JOURNAL OF
THE
MUSICAL BOX
SOCIETY OF
GREAT BRITAIN

THE MUSIC BOX

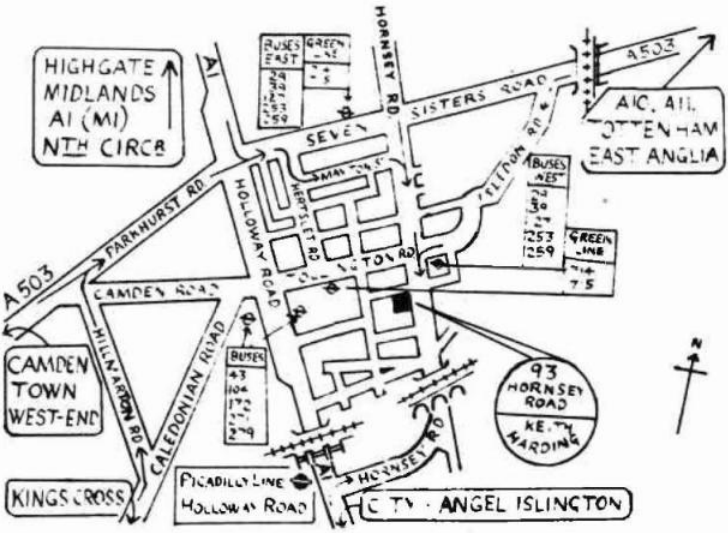
Vol.3 No.8 Christmas 1968

Keith Harding Antiques

W. K. Harding and C. A. Burnett

MUSICAL BOX SPECIALISTS

93, Hornsey Road, London, N.7.



IN LONDON? WHY NOT VISIT US?

WE HAVE

- ★ EASY CAR PARKING AND PUBLIC TRANSPORT.
- ★ A FINE STOCK OF MUSICAL BOXES
- ★ FIRST-CLASS RESTORATION FACILITIES
- ★ DAMPER WIRE, END STONES, OIL, SPRINGS &c.
- ★ REFERENCE BOOKS.
- ★ FURNISHING ANTIQUES, CLOCKS & COLLECTORS ITEMS

Phone: 01-607-6181
or -3761

Open Daily.
10a.m. to 6p.m.

THE MUSIC BOX

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Vol 3 Number 8 CHRISTMAS 1968

CONTENTS

Published by

The Musical Box Society of Great Britain.

11, Devonshire Place, Wimpole Street,

LONDON, W. 1.

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

The Editor writes:

THE MUSIC BOX is six years old and this issue completes our third volume. The expansion of our Society is demonstrated by the progressive growth of our Journal. Volume One contained a total of 256 pages whilst Volume Two had 428. Volume Three carries a total of 612 pages and several of the most recent issues have had 80 pages.

It is fitting that we should take this opportunity to congratulate our friendly rival publication - the Bulletin of the Musical Box Society International. Following the revision of its editorial policy last year (partly as the result of discussions between Hughes Ryder and myself over two years ago), it is now ably contributing to the dissemination of knowledge and history as well as giving advice and hints to members.

Collectors in all parts of the world are now pooling their knowledge and experiences to the benefit of everyone. This is just as it should be, and all credit is due to the officers of both our and the American society for the hard work which they have all put in to bring this about.

The Seasons Greetings to all our Members and friends everywhere.

ARTHUR W.J.G. ORD-HUME

An unusual barrel-organ

By

Philippe Oboussier

The barrel-organ in the Farmer Hall at Dauntsey's School, West Lavington, Wiltshire, is of more than ordinary interest. It was originally in the home of the Stancomb family at Farleigh Hungerford; in 1871 the family built a castellated mansion at Potterne, a village south of Devizes, and here the organ was installed. In 1957 the owner, Mr Sword, offered the organ to Dauntsey's. It was removed, rebuilt as far as was practical to its original state, and re-erected; it is now in daily use and gives almost no mechanical trouble—a tribute both to its original builder and to Messrs Percy Daniel of Clevedon, who were entrusted with the renovation. These are the only known facts of its history; but the instrument itself deserves detailed description, while its builder seems to have been a man of unusual talents.

The organ was made by Joseph Davis in 1813, according to the trade label (designed by Flaxman) in the centre of the barrel. The label reads as follows:

> Inventor & Manufacturer of the Improved Cabinet, Upright & Horizontal, Grand, Circular & Square Piano Fortes. No 11 Catherine Street, Strand, Organ Builder, Military Wind Instrument Maker, Importer and Dealer in every Article in the Musical Line. NB [?] Self performing Piano Harp & other Musical Instruments. 1813.
>
> The Society for the Encouragement of Arts, Manufactures & Commerce have voted to Mr Joseph Davis their Honorary Medal, for his Invention of a Cylinder to a Stove Furnace, which prevents Accidents from Fires in Workshops, by converting woodshavings into a Safe and powerful Fuel. The above, with other Inventions of J.D.[?] enables him to manufacture Piano-fortes etc to stand in Tune and keep in Order in this & all other Countries better than any hitherto made, & at less expense than is usual in the Trade, begs to Submit his improved Piano Fortes and other Musical Instruments to the Patronage of the Nobility, Merchants and Enlightened Public.

In the Transactions of the Society of Arts the following inventions by Joseph Davis are recorded, together with his reward, and an engraved plate of the design. The Repertory of Arts, Manufactures and Agriculture also catalogues three of these inventions, with much the same description but a later date, shown below (in brackets) where applicable:

1805 10 guineas . . . 'for his Improvement in the Painters and
(1807) Glaziers Machines, to prevent accidents caused by their unsteadiness'.

1805 Silver Medal and 10 guineas . . . 'for his Invention of a Day and Night Telegraph'

1806 10 guineas . . . 'for his Machine for cleansing chimneys, without the use of climbing boys'

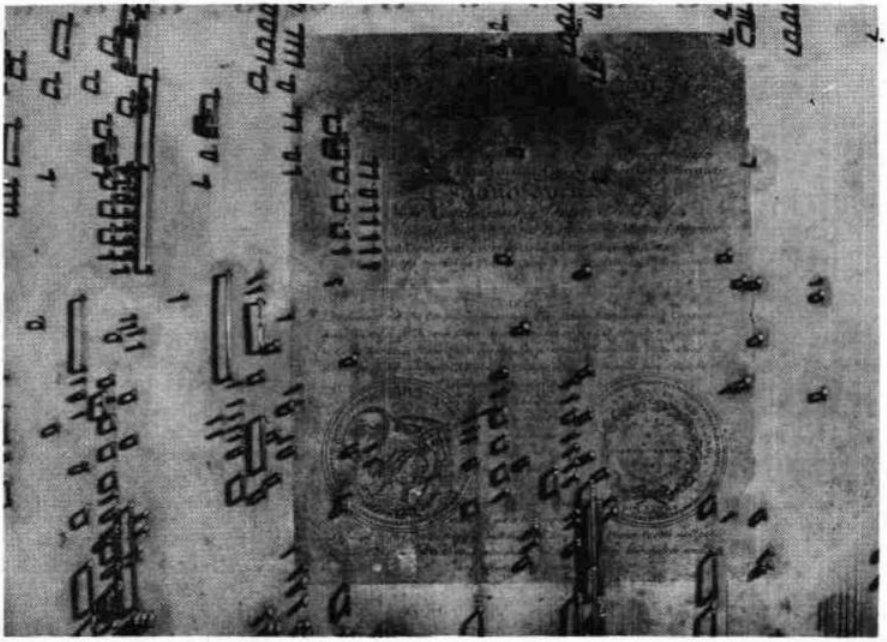
1806 10 guineas . . . 'for his Invention to secure the Pannels of Doors and Window Shutters from being cut out by House-breakers' (In each case Davis's address is given as No 14 Crescent, Kingsland Road).

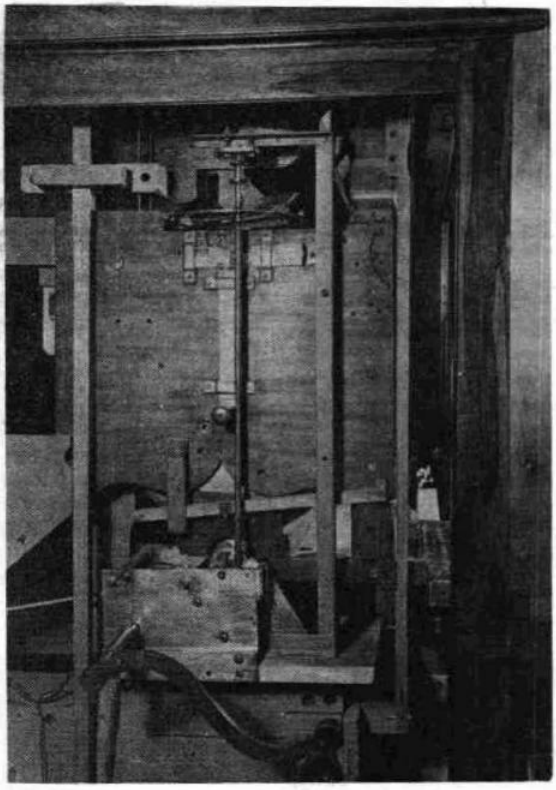
1812 Silver Medal . . . 'for his Invention of a Temporary
(1813) Scaffold, by means of which the outside walls of houses may be repaired or beautified with equal safety'. . . . (He mentions that he used it 'to repair and beautify the front of my house, which is called the Minor-Theatre in Catherine Street, Strand'; the plate shows it to be a cradle of the kind used for the purpose today.)

1813 Silver Medal . . . 'for his Invention of a Cylinder to a
(1816) Stove Furnace'. . . . (the device mentioned on the barrel of the organ—its efficiency was apparently witnessed by, among others, John Abdey, organ builder, and D. W.

The barrel of the Davis organ

This article is reproduced from "The Musical Times" of September 1968 with grateful acknowledgement to the editor.





Detail of the barrel paper showing the original Davis label with the two medallions. At the left is a detail view of the tune changing mechanism and clockwork. The centre of the barrel, the notched bolt, can be seen at the bottom of the knife in the middle of the picture. The vertical shaft immediately to the right of it is the escapement and fly.

Harley, musical instrument maker; in his letter of application, Davis notes fires which damaged the premises of Wilkinson & Co and Clementi & Co, well-known instrument makers, and claims that the use of his stove would have prevented these disasters).

The address for the last two entries is given as No 11 Catherine Street, Strand. The London directories do not mention Joseph Davis before 1814, when we find in *Kent's Directory:*

Davis, J. Grand Piano-forte, military and musical instrument maker, No 11 Catherine Street, Strand.

The only evidence which links this address to that in Kingsland Road was found by Mr Arthur Ord-Hume when repairing an organ by an anonymous early maker: pencilled inside was the note: 'Repaired by Joseph Davis, at No 14, The Crescent, Kingsland Road'. This establishes Joseph Davis the organ builder as the inventor of a variety of curious devices unconnected with musical instruments. Davis later moved his premises, for in 1829 he has two addresses, and is described as 'Piano-forte, Organ, and Self-playing Instrument Manufacturer. No 92 Blackfriars Road and Catherine Street'. He gave up the latter address in 1830, and the last entry is in 1848, when he still had premises in Blackfriars Road, as well as at 20 Southampton Street, Strand.

In view of the trade descriptions in the London directories and on the label of the barrel, it is surprising that so few of Davis's instruments have been recorded. Apart from the Dauntsey's organ and the instrument he is known to have repaired, the only others, both noted by Mr Ord-Hume, are an empty organ case in his possession, and a six-stop organ in need of repair. I have been unable to trace records of any pianofortes or wind instruments. It is also surprising that for one who was an inventor, and who had printed on the barrel label 'Improved Patent', no entry under his name can be found in the register at the Patent Office.

When the Davis organ first came to my notice in 1957 the mechanism was in pieces, and some proved to be missing. Through the kind offices of Mr E. R. Pole, who had a remarkable collection of musical automata in his house at Great Bedwyn, I contacted Mr Laurence Liddell of Llanddulas, who had been trained in the art and craft of these instruments and was able to help solve some of the puzzles. It was then possible for staff and boys at the school to reconstruct in large measure the barrel mechanism.

Details of the organ before renovation were as follows:

Height 10′ 6″; width 7′ 6″; depth 4′; two manuals (Swell[1] with pipes down to *f* only); range of manuals, *G′* to *f‴* (less *A′* flat), 58 notes; range of 'short' pedal board (permanently coupled to Great), *G′* to *c* (less *A′* flat), 17 notes. Stops as follows:

Great		Swell (pipes *f* to *f‴*)	
Open Diapason	8	Open Diapason	8
Stop Diapason	8	Stop Diapason	8
(chimney flute at upper end)		Oboe	8
Principal	4	Principal	4
Flute	4	Couplers	
Twelfth	2⅔	Copula: Swell to Great. A combination pedal operates on Great Flute, Twelfth, and Fifteenth (if they are drawn by hand, the pedal will bring all three ranks on together). Kick pedal Swell control. Notes below *f* on the Swell were permanently coupled to the Great.	
Fifteenth	2		
Dulciana	8 (added later)		
Trumpet	8		

[1]Percy Daniel & Co thought the Swell a later addition, which the layout supports, although the position of the Swell chamber is typical of early 19th-century design.

The following ranks operate only off the pinned barrel; range *d′* to *c‴* (less *e′* flat), 23 notes:

Stopped Diapason	4	Combination 1
Flute (open)	2	
(holes for missing rank)		
Open Diapason	4	Combination 2
Flute (stopped)	2	
Principal	2	

Provision for foot or hand bellows; mahogany casework, rosewood veneered, brass inlay.

On rebuilding, the damaged Trumpet rank (a later addition) was omitted. To make the organ suitable for teaching, a standard radiating concave pedal board was fitted, and a rank of 16′ Bourdon pipes was added to accompany congregational singing. The coupling between the lowest notes of the Swell and the Great was broken, and the top end of the 16′ Bourdon was 'Duplexed' to the lower end of the Swell. A new coupler was fitted to replace the linking of the Great to the old pedal board. An electric blower was added. Otherwise the organ was restored to its original form. The tracker action is efficient, light, precise, and most responsive; it is also quieter in operation than the modern electro-magnetic action of the added pedal rank. The pitch of the pipework before rebuilding proved to be the same as that used today, $a' = 440$.

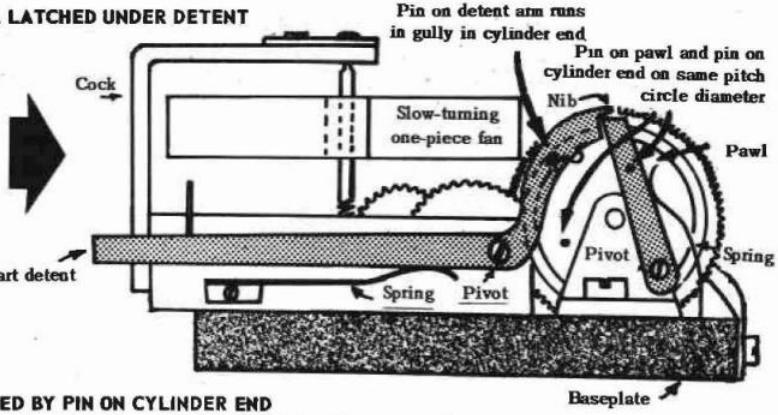
Fortunately, the barrel was found to be in almost perfect condition, and it was possible to rebuild the much damaged motor. The barrel itself is 6′ long, with a diameter of 1′ ½″—very large compared with most extant barrels. It is pinned spirally with 11 complete revolutions. The first seven play Mozart's *Zauberflöte* overture; the last four play the Dead March in *Saul* (found on other recorded barrels). *Die Zauberflöte* was first performed in England in 1811, just two years before the barrel was pinned.

It is obvious from the spacing of the pins for the Dead March that the organ originally had two drums. At either end of the barrel there are pins and staples that automatically change the combination of stops both on the Great and on the ranks of pipes only operated by the barrel, thereby attempting to control dynamic levels and contrasts of tone colour. At times, only the small ranks are in operation, providing 4′ and 2′ tone. In both pieces grace notes abound. Pinned barrels, the only form of recorded music surviving from this period, may show how the music was actually interpreted. It has been possible to tape-record these pieces and, by wrapping linen tracing cloth around the barrel, a 'rubbing' of the pins and staples has produced, in graphic form, a score of unusual size (6′ by 4′) and notation, suggesting a gargantuan computer programme card. Aural and visual evidence together produced the examples below of ornamentation from the Mozart overture, which is pinned in B flat.

THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

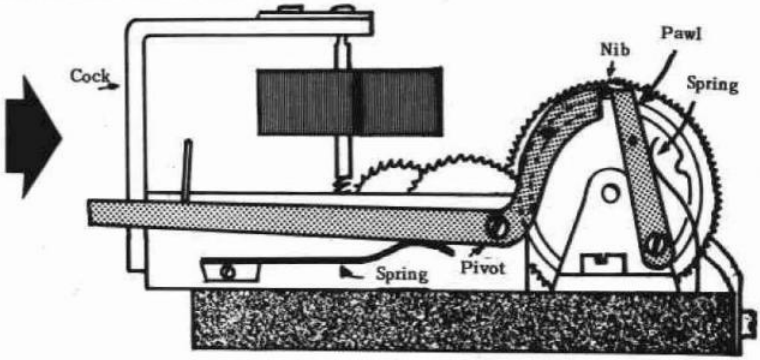
STARTING TO PLAY - PAWL LATCHED UNDER DETENT

In this position, the detent is held free and trail on the curved arm which rides in the cylinder gulley is in contact with the outside edge of the gulley having been lifted from the stop drop by the action of pushing the detent arm down.



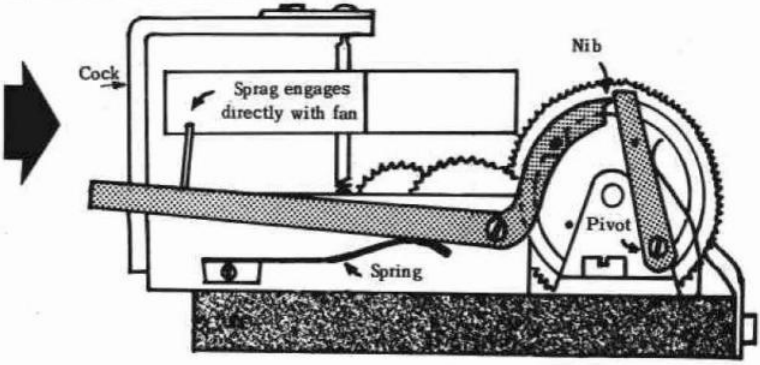
PLAYING BUT PAWL RELEASED BY PIN ON CYLINDER END

The cylinder end has a short peg protruding from it which has here come round and engaged with a matching peg protruding inwards from the inside face of the pawl, so moving the pawl out momentarily and releasing the detent. The trail on the curved arm now contacts the inner edge of the gulley ready to move into the stop drop at the end of the tune.



STOPPED AT END OF TUNE, DETENT ARM TRAIL IN DROP

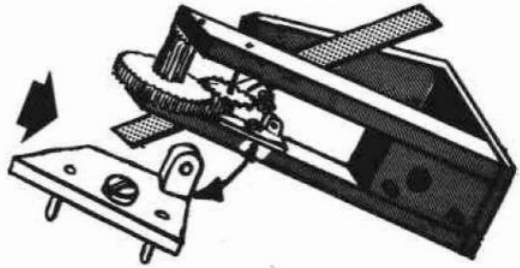
Here, the detent, quite free of the pawl, has stopped the mechanism, the trail on the curved arm having moved into the drop in the cylinder gulley, allowing the long arm to raise and its sprag to engage with the fly.



* * *

On some types of movement, such as the Jon Olbrich shown overleaf, the pawl has an extended arm at its back. Many of these movements were made for use in clocks, playing when the detent was depressed by a mechanism from the clockwork. When fitted into boxes, stop/start and repeat (holding the detent down) controls were simply lengths of cord which passed out of the case sides, usually with ivory knobs on the ends.

The lower bearing for the endless and its one-piece rigid fan is permanently located in the correct position by a small bracket screwed and dowelled to one side of the inner gear train block. It is, therefore, immediately repositioned after dismantling for cleaning, thereby avoiding the lengthy adjustment sequence needed to re-set a Swiss escapement.

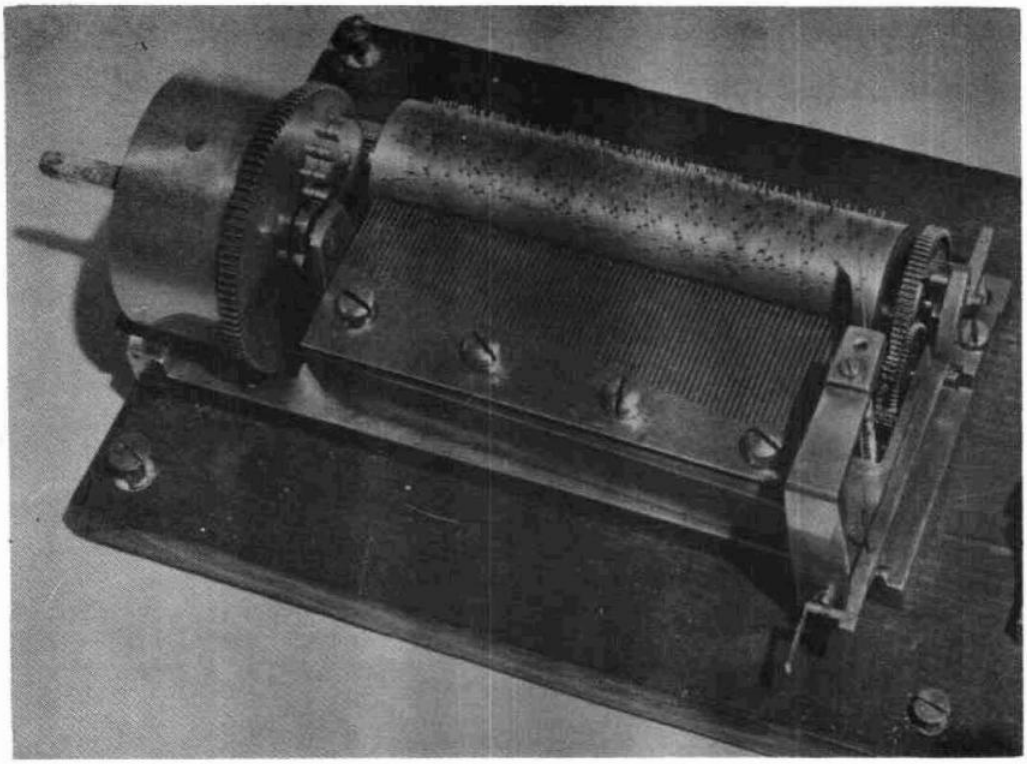


See Page 542

CZECH AND VIENNESE

OF ALL the types of musical movement produced throughout Europe, those emanating from Czechoslovakia and Austria possess two fundamental characteristics: they are easily indentifiable by style of construction, and all makers maintained a unique common similarity between their products.

