i>Seraphone</i>	band	15. 0.

Yours sincerely
Keith Harding



SAMPLE FREE

NICOLE

DUPLEX RECORDS

A REVOLUTION IN RECORDS.

Every disc talking-machine user should send at once for a **FREE SAMPLE** of the splendid Nicole Duplex Record. In writing send Three Stamps for cost of postage, packing, &c. Nicole Duplex Records are 3/6 each, 10-in. Records, and 1/6 each, 7-in. Records. But there is a Superb Record on each side, which makes them nearly half as cheap again as other Records—two Records for the price of one.

Write for Free Sample to NICOLE FRÈRES, Ltd. (Dept. 2), 21, Ely Place, Holborn, E.C.

Historians will find this advertisement from *The Windsor Magazine* for December, 1905 of unusual interest.

(Contributed by Member A.K. Clark of Orpington).

From Member C.W. Bruce's collection comes these illustrations of a fine gold snuff box in the shape of a miniature purse. Measuring 2½ in. long; 1½ in. wide and ½ inch deep, it plays one tune and has a 'secret operating' slide for winding. The box bears gold marks dating it 1809-1819. It is decorated with a pansy and colours motif similar to that used in Baccarat paper weights c.1845-1849. A collector of French paperweights would be intrigued to learn that the famous pansy motif was previously used on a snuff box. The colours are similar. Paperweights were made in the town of Baccarat not far from Luneville in the Department of Moselle.

LETTERS TO THE EDITOR

Houston Maples of 4812, Leland Street, Chevy Chase, Maryland, U.S.A. writes:-

I am enclosing \$6.00 for a renewal of our membership in the Music Box Society, the uneasy thought having just struck us that our dues must be long past due. If this is not the right amount, please let us know. We would not like to miss any of the publications, all of which have proved a treasure-trove of delights. Please convey our awed admiration to Mr. Ord-Hume. The Journal is a brilliant job in every respect, and much more fascinating bed-side reading than the *History of British Wildlife*, and also stylistically superior.

Mr. Ord-Hume's compilation of disc information aroused our curiosity. We have two 15½" *Euphonion* discs which play on the *Polyphon*. They are something of a mystery, being similar to the early zinc *Polyphon* discs, but with their titles in Hungarian, French and German. The trade-mark is large and quaint and gilt - a mountain climber waving a hat and apparently about to yodel. Serial numbers do not correspond with the *Polyphon* list, and the tabs are punched in a different manner, there being a small slot punched after each tab which provides a raised edge to reinforce the point where the tab rests on the surface. If I remember correctly Alec Templeton in his book about music boxes mentions owning a *Euphonion*.

We would also like to find out more about the *Sirion* box. One which we had a chance to examine some years ago was very cleverly devised to play two tunes on one disc. The centre spindle shifted to allow this, just as the cylinder shifts when the tune changes in the cylinder box. The musical combinations were quite extraordinary. I seem to remember one disc which played La Paloma and followed it with Stille Nacht. Truly!

EDITOR'S COMMENT: *The last we heard of Member Hughes Ryder was that he was in hot pursuit of the not-quite-extinct "Sirion" bird, and that his rapid progress across America armed with a large butterfly-net and note-book was being*

logged State by State. His last dispatch to me spoke glowingly of astounding discoveries, rewards for his researches, and promised a detailed report on "Sirions" very soon. I have all the patents for this unusual instrument which will be the subject of Hughes' article at an early date (I hope!).

Mr. Olin Tillotson, who now lives at 1755, 140 Street, R.R.3, White Rock, British Columbia, Canada (he has moved his famous collection of key-winders from California) writes:

Page 3 of Volume 3 depicts a tunesheet bearing the initials L.B. and B.B. & C. The caption states "The initials L.B. together with the B.B. & C. imprint suggest 'Lecoultré Brothers'". While I would have to agree there is strong evidence to support the relationship between Lecoultré and B.B. & C., I'm sure many a reader must have smiled inwardly at the thought of a French-speaking Swiss imprinting the initials L.B. on a tunesheet to represent "Lecoultré Brothers".

