The Music Box

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 7 Number 8 Christmas 1976

Christie's
South Kensington

85 Old Brompton Road, London, SW7 3JS Telephone 01-581 2231

SALE OF MECHANICAL MUSIC, and MACHINES
on Wednesday, 22nd DECEMBER, 1976, at 2 p.m.

Potential Christmas presents included in this sale include the fine early Aeolian Orchestrelle shown here, a two-manual Model "XY" Orchestrelle, a large quantity of Aeolian pipe-organ rolls, two Duo-Art player pianos, disc and cylinder musical boxes of all sorts and conditions, and a rare Edison phonograph doll.

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The Music Box

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The Editor writes. . .

SOMEHOW I had the feeling that, when it came to restoration and preservation of mechanical musical instruments, we all thought alike. You will recall, on page 85, I expressed fears that more musical boxes were being destroyed today in the name of preservation that at any other time in the history of the instrument. These fears were repeated by me on page 169, and reinforced by a letter from David Burke on page 203.

Somehow, I hoped that the message would sink in — the message that we today are charged with the responsibility of preserving our instruments for future generations and any changes that we make now in the interests of whim or avarice could be destroying the very objects which we claim to love, honour and respect.

A few weeks ago, my attention was drawn to something which has incensed me both from its sheer irresponsibility and for its unmitigated dishonesty. It concerns two Nicole Freres cylinder musical boxes which were in the hands of a so-called restorer working, apparently, under the instructions of a dealer.

The facts must be reported and given the widest publicity so that the boxes can be identified either now or at some time in the future.

Both boxes were key-wound. The first bore the number 26238 and was in a plain, early-style case. The second bore the number 36297 and was, as might be expected from its number, contained in a nice, inlaid case. The first movement was in fine playing order, the second not quite up to scratch.

These boxes have now lost their identity in that 26238 is now in the more handsome case of 36297, and 36297 is in the plain case of 26238. The tune sheets have also been exchanged. Apparently the owner of the boxes reckoned he could get more money for them by changing them round.

Unsuspecting vendors upon whom these bastard boxes are no doubt expensively foisted will be surprised to find so early a Nicole in such a late-style case, and a late key-winder in an early-style case. They may rightly question the history which has so far been written on musical box styles and cases.

To commit so heinous a sin obviously indicates the mentality of the persons involved. Blurring history like this is inexcusable. Both parties must share the blame, for no restorer, however well bribed, should stoop to co-operating with such low deceit — and no recognised, responsible dealer would injure his reputation, as this dealer has surely done, by attempting to perpetrate such a fraud.

I do not know the names of the parties involved, otherwise surely I would publish them—my informant, while assuring me of the facts, considered himself morally unable to divulge them. The persons are not, I am told, *Music Box* advertisers.

Perhaps, however, in their moment of ill-gotten glee these two gentlemen will omit to remove or deface the final evidence — the stencilled number on the bottom of the case.

Be warned, though, and watch out for these two boxes. Because there is always the chance that these entrepreneurs have been practising their graft for some while, be suspicious of all boxes which do not look right.

ARTHUR W J G ORD-HUME

Volume 7 Number 8 Christmas 1976

Cover picture : **Interchangeable cylinder musical box on stand sold at Sotheby's Belgravia last year. The spring motor is under the bedplate on the right-hand side and the governor is also underneath. Patent numbers are given as follows : US 445699, England 12170-90, France 207352. UK patent was issued on August 2, 1890 to Societe A Junod. US patent was dated February 3, 1891 in names of Alfred Junod, Jules Jaccard and Paul Calame-Jaccard. Each 33cm cylinder of this box plays six airs on two combs, each with zither attachment.**

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CHARLES BRUN

The man who bought Nicole Freres

by Keith Harding

There still remains much mystery concerning just why the most famous of all cylinder musical box makers — Nicole Freres — sold up. We know that the business was bought by a man named Brun and shifted to London early in the 1880's, and also the names Brun & Kruger have been seen in connection with the early days of Nicole Freres in London. But just who was this man Brun ? By a piece of good fortune, Keith Harding chanced recently to meet a descendant of Charles Eugene Brun and from this fortuitous meeting has come much fresh material on the events of 90 years ago

IN June of this year, I was approached by a Mr Arnold Brun regarding the restoration of a large Nicole Freres musical box which had belonged to his grandfather, who turned out to be none other than the very Charles Eugene Brun who is known to have taken over the firm of Nicole Freres in the early eighteen eighties and to have moved its headquarters to London. This was most exciting, and indeed Arnold Brun was able to give me a great deal of hitherto unknown information concerning the late history of Nicole Freres.

NICOLE FRÈRES,

MUSICAL BOX MANUFACTURERS.

(ESTABLISHED 1815.)