Having established that much, the fact is that little is known about the individual makers, their address or even their precise dates of manufacturing. All movements from these makers share a commonality of features which are quite distinct from those of Swiss and German makes. The stop/start mechanism, for instance, is of totally different layout, and the combs have the bass teeth on the right. The fan is also formed from one piece of brass and is of large span, being tumed very slowly.

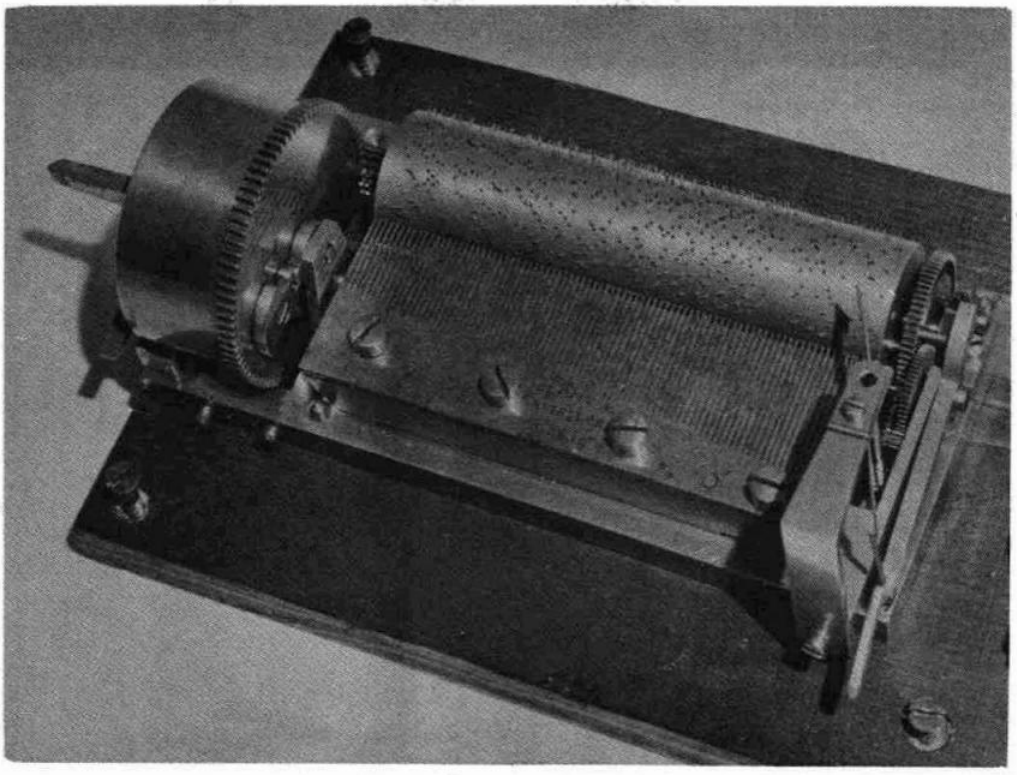


MUSICAL MOVEMENTS

Makers so far identified are Frantisek Rzebitschek, Gustav Rzebitschek (also spelled Rebicek on some movements), Willenbacher & Rzebitschek, F. Einsidl, Slawik & Preiszler, A. Bartel, A. Olbrich and Jon. Olbrich.

To examine in full the features of these movements, I have chosen to illustrate seven different pieces and to tabulate the differences between five of them. The movements have been made available for photographing and examination by Graham Webb, Cyril de Vere Green and David Tallis.

The principal characteristics are clearly shown in the two matching pictures below of a movement by Jon. Olbrich (left) and Slawik & Preiszler (right).



Identify pictures right across these two pages as below left:

F. Einsidl in Wien

Comb: No visible dowels
Resonators: Long, broad and thin
Cylinder: 100 mm. long
Endstone: Very small
No oil hole in spring barrel lid
Angled cut-out in bedplate under cylinder and comb resonators.

F. Einsidl in Wien

Comb: No visible dowels
4 blued steel screws
Resonators: Long, broad and thin
Cylinder: 100 mm. long
Endstone: Very small
Small oil hole in spring barrel, also stamped No. 12
Wide cut-out in bedplate under cylinder + joined square cut-out under bass comb leads

F. Rzebitschek Musikwerk Fabrik in Prag

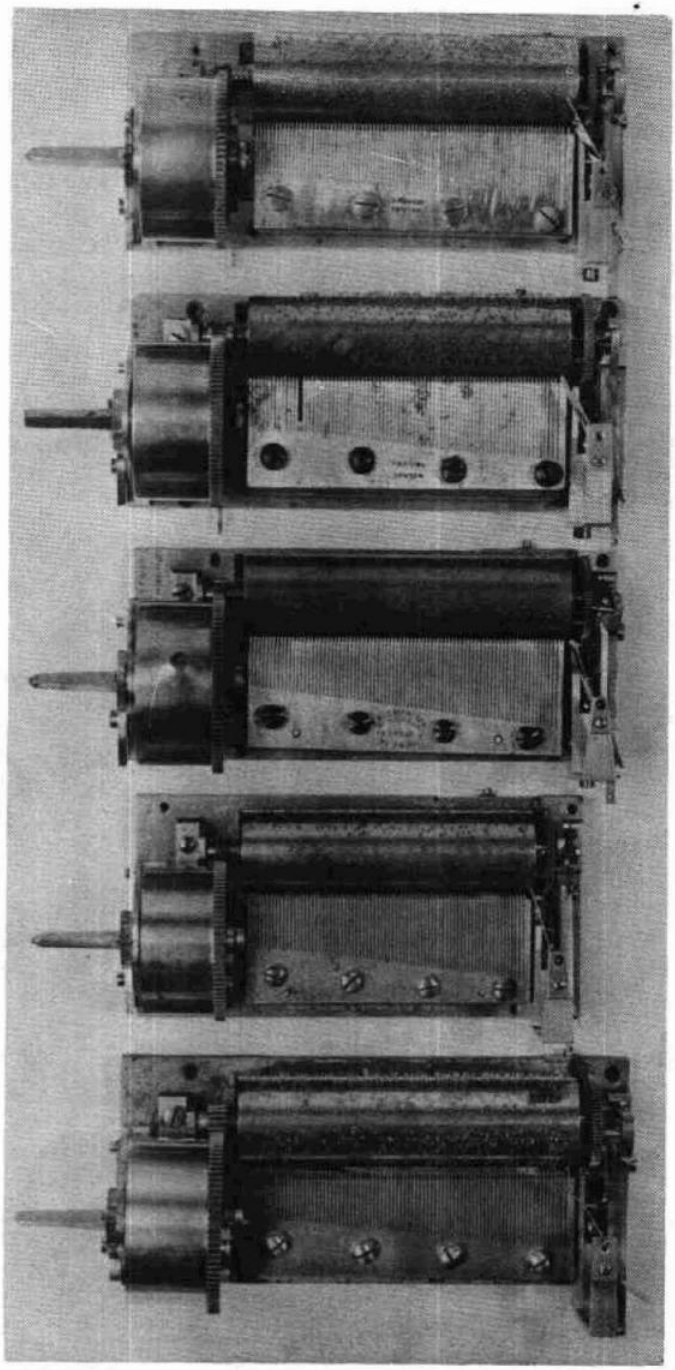
Comb: Visible dowels flush with comb
4 blued steel screws
Very thin cylinder arbors.
Lowest bass tooth has two points
Cylinder: 102 mm. long
Narrow cut-out in bedplate under cylinder, separate small cut-out by bass leads
Large oil hole in spring barrel lid

Willenbacher & Rzebitschek in Prag

Comb: Visible dowels flush with comb
Very thin cylinder arbors
Cylinder: 91 mm. long
Narrow cut-out in bedplate under cylinder, separate small cut-out by bass leads
V-shaped oil slot in spring barrel lid

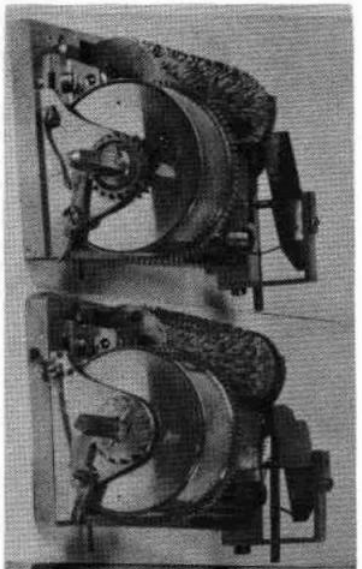
Anon

Comb: No visible dowels
Resonators: Long, broad and thin
Cylinder: 105.5 mm. long
Angled cut-out in cast iron bedplate under cylinder and comb resonators
No oil slot in spring barrel lid

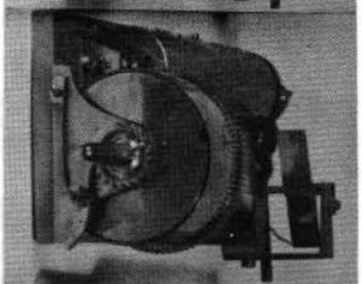


Pictures by Jack Maclean

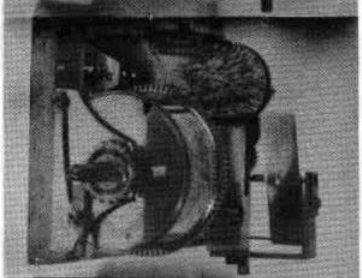
NAME



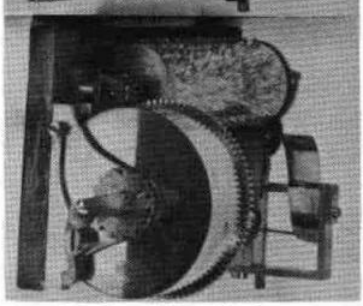
Stamped on top left corner of polished brass bedplate. Serial numbers 1199 and 7142 stamped in two lines below name but facing left edge..



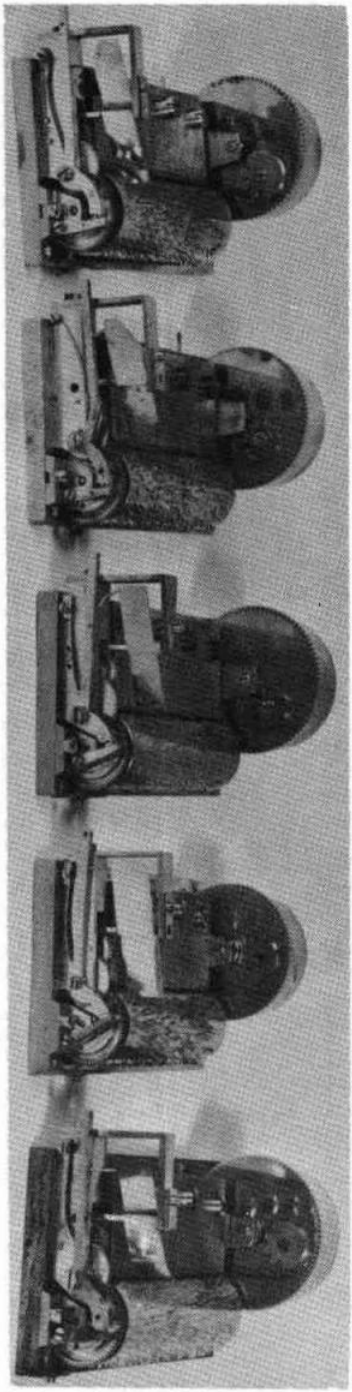
As above. Serial numbers 558 and 1798 as above. Lantern pinion on spring end of cylinder.



Stamped in oval format on centre of comb. Serial numbers 2902 and 35541 stamped top left corner of polished brass bedplate facing left. Numerals are odd punches.



Stamped in one line along fron. of polished brass bedplate in front of comb. Serial number 723 stamped upside down in top left corner, number 9548 stamped below this and facing left.



Cast iron bedplate. No serial number other than numerals 5761 scratched on end of cylinder

All the above-described movements play two tunes, the change snail wheel having four points and two pairs of similar steps. Tune changing is automatic from a fixed change finger. No comb-screw washers are used. Escapement and motor bridges screwed from underneath. Inboard motor bridge has very short span and in some movements is very close to treble end of comb. In Anonymous movement (lowermost) this bridge is so close that the treble tooth is actually recessed into its side.

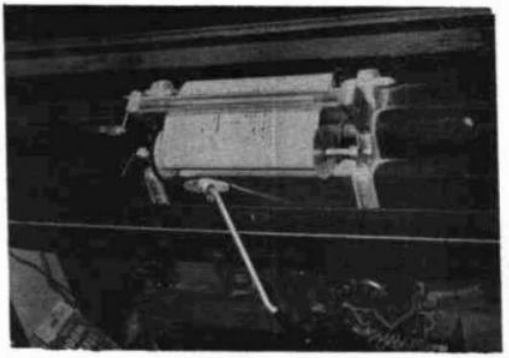
Ord-Hume in America

Part Two

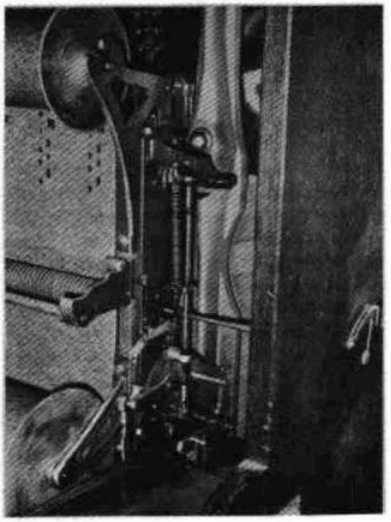
HOWARD and Helen Fitch, our guides for the week-end, also took us out to Flemington in New Jersey to meet the celebrated Ed Freyer who is now a member of our Society. Ed has a large garage workshop which I am sure has seen no automobile for years since it is filled with exotic machinery, the principal item being a home-made music roll perforating machine. Shunning electro-mechanical action, Ed's contrivance operates pneumatically and copies rolls ten at a time.

Ed Freyer and his Infernal Machine

Surrounding this gargantuan piece of machinery with its multiple gears, pneumatic tubes and eccentric cranks, all of which produce a noise which sounds like the cooked-up track for a silent Chaplin film, stand Link Coinolas, a Regina Sublima piano and sundry other scarce items, not the least of which is a Mills Twin Violano. There is also an unindentified piano player attachment made since the War.



Ed has cunningly coupled a fully-chromatic full-compass set of reeds to one of his Link pianos and, by taking wind from a pressure bellows driven by the normal pneumatic exhaust pump, it gaily plays away at music rolls cut around the half-century past mark. The Regina Sublima is an interesting machine and was made at Rahway by the musical box company (which Hughes Ryder later took me to see). The Sublima plays music from a 19.5/8 inch wide roll of stout green paper and features a continuously-beating hammer system of the Racca type. *Piano* and *Forte* are achieved mechanically by a system of twin levers with a sliding fulcrum operated by opposed twin cams. The whole thing is somewhat self-destructive and the potential wear on the mechanism in playing seems to be quite high.



Regina Sublima Piano-Forte action.

Another trip we made with the Fitches was to an open-air flea-market' which must have covered just about five acres. The sight of a large stretch of field alongside the road covered with Portobello-road-type stalls sent us all bargain hunting amongst the genuine 1937-type American antiques. The only musical box we saw was a small Polyphon whose broken spring had been thrown out and a handle crudely affixed in its place for hand cranking. A large hot-looking man wearing a kerchief and a drooping stomach assured Howard that it was terribly old, made before springs were invented and was well worth the fat dollar tag. We walked on to examine a real early apartheid TV set. "Gee, Dad" drawled one ten-year old, "Did they *really* make TVs without colour?

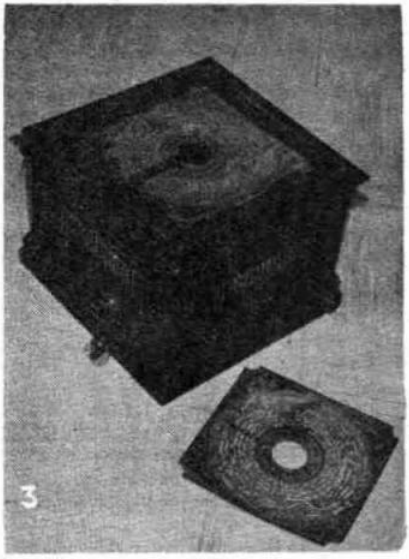
Hughes and Howard, joint backbones of the U.S. Society

The following day, Hughes and Frances had planned for us one marathon day which was to take us to see Ruth Bornand, George Bozer and, finally, Murtogh Guinness. It is six years since my last visit to the Bornand Collection in Pelham, but I have never forgotten the astonishing tone of Ruth's *Reginaphone* in her office. Now, six years later, it still sat just where it was before and within minutes it was giving forth its deep, vibrant tones. The presence of two 15½ inch size disc machines sparked off an interesting revelation in that the American Music Box Company, which Hughes had researched without finding too much on whether or not they had ever actually made anything, produced boxes and discs under the names *Monarch* and *Triumph*. There is a lot more to it than just that, as Hughes and I soon found, but this must definitely be another story and one which I shall leave to Hughes to tell at some future date.

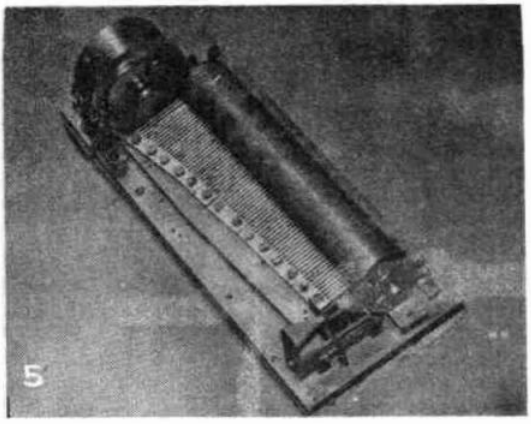
We saw Ruth Bornand's cherished pair of almost identical boxes bearing the Bornand mark and also a cylinder box with the name Adre. Soualle stamped on both the handle and the comb. Another interesting piece was a Ducommun Girod box with a standard Ducommun Girod tune sheet having printed along the top of the sheet "Fabrique a Geneve pour F. Zogbaum & Fairchild".

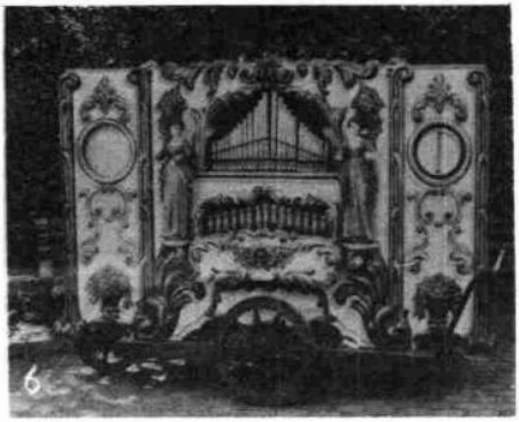
A trip to Garden City, Long Island, brought us to the home of Mr. and Mrs. George Bozer where we saw another fine collection. We were in George's basement believing we had seen everything, when he opened a small door and led us into an inner chamber packed with musical box treasures of almost every description. Superbly restored overture boxes, forte-piano, mandoline, French clockwork organs, musical clocks and a host of others. A single-comb forte-piano box by A. Malignon was of particular interest along with cylinder boxes bearing the names of Joseph Lecoultre-Duperrut and D. Bachelard et Fils of Geneva. A simply incredible Nicole Freres variation box proved to be something to watch as well as listen to as the finely-cut comb teeth rippled up and down in a series of breathtaking cascades of notes.

We then left to take dinner with Murtogh Guinness at his home in East 80th Street, New York. Here, in an environment of perpetual daylight contrived by the ingenious use of strip lighting behind pelmets reflecting off white blinds, began a ten-hour tour of the finest collection of musical automata in the world. With so many overture boxes, for example, to look at, it was not possible to attempt to hear them all play. One had to be contented mainly by just opening the lids and casting lascivious glances at the contents.



1. Symphonion with bells in mint condition (Hughes Ryder)
2. Fusee drive movement No. 338 signed "Charles Bruguier" in silver box with 1816 London hallmarks. Teeth, resonators and comb base cut from one solid piece of steel, Repair mark of V. Billiet, 52 Great Marlborough Street, London, 1879. (Howard Fitch)
3. Herophonette organette playing square 'Discs', the mechanism rotating underneath whilst playing. Rare piece from Lee Munsick collection.
4. One of several now rare American disc machines, the "Criterion" (Hughes Ryder).
5. Very fine early sectional comb movement. Note spring on female stop-work and minute end-stone in sharp-pointed cock, also three-wheel escapement. (Hughes Ryder)
6. Dutch street organ, one of two to be found playing in New York's Central Park by the Zoo. There is also a Wilhelm Bauder Sohne organ, much altered, to be found playing in the Memorial Carousel half a mile away.





Another Nicole Freres variation box - the twin of George Bozer's - a twin-everything *Duplex* box, revolver boxes *Plerodienique*, *Helicoidal*, long-playing, orchestral, flutina, just about everything. A handsome upright barrel piano by John Longman, a 56-key Limonaire, an Encore Banjo, the enchanting Wurlitzer Harp with its lilting music from 8½inch wide paper roll. Regina Sublima in mint order, horizontally-mounted twin 25inch disc size Symphonion, the biggest Bremond full Orchestral box I have ever seen, a Dobson & Munro barrel organ from London, the sonorous toned *Organocleide*, a William Prowse barrel piano, the unusual shifting-disc *Sirion* which plays two different tunes on one disc by moving over to another set of projections. A 1929 Knabe Model B Ampico and a 1926 Steinway Style XR Duo-Art (both grands), a keyless Welte-Mignon piano and a small 20-note Molinari street organ.

By about four in the morning, we adjourned upstairs to see some of the automata. Conjurors, illusionists, acrobats, the peacock walking across the room, stopping and gracefully fanning a slightly aged plume of tail feathers. The girl with the basket of kittens, the rabbit inside a cabbage, Blackamoors, smoking men, dancing girls, exotic birds, the elderly couple sitting together - a fantastic collection of mechanical pieces.

As the dawn of another day began to challenge the unceasing glow of Manhattan's neon signs and permanently-lit buildings, we took our leave for the hour's drive back to Cranford where, after a meal which was neither breakfast, tea, nor indeed, capable of justifying any known appellation, we took to our beds as the hot sun promised another 'roaster' of a day.