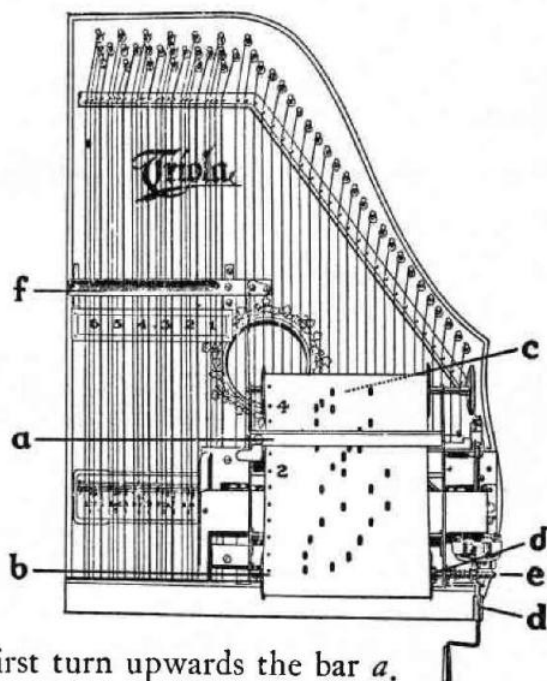
As I have a number of such boxes, I, too, have been intrigued by these initials and to date am torn between (a) Lecoultré and some hitherto unknown partner or relative (perhaps like the family BOST - the surname of the wife of Francois Charles Lecoultré); or (b) the term Lecoultré Beaufreeres which would encompass other such relatives. But I find the term "Lecoultré Brothers" a bit hard to swallow.

While on the subject of tunesheets, I should mention writing to Bruce Angrave about being intrigued by the number of a musical box whose tune sheet is depicted on Page 204 of Volume 2 *THE MUSICAL BOX*. I have a box with a correspondingly low number and, being curious about the possible maker of my box (as it had no tunesheet or other identification), I queried Mr. Angrave about the size of the tunesheet and the measurements of the tack holes in the tunesheet. Our boxes' tunesheets' tackholes corresponded almost exactly and, because of the great variety in the sizes of tunesheets, offer this as one more supporting means of identification of a musical box. Odd that in this case it proved to be, via *THE MUSICAL BOX*, a primary source of identifi-

Continued on page 291.

Member Graham Webb recently came across this interesting instruction sheet and tune list for the Triola Mandolin-Zither. One of the patentees for this type of instrument was none other than Paul Reissner whose British Patent for this is dated August 8th, 1919.

INSTRUCTIONS FOR PLAYING THE "TRIOLA" Mandoline-Zither.



1. First turn upwards the bar *a*.
2. Put the music-roll in its place *b b*. Slip out the end of music-roll underneath bar *a*, and fix it into the slit *c* on wooden roller. Turn roller until the mark $\frac{1}{1} \frac{1}{1} \frac{1}{1}$ shown on music-roll comes just underneath bar *a*; turn bar *a* down. The printed figures on music-roll should now show uppermost.
3. Fix handle on spindle *d*. The instrument is now ready for playing. Turn handle to the right only.

4. Choose first a song or other simple piece, in order to learn the accompaniment by sounding with thumb of the left hand the accord, which is indicated by figure on the music-roll. Care should be taken to sound the strings just at the moment when the figure goes beneath the bar.

5. The *quick and proper reading* of the figures on the music-roll for the accompaniment, is the main point :—

A figure with a ring means: Sound only the bass string.

A figure underlined means : Sound the whole accord.

A figure only : Sound the bass string only, and the holes following mean : Sound only the three strings of the same accord as many times as the holes appear. This fits in with the proper time of the piece, such as in a Valse ($\frac{3}{4}$ time), the bass is one, and the two following holes, the three accord strings sounded twice, being two and three.

6. To re-roll, turn the bar **a** upwards, remove the handle and fix it on the re-rolling spindle **e**. To keep the paper flat and firm, place the left hand on the music-roll while turning.