GENÈVE: 17, Rue Kléberg.

LONDON: 21, Ely Place, Holborn Circus.

SPECIMEN OF ANTIQUE REPOUSSE MUSICAL BOX FOR INTERCHANGEABLE CYLINDERS.

Purchasers can Select their own Airs for Insertion.

Descriptive Price Lists forwarded on Application.

PATENTEES OF INTERCHANGEABLE MUSICAL BOXES, PLAYING FROM 30 MINUTES TO THREE HOURS.

Springs of the Finest Quality and Temper. Materials of every description for Musical Boxes.

MAKERS OF THE ROYAL JUBILEE MUSICAL BOX.

All Musical Boxes manufactured by us are provided with Double Motors, by which the duration of the Airs when played is considerably prolonged; and also with an ingenious mechanical contrivance by which the Purchaser can vary the time of any Air from Andante to Allegro. The air played is also indicated, and it can be varied at pleasure. A Zither or Harp accompaniment is also provided. [12]

Mr Brun has kindly given me access to certain family archives, and has allowed me to reproduce photographs of his grandfather, Charles Eugene Brun. By a fortunate chance, Charles Arnold Brun, his son, collected stamps, and so saved a large number of cards and envelopes addressed to his father, from which we have been able to establish a chronology. Some of them prove a connection between Nicole Freres and other firms, and they even include shipping documents relating to the move from Geneva to London.

Father unknown

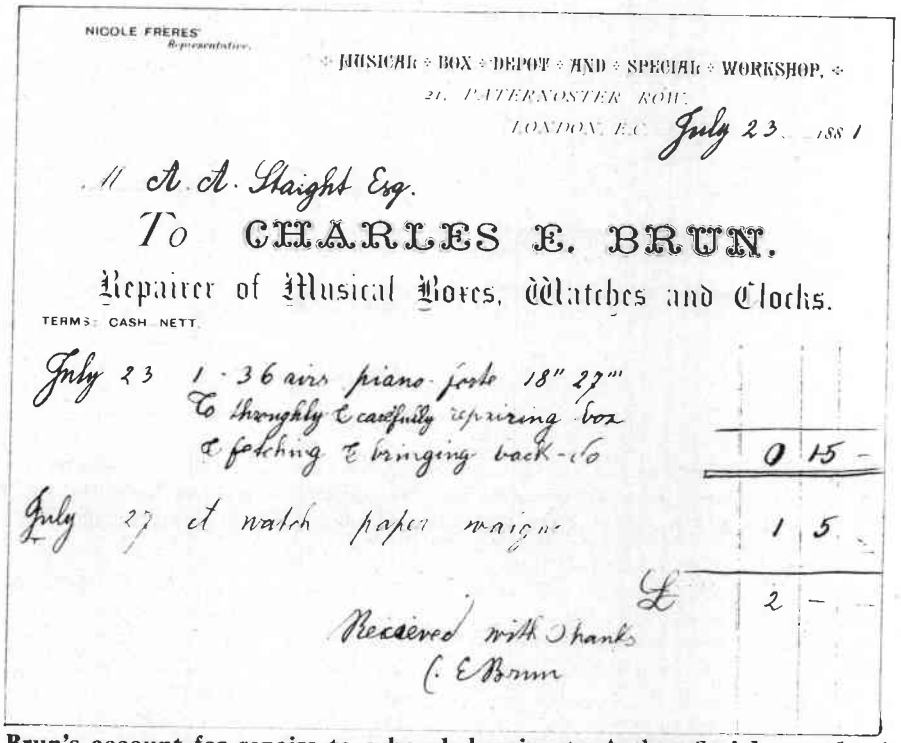
Charles Louis Eugene Brun, born November 18th, 1855, lived into his eighties. His mother was Caroline Brun, and his father is said to have been a Russian or Polish officer with whom Caroline had an affair. She gave birth to Charles somewhere in Germany on her way home to Switzerland. Charles is said to have been brought up by a pastor in Geneva, although in 1874 a card was addressed to "Eugene Brun, Pharmacie de Jaques Brun, Place St. Gervais, Geneva". This is said to be still there, and perhaps a Swiss friend would kindly send a photograph.

By 1877, Charles Eugene Brun was already associated with Nicole Freres, for in that year his cousin, Paul Charina of Berlin, addressed a card to him "per addresse Messieures Nicole Freres, Geneva", and there are other cards addressed to him by customers of Nicole Freres at the Rue Kleberg address over the next two years which indicate that he was a not-unimportant member of the firm.