I visited Rita Ford at her shop and was warmly received and taken on a tour of the goodies. A newly-discovered example of the *Plerodienique* had just arrived from England where it had been acquired in a sale somewhere near London (how *did* you miss that one, Graham?). We spent some while examining its mechanism (illustrated on page 471) and playing it. The three cylinders were numbered 24417 (playing one tune), 18536 (playing three tunes) and 18764 (playing two tunes).

We stood in the remarkably cool little garden at the back of the shop drinking iced water and indulging in musibox collecty chattel until it was time for me to return to the omnibus terminal where one finds the buses start from the fourth floor level and emerge from the side of the building to spiral down to the depths of the Lincoln tunnel with the self-same nerve-shattering aura as that generated by Italian drivers in the Alps.

The rest of our holiday was spent revelling in the joys of Hughes basement, the home of most of his fine collection, playing the Weber and enjoying the company of our hosts.

"Alexandria" hollow-cylinder box

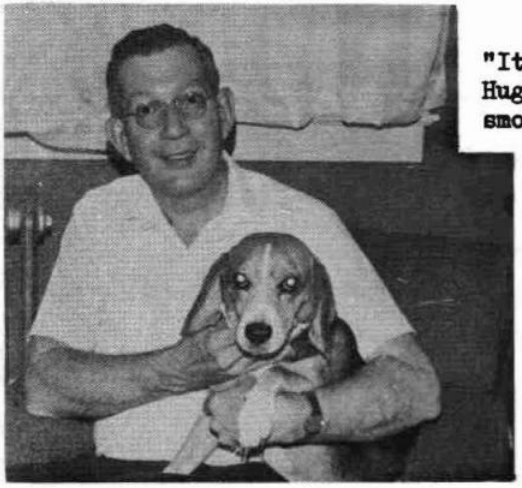
Stephen Ryder and I surveyed Hughes' Emilio Tomasso street piano which had suffered case damage through being in a fire. Having prepared plans for the fabrication of the necessary case parts, a quick tour of the enormous local timber yard failed to reveal immediately suitable wood for the job, so work had to stop on that project. We dined a number of times at Hughes restaurant in Summit and enjoyed superb food and excellent cooking. My long-standing leg-pulls about the 'diner' just aren't true! The restaurant houses some of the Ryder collection and diners (that means the customers, Hughes, nothing derogatory, I assure you!) are frequently entertained on the street organ or the disc machine. All that as well as the succulent corn fritters!

And so things drew to a close. It was time to fly home. A slight feeling of uneasiness swept over me as I read the following item in a Pennsylvania daily paper!

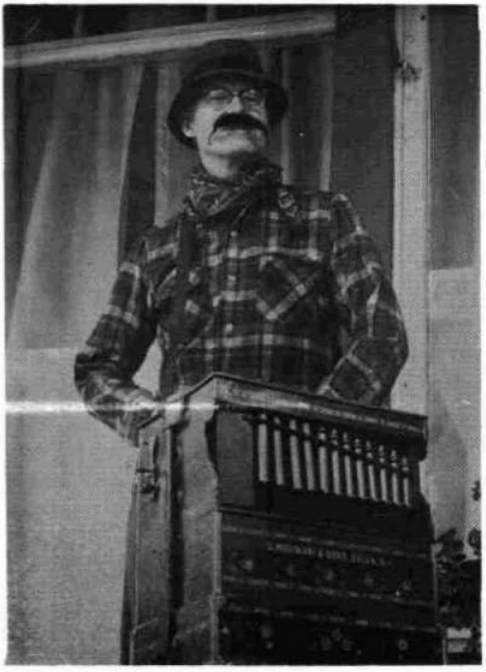
> Last passenger to enter the gleaming plane for its inaugural flight was Mrs. Tracy Fuller, 67-year-old grandmother from Iowa. A white tractor towed her into position, and five minutes later she was screaming down the runway.

But, thanks to modern progress and in superlative comfort, the journey home was fairly straightforward.....

"I know what!" said Hughes."Let's eat out at a place I know down the road." Roger Vreeland's eyes lit up (that's him below left). "Good idea!"

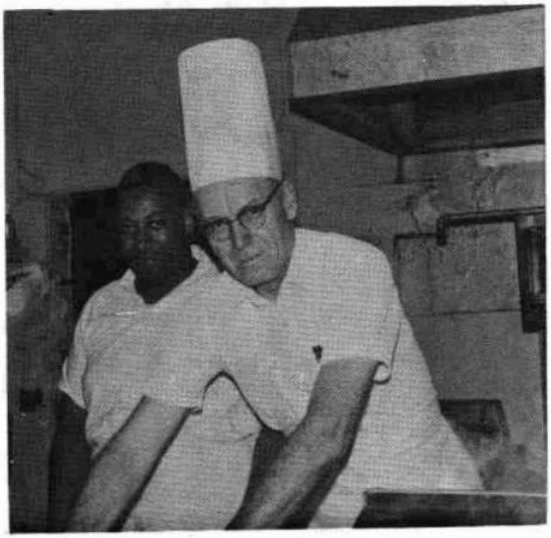


"It's run by a friend of mine," continued Hughes, "who is a very wealthy feller and smokes big fat see-gars." So off we went.

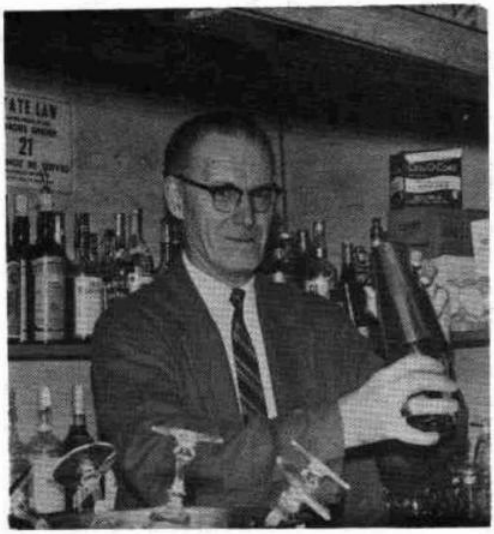


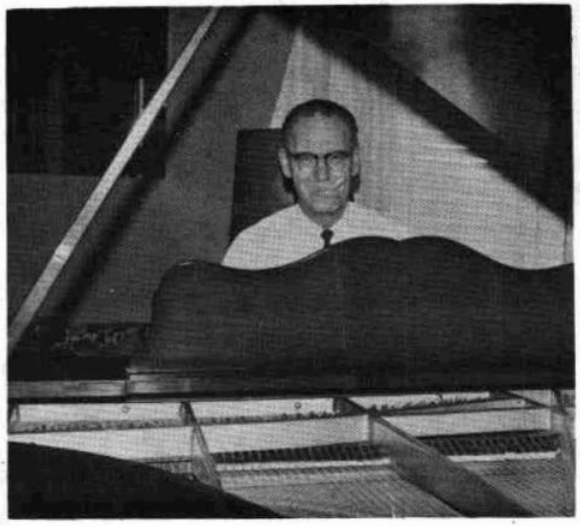
.... only to find a dee-crepit street musician grinding his organ outside on the sidewalk (*) right by the New Hampshire House restaurant run by the aforementioned wealthy feller (top right).

* American for pavement



We met one of the cooks in the kitchen (that's him above), got on nodding terms with a waiter who was serving fried sandals to a good-looking diner, and then passed into the bar for a quick drink. The barman was shaking up what sounded like a mixture of marbles and emulsion paint. All the while, some guy was playing piano the corner, early 'nineties-type music called 'Duo-Art', I think. The food was good, - but have you ever had the feeling that you've seen somebody somewhere before.....?





... AN EPISODE DURING YOUR EDITOR'S HOLIDAY WITH THE RYDERS AND THE FITCHES. (The Fitches are not illustrated here but Page 545 shows Howard looking very cheerful, no doubt thinking about the little gem shown on Page 546 (top left)

RUST AND THE MUSICAL BOX

by W. Keith Harding

RUST is a good deal more interesting than might be supposed. Did you know that chemically pure iron which is also physically homogeneous will not rust? Or that rusting is actually an electrical phenomenon?

The surface of the metal consists of exposed particles or iron alternating with impurities such as carbon, which is a constituent of steel. If the surface of the metal becomes moist, these particles become in effect the poles of a series of minute batteries, and the particles become charged. The iron The iron particles change into ferrous ions, or atoms of iron which have lost two electrons to become positively charged. Fe is the chemical symbol for iron, and a ferrous ion is written as Fe++. In the presence of water and air, the ferrous ion will displace from the water molecule H_2O one hydrogen atom H which is oxidised by the air to form more water, and will itself form ferrous hydroxide $Fe(OH)_2$ This This is immediately oxidised to ferric oxide, or rust.

Fe	=	Fe++ plus 2 electrons
2 electrons plus 2H+	=	2H (oxidised bt the air)
Fe++ plus 2OH-	=	$Fe(OH)_2$
$4Fe(OH)_2$ plus O_2	=	$2Fe_2O_3 . 3H_2O$ plus H_2O
	=	rust

Rust is, therefore, chiefly a hydrated ferric oxide. If you count up the atoms in the formula you will see that it consists of only four parts of iron to nine parts of oxygen and six parts of hydrogen, plus water, plus other impurities normally present in steel, plus their corrosion products. Moreover, rust is by nature scaly and porous, taking up much more space than it needs. The result, where rust is concerned, is that a little iron goes a long way.

The practical application of this from our point of view is that the removal of a spectacular amount of rust is the equivalent of removing only a relatively small amount of metal. Not only is the appearance greatly improved, but we return the part almost to its original condition of form and weight, which is especially important where comb teeth are concerned. We also discourage further rusting, since rust tends to keep the surface of the metal moist.

When we remove rust we remove very little metal. Where combs are concerned especially, it is vitally important that we do not remove more metal by unsuitable cleaning methods. It is absolutely and always wrong to use harsh abrasives such as emery on a comb, and the use of a buffing machine on any part of a musical box is the hallmark of a bad restorer. The original surface of the metal from which the combs were made was ground flat, and under high-powered magnification resembles the surface of a ploughed field. Whoever heard of a farmer weeding the furrows by skimming off the topsoil! Boxes with highly polished combs should always be treated with the gravest suspicion, because the chances are that they have lost a great deal of their tone, and as we say 'they have scrubbed combs'. Where the rust is fairly light, it can be loosened with easing oil, *"plusgas"* or paraffin, and scrubbed off using a fine brass wire brush such as is used on suede; this cleans the rust out of the furrows without removing the ridges, and the rust itself acts as a polish. A mild abrasive such as *Vim* can be used if the rust is difficult to remove, working always with the grain. On no account use vinegar which is acetic acid and will attack the lead resonators. Often there are hard spots of rust which must be scraped off. The best tool for the purpose is a planisher of hardened steel. This may be made from an old file by grinding the teeth off the last half inch or so, and making the end flat. It is used like a chisel, with the end laid flat on the comb, working with the grain, and working from one side of the rust to remove a little at a time. If pitting has occurred, one or more teeth may have gone dead, and thus have to be replaced.

Chemical methods of de-rusting are not

usually suitable for use on musical boxes, and often alter the colour of the surface; *Jenolite*, for instance, leaves it grey. Electrical methods such as cathodic reduction may be ideal but are not usually necessary other than in cases of extreme corrosion in museum-type restoration. Mechanical methods are usually quite suitable, and may be fairly drastic except in the case of combs and fitted surfaces. However, for the sake of appearance we try to avoid rounding of edges, and leave the surface free from scratches. The finest grade of emery paper may be laid on a flat surface such as plate glass and the part, such as a change lever, laid flat on it and polished. This is followed by a final polish on crocus paper used in the same way. Crocus, by the way, is finely ground jewellers rouge or ferric oxide, so it is a case of 'set a thief to catch a thief'. Alternatively we can use fine emery in the form of buffing sticks, used in the same way as a file. Parts to be blued must be very highly polished, which is best done after they have been hardened and using a polisher and diamantine. Iron bedplates will not be harmed by a coarse wire brush.

Metals may be arranged in an electro-chemical series in which metals higher up the list will tend to displace metals lower down the list from solutions of their salts. Zinc is higher up the list than iron, which is why zinc coated iron will not rust, but a galvanised iron musical box would not look very nice. Iron is higher up the list than hydrogen, so that it will dissolve in dilute acids, but copper is lower, i.e. has a lower electrode potential, and so will not dissolve, which is why dilute acid is used to eat away the old pins when preparing a cylinder for repinning. However, zinc is also a constituent of brass with copper, so the cylinder must not be left in acid after it stops bubbling.

If you are the not-so-proud possessor of some very rusty steel Polyphon discs, the nearest garage will be very happy to sell you a tin of *Radflush*. Try to decipher the title of the disc first, then immerse it in the first solution for an hour or so, having first de-greased it if necessary. Scrub in warm water and dry at once, preferably with warm sawdust or a fan heater, and avoid touching the metal with the bare hands. This process should leave the metal clean and bright. Immediately it is dry enough, coat it all over with poly-urethane marine varnish, obtainable from any hardware store. Title with *Letraset*, and coat again with the polyurethane.

Where acid flux has been used, as in comb repairs, it must be completely removed by neutralising with dilute washing soda, which is then washed off with several changes of water, and carefully dried. A very thin coating of light oil helps to protect all steel parts from further rusting. Avoid touching any metal parts with fingers, since fingermarks are all acidic. Avoid all moisture, of course, including condensation due to changes of temperature.

Take good care of your musical box. To adapt an old epigram, we cannot buy a musical box, only the right to live with it for a lifetime, and the duty to preserve it for posterity.

From the collection of Member Mrs. C.H. Currie, U.S.A. The above all date from 1894.

How to Record MUSICAL BOXES

by Arthur W. Ord-Hume

THOSE Members who have tried to make tape-recordings of their musical boxes - and those others who have listened to their efforts - will realise that there is much more to the recording of a box than just setting it going and idly dangling a microphone over the comb teeth.

For some years I have been recording mechanical musical instruments and I have learned through painful trial and error if not the right way to record, then at least an acceptable way. When some years ago, the BBC asked to record some of my collection and subsequently sat my boxes in a room full of technicians, I was interested to observe that even the technicians didn't get the best out of them. One sound-expert in the group, a masochistic-looking character wearing earphones and trailing yards of wire, string and knots behind him, looked down his nose at me after I had made what I thought was a helpful suggestion. "Shall we leave it to me, eh?", he hissed at me through clenched molars. At last, having recorded everything, I asked if I could play with the microphone. Begrudgingly, one was thrust at me - it was probably an old one which they used for stirring the tea. I applied the benefit of my limited experience and played a box. A man sitting the other side of the glass window clapped his hand to his earphones, slowly opened out into a sunny smile and, reminiscent of that chap who slopped his bathwater to prove something or other, boomed through the intercom "That's it." We took the whole recording again, this time doing it my way.

Having said all that, let's make one thing clear. I am no sound technician. Cycles per second to me means something to do with BSA or good old Rudge Whitworth, and I don't know a wow from a flutter. Heterodynes and decibels are for the long-haired ones. I just know that I want my recordings to sound as good as the sound produced by the box I take them from. This I can do and, by judicious cheating, I know how to make the box actually sound better than it really is. I can minimise chirping dampers, un-jangle jangling bells and take the gunfire out of a drum. I can separate the bass from the treble and make a tape of a recognisable tune. So, I aim to show, can anyone.

Equipment. You can get presentable results from any good recorder and microphone so long as you remember two golden rules. For perfect results always use the fastest speed possible - 7½i.p.s. is the best - and always use new tape. Also avoid ¼-track recorders - the quality of recording just is not as good as a half or, indeed, a full track recording.

Small, cheap recorders are unfortunately just not suitable for this type of work. Many are fine for speech but are incapable of being used to record music. I did mention wow and flutter and I don't really know what all this is about, except that you usually get it with cheap recorders and it shows as a wavering of the pitch of any sound, and it reminds one of a buckled gramophone record on a clockwork HMV. To record music, the recorder needs to have a heavy capstan flywheel to maintain constant speed.

Before attempting to record, spend ten ten minutes servicing the recorder. Go to the local chemists shop and but a small bottle of surgical spirit (NOT white spirit which is something quite different) and a packet of those things called cotton wool buds which are supposed to be used for cleaning various orifices in a baby. Dab a little spirit on to one of the buds and, making sure it is not too wet, wipe the recording head and erase head of your recorder. This is to remove any traces of tape deposit left on the head from previous use and which may affect your recording. Always move the swab up and down, never across the head, and never be tempted to use anything else other than the softest cotton wool or cloth for this purpose. To get at the heads on some machines, you have to take off a cover or panel of some sort. Basic brains and deft fingers can sort this one out. Wipe also the tape guides and remove any dust or fluff from around the tape transit mechanism.

Check that you have no loose leads to the

recorder or from the recorder to the microphone and also test to see if movement of the microphone during recording produces any recorded sound - some mikes produce a whine or a rumble if you move them or touch the mike whilst recording. Make a little test recording to find out about this.

I use a Fi-Cord 202 semi-professional machine which can be bought today for between £50 and £75 depending on the microphone. My mike is a Beyer MB 119 200 a low-priced moving coil microphone. The machine has the advantage of either battery or mains use. I have used the same microphone on a Ferrograph, Cossor and Grundig tape-recorder. However, you will be able to get good results with almost any microphone if you take the trouble to practise and experiment with it. It is the techniques of recording which are important.

Now for a few home truths. The closer you are to the musical box movement, the more sharp and crisp the sound, the easier it is to overload your recording (producing distortion) and the greater the mechanical noise of the box itself. There is such a wide variation of sound experienced in close-in recording that often a number of trials are necessary before the correct recording volume can be established.

By comparison, the further you are away from the musical box, the more even the sound level, the harder it is to pick out the individual notes, the less the detectable bass and the higher the level at which you must record. This last means that you will easily pick up ancilliary noises such as outside traffic, the wife pot-bashing in the kitchen and the dog snoring.

For purity of sound, you must record at an optimum position as close as possible to the to the box. To do this, you must know just where the sound comes from and the answer will probably come as a surprise to most collectors. Even so, a few simple experiments will corroborate what I say.

Most of the sound produced by a musical comb is transmitted through the bedplate to the resonating portion of the case. This is the part of the case which is directly under the comb, and in a conventional cylinder box it is the actual bottom of the case. With an upright disc machine such as a 19.5/8 in. Polyphon, it is from the back of the case.

Now if we record directly from the underside of the case and place our microphone too close, then we will pick up noise from the governor, the chatter of loquacious dampers and sundry rattles. But because the low decibel-rating of the bass notes demands that record as closely as possible, we must compromise by trial and error. For most cylinder movements, placing the box on a table and, holding the microphone as low as possible to the table top at a position about one third along the back of the box from the bass end of the comb usually produces best results. This is shown in the sketch. For very soft-playing boxes, particularly with fine-comb overture boxes, try recording with the microphone actually touching the back of the box- but hold it tight against the wood to avoid it chattering. Again, if the box is in good mechanical order, you can record by holding the microphone over the top front edge of the case, isolating the mike from actual contact with one finger.

Before actually making a recording, play the tune to be recorded and watch the recording level indicator to see that you do not overload. Some recorders have a 'magic eye' type of level indicator, others have a needle. Cumulative chords (not necessarily sounding as heavy chords) often send the level way up to the distortion point, so set the volume control so that these peaks do not exceed the limit. Don't ever fall into the trap of adjusting the volume during the recording, unless to bring in, say, a commentary as described further on.

Unless you want the recording to terminate with a disproportionately loud clatter, you may choose to avoid using the stop/start control on the box. Set the box to the 'start' position and hold the fly. When ready to record, release the fly. At the end of the tune, *gently* lower one finger on to the top of the fan so as to stop it quietly. When the recorder is switched off, check that the box is set to 'stop' and release the fan again.

To do the job properly, recording is a two-person job - one person to control the musical box and the other to operate the recorder and microphone.

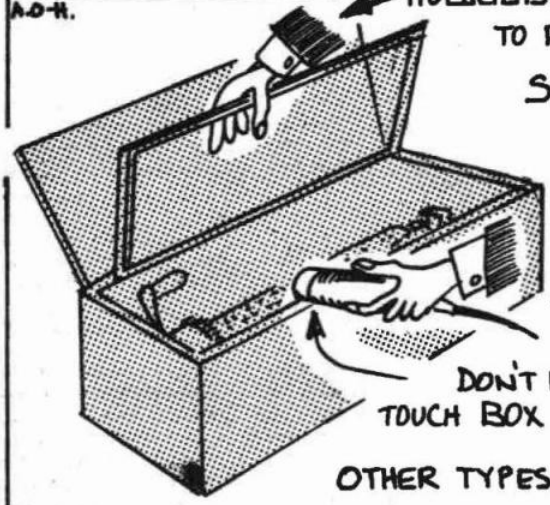
Sometimes you may want to make a continuous recording, that is, a recording of a series of different boxes or tunes, each one following one after the other without editing the tape afterwards. If you use both half-tracks on the tape, editing is, of course, impossible.

Each time you stop and start the recorder, you will record a click on the tape. This can be avoided quite easily. Having made the test run through to check the recording level (you can do this with the recorder set to "record" but without actually running the tape through the head by means of the 'pause' or 'tape' control), mark or otherwise note the exact position of the volume control knob. Now turn the volume right down to its lowest stop. Holding both tape and take-up spools, inch the tape backwards a fraction of an inch. This

A.D.H.

HOLDGLASS LID (OR REMOVE IF OF LOOSE TYPE) TO PREVENT ANY RATTLE

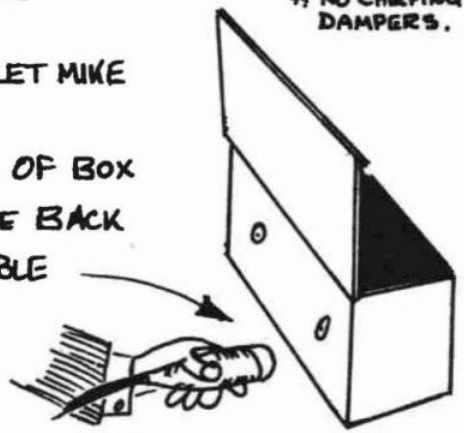
SOFT-TONED BOXES IN FINE* PLAYING CONDITION CAN BE RECORDED AT LOW RECORDING LEVEL BY HOLDING THE MIKE LIKE THIS



DON'T LET MIKE TOUCH BOX

* NO CHIRPING DAMPERS.