7. To play soft or loud, move the bar **f** forward or backward. **p** means play soft, **mf** medium, **f** loud.

8. Care should be taken to keep the music-rolls dry and rolled up.

LIST OF MUSIC ROLLS

for the

"TRIOLA"

MANDOLINE-ZITHER

1004	"Loreley," a Rhine Legend	<i>Silcher.</i>
1005	Friendless and Lonely!	<i>Koschat.</i>
1006	Dreams of Thee, my Native Land	<i>Nessmüller.</i>
1007	The Linden Tree	<i>Schubert.</i>
1008	In Sheltered Vale	<i>Gluck.</i>
1009	Ziller Vale, my Joy, my Pride!	<i>Folksong.</i>
1010	From the Lofty Mountain Summits	<i>Folksong.</i>
1011	Beloved Hills, I now must leave Thee!	<i>Folksong.</i>
1013	The Blue Bells of Scotland	<i>Dürner.</i>
1015	Tyrolese Love Ditty	<i>Koschat.</i>
1016	"Saubian" Peasant Dance	—
1017	The Innkeeper's Daughter	<i>Folksong.</i>
1019	Once a Boy a Rose Espied	<i>Werner.</i>
1022	The Milkmaid's Mountain Song	<i>Folksong.</i>
1024	My Sweetheart is a Mountain Lass	<i>Folksong.</i>
1025	Tyrolese Christmas Song	<i>Folksong.</i>
1029	The Last Rose of Summer, from "Martha"	<i>Flotow.</i>
1031	Have I only Thy Love ("Bocaccio")	<i>Suppé.</i>
1032	Air from the Operette "Der Obersteiger"	<i>Zeller.</i>
1033	Wiener Blut Waltz	<i>Strauss.</i>
1034	"Spell of the Valse," Valse	<i>Linke.</i>
1035	"Merry Widow" Waltz	<i>Lehár.</i>
1036	Stories of the Viennese Forest, Valse	<i>Strauss.</i>
1037	Carinthian Songs, March	<i>Seifert.</i>
1038	Tyrolese Woodcutter's March	<i>Wagner.</i>
1039	Aisha, Indian Intermezzo	<i>Lundsay.</i>
1040	Gladiators' March	<i>Fucik.</i>
1041	March of the Swedish Horsemen	—
1042	"Two Fond Hearts," Valse Song from the Operette, "Der Rastelbinder"	<i>Lehár.</i>
1043	Santa Lucia, Neapolitan Song	—
1044	Waltz Bleue	<i>Margis.</i>
1046	O sole mio, Neapolitan Song	<i>Capua.</i>
1047	Gently, quite gently, from "Waltz Dream"	<i>Strauss.</i>
1048	Air from the "Count of Luxemburg"	<i>Lehár.</i>
1049	"Schönau, my Eden," Viennese Song	<i>Kutschera.</i>
1951	"Poppies," Japanese Romance	<i>Moret.</i>
1052	Come into the Realm of Dreams, Valse	<i>Friedman.</i>
1054	The Sailor's Life	<i>Martell.</i>
1055	The Negro Slave	<i>Penschel.</i>
1056	Wine Song from "The Merry Husband"	<i>Eysler.</i>
1057	Ballroom Whispers, Valse	<i>Meyer-Helmbund.</i>
1059	Grannie	<i>Langer.</i>
1060	"Two Pretty Eyes"	<i>Kollo.</i>
1061	"Forget-me-not"	<i>Kollo.</i>
1064	At Break-of-day	—
1067	Youth is King, Marching Song	<i>Morse.</i>
1068	Blue Eyes, Military March	—
1069	A Song of Vienna, from "Das Dreimäderlhaus"	<i>Schubert-Berte.</i>
	Under a Lilac Tree, from "Das Dreimäderlhaus"	<i>Gilbert.</i>
1070	Under a Lilac Tree, from "Das Dreimäderlhaus"	<i>Schubert-Berte.</i>

OTHERS IN PREPARATION.

