



# THE MUSIC BOX

*a magazine of mechanical music*

Volume 6

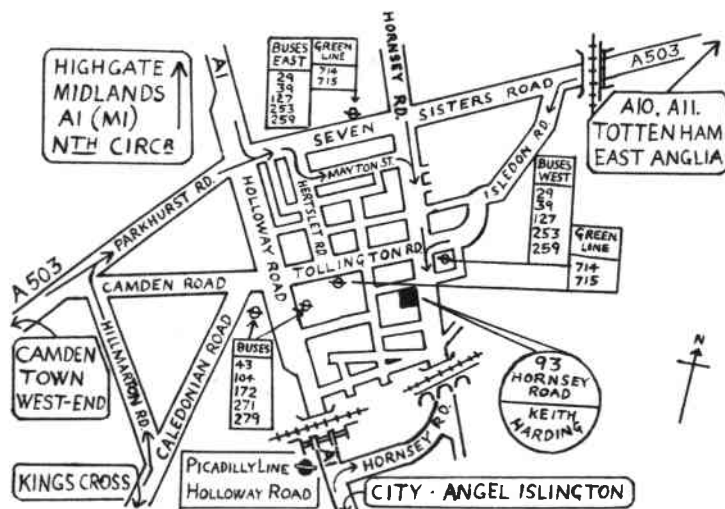


Number 2

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*the Ninth and Tenth year of publication*



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# THE MUSIC BOX

*a magazine of mechanical music*

Journal of  
The Musical Box Society of  
Great Britain

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

## Volume 6 Number 2

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## The Editor writes:

HAVE YOU ever had that feeling of deja-vu? Haven't I seen this column, bland, blank and void, fill up behind my pen before? And this chair — why I confess a childish pleasure as my fingers explore the gnarled old arms and touch unites with distant memory to complete the picture of its faded leather. Yes, I have been here before! In truth it is just over two summers since I tidied my pencils, screwed the top on the inkwell and cast my old quill into the wicker wastepaper basket before turning out the gas and stepping out of office. Business, that fiasco of trying to keep going until one's allotted time expires and a voice from above shouts across the waters of life 'Come in, Number Nine', took me away from here at that time. Now I am back, and find but little change in the circumstances which dictated my resignation those two years ago. I am unable to spend as much time on *The Music Box* as I would like and, in truth, I have been dragged protestingly back to this office as a temporary measure until a suitable editor be found who will nail his own coat-hook to the wall behind where I sit now. Meanwhile, I shall try to do my best.

The past seven issues have been the work of my now-retired predecessor, Member Graham Webb, who took over from me when I was empowered to throw in the sponge last time. Mr. Webb has laboured hard and long and has succeeded admirably in accomplishing the task I hoped he would tackle — that of injecting a new policy and a new approach to our Journal.

It is now my pleasure to try to sustain that policy and to produce a publication suited to the task which it has, perforce, to perform. In many ways, the task has become considerably harder since last I held office. A breakdown of our membership reveals that more than half of our total membership is now overseas and more than half of this non-UK membership is to be found in the continent of America. The healthy balance is spread throughout the rest of the world from Sweden to China, from the Swiss Jura to Australia, from New Zealand to Holland.

This poses problems. Parochialisms are thus things of the past. It is not just the fact that Old Albion is now part of Continental Europe, a signature on a piece of paper having brought about a more or less bloodless conquest by the winner of the Miss Europe Government Contest — Brussels. It is not that we, in England, have at last realised what has been patently obvious for a long time — namely that we did not invent the musical box, the disc box, the player piano, the reproducing piano, or the barrel organ, street piano or organette in extremum. It is that The Music Box has a world-wide readership and the inconsequentialities of interest to the few must out. True, Homer must nod — occasionally — and even in The Times newspaper one occasionally reads matters of outstanding parochialism such as the state of the second paving slab past the telephone pole at the end of Laburnum Terrace, Bridlington.

The Music Box must try to be all

things to every member and I am ever mindful of the interests of our Members. The last Directory of Members provides the basis of maintaining a balanced content.

There is, however, a difficulty which is easy to overlook. There are always new members, those for whom the whole field of mechanical music and its instruments stretches ahead as a strange but exciting land. It is easy to forget these new members and their needs and to continue with the publication of more and more erudite material aimed at satisfying the expert. This type of material, for the neophyte, can be expected to inspire him to take up some other, less complicated interest. That the grass-roots needs of members cannot be ignored is evinced by the fact that the demonstrations which we have several times staged at our meetings concerning the dismantling of musical movements are always followed most attentively by a good-sized proportion of the audience. We cannot expect to impress the novice musical box collector with advanced technology when he may not even appreciate the problems associated with winding up a simple musical box.

It is mainly for this reason that, in the last issue, we began an illustrated feature showing selected basics. This feature will show, by means of one or more drawings, odd details of mechanical musical instruments of many types and is aimed at educating the inexperienced. We shall also be publishing at intervals some very basic articles to ensure that every member may share equally in the knowledge and

experience of more experienced collectors and restorers.

The Question & Answer feature, really an expansion of the Correspondence page, exists as an immediate source of data. Without suggesting that we take pleasure in *schadenfreude*, much can be learned by the mistakes and frustrations of others. Do keep writing in for both the Readers Letters and the Question & Answer feature.

### Preserver of lost music

At the Sheffield meeting, those of a knowledgeable and enquiring mind eyed with uncertainty the tune sheet on Dr. Burnett's splendid overture box whereon was inscribed that the box played the overture to the opera *Mansaniello* by Karafe. Karafe? Wasn't he a famed imbibor of wines? Was it a mis-spelling of the name of the chap who gave someone the chop? And after all didn't Auber pen *Mansaniello* as *La Muette de Portici* in 1828?

The mysterious Karafe was in reality Michele Enrico Carafa, born in Naples in 1787 and sometime pupil of Cherubini in Paris. Here, in December, 1827, was first performed his opera *Mansaniello*, no doubt written in competition with the *Muette* of Auber, premiered in the following February. Carafa enjoyed a great popularity, composing at least thirty-five operas which rivalled in public approbation the works of Auber and Rossini. This, according to Grove's, they owed more to an easy flow of melody and natural unaffected instrumentation than to any original character. Consequently after Carafa's death in 1872, they fell

into oblivion.

Here, then, is another illustration of the value of the mechanical musical instrument which preserves for us music which is no longer in the repertoire. By a strange coincidence, Member Bruce Angrave very recently acquired a number of orchestrion organ barrels and one of these is pinned with this self-same piece of forgotten music. It seems that even at the height of his popularity, there were difficulties in spelling his name, for on the orchestrion barrel his name appears with a double 'f'. I wonder how many more of the forgotten Carafa's works lie amongst the collections of our Members?

### Editorial correspondence

Please note that there is a change of the address to which all Editorial and Advertising material should be sent. All communications for THE MUSIC BOX must now be sent either to The Secretary at the Society address or to:

The Editor:

The Music Box,  
14, Elmwood Road,  
London, W.4.

The Editor cannot undertake to reply personally to letters unless a stamped addressed envelope (or International Reply Coupon) is enclosed.

ARTHUR W.J.G. ORD-HUME

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The Index to Volume 5 is now ready and is published with this issue. Additional copies are available from The Secretary at 30p each, post free.

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# MECHANICAL MUSIC IN THE LIFE OF CHARLES DICKENS

by Arthur W. J. G. Ord-Hume

**T**O MANY, it must have come as a surprise to read, on page 20 of this Volume that no less a person than Charles Dickens should have taken time off from the serious business of writing to pen his light-hearted piece *Music Measure*. In reading this as it appeared originally in *Household Words*, my thoughts went back to a newspaper article describing the installation of a new barrel organ in a Norfolk church. The journalist had no doubt pondered for a long while over the proper way to describe the barrel and the repertoire of music, finally settling for the turn of phrase: 'The barrels are filled with thirty tunes'. It must have been this type of terminological difficulty which prompted Dickens to write as he did.

However, another aspect of this work concerns us here. Why shouldn't Dickens have written about mechanical music? After all, not only was it a contemporary part of his life but his youth was spent in close juxtaposition with street musicians. I began to search those familiar Dickens works for references to mechanical music and, after I had expended a deal of time on the task, I discovered that I had been forestalled in my quest, partly at any rate, by James T. Lightwood who, in 1912, published an interesting little book called *Charles Dickens and Music*. And so, from my own readings and the work of Mr. Lightwood, I turned afresh to search for those penetrating Dickensian descriptions.

To start with, though, what about Dickens' environment? He was born in Portsmouth in 1812. Father was a clerk in the Navy Pay Office there but soon moved to Chatham and then to London. Mother was an undoubted scholar and ultimately tried to found a boarding school in Gower Street – an enterprise which failed. By the

time Charles was nine years of age, the family were living in poverty in Bayham Street, Camden Town. Bayham Street, later associated with piano and player piano makers, was a shambles of mews and yards where street musicians, among others, lodged. The flood of Italian organ and piano-grinders had yet to arrive and the mechanical instruments of the street would have been portable barrel organs, usually accompanied by caged birds, trained dogs or marmosets.

Young Charles worked for six shillings a week in a blacking factory. Well-read (even at that age) and sensitive, his privations were acute and his ambition to be 'a learned and distinguished man' must have seemed aeons away. The blacking factory belonged to his cousin and, instead of allowing him the excuse to succumb to his wretched surroundings, his surroundings prepared him admirably for his later work as a chronicler of the poorer classes in London. An observant child, little appears to have escaped his notice and from this it becomes easier to see how a street barrel organ was just as important to him as was Nickelby or Daniel Quilp. When he was twelve, a change of circumstances took him to school at Mornington Place, haunt of street musicians and dancing schools. (It was one of these schools, incidentally, that Francis Fox prudishly described in his quest for a site for the Mornington Crescent Underground 'tube' station. He described dark rooms with mirrors, scantily-clad girls in figure-hugging silk, and piously observed that he was relieved when that evil place had been razed to the ground for the station building.) By the age of fifteen, Dickens had risen to become office-boy at a Gray's Inn solicitors rooms. His father, now a parliamentary reporter, inspired Dickens to follow suit and by the time he was 19 he entered the parliamentary gallery as a reporter.

So it was that Charles Dickens lived and worked through poverty in the last days of the stage coach and coaching inns, and through the blossoming of the street organ in London which began around the 1820 period. He would have seen



the first steam tram, more than likely entered Flight & Robson's rooms to hear the Apollonicon, and thus accepted all this with the same aplomb that we accepted first the atomic age and now the space age.

### The Italian box of music . . . .

Well, what did Dickens have to say about mechanical music? Quite a lot, so it turns out (forgive the pun). But first let it be known that, by contemporary standards, he was no musician. His teacher declared him incapable of learning the piano and a later attempt with the violin met with similar consequences. He did, though, learn to play the accordion and had an awareness and appreciation of the classics. He particularly liked opera.

However, as so many others before and after him, he could never bear the least sound whilst he was studying or writing and waged a fierce war against church bells and street musicians. In a letter to Foster describing a stay in Broadstairs, he wrote that he 'cannot write half a hour without the most excruciating organs. . . ' He referred to the barrel-organ as an 'Italian box of music'. In describing *Dombey's* house, he wrote:

. . . the summer sun was never on the street but in the morning, about breakfast time . . . It was soon gone again, to return no more that day, and the bands of music and the straggling of Punch's shows going on after it left it prey to the most dismal of organs and white mice. It was, though, a musical box which he referred to in a letter he wrote from Broadstairs to Miss Powers on July 2nd, 1847, saying:

a little tinkling box of music that stops at 'come' in the melody of the Buffalo Gals, and can't play 'out to night', and a white mouse, are the only amusements left at Broadstairs.

The reference here is to the last line of the first verse of a very popular song of the time, Buffalo Gals. This went:

Buffalo gals, can't ye come out to-night,  
and dance by the light of the moon.

Sam Weller Senior had a brilliant notion for getting Mr. Pickwick out of the Fleet Prison. 'A pianner-forty . . . vun as von't play, Sammy.'

'And wot'ud be the good of that?' said Sam (junior).

'There ain't no vurks in it . . . it'll hold him easy, vith his hat and shoes on; and breathe through the legs, vich is ' -ller.'

But the piano with which Dickens must have come into contact when he visited the Grecian

Saloon in the City Road (also known as the Eagle Tavern) in 1835 or 1836, was a very different device. This was the 'self-acting grand piano forte' which 'commenced every evening at 7.0 precisely.\* It was the 'Eagle' which gave us the still-popular little tune the words of which originally were:

Up and down the City Road,

In and out the Eagle,

That's the way the money goes,

Pop goes the weasel.

By the time the tune had reached the nursery, it had been deemed prudent to alter the first two lines to 'Half a pound of tupenny rice, Half a pound of treacle (or 'Mix it up and make it nice).'

### An ill-loved instrument

The barrel-organ was not an instrument Dickens liked. Its ceaseless strains interfered with his writing and he had as much trouble in evicting the grinders as David Copperfield's aunt had with the donkeys. Even so, his references are ever of a humorous character. It was a barrel-organ which formed part of the procession to celebrate the election of Mr. Tulrumble as Mayor of Mudfog (*The Public Life of Mr. Tulrumble*, 1837). Unfortunately, the barrel-organist had mismanaged his instrument and was merrily playing one tune while the band played another.

In *Going into Society*, the Christmas story published in 1858, the instrument had an extraordinary effect on Major Tpschoffki, better known as 'Chops'. Chops, you may recall, suffered from the belief that he was entitled to property.

His ideas respectin' his property never came upon him so strong as when he sat upon a barrel-organ, and had the handle turned. Arter the vibration had run through him a little time he would screech out, 'Toby, I feel my property coming - grind away! I'm counting my guineas by thousands, Toby - grind away! Toby, I shall be a man of fortune! I feel the Mint a-jingling in me, Toby, and I'm swelling out into the Bank of England'. Such is the influence of music on a poetic mind.

When Dickens went to New York, he was surprised to note how very different they were from those of London, particularly the absence of street musicians. He wrote that he could only recall hearing one barrel-organ with a dancing monkey.

### Canine Cantata

In *The Old Curiosity Shop* (1840), Jerry and his troupe of dancing-dogs catches our attention.

\**Player Piano*, by Arthur W.J.G. Ord-Hume, 1970, page 30.



One of the dogs is unfortunate enough to lose a halfpenny during the day and consequently had to manage without his supper. His master set the organ and then made the dog play the music while the rest had their evening meal.

When the knives and forks rattled very much, or any of his fellows got an unusually large piece of fat, he accompanied the music with a short howl; but he immediately checked it on his master looking round, and applied himself with increased diligence to the Old Hundredth.

Doctor Blimber's assistant master in *Dombey and Son* (1847-48), was the incorrigible Mr. Feeder, B.A. who was entrusted with the education of little Paul.

Mr. Feeder, B.A. . . . was a kind of human barrel-organ with a little list of tunes at which

he was continually working, over and over again, without any variation. He might have been fitted up with a change of barrels, perhaps, in early life, if his destiny had been favourable, but it had not been.

So poor Mr. Feeder only had one barrel, his sole occupation being to 'bewilder the young ideas of Dr. Blimber's young gentlemen'. Sometimes he had his Virgil stop on, and at other times his Heroditus stop. However, Dickens made a curious slip in his comparative analogy. In the above quotation, he says that Feeder was assigned but one barrel. However, in Chapter XLI we are told that he had 'his other barrels on a shelf behind him'.

### Grind! Grind! Grind!

More stops and grinding appear in *Little Dorrit* (1855-56), when the long-suffering Pancks turns on Casby, his employer, and exposes his hypocrisy. Pancks, who has had as much difficulty in getting his master's rents from his tenants, makes up his mind to leave him. Before doing so he tells the whole truth about Casby to the inhabitants of Bleeding Heart Yard. 'Here's the Stop,' said Pancks, 'that sets the tune to be ground. And there is but one tune, and its name is Grind! Grind! Grind!'

In *Cricket on the Hearth* (1845), Caleb Plummer's little room, where there was:

scores of melancholy little carts which, when the wheels went round, performed most doleful music.

What sort of carts, one wonders, did old Plummer have? But the cricket inspired an analogy elsewhere on another hearth. In *Master Humphrey's Clock* (1840-41), is mentioned the clock that makes cheerful music, like one of those chirping insects who delight in the warm hearth.

Perhaps this was a harp clock, for the sounds of this are probably nearer to those of a cricket than either a flute or bell-playing clock. Of course, it could have been a comb mechanism with a few dampers awry. . . .

### Music and the life of Dickens

Personal participation in music was far more common then than now. Choral societies proliferated, instrumentalists battled their respective ways through noble works and, all in all, music played a major part in the leisure hours of the masses. Truly Dickens must have loved music greatly himself for we find such a love of it distributed amongst his characters. Nowhere is music seriously derided, although no blushes are spared to castigate the ill-rendering of it. Quilp, we remember, 'occasionally entertained himself with a melodious howl, intended for a song but bearing not the faintest



resemblance to any scrap of any piece of music, vocal or instrumental, ever invented by man'.

I cannot claim to have itemised all Dickens' references to mechanical music and its instruments. However, from this additional information, we can see the part which this type of music played in the lives of all types of people a hundred years ago. Dickens died in 1870. I wonder what he would have made of the generation of mechanical instru-

ments which followed! Would Dick Swiviller have sung to a player piano and 'obliged the company with a few bars of an intensely dismal air'? Or can we detect Captain Cuttle sobbing the words of some sad refrain played on a Violano-Virtuoso? And maybe Jasper in *The Mystery of Edwin Drood* (1870) really did have to set the music in Cloisterham Cathedral – by arranging the music rolls in the automatic roll-changer on the organ. . .

## A SCOTTISH ORGAN CLOCK

by George Foster

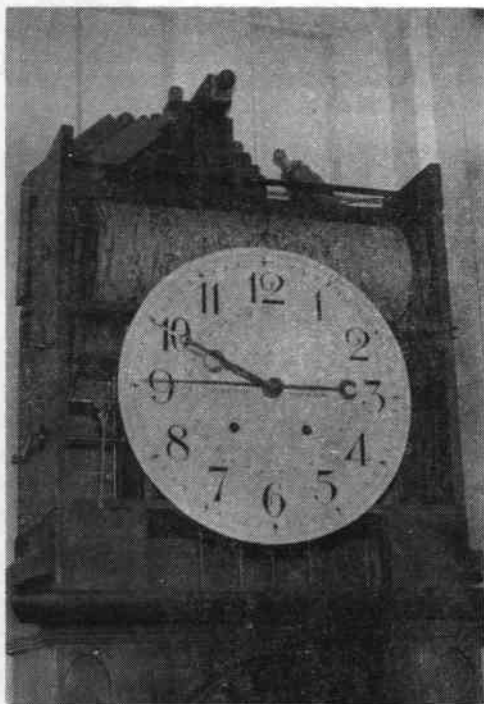
WHEN my wife and I arrived in England in the Spring of 1964 for the grand tour, I had promised myself that I would return to New Zealand with some horological treasure as at that time I had been interested in antiquarian horology for almost forty years. Early in our sojourn we visited Portobello Road and there found Graham Webb. I was quite amazed at the range and number of music boxes and automatic wind instruments that he had piled around his shop (a man should have had some sense and bought everything in sight). He showed us *The Music Box* magazine and that evening I wrote out my application for membership – this has given me endless pleasure and has been the means of my meeting many other members of the Society – a most rewarding experience and one that tends to lure me back to England as and when finances permit.

The subject of this article was standing rather forlornly in a corner and Graham indicated a price inclusive of restoration which would take about three months. At that stage of our travels we did not want to buy so expensive an article with the exchange position in New Zealand for overseas travellers being so stringent. We travelled some 6,000 miles around England and possibly twice that amount on the Continent and during that time, I must confess, that the clock was never very far from my thoughts. Two weeks before our final departure and returning to London by that hectic A40 we finally got on to Bayswater Road from whence we could easily find 93 Portobello Road. The clock, I am pleased to say, appeared to be in the same position and since no restoration had been carried out, it was offered at a much lower price: (by the way we missed the famous cup of tea but Graham atoned for this lapse on a later trip.)

The clock, in a Gothic style case stands 8ft 9in high, strikes and, at the hour or at will, plays one of eight tunes in progression on 44 organ pipes for which there is provided two stops. It is signed 'G. Pringle Edinburgh' on the 14"

painted dial and, turning to Baillie, one finds 'George Pringle Edinburgh – 1822 and Pringle & Son 1822 – wooden clocks'. This as maybe but the wooden parts of the clock, that is the plates of the time and striking trains have the Black Forest handwriting with rolled sheet brass as bushes while the organ is typical of Black Forest work except in the actual wheel work which is definitely English (or rather in this case Scottish). Also the barrel is moved along automatically through the tune list by a detent and snail a la music box and not as usual in Black Forest work which uses the hand-moved slotted barrel arbor and knife edge a la barrel organ or a continuous spiral as in orchestrons. The organ has two ranks of 22 wooden pipes in parallel making 44 in all. Except for the two pairs of base pipes on the sides of the bank, the pipes run from high notes to low, from outside to inside so that, as can be seen in the photograph, the pipes build up to a central apex and the very large base pipes are fitted to the outside of the rank and mitred to follow up the apex thus conserving space and presenting a symmetrical and pleasing appearance.

I confess when I examined the clock on



*View of the organ and clock face of Member George Foster's Scottish musical clock. The angle-mitred pipes are unusual.*

arrival in New Zealand, I was rather daunted by what confronted me. Firstly a new great wheel was required and it took some time to find an engineer who would attempt the job and then when it was made it had involute teeth instead of the epicycloidal so the teeth had to be carefully reshaped. The fly consisted of five quite large fan blades (by this I mean larger than is usual in Black Forest work) with five quite heavy lead weights between them. Some of the weights were missing and others were screwed into the arbor to a position where they fouled and gouged a track in the boxwood arbor when the fly spun on completion of a tune with the train locked. A lot of time was spent on this until finally the train ran sweetly enough.

It was now time to come to grips with the organ and here seven pipes were missing. The present pipes all had their tuning notes printed on them but this was no help with the missing ones. At one time the notes were repeated on the pallet frame but oil and dirt over the years had rendered these indecipherable. Where one of a

pair was missing, it was obvious what the note of the missing one was however all four of the outer base pipes were missing and whilst, by deduction we could guess what these should or could be, we did not know which end of the bank they fitted. Probably careless repairmen over the years had destroyed the outer pairs when taking off and replacing the hood. I did in the end decide on the missing pipes and these were ultimately fabricated using others near by for the approximate size.

I will not bore you with the details of loops and pins damaged on the barrel or lifting springs for the pallet push rods and the polishing of many parts as necessary. A new stud was made for the snail – it was so sloppy, two tunes could be played on and off, on the same step. After all this it was time to examine the bellows mechanism as the organ still didn't play at all well. After watching the assembly playing time after time I came to the inescapable conclusion that at one time the bellows system must have been completely recovered and the person who did the work (and quite well done it was), reassembled the wind chest wrong way round – the expanding chest demanded outriggers on the springs else it fouled them and required the clock to stand about 2 in. out from the wall. Taking this part off and regluing it end for end made sense of the system and it was found that the expanding chest did not stop the musical train and it did not expand beyond a line across the back of the clock case.

### The musical programme

We found that two of the tunes on the barrel were old favourites viz: *Home Sweet Home* and *Highland Laddie*, but the names of the other six are unknown to me. They sound to be sacred airs similar to organ pieces which Bach or Handel may have written. The weight I now use is 35 lbs with a direct pull of 9 in per tune. To double the playing time at a winding would require a pulley and a 70 lb weight. The latter, I feel, is too heavy and should the Terylene line (breaking strain 175 lbs) break, the weight would probably end up in our lounge which is directly underneath the clock room. The arbor at the great wheel end is 5/8in. diameter and 1/2in. at the other end. The handle I made for winding the weight has a throw of

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*The clock with the fully-restored hood in place complete with crocketed spires, finials and gables – an awesome sight.*

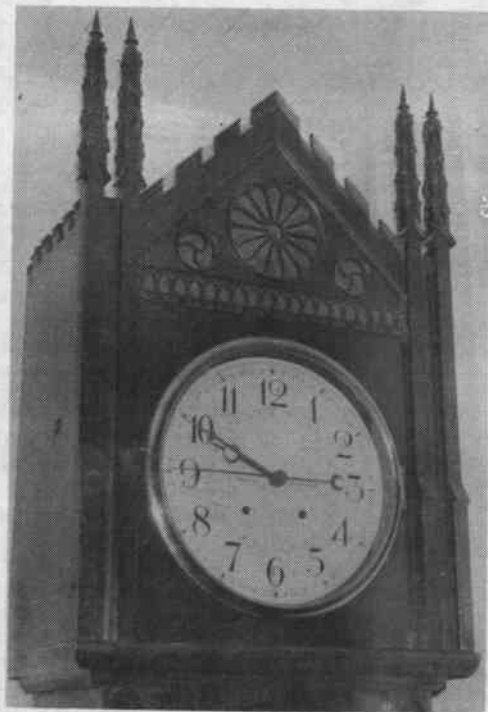
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7in. and accomplishes the job easily.

This organ clock is rather more massive than other similar Black Forest work that I have seen and the clock has a Graham dead-beat anchor escapement with a sweep centre seconds hand making it somewhat unique in this field. The hood was in poor shape – no finials and only four complete little baroque crockets were on the spires whilst many of the little gables were missing also. I turned the finials on a 1750 clockmaker's throw, one hand turning the large wooden handle whilst t'other manipulated the cutting tool. The crockets, I made from 'Polyfilla', a proprietary plaster-of-paris mixture using an old foot treadle dental drilling machine to shape the little gargoyle like figures – all sixty of them. Finally I had to make the two locks in the hood and trunk which were missing altogether. Now all this took a lot of my leisure time, in fact in sporadic efforts over six years until finally my wife complained that if I got run over by a bus no one would ever put it together again. I took the hint and spending only enough time on the going train to get it to tick, assembled the complete clock. It now stands proudly at the head of the clockroom, a source of interest and amusement to all who visit our home.