OTHER TYPES OF BOX SHOULD BE RECORDED FROM THE BACK SUPPORTING THE MIKE OFF THE TABLE

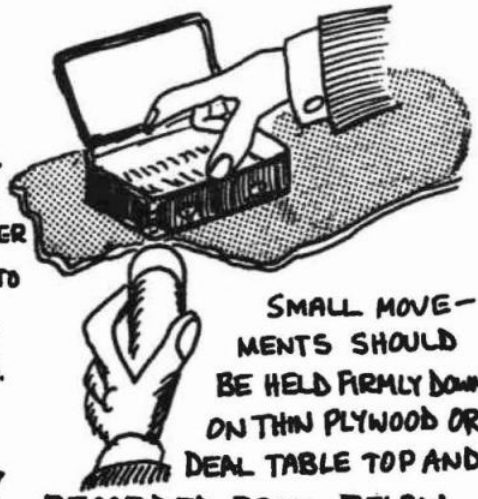


GOLDEN RULES

WATCH LID, LOCK, DIVIDERS, LOOSE CONTROL LEVERS & KEY FOR RATTLES. KEEP BOX WELL WOUND WHEN RECORDING TO AVOID "SPRING RUMBLE" & SPEED VARIATION. KEEP MIKE STILL & DO NOT ADJUST RECORDING LEVEL EXCEPT FOR SPECIAL EFFECTS.

RECORD DISC MACHINES FROM BEHIND OR UNDERNEATH (FOR TABLE MODELS). IF COIN-OPERATED, PACK COIN DRAWER WITH A DUSTER TO AVOID CLATTER AS COIN DROPS.

DON'T TRIP OVER THE RECORDING LEAD!



SMALL MOVEMENTS SHOULD BE HELD FIRMLY DOWN ON THIN PLYWOOD OR DEAL TABLE TOP AND RECORDED FROM BELOW.

will ensure that the click from the sound level test is erased the moment you start recording.

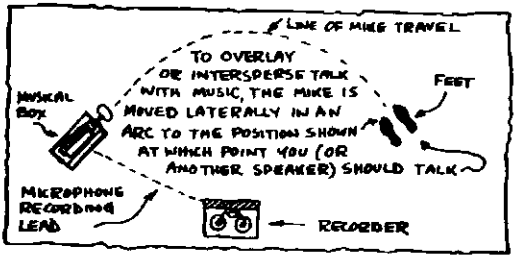
When ready to record, switch on the tape transport control and with a quick twist bring the volume control up to the pre-determined level. In the meanwhile, your assistant should have turned on the box. Once the box has stopped playing, do not at once do anything - wait for the natural resonance of the box to die away. As soon as all is quiet, quickly turn the volume control down to zero, and then switch the tape transport off. Before going any further, play the recording back and check for imperfections.

Now proceed as before and find the proper recording level for the next musical box. This time, play back the end of the previous recording and find exactly where the sound ends. This avoids long pauses between each recording. Stop the recorder at this point. Turn down the volume control, set the recorder to 'record', switch on the tape and quickly bring up the volume control to the new level as before. This way, a series of following recordings can be made, each one at the same sound level regardless of any variations in the sound output of the individual boxes, and each one interspersed with a brief period of absolute silence. With practice, this gap can be brought down to a matter of one or two seconds, if required.

Interspersing a commentary between each box is quite easy and the recording technique is exactly the same. Check the level of the speaker's voice in the same way as you that of the music. Encourage the speaker to talk in a normal voice, not to shout and, above all, not to talk straight into the mike. Aim to record speech with the microphone about eighteen inches away from the speaker and about a foot below his level-head speaking position.

You can overlay the sound of the musical box with speech quite easily. Supposing you want to play three tunes on a box, recording one quite normally, then allowing commentary over the second and returning to the box for an uninterrupted third tune. First of all, convince the speaker that he must not try to shout over the sound of the box, but must talk in a normal voice, remembering that the microphone will hear sounds in a different way from a two-eared biped. See the sketch for the set-up of items for this type of recording. Check that the microphone can be moved freely through an arc of about ninety degrees without producing any nasty incidental noises due to the cord fouling anything. Also see that the floor doesn't creak.

Start your recording as usual and let the box play for the three tunes continuously. At the end of the first tune, wait for the second



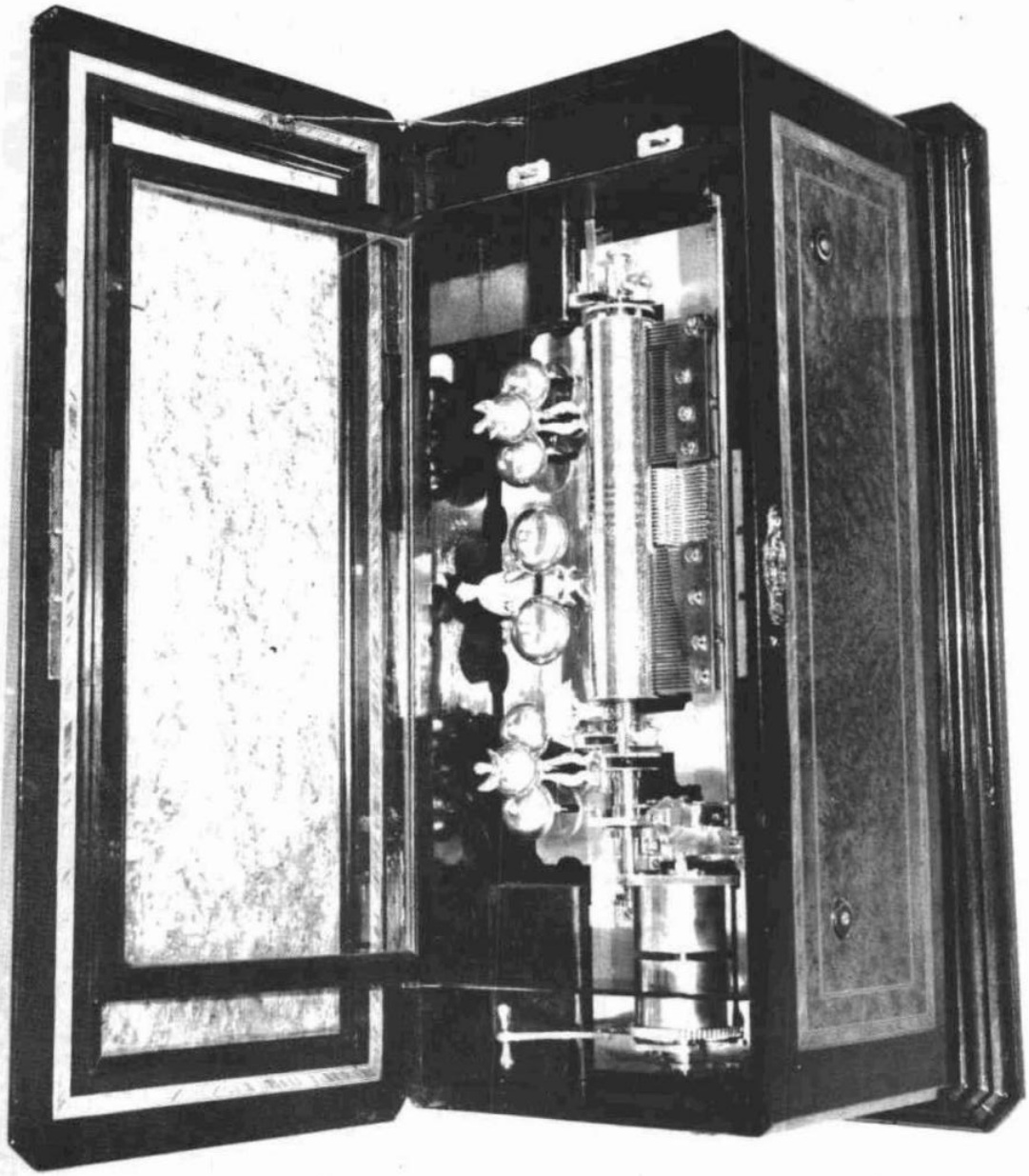
to start, otherwise there will be an untoward change in sound level. Draw the microphone away from the box to the speaker and aim to get the speech finished several seconds before the second tune on the box draws to its conclusion so that you have time to draw the microphone back for the last tune. Naturally, this procedure can be used in a variety of ways such as fading in and fading out. However, the volume control on most ordinary recorders is not sensitive enough at its lower end to provide a perfectly smooth fade, but this is a point which you must experiment with on your own equipment.

Unless you have expensive twin-track mixing facilities, do not try to superimpose one recording on another. Since the act of re-recording one on another destroys some of the first recording, you will create for yourself a lot of unpredictable problems over proper recording levels.

In recording small musical movements, movements out of their cases, snuff-boxes and watches, the secret is to place the movement on top of a thin table top or a piece of plywood and to record it from underneath the table. Have an assistant hold the movement tightly down on the table and find the best position for the microphone. With very small movements, the microphone should actually touch the underside of the table. By recording in this way, those movements which have open pinions or but tiny fans to let down the power, can be recorded without the whine of the clock-work interfering too greatly.

To summarize then, recording properly is no quick operation - the production of a half-hour tape has frequently taken me eight hours of hard work - but the result usually justifies the effort. Do not be afraid to experiment or to employ unusual equipment - I used the thin timber panel of a door as a resonator when recording the Czech and Austrian movements movements depicted on page 542.

In another article I will discuss the problems of recording musical boxes with drums and bells, barrel organs, player pianos and piano orchestrions. However, you have some tips to experiment with - and that should keep you going for a while at any rate.



CALLIOPE: THE STEAM ORGAN

By

Arthur W.J.G. Ord-Hume

HOW often have we heard the term "steam organ" used to describe the showman's instrument on the fair ground! The thought that hot, wet, high-pressure steam could ever course through pipes made of thin strips of glued wood fitted to a glued-up wooden wind-chest with its attendant springs and pallets is inconceivable. That they have become dubbed "steam organs" is entirely due to the fact that in the days before electricity on the showground, they were driven by pulley and belt from the steam engine which turned the roundabout. They were thus in uncomfortable proximity with steam and driven by steam, but not *worked* by steam.

However, outdoor organs were made which relied upon steam in order to produce sound. These were the true steam organs and were called *Calliopes*. The instrument was named thus after one of the Muses, Calliope, who was the Muse of epic poetry and who was always represented in works of art with a tablet and stylus. There was nothing very gentle about the steam organ, though. Incidentally, one must not confuse the name *Calliope* with *Kalliope*, that of the dulcet toned German-made disc playing musical box of the 1890's.

The invention was that of an American, Joshua C. Stoddard, in or about 1855. Born on 26th August, 1814, Stoddard settled in Worcester, Massachusetts, in 1845 and financed his numerous inventions and experiments by bee-keeping, a vocation he followed throughout his life. It is said that whilst working as a youth on his father's farm, he heard a locomotive steam whistle and became enamoured with the idea of coupling a number of locomotive whistles to a keyboard which could be played upon. His first model had fifteen whistles and was played by a pinned cylinder. The instrument comprised a steam boiler, a set of valves and a row of whistles plus the barrel mechanism. The authors of "The Great Industries of the United States", published in 1871, having seen fit to include the calliope in their selection, wrote:

> *"When the Calliope was first introduced to the public by the inventor..... the people of Worcester, Mass., were greatly surprised by the strains of music, very loud, very clear, and very singular..... All the city heard the music, and at a distance of five miles the air was full of melody. Everybody wondered what band it was, or what instrument had waked up, and one old lady thought the Angel Gabriel had come with the last trump".*

Whilst Stoddard created quite a stir with his machine, his parents ostracized him, claiming that they were ashamed of him for making so useless a contrivance, and the City Fathers banned him from playing it within the city limits.

Undeterred, Stoddard built a version with a keyboard and, later, a model with both barrel and keyboard. He founded the American Steam Piano Company - a singularly peculiar name for firm producing something neither piano nor

Orchestral musical boxes were very popular - and often very expensive. This one, recently restored by Keith Harding, features interchangeable cylinders and double-spring motor. The musical appointments comprise 18-note reed organ and eight bells, the two centre ones struck by a seated mandarin and the outer ones by hammers. These outer bells, arranged pyramid fashion, are crowned by a butterfly. The case is finely veneered in burr walnut, boxwood and mahogany.

pianissimo. The calliope caught on and, with financial backing from Worcester industrialists, the instrument became a success. However, it appears that Stoddard, in keeping with many other creators, was no good at being a businessman. One of the backers, Arthur S. Denny, assumed control and, only five years after the firm was founded, Stoddard was removed, and Denny became President. Soon, Denny claimed the invention as his own, creating the same situation as we saw happen between Maelzel and Winkel over the invention of the metronome.

Denny brought the Calliope to England in the winter of 1859 and exhibited it at the Crystal Palace where it was set up in the central transept. This model was the softest-toned one so far built and worked on only 5 lb. steam pressure. Denny hastened to advise that models could be had which worked on pressures up to 150 pounds pressure per square inch, adding that the sounds could be heard distinctly at a distance of 12 miles. Users of calliopes ranged from a British Government-owned lighthouse on the coast of Nova Scotia, who used one as a foghorn, and the Pasha of Egypt who had one mounted on his private steamer for the production of music. In America, they formed part of the equipment of the riverboats, particularly the Mississippi stern-wheeler steam-boats. The thing never caught on in the British Isles.

Stoddard returned to farming, patenting a successful hay rake and, later a fire-escape. He then invented an unsuccessful fruit paring machine in 1901 and died in Springfield, Massachusetts, on 4th April, 1902.

In the meantime, the Calliope had shed its barrel and, with somewhat softer tones, became a keyboard instrument often played at outdoor shows and festivals. It was later fitted in the back of motor vans and at one time played a part in United States election campaigns.

During the opening years of this century, the Calliope acquired paper-roll-playing pneumatic action and could be obtained in several different voicings, extremely loud, very loud, quite loud and loud to suit the fairground, the circus, the carnival and even the theatre. The whistles were in themselves quite interesting. Derived directly from the mid-nineteenth century locomotive whistle, the cylindrical body of the pipe was quite separate from the base, providing 360° of speaking area. To facilitate this, the top of the body was supported on four ears. The languid was a circular plug in the base, leaving an annular orifice through which the steam passed. All parts were heavily founded in brass. These roll-playing models came in 43, 46, 53 and 58-note sizes and were produced by makers such as Artizan who made under the trade-name "Air-Calio", and the "Calliaphone" made by the Tangley Company. Harrington National Calliope Company and Han-Dee Company were making so-called "New Tone" instruments right up to the end of the 'twenties'.

If we return to the authors of "The Great Industries of the United States", we find a glowing eulogism of the sound of these things:

> *"The music is represented as indescribably droll..... A dozen or two of the steam whistles of ordinary locomotives, with their screaming element materially softened, a hand organ or two, without their usual grating sensation, which sets the teeth on edge; a few flutes, through which every note is clearly and distinctly tongued, and a very slight piano accompaniment, all acting in perfect accord as to time, give a good idea, expressed in words, of the wonderful Calliope. The music is supposed to be good for dyspepsia, has an excellent influence on torpid livers, and cures melancholy in a moment; in short, it is the music for invalids"*

Patents for machines which played steam whistles appeared in England, the first being in 1856 for a barrel-operated instrument. In 1881, M.A. Wier took out patents for a device which, when fixed to a kettle or urn of boiling water, would play a tune on small whistles.

Denny did, in fact, make two visits to England, bringing two different models with him. Alas! (for him), the taste for such devices did not exist here and he was sent packing with his brass barrel, boiler and whistles. It is thought that no Calliope has been heard over here since.

The supplement for this month comprises details of the Aeolian Orchestrelle and is published in response to numerous requests. This piece comprises an edited selection of material from catalogues and leaflets published by the Aeolian Company between 1905 and 1924. Material for this has been loaned by Mr. W.J. Bassil of Messrs. Goddards of Tottenham Court Road, London, Member D.R. Berryman and the collection of the Editor.

The Aeolian Orchestrelle

The
Orchestrelle Co.
Aeolian Hall
New Bond St.
W.

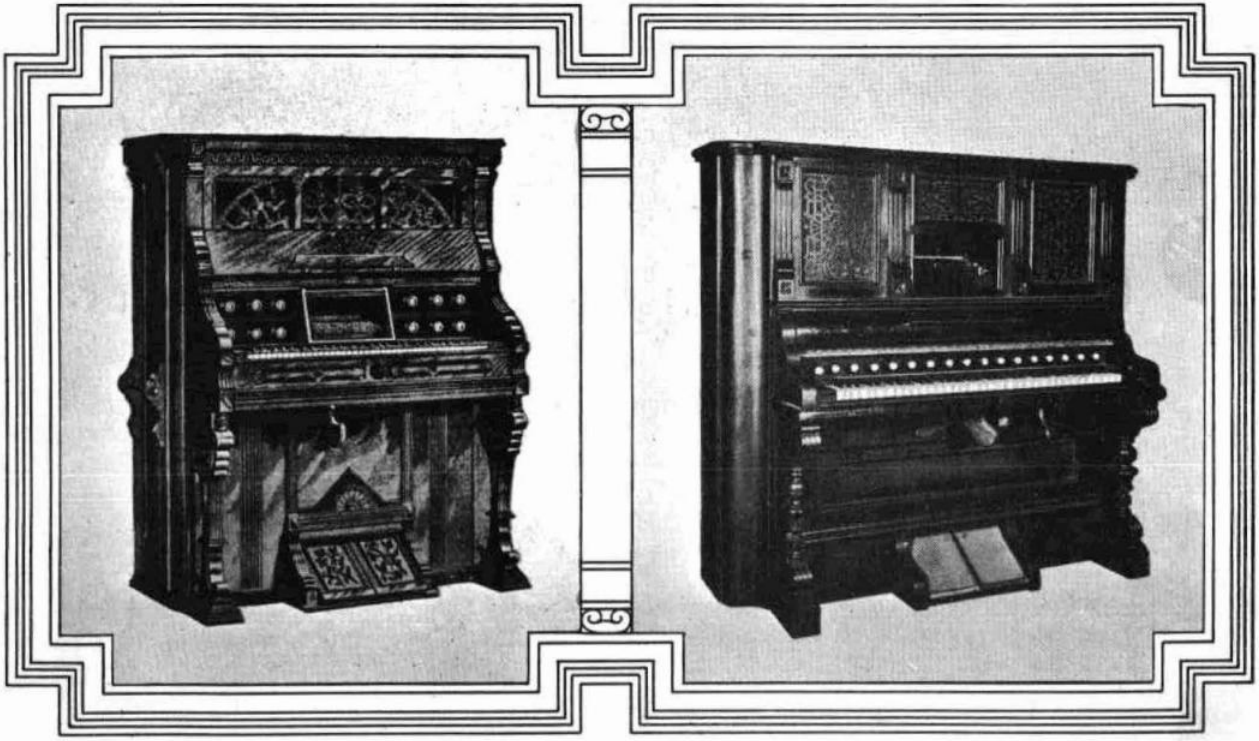
The Aeolian Orchestrelle

HITHERTO lack of opportunity to command repetition has been the greatest obstacle on the road to musical appreciation or understanding. In all other arts there is the element of permanency. That quality is inherent in a book, for example. You can stand in front of a painting or a statue as long as you wish, but a musical work of art is no sooner sounded than it disappears. To recall it in its entirety or to study a detail that is obscure—that has been the problem heretofore. And it is precisely this essential that the Aeolian Orchestrelle supplies.

The main object of the Aeolian Orchestrelle is to allow anyone to reproduce Orchestral Music. But *all* music, whether written for the orchestra or for a single-toned instrument, can be played on the Aeolian Orchestrelle. At the same time its greatest musical value lies in its orchestral capabilities, and these have won for it the well-deserved name of the "Home Orchestra." There is no gainsaying the fact that orchestral music is the finest and noblest of all music. When writing for the orchestra the composer can give the fullest play to his inspirations—he is not confined to the limits of a single-toned instrument. It is such music that one hears only on the rarest occasions, and in all probability one never hears many great works at all. Many people are forced to go through life with never an opportunity of listening

to the greatest masterpieces, for even when an orchestra is available they cannot select their own programme, and when a fine symphony or oratorio is heard the effect is fleeting—it has passed before the listener has had time to study or understand it. In short, he cannot command repetition.

The Aeolian Orchestrelle not only allows everyone to have whatever music they wish, and as often as they wish, but it allows them to play it themselves with full orchestral effects. The erstwhile occasional listener becomes the actual performer, playing even the most difficult and complicated of orchestral scores in a way that can only be equalled by a complete orchestra of skilled musicians. He becomes more than the conductor of an orchestra, for unlike the conductor he can vary his tones at will. He can call on brass or flute, wood-wind or strings. He has direct personal control over the music he is producing. He can vary the volume of tone just as readily as he varies the tones themselves. He has the utmost possible control over the music he is producing. The part of the Aeolian Orchestrelle is to sound the correct notes for him. To play the Aeolian Orchestrelle requires no practical knowledge of music. All that is necessary is the desire to play. The music of Beethoven, Brahms, Haydn, Mozart, Wagner, Strauss, etc., etc., becomes immediately familiar to all owners of this wonderful instrument, who, through being able to produce the works of the masters for themselves, gain an insight into and appreciation of masterpieces which they could never acquire by any other means.



AEOLIAN ORGAN, STYLE 1050

A roll-playing instrument as applied to the ornate parlor organs of the period, which imparted a touch of elegance to the homes of that time.

AEOLIAN ORGAN, STYLE 1500

This instrument marked a definite forward step in the development of Aeolian instruments. Playing a 46-note roll, it was handsomely finished in beautiful case woods and polished like a piano.

AEOLIAN GRAND

This was the first Aeolian instrument to play the expanded 58-note roll. In artistic appearance it compared favorably with present-day standards.

AEOLIAN ORCHESTRELLE

The highest musical development of the reed organ. Its rich tone gives the Orchestrelle virtually the effect of a small pipe-organ.