1076	"A Valse it must be," from "The Rose of Stamboul"	Fall.
1079	"Dance to the strains of the fiddle," from "Schwarzwaadmädel"	Jessel.
1080	"Beneath the Bridges in Paris," Valse	Scotto.
1081	Song from the "Fair of the Carnival"	Kalman.
1083	Sweetheart. Polka-Mazurka	Komzak.
1084	Roses from the South, Waltz	Strauss.
1085	Women's Hearts	Strauss.
1088	Austrian Peasant Dance	Gungl.
1091	Rustic Clog Dance	Kellner.
1092	Savran Peasant Dance	—
1094	Peasant Dance of Tegernsee	Kellner.
1095	Peasant Dance of Werdenfels	Thiele.
1096	Peasant Dance of Dachau	Reiter.
1097	"Schliersee Lied," Peasant Dance	Mehringer.
1099	Austrian Rustic Dance	Holzappel.
1101	Tatjana, Waltz-Boston	W. Hendel.
1102	Sphinx, Waltz-Boston	Francis Popy.
1103	Pity, Waltz-Boston	C. Morena.
1104	Red Roses, Waltz	Arthur Orth.
1105	Chanson Bohémienne, Waltz-Boston	J. B. Boidi.
1106	Temptation Rag	Henry Lodge.
1107	Salem-Mekum, Oriental March	Haberl.
1108	"She shall be mine to-day!" One-Step	Adornán Otvös.
1109	Honolulu, One-Step	The Leighthons.
1110	"A little Kiss," One-Step	Hans Stetten.
1111	"Lieschen," Two-Step	Kipke.
1112	Wilm-Wilm Fox-Trot	Wilm-Wilm.
1113	Mariposa Fox-Trot	Ernest Tompa.
1114	"Blue Adriatic" Fox-Trot	Rebner.
1115	Indianaola Fox-Trot	S. R. Henry and D. Onivas.
1116	Golden Fox-Trot	Salabert.
1117	Silver Fox-Trot	Henry Lodge.
1118	Besliny, Waltz-Boston	Sidney Baynes.
1119	The Old Folks at Home	—
1120	Hail Columbia!	—
1121	The Star-Spangled Banner	—
1122	The Missouri Waltz	K. W. Logan.
1123	Hawaïa	Neil Morel.
1124	The Honeymoon March	G. Reese.
1125	Rule Britannia	—
1126	Home, Sweet Home	—
1127	My Lodging is on the cold ground	—
1128	Brudefarlen i Hardnager	Kjerull.
1130	Sons of Norway	C. Blom.
1131	Astri, my Astri!	—
1132	Scandinavian March	—
1134	On the Mountains, Swedish Song	Lindblad.
1135	Newwegian Hunters' March	Schjölberg.
1136	Garibaldi Hymn	—
1137	Addio o Napoli (Farewell to Naples)	Cottrau.
1138	Intermezzo from "Cavalleria Rusticana"	Mascagni.
1139	March from "Aida"	Verdi.
1140	Andante from "Tosca"	Puccini.
1141	Serenata	Braga.
1142	Marchlinda	Pa'dilme.
1143	Home to our Mountains, from "Trovatore"	Verdi.
1144	Jota Aragonesa	—
1145	"El Turin," Spanish Valse	Granada.
1146	Riego Hymn, Spanish National Song	—
1147	La Paloma	Frader.
1148	A Bunch of Roses, Spanish March	—
1149	Cavalier's Valse, from "La Gran Via"	Chicca and Falverd.
1150	"Thou Knowest Not," from "Marina"	Arrieto.
1151	Over the Waves, Valse	Inv. Rossi.
1154	Staden Mater	Russini.
1155	Ave Maria	Schubert.
1156	Largo	Händel.