From October 1879, cards are being addressed to Eugene Brun, care of Keith Prowse, 48 Cheap-

side." Did he work for them, was he still an agent for Nicole Freres, or was he freelance? Certainly he very soon set up an independent business, and from August 22, 1881, cards are being sent to him at his own business address at 21 Paternoster Row including some from A Perrelet & Cie, Fabrique de Pieces à Musique, Geneva, who supplied him with music boxes. A business card survives. He was still there in March 1882, but on May 6, Imhof and Mukle of Voehrenbach wrote to him at 21 Ely Place. There are many cards of later date to the Ely Place address, many about repairs, some about supply of boxes or parts, including some from Gueissaz Freres of St. Croix, who are still making musical instruments today.

A card dated January 8, 1882 from P Vincent of Geneva relates to supply of six cylinders which were apparently unsatisfactory, having not been carefully checked due to the reduced price. Perhaps Charles Brun drove too hard a bargain on that occasion.


NICOLE FRERES
Representatives.

MUSICAL BOX DEPOT AND SPECIAL WORKSHOP.

21, PATERNOSTER ROW,

LONDON, E.C. July 23 1881

A. A. Staight Esq.

To CHARLES E. BRUN.

Repairer of Musical Boxes, Watches and Clocks.

TERMS: CASH NETT.

July 23 1-36 airs piano-forte 18" 27"
To thoroughly & carefully repairing box
& fetching & bringing back - 6 — 0 15 -

July 27 a watch paper maine — 1 5 -

£ 2 -

Received with thanks
C. E Brun

Brun's account for repairs to a box belonging to Arthur Staight much of whose property he was to gain a quarter of a century later. Picture on facing page was taken in Leipzig on February 2, 1907.

Takeover by Brun

Certainly business must have been good enough for him to acquire ownership of his old firm of Nicole Freres. He seems to have done so not as a partner in the firm but as an outside purchaser. In my article "Nicole Freres; some new discoveries" (*The Music Box*, Vol. 5, p. 374) I showed how, after the takeover, there was a gap in the numbering, and the serial numbers of all new boxes made started from 50,000, and the gamme numbers of all new programmes started at 5,000. There would have been no point in this if Brun had access to the firm's records and knew for certain which were the last numbers to have been used. Only if there was a definite change in ownership would the records have been either destroyed or retained by the previous owner.

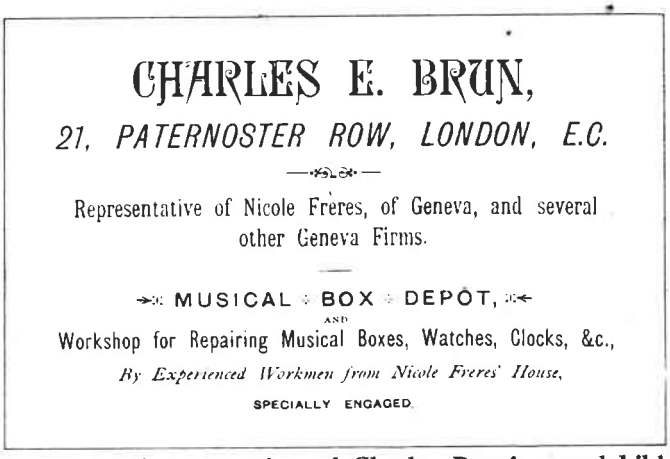
The headquarters of the firm, and probably the entire operation, were transferred to the new headquarters at Ely Place, and we are able to date this precisely, as we have found original shipping documents from Henry Guche & Co. of Boulogne. They shipped to London many crates of about 200 kilos each, contents stated to be "musical boxes", to the order of Charles Fischer of Geneva, all between November 1882 and January 1883.

On November 10, 1891, Brun married Emma Wolff of Nebra, near Leipzig, whom he had met previously. It is interesting that he thus had family connections in Leipzig at the very time the Polyphon company was being developed, and on his visits he must have followed with great interest the developments of the new kind of musical box. Emma was apparently a very kind, gentle and sweet person. She was very meticulous, and the neighbours are said to have been most impressed when she sent the two boys out to play each day dressed in white, which was quite an achievement


Charles Eugene Brun at the age of 17 or 18 in Nebra near Leipzig.


As a young man pictured by a photographer in Geneva.


Emma Wolff from Nebra who was to become Brun's wife in 1891.



These two visiting cards survive in the collection of ephemera in the possession of Charles Brun's grandchild, Mr Arnold Brun. That on the left is a Nicole Freres card apparently dating from before 1881. That on the right is contemporary judging from the address which is the same as that on the bill on the preceding page.

for those times. Unfortunately Emma was homesick, and not very happy in England. Charles Arnold was born in Ely Place, and soon after that they went to live in a house in Herne Hill.

On November 6, 1901 there was a collison in the English Channel between HMS *Proserpine* and the Dutch steamer *Koningen Regentes*. The steamer was beached in the middle of the night and in fog, and her passengers, including Charles and Emma, were rescued by the *Proserpine*. After this, Emma refused ever to set foot in a ship again, and never returned to Britain, preferring to live in Leipzig.