Model A

The Aeolian Orchestrelle

STOPS

BASS	TREBLE
Muted Strings	Muted Strings
Viola	Violin
Orchestral Flute	Orchestral Flute
Flute	Piccolo
Bass Clarionet	Clarionet
Trombone	Trumpet

PEDAL STOPS

Contra Bass. Double Bass

ACCESSORIES

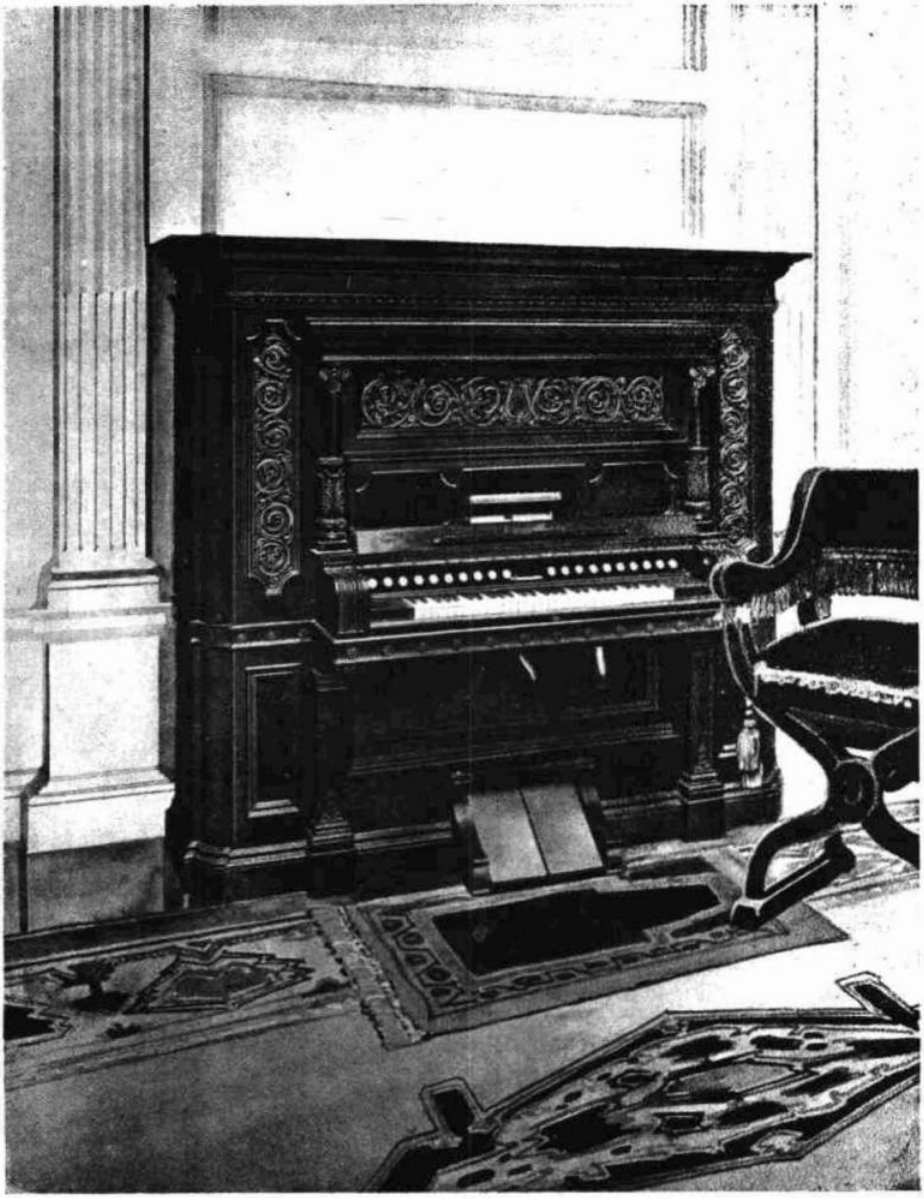
Tempo. Re-roll. Tremulant. Pneumatic to Manual.

DIMENSIONS

Height 4 ft. 11 in. Width 5 ft. 6 in. Depth 2 ft. 6 in.

PRICE £110

Model A



Model Francis the 1st

The Aeolian Orchestrelle

STOPS

BASS	TREBLE
Muted Strings	Muted Strings
Aeolian Harp	Aeolian Harp
Viola	Violin
French Horn	French Horn
Orchestral Flute	Orchestral Flute
Flute	Piccolo
Oboe	Oboe
Trombone	Trumpet

PEDAL STOPS

Contra Bass. Double Bass

ACCESSORIES

Tempo Indicator. Re-roll and Tremulant.

DIMENSIONS

Height 5 ft. 9 in. Width 6 ft. 7½ in. Depth 2 ft. 6 in.

PRICE £400

In Mahogany, Walnut, or Oak Case

Model Francis the 1st

THE SOLO ORCHESTRELLE

STYLE F

Specification

of the

Solo Orchestrelle

Style F

THE AEOLIAN CO., LTD.
Aeolian Hall,
131-7, New Bond Street, London, W.1

NAMES OF STOPS

SWELL ORGAN

Oboe, 8 ft.
Clarionet, 8 ft.
French Horn, 8 ft.
Salicional, 8 ft.
Stop'd Diapason, 8 ft.

GREAT ORGAN

Open Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Flute d'Amour, 4 ft.
Trumpet, 8 ft.

PEDAL

Bourdon, 16 ft.

AEOLIAN ACCESSORIES

Tempo Re-roll

ACCESSORIES

Swell to Great
" " " Octaves
Swell to Pedal
Great to Pedal
Tremulant
Balanced Crescendo Pedal
" Swell "

COMBINATION PEDALS

Swell Piano
" Forte
Great Piano
" Forte
Great to Pedal
Full Organ

Price - £1,000

Model S

The Aeolian Orchestrelle

STOPS

BASS	TREBLE
Muted Strings	Muted Strings
Viola	Aeolian Harp
Flute	Violin
Melodia	Piccolo
Trombone	Melodia
Tremulant	Trumpet

PEDAL STOP

Contra Bass

ACCESSORY

Re-roll and Manual

DIMENSIONS

Height 5 ft. 4½ in. Width 6 ft. ½ in. Depth 2 ft. 6 in.

PRICE £175

Model S

Specification

of the

Aeolian Orchestrelle

Style V

THE AEOLIAN CO., LTD
Aeolian Hall,
131-7, New Bond Street, London, W.1

MODEL V

The AEOLIAN ORCHESTRELLE

STOPS

BASS	TREBLE
Muted Strings	Muted Strings
Aeolian Harp	Aeolian Harp
Viola	Violin
French Horn	French Horn
Flute	Piccolo
Oboe	Oboe
Trombone	Trumpet

PEDAL STOPS

Contra Bass. Double Bass.

ACCESSORIES

Tempo. Re-roll. Vox Humana. Pneumatic to Manual

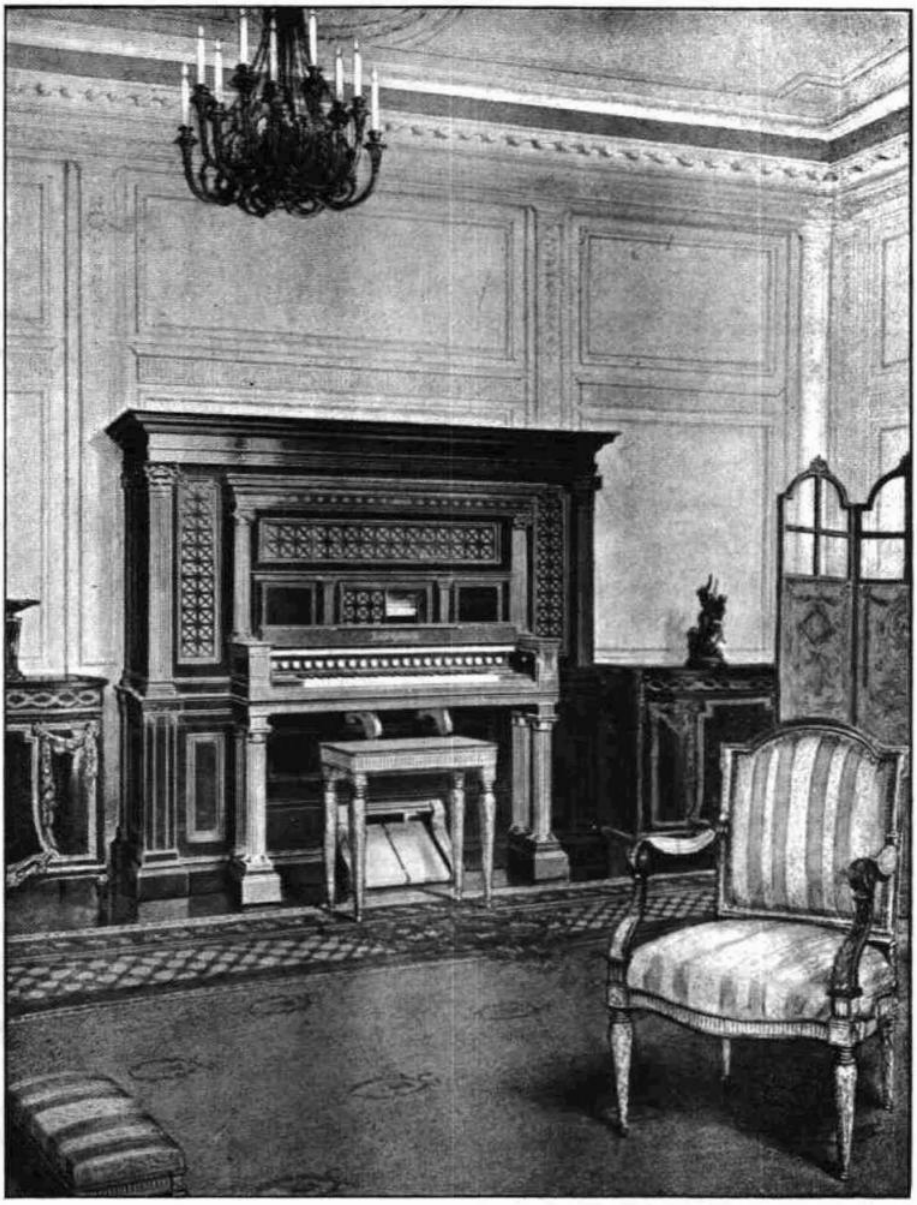
DIMENSIONS

Height 5 ft. 5½ in. Width 6 ft. 3 in. Depth 2 ft. 5½ in.

PRICE **£350**

In Walnut, Mahogany, or Oak Case

MODEL V



Model W

The Aeolian Orchestrelle

STOPS

BASS	TREBLE
Muted Strings	Muted Strings
Aeolian Harp	Aeolian Harp
Viola	Violin
French Horn	French Horn
Orchestral Flute	Orchestral Flute
Flute	Piccolo
Oboe	Oboe
Trombone	Trumpet

PEDAL STOPS

Contra Bass. Double Bass

ACCESSORIES

Tempo. Re-roll. Vox Humana. Pneumatic to Manual

DIMENSIONS

Height 5ft. 9in. Length 6ft. 5¼in. Depth 2ft. 5½in.

PRICE £400

In Walnut, Mahogany, or Oak Case

Model W

Model Y

The Aeolian Orchestrelle

STOPS

BASS	TREBLE
Salicional	Salicional
Dolce	Dulcissimo
Muted Strings	Muted Strings
French Horn	Gemshorn
Flute d'Amour	Flute d'Amour
Melodia	Clarabella
Piccolo	Piccolo
Stopped Diapason	Doppel Flute
Clarionet	Clarionet
Bassoon	Oboe
Cornopean	Trumpet

PEDAL STOPS

Contra Bass. Double Bass

ACCESSORIES

Tempo. Re-roll. Vox Humana. Pneumatic to Manual

DIMENSIONS

Height 8 ft. 4 in. Width 6 ft. 4 in. Depth 3 ft. 3 in.

PRICE £600 NETT

In Walnut, Mahogany, or Oak Case

Model Y

THE ORCHESTRELLE

TWO MANUAL AND PEDAL

Specification

of the

Two Manual and Pedal Orchestrelle

NAMES OF STOPS

MANUAL I.

BASS	TREBLE
Muted Strings	Muted Strings
Æolian Harp	Æolian Harp
Melodia	Melodia
Bass Clarinet	Clarinet
Flute	Piccolo

MANUAL II.

BASS	TREBLE
Dolce Viola	Dolce Violin
Viola	Violin
French Horn	French Horn
Orchestral Flute	Orchestral Flute
Oboe	Oboe
Trombone	Trumpet

PEDAL STOP

Contra Bass
Double Bass

ACCESSORIES

Vox Humana
Re-roll and Manual
Couplers { Grand, Normal, Reverse }
Right Expression Swell
Left Crescendo Swell

DIMENSIONS AND WEIGHT

Length, 8 ft. Height, 8 ft. Depth, 3 ft. 6 ins.
Net Weight, 1,370 pounds

Price £1,000 net

The Aeolian Pipe Organ

A RECENT INSTALLATION

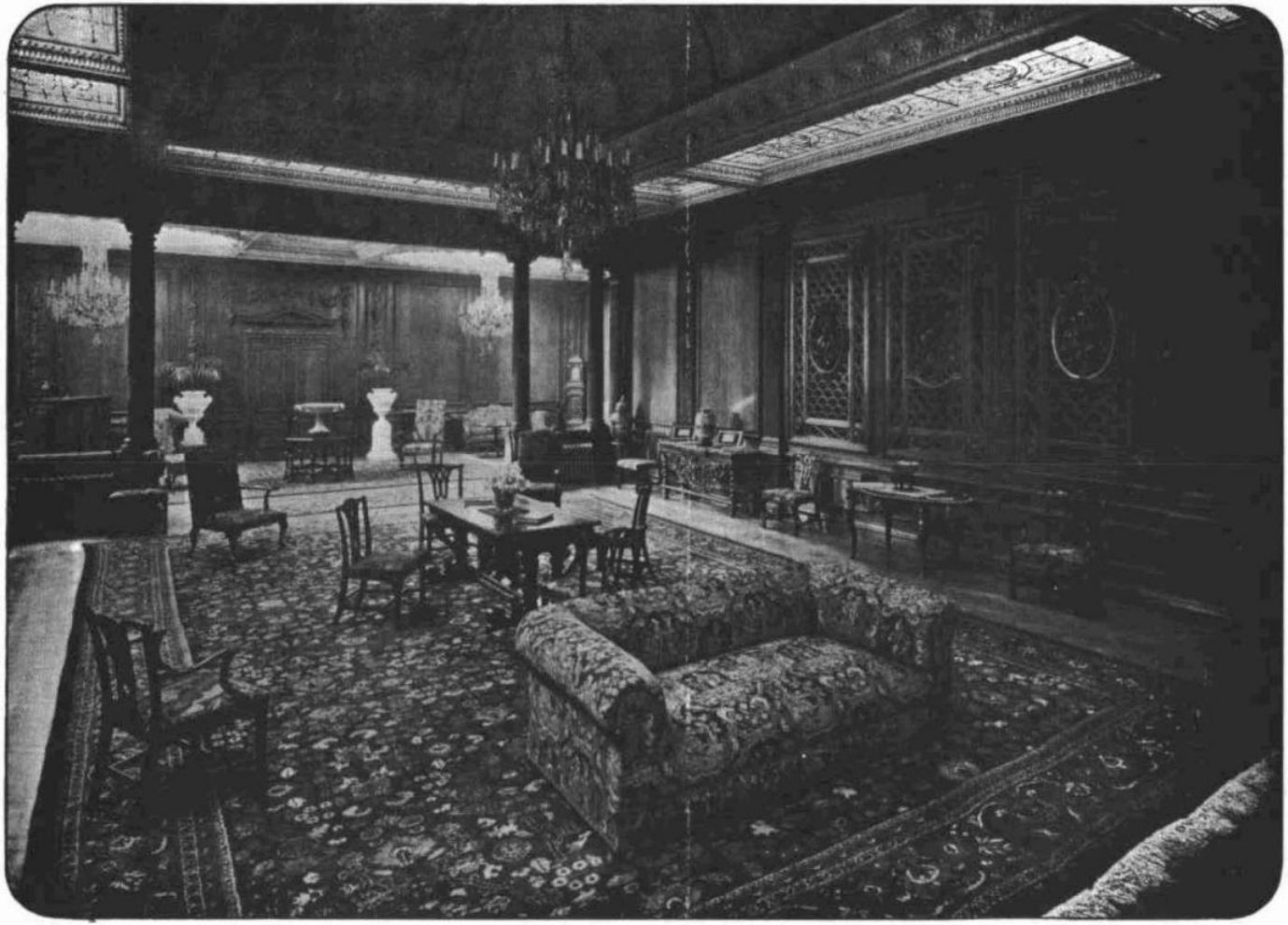
by

The Aeolian Company Ltd

AEOLIAN HALL

131-137 New Bond Street

LONDON W.1.



The Organ is built in two swell boxes which are immediately behind the screen in the right of the photograph. The console may be seen in the left-hand corner of the picture.

Specification

MANUAL 1

Swell Box No. 1

1. Principale Grande.....8'
2. Violin Primo.....8'
3. Viol Sordino.....8'
4. Voce Celestes.....8'
5. Flauto Lontano.....8'
6. Flauto Minore.....4'
7. Corno di Bassetto.....8'
8. Oboe.....8'
9. Vox Humana.....8'
10. Tromba.....8'

Tremolo.

Swell Box No. 2

11. Horn Diapason.....8'
12. Viola Pomposa.....8'
13. Viol d'Amore.....8'
14. Flauto Primo.....8'
15. Flauto Traverso.....8'
16. Violetta.....4'

Tremolo.

MANUAL 2

Swell Box No. 1

17. Principale Grande.....8'
18. Violin Primo.....8'
19. Viol Sordino.....8'
20. Voce Celestes.....8'
21. Flauto Lontano.....8'
22. Flauto Minore.....4'
23. Corno di Bassetto.....8'
24. Oboe.....8'
25. Vox Humana.....8'
26. Tromba.....8'

Tremolo.

Swell Box No. 2

27. Horn Diapason.....8'
28. Viola Pomposa.....8'
29. Viol d'Amore.....8'
30. Flauto Primo.....8'
31. Flauto Traverso.....8'
32. Violetta.....4'

Tremolo.

PEDALE

33. Contra Basso.....16'
34. Violone.....16'

Couplers

35. Manual 2 to Manual 1.
36. Manual 2 to Manual 1 8ve.
37. Manual 2 8ve.
38. Manual 2 sub 8ve.
39. Manual 2 Unison Release.
40. Manual 2 to Pedal.
41. Manual 1 8ve.
42. Manual 1 sub 8ve.
43. Manual 1 Unison Release.
44. Manual 1 to Pedal.

Aeolienne Control

Normal. Unison. Reverse.

Accessories

4 Combination pistons to Manual 1.
4 Combination pistons to Manual 2.

Pedal Movements

Balanced Swell Pedal to Box No. 1.
Balanced Swell Pedal to Box No. 2.
Balanced Crescendo Pedal (Operating Stops).

Percussion

Harp and Chimes.

Detached Console.
"Discus" Blower.

What some of the greatest musicians have said of the Aeolian Orchestrelle

To give to a musical work an absolute and exact interpretation; to make clear the composer's most intimate thoughts; to bring into play a wealth of execution which only the orchestra can give; in a word, to translate all the shades of colouring intended by the composer—this is the achievement of the Aeolian Orchestrelle.

MASSENET.

I am delighted to add my testimony in favour of a very remarkable invention, which astonished and pleased me at the same time. It has so many points in its favour that success is sure to attend it in the future.

Sir A. C. MACKENZIE.

In the production of the Aeolian Orchestrelle you have achieved a grand success. It is a musical instrument which embodies features that will interest everybody, and its use will improve the taste for music, inasmuch as the finest music may be heard, correctly played, at all times and without the aid of accomplished musicians.

I recognise it as one of the greatest inventions of the present century.

LUIGI ARDITI.

I have listened to and examined your remarkable instrument, and was surprised and pleased by it.

The Aeolian Orchestrelle places the best music at the doors of all, and affords a simple means of enjoying and studying the conceptions of the masters of music, ancient and modern.

The Aeolian Orchestrelle is so cleverly constructed that if the performer can grasp the inspiration of the composer the instrument affords him every facility for interpreting the music with feeling.

I take pleasure in wishing you every success.

JEAN DE RESZKE.

I am amazed at what I have just heard. Your Aeolian Orchestrelle, it seems to me, is destined to revolutionize the music world, and it is my sincere belief that it will achieve a universal success.

ED. COLONNE.

I shall be glad to have you add my name to the notable list of musicians and critics who have commended your admirable instrument.

I believe that the Aeolian Orchestrelle is destined to become a most potent factor in the cultivation of the musical taste of the people of the world.

Please accept my hearty wishes for its well-merited success.

EMIL PAUR.

I am of the same opinion as our great French organist, Guilmant. I have been charmed with the Aeolian Orchestrelle. It is a masterpiece which the whole world will admire.

POL PLANCON.

With an Aeolian Orchestrelle all who do not know a note of music, but who are gifted with a refined musical taste, can readily become familiar with what is most elevating in the musical art. The Aeolian Orchestrelle, however, is to music what a vast encyclopedia is to science.

G. PUCCINI.

THE Autumn meeting of the Musical Box Society of Great Britain was held at the Great Western Royal Hotel, Paddington, London, on October 12th. This date, a month earlier than our normal meeting time, was decided upon by vote at the Annual General Meeting when it was felt desirable to bring forward the event to forestall the ramifications of winter and the proximity of Christmas.

The morning session was devoted to a talk by Member Bill Nevard entitled "Rare and Unusual Musical Boxes" which he illustrated with numerous colour slides and tape recordings. He began by defining the interpretation of the title of his talk which had governed his choice of items to include, and stated that he would deal with items which were not normally found in everyday collections.

Tracing the development of the musical comb from the single-tooth sectional comb through two-, three- and more groups up to single-piece combs, he went on to relate the invention of the *Sublime Harmonie* movement by Paillard in 1875 and the revolver mechanism by Junod in 1880. His slides showed some interesting items including the *Piece a oiseau* and boxes made by Lecoultre & Grainger and by Gustav Rzebitschek.

Secretary Cyril de Vere Green then gave preliminary details of proposed arrangements for the mass visit of Members of the American society to England and Europe for 1970 and described how it might be possible for us to link up with the party for a visit to Switzerland to visit Baud Freres museum and other centres of musical box manufacture such as the Reuge works.

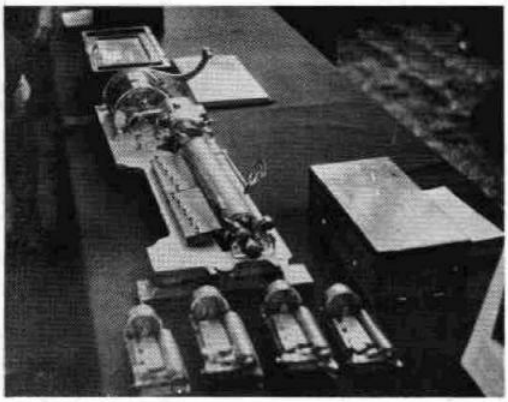
After the luncheon recess, Member Jack Donovan introduced a film which he had made showing his collection of automata. This unique undertaking in planning, filming and matching sound produced a film of remarkably high quality which displayed a most artistic and thoughtful approach to the task. Jack secceeded in bringing over a tremendous sense of movement in his production, making use of rotating displays as well as the technique of dolly-shots and an appreciation of the creative and artistic possibilities of the cine camera.