1157	Netherlander's Prayer of Thanksgiving ...	—
1159	Gondoliera ...	Kalicada.
1160	Träumerei ...	Schumann.
1161	"Heizelunionschen" (Glocken), Descriptive Piece ...	Eilenberg.
1162	Racoco Serenade ...	Meyer-Helmond.
1163	The Fountain ...	Smith.
1164	Pit-a-pat Polka ...	Kreuser.
1165	Blue Violets, Polka-Mazurka ...	Eilenberg.
1166	Heart-to-Heart, Polka-Mazurka ...	André.
1168	"Through the Woodlands," from the Opera "Freischütz" ...	Weber.
1169	Air from the Opera, "Das Nachtlager von Granada" ...	Kreutzer.
1170	Tannhäuser March ...	Wagner.
1171	"O du mein Holder Münster," from "Tannhäuser" ...	Wagner.
1172	I greet thee, my brautious Sorrento ...	Waldman.
1173	Memories of Youth ...	Radeke.
1174	Like a Bird would I fly ...	Witt.
1176	The golden years are yet our own ...	Schletterer.
1177	Oh lovely May! Oh Dream of Love! ...	Tschiersch.
1180	Now thank we all, our God. Old Hymn ...	—
1184	Swiss Psalm ...	Zwysig.
1185	To my Fatherland. Swiss National Song ...	Baumgartner.
1188	Oh Homeland mine! Swiss Song ...	Meier.
1189	Beloved land of mine! Swiss song ...	Attenhofer.
1192	Life on the Alps ...	Laib.
1193	Farewell to the Mountains ...	Brunner.
1195	Deep in the Heart of every Swiss. Song ...	J. R. Weber.
1196	Swiss Mountain Song ...	Huber.
1198	"s Schwyzhüsi" (A Swiss Cottage), Song ...	Aht.
1199	"Alperösi" (Alpine Roses) ...	Folksong.
1200	"s Blüemli" (My little flower) ...	Platz.
1201	Oh leave me not! Swiss Folksong ...	—
1203	The Merry Maidens of Emmenthal. Song of the Bernese Oberland ...	—
1204	Song of Weggis. Swiss Folksong ...	—
1205	"Gründelwald," Swiss Song ...	Krenger.
1206	Paso Doble de Galito ...	S. Lobe.
1207	Bamberita de la Zarzuela, "Las Comarcas" ...	F. Monro.
1208	La Cancion del Olvido ...	J. Serrano.
1209	El Relicario ...	José Padilla.
1210	Cartuchera Tonada Malagueña ...	Lopez del Pino.
1211	Three o'clock in the morning. Walze-Boston ...	Julian Robledo.
1212	Till we meet again ...	Harry Cliff.
1213	Hindustani Fox-Trot ...	Wallace and H. Weeks.
1214	Salome, Fox-Trot ...	Robert Stoltz.
1215	Smiles Fox-Trot ...	Salabert.
1217	"Why Weep in Parting?" Song from "Die Scheidungsreise" ...	Hirsch.
1219	Spring Song ...	Mendelssohn.
1220	Convent Bells ...	LeFebvre Wily.
1221	"Hail, Power of Love," Song ...	—
1222	"Youth Like Haughts" ...	Kirchner.
1223	Invitation to the Dance ...	Weber.
1224	Tot's Jolie ...	Waldteufel.
1225	"Blumenlied" ...	Lange.
1226	Flirtation ...	Steck.
1228	"In Childhood's Days," from "Peter the Shipwright" ...	Lortzing.
1229	Pilgrim's March, from "Tannhäuser" ...	Wagner.
1230	Bride's March, from "Lohengrin" ...	Wagner.
1231	Kentucky Dream, Valze-Boston ...	S. R. Henry and D. Orlgas.
1232	Swanee, One-Step ...	G. Gierswin.
1233	La Marseillaise ...	Rouget de l'Isle.
1234	La Prébacaine ...	Van Camphenout.
1235	L'armeur Suisse ...	Aug. Renhaes.