A card survives, addressed to Charles Brun, President of the Scweizerbund, 24 Charlotte Street, the Swiss Club of which he was apparently the founder, and dated 1891.

Another card, written to Ely Place on August 6, 1904, relates to the supply of Nicole gramophone records. The excursion into gramophone records was not, it seems, a financial success[1], and from Charles Brun's expense accounts while he was in London (a little black book now in the possession of Dorothea) he appears to have been over generous to his friends. There is, too, a family story that his business associate ran off with the firm's funds. Whatever the reason, he does seem to have lost all his money, and once again Nicole Freres was sold up and taken over by the New Polyphon Supply Company[2]. From April 1906 there are many cards addressed to Charles Brun in Leipzig at Funkenbergerstrasse 11. It would be interesting to know just what, if any, was his real involvement with the Polyphon Company about this time, and thereafter. He was still only fifty, and very active.

Charles Brun had a very close friend named Arthur Athelstan Staight, of Raby Lodge, Elm Tree Road, St John's Wood in North London. Staight was very wealthy, and owned a lot of property, possibly including 21 Ely Place but certainly including neighbouring buildings. Charles Brun inherited much of this property, and also furniture and paintings. On September 26, 1907, Brun was very much on his feet again, and wrote to his son in Leipzig from 43 Guildford Street, Russell Square, that he had just taken possession of four houses.

Octogenarian

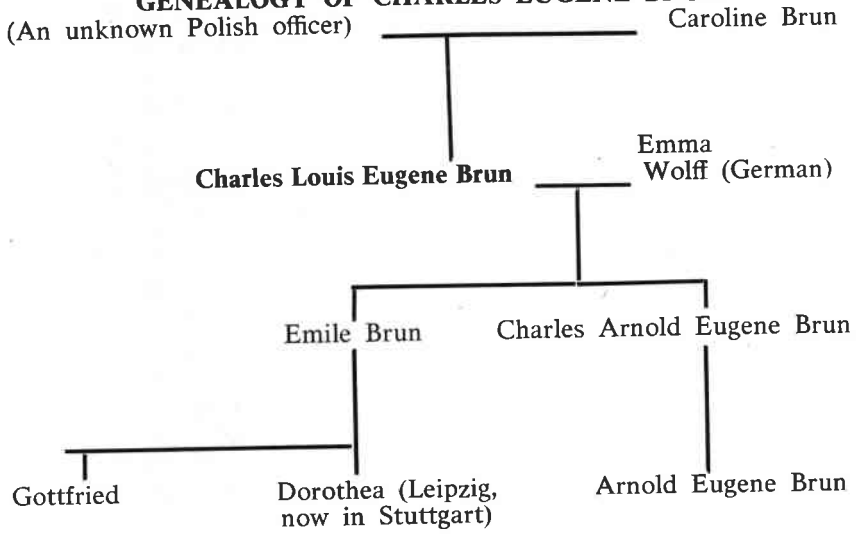
Charles Brun's foreman, Henri Metert, continued to work at Ely Place. He lived into his eighties at "Mon Nid", 55 Chalkwell Gardens, Leigh-on-Sea, Essex. Early in 1929, a letter from Adrienne Metert to Charles Arnold Brun relates that her daughter has gone into a (mental ?) hospital, being fetched by two nurses and two guardians in an ambulance. It also refers to the recent death of Emma Brun.

Charles Eugene Brun, a pacifist who "fainted at the sight of blood", looked after the wounded in the 1914-18 war and was awarded the Croix de Guerre. He was a modest man, and his daughter-in-law, who provided this information, heard it not from his own lips but from those of his son, her husband. She has a very high opinion of him to this day. He was a very agile person, very fit, always at the centre of things and a great organiser.

The family home in Leipzig was allegedly sacked by the victorious Eastern troops at the end of the 1939-45 war, and Emile Brun and Gottfried died in a concentration camp. Dorothea and her mother escaped to Stuttgart, where she still lives.

Arnold Eugene Brun now runs a clock importing business at 35 Greville Street, just behind Ely Place where his famous grandfather once ran Nicole Freres.