### Dating the piece

As a tail piece, I have given some thought as to the probable date of manufacture and can come no nearer than the first quarter of the nineteenth century. I would expect that it would have been made some years prior to Pringle being joined by his son but the tune *Home Sweet Home* rather upsets this. It is possible though rather improbable that the tune, which incidentally has eighteenth century harmony and therefore slightly foreign to our twentieth century ears, is the original traditional folk tune from which Bishop said he wrote his popular song. George Pringle was apprenticed to Thomas Reid in 1792 and was in business at 305 High St., Edinburgh. Reid, partnered with Auld was one of the all time greats in the United Kingdom clock and watchmaking. He wrote one of the famous books on Horology in English *Treatise on Watch and Clockmaking* in 1826 which ran to six editions in the U.K. and one in U.S.A.\* My copy incidentally has a lovely copper-



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plate writing on the fly leaf 'Barraud & Lund'. It seems odd to me that Pringle should use wood at all, unless he made the cheap wooden 'Wag-o-the-wa' clocks, after his apprenticeship which such a forward thinking master and I just wonder whether this is not an earlier clock which Pringle restored putting his name on the dial or perhaps supplying a new dial at the time. Furthermore John Smith, the Scottish horological writer says that at this time i.e. 1785 to 1825, two firms held the monopoly for making wooden clocks in Edinburgh. The two firms were Michael Shearer and the brothers Anthony and Matthew Hopton. If this were so, how does G.H. Baillie find Pringle a maker of wooden clocks? John Smith also says that Michael Shearer made an organ clock playing eight tunes in 1778 – I just wonder !!!!!!!!!

\* Contained in Thomas Reid's book is a chapter devoted to the setting up of music on barrels for musical clocks. This detailed text is reprinted in facsimile in Arthur Ord-Hume's book *Clockwork Music*.

## NEW FACE IN THE PORTOBELLO ROAD

IN AN AGE when the world is in a state of flux and Man spends his life altering the face of the earth faster than at any previous time, it is reassuring to know that certain institutions continue as before, even though faces have changed.

When we learned that Member Graham Webb after more than a decade of musical box dealing, was to relinquish his famous shop in the Portobello Road, there was to be heard from collectors young and old alike, many a sigh. Nostalgia, somebody said, isn't what it used to be. Memories of the changing contents of this Aladdin's cave of a shop flitted before our moistened eyes as we recalled this interesting haven in that strange Saturday Alameda in W.11. Would there ever again be a place like this in the street of a thousand bargains (as it was once called). North country members sadly shook their heads and recalled the old Lancashire saying, 'clogs to clogs', meaning that, in this case, however marvellously a shop may shine under one owner, it will fall back to mediocrity in the next generation.

So it comes as welcome news indeed to find that our old friend and automata expert, Jack Donovan, has now acquired Graham Webb's old shop, and to learn that he intends to sustain 93, Portobello Road as a haven for those who take their pleasures the esoteric way with musical boxes, automata and fine clocks.

Jack Donovan, who has collected automata and musical items for very many years, will be remembered by older Members of the Society for his superb 8mm cine film depicting his collection. This was shown at the Autumn meeting of the Society in October 1968. His film demonstrated that he has both a good collection and a fine sense of artistic display. A picture of Jack and some of his pieces appeared on page 138 of Volume 4 along with a reprint of an article which first appeared in *The Bournemouth Echo*.

The Donovan home, formerly Bournemouth, is on the move and initially camp will be established in the flat above the shop. Jack has had several

smaller business going in Antiques Mechanical and Antiques Musical and so on. The whole thing seemed to be a bit of a tangled web so, tongue in cheek, the new business will be called A.M. WEB. The stock from Gerry Planus's former shop is to be added to the dazzling assortment already in place at the shop 'neath the three fine paintings of musical boxes (they are original Baines masterpieces).

'Under new management' may be the right description. Ownership by an old and respected Member, though, indicates rather more than just that.

A. O.-H.

### BRIDGE'S MICROCOSM, A UNIQUE MUSICAL CLOCK

Henry Bridges, a carpenter of Waltham Abbey, Essex, constructed an elaborate astronomical clock in 1718. He called it 'The Microcosm or the World in Miniature'. Built in the form of a Roman Temple, it contained a variety of automaton figures and scenes. Additionally, it included a barrel organ 'together with a complete chamber organ' which could be played by hand. The instrument performed, so we are told, 'on the Organ, harpsichord, spinet, Flute and Flageolet, music by Handel, Corelli and the noted organist of St. Olave's Church, Southwark, John James. James died in 1745. Sir Isaac Newton 'verified' the clock and his portrait, along with that of Henry Bridges, appears on the well-known engraving of the clock. The time-keeping portion of the Microcosm together with the astronomical work, but less organ, automata and case, came into the possession of the famed clock collector, Courtenay A. Ilbert and, upon his death, the dismantled components passed, with the rest of his collection, to the British Museum. The late Phillip Coole succeeded, after much painstaking work, in assembling the surviving pieces which reputedly included one thousand separate components. The clock, a shadow of its former complexity, is to be viewed in going order in the Museum today. The notice, right, comes from the collection of the Victoria & Albert Museum and probably dates from around 1720.

# The M I C R O C O S M, Or, The World in Miniature,

Which, after Eight Years Study and Application, is now completely finished by

**H E N R Y B R I D G E S**  
Of Waltham-Abbey, in Essex, Carpenter,

*And is to be Seen, by Two or more, in the Long-Room, at the King's Theater in the Hay-Market, from Ten in the Morning till Nine at Night, at 2 s. 6 d. each.*

**I**T is the most curious and magnificent Piece of Mechanism that ever was made of this kind: Its Height is ten foot, and Breadth in the Basis six foot. The whole is most beautifully composed of Architecture, Sculpture, Painting, Music, and Astronomy, according to the best Rules and Principles; and consists properly of four Parts:



In the Top, are three different Scenes which change alternately. The first represents the Nine Muses playing on diverse Musical Instruments, as the Harp, Hautboy, Bass Viol, &c. The second introduces Orpheus in the Forest, playing on his Lyre, and beating exact Time to each Tune, who by his exquisite Harmony charms even the wild Beasts. The third shews a delightful Grove, wherein are Birds flying, and in various other Motions, warbling out their melodious Notes.

In the second Part, under a grand Arch of the Corinthian Order, stands a large Clock (and is as the Primum Mobile of this stately Work) which shews all the Celestial Phenomena: First, according to the ancient Ptolomaic System, tho' exploded; Secondly, according to that of Copernicus (or the true Solar System) where the Planets move in their Elyptical Orbits round the Sun in periodical Time, agreeably to the Theory of the great Sir ISAAC NEWTON, and all modern Astronomers.

In the third Part is a fine Landscape, with a Prospect of the Sea, where Ships are sailing with a proportionable Motion according to their distance. On the Land are Coaches, Carts, Chaises, passing along, with their Wheels turning as if on the Road, and both Coaches and Horsemen altering their Position as they ascend or descend a steep Hill: At a great Distance is a Wind-mill going, and nearer on the River is a Powder-mill at work, the Model whereof was taken from those at Waltham-Abbey. On the same River Swans are swimming, fishing, and bending their Necks backwards to feather themselves, as if actually alive: Also the Sporting of the Dog and Duck, and many other Curiosities too tedious here to particularise.

In the fourth or lowest Division is shewn a CARPENTER'S YARD, wherein the various Branches of that Trade are most naturally represented. At the same Time, it performs the following Pieces of Music, with a thorough Bass, either single or in Concert, in a very elegant manner, on the Organ, Harpsichord, Spinet, Flute, and Flagelet: 1st, An Allegro Piece, by Mr. John James. 2. A Bag pipe Air in the Opera of Porus, by Mr. Handel. 3. Another Allegro Piece. 4. A French Horn Piece. 5. A favorite Air in Radamistus, by Mr. Handel. 6. An Adagio Piece. 7. A Jig, by Signior Corelli. 8. A Double Fugue, by Mr. John James. ---This Work is judged; by all who have seen it, worthy to adorn the Palace of a Prince, as it exceeds whatever has, of this Nature, hitherto been done in Europe; but it being the Author's first Essay he shall think himself obliged if the Judicious and Curious will honour him with their Praise, to see and hear its Performance. ---In this Piece is likewise a complete Chamber-Organ.





# DIVIDED BARREL ORGANS

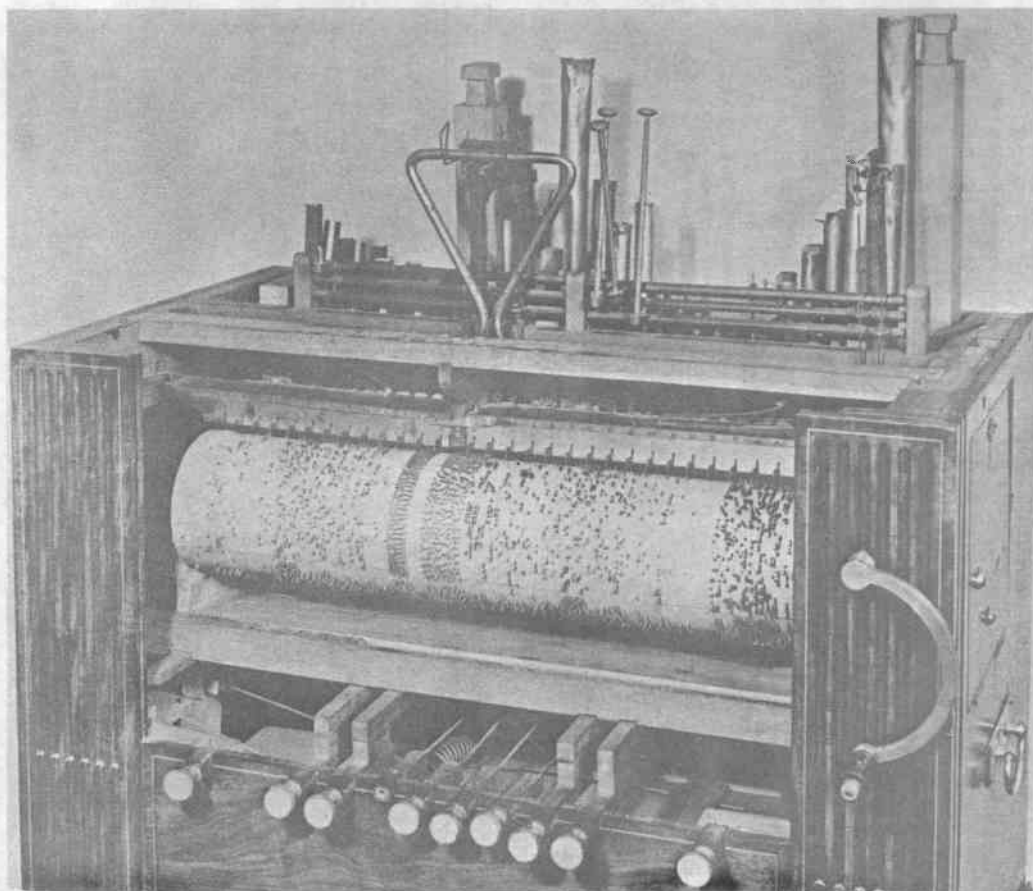
by Arthur W. J. G. Ord-Hume

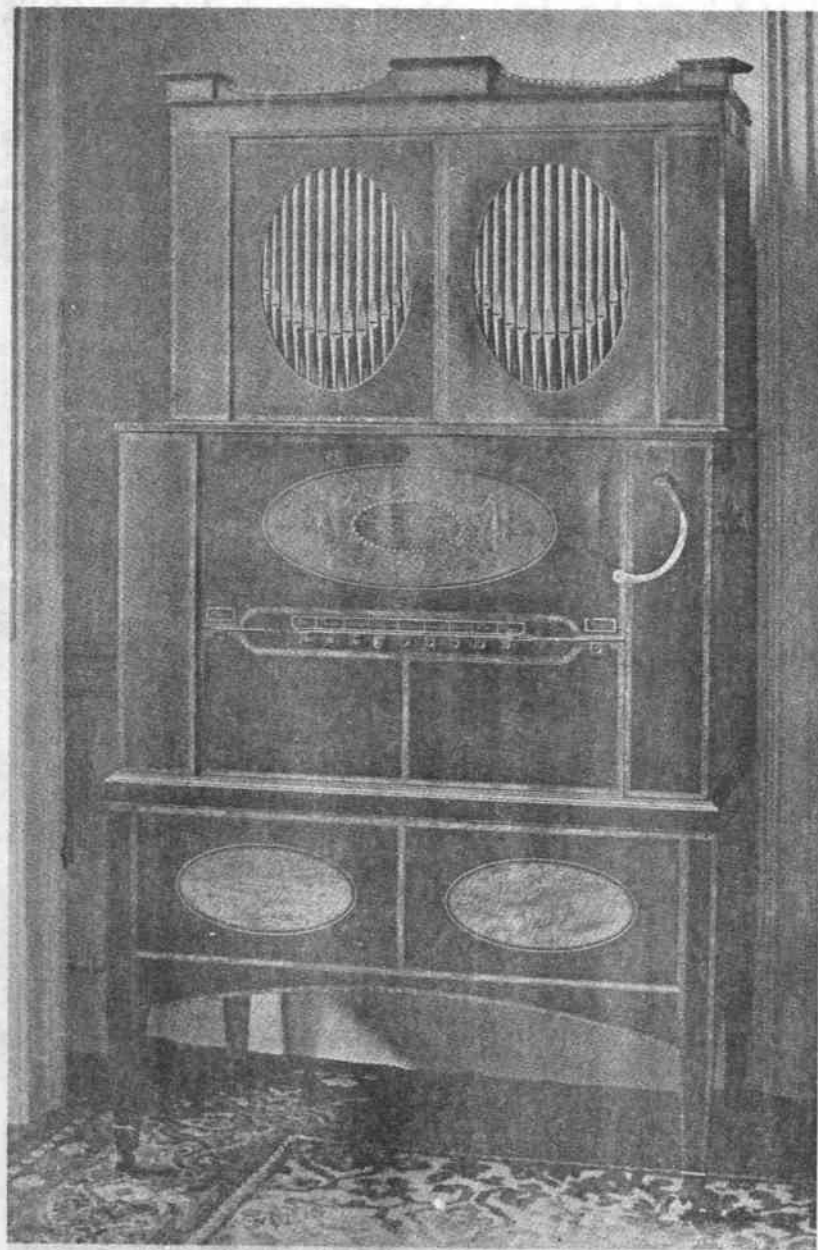
**A**MONG the very many English barrel organs made between the mid-eighteenth and the second half of the nineteenth centuries, there is one type which must be considered as the divided barrel organ. To my own knowledge, there appears to have been only one maker – Clementi & Co of Cheapside – and I can only find evidence of three specimens, two of which I know to survive today.

What is a divided barrel organ? In terms of the finger organ, a divided organ means something

quite different, yet this name appears to be the most apt for this extremely unusual barrel organ layout. The original name of the organ was Flageolet & Tabor, yet this itself is a confusing description since very many barrel organs were made with flageolet (flute-toned pipe) and tabor (small single-sided drum) which were the classic instruments of the morris dancer. We must therefore describe the mechanism and see just how this type of instrument differs.

The divided barrel organ is, relative to the size of the case, an organ of small compass, probably





A TABOR AND FLAGEOLET ORGAN IN SHERATON CASE, lot 53



of between 12 and fifteen playing keys in the main organ. To this is added keys for percussion – drum and triangle. This makes about 18 keys in all. The barrel is, however, considerably longer than this span of keys and does in truth double up on the playing keys. The keyframe itself is made in two sections of unequal length. Each half of the keyframe can be controlled separately, but a link in the centre ensures that when the right-hand portion of the keyframe is raised, the left part follows suit.

The purpose of this mechanism is, by standards which were to follow, unnecessarily complex. An examination of one of the known surviving specimens will illustrate its operation. The specimen is in the C. Claudius collection, Copenhagen and is illustrated in Buchner. The illustrations are reproduced herewith. The main organ has 15 notes (i.e. 15 playing keys) comprising four ranks: stopt diapason, principal, twelfth and fifteenth, plus, at the left end of the main organ keyframe (which is the right-hand half of the keyframe), two keys for the drum. The flageolet organ has one controlling stop knob which lowers its proper portion of the keyframe (the left-hand half) on to the barrel and at the same time brings into play an 11-note flageolet rank. It appears from the illustrations that this is at least a double rank of pipes unless, as may be more logical, the single rank of pipes is planted in two rows to save sound-board space. In addition, this flageolet keyframe

carries a triangle and drum key, the triangle having two strikers. In all, the organ has eleven operable drawstops and is contained in an extremely grand stepped case with detachable, double-panelled dummy pipe-front door top. An organ similar to this one but at present incomplete, is in the Ron Lee collection, London and it is to be hoped that this (the only specimen available in England) may be restored to playing condition soon.

A particularly striking double barrel organ, described as 'A Tabor and Flageolet Organ in Sheraton Case' formerly belonged to Sir Walter Gilby, Bart. who lived in Cambridge House, Regent's Park. When this fine house and its contents were disposed of by auction in March, 1910, the auctioneers Knight, Frank & Rutley illustrated the organ in their catalogue. This illustration is reproduced here. The instrument, which stood in Sir Walter's drawing room, fetched £40 and has since disappeared. This model has no fewer than eleven drawstops and the catalogue described it as being in a mahogany and painted satinwood case and stated that it played eight airs. It will be noticed that the case proportion are virtually identical with the Claudius specimen. Does anyone, I wonder, know what happened to this fine organ which had as early as 1910 lost all but one of its stop knobs and also its winding handle grip?

I would be extremely interested to hear of any other specimen of this unusual type of English barrel organ.

**AS THEY ARE TODAY.** Orchestrion builders Imhof & Mukle, founded by Daniel Imhof in 1848 in Vohrenbach, Baden, are still to be found in London's New Oxford Street as Alfred Imhof. Today, though, the business is involved with radio, television, hi-fi and gramophone records. The business has succumbed to the take-over trend and is owned today by Parnell Electrical Industries, itself part of the Jessel Securities group. Last surviving relics of the grander times of an earlier age – a giant orchestrion organ on the fourth floor plus a handful of rusting Stella discs – were transferred to the British Piano Museum at Brentford some five or so years ago. The orchestrion has been restored to playing condition by Frank Holland and is played regularly. The last of the Mukle family, Stanley Mukle, died in retirement in the summer of 1970 at his North London home. Stanley's father had been a partner in the New Oxford Street business. Stanley served his apprenticeship as an organ builder with Alfred Kirkland and later worked for Spurdun Rutt

before going into partnership with his brother, F. G. Mukle, in the manufacture of music rolls. Their business was the Up-To-Date Music Roll Company established in King Street, Hammer-smith. The business underwent several address-changes and was finally known as the Music Roll Co. when it closed in 1949.



# THE EMERALD POLYPHON

by George Foster

**L**AST year it became apparent that I could not delay the overhaul of my 22 in. Polyphon any longer. Many of the comb leads were suffering from *maladie du plomb* and were curling over against one another. On four notes, the leads were actually touching the base plate. The story of what I found on closer examination of my comb- and bell-playing Polyphon will, I think, be of interest to others. I confess that I was not prepared for what I found although it had always puzzled me why such a late model musical box could not be wound whilst playing. The act of winding the spring halted the mechanism and yet the earliest models were better than that in as much as they could be wound during playing without stopping the music.

When I removed the musical movement from the case, I found to my surprise that the main-spring, instead of being a flat volute of strip steel in a steel cage or barrel, turned out to be quite different. The spring 'arbor' is a circular-section steel rod 3/16in in diameter which passes through a wooden mandrel which runs the whole length of

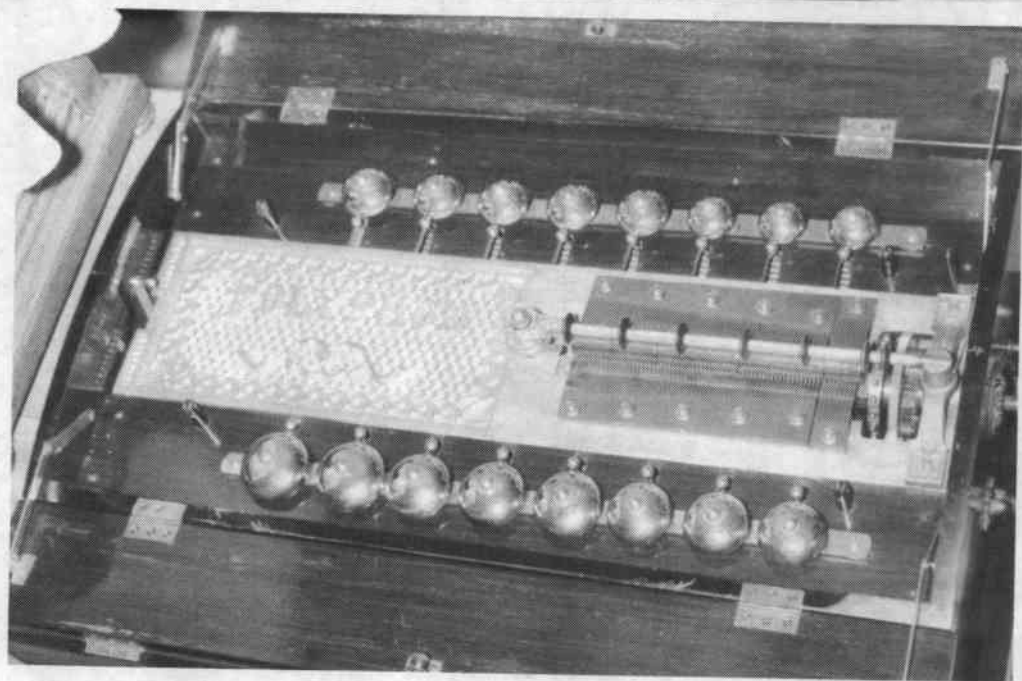
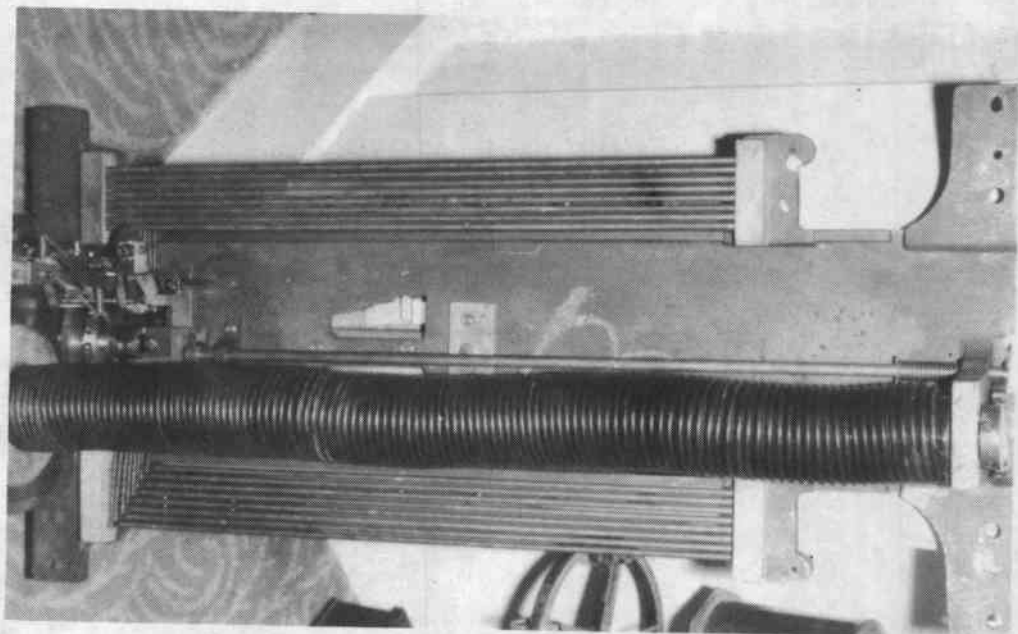
the case. Around the outside of this mandrel there is coiled a helical wire spring. The mandrel is 24½" long by 1¼" diameter and the spindle on which this is mounted is 27" overall. The stop-work allows eight turns of the main wheel. Now this cylindrical mainspring is by no means new although it is the first example that I have ever seen or heard about associated with a musical box. I remember when I was a small boy, the cheaper mechanical toys available, mostly of German origin before World War I., were driven by fine helical springs winding in a wobbly fashion along the main arbor. There was also a serious variety of this principle used in a watch. It was produced in Switzerland by Grasset about 1880 and in this case the usual flat spring wound directly on the winding arbor on which was mounted the normal winding button and no barrel was provided to enclose the spring.

Parts of the escapement are stamped with a figure six and '6' is scratched on the fly. In fact it was this scratched numeral which determined whether the stamp was actually a '6' and not a '9' as it could otherwise have been. I wonder whether of this model there were only six made in the one batch as from my observation there are very few extant. The combs have 60 teeth each and there are 16 bells. Bells can be silenced and there is a speed controller provided. Bell silence lever stamped '399' base plate '63', upper comb '63-49 B', Lower comb '63-49 C', upper comb gamme mark '7 ZEO-', Lower comb gamme mark '7 ZEOZI-' these marks are as near as I can decipher from the rather illiterate scratchings.