1236	Lison-Lisette	...	...	...	Ch. Borel Clerc.
1237	Marionette's Fox-Trot	...	...	...	E. Garci.
1238	Blowing Bubbles	...	...	...	Keubrovin and Kellette.
1239	And he'd say, "Oo-La-La! Wee-Wee"	...	...	...	Harry Ruby and George Jesse.
1240	I'm sorry I made you cry	...	...	...	N. J. Clesi.
1241	Hawaiian Dreams (Melodie-Waltz)	...	...	...	B. Marple.
1242	Arizona, Fox-Trot	...	...	...	Herman Darewski.
1243	Colonel Bogey March	...	...	...	K. J. Alford.
1244	Rendezvous, Intermezzo	...	...	...	W. Metier.
1245	La Madelon de la victoire	...	...	...	Borel-Clerc.
1246	Cach' ton piano	...	...	...	M. Yvain.
1247	A toi (Liebeslied)	...	...	...	B. Elliott.
1248	Omaha Valse	...	...	...	Horatio Nicholls.
1249	Hearts and Flowers	...	...	...	A. Czibulka.
1250	Bucarole	...	...	...	Offenbach.
1251	Salut d'amour	...	...	...	E. Elgar.
1252	Whispering, Fox-Trot	...	...	...	H. Darewski.
1253	Russia Rag	...	...	...	George L. Copp.
1255	Sur un air americain, One Step	...	...	...	Halet.
1256	Serenata	...	...	...	Enrico Toselli.
1257	A Viennese Valse	...	...	...	R. Benatzky.
1258	Mon homme	...	...	...	Maurice Yvain.
1259	Quand Madelon	...	...	...	C. Robert.
1260	Pourquoi Hésiter	...	...	...	H. Ackermans.
1261	Billets doux	...	...	...	Maurice Yvain.
1262	Les Rendezvous	...	...	...	Mia cel Pollet.
1318	Say it with Music, Fox-trot	...	...	...	I. Berlin.
1356	That Old Fashioned Mother of Mine (Song)	...	...	...	H. Nicholls.
1357	Love, Come from your Hiding Place (Song)	...	...	...	H. Nicholls.
1358	A Night of Romance (Song)	...	...	...	H. Nicholls.
1359	The Sheikh of Araby (Fox-trot Song)	...	...	...	T. Snyder.
1360	Mississippi Cradle	...	...	...	A. Olan.
1361	Listening (Fox-trot Song)	...	...	...	J. Sciman.
1362	If Winter Comes	...	...	...	M. Gideon.
1363	Dapper Dan	...	...	...	A. von Tilzer
1364	No One's Ever Kissed Me	...	...	...	P. Braham.
1365	Stumbling (Fox-trot Song)	...	...	...	Zee Confrey.
1366	Ten little fingers and ten little toes (Down in Tennessee).	...	...	...	J. Schuster and E. G. Nelson.
1367	Peggy O'Neil (Waltz Song)	...	...	...	H. Pense, Ed. G. Nelson and G. Dodge.
1368	Pucker up and Whistle	...	...	...	Blanche Franklin and Nat Vincent.
1369	Weep No More (My Mammy)	...	...	...	L. Pollack.
1370	Wabush Blues	...	...	...	F. Meinken.
1371	Stealing	...	...	...	D. Sullivan.
1372	Alice Romance	...	...	...	J. Ascher.
1373	The Bells of St. Mary's, Waltz	...	...	...	E. E. Adams.
1374	That Naughty Waltz	...	...	...	Sol. P. Levy.
1375	A Young Man's Fancy (Music Box Song)	...	...	...	Milton Ager.
1376	Lovely Lucerne, Valse	...	...	...	Felix Godin.
1377	Do you ever think of me? (Song)	...	...	...	Earl Burnett.
1378	Romero, Tango	...	...	...	R. Penso.
1379	Blue Rose, Waltz	...	...	...	F. K. Logan.
1380a	Dance from Henry VIII. "Morris Dance"	...	...	...	Ed. German.
1380b	Dance from Henry VIII. "Shepherd's Dance."	...	...	...	Ed. German.
1380c	Dance from Henry VIII. "Torch Dance."	...	...	...	Ed. German.
1382	The Rosary (Song)	...	...	...	E. Nevin.
1383	"Morning, Noon and Night" Overture (Excerpt)	...	...	...	V. Suppé.
1384	"Zampa" Overture (Excerpt)	...	...	...	Herold.
1385	"Light Cavalry" Overture (Excerpt)	...	...	...	V. Suppé.
1386	"William Tell" Overture (Excerpt)	...	...	...	Rossini.
1387	"Poet and Peasant" Overture (Excerpt)	...	...	...	V. Suppé.
1388	Il Bacio (The Dream of Home)	...	...	...	L. Arditi.
1389	The Flower Song from "Faust"	...	...	...	Ch. Gounod.
1390	Waltz from "Faust"	...	...	...	Ch. Gounod.



This illustration, held over from our last issue, depicts the musical snuff box described in Member C.W. Bruce's article on page 143. The box measures $3\frac{1}{4}$ in. long, $2\frac{1}{2}$ in. wide and 1 inch in depth, and it is made of green tone tortoiseshell. On the lid is a fine representation of the painting 'Rent Day' by Sir John D. Wilkie R.A. (1785-1841). The box plays two airs.