GENEALOGY OF CHARLES EUGENE BRUN



1. *The Music Box*, Volume 5, pp. 338 *et seq.*
2. *The Music Box*, Volume 7, pp. 92 *et seq.*

Technical Topics

ATTACK BY MOTH

The cause, the often disastrous effect, and its prevention

by Simon Haskel

THIS article has been inspired by the task with which the author has been faced concerning the restoration of his Aeolian Orchestrelle. The instrument had been literally devoured by moth grubs and even the tone ranks had provided succour to generations of grubs which, having eaten pallet felts and pouch leathers, actually ate into the wood. Simon Haskel, a textile expert, looks into the life cycle of this monstrous insect which can ruin any musical instrument upon which it can feed, and suggests how best to prevent its attacking your piano or organ

" IT'S a rare instrument ", he said. " I know of no other Model V with fully-pneumatic stop action ", he went on. And so I was persuaded to restore an Aeolian Orchestrelle (number 8979 dated about 1911) which had been lying in a field for years behind the church where it had been used. Douglas Berryman had brought it out of the wet and stored it at his museum in Cornwall and Arthur Ord-Hume had spotted it there. Arthur enthusiastically offered to supervise and help with the restoration and even though the instrument arrived with the secondary valves tied on to the case, we still did not expect any major trouble.

It was when we removed the case and examined " the works " that we first noticed some irregular holes in a few of the felt pads. There was also a stale smell which had nothing to do with the dampness or rot. As we stripped down the organ, we noticed more holes in the felt. Moths !

Live grubs and dead moths

We dismantled the sub-bass unit with its resonating chamber and found large portions of felt were eaten away and everywhere clinging to the felt that remained were small white balls which I later learned were from grubs. Eventually, I found that the whole instrument was infected and many grubs were still alive inside the tone ranks. Also trapped inside were several generations of dead moths which had been unable to escape after hatching.

Faced with the task of rebuilding on a scale which neither of us had dreamed would be necessary, I set out to find out about just how instruments become infested, what action one can take to combat an infestation, and how to stop it happening in the first place.

The two main offenders are the common clothes moth — *tineola biselliella* — and the case-bearing moth — *tineola pellionella.* They both have two pairs of wings which fold back very close onto the body. The wings of the common clothes moth are uniformly pale buff in colour. The case moth has one pair of pale brown wings with indistinct dark spots, and the second pair are lighter in shade and noticeably silky in appearance.

Life cycle of the pest

The life cycle consists of four stages: egg, larvae or grub, pupa and moth. The time span from egg to moth varies enormously and is dependent on conditions of temperature, humidity and diet. The most favourable conditions are high temperatures — around 65 deg. to 85 deg. F — high humidity and complete darkness. In these conditions, the complete cycle can take as little as 48 days. However, it has been known for the cycle to extend over three to four years.

Once eggs have been laid, they require no further attention from an adult moth for them to hatch into grubs and it is important to realise that it is the grubs which devour the wool substances. The eggs are laid on wool and the larvae stage is the longest in the life cycle. Larval grubs which hatch in the summer often do not become moths until the following spring and all the time they are busily engaged in devouring wool.

The female moth lives for about two weeks and during this time will lay some 260 eggs and under favourable conditions her progeny can consume 40 kilos of wool in a year. The eggs are oval in shape and ivory in colour and measure about one millimetre in length. They can easily be brushed or shaken off but if left undisturbed will hatch into larvae in about seven days.

On emergence, the grubs are white except for the head which is dark and wormlike. They crawl over the fabric on which the egg was laid and eat voraciously. The grub grows to nearly one and a half centimetres in length and during the process sheds its skin some 17 times. It was these cast-off cases which littered the felts of my Orchestrelle together with a large number of as yet unhatched eggs.

Wood eaten as well

Amazingly, after eating through the cloth, the grubs had not stopped but had simply eaten a path along the interface between cloth and wood. I understand that this will happen only when the wood is soft and untreated. After about seven weeks, the grub forms a silken-like cocoon and after three to four weeks, a moth emerges which lives for about two weeks. The case-bearing moth grub forms its cocoon early and carries it around — hence its name.

Once we understand the life cycle of the moth and remembering that it is the grub and only the grub which causes the damage, several means of protection immediately spring to mind. Obviously it is no good destroying the flying moth because it has probably laid its eggs on your wool and trouble is bound to follow ! Also it is

clear that moths are unlikely to lay their eggs on cloth which is in regular use in daylight. Brushing and vacuum-cleaning will remove the eggs before any damage can be done. And of course, keeping spare felt and fabrics wrapped up will prevent eggs being laid on them. Dry cleaning any suspicious felts will also remove eggs or grubs.

Moth balls inadequate

Chemicals are effective but not in the form of moth balls. Moth balls under their different proprietary brand names are not an effective deterrent. They give off a vapour of paradichlorobenzyle which flying moths find unpleasant, but a high concentration of vapour is needed to cause a moth to go away and lay its eggs elsewhere. Once the eggs have been laid, the only use of moth balls is as missiles ! Much more effective is an insecticide sprayed onto the fabric in powder or liquid form. These act as stomach poisons or cause partial paralysis of the insects. The most effective of these such as DDT or Dielmoth or Dieldrin contain chlorinated hydrocarbons and are thus banned in the United States and discouraged in Great Britain. This is because the chlorinated hydrocarbons do not decompose and are present in effluents and so cause environmental pollution.