SOCIETY MEETING

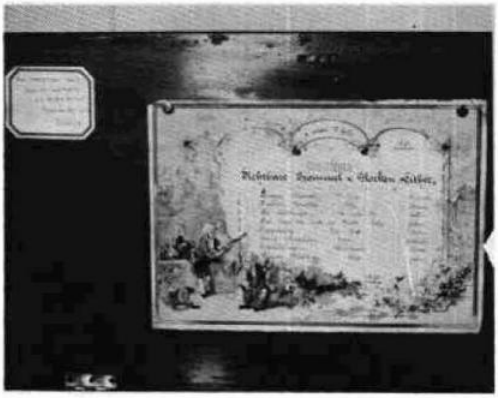
The film, shot in colour on 8mm. cost approximately £50 to make, took several weeks of hard work to shoot, and necessitated a prolonged state of domestic upheaval. The enthusiastic reception which the film received demonstrated the reward so justly earned for his labours.

A panel discussion followed under the chairmanship of Member Henry Lawrence, and with the experts comprising Members Coombs, Gilbert, A. Hill, Planus and Staight. Among the questions discussed were the setting of stopwork and the identification of a squeaking

Not a peace conference but Gerry Planus and Henry Lawrence shouting the odds on the quiz panel.



Graham Webb showed this massive twin-spring forte-piano movement.



American-made PVF Columbia box shown at the 1890 Leipzig Fair by Zimmermann. Now owned by Mrs. Walford.

F. Conchon tune sheet seen on a display box.

President Bob Burnett discusses a point with Peter Ward.

damper on a comb.

After the tea interval, Members were invited to bring their choice items up to the top table for demonstration. A fine F. Nicole overture box, just re-fitted with a newly-pinned cylinder from Baud Freres, was one of the items shown by Treasurer David Tallis. President Bob Burnett showed a rare musical snuff box containing in its front a watch movement connected to the musicwork.

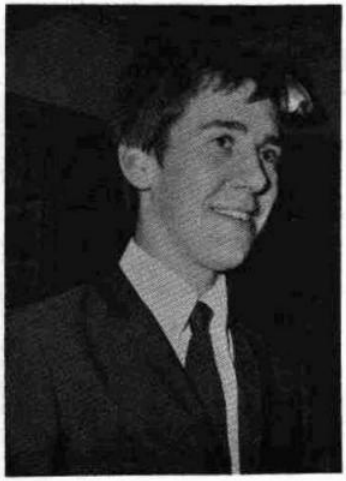
Several Members then showed slides from their collections and Editor Arthur Ord-Hume played some of the recordings which he made on his recent U.S. trip.

Thus concluded a meeting the highlight of which was certainly the film "The Donovan Collection". The next meeting of the Society will be held at the Great Western Royal Hotel on Saturday and Sunday, May 17th and 18th, 1969.

Art & Antiques Weekly, November 2, 1968

APPRENTICE AND MASTER SCORE DOUBLE SUCCESS

THAT TWO members of the same firm should receive their examination certificates at the same time from the British Horological Institute at the same time is not perhaps unusual, but Keith Harding Antiques the North London firm specialising in musical boxes, pulled off a very rare double last week when apprentice Terry Raggett was awarded the Arthur Tremayne Prize for the year's best apprentice indentured under the B.H.I. scheme, and his apprentice master, Keith Harding himself, who had sat the same course received the British Watch and Clock Makers Guild Prize for 1968.



Apprentice Terry Raggett

Keith Harding told A&A Weekly: "I had never taken a specific course in horology. My knowledge of music boxes and automata has been culled from a wide variety of sources. For example, at school I studied science, much of which is directly applicable to the workings of the clockwork movements that control the better musical boxes.

"While at university I graduated in Arts, which taught me a lot about the boxes themselves. I have also learned a great deal from Martin Burgess. the clock maker, whom I have known since I was at university"

"When Terry decided to take out an apprenticeship that made me an apprentice master and I take my responsibilities seriously. Besides, I am always anxious to keep up with the latest developments in the field, so when I was arranging with Hackney Technical College for Terry to have a day off every week to study, I also arranged to take the course myself in evening classes."

Apprentice master Keith Harding

Terry, who, incidently, is believed to be the first musical box apprentice this century, explained: "It started as a part time job, nearly two years ago. At the time I intended to take an apprenticeship in the RAF but I got so interested that I decided to skip the Airforce and do this instead."

EXTENDED-PLAY BOXES

by

Arthur W.J.G. Ord-Hume

IN OUR last issue, we saw how the makers of cylinder boxes strove to get longer programmes out of their instruments. The *helicoidal* and *plerodienique* movements succeeded in extending the available length of a tune to six or eight times that normally made. They were expensive boxes produced at a time when top-quality ordinary boxes were priced only for the wealthy.

Makers of organettes who endeavoured to achieve longer playing time were already in a much cheaper market and could afford to contemplate price increases without too much risk to their market. Whereas with roll-playing organettes the provision of longer tunes just meant cutting longer rolls of paper, the disc-playing instruments called for a different approach. The *Atlas, Ariosa* and *Intona* were among those which played ring-shaped tune discs and thus, by increasing the diameter of the ring for the same playing width (i.e. o/d − i/d = constant) several different tune length potentials were created. As shown on page 371, Ehrlichs produced a solution to the problem with the fan-disc as applied to the *Ariston*.

The disc-playing musical box makers also produced a number of ideas which were intended to extend the playing time of their instruments. These ranged from helicoidal-shaped discs to other very odd ideas. In the irony of it, none of these devices appears to have survived

On the following pages we take a look at just two of the original patent specifications taken out for this type of musical box.

Perforated Sheets for Mechanical Musical Instruments.

LETTERS PATENT to Herbert John Haddan, of Kensington, Middlesex for an Invention of IMPROVEMENTS IN PERFORATED SHEETS FOR MECHANICAL MUSICAL INSTRUMENTS communicated to him from abroad by Mamert Hock, of Saarlouis, in the Empire of Germany

PROVISIONAL SPECIFICATION left by the said Herbert John Haddan at the Office of the Commissioners of Patents on the 20th September 1883.

HERBERT JOHN HADDAN, of Kensington, Middlesex, "IMPROVEMENTS IN PERFORATED SHEETS FOR MECHANICAL MUSICAL INSTRUMENTS," a communication to me from abroad by Mamert Hock, of Saarlouis, in the Empire of Germany,

This invention has for its object to produce perforated sheets for mechanical musical instruments adapted to represent a larger number of music pieces and which are at the same time not subject to the variations of the temperature which often prevents the uniform feeding of the strips of perforated sheets over the rollers of musical instruments.

For this purpose I use sheets of perforated paper cut in spiral shape and placed in a circle round a vertical axle suitably situated and connected with the crank by means of which the instrument is operated.

One end of the spiral shaped sheet is fixed to a disk mounted on the said axle and provided with a series of pins which engage in a series of special perforations situated round the centre of the spiral sheet.

When the crank is turned for the purpose of operating the instrument the pins of the disk take hold of the spiral sheet and cause it to be conducted in the manner of a spiral past the pins of the levers connected with the wind chest of the instrument thereby allowing these pins to engage in the perforations representing the various notes, whereby the melodies are played by the instrument.

[*Price 4d.*]

SPECIFICATION in pursuance of the conditions of the Letters Patent filed by the said Herbert John Haddan in the Patent Office on the 19th March 1884.

HERBERT JOHN HADDAN, of Kensington, Middlesex, "IMPROVEMENTS IN PERFORATED SHEETS FOR MECHANICAL MUSICAL INSTRUMENTS," a communication to me from abroad by Mamert Hock, of Saarlouis, in the Empire of Germany.

Mechanical musical instruments, with perforated sheets, as hitherto known, have the drawbacks that the perforated sheets are not adapted to represent long music pieces and that the uniform feeding of the perforated sheets over two rollers is effected with difficulty, owing to the influence of variations of temperature.

The present invention has for its object to obviate these two drawbacks by using a system of perforated sheets constructed and arranged as illustrated in the accompanying drawing, Figs 1 to 8, to which reference will be made in the further description of this invention.

The feed of the perforated sheet is simple, and the sheet may be of a great length so as not only to represent long music pieces, but also a whole series of music pieces forming a regular programme of concert.

The arrangement is as follows:

The music sheet A consists of a strip of paper cut out in the shape of a screw thread and provided with perforations corresponding to the notes to be played and serving to engage the noses or projections *s* of the levers *h*.

The levers *h* are connected with corresponding valves *v*, which arrangement in combination with a supply of air produced by suction or pressure, causes the reproduction of the music piece.

The music sheet, piled up helically, has a circular outline and forms in the centre a hole *l* through which passes the axle *b*. In addition to the hole *l* the sheet is provided with a series of small apertures *i* serving to receive the pins *m*, *m*, which operate the sheet, when the disc M is turned on its axis, said pins being attached to the disc M.

During this rotation the lowest convolution of the music sheet A passes first over the plate E into the slit F of the latter, in the centre of which are situated the noses *s* of the levers *h* which are thus operated by the perforations of the music sheet.

After passing the noses *s*, the whole length of the sheet arrives gradually below the plate E to pile itself up helically in the receptacle below in proportion as it is fed from above.

The perforated music sheet arranged like a screw thread may also be used without the levers *h*, in which case the air passes directly through the apertures and the sounds are produced when the perforations of the sheet pass over the apertures of the corresponding valve or air chambers or tubes.

CLAIMS.

1 A perforated music sheet arranged or piled up in the shape of a screw thread and adapted to be gradually turned over or across projections connected with valve levers or over or across the apertures of valve chambers or air tubes.

2. Securing the helical music sheet to axle *b* and disc M by means of pins *i*.

The whole substantially as described and for the purposes set forth.

In witness whereof I, the said Herbert John Haddan, have hereunto set my hand and seal this 19th day of March, A.D. 1884.

H. J. HADDAN. (L.S.)

FIG. 1.

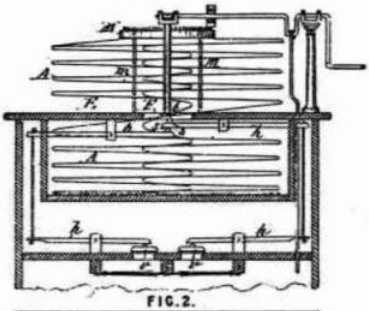


FIG. 3.

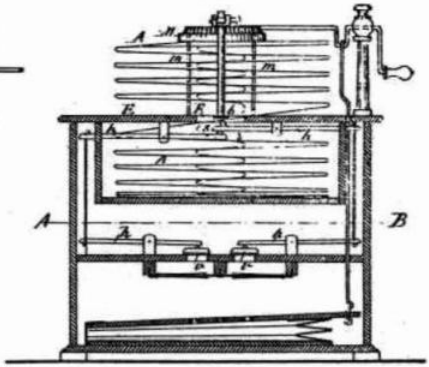


FIG. 2.

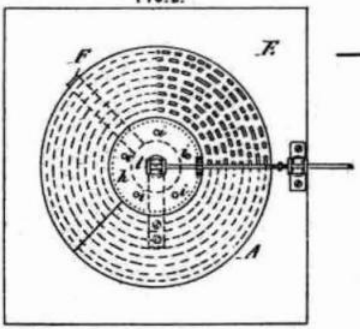


FIG. 4.

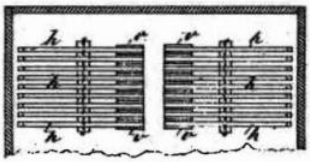


FIG. 5.

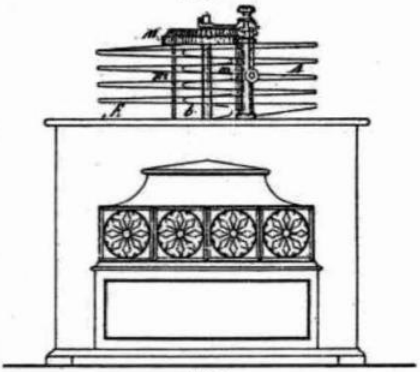


FIG. 7.

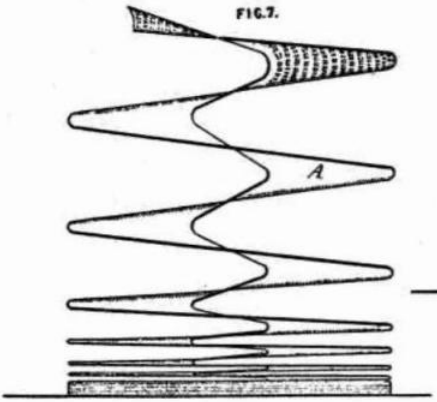


FIG. 6.

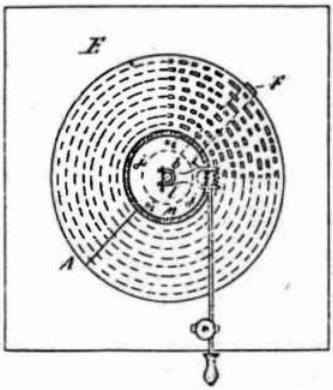
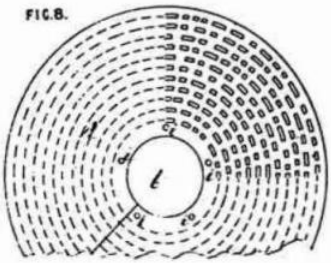


FIG. 8.



A.D. 1884, 26th April. N° 6856.

Improvements in Music Sheets for Mechanical Musical Instruments.

PROVISIONAL SPECIFICATION.

I, Paul Ehrlich, residing at Gohlis near Leipsic in the kingdom of Saxony, German Empire do hereby declare the nature of the said invention for "Improvements in music sheets for mechanical musical instruments," to be as follows:—

The music sheets forming the subject of my invention have the character of circular sheets, and can therefore be used with instruments similar to those described in the specification of my British letters patent A.D. 1882 No. 3660; but, while with ordinary circular sheets the length of the melody to be produced, is limited, my improved sheets are adapted to receive perforations for tunes of any length.

The sheets are composed of a number of divided annular pieces of strong paper, card-board, or other like material, united with their ends so as to constitute a continuous surface which, when laid flat, folds together in three or more layers, whereof at least one is a full circle.

The sheet may be guided in the instrument by conical rolls, the upper ones of which are so arranged as that the sheet can easily be slipped under them.

Dated the 26th April 1884.

J. HENRY JOHNSON,
Agent for the said Paul Ehrlich.

[Price 4d.]

COMPLETE SPECIFICATION.

I, PAUL EHRLICH, residing at Gohlis near Leipsic, kingdom of Saxony, German Empire, do hereby declare the nature of my invention for "IMPROVEMENTS IN MUSIC-SHEETS FOR MECHANICAL MUSICAL INSTRUMENTS," and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

In mechanical musical instruments in which the valves of the reeds are operated by a perforated circular music-sheet, such as described in the specification of my British letters patent A.D. 1882, No. 3660, the length of the melody to be produced by such sheets is limited, inasmuch as the series of perforations corresponding to the notes or chords of the melody must be contained within the area of a single circle.

The music-sheets constituting the subject of my present invention have the character of circular sheets, and can therefore be used with instruments similar to those described in the said specification, but they are adapted to receive perforations for tunes of any length.

For this purpose I compose the sheets of a number of annular pieces of strong paper, card-board or other like material, divided according to radial lines or obliquely, and united with their ends, so as to form a continuous or endless surface, which, when laid flat, folds together in three or more layers whereof at least one is a full circle. A sheet of this kind is represented by Fig. 1 of the annexed drawing in a perspective front view, while Fig. 2 is a perspective diagonal view of the box of a musical instrument with the sheet applied thereto, the reeds, valves and mechanism of the instrument not being shown, as they do not form any part of the invention. In either figure a portion of the perforations only are represented.

The sheet *a* may be guided in the instrument by conical rolls, such as *b* and *c*, and preferably two pairs of rolls are employed. The upper roll or rolls are so arranged as that the sheet may easily be slipped under them. According to the drawing they are pivoted with their thin ends in a bearing *d* hinged to the box *f*, while the bearing *e* for the pivots at the opposite ends is secured to the box by a thumb-screw, so that both rolls may be turned up together with their bearings. The part of the sheet which is unsupported by the rolls and the box, hangs at the side of the latter about in the position shown in Fig. 2.

Having now particularly described and ascertained the nature of the said invention and the manner in which it is to be performed, I declare that what I claim is

A music sheet composed of a plurality of divided annular pieces of paper, card-board or the like, united with their ends so as to form a continuous surface, which when laid flat, folds together in three or more layers whereof at least one comprises a full circle, the said surface being provided with perforations corresponding to the notes to be produced, substantially as and for the purpose herein before described.

Dated this 14th day of January 1885.

J. HENRY JOHNSON,
Agent for the said Paul Ehrlich.

FIG. 2.

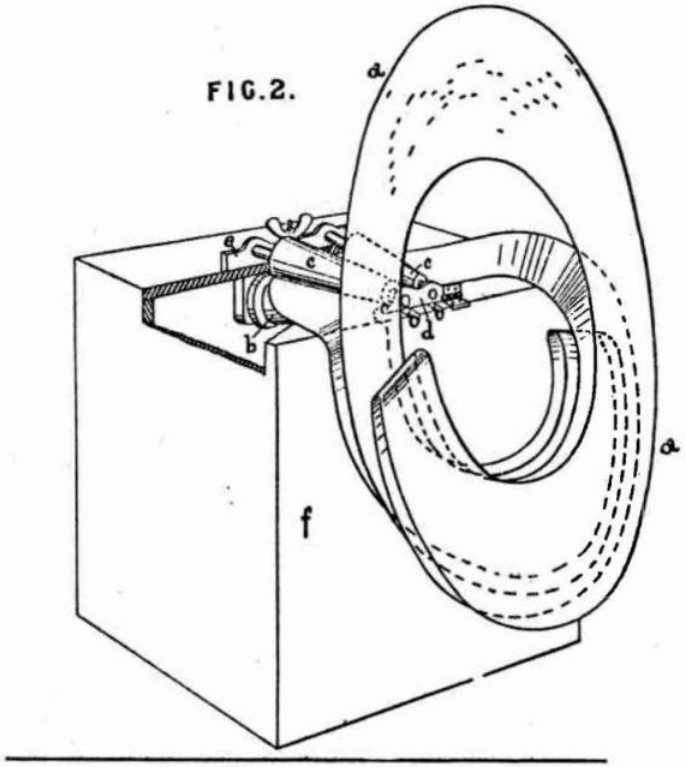
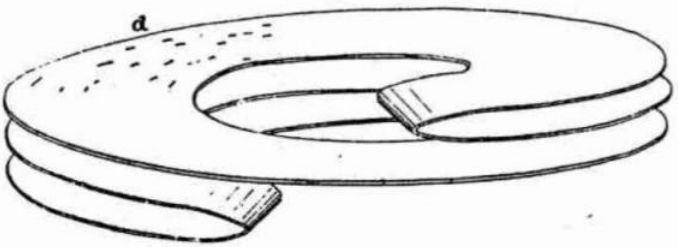
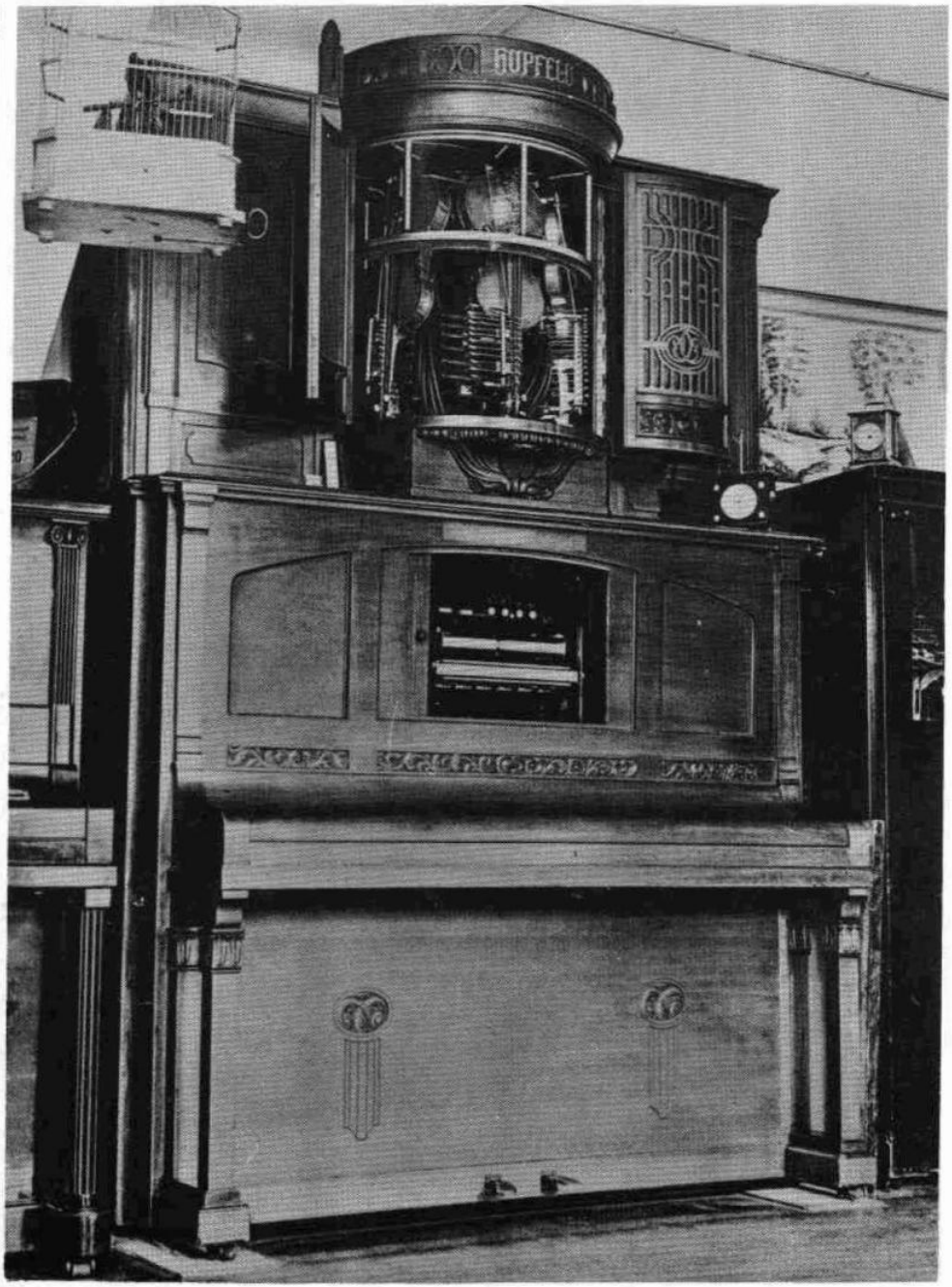