I believe that this is the 'Emerald' Polyphon

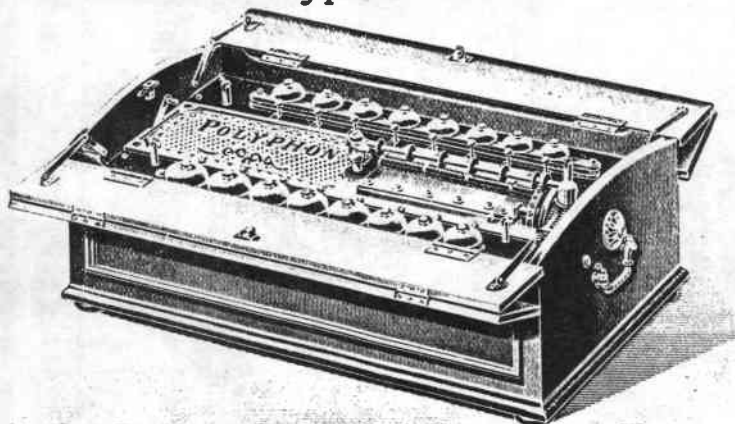


*George Foster with his 22in. Emerald Polyphon.*



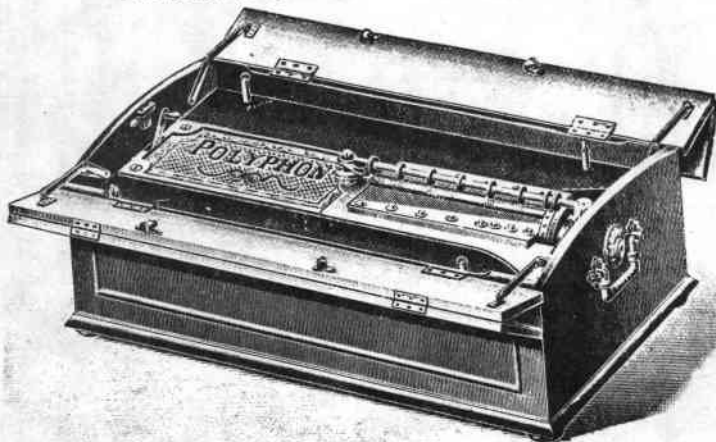
9

## Latest Polyphon Novelties.



### No. 49

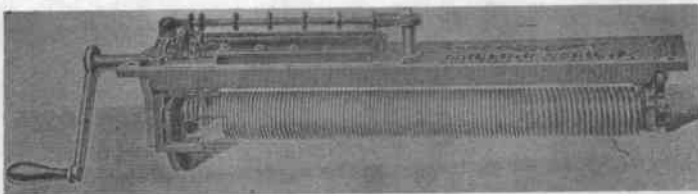
Self-acting, 120 notes, in rosewood case, with special constructed cover which is used for holding the plate. 16 chimes which can be switched off. Very sweet in tone and powerful. Size,  $28\frac{1}{2} \times 18\frac{1}{2} \times 10\frac{1}{2}$ . Tune 22 ins. diameter. £22 0 0. Extra Tunes 5/- each. Spiral spring; spring unbreakable. Large supply of Tunes.



### No. 52.

Self-acting, 150 notes, in rosewood case, constructed like No. 49. Most excellent tone. Size,  $28\frac{1}{2} \times 16\frac{1}{2} \times 10\frac{1}{2}$ . Tune 25 ins. diameter. £22 0 0. Extra Tunes 6/- each. Large supply of Tunes. Spiral spring; spring unbreakable.

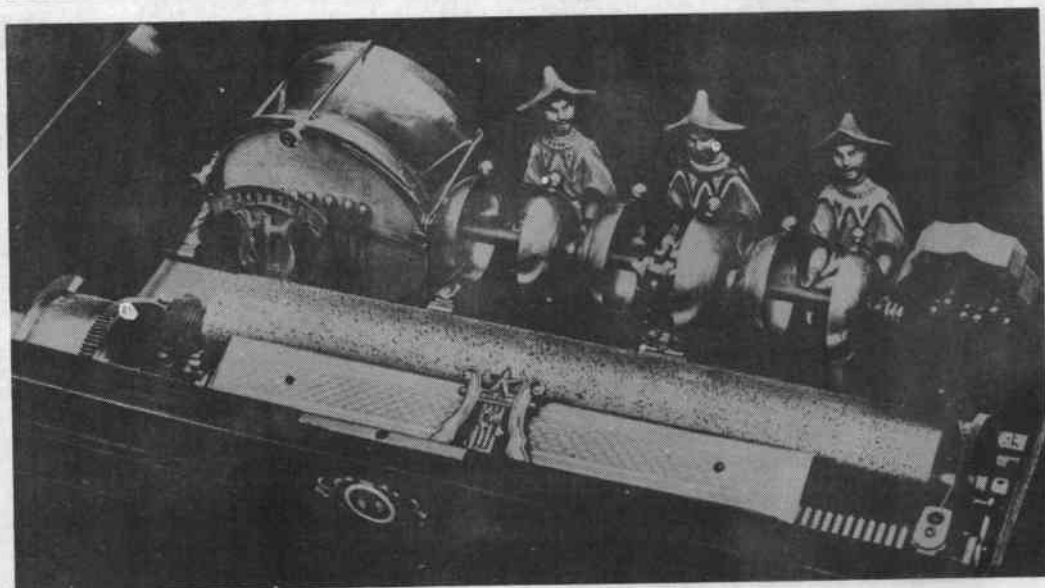
The price of each Instrument includes six Tunes.



and that its probable date of manufacture is circa 1905, I have 26 discs giving a variety of airs from Merry Widow, Geisha, Strauss waltzes etc. etc. I am pleased to report that apart from the oxidising of the comb leads the machine is virtually in mint condition.

*Editor's Comment:* I am sure that many Members will have found the observations of George Foster of Christchurch, New Zealand, very interesting. What is perhaps even more interesting is that the spiral spring for larger-sized Polyphons was well-established as early as 1902. The attached page from Guldman's catalogue of that year (first reproduced on page 323 of Volume 3 of THE MUSIC BOX) shows this feature available for both

22in and 24½in models. Other pages in the same catalogue (also reproduced in CLOCKWORK MUSIC) shows the spiral spring as standard for certain other models. Yet strange to say Polyphons with spiral springs seem to be very, very rare. One might logically expect the 'normal' type to be rarer and, knowing that there are two distinct styles of 24½in Polyphon (one with large spring and inside wind, and one with smaller spring and side wind) it would be interesting to know if, for some reason, these models were not popular. The illustration of the spiral spring motor is reproduced here from page 149 of ENCYCLOPAEDIA OF MECHANICAL MUSICAL INSTRUMENTS by permission of Member Q. David Bowers. The correspondence pages are open for further comment on this subject.



Orchestral cylinder musical box featuring castanet, drum and six bells struck by mandarins. The maker is Charles Ullman and the box is in the collection of the Nationaal Museum van Speeldoos tot Pierement in Utrecht. An illustrated article on this museum appears on page 152 (next issue).

## HUMAN AUTOMATA

WEIRD FIGURES WHICH HAVE PUZZLED TWO CONTINENTS

By DR. MORRE

"IS it a man or a doll?" is the question which thousands of people in England were asking themselves a few years ago. In course of time the object of their curiosity was transferred to America, where the same question was asked, and once again remained unanswered. No one could determine whether "Phroso," who (or which) walked, ran, rode, sang, and talked, was a human being, a living thing of flesh and blood, or merely a clever combination of wires and springs.

The question, so far as we know, is still unanswered, and so long as the curiosity of the show-going public remains at its present level we do not suppose that an answer will be forthcoming. To give away the secret would be to destroy the commercial value of the exhibition.

Probably from the time when the properties of the lever and the spring were discovered, man has attempted to make man in his own image. There seems to be, to a certain order of mechanical mind, a wonderful fascination in constructing these automata. Living men are cheap enough—a single war will sweep 100,000 off the face of the earth—but the human doll is a much more precious possession. Frankenstein robbed the dissecting rooms and desecrated graveyards for material wherewith to build up the unholy monster which afterwards proved his ruin; but the early inventors were wiser than the creature of Mrs. Shelley's imagination, and contented themselves with man-making on purely mechanical lines. When or how the first of these uncanny creatures was shown to a wondering world is "ropt in mistry," as Mr. Yellowplush would say.

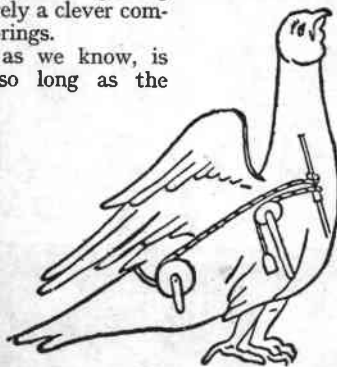
There are authentic records that the

Chinese invented an automaton which could play checkers. The emperor of that day was delighted with the toy, and pitted his skill against that of the mechanical figure. But it would have meant the "happy despatch" of the inventor if his Majesty had been defeated at the game, and we may presume that he won on every occasion.

Dædalus, the Greek sculptor, is said to have made statues which could not only walk, but had to be tied up that they might not move. Although Aristotle is the authority for this statement, one may believe that the wise old Greek for once was nodding over his story. The wooden Venus which moved about by means of quicksilver poured into its interior may also have been the outcome of the unscientific use of the imagination.

In spite of the black ignorance which overspread Europe in the thirteenth century, the highest mechanical skill was developed and often turned to the manufacture of these curious automata. When we make allowance for the rude tools and the imperfect media in which these inventors had to work, the highest tribute must be paid to them for their work. In an old MS. volume dated so far back as 1245 may be seen the picture of an invention made by a priest named Villard. It consists of a pulpit on which a wooden eagle is seated. When the mechanism was set in motion the bird soared in the air, completed a circle, and then returned to its perch.

A more ambitious effort was that of a French potter named Vaucanson, who constructed a flute-player of burnt clay, which was exhibited in Rome in the



AN AUTOMATIC EAGLE, CONSTRUCTED IN THE THIRTEENTH CENTURY. IT SOARED IN THE AIR, COMPLETED A CIRCLE, AND RETURNED TO ITS PERCH ON THE PULPIT.



early part of the sixteenth century. Vaucanson certainly had some admirable examples to excite his admiration and to stimulate his inventive skill. He probably looked with scorn on the automatic fly of John Müller, but he would have been less of the inventive genius than he was if he had not given whole-hearted admiration to the automatic group which was especially constructed for the amusement of Louis XIV. It consisted of a little coach to which several horses were harnessed. At a given signal the coachman cracked his whip and the animals began to prance. They then became quiet and started on their journey. As the coach drew up in front of the King it stopped, the footman jumped down from behind, opened the door, and handed out a handsomely dressed lady, who stepped in front of his Majesty, made a profound curtsy, presented a petition, and then re-entered the coach. The door was closed, the footman took his place again, crack went the whip, round went the wheels, and the coach-and-four was once more off on its journey.

Vaucanson's flute-player was a marvel of ingenuity. It was a life-sized figure clothed in the costume of the day, and standing alongside a broken column. It played a dozen different airs with the ease and accuracy of a finished artiste. In order to accomplish this seeming miracle the inventor had arranged a system of wires that worked a bellows placed in the interior of the automaton. The bellows forced the air to the flute, where it passed through the mouthpiece, and was

stopped, as in actual playing, by the fingers of the automaton coming down and closing the holes. The fingers were worked by wires and cords operated by a toothed cylinder.

Vaucanson also invented a duck which he made to waddle off in search of food, and pick up any seeds that came in its way. The seeds passed into the stomach and

intestines, where the phases of digestion were gone through just as though the bird had been alive. When it reached the water it plunged in and splashed about and quacked with pleasure, just like the real thing.

The most famous of all automata are the so-called "Androides" of Droz, of which three have been preserved in full working order. The elder Droz was born at La Chaux de Fonds in the year 1721. He started work as a watchmaker, but the comparatively simple mechanism of the timepiece did not satisfy his talents. The French Academy of Science had offered a prize of half a million francs to



"THE WRITER," A MECHANICAL FIGURE MADE BY JACQUES DROZ IN 1760, WHICH DIPPED ITS PEN IN THE INKPOT, AND COPIED SENTENCES CONTAINING AS MANY AS FORTY LETTERS.

anyone who could construct a perpetual motion machine—for even in that day the most learned savants had not reasoned themselves out of the delusive notion on which their predecessors had spent so much time and energy. Droz, however, found (as others had done) that its achievement was impossible, and, wiser than others, he turned his attention to better work.

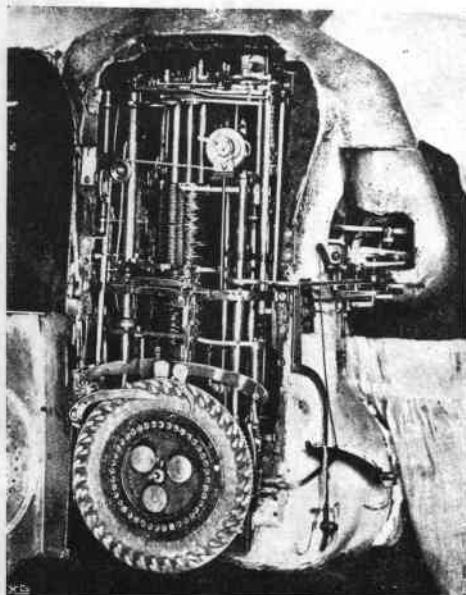
One of his inventions was a thermic watch which wound itself through the expansion and contraction of two different metals. Then he started work on artificial men. On one of them he spent

three years of labour, and successfully manufactured a seated figure which was able to write. The dictation was set up on a dial at the side of the figure before it was wound up. At a given signal "The Writer" dipped its pen into the ink-

the performance by picking up several seeds.

Paranthetically it may be remarked that about the middle of the last century M. Houdin, the famous French conjurer, exhibited an automatic writer, and also constructed an automatic nightingale. It would be impossible, without the aid of diagrams, to describe the clockwork mechanism, the bellows, and the quill-like copper tube in imitation of the bird's throat, which made up this marvellous invention. It moved its beak in accordance with the sounds it produced, flapped its wings, and leapt from branch to branch just like a living bird would do. Many months were spent on the invention, for Houdin, resolving to have it as near Nature as possible, spent days and nights in the wood of Romainville listening to the nightingale's song, and analysing the bird's melodies.

The mechanical skill of Droz descended to his son Henry Louis, who improved on his father's work by inventing three "Androides," which were known as "The Draughtsman," "The Pastorale," and "The Piano Player." "The Draughtsman" is the most wonderful of the three, and it is not surprising that when the little automaton drew the portrait of Louis XV. in the presence of that King's successor, his Majesty attributed it to witchcraft. Nevertheless, the young artist, who had been granted a special audience, was loaded with presents and honours. Another excellent specimen of



AN INSIDE VIEW OF THE MECHANISM IN  
"THE WRITER."

pot, shook off the superfluous drops, and then copied whatever had been dictated, just like a schoolboy taking his lessons. Sentences up to forty letters could be copied by this amazing mechanism.

Wherever "The Writer" was exhibited people gazed in wonder, and the fame of Droz spread over the civilised world. Afterwards he made several minor mechanical toys, which, however, are so complicated that up to the present time they have not been copied. The most notable of them is a canary in a gilded cage, which jumps up and down from one perch to another, singing several pieces while moving its larynx, bill, and body in the most natural manner. At the close of the last song the bird finishes

*Von Marfels befreit  
Von Froelich erneut*

A SPECIMEN OF THE PENMANSHIP OF  
"THE WRITER."

"The Draughtsman's" work was the portraits of King George III. and Queen Charlotte.

Soon after Droz junior died his mechanical toys were sold to show-people.



and it is not surprising that in their rough, unskilful hands the beautiful mechanisms soon fell into disrepair. In this state they would probably have been destroyed had not the Municipal Government of La Chaux de Fonds come forward and preserved them as monuments of local genius. A few years ago they were re-discovered in a fearful state of decay by the well-known expert, Mr. Charles Marfels, of Berlin, who succeeded in getting them into his possession for a time with a view of having them repaired. It was a long time before he found a mechanic who was able to carry on this delicate work, but at last he confided the task to M. Froelich, the manufacturer of chronometers, who spent three years on the automata before he was able



"THE DRAUGHTSMAN," A MECHANICAL FIGURE WHICH COULD DRAW PORTRAITS. MADE BY HENRY LOUIS DROZ IN 1767.

"Enigmarelle." This artificial man was able to walk across the stage at its inventor's word of command, and to ride a bicycle with ease. When exhibited in London it walked out of a theatre, and by means of a ladder ascended the box-seat of a coach, and taking the reins in its hands, drove off down the road. "Enigmarelle" was said to consist of an elaborate outfit of wires, storage batteries, and all the paraphernalia of an engine; but it is only fair to add that many people believed that these fittings were simply meant to deceive, and that the motive power of

the strange-looking figure was a real live boy concealed in its little inside.

To these critics of mechanical art their "exposure" was reminiscent of the great chess-player scandal of 1769, where an automatic chess-player, brought out by Baron Kempelen, was found to be operated by an expert, a legless Polish patriot named Woronsky, skilfully concealed beneath the board.

It is not so many years since Dr. Bruce Miller, an ingenious Chicago physician, invented an automatic orchestra, which was capable of playing classical



PORTRAITS OF KING GEORGE III. AND QUEEN CHARLOTTE, DRAWN BY "THE DRAUGHTSMAN."

to restore them to their original working state.

While M. Froelich was working on the Droz relics, Berlin was astonished by the appearance of an automaton named



PORTRAIT OF LOUIS XV., DRAWN BY "THE DRAUGHTSMAN" IN THE PRESENCE OF LOUIS XVI., WHO ATTRIBUTED THE FEAT TO WITCHCRAFT.

compositions with finish and sympathy. There were eleven performers in the band, and each one of them played a different



"THE PIANO-PLAYER," ANOTHER LIFE-LIKE MECHANICAL FIGURE, MADE BY HENRY LOUIS DROZ IN 1768.

instrument. They got up, sat down, tuned their instruments, and acted just as human musicians would do. All the figures were connected with a machine like an organ, from which Dr. Miller directed and controlled their movements. He could either make one of his bandmen play a solo, or combine the work of all in a concerted piece. To accomplish all this he had at work three thousand bellows varying in size from a square inch to six square feet, one mile and a quarter of tubing, and six thousand valves; but the audience, as they listened to the music, saw only the mechanical bandmen.

Early in the present century the United States was standing in open-eyed wonder at a marvellous invention which had just been completed by Captain Louis Philip Perew. It was an automaton, 7 ft. 5 in. in height, which walked, talked, smoked cigars, stuck out its tongue, performed various tricks, and dragged a heavy car-

riage behind it. The face was strikingly human in appearance, and the motion of the jaws and the sound of the voice added greatly to the illusion. When the automaton walked its movements were easy, graceful, and natural. It could step to the right or to the left, walk forwards or backwards, exactly like a human being. It could dash round the corner with the carriage in tow at a speed of anything up to twenty-one miles an hour.

Captain Perew made no mystery about his invention. It was a doll, pure and simple, he openly admitted, although he did not explain in detail how the wonderful mechanism was worked. The motive power, it was afterwards discovered, was a gasoline engine directing the machinery in the head, arms, and trunk of the automaton, causing it to step out rapidly and vigorously, with a fair heel-and-toe stride. A phonographic arrangement produced the vocal sounds,



"ENIGMARELLE," A MODERN ARTIFICIAL MAN, WHO WALKED AT THE WORD OF COMMAND, AND DROVE A COACH AND HORSES

and they were so perfect that one might think the giant was holding a conversation with the operators in the carriage behind. Even the carriage entered into the deception. The supports for the floor looked

like handsome polished rods, but in reality they were pipes through which water was pumped to keep the gasoline supply at a low temperature.

For twenty minutes at a time this human doll would walk round and round,



"ENIGMARELLE": THE INTERNAL MECHANISM OF THE HEAD.

rolling its blue eyes at the spectators. When Captain Perew placed a beam in its path the automaton stepped on it and then down the other side, just like a human being would do.

As we have stated, Captain Perew made no secret of his automaton. But a different course was adopted by Mr. C. H. Webster, the man who exhibited "Phroso." It certainly looked like a doll, with its waxen face, its obvious wig, and its artificial complexion. Its hands, too, were artificial even to the verge of clumsiness. At the word of command "Phroso" walked forward with measured stride, dropping his feet heavily to the floor, and

acting far more stiffly than a marionette would do. On one occasion, when a photographer had spent the best part of an hour in snapping the figure, he was amazed to see its lips move, and hear the words, "I hope they'll be jolly good pictures," roll out in a perfectly human voice.

When "Phroso" was exhibited in London half the newspapers pronounced it to be human, the others vowed it was a machine.

"If he is a man," said Mr. Webster, "it is a great advance for humanity when a man can take the place of a machine, instead of a machine taking the place of man. But if 'Phroso' is a machine, then the actor must look to his laurels, for soon



"ENIGMARELLE": RIDING A BICYCLE WAS ONE OF ITS MOST POPULAR FEATS.

there will be theatrical companies of wooden figures."

Some critics believe they have already arrived.

## SOCIETY EGM

Notice is hereby given that there will be an Extraordinary General Meeting of the Musical Box Society of Great Britain at 13.50 hrs on October 13th, 1973, at The Kensington Close Hotel, London, W.8, for the purpose of approving the changes to the Constitution and Bye-Laws as proposed at the Annual General Meeting in June.

This business meeting, which should be of short duration, will take place on the occasion of our London Meeting and the items to be considered are as follows:

### BYE-LAWS

#### Article 3 Section 1.

Revised to read: 'The subscription shall be Four Pounds a year for Active Members'.

#### Article 3 Section 2.

New sub-head to read: 'There shall be an entrance fee of £1. Any Member whose subscription lapses for one year or more shall not be re-admitted as a Member without payment of £1 entrance fee'.

#### Article 3 Section 3.

Former Article 3 Section 2 to become Article 3 Section 3.

### CONSTITUTION

#### Article 4 Section 1.

Revised to read: 'The Officers of the Society shall be:— President, Vice-President, Honorary Secretary, Honorary Recording Secretary, Honorary Treasurer, Honorary Editor, Honorary Archivist, and two other Active Members'.

## NEWS FROM THE BRITISH PIANO MUSEUM

*The following brief notes are abstracted from the Interim Newsletter published by The British Piano Museum (Founder Frank W. Holland), in January, 1973*

**T**HE legal advisors of The Aeolian Corporation in the United States of America have granted permission (dated 31st August, 1971) for the copying of Duo-Art music rolls.

We were asked by The English Sinfonia Society to provide a Duo-Art Grand Piano for their concert on Wednesday, 13th December (1972) when the Grieg Piano Concerto was featured by Percy Grainger with the approval of Mrs. Grainger and of The Aeolian Corporation, USA. The conductor was Mr. Neville Dilkes, and Mr. Rex Lawson prepared the music and operated the controls to a nicety. The concert, which was a great success, was well reported in the National press and other periodicals here, in The New York Times, The New York Herald Tribune and The Perth Evening News (Australia). Two Presidents of The Aeolian Corporation, USA, are patrons of the Museum, and we have their kind letters of support in our activities.

We have started restoring the Wurlitzer Theatre Organ from the Regal (ABC) Cinema at Kingston-upon-Thames. This will be played by Mr. Joseph Seal (who has made this organ famous) as well as by the Wurlitzer Roll-Playing Console which was the only one ever installed in Europe. The organ was built in 1930 for a wealthy resident of Chicago, and was brought over to England for erection in Kingston in 1931/32.

## YOUR COMMITTEE

The Executive Committee of the Musical Box Society of Great Britain comprises the following offices and officers:

President:	Cyril de Vere Green	Editor:	Arthur W. J. G. Ord-Hume*
Vice President:	David A. R. Tallis	Archivist:	W. A. K. Frost*
Secretary:	A. Reginald Waylett	Members:	Richard Baines
Recording Secretary:	Alan K. Clark*		Stephen Cockburn*
Treasurer:	W. Keith Harding*		

\* Committee nomination

All offices are honorary and subject to re-election annually.

## AUGUSTE BAUD

**A**UGUSTE Baud died at L'Auberson on June 26th, 1973. He was 49 years of age and had been incurably ill for a long time.

The three Baud brothers, Robert, Fredy and Auguste, made for themselves a name in the world of musical boxes and automata which extended far beyond the village atmosphere of St. Croix in the Swiss Jura. The workshops were instruments are repaired and restored and the fascinating museum have been visited by many Members of both the Musical Box Society of Great Britain and the Musical Box Society International. These continue as a lasting memorial to Auguste Baud.

Born on December 12th, 1924, Auguste was foremost an artisan, following in the footsteps of his father in the restoration of clocks and musical automata. He saw the importance of this work and, with his brothers, equipped his workshop with the most modern, complex and specialised machinery to cope with the expanding world demand for musicwork. Aside from the practical work, Auguste Baud played an important part in establishing the museum of L'Auberson.



A modest and peaceful man with a vivid sense of humour, he held public office at L'Auberson, was a keen gymnast, took an intense interest in local

affairs and gave freely of his experience and advice in many spheres.

In recent months, he succumbed to a serious disease which, in spite of prolonged hospitalisation and surgery, left little hope of recovery. The business of Baud Freres continues as does the museum.

To his wife and family we extend our sincere condolences. J.R. O-H.

## LAURENS HAMMOND

Laurens Hammond, inventor of the electric organ which took his name, died at Cornwall, Connecticut, at the beginning of July. He was 78.