A great deal of research is being concentrated in this area and a few products are accepted such as Rentokil spray. However, once removed, the wool remains unprotected and so these products should be considered as short-term deterrents. We used a Rentokil spray to de-infest the tone ranks, but found that the powder interfered with the proper operation of the pallets.

Much more desirable is a chemical which will permanently render the wool indigestible to the grub either by altering the chemical structure of the wool fibre or by combining chemically with the wool thereby creating an irreversible effect. It goes without saying that any such treatment should in no way alter the capability of wool or felt (which is only matted wool fibre) to perform its proper function in a piano or organ.

Truth in old saying

As is so often the case, the " old wive's tales " have proved to be ahead of scientific research in this field. For generations, the old wives have maintained that green cloth was never eaten by moths, but this was held to ridicule. Then, though a chemist working at the German Dye Trust demonstrated that a dye called *martius yellow* effectively mothproofed wool. Martius yellow was commonly used in dye mixtures to dye wool green because it possesses a great affinity for wool — in other words it makes for a " fast " colour which does not easily fade or wash out.

Chemical treatment

From this, colourless chemicals were developed which have an equally great affinity for wool and the main ones in use today are Mitin and Lanoc. Once these products have been applied, they cannot be removed. Normally, they are applied to wool while it is being dyed as loose fibres, but they can be applied to felts which are already manufactured by soaking the cloth in a three per cent solution made with warm water, squeezed in a mangle and then dried lying flat.

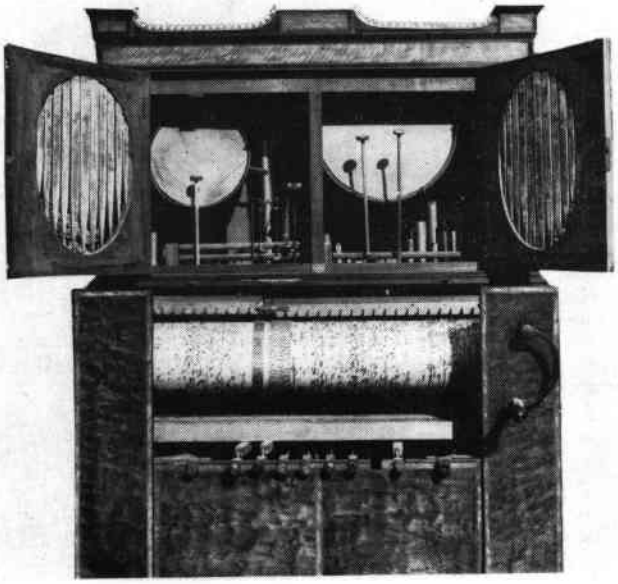
However, another product called Mystox is supplied to dry cleaners for application during dry cleaning and this has the same result. Restorers of instruments could easily have their felts processed in this way.

Aerosol spray

If felts have already been cut up and applied to the instrument, then an aerosol spray should be used if infestation is suspected or thought likely. The sprayed powder should be well brushed around and the surplus removed with a suction cleaner. Thereafter a pest strip such as Vapona in the wind chest

Rare barrel organ found

EXAMPLES of the divided barrel organ, or " flute and tabor " organ are rare indeed. On page 74 of Vol 6 was an illustration of the specimen by Clementi—the only known builder of these — formerly in Sir Walter Gilby's collection and auctioned in 1910. John Cowderoy recently located the specimen seen here which differs in minor detail from Sir Walter's. This brings to four the specimens known of this scarce breed. In lower left picture, can be seen the divided keyframe and the two drums which form a feature of this 10-stop instrument. A slightly larger type was made with 11-stops (see Vol 6, pp 72-75).



The organ is being restored to original condition whereupon a detailed article will be published.