Collecting Musical Boxes and How To Repair Them

BY

Arthur W.J.G. Ord-Hume

George Allen and Unwin Ltd. 42s.

THE desire of the musical box collector to broaden his knowledge has been demonstrated by the way in which such books as those by Clark and Dr. Buchner have been eagerly sought after in the past. One soon becomes aware of the fact that there is more in musical box collecting than may at first be apparent, and the quest for information ranks a close second to the actual musical box collecting.

And so the publication of a new book on musical boxes - one more comprehensive than anything else available - can only come as a welcome and much needed addition to our personal libraries. Mr. Ord-Hume's book *"Collecting Musical Boxes and How to Repair Them"* is to be commended for its very readable style and presentation. He tells us in 140 pages of text a sizeable chunk of the story of the musical box in all its forms. Facts, names and dates abound and could well induce mental indigestion were it not for the approach of the author who relates it as an exciting story told with infectious enthusiasm.

Who has ever heard of Helbig & Polikeit? Or Samal Freres? Yet they both made musical boxes which we all know. A disastrous fire at the Polyphon factory in 1899 and the intrigue surrounding the *Capital* cylindrical cuff musical box are among the many new tit-bits which are revealed. Much painstaking research has obviously gone into this book, and numerous queries of long standing are settled with an authoritative precision. Who made boxes under the mysterious initials B.H.A. and who made the *Sirion*? Ord-Hume tells us. That he has despatched L'Epee with but two lines can be excused.

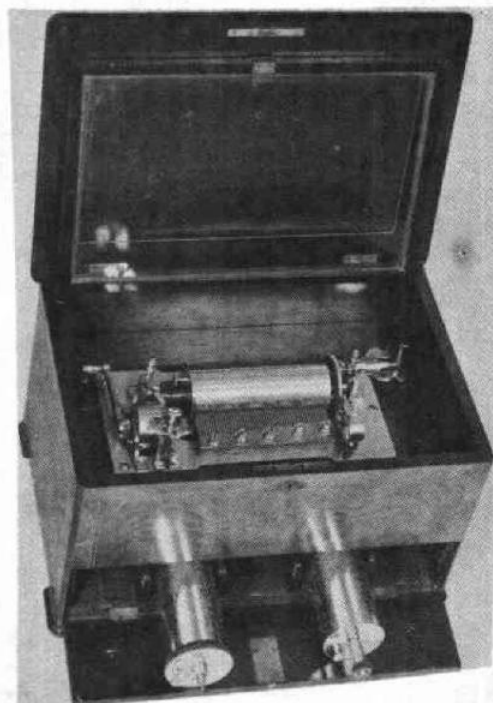
The illustrations in this book (there are 44 photographs and 21 line drawings) are excellent and well chosen, many being of musical boxes and other items largely unknown to collectors. He has drawn his pictures from the best collections available. A section on musical box restoration fulfils a long-awaited need, but some details are despatched in a few words where some amplification would have been justified. Even so, a lot

of sound advice and common sense is contained in this section, although some techniques are necessarily those which everyone might choose to adopt. This is the inevitable price to be paid for being first in the field.

Sections on makers and trade marks and identification marks are well set out; I particularly liked the use of heavy type for the names of manufacturers in the identification section. It makes it so much easier to spot what you are looking for in a paragraph of print. Best of all for my money is a really good index.

Here is a book which will find a place of value with every collector and enthusiast, not to mention the budding musical box dealer.

R.A.



A small interchangeable-cylinder box made by Jern Billon-Haller of Geneva. Originally made with six cylinders, the five not in use are stored in a compartment under the movement.

From *"Collecting Musical Boxes and How to Repair Them"*



LETTERS TO THE EDITOR

Continued from page 282.

ication While the box has not yet been positively identified as one by C. Lecoultre to date, there are other strong evidences pointing in that direction.