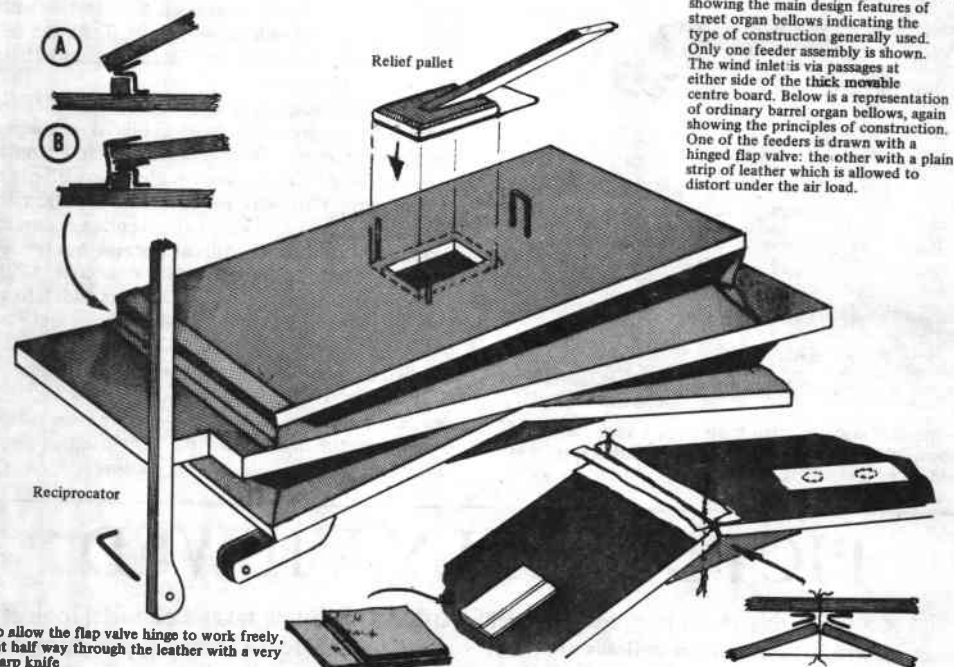
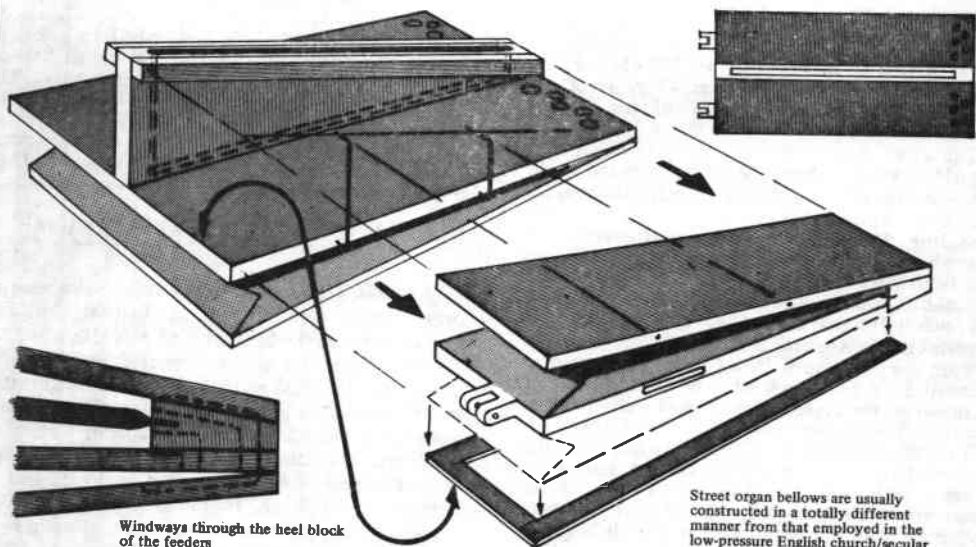
The Hammond organ, invented in Chicago in 1934, was the first serious electric musical instrument. Whereas earlier attempts at electric music were of a more experimental nature, Hammond produced a total-concept machine which, when it first appeared on the market in 1935, had an immediate following. In the one month of December, 1935, fifty-one American churches installed the instrument and, by the end of 1937, some three thousand had been sold in the United States and one hundred in Britain. That the name is still to the forefront in the field means that its success is still extant.

The Hammond organ has, in principle, been copied by many makers and this is perhaps its finest testimony. One version which Hammond manufactured was produced with paper roll-playing attachment. This was made in conjunction with Aeolian and was known as the Aeolian-Hammond. Produced in 1938, it utilised normal Aeolian Pipe Organ (116-note) music rolls and cost \$2,000. The researches of Q. David Bowers indicate that about 210 examples were made. The actual player unit and pneumatic mechanisms were made by Aeolian-Skinner of Boston, Massachusetts.

Laurens Hammond held at the time of his death 110 US patents and, besides the electric organ, was the inventor of the synchronous electric clock and stereoscopic motion pictures. A. O-H.

## PICTORIALLY VIEWED

For the second in this series beginning overleaf, Arthur Ord-Hume takes a pictorial look at the manner in which barrel organ bellows are made and shows features of several types. Also shown are details of recovering using white half-strained sheepskin for small bellows, fully-strained for larger ones.







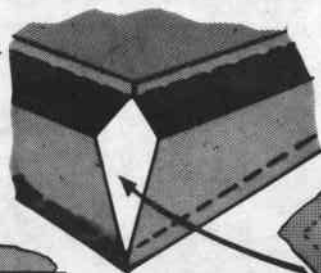
(A)  
BOX  
END



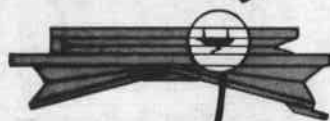
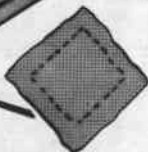
(B)  
BOX  
SIDE



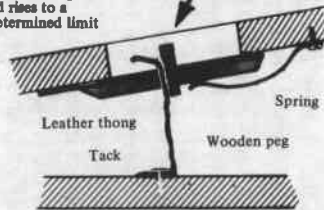
(C)  
FLUSH  
HEAD & SIDES



To make flush head and sides, fit the skin as usual, then cut out the slack skin in the corners. Do not cut this before covering. Now glue a rectangular piece of thin skin over the corner



Detail of relief valve which operates when the reservoir top board rises to a predetermined limit

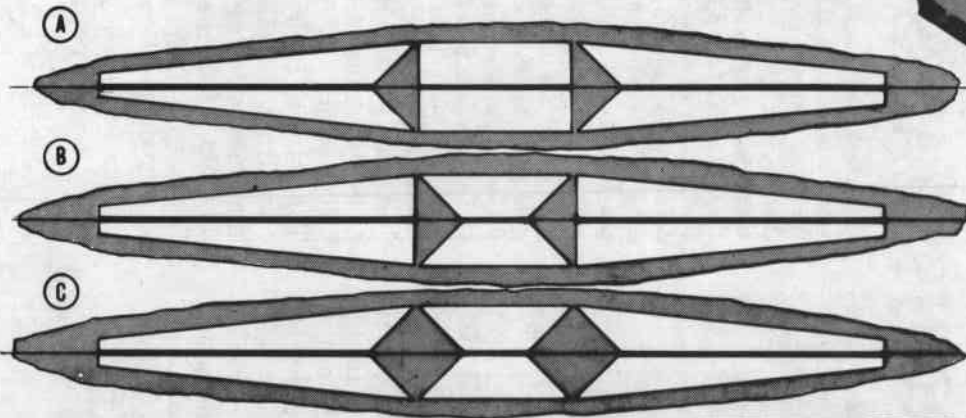
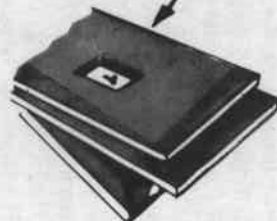


Leather thong

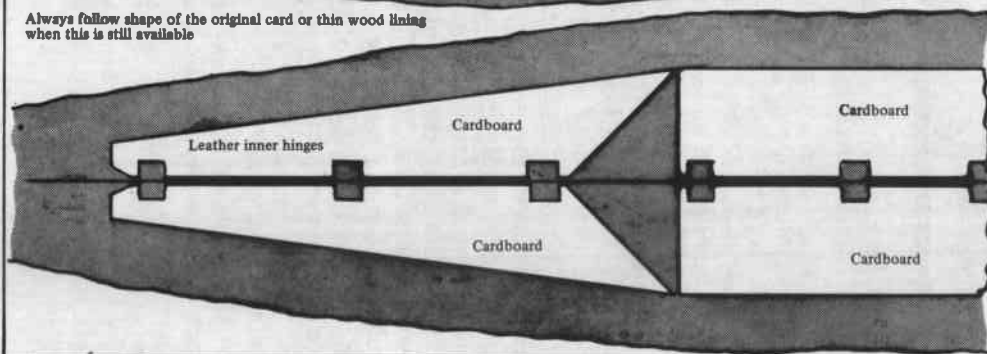
Tack

Wooden peg

Spring



Always follow shape of the original card or thin wood lining when this is still available



Leather inner hinges

Cardboard

Cardboard

Cardboard

Cardboard

Jean Jacques Rousseau, born of pure French origin in Geneva on June 28th 1712, led a turbulent life. His mother, the daughter of a minister, died in giving him birth and his father, a watchmaker, was a dissipated and violent man who finally abandoned his son when he was just ten. Famed writer and philosopher, his influence on French music was greater than might have been expected from his imperfect education. He invented a system of numerical notation, wrote operas, published a dictionary of music and so angered the Académie Royale de Musique that its performers at the Opera burned an effigy of him. Dogged by ill health, he died on July 2nd, 1778. Much controversy surrounded his demise, said by many to have been suicide. Generally, though, it is believed he died of injuries sustained during a fit.

The following item is abstracted from the pages of *The Gentleman's Magazine*. Vol. CI, 1831, edited by Sylvanus Urban, and is from the Ord-Hume library. The clockmaking business of Benoit can be traced to the brothers Abraham and Jacques of Geneva. Gebel Benoit would appear to have flourished for more than a quarter of a century. Musical boxes by this maker are of a high quality.

## ROUSSEAU'S HOUSE

Mr. URBAN,

Dec. 15.

THE accompanying view of the house at Geneva, in which Jean Jacques Rousseau was born, is copied from the card of

"Gebel Benoit et Comp au 2<sup>me</sup> étage de cette maison tiennent horlogerie et pièces à musique."

Isaac Rousseau was also a watchmaker in this same house; where he had been settled only ten months before the birth of his celebrated son, having resided for some time previously in Constantinople, where he was employed for the seraglio.

It appears that the manufacture of watches was one of the principal trades of Geneva as early as 1681; for in "The Present State of Geneva," a curious old guide-book published in that year in duodecimo, are the following passages:

"The people of Geneva are very industrious, and since they have not land enough to take up their time in agriculture and husbandry [*sic*], as other States of larger territories have, they apply themselves sedulously to the improvement of handy-craft trades.

"Clock and watch-making is a trade of great esteem, and of masters and servants there are above three hundred that follow that occupation; of whom there are some that drive a good trade by it, not only in all the countries of Europe, but also in Turkey, Persia, and other remote kingdoms. It is necessary that such as come hither to buy, have their eyes in their heads, if they would not be cheated, because there are bad as well as good artists among them.

"There are many excellent and skilful goldsmiths here also; but above all things fire-arms are here made in perfection, such as harquebuses, pistols, musquets, and the like, and many gentlemen provide themselves from hence."

At the present day, the goldsmiths eclipse the other artisans.\*

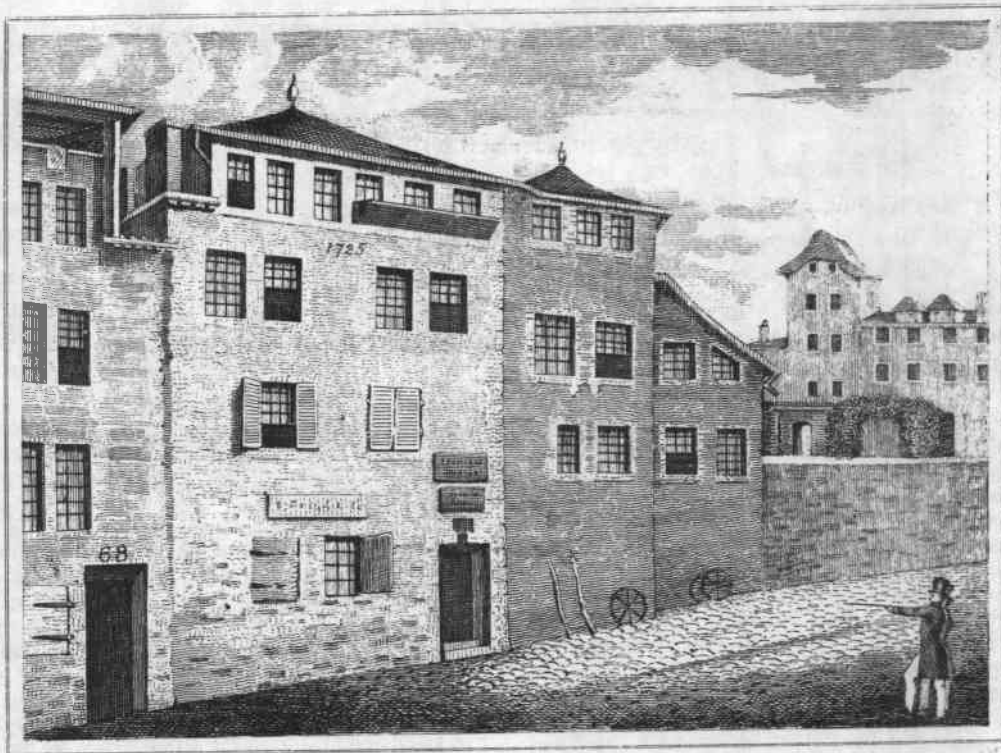
To return to Rousseau's house. The street itself has received its name from the memorable nativity in this mean-looking house, which is now No. 69 in the Rue Jean Jacques Rousseau. There is this inscription, on a small marble tablet over the door:

ICI EST NE' JEAN JACQUES ROUSSEAU  
LE XXVIII JUIN M.DCC.XII.

Yours, &c.

J.G.N.





BIRTH PLACE OF ROUSSEAU AT GENEVA.

\* "This town has a considerable trade in gold chains and trinkets, and the purity of the gold in the minutest article is very superior to the gold employed in similar articles manufactured in England. This fact merits particular attention.

"The English standard of gold is, dividing a given weight, as of a lb. or oz., into twenty-four parts, twenty-two of those parts are of pure gold, and of the two remaining parts, one is of silver, and one of copper; and the mint price is 3*l.* 17*s.* 10½*d.* In England, the *very finest* gold that is manufactured into chains, not assayed and stamped, is what the jewellers call eighteen carat gold, i. e. three parts gold, and a fourth part of alloy; but seals and trinkets in general, are so grossly alloyed, that the stint altogether depends upon the conscience of the trader or manufacturer; the consequence of which is that we are beat out of foreign markets, where the manufacture of Geneva can be brought into competition.

"To remedy this evil, the English Government should adopt regulations similar to those adopted at Geneva; while their standard gold coin is rather below ours, we, as a great commercial nation, ought not to be inferior to them, when the same material is a staple of manufacture."—Miscellaneous Observations and Opinions on the Continent [by the late Richard Duppa, Esq]. 1825, 8vo.

# MIRANDA AND THE PIANISTA

by Arthur W.J.G. Ord-Hume

**A** LONG look into Vulcan's mirror reveals much and the more you peer, the more there is to find. Whilst reading through some old trade papers recently, I turned up, quite by chance, the answer (or part of it) to a nagging doubt which I have nurtured for some little while. The title of this little story, reminiscent of a bed-time fairy-tale, is no flight of fancy for it names most of the leading characters in a tale of mechanical musical intrigue which goes back exactly one hundred years.

All stoic enthusiasts of mechanical music will be aware that Ellis Parr (on whom THE MUSIC BOX hopes shortly to publish an article) was co-patentee of the Symphonion disc-playing musical box. And many will at once associate the Pianista with Thibouville-Lamy – a device which could be pushed up to a piano and made to play the piano using folded cardboard music and a handle. The same Thibouville-Lamy also made a version to play the organ and this was called, not unnaturally, the Organista. The name Miranda, though, will leave the great majority quite uninspired.

In 1884 there was staged a Furniture Exhibition at the Agricultural Hall, that now-deserted and crumbling building which still stands plaintively plastered with placards in Islington, North London. This was the age of exhibitions, of well-patronised trade shows, and of a plethora of suitable appointed venues ranging from Earls Court upwards and downwards. Here at Islington, however, the apparent mundaneness of a furniture show was relieved by the fact that musical instruments were at that time popular and prolific enough to be rated high on the list of furnishings. And so,

amongst the tallboys, the sideboards and the wardrobes, amongst all this stood a Chattering grand piano and, in front of it – the Miranda Pianista. A contemporary scribe takes up the story:

'Projecting from one side of the 'Miranda' is a series of wooden levers or fingers exactly the width of the pianoforte keys to be operated upon. These levers are moved in accordance with holes in perforated cards, as in the Jacquard loom, a series of small pneumatic valves (worked automatically by a reservoir bellows) producing the motive power. On placing the 'Miranda' in position in front of the piano and turning a handle, the perforated cards are drawn through, and the mechanical fingers are moved with an exactness not always obtained even by expert pianoforte players. The matter of expression is secured by a little lever controlled by the left hand, on moving which a stronger or weaker touch is possible, to the extent desired by the performer. Further, the ordinary pedals of the pianoforte are extended and carried through to the front of the invention so as to be under the control of the performer.'



## THE PIANISTA,

A Patented mechanical apparatus which can be adapted to all pianos, and will perform with the greatest accuracy and delicacy of expression dance, operatic, and sacred music by means of perforated cardboard.

The PIANISTA is the most ingenious and perfect piece of mechanism yet invented for playing pianos automatically.

SOLE MANUFACTURERS—

J. THIBOUVILLE LAMY AND CO.,  
10, CHARTERHOUSE STREET, HOLBORN CIRCUS, E.C.  
Extensive Manufactories at Paris, Grenelle, Mirecourt, and La Coudre (France), for Violins, Brass Instruments, Flutes, Clarinets, Oboes, Harmoniums, Strings, Musical Boxes, Barrel Organs, Harmoniums. Great assortment of German Accordions and Concinas, Organinas, and Harmonettes. Sole Agents in Great Britain for "New England Organ."

*From The Graphic of July 21st, 1883, comes this advertisement for the Pianista. The Pianista is illustrated and described in detail on page 117 et seq of THE MUSIC BOX Volume 3. It is also detailed on pages 84 and 85 of CLOCKWORK MUSIC.*

The instrument was patented in all countries in Europe and a company formed to market it – The Automatic Musical Instrument Company, 27, Penton Street, London, N. Like so many companies of the piano-player era, it was short-lived.

### One year to obscurity

From the summer debut of the Miranda in London until the end of that year (1884), the A.M.I.C. was quietly at work arranging its outlets and the manufacture of the Miranda. In January, 1885, it announced that Mr. Ellis Parr had been appointed the agent for the instrument and that its manufacture was to be undertaken in Germany by Haake, the pianoforte manufacturers. Parr, sufficient to say for now, was sole agent for several German pianos, among them those made by Karl Haake in Hanover. It was promised that the instrument would 'very shortly' be placed before the trade.

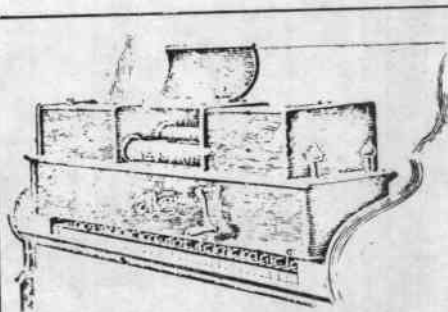
In July, 1885, the first advertisement for the Miranda Pianista was put out by Ellis Parr of 99, Oxford Street. This drew an unexpected reply directed at the music trade from none other than Jerome Thibouville-Lamy of Charterhouse Street. I quote:

'I beg to state that I bought the patent of the instrument named 'the pianista' in 1872. Since then I have improved this instrument in many ways: my last patent is dated 1883. The Miranda pianista is simply a variation of my old system. Yours very truly, J. Thibouville-Lamy' (August 10, 1885)

From that time forward, there is no further mention of the Miranda which I can find. Obviously, such a revelation must have killed Miranda as certainly as would a stab in the bellows. It must have been a red-faced and saddened Parr and Haake who received this bombshell, for only in April that year had they confidently predicted (in the Press) a dividend of nearly thirty per cent on the first year of Miranda. And so the handling company, named Automatic Music Company with offices at 3, Cophthall Buildings, London, E.C., quietly folded.

It would be interesting to know if indeed any Mirandas actually reached the market. Meanwhile it does help to clear up the fate of some of those odd patents of the 'seventies and 'eighties which so closely resemble the Thibouville-Lamy Pianistas.

Ellis Parr was involved as co-patentee in a great number of inventions from music stools to music-leaf turners, from instruments through to their



## This Little Instrument

plays the Organ better than most people after ten years instruction and practice. It is called

# The Maestro

because it is the master player.

It will play Hymns, Popular Songs, Church Voluntaries, Dance Music, Overtures, etc., on Any Good Cabinet Organ. Price \$10.

\*\*\* Profitable business for good agents.

THE MAESTRO COMPANY, Elbridge, N. Y., U. S. A

*From the pages of the Scientific American for November, 1899, comes this advertisement for the Maestro, an extension of the Miranda principle. The instrument consisted, an editorial description advises us, of a handsomely finished case 'which fits over the keyboard of any organ, and all of the mechanism is contained in this case'. This pneumatic action player used perforated paper rolls to play 48 of the keyboard's keys. Do any of these instruments survive in the United States?*

actions. How much of this was attributable to his business to hitch on to money-spinning ideas – in most cases. And as for Thibouville-Lamy, it is a pity that we now find that they did not invent the Pianista, but only perfected it.

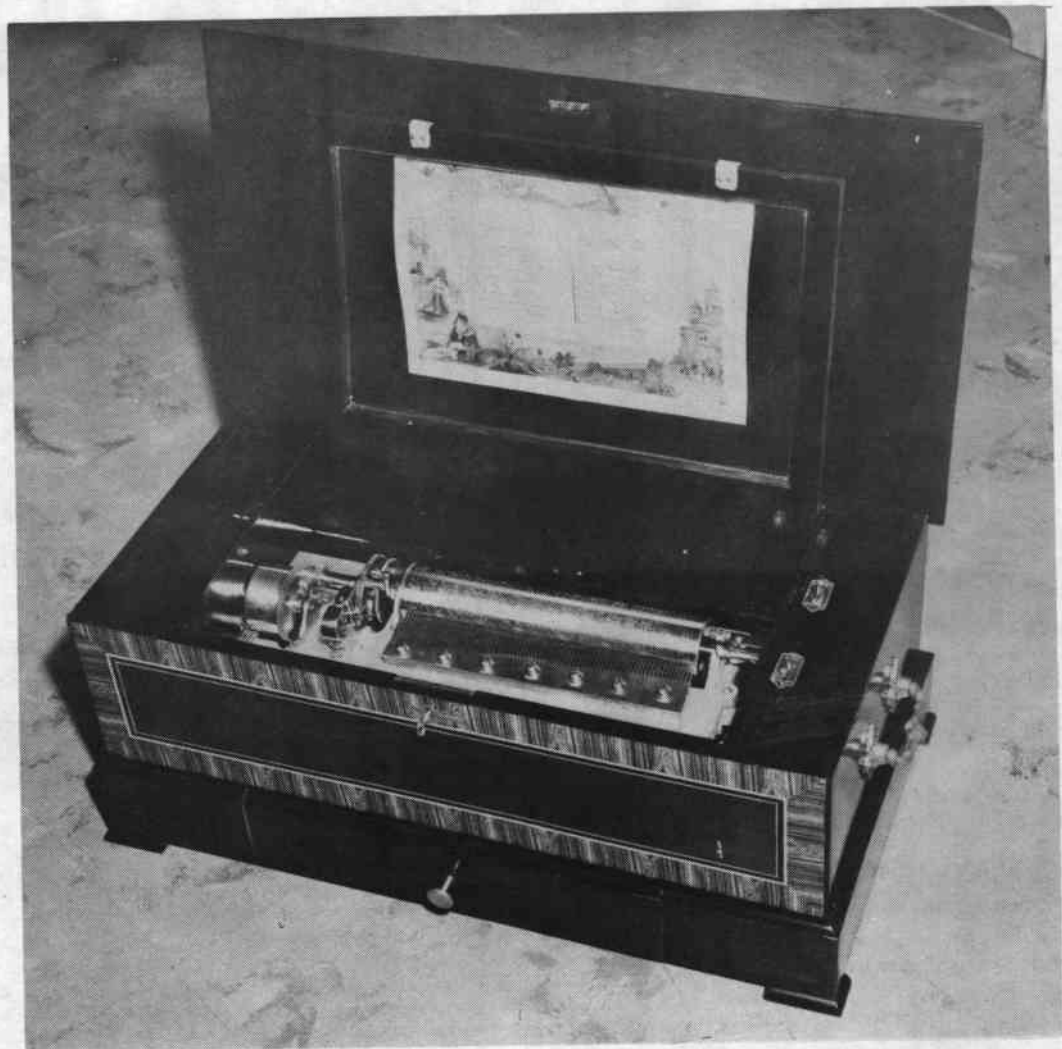
So ends the story. There is, however, one vaguely-related postscript which might as well be added here. Thibouville-Lamy was established in 1790 in Paris. They opened a London branch before the First World War. In the way of things today, the Parisian firm of Thibouville-Lamy is now no more, having closed down within the past two years. The only link with those days which remains is Thibouville-Lamy Limited in London, where my good friend Mr. J.C. Day is still manager – and still keeps several back issues of THE MUSIC BOX in his desk drawer!