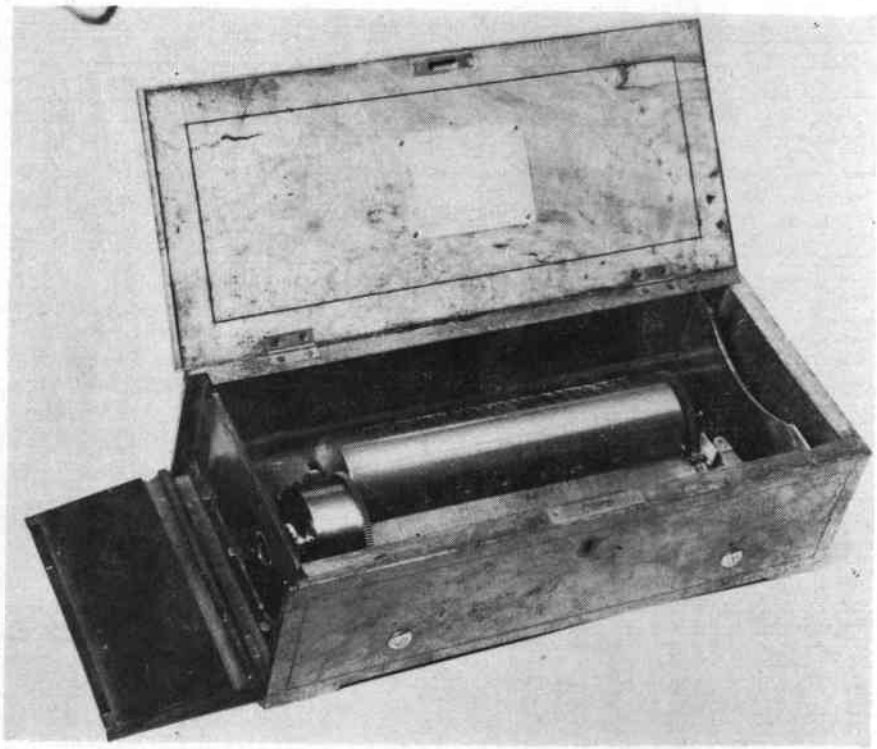
or bellows reservoir will keep the moths away — but it will need renewing every four to six months.

Of course, all new wool felts could and should be mothproofed — at the dyebath stage the cost is less than one penny a pound weight — but some are not. Unfortunately, it is impossible to detect which felts have been treated, but keeping them wrapped up when stored, moving them around when in use (to knock off any eggs) brushing them when applied (for the same reason), and putting a pest strip in the windchest should ensure that no infestation occurs.

When your supplier does not know whether or not the felt has been proofed, try to be patient and remember that even in the wool industry there is planned obsolescence. . .

And if all else fails and you are faced with moth attack, keep your work scrupulously clean, vacuum-clean everything regularly during and after each work session to remove eggs and grubs — and methodically burn all scrapped felt and infected rubbish.

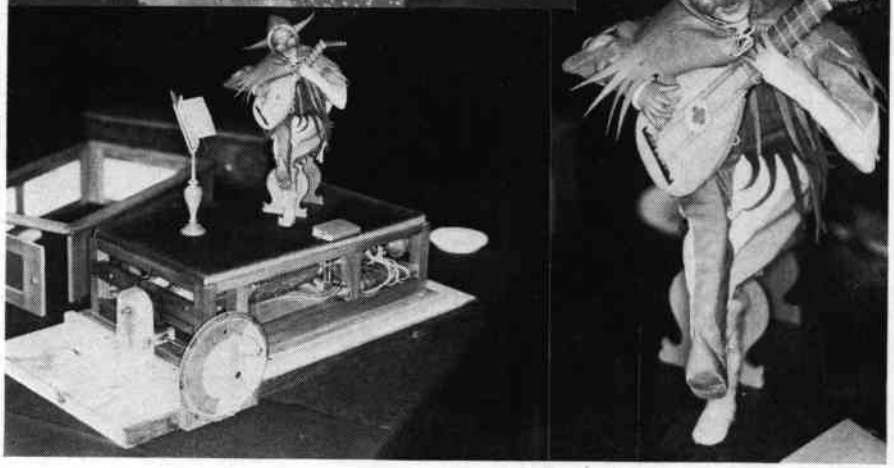
The destruction of an instrument by so tiny an insect as a moth is something many collectors may not appreciate. Having now had to renew every scrap of felt in my Orchestrelle, I have learned.



Nicole in Hungarian ash

One characteristic of early musical boxes is that their cases are often made of exotic or unusual woods. At Sotheby's Belgravia on October 26, two-tunes-per-turn Nicole Freres was sold. Numbered 23398, it is in a case of Hungarian ash with a walnut musical motif on the lid. The left-end divider has a brass ferrule in the hole for the key. The programme is a custom one : two overtures on full turns, and four popular tunes on half a turn.