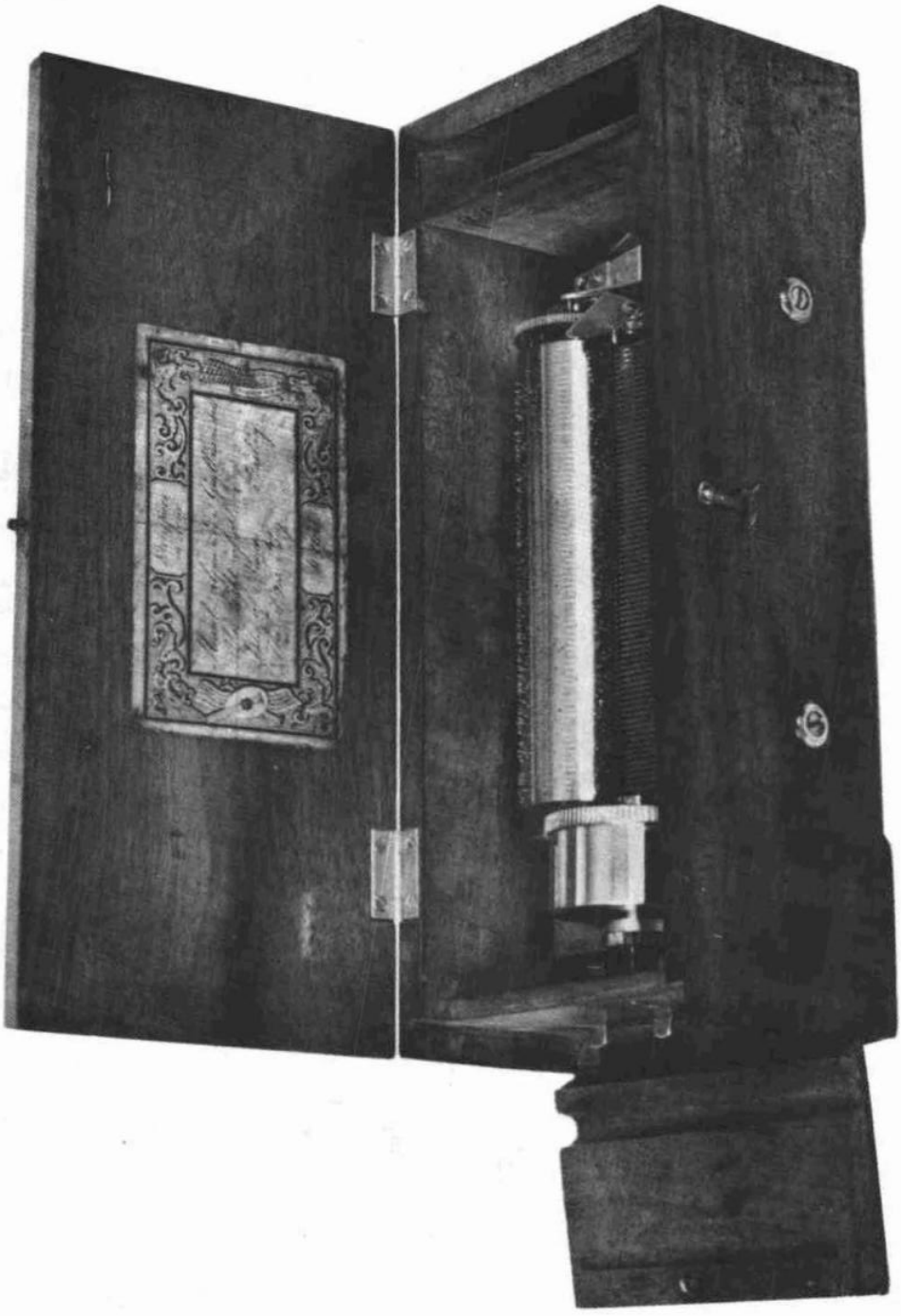
FIG. 1.

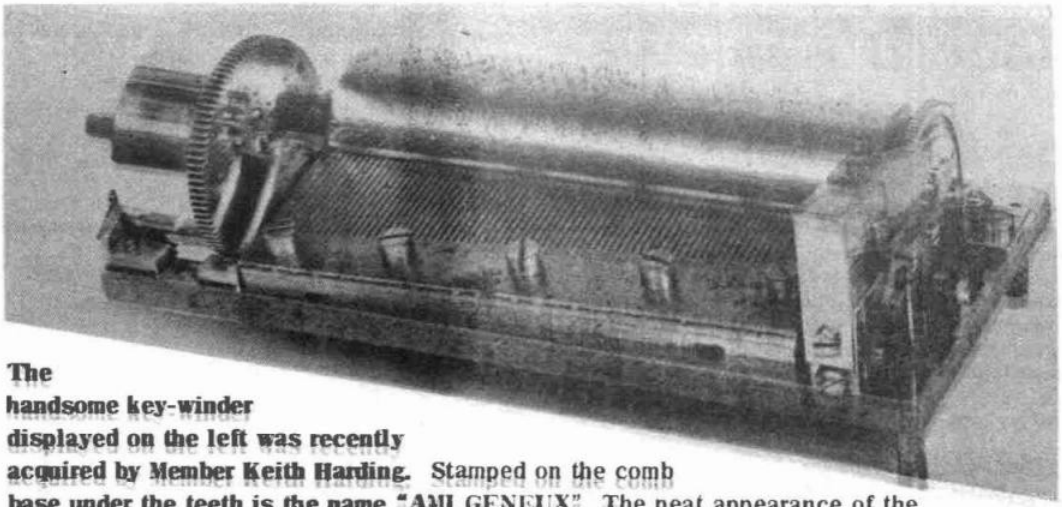




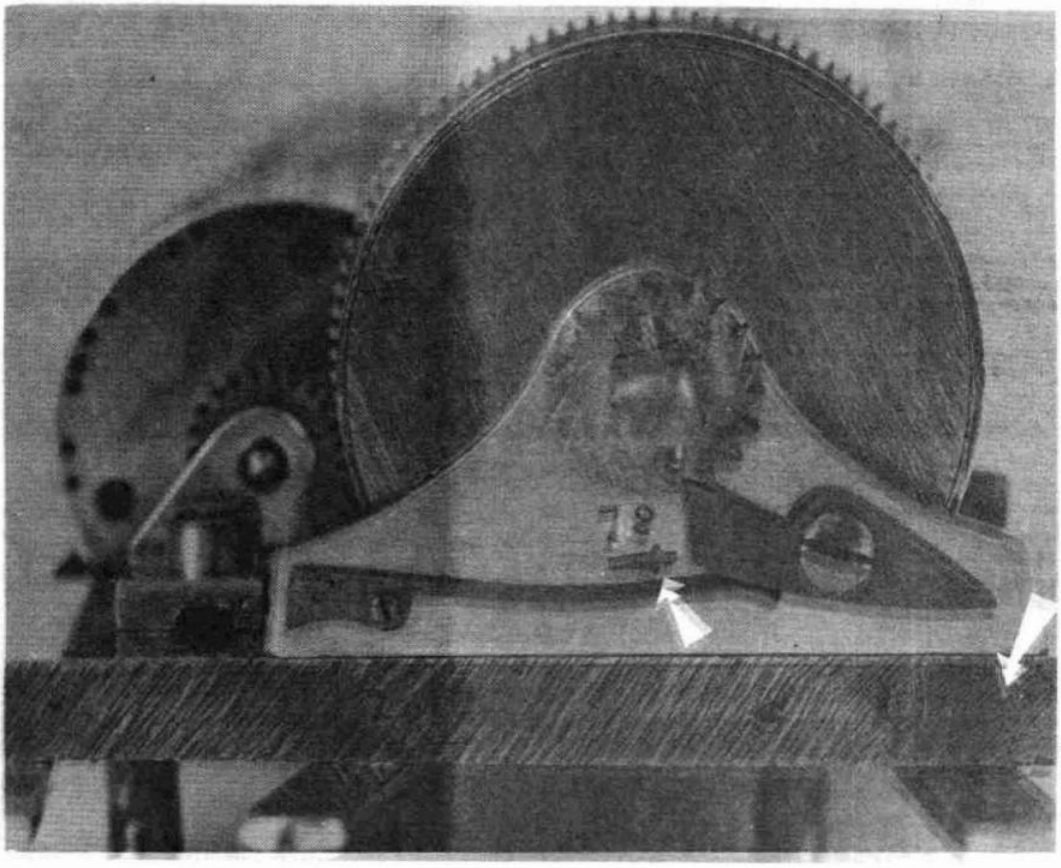
In production in 1910 was the first successful European self-playing violin made by the Leipzig firm of Hupfeld. The "Phonoliszt", unlike the Mills instrument shown on Page 491, had an entirely pneumatic action and was built around either the Hupfeld "Dea" player piano or a Ronisch-made player piano. A six-violin model was made in the 1930's and it is believed that one of these survives somewhere in a museum.

Picture by courtesy of Norman Evans of an example in a Scandinavian collection.





The handsome key-winder displayed on the left was recently acquired by Member Keith Harding. Stamped on the comb base under the teeth is the name "AMI GENEUX". The neat appearance of the movement, with its unusual stop-work, is shown above whilst below is a close-up of the outside motor bridge showing the distinctive 'dagger' mark, seen again on the edge of the baseplate which is to be found on almost every part of the mechanism.



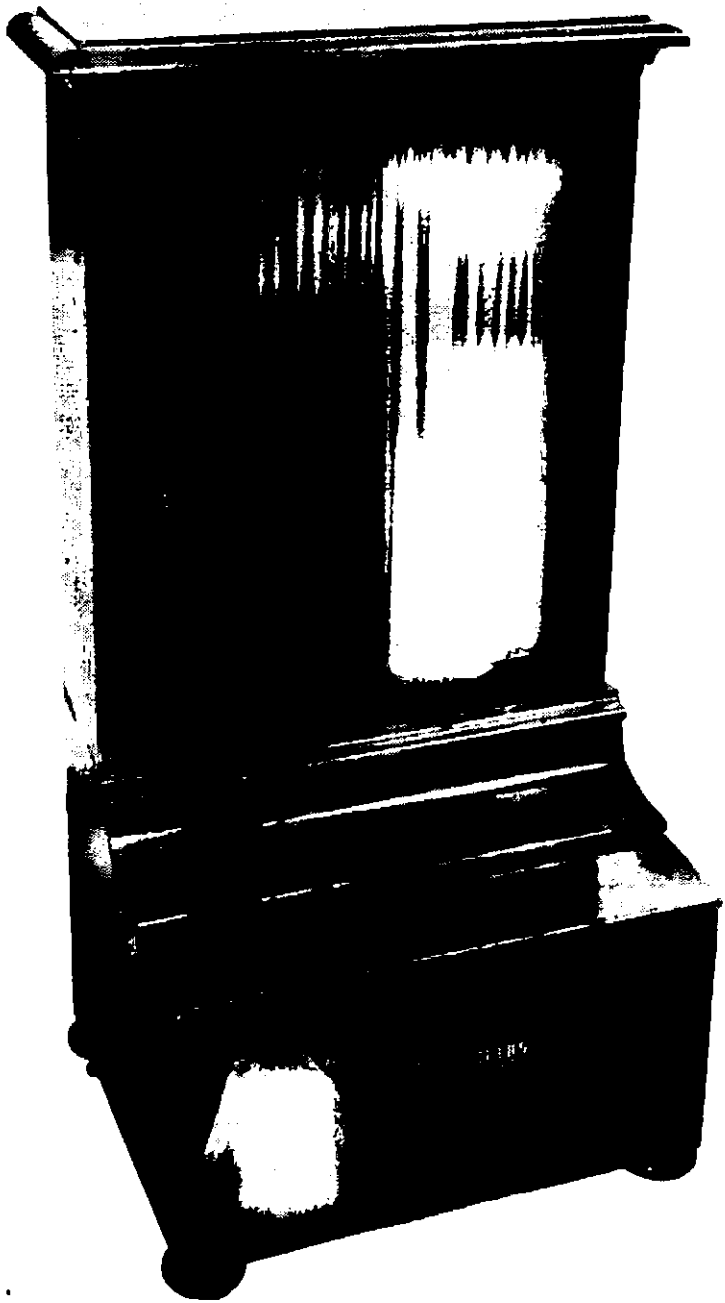
Record Reviews

by A.O.H.

A recent release from Supraphon are two recordings of the musical instruments in the Prague National Museum. One is devoted to Old Musical Instruments; but the one which is of interest to us is "Mechanical Musical Instruments" (SUA. 10742). Unfortunately, this is an 'export' number only available to special order, and thus it is a difficult disc to get. An An illustrated brochure is included. The instruments on this disc are not named, but are grouped under general headings. Even so, the average collector should have no difficulty in identifying most of the instruments. A lot of the music played comprises Czech melodies, a number of which are charming, such as Koline Koline and a folktune on pianola. Cylinder boxes, disc machines, flute clocks, mechanical accordions and piano orchestrions all perform with panache. I particularly liked the astonishing performance of "Carnival of Venice" on a pipe orchestrion which displayed such *glissando* and *accelerando* plus ornamentation that it achieved a tonality almost away from its kin. An amusing touch is the street organ recorded, one assumes intentionally, with two sticking notes. Obviously recorded in the museum galleries (for the 'big sound'?) the purist may find the attendant echo and hollow sound unacceptable. For me, though, it is a delightful and unusual record and I recommend this to the collector. I am grateful to Member Derek Turner for drawing my attention to this disc.

Latest on the Saydisc label is "Story of the Polyphon" (SDL 145), first in a new series of discs to be published under the title "Golden Age of Mechanical Music". The disc takes the form of a talk by Member Bruce Angrave based on a broadcast he gave on the BBC Third Programme in 1963, illustrated with instruments from his collection. The remainder of the second side comprises additional music from various Polyphons in the Angrave collection. Those of us who heard Bruce's amusing and factual talk (complete with BBC-faded-out tunes) will, I am sure, be pleased to add this extended version of it to their record collections, even if only to hear the 22 inch self-changing Polyphon performing its gymnastics. There is a slight wow on one track, and the dulcimers sounded a little distorted on one tune on my copy. One may argue the basic thinking behind a 'spoken' record and postulate that a printed text would allow for more musical illustrations. Be that as it may, Bruce's talk will certainly stand the test of being heard again. Saydisc releases are available through Keith Harding Antiques.

Two seasonable stereo records of considerable merit have been issued by Columbia and feature items from the shop and collection of Member Rita Ford. Both are, for quality of recording, among the best musical box discs I have heard. "Music Box Christmas" (CS 8498) consists, naturally enough, of carols which are played on a variety of cylinder and disc machines. Sleeve notes by Miles Kreuger (who says when discussing tonality, that "the *Olympia* is chimelike", whatever that means) give a good brief history of the popular carols, but the musical box part is largely for the uninitiated. "Music Box Hymnal" (CS 9584) is a fine selection of hymns, well chosen and superbly recorded. I would particularly recommend this disc even if only for the sound of the 17¼in. *Stella* playing "Rock of Ages". So often, recording engineers chop off the end of a recording before the natural resonance of the box has faded away. On most tracks, these records are free from this pernicious tendency. Incidentally, these two discs are available mono, CL 1698 and CL 2784 respectively. Both these are highly recommended.



Barrel piano bearing the label of Alfred Hays Limited. Playing 22-notes, this instrument has a beautifully veneered case with squat bun feet and must have been intended for domestic use. Probably dating from 1860 - 1875. *From the collection of Keith Harding.*

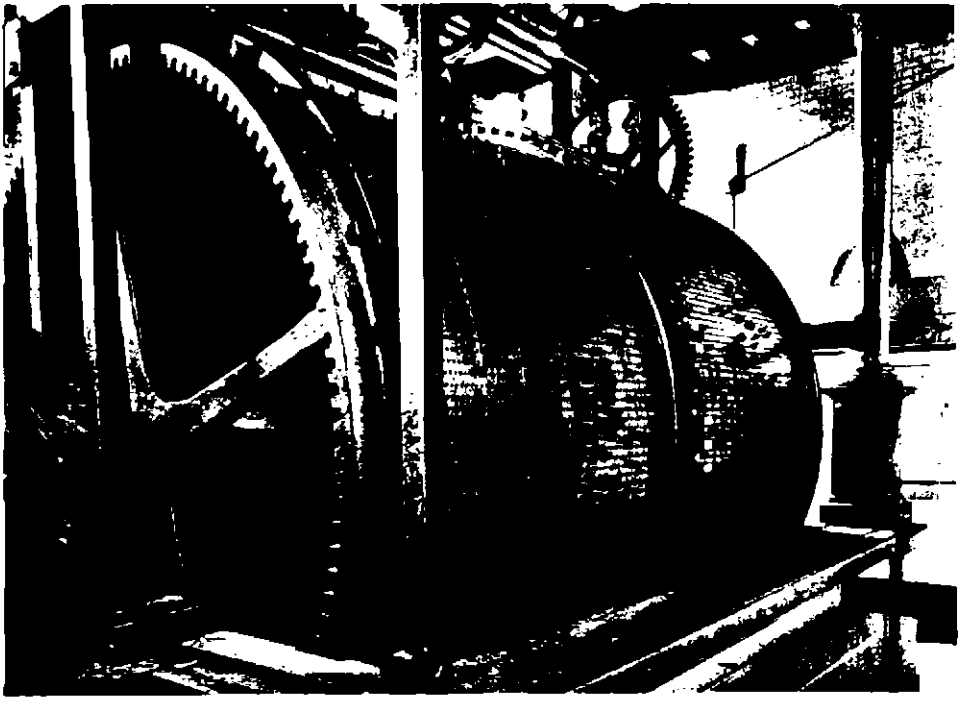
"Post Tenebras Lux" – "After Darkness (comes) the Light".

These two tune sheets, one from Alan Ridsdill and the other from Graham Webb, both display an unusual heraldic motif bearing the initials J.H.S. and an eagle and a key. The possibility of the initials standing for J.H. Sandoz cannot be totally discounted, but Member Rita Ford of New York showed your Editor a box in her shop which bore the same tune

sheet having "Langdorff & Fils" printed in one line along the bottom. Notice the "Made in Switzerland" rubber stamp on the sheet above. It can also be seen that the figures in the panels are reversed in the two pieces. The script is also different. An enlargement of the trade mark is shown on the right.

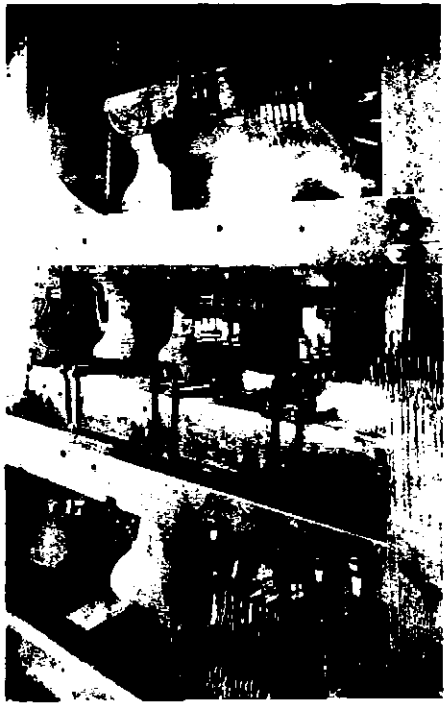
THE CARILLON

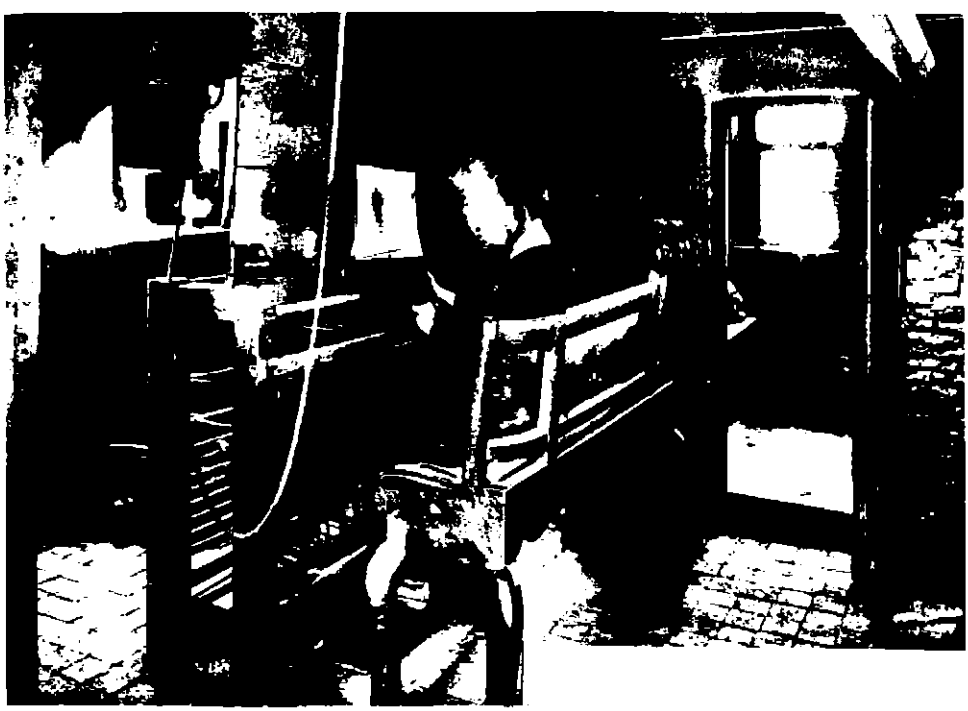
The carillon at Bruges, Belgium, is one of the most famous in an area famed for its superb bellwork. Operated automatically from an enormous drum (seen below) tunes can be altered by re-positioning the removable pins in any of the 30,500 available holes. High up in the belfry, the sound can be heard all over the ancient



AT BRUGES

town seen in the view from a belfry window (left). In addition to the facility for automatic playing, a manual clavier is also available so that a carillonneur may play by hand, driving the keys down with the palms of his hands (below). In the tower a complex of wires and bell-cranks bring the hammers into contact with the bells.





GOLD MEDAL AND DIPLOMA, 1896.

The New PATENT ROLLER ORGAN

IS AMERICA'S LATEST AND GREATEST MUSICAL TRIUMPH.

SOLE AGENTS. THE POWER OF MUSIC. SOLE AGENTS.

Oh, what can charm like Music, mighty power,
That glorifies with light Life's darkest hour?

Blessings on Music! like an angel's voice,
It makes the loneliest, saddest heart rejoice.

THE LATEST MUSICAL MARVEL, AND GREATEST MUSICAL SUCCESS OF THE DAY.