**AS THEY ARE TODAY.** It is a strange fact that Henry K. Sandell's automatic violin, precursor of the Violano-Virtuoso and made in Chicago by the Mills Novelty Company, might not have set off on the road to become 'designated by the US Government as one of the eight greatest inventions of the decade' had it not been for its exhibition in London. Originally called the Automatic Virtuosa, the instrument was exhibited at Warring's department store in London's Oxford Street. This block-size store later became Warring & Gillow, famed for fine furniture. In later years, the store retreated to the ground floor only, the central octagonal well (which today would be classed a fire hazard) was closed in and the various floors let off as offices. Your Editor had a top-floor office in Gillow House for some while. With just three years to go on the

lease and with the developers already shining up their demolition equipment, Warring & Gillow finally moved out at the beginning of this year to take over the former Galleries Lafayette building two hundred yards or so away in Regent Street. The former Gamages department store whose Holborn building is being razed, then took up the remaining short lease to bring Gamages, temporarily, to Oxford Street. Now for the twist! The Greater London Council has slapped a preservation order on the building, listing it as of architectural merit (which it is, even if only as one of the last-remaining early 20th century London departmental complexes). And so the hall through which the strains of an automatic violin played 65 years ago remains.

The advent of the photographically-reproduced transfer made it possible to make passable representations of decorative wood inlay just by depositing a transfer design on to a cheap wood base and covering it over with varnish. This is characteristic of many of the Swiss-made musical boxes of the period from about 1886 onwards. Some of these transfer designs look so real, especially where they have discoloured with age, that restorers have been known to try to rub them down – only to discover that the superb inlay has disappeared beneath his rubbing block. Here are two very fine pictures of a changeable-cylinder box belonging to Mr. E. Wall of Quebec. The piece is probably by Junod and has a centre drawer for a second cylinder. The entire lid design and case front is a varnished transfer. Fortunately this box has survived without too many disfiguring knocks.





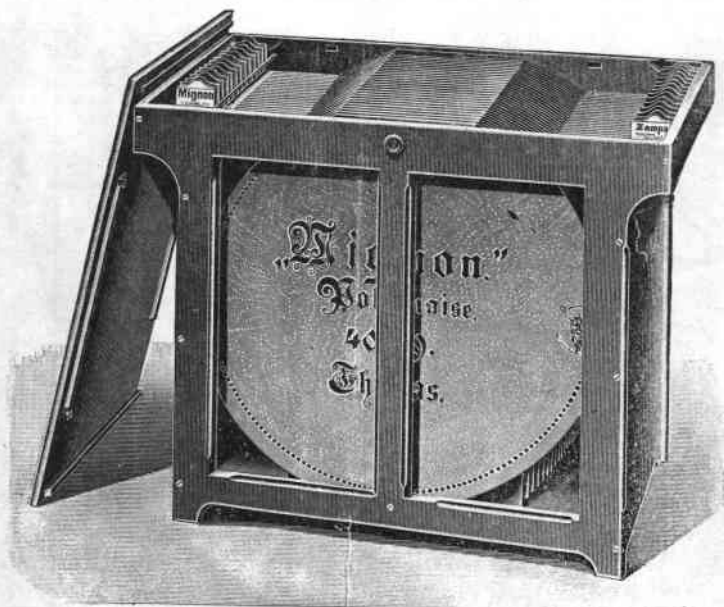
No. 1.

**POLYPHONS**

No. 1.



# TUNE CASE



**For No. 1 Polyphon. Price, £4.**

From an original catalogue of Polyphon musical boxes in the collection of Member C.R. Thompson comes this advertisement for disc-storage cases. It is not known whether any cases of this type survive but the design seems eminently practical. Perhaps somebody will choose to put them back into production. . . .

On the right is a tune sheet from a musical box in the Richard Baines collection. The box, number 7872, has lost its original winding lever and is at present in need of restoration. It has a 17-note flutina reed organ mounted in the centre of the divided musical comb. The piece is by Bremond or Greiner and is c.1860.

## HELP! COMB WANTED

Member Keith Harding bought a Nicole Freres musical box as Lot 74 at Sotheby's auction in London on May 14th. The movement bears the serial number 43477 and the gamme number is 2704. The cylinder is 15½in. long and 3¼in. diameter. Sometime prior to the auction, the comb was removed and lost. Keith Harding will pay a good price to locate either the original comb or a replacement one. Alternatively, if any Member has a similar box and will allow him to examine the comb, he will try to make one.



FABRIQUE

DE GENÈVE.

6 Airs

Jeu de Flûtes.

## Voix Célestes

1 Guillaume Tell. O Mathilde  
 2 Sémiramis. Babylone  
 3 Oberon. Quel plaisir  
 4 Songe d'une nuit d'été  
 5 La Gazza ladra. deh tu reggi  
 6 La Flûte Enchantée N<sup>o</sup> 2

Rossini  
 Rossini  
 Weber  
 A. Thomas  
 Rossini  
 Mozart

Volant compensé.

7879

Volant compensé.

ÉTOUFFOIRS EN ACIER

SOIT À SPIRAUX

# OUR GEM ROLLER ORGAN — \$3.25 — OUR LEADER.

**THE GREATEST VALUE EVER OFFERED**

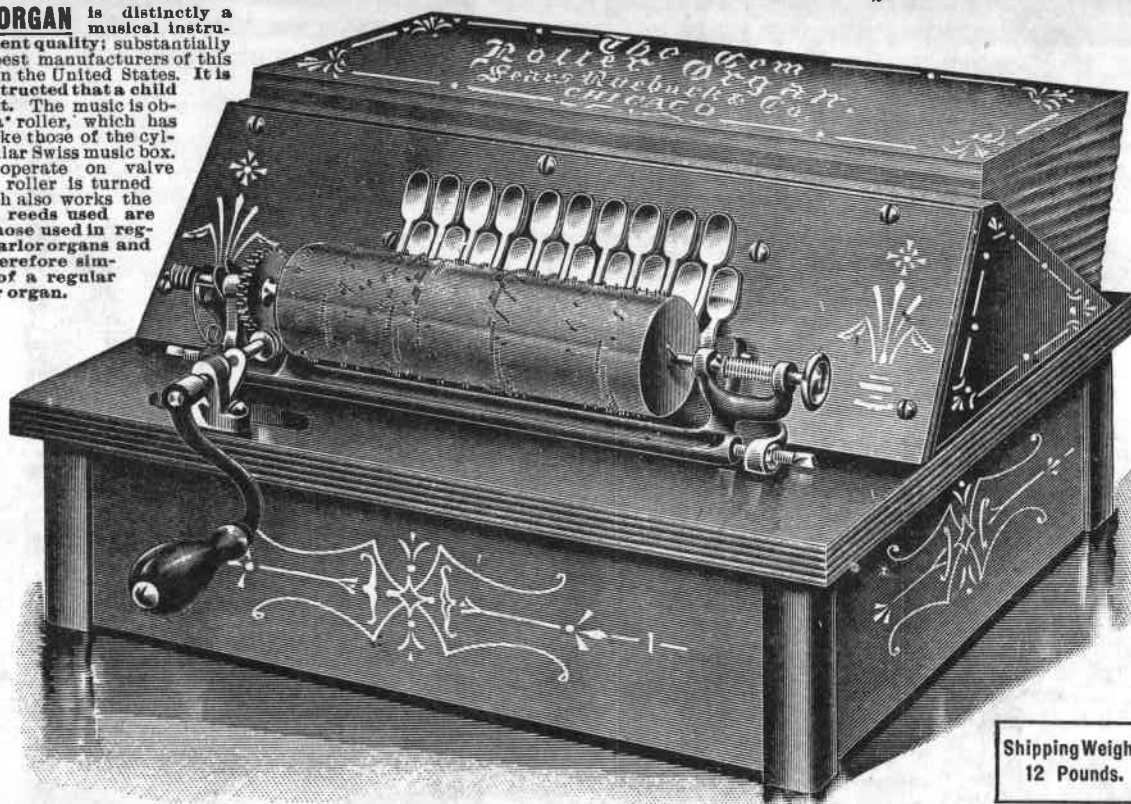
**THE GEM ORGAN**

is distinctly a musical instrument of excellent quality; substantially made by the best manufacturers of this class of goods in the United States. It is so simply constructed that a child can operate it. The music is obtained from a roller, which has teeth or pins like those of the cylinder of a regular Swiss music box. These pins operate on valve keys and the roller is turned by a gear which also works the bellows. The reeds used are the same as those used in regular cabinet parlor organs and the tone is therefore similar to that of a regular cabinet parlor organ.

## WE CAN FURNISH

any kind of music, including Sacred, Spanish, German, Norwegian, popular airs and all of the latest up to date selections. These rollers cost less than the ordinary sheet music and therefore afford you the pleasure of playing or hearing all of the most desirable compositions of the day with but little expense.

IN A MUSICAL INSTRUMENT. PRICE REDUCED FROM \$4.25 TO \$3.25. This reduction was made possible by our contracting for the entire output of the factory which makes this wonderful little instrument, AND NO DEALER IS ABLE TO FURNISH YOU A GEM ORGAN AT AS LOW A PRICE AS WE QUOTE IT.



## THE CASE

of the Gem Roller Organ is made of imitation dark walnut; is 16 inches long, 14 inches wide and 9 inches high.

## THE INSTRUMENT...

is durable and you can secure as many rolls and as many different kinds of music as you desire. We list below some of the best known and most desirable selections taken from our entire collection, and the complete list is furnished with every organ.

Our special price for the

## GEM ROLLER ORGAN

including THREE ROLLERS is

**\$3.25**

Shipping Weight,  
12 Pounds.

When ordering be sure to order by number.  
No. 12R985

**WE FURNISH THREE ROLLERS FREE WITH EACH ORGAN AT \$3.25.**

## Complete List of the Best Rollers for Gem and Concert Roller Organs.

Series No. 12R986 Order by Number.

OUR SPECIAL PRICE, PER DOZEN, \$2.16; EACH, 18 Cents.  
If by mail, postage extra, each, 6 cents.

## SACRED MUSIC.

Great Hymns and

109 Marching Through Georgia  
111 Waltz, My Queen

234 Waltz—Cricket on the Hearth  
237 I'll Remember You, Love  
238 Put My Little Shoes Away  
240 Her Bright Smile Haunts Me Still  
243 Money Musk  
244 Scotch Yoke

516 Maggie Murphy's Home  
517 Mary and John  
577 The High School Cadets' March  
578 The Skirt Dance  
1001 The Tourist's March

# THE GEM ORGANETTE

by Arthur W.J.G. Ord-Hume

**M**ANY years ago there came into my possession one of these organettes' wrote the popular writer on player pianos, Harry Duke, in his book *The Player Piano Explained* published in 1922. 'In appearance and size it somewhat resembled a wooden typewriter; it contained a mouth organ-like bar of wood, and about an octave of reeds. After thrusting into its interior a perforated roll, and violently agitating a handle, an unsatisfying vacuum and a wheezy melody resulted, the words of the latter being, if my memory is not at fault, 'Over there, Over there, We shall meet on that beautiful shore', which left me with a moistened brow, darkly regarding the machine and sincerely hoping that we should not.'

Whilst Mr. Drake's experience with an organette was obviously an unsatisfactory one, from both points of view, the enormous popularity of this cheap dispenser of mass music cannot be gainsaid. In the same way that more people spent time with the player piano than with any other type of musical instrument, the diminutive organette found its way into literally millions of homes throughout Europe, the British Isles and North America. At a time when music of any kind had to be made, that vague statistic ought at least to merit more than just derogation for the poor organette.

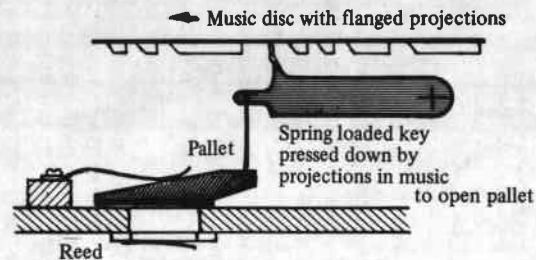
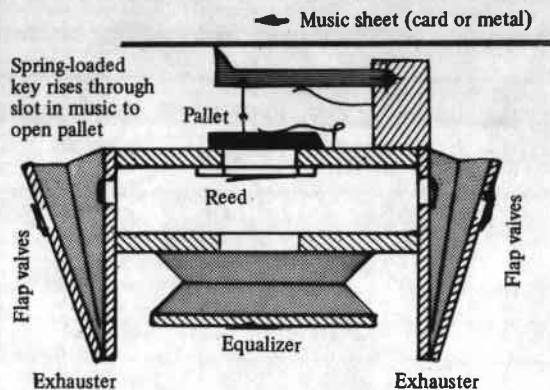
There were three basic systems of operating the little reed organette and these are summarised in the accompanying line illustration. However, among all the organettes made to various designs, one or two stand out as being extremely well engineered and capable of producing really good music. The subject of this article is the Gem Roller Organette made by the Autophone Co of Ithaca, New York.

Autophone was owned by Henry B. Horton who, in December, 1878, was granted a United States Letters Patent No. 210,424\* for a strange and primitive organette called the Autophone. This was played by squeezing the bellows with one hand, a ratchet and click mechanism drawing the perforated paper tune sheet across the tracker bar in jerks proportional to the frequency and extent of the bellows squeezes. Today these are rare and they are sought after by collectors as examples of the earliest form of organette. The instrument is virtually unknown in England but a number exist in America.

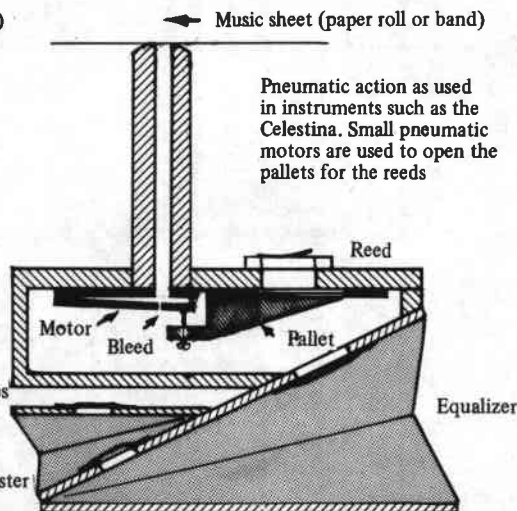
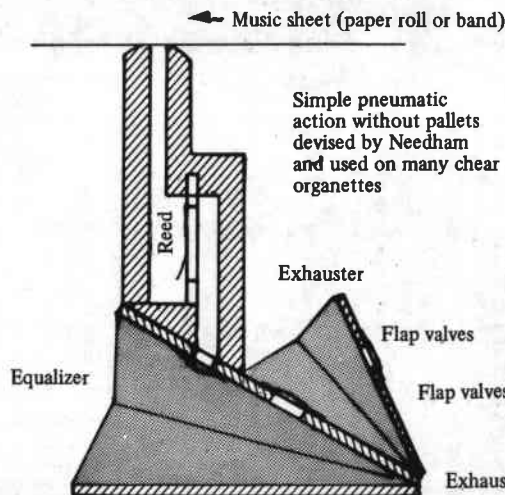
In 1885, another Henry B., this time surnamed Morris, joined Horton in the Autophone enterprise. He contrived a most unusual and ingenious organette which incorporated the principle of the

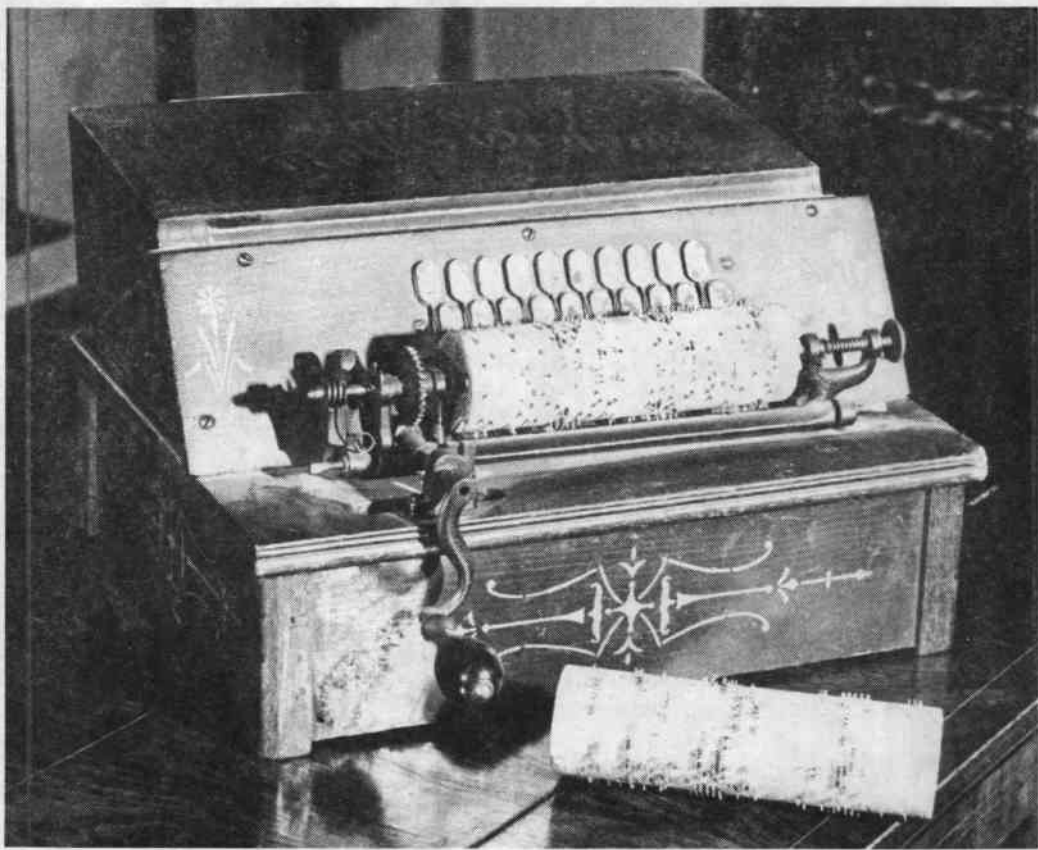


*The first 'organette' to enter production was Henry B. Horton's Autophone played by squeezing the bellows between the fingers and palm of one hand. This example is in the Paul R. Wilkinson collection, Philadelphia. Later pages in this volume will feature an illustrated article on just how the Autophone worked.*



Key-operated organette. A typical action is shown left. This type is found on the Ariston among many. Above is a variation on this principle where the key is depressed by the music in order to open the pallet. This method was first invented by Teste and is found on instruments such as the Atlas.





*An early model of the Gem roller Organ. From the Paul R. Wilkinson collection, Philadelphia.*

barrel organ (a pinned wooden barrel), the orchestration's method of prolonging the music on its barrels (spiral pinning) and the musical box's ability to return its cylinder to the first-tune position after playing its programmes.

Morris's invention turned out to be as much, if not more of a money-spinner as Ehrlich's Ariston in Germany for, as Q. David Bowers believes, it probably sold more than a million of the various models. It was certainly the most popular organette ever made in America and, judging by the many examples in England and by the numerous catalogue references, it must have sold in large numbers here as well.

\* Not listed in Mosorjak's conspectus contained in *The Curious History of Music Boxes*.

The Gem was first made in 1885 and continued to be featured in advertisements until shortly before the 1914-18 war in Europe. Sears, Roebuck, the big Chicago superstore, appears to have contracted for the entire output of the Ithaca plant, according to their advertisements. However, there were so many other retailers (none, let it be said, as cheap as Sears, Roebuck) that either S,R operated as main agents or their claim to take up the entire Autophone output was incorrect. A further possibility is that the arrangement with Sears, Roebuck was comparatively short-lived.

The Gem came in several styles. A more expensive version, called the Concert Roller Organ, enclosed the 6½in long pin-studded wooden cy-





*The Grand 32-note roller organ. Note the flush brass cabinet handles in the case. From the Paul R. Wilkinson collection, Philadelphia.*

linder (known colloquially as a 'cob') in a glazed-panel case. The roller turned four times on a spiral in order to play the tune. At the end of the tune, a spring threw the roller forward clear of the sprung-loaded reed pallets, and a compression spring at the right-hand end of the roller pushed it back to the start-of-tune position again.

A very scarce variety of the Gem is the large Grand which, unlike all the others where difference lay mainly in casework and appearance, played 32 notes from a 15in long studded roller.

The patents for the Gem were reproduced on Page 348 et seq of Volume 4 of THE MUSIC BOX. Because of the manner in which the wooden rollers are inserted into the organette and driven round during play, the labels on the roller ends often wear and become unreadable. A number of people have expressed a wish for a tune list to be

published in order to identify partially disfigured music rollers. The tune list published in the Sears, Roebuck advertisement shown left, is extremely abbreviated. By good fortune, I came across an original listing some years ago. Printed on both sides of one large sheet of thin paper, its reproduction posed something of a problem. The matter was not helped by the fact that the paper was badly stained with iron-mould (which prints horribly black!) and pierced in many places by worm holes. And as a final snag, the sheet had been folded into eight – and the folds stained, frayed and partly torn. The list has been reconstituted after many hours of work and has been photographically broken down to fill the following pages of THE MUSIC BOX. It dates from around 1895.



# LIST OF MUSIC ROLLERS FOR ROLLER ORGAN

NOW READY AND IN STOCK. One Tune on Each Roller. Other Tunes in active preparation.

Rollers can be sent to any Address, Carriage Paid, as follows:—1 Roller, 1/3; 2 Rollers, 2/3; 4 Rollers, 4/4; 7 Rollers, 7/6; 12 Rollers, 12/9; 16 Rollers, 17/-; 20 Rollers, 21/3; 30 Rollers, 31/6.

All the Rollers named below can be played on either style of the Roller Organs.

## SACRED MUSIC

1. The Sweet Bye-and-Bye.
2. Nearer, my God, to Thee.
3. I need Thee every hour.
4. From Greenland's Icy Mountains.
5. Duke Street.
6. Onward, Christian Soldiers (Sullivan).
7. Ariel.
8. Sweeping through the gates (Phillips).
9. I'll stand by until the morning.
10. The Shining Shore (Nelson).
11. Sicilian Hymn.
12. Hold the Fort (P. P. Bliss).
13. Just as I am.
14. America (or God Save the Queen).
15. Antioch.
16. O, to be ever yonder.
17. What hast Thou done for me.
18. He leadeth me.
19. I love to tell the story.
20. The home over there.
21. Is my name written there?
22. Almost persuaded.
23. Where is my boy to-night?
24. Bringing in the sheaves.
25. Let the lower lights be burning.
26. Only an armour bearer.
27. I will sing of my Redeemer.
28. He will hide me.
29. Pull for the shore.
30. Precious Name.
31. Christmas.
32. Hark! the herald angels sing.
33. Harwell.
34. Hendon.
35. Manosah.
36. Pleyel's Hymn.
37. Zion.
38. Warwick.
39. Abide with Me.
40. Dennis.
41. I hear Thy welcome voice.
42. Even me.
43. Watchman, tell us of the night.
44. St. Martin's.
45. Federal Street.
46. Hursley.
47. Mozart.
48. Webb.
49. Bowen (F. J. Haydn).
50. Geneva.
51. St. Catherine.
52. Luton.
53. Brownell (F. J. Haydn).
54. Hummel.
55. Paradise.
56. Wilson.
57. Repose.
58. In the silent midnight watches.
59. Portuguese Hymn.
60. Wellesley.
61. Rathbun.
62. Come, ye disconsolate.
63. Belmont.
64. Finnish National Hymn.
65. What a Friend we have in Jesus.
66. Church.
67. Rock of Ages.
68. Sweet Hour of Prayer.
69. Beautiful Valley of Eden.
70. Greenville.
71. Old Hundred.
72. Pass me not.
73. Jesus, Lover of my Soul.
74. Song of Praise (Swedish).
75. Christmas Hymn
76. Easter
77. Mid-Summer Hymn
78. Beulah Land.
79. I'm a Shepherd of the Valley.
80. Shall we meet beyond the river.
81. We shall meet beyond the river.
82. Fisk.
83. Mendelsohn.
84. Aletta.
85. I am praying for you.
86. More love to Thee, O Christ.
87. Go bury thy sorrow.
88. Whosoever will.
89. Softly and tenderly.
90. All the way my Saviour leads me.
91. Rescue the perishing.
92. Follow on.
93. Come, Great Deliverer, come.
94. Jesus, My best friend (Swedish).
95. Jesus, well of mercy
96. My love to God alone
97. Rejoice, O bride of Christ
98. Easter is coming
99. Onward go
100. We're marching to Jesus.
601. To the work.
602. Only a step to Jesus.
603. Knocking, Knocking, Who is there.