The summer issue of *THE MUSIC BOX* arrived last week and I was intrigued with the Sallaz & Oboussier tunesheet on page 113. I dabble in calligraphy but it doesn't take a handwriting expert to note the similarity of the handwriting of this tunesheet and that of C. Lecoultre (above) who was also of Ste. Croix. In fact, I would almost be willing to go so far as to assert that they appear to be one and the same hand. Note the affectatious little loops at the ends of many words.

I commend the idea of printing tunesheets. I have a couple of unidentified boxes I shall photograph (*) and send you at the first opportunity. May I also commend all responsible for the high quality of service to the collector which *THE MUSIC BOX* represents.

** I am always very interested in publishing illustrations of tune sheets BUT - and this is most important - I must have the original tune sheet. The process is such that your tunesheet is in no way damaged, and it is photographed by special camera which produces the image to make the lithographic printing plate. This way, we can produce perfect, crystal clear images, even from dirty and torn sheets. Also, as addeed inducement if you would like it, I can properly mount and preserve fragile tune sheets which are loaned for reproduction. Tune sheets for this work can be returned very quickly, certainly in fourteen days.*

EDITOR.

Jack Tempest has sent in this story

ON THE NEVER-ENDING LOOK OUT for musical boxes, I came across a pathetic item in a Manchester antique dealers. The works, which were those of a cheaper three-bell model, had been removed from the actual box which was in a terrible state. The wood was diseased by wood-worm, dry rot, etc. The disintegration had split one of the cross supports to reveal a pencilled inscription which appeared as fresh as the day it was written. There was no date but the inscription read:-

Charles Dufour et Tm. Clerc fabricant chez Mr. Formachon, La Motte, pres Yverdon, Canton de Vaud, Suisse. Signe T. Clerc.

The inscription on the Tune Sheet:-

8 Airs. Visible Bells.

- 1). Sweetheart Valse.
- 2). La Fille du Tambour Major.
- 3). Home Sweet Home.
- 4). Blue Bells of Scotland.
- 5). Auld Lang Syne.
- 6). Patience.
- 7). St. Patrick's Day.
- 8). Crown Diamonds.



The 20-note Celestina was a British-made organette patented by Maxfield, Frank S. Greenacre of Gorleston-on-Sea claims this as one of the best toned organettes made.

MODERN ART

THE ILLUSTRATED LONDON NEWS—

SEPTEMBER 16, 1967

We regret that owing to a printer's error the paintings by John Hoyland and Robyn Denny in our issue of August 26 were reproduced upside down.

. and I never noticed!

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274 J. White, 108 St Ann's Road, Prestwich, Manchester.
306 P.H.J. Baker, 7 Singret Place, Cowley, Uxbridge, Middlesex.

CORRECTION

- 193 D.B. Ellison, "Ambleside", Garton Lane, Hunmanby, Nr. Filey, Yorkshire.



The re-pinned musical box cylinder described in the last issue remains unclaimed. Someone sent a cylinder to Baud Freres for re-pinning. Our Secretary has it. Please check to see if it is yours.



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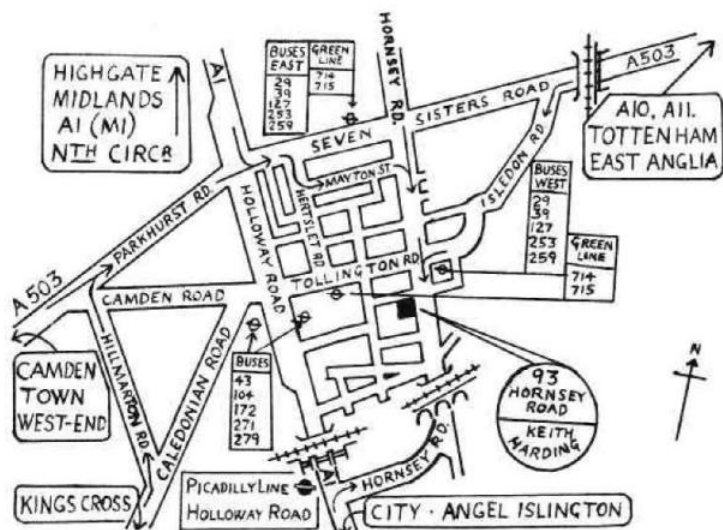
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