IS an Automatic Musical Instrument, with Bellows, Reeds, Valves, Swell, and Automatic Finger Action, using steel-pointed Rollers to produce any desired tune, using the Rollers not as a series of Valves, however, but as a Pattern to operate the Automatic Fingers. The "GEM" Roller Organ has FULL-SIZED CABINET ORGAN REEDS, and is as loud and melodious as a regular Cabinet Organ. It will fill any ordinary-sized hall, and furnish acceptable music for any occasion, which, by means of the Swell, can be greatly varied in effect. For Dances, etc., it is most admirable, and where otherwise musicians would have to be engaged, it will save its cost in one night, and is upon the whole the most

Wonderful Triumph of Mechanical Skill, and the Most Perfect Mechanical Instrument in Design, Operation, and Effect that has yet been produced.

THE "GEM" ROLLER ORGAN

IS A MUSICAL INSTRUMENT THAT PUTS INTO THE POSSESSION OF ITS PURCHASER THE MEANS OF RENDERING ALL MUSIC AS GRANDLY AS THE ORGAN.

IMPORTANT NOTICE
No more Paper Sheets.

PATENT
GRAND NEW MODEL
This Season,
WITH WOOD ROLLERS.

THE "GEM" ROLLER ORGAN at 30s is the Cheapest and Best Organ in the world. The demand in America exceeds all other musical instruments of this class, and the demand last season for the "GEM" and "CABINET" Organs in Great Britain and Ireland was IMMENSE.

IMPORTANT NOTICE
No more Paper Sheets.

PATENT
GRAND NEW MODEL
This Season,
WITH WOOD ROLLERS.

Bear in mind that the ROLLER ORGAN is not a Toy, as are so many of the trash affairs heretofore advertised, but a first-class Musical Instrument, which needs only to be seen and heard to be appreciated, is handsomely finished, and as well-made as a first-class Organ.

Enormous Demand Last Season.] MOST IMPORTANT MUSICAL TESTIMONY. [Enormous Demand Last Season.

Please to read the following Editorial Notice. The Editor of the "Weekly Telegraph" says:—

"Having heard a great deal respecting these American Organs, we visited Messrs. Campbell's warehouse in Glasgow, where we saw numbers of them being packed for all parts of the world. We saw letters from the mansion and the cottage testifying to the merits of these wonderful Organs, and soon had the opportunity of testing them for ourselves. By simply turning the handle, a volume of melody filled the room. We had only to close our eyes to fancy we were in some church, listening to the magnificent notes of the organ pouring forth its grand pæans of praise in a rich jubilate. We were astonished that so small an instrument, and one at so low a price, could almost vie in diapason of sound and exquisite melody with the large and expensive organs in our churches, etc. Every home in Christendom should possess this treasure, which would cheer many a sad and lonely hour, and make happy hours brighter still with its sacred tunes or heart-stirring and soothing songs."

IMPORTANT TESTIMONIAL.

Ivy Cottage, London Road, Alveston, near Derby,
19th March.

Messrs. Campbell & Co.

Dear Sirs,—The "Gem" Roller Organ came safely to hand on the 25th January. I should have written ere now, only I thought it best to give the Organ a fair trial. It is no exaggeration to say it possesses all you claim for it. The tunes are played with an accuracy not to be beaten. Everyone who has seen it says it is a marvel. A friend of mine asked if I had given £5 for it. He said he had neither seen nor heard of such an instrument before. I feel sure you would sell double the quantity but for the trash with which the public is so often gulled. I should not have bought another instrument from you but for the reputation you have at stake. I have had two Melodeons from your firm, which, after four years' wear out of each, I sold for two-thirds their cost. I had used them freely at pic-nics and Xmas parties, and I hope to use the "Gem" Organ for the same purposes. I like it better every time I hear it. In conclusion, I wish you every success for the future, and beg to remain,

Yours truly, SAMUEL DEAN.

THE "GEM" ORGAN HAS AN ENORMOUS SALE.

We have resolved, for the purpose of introducing the "Gem" Roller Organ amongst our music-loving customers, to supply any of them who may wish to avail themselves of this rare opportunity of acquiring one of these novel and beautiful instruments at the following merely nominal price, viz., £1 10s., with following Coupon, which must be cut out and sent with order.

CUT OUT THIS.

CAMPBELL'S PRESENTATION MUSICAL "GEM" ROLLER ORGAN COUPON

Entitles the holder to receive One Musical "Gem Roller Organ," with Three Rolls of Music, carefully packed in Wood Box, and Carriage Paid to any address in Great Britain or Ireland, on receipt by us of Post Office Order for the sum of £1 10s., payable to Messrs. CAMPBELL & Co., 116 Trongate, Glasgow.

THIS COUPON IS NOT AVAILABLE AFTER THE 30th SEPTEMBER, 1898.

CUT OUT THIS.

All Letters containing Money Orders, etc., to be addressed 116 Trongate, Glasgow.

Member A.J.L. Wright has secured the loan of these advertisements from catalogues published by the Glasgow firm of Campbell & Co.


2882/2

PRESS NOTICES AND TESTIMONIALS.

Thousands of Testimonials] [Thousands of Testimonials.

Sole Agents for the **New 'Gem' & 'Cabinet' Roller Organs**

☞ THEY SUPERSEDE ALL OTHER AUTOMATIC MUSICAL INSTRUMENTS. ☜

Wood Rollers,

Steel Pointed.

THE AMERICAN ROLLER ORGANS

Are the Best and Cheapest Automatic Instruments in the Market.

THE REV. DR. DOUDNEY AND HIS MUSIC.

Wood Rollers,

Steel Pointed.

THIS Musical Marvel EMPLOYS NO PAPER; but its music is obtained from a ROLLER furnished with pins similar to those of a MUSIC BOX. These pins operate upon valve keys, made of hard steel, the Roller being driven by suitable gearing, which also works the bellows. All the working parts of the Instrument are easily accessible; and are made of solid metal, the Roller and Keys being mounted on iron castings, and the whole as durable and well made as the best Organ. Nothing has been omitted to give this GRAND INSTRUMENT its crowning qualities of *Extreme Simplicity and Durability*. Specially suited for Sacred Music.

PORTRAIT OF D. A. DOUDNEY, D.D.,

Vicar of St. Luke's, Bedminster, Bristol, the late genial and beloved Editor of "Old Jonathan," "The Gospel Magazine," &c.

THE ROLLER ORGAN does not belong to the large class of instruments, most of them mere toys, which depend upon a perforated sheet of paper, frail and easily torn, to produce their music. The grand peculiarity of these fine instruments is their ROLLERS, which are made of light wood, with metallic bearings, and filled with pins, which are almost indestructible. Each Roller, as a general thing, plays one tune; and, to prolong its action, is made to move spirally before the keys, returning automatically, at the end of the tune, to the place of beginning, and repeating the music as long as desired. This makes it very suitable for the performance of Dance Music.

TESTIMONIALS.

Bayview House, Co. Galway.

Gentlemen,—I beg to acknowledge the receipt of the Grand "Cabinet" Roller Organ, and to state that I am very much pleased with it in every respect. I consider the Instrument of first-class quality, eminently satisfactory, and producing music of a very fine description, equal to any large harmonium in volume of tone. It is wonderfully cheap, and ought to command a large sale.—PETER J. KING, J.P.

Loophead Lighthouse, Co. Clare, Ireland, 6th June.

Dear Sirs,—Having had your "Cabinet" Roller Organ in use for over twelve months, I have much pleasure in saying it has given me the greatest satisfaction in every respect. Out of hundreds that have seen and heard it, praises it past description for its splendid tone and handsome appearance. I beg to thank you for your kind attention to my past orders. Hoping to receive the enclosed orders for Rollers safe to hand in a few days.—I am, yours faithfully,

W. SAMPSON.

TESTIMONIALS.

9 Victoria Terrace, Guernsey, 20th February.

Dear Sirs,—Received the "Cabinet" Roller Organ and Rollers quite safe on Friday last. I am more than pleased with it, as it is beyond my expectations. I did not expect such a good instrument for the money. Feeling greatly obliged for your kind attention to order, I am doing my utmost, and hope to be able shortly to send you one or two orders for my friends.—I remain, Messrs., yours truly, F. N. ROBIN.

148 Lancing Lane, Sheffield.

Dear Sirs,—I must thank you for the great amount of enjoyment I have derived from your *Musical Cabinet Organ*. I have never found anything to equal your Roller Organ for its enlivening influence on domestic life. It is suitable alike for the palace and the cottage. Its tone is excellent and its music most melodious, and gives a rare charm to home life. I can honestly bear testimony to its invigorating power to cheer the heart and raise the affections into a higher spiritual life, which brings consolation and peace.—Yours truly, CHAS. GIBBON.

THOUSANDS OF TESTIMONIALS AND PRESS NOTICES.

☞ IMPORTANT TESTIMONIAL FROM REV. DR. DOUDNEY. ☜

Extract from the Popular Christian Magazine, "OLD JONATHAN," December.

"In the December number of *Old Jonathan* we have given a short article, entitled "*My Music.*" Our readers are aware of our taste for social and congregational singing, and the good old tunes especially; but we have never had either time or patience for musical study. We have failed to master as much as a note, nor do we know one from another. However, Messrs. CAMPBELL & Co., the Musical Instrument Makers, of 116 Trongate, Glasgow, have come to our relief—they having kindly furnished us with one of their beautiful Roller Organs; and now, in our old age, by the simplest arrangement, we can change tune after tune, and enjoy a goodly variety to our heart's content. Our dear friend, the Rev. J. C. Martin (who is himself an excellent judge of music), happened to call upon us the other day, and he was perfectly charmed with the instrument. Should any of our readers, therefore, labour under our infirmity of inability to play, as by the system of free education and the supplying of pianos by the School Boards, it is intended the rising generation shall do, we advise them to apply at once to Messrs. Campbell & Co., aforenamed, for one of their New Illustrated Price Lists, giving the price of their admirable Roller Organs, and the names of their great variety of sacred as well as secular tunes; and we can only add, we hope they may be as well pleased with Messrs. Campbell & Co.'s Roller Organ as we are."

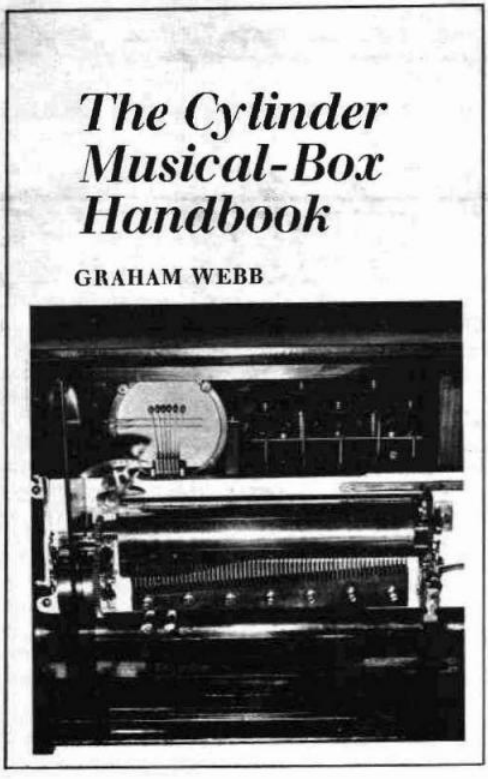
☞ For Descriptions and Drawings of "GEM" and "CABINET" ROLLER ORGANS, see next page ☜

Book Review

"The Cylinder Musical-Box Handbook" by Graham Webb, published by Faber and Faber at 50/-

It is unusual for a dealer in antiques to write a book about his subject, even though he might have better access to specimens than the ordinary collector. It is even more unusual for a dealer to be able to turn the fruits of his trade by-product - knowledge - into presentable form for others. This, though, is just what Graham Webb has done in his 176-page book. His style of writing is admirable, if a little stilted in parts (who, for example, would identify "obdurate varnish"?), but this book scores on its very fine illustrations. Forty-five half-tone pictures display most of the types of cylinder box commonly found and a number of really excellent line drawings show the overhauler just about every detail of the movement.

A lengthy chapter is devoted to the repinning of cylinders which is very detailed and practical. One shudders, though, lest every enthusiast should choose to pickle his best cylinders in acid and then set about spoiling a good box. Re-pinning is something not to be taken lightly. Even so, this fifteen-page section must be the first concise account of the operation ever published (Ord-Hume dismissed it in five paragraphs, claiming that it was too chancy for the amateur to tackle).



Naturally, this book deals only with the cylinder comb-playing instrument and it certainly lives up to its self-appointed claim to being a "handbook". Every aspect of the box is described and detailed at length. Webb shows how he replaces with ease those lead resonators, surely anathema to many collectors, and describes how to fit new teeth, tips and dampers, using for the last-mentioned a fine series of photographs taken by the Secretary of the Musical Box Society, Dr. de Vere Green, who also wrote the Foreword to the book. The smaller musical box, known by the largely incorrect apellation "snuff box", is not represented photographically and is only mentioned in the text.

The final section of the book is a list of makers and agents which it seems has largely been based on Ord-Hume's book, even so far as repeating two of that other author's obvious mistakes, such as listing Karrey as a *musical-box* maker. Regarding L'Epee, he states that he "is one of the manufacturers who made many thousands of musical boxes bearing no name, so that the firm is almost unknown". He also includes several makers of musical clocks and watches who used bells or gongs and certainly not comb movements, cylinder or *sur plateau*. A brief index is given.

In spite of these little errors, this is an extremely worthwhile little book (incidentally matching almost exactly in size that of Clark) and for anyone concentrating on the cylinder-playing cartel musical box is certainly likely to be of great value.

R. A.

The Index for Volume 3 will be published separately with Volume 4 Number 1

LETTERS TO THE EDITOR

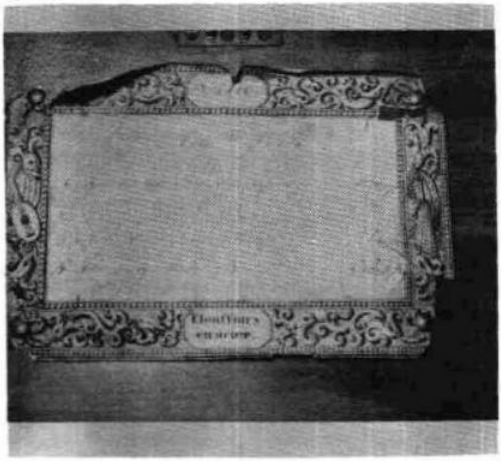
The Revd. Jonathan White writes :-

The anonymous letter in the Summer issue of "The Music Box" about collectors, dealers and values, raises a lot of issues and interesting problems. To answer them all, one would have to plumb the depths of the human psyche, and it would not be appropriate to attempt this here. But clearly, there is a fundamental question which is inescapable, and it is this : "What makes a person collect musical boxes, - or anything else for that matter?" The answer will be complex, and vary from one individual to another. But for most people there is likely to be a mixture of motives, - including the aesthetic appreciation of beautiful things and superlative craftsmanship, but including many other motives as well. After all, one can appreciate beauty and craftsmanship without *owning* the article which displays these attributes.

And here we come to the crux of the matter. The collector is essentially an *owner*. And collecting is frequently indulged in essentially to satisfy the desire to own property, and lets face it, to own more and better property than others. Collecting may also provide an escape from the pressures of modern living (which is very necessary sometimes); or it may provide a way of losing oneself in the activity of collecting; or it may provide a way of finding identity for oneself in the security of like-minded people. All these, and aesthetic appreciation too. But because the latter is clearly the most acceptable motive, we tend to rationalize the others in terms of this, and deceive ourselves into thinking we have no primitive and lustful motives in pursuing our hobby!

By all this, of course, I am trying to show that in the matter of musical boxes, the motives of collectors, "true" or otherwise, in their collecting, are not necessarily any purer than the motives of dealers in their dealing. Indeed, it could well be the case that the aesthetic motive of the appreciation of beauty is purer and better developed in the dealer than in the collector, simply because he can enjoy this appreciation without the need to possess and own, and keep to himself the object of his appreciation. As to monetary values which are apparent when a musical box changes hands, these *are* assessable because they bear little relation to the quality and aesthetic desirability of a musical box, but rather to the number of musical boxes on the market at any one time relative to the number of people seeking to buy them at the same time. This may be an undesirable situation in many ways, but it is pretty basic to the economic system of our Nation, and in any case does have its good side as well as its bad, - not the least because it makes a musical box less likely to suffer the fate of being neglected, broken up or thrown away.

It seems to me that those of us who enjoy musical boxes as a hobby have much to thank the dealers in this Society for, - not only for keeping musical boxes in circulation, but also for sharing the vast knowledge they accumulate with the rest of us, both through personal contact and through the pages of this excellent Journal. May they continue to thrive and prosper!



Member Jack Tempest writes:-

I enclose two photographs of tune sheets. One is rather ragged, as you will see, and I prefer to leave it where it is rather than attempt to remove it. The titles are written in an ink which age has faded and hardly reproduces on the photograph. There are four tunes:- 'Galop des Salons de Paris' - Strauss; 'Philomele - Waltz No. 1' - Strauss; 'Neu Brandenburger Galop' - Schallen; 'The Fairy Waltz No. 3' - Labitzky. This is a Forte-Piano box of the key-wind, plain cased type associated with earlier models. The cylinder is approximately 8" long by 2" diameter. The bed-plate is brass and is stamped with the number 2116 (which is also written on the tune-sheet). The only other identification mark is a tiny five-pointed star (about 1/8") stamped on the bed-plate by the spring casing. A feature which which may be unusual is that the typical forte-piano comb is cut out of one piece of steel and is not made from two separate pieces.

The other tune sheet is taken from a

larger box, nicely inlaid and the 'works' concealing a hidden drum and three bells. Cylinder approx. 14" long x 2½" diameter. Ten tunes are offered - the photo shows details clearly. The tune sheet is printed in black on white

paper and incorporates the names of various composers in the design. The serial number 5734 appears and there are no other identification marks. The motor is wound by ratchet lever.

It would be nice to have any information about these two machines.

Nicole Freres addicts may like to know that I have recently rescued from an auction Forte Piano box Serial Number 36796. This plays 12 classical tunes on a cylinder approx. 13" long x 3" diameter. It is in a nice inlaid box and is wound by using a detachable ratchet key (there is a drop-flap to the box as in the early key-wind models). The label indicates that it was imported by A.B. Savory and this, along with the serial number suggests that it is of 1860 vintage.

From the collection of
Member Mrs. C.H. Currie, N.J.

Frank S. Greenacre writes:

I have recently found a musical box bearing an oval label which reads: "T. Sargent, Musical Box repairer to the Trade, 233, Blue Anchor Road, Bermondsey. Combs repaired with New Notes & Tuned the Same as at Geneva. Moving Figures & All Complicated Mechanisms put in Order. Metronomes Repaired & Made to Order."

Has anybody any idea between what dates this man operated?

Cyril de Vere Green writes:-

I believe your attention has been drawn to the fact that some of the recent issues of our Magazine will not fit into the binders.

Rather than reduce the height of all the pages by trimming with scissors, which is most difficult to do neatly, I have solved the problem by cutting a small rectangle from both top and bottom of the folded edges.

I hope this hint may be of use to some of our members.

375 Swisscross Ltd., 202, Tulse Hill, London, S.W. 2

§ 376 O.L. Seda, 453, West 21st St. New York, 11001, U.S.A.

377 L.C. Thompson, 35, Boultham Avenue, Lincoln, Lincolnshire.

378 R.C. Miller, Graystone, 162 Thundersley Park Rd. South Benfleet, Essex.

379 F.S. Green, 44, Shenley Avenue, Ruislip, Middlesex.

380 M.D. Henry, 28, St. Thomas Road, Brentwood, Essex.

381 L.C. Poole, Curiosity Shop, St. Alban Street, Weymouth, Dorset.

§ 382 J.J. Neethling, P.O. Box 147, Rondebosch, Cape Province, South Africa.

§ 383 W.E. Pilgermayer, 308, Harrison Ave. Glenside, Pennsylvania, 19038, U.S.A.

384 T. Robson, Gladstone Antiques, Gladstone St. Sunderland, Co. Durham.

385 M. Shears, 23 Chichester House, Chichester Road, London, N.W. 6.

§ 386 Edward Freyer, P.O. Box 373, Flemington, New Jersey, 08822, U.S.A.

THE MUSIC BOX is designed by Arthur W. J. G. Ord-Hume and printed by Litho Arts, 6, Chesterfield Gardens, Mayfair, London, W.1 and published four times each year by The Musical Box Society of Great Britain at 11, Devonshire Place, Wimpole Street, London, W.1. Text VariTyped by Montagu Watson, 40, Buckingham Mansions, West End Lane, London, N.W.6

Are YOU interested in Musical Boxes ?

Small Barrel Organs or

Reed Organettes ?

Fairground Organs ?

Musical Snuff-Boxes ?

Singing Birds (automatic ones !) ?

Musical Automata of every other kind ?

If you are, then you will quite probably derive immense enjoyment leading to a greater fulfilment of your interest by becoming a Member of

THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The aims and objects of the Society are extremely simple. The Society exists to bring together all those who share a common interest in the collecting, preservation and appreciation of all types of mechanical musical instruments.

What for ? What good does the Society do ? The Society brings together fellow collectors from all over the British Isles and many foreign countries including Switzerland — the accredited birthplace of the musical box as we know it.

The Society publishes a quarterly Journal called THE MUSIC BOX which is devoted to articles on all aspects of musical automata, repair and overhaul tips, descriptions of fine and unusual musical movements and, of course, it circulates Members addresses. The MUSIC BOX is fully illustrated and is a unique publication, there being no other journal devoted exclusively to musical automata anywhere in the World.

Membership to the MUSICAL BOX SOCIETY OF GREAT BRITAIN opens up a whole new world of musical box appreciation. Wherever you live, up-to-the-minute news of members and collections reaches you through THE MUSIC BOX. Twice a year, a full day meeting is held at which all members and their guests are invited to attend. Ultimately, regional meetings, film shows, lectures and demonstrations will be encouraged.

How much does all this cost ? Just THREE POUNDS (U.S.A. $9) per year! If you are not convinced that Society membership can benefit you, why not send 5/– for a specimen copy of THE MUSIC BOX ? Judge, critically, for yourself.

Binders

Keep your copies of THE MUSIC BOX neat, clean and immediately available for reference. Strong, durable binders in red rexine with gilt title on spine made to hold two years' issues of magazines, directory and index. Your copies can be inserted or removed in a moment. There is no need to mutilate your magazines by punching as each one is simply retained on a wire.

Post and packing free 14/- each.
($2 U.S.A.)

Available from: **The Secretary, Musical Box Society of Great Britain, 11, Devonshire Place, Wimpole Street, London, W. 1.**