# POPULAR SONGS, DANCES, &c.

101. Waltz, Les Roses (Richter).
102. Polka, La Bonne Bouche (Waldteufel).
103. When the Swallows Homeward Fly (Abt).
104. The Blue Alsatian Mountains (Adams).
105. Waltz, Blue Violets (Coote).
106. The Soldier's Joy.
107. When the Leaves begin to Fade (Snow).
108. Sweet Violets (Emmett).
109. Marching Through Georgia.
110. Victoria Polonaise (Richter).
111. Waltz, My Queen (Coote).
112. Old Uncle Ned.
113. Austrian National Hymn (Haydn).
114. Waltz, Tres Jolie (Waldteufel).
115. Climbing up the Golden Stairs.
116. Waltz, Good News.
117. Boccherini Minuet.
118. Meet me in the lovely twilight.
119. Vienna Polka (Strauss).
120. Minuet, Bright Eyes.
121. Old Folks at Home.
122. Sailors' Hornpipe.
123. Home Sweet Home.
124. The Marseillaise Hymn.
125. Chorus from I Puritani (Bellini).
126. Auld Lang Syne.
127. Die Wacht am Rhein. (Wilhem).
128. Lorelei (Silcher).
129. In the eye abides the Heart (Abt).
130. The Hunter's march (Faust).
131. In the Gloaming.
132. The Dreamland Waltz (Batho).
133. Policemen's Chorus (Pirates of Penzance.)
134. I dreamt that I dwelt in marble halls (Balfe)
135. Annie of the Vale.
136. Bonnie Eloise.
137. Miserere, from "Il Trovatore" (Verdi).
138. The Parade March (Richter).
139. Only to see thee, darling (Campana).
140. Ye Merry Birds (Gumbert).
141. Mignonette Polka (Lachner).
142. Time will roll the clouds away.
143. Chorus, from Castor and Pollux (Rameau).
144. Nellie Gray.
145. Dora's Waltz.
146. Annie Laurie.
147. The Leap Year Waltz (Strauss).
148. Thou art so near and yet so far (Richards).
149. The Last Rose of Summer.
150. Waltz, "German Hearts" (Strauss).
151. Alice Polka (Strauss)
152. See Saw Waltz (Crowe).
153. Polka "On the wing."
154. O ye tears (Abt).
155. Waltz, "The beautiful blue Danube" (Strauss).
156. Listen to the Mocking Bird.
157. Then You'll remember me (Balfe).
158. Annen Waltz, from "Nanon" (Genée).
159. Tyroler and Child.
160. Flowers that bloom (Mikado).
161. The Blue Bells of Scotland.
162. Du, Duniegt mir im Herzen.
163. The Wearing of the Green.
164. The Campbells are coming.
165. The Minstrel Boy (Keene).
166. The Little Old Log Cabin in the Lane.
167. It's funny when you feel that way.
168. I
169. II
170. III
171. IV
172. V
173. Daring Bessie of the Lea.
174. The Guards' Waltz (Russell).
175. Rhine Wine Charley Leybourne).
176. The Witches' Carnival (Spencer).
177. He's going to marry (Mikado).
178. I've got him on my list. "
179. Laura Waltz, No. 1 "Beggar-Student."
180. No. 4
181. Brucker Lager March J. N. Krall).
182. Life let us Cherish (W. A. Mozart).
183. The Flyaway Galop.
184. Tyrolian Song (William Tell).
185. Plantation Galop.
186. Oft in the stilly night.
187. Dearest May.
188. Back to our mountains (Il Trovatore).
189. The Sailor Boy's Reel.
190. Yankee Doodle.
191. White Wings.
192. When I was a boy (Little Tycoon.).
193. Irish Valet's Song.
194. The Golden Slippers.
195. The Quilting Party.
196. Waltz Song, "Love comes." (Little Tycoon).
197. Polka, "Ah there I"
198. The Cadet's March.
199. The Promenade Quickstep.
200. I
201. II
202. III
203. IV
204. V
205. Dixie.
206. Waltz, "Till we meet again."
207. The Arkansas Traveler.
208. Belle Mahone.
209. The Kiss Waltz (Strauss).
210. Was it fair "
211. Waltz from "Der Afrikareise" (Von Suppe).
212. When you and I were young, Maggie.
213. College Hornpipe.
214. Song and dance, "She's such a love."
215. Song "Mary joined" (Beggar Student)
216. The Zigzag Clog.
217. Medley Jig.
218. Swedish National Hymn.
219. Minuet (R. Schumann).
220. The Lighthouse by the Sea.
221. Galop, "A day in Vienna."
222. Gen. Boulanger's March.
223. Waltz, "Nick of the woods."
224. Wait till the clouds roll by.

225. See that my grave's kept green.  
 226. Bring back my Bonnie to me.  
 227. Waltz Song, "Orange Blossoms."  
 228. Waltz, "A Maiden's Song," (Mädchenlied).  
 229. Tramp' Tramp.  
 230. Don't be angry with me, darling.  
 231. \$15 in my inside pocket.  
 232. Johnny get your hair cut.  
 233. Poor Old Dad.  
 234. Waltz, "Cricket on the hearth."  
 235. Boccaccio Racket  
 236. Cuckoo Song.  
 237. I'll remember you, love, in my prayers.  
 238. Put my little shoes away.  
 239. Baby's empty cradle.  
 240. Her bright smile haunts me still.  
 241. Kittie Wells.  
 242. I'm just going down by the gate.  
 243. Money Musk.  
 244. Scotch Lassie Jean.  
 245. Bring back my sailor boy.  
 246. The Irish Washerwoman  
 247. The Devil's Dream.  
 248. Ocean Telegraph March.  
 249. Bessie's Wedding Night.  
 250. Jingle Bells.  
 251. I'll take you home again, Kathleen.  
 252. Waltz, "King of the Fairies"  
 253. The Spanish Cavalier.  
 254. Jennie, the Flower of Kildare.  
 255. Rock a bye, baby.  
 256. The Little Fishermaiden.  
 257. Hell dig, du höga Nord (Swedish).  
 258. Bonnie Doon.  
 259. Most excellent Masters Song—Masonic.  
 260. Royal Arch Ode—Masonic.  
 261. Swedish March.  
 262. Old Black Joe.  
 263. Flow Gently, Sweet Afton.  
 264. Wasa—Swedish March.  
 265. We'd better bide a wee.  
 266. Killarney  
 267. A life on the Ocean Wave.  
 268. Comin' thro' the Rye.  
 269. Finnish March.  
 270. Massa's in de cold ground.  
 271. Mary Blane.  
 272. Grandfather's Clock.  
 273. The Star Spangled Banner.  
 274. Oh! Susanna.  
 275. Maryland, my Maryland.  
 276. Tommy Dodd.  
 277. Hail Columbia.  
 278. Juanita.  
 279. Red, White and Blue.  
 280. Tenting on the old Camp ground.  
 281. Far away where Angels dwell.  
 282. There is a tavern in the town.  
 283. The old Oaken Bucket.  
 284. Down among the sugar cane.  
 285. Stop that knocking at the door.  
 286. Little Maggie May.

287. Suomis (echo) song (Swedish).  
 288. The Northern Mountains "  
 289. March, "Done lik" "  
 290. In her little bed we laid her. "  
 291. Kitty King.  
 292. The Party at the Zoo.  
 293. You never miss the water.  
 294. Good bye, my old Southern Home.  
 295. The way to be happy-Waltz.  
 296. Cousin Jedediah.  
 297. St. Patrick's Day.  
 298. Miss McLeod's Reel.  
 299. Razzle Dazzle, Lancers.  
 300. The McIntyres.  
 301. The girl I left behind me.  
 302. Our National Hymn (Spanish).  
 303. The Swallow  
 304. The Old North State  
 305. Ho! For Carolina  
 306. Waltz—Sunshine of Love  
 307. Where did you get that hat  
 308. The Little German Home  
 309. Down went McGinty  
 310. Croquet, Schottische  
 311. Eglantine, Polka Mazurka  
 312. Swinging, Waltz song  
 313. Oriental Mazurka  
 314. Black Hussar, Waltz  
 315. En Pleine Chasse, Galop  
 316. The bright and beautiful stars  
 317. Our home in Northernland  
 318. National Song. (German)  
 319. Manola Waltz  
 320. Sweetheart Waltz  
 321. Sunset Schottische  
 322. Gasparone Waltz  
 323. Mill-stream Waltz  
 324. My thoughts shall dwell with thee  
 325. Students' Song  
 326. Katy's Waltz  
 327. What the daisy said  
 328. At the Ferry  
 329. Love's old sweet song  
 330. My beautiful Native Land  
 331. My darling is a daisy  
 332. Swedish National March  
 333. The wave  
 334. Slide Kelly Slide  
 335. Little Annie Rooney—Waltz Song  
 336. Sweetbrier Waltz  
 337. Take back the heart  
 338. A summer shower  
 339. Nobody's darling but mine  
 340. Milkmaid marriage song, Waltz  
 344. Strolling on Brooklyn Bridge  
 345. Water Lily Polka  
 346. Homeless, wandering child  
 347. Good luck Mazurka  
 348. Prince Imperial Galop  
 349. Dairymaid Waltz  
 350. Meadow brook Waltz  
 351. Flee as a bird

352 La Eganosa (Spanish)

353 Chabela

354 La Pantera de San Cosme ,,

355 On the waves, Waltz

356 A sweet little kiss at the door

357 Mother dearest, raise my pillow

358 Miseltoe Schottische

359 Naughty Clara

360 Little Widow Dunn

361 Little footsteps

362 The Spanish Guitar

363 Only a dream of my Mother

364 Redowa, Puss in boots,

365 Down by the old Abbey ruin

366 The old Wooden Rocker

367 Rig-a-jig

368 Schottische, Little Beauty

369 Save the sweetest kiss for me

370 Dear Evalina, Sweet Evalina

371 Gathering shells

372 Slavery days

373 Don't you hear the Baby crying

374 Some day I'll wander back again

375 Take me back to home and Mother

376 The Widow Nolan's waltz

377 Waltz, Violet

378 Waltz, Maid of Beauty

379 Schottische, Patti

380 For goodness' sake, don't say I told you

381 Summer Holidays

382 Excursion Waltz

383 A Violet from Mother's Grave

384 There's Music in the Air

385 On de banks of the ribber side

386 Whip-Poor-Wills' song

387 Mary Ann I'll tell you Ma

388 Down the Shady Grove

389 The Beau of Saratoga

390 The Battle-cry of Freedom

391 Waltz, Moss Agate

392 Come back to Erin

393 Cheer Boys, Cheer

394 Bonnie Dundee

395 Betty and the Baby

396 Langtry Waltzes, --Nos. 1 & 2

397 " " " 3 & 4

398 Angels Waltz

399 John Brown

400 Dar am honey on dese Lips

401 Where is my Nancy

402 When the Roses Bloom

403 Tassels on her boots

404 Oh! you little rascal

405 I'll tell your wife

406 Schottische, Always smiling

407 Waltz, Loves' Dreamland

408 Down by the willow in the lane

409 Modjeska Waltz

410 Why did they dig Ma's grave so deep

411 Lardy Dah

412 Not for Joseph

413 The bell goes a ringing for Sai rah

414 Down by the blooming Apple tree

415 Eileen Allanna

416 Captain Jinks

417 Oh! you little Darling

418 Perhaps he's on the railway

419 Up in a Balloon

420 Schottische, Happy go-lucky

421 My Mother's old red shawl

422 Hark! the Angels sweetly singing

423 Polka, Peep-o-day

424 I'll go back to the old Bridge again

425 Tripping through the Daises

426 March, Don Caesar

427 The dear old Village school

428 Go to sleep my baby girl

429 1

430 11 } "New York Glide" Waltz

431 111 }

432 Chop-sticks Waltz

433 The Flying Trapeze

434 Champagne Charlie

435 The Jolly Dude

436 Sweet Thoughts

437 Little Ah Sid

438 Happy hours

439 Midnight Squad

440 Where the Sparrows and Chippies parade

441 Waltz, Jaffrie's Yacht Club

442 Down on the Farm

443 Oh My Darling Clementine

444 Galop, Jolly Brothers

445 Waltz, Nadjy

446 Manhattan Polka

447 Where the Myrtle loves to climb

448 Come sit by me, Mother

449 Fan Tain March

450 Clayton's Grand March

451 While the years are rolling on

452 Fresh Life, March

453 Listen to my tale of woe

476 Silver Threads among the Gold

477 O! Fred, tell them to stop

479 Pretty little dark blue eyes

480 General Grant's Grand March

483 When the Band begins to play

484 The Log Cabin's the Home after all

488 Buttercups and Daises

493 Only a Violet Blossom

495 Pretty as a Butterfly

496 Angels hear the little prayer

497 Just because you kissed me, Darling

498 Out in the snow

499 My boy across the sea

515 Comrades

516 Maggie Murphy's Home

517 Mary and John

528 Boom! ta ra

555 Oh, what a difference in the morning

594 My sweetheart, the man in the moon

600 After the Ball

604 Thy Servant I will be

605 From Heaven I am coming


606 Be joyful O my soul  
 607 It is now time  
 608 Thank Almighty God  
 609 Carried by the Angels  
 610 Move Forward  
 611 Some sweet day  
 612 Somewhere to-night  
 613 Wait and murmur not  
 614 Come, Spirit come  
 615 Hiding in the Rock  
 616 When my Saviour I shall see  
 617 God be with you  
 618 Anywhere with Jesus  
 619 Trust and obey  
 620 Draw me closer to Thee  
 621 Seeking for Me  
 622 Lebanon  
 623 The Garden of the Lord  
 624 Duane Street  
 625 Saul  
 626 Walk in the Light  
 627 Sabbath  
 628 Balerna  
 629 Marlow  
 630 The Prodigal Child  
 631 Autumn  
 632 Leighton  
 633 When Jesus Comes  
 634 Shall we gather at the River  
 635 Happy Day  
 636 Saudades (Spanish,  
 637 Certeza               "  
 638 Mundo Feliz       "  
 639 Chamada           "  
 640 Caridade           "  
 641 Memoria           "  
 642 Exultacao         "  
 643 Coming to-day  
 644 Come to Me  
 645 In the Shadow of His Wings  
 646 Safe to Land

647 Will you meet me  
 648 The Story never old  
 649 Stand on the Rock  
 650 My Sabbath Home  
 651 At the Door  
 652 Little Children, you may come  
 653 Pilgrims' Song  
 654 The Bright Forever  
 655 They gather one by one  
 656 Gathering Home  
 657 Hold On  
 658 The Beautiful Vale  
 659 Glory to Jesus  
 1003 Won't you be my Sweetheart  
 1006 Two little Girls in blue  
 1007 The man that broke the Bank at  
       Monte Carlo  
 1010 Daisy Bell  
 1011 The Rowdy Dowdy Boys  
 1012 Wot Cher!  
 1013 Ting-a-ling-ting-tay  
 1014 "Twiggy Voo"  
 1015 Love's Golden Dream  
 1016 The Miner's Dream of Home  
 1017 Then you wink the other eye  
 1018 Dream Memories  
 1019 Molly and I and the Baby  
 1020 Little Alabama Coon  
 1021 Linger Longer, Loo  
 1024 March of the Men of Harlech  
 1025 The Future Mrs. 'Awkins  
 1026 Round the Town  
 1027 Daddy wouldn't buy a Bow-Wow  
 1028 Oh! Mr. Porter  
 1029 If I were a Royal Lady  
 1030 In love with the man in the moon  
 1031 Marguerite of Monte Carlo  
 1032 They all take after me  
 1033 Bunk a doodle I do  
 1034 The Rickety Rackety Crew  
 1035 The good old Annual

## ROLLERS CANNOT BE EXCHANGED.

Should any of the Pins on the Rollers be out of place, caused by pressure in transit, take a knife or similar article, and press them into line with the others.

## MENTION DOUBLE THE NUMBER OF ROLLERS REQUIRED.

**IMPORTANT.**  In ordering Rollers, please give the Numbers, not the Names of Tunes, and arrange them in proper order. It is always best to mention a few more Tunes than the number required, as we may be out of a few, owing to an extra run upon them.



Above: An unusually slim-cased Nicole Freres 8-air oratorio box. The serial number, 51361, dates it as being c.1902, and the gamme number is 5161. Features of this beautifully-inlaid box include a 17½in cylinder, tempo regulator mounted on top of the governor cock and an intricately-inlaid floral motif on both lid and case front – unusual in boxes of this late genre. The case lock, which has an ivory key-surround, is stamped NF on its upper edge as are the escutcheons of both central levers. Right: Two-comb 'sublime harmonie' 3-cylinder interchangeable box bearing the name Troll & Baker, Geneva. Each 11in cylinder plays eight airs and the movement has a powerful twin spring-barrel motor. A tune-selector is fitted. The case is finely inlaid with rosewood cross-banding, boxwood stringing and floral marquetry on the lid. The heavy ornolu handles, especially those to the spare cylinder drawer, are unusual. Both boxes are in the Fortnum & Mason exhibition collection.



# PICCADILLY'S MUSICAL BOX DISPLAY

**J**UST five minutes' walk from the statue of Eros in the heart of London's West End is what is undoubtedly the largest permanent display of musical boxes anywhere in the British Isles. This outstanding collection of choice cylinder and disc machines is on view to the public on the second floor of Fortnum and Mason's quality store in Piccadilly.

Even Fortnum & Mason themselves are a little hazy as to exactly how old they are. Sufficient to say that the company can trace its forbears back

to the year 1273 but the partnership which in Victorian times was to receive the first of many Royal Warrants did not really get going until around



the middle of the eighteenth century. And so, for more than 200 years, there has been a Fortnum & Mason's on the present site. The home of the company today is that which is designed and built more than fifty years ago. At a time when almost every other department store in London is hell-bent on razing itself to the ground and rebuilding in modern, featureless style, it is reassuring to find that this store will definitely not be rebuilding and that its splendid polished pine staircases and decorative turned wooden balustrading is appreciated by management and customers alike.

F & M entered the mechanical music business in a spectacular way nine years ago when they unveiled the outcome of three years of hard work which involved major structural alterations to the front of the building. The reason? Four and a quarter tons of bronze, steel and iron in the form of a 17-bell carillon clock with automaton figures representing Mr. Fortnum and Mr. Mason. An article on this paper-roll operated instrument will appear in due course. About a year ago, Canadian company chairman Garfield Weston decided to establish a permanent exhibition of musical boxes as a feature of the store with the idea of providing an additional attraction for its customers. Jon Lanning, MBSOGB Member, quickly became deeply involved in selecting, purchasing and setting up the various pieces. Now, in addition to his other duties with the company, he is keeper of the Fortnum & Mason musical box collection.

Although Jon Lanning, acting for F & M, has only been collecting for a year, the exhibition is of formidable proportions both as regards content and quality. The main musical box display hall is tastefully arranged with some of the larger pieces so placed that the visitor can view from a distance or take a more enquiring, closer look. Within the hall is built a large Swiss chalet, but unlike the smaller products of Geneva with but one musical movement, this chalet houses innumerable musical movements within its interior for here, arranged on shelves, are many of the gems of the collection. All are perfectly and properly restored and include an extensive selection of top-quality Nicole Freres boxes, an early key-wind overture box by Henriot, a twelve-air twin comb Sublime Harmonie Concerto movement in a beautifully inlaid case, and a Baker Troll Sublime Harmonie with three cylinders.

To list all of the boxes would be an impossible challenge to the page space at our disposal. A brief list takes up nine closely-typed foolscap sheets! Instead, some of the more outstanding instruments are illustrated here and further pictures

will appear on later pages.

As regards disc-playing musical boxes, there are some fine specimens to be seen and heard. Pride of place must surely go to the largest of all the Polyphons — the giant Grand Musical Hall Clock whose 24½in. movement is housed within a breathtaking cabinet more than twelve feet high. Late specimens of the Polyphon are surprisingly rare, and almost all the instruments which appear (in England at any rate) date from 1890 to about 1898, give or take the odd few outside these limits. Certainly specimens of the special later models have hitherto been unheard of in England. And so it is of particular interest to find a 24½in. model fitted with steel bar dulciner (*Klangplatten*) and small 195/8in. type clockwork motor. The date on the spring rivet of F & M's specimen is 12th July 1900.

Another interesting Polyphon is the 195/8in. self-changer, variously styled as the Model S or 50. There is also a twin-disc Symphonion which is shortly to take its place alongside an unusual example of the 117/8in. Symphonion which has front lever wind and adjustable starwheels, the shaft on which they rotate being provided with adjusting screws so that it can be moved in towards the comb or out away from it. There is a 12in. Britannia, a 17¼in. table-top Stella ('The sound of this one attracts the most public attention', commented Jon Lanning), an 11in. twin-comb Rococo Regina, a vertical 117/8in. Symphonion . . . . .

'The principle problem', says Lanning, 'has been amassing all the necessary knowledge in so short a space of time'. He has 'read all the books', scrutinised the back numbers of THE MUSIC BOX and consulted with experts. Admittedly money has been no problem (he has bought at top London auctions) but one feels that here is a collection which is totally devoid of that common feature of most recently-started collections — the poor specimen, the 'mistake', the ill-chosen buy.

Jon Lanning has done well to mastermind the Fortnum & Mason musical box collection. It has taken shape both quietly and quickly and is enthusiastically being added to all the time. 'We have no room for things like player pianos and orchestrions', cautions Jon. This is strictly for the musical box lover, and it is something not to be missed. Admission, needless to say, is quite free, and a supply of Society membership forms is on hand for those visitors who become addicted.

A. O-H.



**Musical Automata**

You are invited to view our fine collection of cylinder and disc musical boxes on exhibition in the Music Box on the Second Floor.

*Fortnum & Mason*

181 Piccadilly,  
London. W1A 1ER.  
Telephone: 01.734.8040.  
Telex: 21160.  
Cables: Fortnum. London.

## AUTOMATON WAVES AND SHIPPING.

BY J. TOM BURGESS.

SOME years ago there used to be exhibited a species of show called a "Theatre of Arts," in which we saw moving ship, rolling seas, dreadful shipwrecks, terrible earthquakes, and other phenomena, represented with a reality of effect which large theatres now sometimes emulate, but in vain. These shows have faded away before the marionettes and panoramas, and they have only left a few isolated models behind them. Occasionally we see in the windows of goldsmiths' and jewellers' shops, a full-rigged vessel rolling and pitching in the waves in the most natural manner, as if it was not a "painted ship in a real painted ocean," but the "Lovely Flora" in a fresh breeze, with a flowing sea, in the Chops of the Channel, or catching the swell of the broad Atlantic. Of course, everyone knows that the motion is produced by clockwork; but every movement is so free, so easy, so ever varying, as to make even mechanics wonder at the perfection of the machinery. The machinery is, we believe, a French invention, and was originally patented by Messrs. T. C. Cailly and Ende.

We had the other day to disguise the out-look of a back window. We had tried "Frank's Picture Model" \* for a similar window, and we resolved to see if it was not possible to show a moving marine view in the same manner. It must be premised that the space in front of the window was covered in, and was about four feet by three. A smaller model can, however, be made.

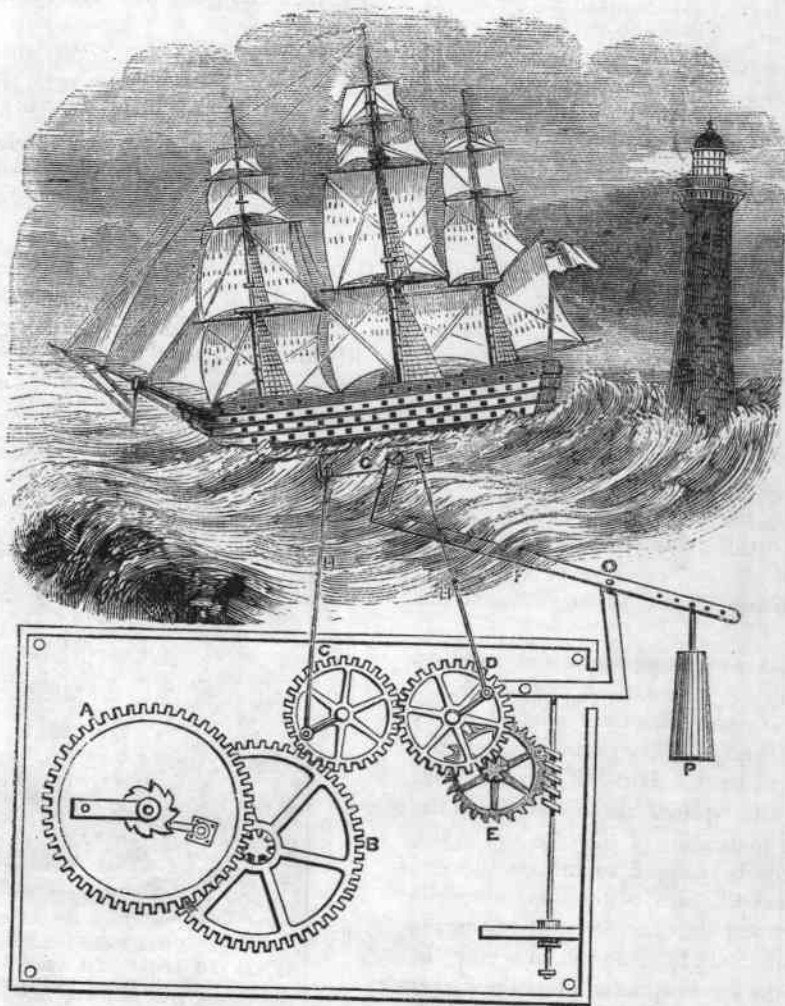
I first procured some fine green silk, of

\* See ROUTLEDGE'S MAGAZINE for BOYS, Oct., 1868

the kind called Persian, and this I oiled with fine boiled oil, and hung in the sun to dry. This silk was sufficiently large not only to cover the extent I had marked out for the sea, but large enough to hang in folds loosely over it. I had no time to make the hull of my vessel, so I purchased at a toy-shop the model of a steamer, which was schooner rigged, like the Irish-bound and coasting screw-steamers. I wished afterwards that I had a full-rigged barque instead.

I next painted a distant horizon and sky on a piece of prepared canvass, to form a background, and in front I formed some model cliffs of Portland cement, coloured. I also made a lighthouse, as shown in the illustration, and this cost me a deal of thought. At first, and at first, I should recommend that a fixed light should only be used. I merely made my lighthouse with paper, hollow, and fitted a small lamp at the top, and covered it with a section of an ordinary green glass lamp chimney, painted to resemble the separate panes or casements of a real lighthouse. I afterwards made the glass and top revolve, and show different colours. This, however, cost me more time and trouble than it was worth, and in a model to be placed under a glass shade would be of no practical value.

I had now to devise my machinery. I had an old Dutch clock, of the kind known as "Sheep's-head" clock, and as I had in my large model plenty of room underneath, I resolved to use the pendulum and wheels as far as they would go, for at that time I was unacquainted with the construction of the machinery of the models shown. I



therefore, in place of the spring drum marked *A* in the annexed diagram, used the chain wheel of the clock, and adopted the rest of the wheels I required in the manner shown. I knew nothing of the compensating balance, at *r*, but my pendulum answered very well for the escapement. I easily got the pitching, but not the rolling

motion of the vessel.

The machinery is, however, well shown in the diagram. I have removed the side-plate of the works to show the construction. A powerful spring must be fixed at *A*, either in a barrel or loose, as in the cheap American clocks. This communicated motion to the wheel *A*, by means of a small pinion in its

centre. The wheels c and d have the same number of teeth, and are fixed at the same level together. They receive motion from the wheel b, which touches the side of c. The escapement wheel e, which acts on the endless screw, is very useful to prevent the works from running down. To the lower part of the keel of the vessel I fixed a plate, g, from which two levers, h h, worked freely. These levers were formed of iron wire, and were attached to the centre of wheels c and d by armed cranks. I found it necessary to try the angle of these cranks several times ere I gave the right pitch to the vessel. To give the rolling motion, the bent lever f is attached to the plate nearer the centre pin of the hind lever than the first. It rests on a fulcrum, o, and is balanced by the moveable weight, p. This really supports the ship, and so far influences the motion of the vessel as to give it the peculiar rolling motion so suggestive to the passenger.

The machinery being fixed and working well, it will be necessary to fix the silk to the sides of the vessel, from whence it extends to the edge of the plane on which the model is to work. It is left very full, and, except in a few places, should not touch the bottom or foundation of the case. The silk should now be painted to imitate the sea. I found that this was better done after the machinery and ship had been tried, as the white foam could then be put in where the crests of the waves appeared, and the darker shade in the hollow of the waves. The silk should be left very soft and pliant, so as to rise and fall by the motion of the vessel without exhibiting any sharp folds. It will then appear as if the waves were the cause of the vessel's motion, and not caused by any machinery, which is of course entirely hidden from the spectator. If a steamer is used, a light puff of steam or smoke can

be imitated by a little cotton wool, supported in its place by a short length of fine wire.

The lighthouse at night, in my larger model, was a great success, for it was arranged to cast its light on the sails of the vessel, and illuminated the whole picture sufficiently to give a pretty effect to the whole, and enabled the spectators to see it as they passed by.

The first time I attempted a model of this description, I cut the picture of the ship from an engraving, pasted it on a card, and then, by means of a small winch handle, gave an up and down motion to the vessel, but not a rolling motion. It is a good and easily-made toy to please a younger brother; but the larger model will please young and old, and will well repay those who will take the trouble to make it.



"Sing, Birdie, sing."

**BIRD ORGANS**, for teaching birds to sing and whistle popular airs. £1. 1s. Illustrated Catalogue of Bird Organs, Musical Boxes, Barrel Organs, &c., 4 stamps.

**MILLIKIN & LAWLEY.**  
168, Strand (next Strand Theatre).

*From The Queen of October 10th, 1875, comes this advertisement for serinettes. Millikin & Lawley issued their own musical box tune-sheets (see pages 368 and 369 of THE MUSIC BOX, Volume 3) and would appear to have conducted business on but a small scale. The business existed at this address from 1870 to 1879.*





# CLOCKWORK MUSIC

An illustrated history of mechanical musical instruments from the musical box to the pianola: from automaton lady virginal players to the orchestrion

Arthur W. J. G. Ord-Hume

Author of *Collecting Musical Boxes* and *Player Piano*

The story of mechanical music is told here in a novel way. The history and development of the instruments is interwoven with early advertisements, announcements, catalogues and newspaper articles. These are all in facsimile and include many rare, long out-of-print items such as that on Vaucanson's incredible automaton duck. Mr. Ord-Hume also gives descriptions of exhibitions and museums of ingenuity such as James Cox's in the eighteenth century. There are fine engravings of a piano played by a cardboard disc, a polyphon which played music from a long strip of thin, perforated cardboard, a musical box played by a tin "cuff", a man operated by a steam engine, Tippoo Sahib's 'man-eating tiger-organ' ..... £5.95 *Lavishly illustrated*

**George Allen & Unwin**

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**SWISS TRAINED CRAFTSMAN**

OFFERS EXPERT REPAIR SERVICE  
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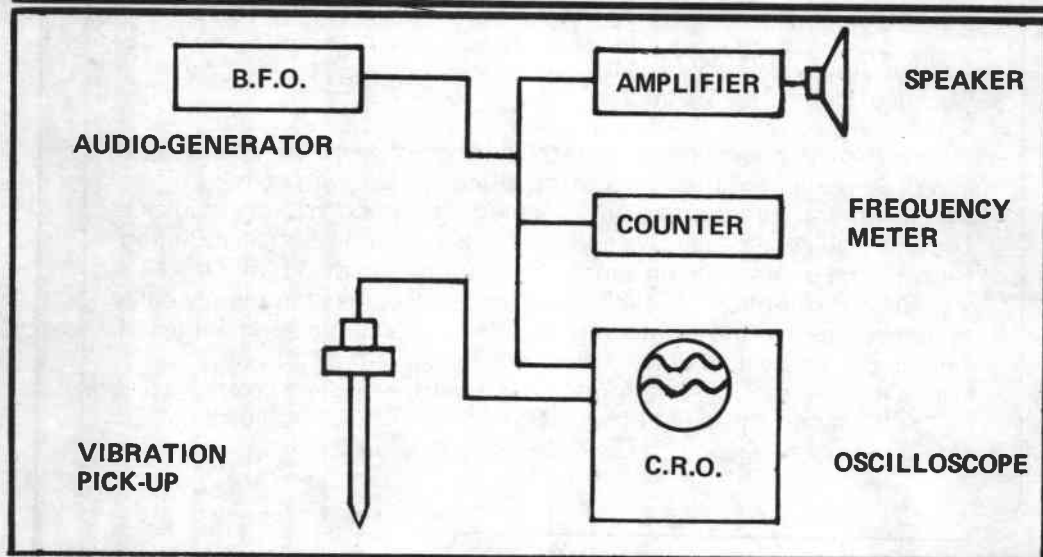
**EXPERT  
RESTORATION FACILITIES**

THE OLD BOTHY  
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TELEPHONE 0200-23070

Can anyone help with a spare disc or two  
for a 26 inch FORTUNA with reed organ  
in my own collection?

**DAMAGED MACHINES  
PURCHASED FOR SPARES**



*Due to an unfortunate studio slip-up, the drawing illustrating Keith Harding's apparatus for determining musical box comb pitch (page 36) was incorrectly drawn. The proper diagram is reproduced above with the apologies of the printer.*

# BRITAIN'S BIGGEST MUSICAL BOX AGENCY

IT is almost five years since the first advertisement from Swisscross appeared in the pages of THE MUSIC BOX. Your Editor has oft wondered just what Swisscross was all about with its claim to have 'Hundreds of tunes, thousands of movements in stock' and over the past year or so has been awaiting the opportunity to go and find out. And so, on a balmy morning in July, he hived off to 109, Norwood High Street to do just that. In the belief that some other Members may share his curiosity, here is his report on the strange and fascinating goings on which he discovered in a small double-fronted shop in a somewhat run-down backwater of south-east London.

Bill Crossland has been a Member of the Society for several years and he has attended our recent meetings along with his Swiss-born wife and his son, Michael. Unlike the majority of us, though, he has something like 45,000 musical boxes. As sole agent for Reuge plus other makes which his business handles, it might be said that musical boxes are more of a way of life with him than for most.

It all started twenty years ago when Bill Crossland's brother-in-law, Swiss musical box maker Jean Calame, asked him to take on the UK agency for his musical movements. To clinch the deal and perhaps force Bill's hand, he sent over a trial batch of fifty. A little half-heartedly, Bill put a 10/- advertisement in a DIY magazine – and got 200 replies, one of which was an order for fifty! Suddenly he realised that he was in business, gave up his job with British Rail and founded Swisscross.

Things did not go so well for Jean Calame, though. His St. Croix factory, founded around 1948 and called the Fabrique du Nord, failed in 1960. Bill Crossland, though, was by that time too far involved in a rapidly expanding business to be able to back out, even if he had wanted. He became sole agent for Reuge, and was able to offer from stock musical movements specified as 1/18 to 3/72 (the largest) but including 4/50s and 6/41s. For the benefit of those who can't follow the technical nomenclature, the first figure indicates the number of tunes, and the second the number of teeth in the comb. A 4/50 thus plays four tunes on a comb of fifty teeth.

A demand existed for the smaller movements and so Swisscross became sole outlet for the 1/12 movements made by Alexis Jaccard and also stocked similar movements made by Lador.



*Modern caged singing-bird with watch movement in base made by Reuge.*

At this end, Bill Crossland signed contracts to supply manufacturers in the UK with musical movements for fancy goods. The demand increased rapidly and now Bill's younger son Michael is sales director. Between 40 and 45,000 musical movements are held in stock at any one time, and deliveries are about every two months. For the past two years, business has doubled each year. Even so, it remains a small and essentially family concern. A truck pulls up outside in the busy main street and Michael takes off his jacket and labours to unload and take into stock a score of cooker-sized crates each containing thousands of musical movements all carefully packed in expanded polystyrene linings. Meanwhile Mrs. Crossland alternates between looking after the accounts and sorting out the correct tune-sheets for the movements – and making coffee. A cage with three singing birds can cost as much as £800 ('We don't sell a lot of them', comments Mrs. Crossland) whilst a tiny musical movement in a cream plastic cover, all ready to screw into your home-made necessaire costs from a few pounds upwards. The

DIY side has expanded so much that the Crosslands have had to form another company, Hobby's, to sell everything needed to make your own musical chalet or miniature wooden piano with a musical movement inside. They also stock tiny hinges and box locks which are ideal for larger and older musical box repairs.

Bill Crossland has recently secured the UK agency for Anri, the Italian makers of musical novelties, and is about to set the seal on agency agreements with Rudolf Szalasi, the musical automata makers in West Germany. Whether it is a regular factory order for thousands of movements a month, or an order for a single movement with a do-it-yourself design for a sewing casket, Swisscross can cope. 'We sell to all parts of the UK and have representatives or agents in most areas of the country', remarked Bill Crossland. 'And we have customers in the United States and Canada'. Meanwhile Michael Crossland has returned to his desk and is correcting the page-proofs for their next illustrated catalogue. New musical boxes are obviously big business.

A. O-H.

## **From miniature 1/18 to magnificent 3/72 movements**

*Hundreds of tunes, thousands of movements in stock*

Complete boxes from £2 to £350  
Also Singing birds and Automats

*Send for our price list and tunes list to:—*

**SWISSCROSS LTD., 109 NORWOOD HIGH STREET, LONDON, SE27 9JF.**

**Sole British Agents for Reuge, S.A.**

**Telephone: 01-761 0428**

# NORFOLK POLYPHON CENTRE

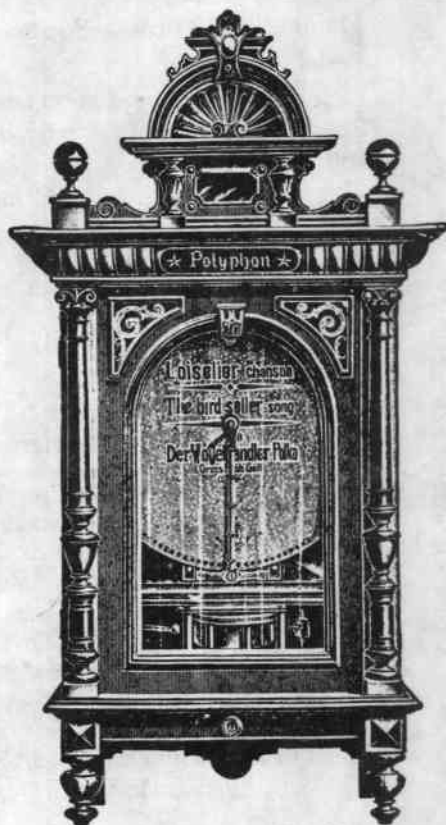
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**WE SPECIALISE IN**  
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**ORGANS, &c**  
**AND FINE CLOCKS**



**MECHANICAL MUSIC BOUGHT, SOLD, EXCHANGED**

## THE AEOLIAN PIPE ORGAN

Serial No. 1151 (circa 1907)

Fully carved mahogany front with built-in console, the whole made to fit into a recess in a private house and voiced for playing orchestral music.

**Specification for playing 116-note Aeolian Pipe Organ rolls:**

**Manual 1      58 notes**

Oboe Di Caccia	8 ft	Voce Angelica	8 ft
Flauto Ottava	4 ft	Violino Primo	8 ft
Flauto Lontano	8 ft	Principale Grande	8 ft
Viol Sordino	8 ft		

**Manual 2   58 notes   duplexed as Manual 1**

**Pedal   13 notes**

Contra Basso      16 ft

**Specification for playing 58-note Aeolian Orchestrelle (Grand) rolls:**

As Manual 1 and Pedal

*Accessories:—*

Tonal Pedal      Tremolo  
Swell

**Specification for playing manually 61-notes otherwise as Manual 1 and Pedal.**

**Size: 10 ft high; 11 ft wide; 6 ft deep.**

*Fully pneumatic, electrically blown.*

The above organ, now surplus to the requirements of the West Cornwall Museum of Mechanical Music, is being offered for sale or exchange after two seasons of use due to the acquisition of a larger version more suited to the Museum requirements. The organ is at present erected in the Museum and is played daily and cannot be released until the Museum closes for the season on September 30th, 1973. However, it may be viewed at any time by appointment.

Your choice of fifty (50) Aeolian Pipe Organ music rolls from a selection of about 200 go with the organ. The Museum staff are prepared to assist with dismantling and erection if desired.

Your tenders are invited.

**West Cornwall Museum of Mechanical Music, Goldsithney,  
Nr. Penzance, Cornwall.**

**Douglas R. Berryman, Museum Director:**



# QUESTION AND ANSWER

by Keith Harding and Cliff Burnett

**W**E are very short of questions this time. This is your column, so help us to make it a success by sending in questions now, also your comments and suggestions on previous questions and answers.

We would like to thank those collectors all over the world who have helped the research into the history of Nicole Freres by sending in details of Serial and Gamme Numbers and programmes. Several correspondents have had difficulty in reading the gamme number scratched on the end of the cylinder. Remember that it is also scratched on the base tuning weight, and you may not know that it is also scratched on the front of the comb base under the teeth. If you have a box without a tune card, remember that we may be able to let you have the programme from our records, now or at some future date, if you let us have the gamme number.

*Member A.J.L. Wright asks:-*

*'I wonder if in your new 'Question and Answer' you would explain the use of the set screw which is fitted and adjusted from under the bedplate and bears into a cavity on the underside of the comb base, about the centre of its front edge. It is perhaps used only in the initial setting up of the comb before dowelling?'*

The set screw under some cylinder musical box combs is analogous to the pegs set in front of the comb base at either end of the comb on some disc machines, whose function is both to locate the comb and to prevent it being pulled forward into the star wheels when the comb screws, which slope back, are tightened.

I do not think the set screw would be necessary when drilling holes for the locating pins (dowelling), as the comb could be held quite steady enough without the comb screws being really tight.

It has been suggested that the set screw was actually intended to bend the comb slightly so as to take back the centre of the comb and correct for faulty grinding. However, the tendency to hone the tips shorter at one end could easily be avoided by the manufacturer, and can easily be avoided by the amateur too provided he uses an engineers straight edge to check his work as he goes along, and takes sufficient care.

The set screw is found on some, but by no means all, good boxes with fine combs. Perhaps Mr. Wright or some other reader would like to carry out a bit of research into this and let us

know what he finds out.

The clue to its use is in its shape. The part which bears against a groove at the front of the comb base is conical, so that as it is screwed up its effective diameter increases and it presses the comb base back. It is a fine adjustment used in conjunction with the locating pins for setting

**Queries for the Question & Answer feature should be sent direct to Keith Harding and Cliff Burnett at 93, Hornsey Road, London, N.7.**

the comb. A similar use of conical set screws is found in some snuff boxes, where adjustable cones bear against the tune change lever to register the tunes.

We use it as follows. When the comb is ready for final setting up, it is first positioned using the steady pins, bending them slightly if necessary. The comb screws are then lightly tightened while fine adjustments are made. The comb can be tapped forward, using a block held against the back, or eased back using the set screw. The set screw is tightened before final tightening of the comb screws so that these do not pull the comb forward. It is important that the set screw be loose when the comb is first put on. We have found badly restored boxes in which the set screw was screwed right in before the comb was screwed on, resulting in gross distortion of the comb, which upset the timing to say the least.

# Book Reviews

**THE STORY OF 'NIPPER' AND THE HIS MASTER'S VOICE PICTURE PAINTED BY FRANCIS BARRAUD** compiled by Leonard Petts. Ernie Bayly, The Talking Machine Review International, 19, Glendale Road, Bournemouth, BH6 4JA. £0.85. Illustrated.

Francis John Barraud was born in 1896 and became a painter. His brother had a dog called Nipper who was part bull-terrier and part mongrel. Barraud painted the dog listening to a phonograph. The outcome was to become the most famous trademark in the whole history of the gramophone for The Gramophone Company bought the picture, *His Master's Voice* became first their registered trade mark, then the name of the company. Now the company survives as part of the EMI complex.

The story of Barraud's fortuitous painting has been told many times and a great deal of myth and mystique added over the years. So much error and confusion has crept into the story that this new monograph, well-founded on thorough research and investigation is a welcome addition to phonographology, even though better-known authors may be embarrassed by its revelations.

Leonard Petts, catalogue editor to E.M.I. Records Ltd, has had access to much hitherto unpublished documentation from the Company archives. Dates are authenticated from actual letters, and Barraud's copy paintings are correctly accounted for the first time. An interesting foreword by Frank Andrews relates how the original photograph of the original painting was located in, of all places, the Public Records Office in London where it had not seen the light of day for more than seventy years. The book contains numerous illustrations, all reproduced rather disturbingly in sepia, showing the stages in the development of the familiar trademark from Barraud's original painting. In August, 1950, E.M.I. decided to try to find the remains of Nipper and staged a ceremonial dig at the spot where their erstwhile trademark model was allegedly buried. Pictures of the dig, which produced bones of indeterminate origin, are included. Sadly, in spite of stories of 'tablets marking the spot' and 'plaques on the walls', Nipper's last resting place remains undiscovered.

Mr. Ernie Bayly, editor and founder of The Talking Machine Review, has done well to bring this work before the phonograph collector and historian. Produced in close collaboration with E.M.I. Records Ltd, the book suffers from the lack of an index or at least 'crossheads' in the

text which is typewriter-set. So fact-filled are its 44 pages that this short-coming will be most felt for those who seek quick reference. The big scoop, though, is the discovery (and inclusion) of the original picture showing the dog listening not to a gramophone but to a horn-ed phonograph. Well-researched original material is, though, thin enough on the ground to overcome esoteric considerations of layout.

A. O-H.

## CLASSIFIED ADVERTISEMENTS

*THE MUSICAL BOX SOCIETY OF GREAT BRITAIN cannot hold itself responsible for any article, or the skill of any person, advertised in this journal.*

### WANTED

WANTED: Member with Nicole Freres key-wind needing repair wishes to acquire 15½ inch (upright) Polyphon movement. Anyone interested in an exchange? Michael Miles, Robertsbridge 614.

WANTED: motor and governor for 17¼ inch Stella, or complete scrap machine. Will buy or exchange. Neale, York House, Warren Park Road, Hertford, Herts.

WANTED: discs for 9½ inch Symphonion. Will buy, or exchange 195/8 or 15½ Polyphon discs. Neale, York House, Warren Park Road, Hertford, Herts.

WANTED: a Welte "98" (green roll) reproducing grand piano, or a Duo-Art, or an Ampico grand (model B), or would consider a late model upright in good operating condition, complete with rolls. Write: D.B. Fillinger, 36, Rue Vermont, 1202, Geneva, Switzerland.

WANTED: organettes and barrel organs.

FOR SALE: nine Symphonion discs 75/8 inches. Offers to: K.G. Parrott, 50, Hillmorton Road, Rugby, Telephone 3724.

### FOR SALE

FOR SALE: 80 rolls for an 88 note Kastanome, all in excellent condition. H.W. Turner, 230, Sudbury Heights Avenue, Greenford, Middlesex. Telephone: 01-902-5788.

Visitors to the United States are cordially invited by 'Bob' Bergsma to pay him a visit at: 4285, 6th. DR, NW., Des Moines, Iowa 5313, should they be travelling in Iowa. Bob has an antique business specialising in player pianos and rolls at 4289, 6th. Avenue, Des Moines, Iowa. (Secretary)

# TOP NICKEL-PIANO-MAKER IN FLORIDA TRAGEDY

**E**DWIN Clayton Link, the 31-year old son of self-styled inventor-oceanographer Edwin A. Link, lost his life in the tragic mishap which befell the 23ft long 9½-ton submersible research craft Sea Link off Key West, Florida, on June 17th.

The midget submarine, on a routine dive of no more than an hours' duration, had gone down to check and collect fish traps near the wreckage of an old US Navy destroyer scuttled last year to create a man-made reef that would encourage marine growth. The project is sponsored by the Smithsonian Institute. Sea Link, named after its donors, the New Jersey drug magnate J. Seward Johnson and designer Edwin Link, was trying to determine how successful the project had been.

Suddenly the routine trip turned to disaster which made headlines on both sides of the Atlantic for three days. Sea Link had become entangled in the wreckage of the old ship just 360ft below the waters of the Gulf of Mexico 15 miles south-east of Key West.

Rescue endeavours finally brought the submersible to the surface but the tedious decompression process to counteract the pressure at the depths where the vessel had been trapped – 162 lb/sq. in. – took all of 31 hours. At the end of it all, two of the four-man crew were dead from carbon dioxide poisoning. One was E. A. Link. His father had remained in constant attention on board the mother ship Sea Diver throughout the saga.

Edwin A. Link, now aged 68 years, was one of the pioneers of the vast coin-piano industry in the United States. Formerly with the Schaff Piano Co of Huntington, Indiana, Link took over the Automatic Musical Company of New York around 1910 when it was in financial trouble. In 1916, the name became the Link Piano Co. Inc. Coin-operated player-pianos-plus flowed in abundance from the Binghampton, New York, premises to feed the vast demand which existed from then until the twenties. The business closed in 1929 and Link took an interest in aviation, experimenting with an illuminated sign hung beneath the wings of an aircraft in 1930. The electric lamps of the sign were controlled by perforations punched in a player-piano-type paper roll. He went on to make a major name for himself with the invention

of the Link Trainer, a device for providing basic ground instruction in the handling of aircraft for the training of pilots. This machine, in its first form, was built out of player piano components and Link's experience in this field led to his USAF submission receiving official approval. From that day forward, Link's name has been inseparable from pilot-training machines and is still connected with the modern generation of air trainers and airline flight simulators.

In recent years, he has devoted more and more of his time to underwater exploration, believing along with many other scientists that there is still a great deal we have yet to discover about our own planet before we need undertake serious exploration outside Earth and its atmosphere. After the tragedy of June, heartbroken by his personal loss, he vowed to continue his oceanographic work. 'We're not going to stop' he told a journalist who spoke to him as the body of his son came ashore. 'This shows the magnitude of the problem and the challenge'.

A. O-H.



*Ed Link during his 31-hour ordeal on board Sea Diver. His son could be seen through a window in the submarine. Picture via TIME.*

# MULTUM IN PARVO

by Robin Timms

**P**ERHAPS you live in a small house, or perhaps the wife is threatening to leave you if you bring just one more box home! Or perhaps it is the difficulty of obtaining good boxes and the prices one is often asked to pay for them that is frustrating your acquisitive instincts.

Just supposing your favourite box played all your favourite tunes, instead of just half a dozen or so; wouldn't you be prepared to forego any number of inferior boxes? And just think of what a lot of money and space you would save! Well, I won't go so far as to say that my musical box plays *all* my favourite tunes, but it does play 422 different tunes – which is quite a few to be going on with!

As I think you have guessed, it is a disc box – an 11" Polyphon to be precise. I fell in love with

this type of box at a tender age as one was owned by an elderly lady who rented a couple of rooms in our house. I was always going to her room and pestering her to get out the musical box and play it to me. When I was old enough I was allowed to play it myself, and I soon knew every tune – there were 27 – off by heart. I could even recognize a disc by the colouring of the lacquer and the rust patches on the reverse side as it lay face downwards in the suit case in which they were kept. The Christmas before this good soul died, when I was twelve years old, she gave me possibly the most treasured present I have ever received – her Polyphon.

I never saw another musical box of any type till about 1958 when I was introduced to an elderly gentleman living in South Norwood who had a fascinating collection of Victorian and Edwardian musical instruments – tuned glasses, concertinas, an organette, auto-harp, phonograph, early gramophone, and I can't remember what else – except for the item which immediately caught my attention: an 11" Polyphon in the most beautiful condition! There were about 16 discs in one of the original cylindrical containers designed for these. The box, a table model which played superbly, was of a very dark colour and had a speed regulator, not at the side as I believe is more usual with this size of Polyphon, but inside, protruding at the back of the bedplate. The discs included a number of hymns – the old man had been a staunch member of the Salvation Army – and also a couple of particularly late discs: *Blue Bell March*, (2870), and *Bill Bailey, won't you please come home?* (2871). I have never come across another copy of *Bill Bailey*. I often wonder what became of that box when the old gentleman died. Perhaps it has found its way into the hands of a member of our society. It deserved a good owner.

In 1965, still wondering if I should ever find any more discs for my Polyphon, I walked into Graham Webb's shop for the first time.

'How many discs have you got?' asked Graham.

'Twenty-Seven'.

'You're greedy!'

## The "Royal" Polyphon



No. 42b.

No. 42b – The  
"Royal" Polyphon  
Self-acting, 56 notes,  
walnut case. Size,  
14½ x 12½ x 8½ ins.

Tune 11¼ ins. dia-  
meter - £6 6 0

Extra Tunes,  
1/8 each

# The "Khartoum" Polyphon

No. 42d.

No. 42d.—The "Khartoum" Polyphon. Self-acting, 112 notes, walnut case. Size, 16 x 14½ x 8½ ins. Tune 11½ ins diameter

Extra Tunes, 1/8 each.

The price  
of each  
Instrument  
includes  
6 Tunes.

£7 0 0



And that was that — for the time being, at any rate. But I hasten to assure you that Graham is really an excellent fellow, and on many subsequent occasions I have managed to scrounge a few discs from him. Happy memories!

Since joining the society I have been able to swap discs with other collectors and occasionally buy a box for the sake of getting fresh titles. I can subsequently resell the box with some discs of which I have two copies. In these ways, here a little and there a little, I have built up my collection of discs, and can now enjoy listening to a large repertoire of tunes on a single instrument the quality of which I personally find very pleasing.

Rather than being stuck with a handful of well worn tunes — delightful though these may be — it is fascinating to explore the more obscure reaches of the catalogue. Even an unpromising title such as *I'm getting ready for my mother-in-law*, (2436), can turn out to be quite charming; while *Youp-la Catarina* (whatever that may mean) from Mme. Sherry, (2827), is a great favourite of mine. Then there are some delightful German tunes late

in the catalogue, such as *Spring Breezes*, (2859), and *Deep in Bohemia's Forests*, (2867), not forgetting the earlier and very beautiful *Forest Devotion*, (2235). Even the obscure Rumanian *Hora Campulungeanea*, (2080) — will someone please translate!\* — is quite intriguing.

Whether your taste is for opera, national tunes, marches, dances, comic songs, or hymns, the disc catalogue is full of delightful discoveries (no pun intended!). Exploring its byways one can come to enjoy tunes one had never heard of just as much as those with familiar titles.

\* *Hora* is Romanian for 'dance'. *Campu Lung* is a picturesque popular summer resort on the right bank of the river Oltu. Two folk fairs are staged annually (on 20th July and 24th October). '*Hora Campulungeanea*' means 'Dances of Campu Lung'. Folk music of Eastern Europe comprises a great deal of fascinating and exciting melody and musical box discs frequently capture this spirit.

Arthur Ord-Hume



# Record Review

## MECHANICAL MUSIC HALL' Volume 10 in Saydisc's 'Golden Age of Mechanical Music' series. SDL 232 (stereo).

The aura of the music-hall era is still within living memory of many of us and, with the sustained popularity of television programmes geared to recreate the 'old-time music-hall', perhaps a new generation of synthetic music-hall-lovers is already among us. And so it comes as a welcome addition to the discography of mechanical musical instruments to find that the latest from Saydisc is a good selection of popular songs from the Halls.

A particularly interesting feature is the manner in which the tunes have been selected not, as one might expect by instrument, or by musical classification, but by association with the singer who popularised the original song. We find, for example, *Hold your hand out naughty boy* played on a coin-freed piano and are told from copious sleeve notes (they really are copious and practically cover every inch of the sleeve) that Florrie Ford used to sing this. A potted biography of the singer then tells us everything we need to know about her, certainly enough for us to enjoy the music from a new angle.

The amount of information with this disc, plus the undoubtedly careful grouping and selection of the music and the instruments upon which it is played, makes this by far the most enterprising and interesting volume in the series to date. The instruments include a 48-note Pennyano made by Keith Prowse in their Kentish Town factory (and not by Chiappa as suggested), an Orpheus disc-playing piano made by Ehrlich in Leipzig, a 105/8in Symphonion, 15½in Regina, 24½in Polyphon and a 12-air Excelsior Piccolo cylinder box.

The sleeve notes, in addition to making mention of our Society, rightly states the importance of the positions played in the field of barrel pianos by the late Canon A.O. Wintle and Angelo Tomasso. However, on the birth of the musical box, it is stated that the tuned steel comb was first used by Antide Janvier in 1776, some two decades before Antoine Favre was credited with the invention. It would be interesting to know from whence this information came, particularly as it is given some substance by the statement that it was used in a clock. Of the tune titles listed, my copy of 'Wiggy Voo' agrees with the tune catalogue in spelling its name 'Twiggy Voo'.

The quality of the recordings varies from instrument to instrument. The Excelsior Piccolo has a bass which reverberates the melody out of the window, but the subsequent un-named 12-air box has a very subdued bass. Again, the 24½in Polyphon in several places suffers from favouring the bass which, on an instrument this size, makes a nonsense of almost all of the lower half of the combs. By contrast, my hi-fi equipment failed to reduce the treble of the 15½in Regina to an acceptable level and on one tune (*Honeysuckle and the Bee*) my copy sounded distorted. If an ordinary musical box is hard to record (and it is!), then a box with bells is ten times harder if tonal balance is to be maintained. I know one collector who recorded his bell-box twice, the second time with the musical comb removed so that only the bells played. He then dubbed the two tapes together and made something fairly acceptable from them. The bell box on this record does not come over all that well. Rather surprisingly, my copy also produces distortion on the recording of *Comrades* played on a coin-freed piano.

If I have appeared over-critical of this

disc, then I am sorry because it remains a good and interesting record and its faults are no worse (and somewhat fewer) than those associated with the majority of records of mechanical instruments. A BBC technician once told me he detested fair organs and musical boxes. I didn't bother to ask why, but the beads of perspiration upon his brow suggested that his mastery of his craft had recently taken a nasty knock. Well worth buying, even if only just to hear some very good instruments. A. O-H.

## THE KAJETANER KIRCHE SALZBURG (Historic Organs of Europe series). Played by Franz Haselbock. Oryx 'Collectors Series'. 1759 Stereo.

Many of us are no doubt unaware of the delightful music which has been written for mechanical organs, musical clocks, hydraulic organs and, of course, the famous Salzburg Hornwerk which dates from 1502 and is quite the oldest playing barrel organ in the world. Because mechanical instruments were quite common (frequently one finds the normal organ categorised as a *finger* organ to differentiate from the almost equally prolific barrel organ), it comes as no surprise to find that composers whose names are still household words with us today penned pieces for mechanical performance. Mozart, father and son, Josef Haydn, Carl Philipp Emanuel Bach, Beethoven and Handel all wrote music for such instruments.

Some of the instruments for which this music was written are no longer extant. The Panharmonicon of Maelzel, for instance, for which Beethoven wrote his celebrated 'Battle Symphony' was incinerated during the 1939-45 war. However, all three of the musical clocks for which Haydn composed no fewer than 32 delightful little pieces have survived.



Let it be said that this recording is not of any mechanical performance, but of a number of pieces played extremely sensitively by Franz Haselbock on a finger organ. No ordinary organ this, though. Unlike a release from another company some few years back of the three W.A. Mozart pieces for mechanical clock which were played on the vast Haarlem organ – with an effect like using a sledgehammer to drive home a tack – this organ is the one which Mozart used to play. Built by Johann Christian Egedacher (who also restored the Salzburg barrel organ) in 1696, this tiny positive organ has survived unaltered into the twentieth century. Still fitted with the original seventeenth century 'gear shift' stop levers, the tone of this instrument is quite outstanding and, as well as being that which was contemporary to the music played, is little different from the tonality of the clockwork organs for which the music was written.

This well-balanced recording includes Haydn's 12 pieces for musical clock composed for the 1792 instrument preserved in Vienna today. There is one for every hour. This is followed by Handel's five pieces composed for Charles Clay's musical clock. A further five pieces for musical clock written by C.P.E. Bach conclude Side 1.

Side 2 features all twelve pieces of music representing the months of the year and written by Leopold Mozart and Johann Ernst Eberlin for the Salzburg Hornwerk. This is followed by Eberlin's music for the hydraulic barrel organ at the mechanical theatre, Hellbrunn near Salzburg. Finally comes a charming Scherzo for mechanical organ written by Beethoven in 1790.

Adequate and informative sleeve notes render this disc of particular interest to all who follow the history and development of mechanical music. It is the considered opinion of this reviewer that it should form part of the library of all mechanico-musophiles.

A. O.-H.

## MUSIC FROM THE WEST CORNWALL MUSEUM OF MECHANICAL MUSIC, Saydisc SDLB-248 (stereo) £1.50.

Ten years ago, when you could buy musical boxes for a few pounds, neither love nor money could buy you much in the way of recordings of mechanical musical instruments. Indeed, other than a pair of pre-war recordings of an un-named orchestration (and these were deleted by 1940) such discs were not available. Of course, recent years have seen a reversal of the situation. Records abound and, generally speaking, the majority are recitals by either a single instrument or a small number of like machines. Attempts to bring together a wide variety of instruments on a commercially-available disc have been few indeed.

The new record from Saydisc, published just as this column was due to close, is of some of the instruments in the West Cornwall Museum of Mechanical Music, the private collection of Member Douglas Berryman featured on page 256 of Volume 5. It is available both from Saydisc and from the Museum and is intended as a 'souvenir' of the collection. Two things are immediately apparent about this disc. First is that it features several instruments which have not been heard before on record. The second thing is that, technically speaking, the quality of the recording is extremely good. On these two points alone, it stands out as quite the best yet produced by Saydisc.

First track on Side One is a Weber Unika playing very well indeed. Unlike so many of these player-pianos-plus, it is very well in tune. Next is a rather long track of a wistful but nonetheless delightful tune called *A Tripoli* played on a small Piano Melodici. The performer, and one suspects it is Mr. Berryman himself, demonstrates ably the subtle shades of *piano* and *forte* which this unusual mechanical piano can produce. Somehow, recordings of mechanical caged birds leave me cold. They may

be fascinating to look at, to watch and to take to pieces, but the warbling clatter through a hi-fi system is something I personally could do without. Happily, then, this track is short.

A 58-note Aeolian Orchestrelle then plays a rather ill-suited piece of Hampstead Heath-type music. This instrument is not easy to record if the subtleties of the reed voices are to come over. The only way this can be approached is to remove the front of the organ case and let the sound be obstructed only by the swell shutters. Sadly this track is hardly likely to inspire the latent Orchestrelle-owner to buy one. A 25 in. Symphonion follows; it is delightfully bright and is a sound rare on record. Then comes the Steck Duo-Art. This disc, aimed at the *bourgeoisie*, breaks new ground and, rather than give us Chopin played by a revered, dead pianist, gives us *The Yam*, a sort of boogie piece played with zest by Frank Milne. The Mills Violano-Virtuoso then plays one of those salon pieces which savours of potted palms and ceiling fans. The husky sounds of the lower registers of the violin sound like a viola with a toilet-tissue zither.

Other tracks give us the Kuhl & Klatt mandoline/xylophone piano to remind us that we may incorrectly associate this sound as a prerogative of American-made instruments. The Marshall & Wendell Ampico also shuns the classics and gives us *By the Waters of Minnetonka* played by Zez Confrey. This tune first entered the Ampico lists played by Milton Suskind. Confrey's is better! Grieg's *Hall of the Mountain King* is not a good choice on the Aeolian 116-note pipe organ, being more popular than interesting. The Debain Piano Mechanique of c. 1850 is another 'first' on this record as it does its best with *Gay Parisienne*, here and there revealing its age. The disc crams in sizeable chunks from no fewer than 17 instruments, concluding with an Edison Amberola extremely well recorded as it tinkles away through, of all things, a tubular bell novelty number.

A. O.-H.

FEBRUARY, 1899.

### Musical Clock by Charles Clay.

POSSIBLY some account of the musical clock by Charles Clay which is illustrated herewith may be of interest. It stands 8 ft. 6 in. high, width in symmetrical proportion. The case of the upper portion is all amboyna wood with solid brass moulding, very massive and well finished. The dial, which is of the usual kind of the period, shows in the arch the age of the moon, the day of the month, and the tunes, viz.—

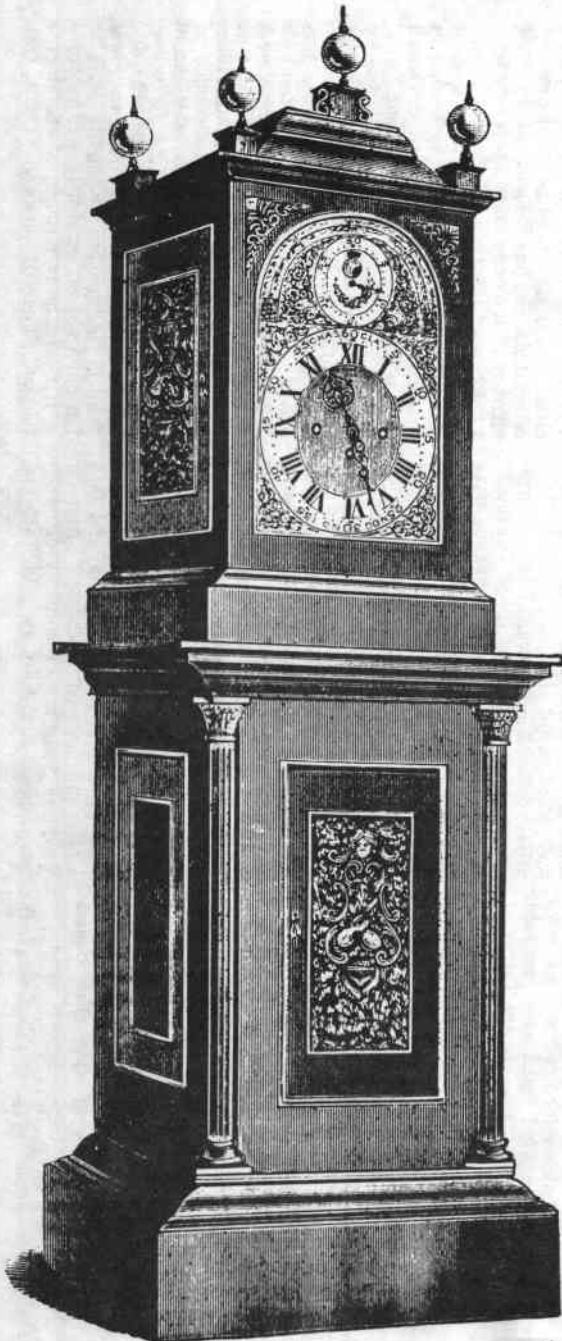
(1) Mr. Arcangelo Corelli's Twelfth Concerto, 1st Adagio, 2nd Allegro, 3rd Saraband, 4th Jigg.

(2) The fuge in the overture of Ariadne.

On the hour circle is engraved the maker's name, Charles Clay, London.

The pedestal, which is of Spanish mahogany and amboyna to match the upper part, contains Clay's chiming machine on 21 bells. This is a beautiful piece of mechanism in which the maker endeavours to get rid of the vibration of the bells one with the other by means of "dampers." The barrel is quite 12 inches in diameter, but yet an ordinary chiming weight drives it, and by an ingenious contrivance the music starts immediately the clock finishes striking the hour. The fly is attached to an endless screw which insures smooth running.

This clock, which is now in my possession, stood for many years in a manor house in Suffolk. I am inclined to think it was made by the Charles Clay who came to London for a patent about 1716 to attach musical machines to watches to play one or more tunes, etc. See some account of the Clock-makers' Company, page 251, etc. Mr. Arcangelo Corelli died in 1713 (there is a long account of him in Rees' Encyclopædia) so I expect this clock is not much later than 1740.



\*\*\*\*\*

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# Letters to the Editor

Member Bruce E. Devine writes from the island of Taiwan, China:

If there is anything in this part of the world that may interest you please let me know and will try to help out. I can assure you there are no musical boxes on this island, not yet that is, as I will have a couple shipped over, as I miss them.

My wife's family was connected with the music box business many years ago, in fact it was the Bremond family, and we acquainted with one of the daughters, who still lives around the St. Croix, area and grows flowers nowadays. It was sad to learn that most of the Bremond records were burned and destroyed by her several years ago. I am partial to Bremond boxes for that reason I like the sweet tone they have and in my opinion they made better boxes than Nicole Freres.

Of course this is my opinion, and others will disagree, but I have turned down Nicole boxes to buy a better Bremond. I am also very fond of Langdorff Fils, especially their three comb and Sublime Harmonie boxes, as most of the time the music was well set up. The tone is also very good.

My wife comes from Geneva, St. Croix, Thonon les Bains area and I enjoy that part of the country very much, and most of the old timers were connected one way or the other in the watch making or music box business and can tell of some very fine boxes that were made special order, etc. I wonder where they all went.

In this part of the country, there are no music boxes. Most of them were originally shipped to the mainland during those days, and I doubt if any were brought over here. No one seems to know what they are and local people think most musical boxes are made in Japan.

**Mr. W. C. Fox of Golders Green, London, has written the following letter to The Editor. It presents some interesting facts:**

Two copies of The Music Box were recently loaned to me (No. 1, Vol. 2, 1965: and No. 5, Vol. 3, 1968) and as they refer to matters with which I was in personal contact, a small comment or two might be of interest to your members and readers. In my childhood and early youth, musical boxes and the simple phonograph or gramophone were recognised items of entertainment. Need one say there was no 'wireless', or cinema; principally, or almost uniquely, the piano, its tinkling could be heard in every street – and it was nearly always a waltz tune! The great defect with the musical box,

and the disc machines which could be heard in almost every public house, was the absolute perfection of the repetition; twice was interesting, the third time a little boring and after that one knew every trill down to the last echo – it never varied and one longed for something to happen! When I started out to earn my living in 1912 I found such a musical box as that illustrated on page 19, No. 1, Vol. 2 THE MUSIC BOX, and very rashly restored it to working order – there was little wrong except neglect – and bitterly regretted doing it. It had four tunes and I can hear them still! On the other hand the phonograph did offer a considerable variety of tune, or even speech, and that gave it a tremendous advantage over the musical box. And the cheapness of the wax cylinder as against the costly barrel of the musical box was a considerable attraction. In this particular box the titles of the four tunes were written in a very neat hand on a label, stuck to the lid – a practice which I put down to the vagaries of the continental manufacturer – Swiss or French, I do not now know which. One could play all the tunes, one after the other, or select any one and then go on to another, but always at the end of the current tune only – there was a mechanical safety device which prevented changing tunes in the middle of a tune. Change of tune was secured by moving the drum endways under spring pressure, so that it went with an audible 'bump'! Winding was by lever and I was impressed by the quality of the clockwork – it was excellent. It impressed me because at that time it was the biggest and best box I had ever seen, and being in my 'diggings' and something of a family treasure it was constantly under my notice through being played. I am sorry I cannot recall the makers name.

Another point in The Music Box which caught my eye was a reference to The Klingsor. In those distant days – about from 1906 to 1911 – my father was keenly interested in the phonograph and getting improved reproduction and quality of tone. He was a writer and music critic and was far from satisfied with the lack of quality and naturalness of the tone produced. The mechanical and carpentry work that his successive ideas entailed all fell on me and I made at one time and another many things to his instructions. It would be somewhere about 1906 that we had a Klingsor for a time. It was one of the earliest attempts to totally enclose the turntable and make the horn a part of the cabinet housing the clockwork. The wires stretched across the mouth of the horn did seem to improve the tone some-

what, but it was not long before one found that a grill of wire mesh or even a silk handkerchief draped over the mouth of the horn had the same effect. Still the Klingsor was a step towards cutting out the mechanical noise that came from the sound box and the surface of the record. Soon after the Klingsor appeared the horn was turned the other way and put into the bottom of the cabinet. A change of direction which overcame one of the great objections to the Klingsor — it was very inconvenient to change records and to get the sound-box on to the start of the track, turntable and tone arm being housed in a very small 'cubby-hole'. In the early days of the phonograph of course, all the 'works' was on the base-board beside the cylinder. Only very diffidently was it transferred to a box under the base board as it became appreciated that clockwork mechanism did make noise and spoil the quality of the music. Even to-day when one can produce such a volume of sound that one can almost knock down the house, across the street, the hunt for improved silence in regard to the mechanism still goes on.

This letter has, however, gone on far too long and I apologise for it, but being something of an enthusiast and collector, I am in sympathy with The Music Box and your readers and so, must apologise for the gaps in a somewhat ancient memory.

**Member David Heeley of Alveston, Stratford upon Avon, writes:**

I was very interested to read Mr. Ord-Hume's remarks in THE MUSIC BOX Volume 5, page 394. about the difficulties of setting music in one key for an instrument that plays in another, and in his book *Clockwork Music*, the article on page 229 several times mentions the problem.

I have found, when arranging music for my organettes, that by far the easiest way is to transpose the organ into the key of the music, which I do as follows. I first write out the scale of the organ on a sheet of paper. I then write it out a semitone higher. I continue doing this until I find that I have written out the original scale again ( a full octave higher — Ed.) which I do as a check for any mistakes.

I then have every key in which the instrument will play. When arranging a tune, it is only necessary to compare the piano score with my scales until I find one which will give the most complete rendering of the music, fit a copy of the scale to my marking plate, and arrange straight from the score

with no worries about intervals and the possible effect of miscounting them.

I see no reason why this should not be used for any instrument with a limited number of keys, though I have not yet tried arranging for a barrel organ.

I expect that all this is very well known to members, but there is always the chance that I may have come across an idea which hasn't been thought of before and if I don't mention it to anybody, they will carry on struggling with transposition. I am attaching the scales for my Organina as a working proof of this method.

**Actual Scale — italic notes are sharps.**

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

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

**NOTE:** When arranging music in a 'flat' key, one can either count all the sharps as flats of the note above, or write out the scale with flats instead of sharps, the scale of the organ would then read:

***B D b E b E F G b G A b A B b B D b E b E F G b***

*Editor's Comment: Mr. Heeley's suggestion has much to commend it. It is, as he points out, self-correcting in the event of error and allows the amateur who is not a maestro with a written score to reduce to pure mechanics the often frightening problems of transposition which deter the non-L.R.A.M. A useful table of the numbers of sharps and flats in various key signatures is to be found on page 37 of my other new book, Mechanical Music.*

# *Mekanisk Musik Museum*

The MMM is a friendly place with which to do business. We at the MMM are all enthusiasts and we're sure you'll agree that helps a great deal. Come and see us whenever you are in Copenhagen and view the permanent collection and also the extensive assortment of quality instruments which we have for sale.



This is the Cliff House as it appeared in the year 1900. For many years this elegant building was a San Francisco, California landmark. It also housed a fantastic collection of mechanical musical instruments. When the Cliff House collection of instruments was sold in 1960, it was acquired by Q. David Bowers, presently a director of the Mekanisk Musik Museum with Claes O. Friberg. When you think of selling, think of the MMM. We are always willing to pay a generous price for instruments of significance and value. All enquiries will be held in the strictest confidence.

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The Mekanisk Musik Museum is owned and operated by Q. David Bowers and Claes O. Friberg. The premises are at Vesterbrogade 150, Copenhagen, Denmark, and we buy and ship all over the world.





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*If you are SEARCHING for mechanical musical instruments, think of the MMM*

***Mekanisk Musik Museum***



From the collection of Werner Baus, Kassel in Western Germany, comes this picture of a Pianola-engined Ibach player piano. The Ibach is a quality instrument and although players ought to be numerous in Germany, it is a rare instrument in England. There is one example in the West Cornwall Museum of Mechanical Music.

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**HENRI VIDOUDEZ**  
**St CROIX**

(SUISSE)

(SUISSE)

Henri Vidoudez was a manufacturer of both cylinder and disc musical boxes. His name is linked with the 'New Century' disc machine which, according to Q. David Bowers, may have been made by Mermod Freres. On page 4.20 of Volume 1 of *THE MUSIC BOX* is an illustration of a New Century bearing the name of Henri Vidoudez. A feature of this make of disc box is that two styles were made: one following conventional up-right and table disc model designs, and the other, like the Sirion, capable of playing two tunes per disc via a centre-shifting mechanism. This notice is reproduced from 'Au Temps des Boîtes à Musique' by Daniel Bonhote in collaboration with Fredy Baud and published by Editions Mondo, Lausanne.

From K. S. Parrott of Rugby comes this strange tale which, he adds, is absolutely true:

they just need pulling out a bit . . .

A lady collector went into an antique shop to enquire about a cylinder musical box that was for sale. The dealer played it through and the lady commented that one tune was not playing properly. 'Maybe it was the previous owner's favourite', suggested the dealer. 'The pins are a bit worn -

Which calls to mind the recollection that something similar happened to your Editor many years ago. Upon hearing five stout tunes and one series of timorous occasional plinks from a six-tuner, he was told something to the effect that every box was made with one 'quiet tune' on it. Really! Pull the other five.

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