Past technology being revived



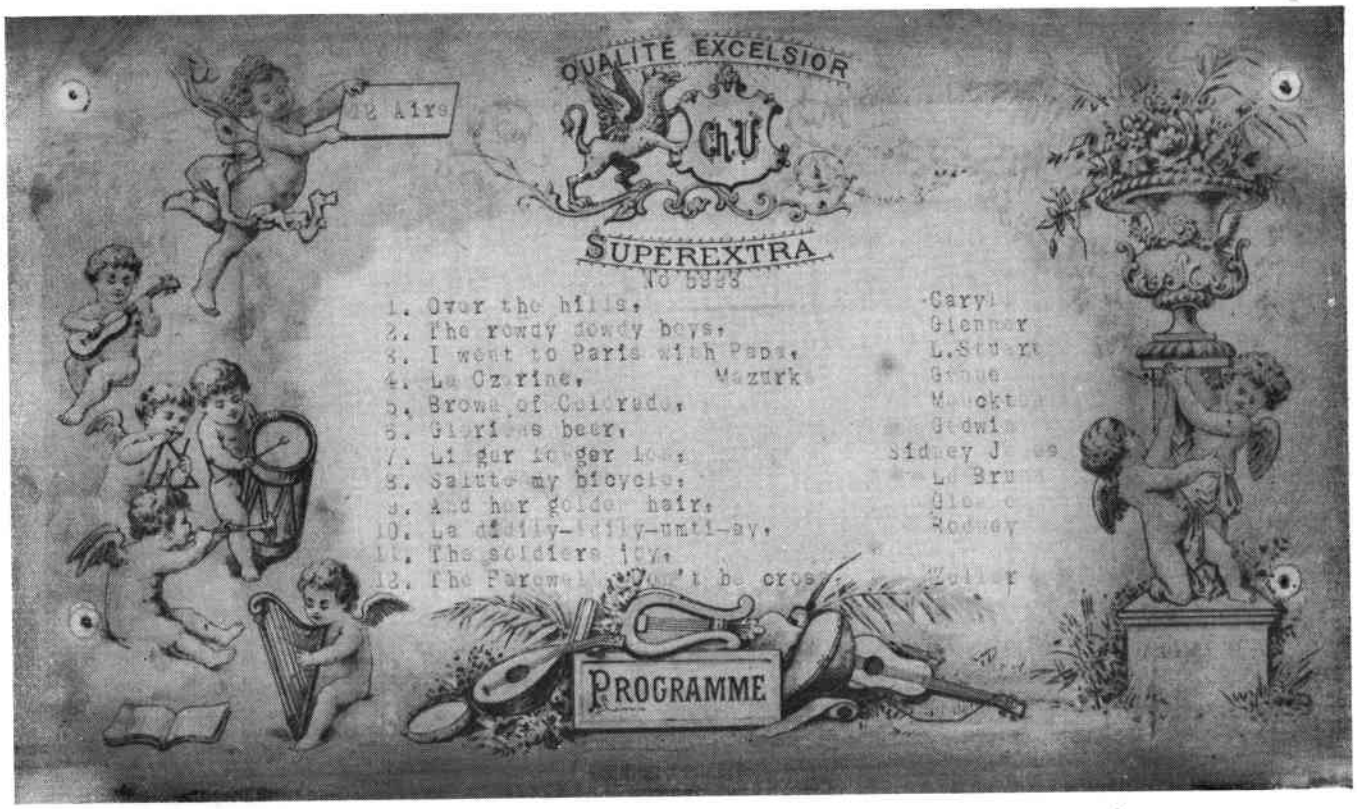
CONSIDERABLE skill is being demonstrated by an increasing number of members in the creation of completely new items based on the technology of former times. At the winter meeting of the society, reported in full on page 326, a brand new musical automaton was on show for the first time while another member revealed a number of modern discs for the 11in (27·5cm) Regina.

David Secrett, who stole the summer meeting of the society with his then-new automaton archer (see pages 269-271) has now made an automaton lute-player which is fully articulated. The music is played from a barrel spinet contained in the base. The barrel is at present pinned to play four tunes.

The remarkably life-like movements of the figure demonstrate a fine attention to detail on the part of its maker.

In the picture here, the mechanism has been removed from its lower case to show the operation, and the winding handle, fitted at present in place of a spring motor, is fitted with a barrel pinner's dial and pointer.

Also seen here are Roger Timms' new discs, described on page 326.



Charles Ullmann tunesheet and trade-mark

THE musical boxes bearing the name of Charles and Jacques Ullmann are fairly common in Britain. They are usually of the cheaper variety and of mass-produced quality. But the fact remains that their manufacturer has yet to be established.

John E T Clark always told the editor that he considered Ullmann boxes to be of higher quality than many other late-period boxes, commenting that these boxes were so skilfully made that the sound they produced indicated a larger and better mechanism. He also said that the Ullmanns made the best possible use of twelve-air combs. As witness to that, the example illustrated here from the collection of Dr Cyril de Vere Green plays 12 airs in quite a pleasant and adequate manner.

Charles Ullmann was, according to Clark, a German-Swiss by birth. One presumes that Jacques was his brother. They lived in Paris where, in 1881, they set up in business as musical instrument dealers. In the style of the period, many of their advertisements styled them as "Manufacture d'instruments de Musique" and listed them as successors to Ch Mathieu. The address was 11 Faubourg Poissonniere.

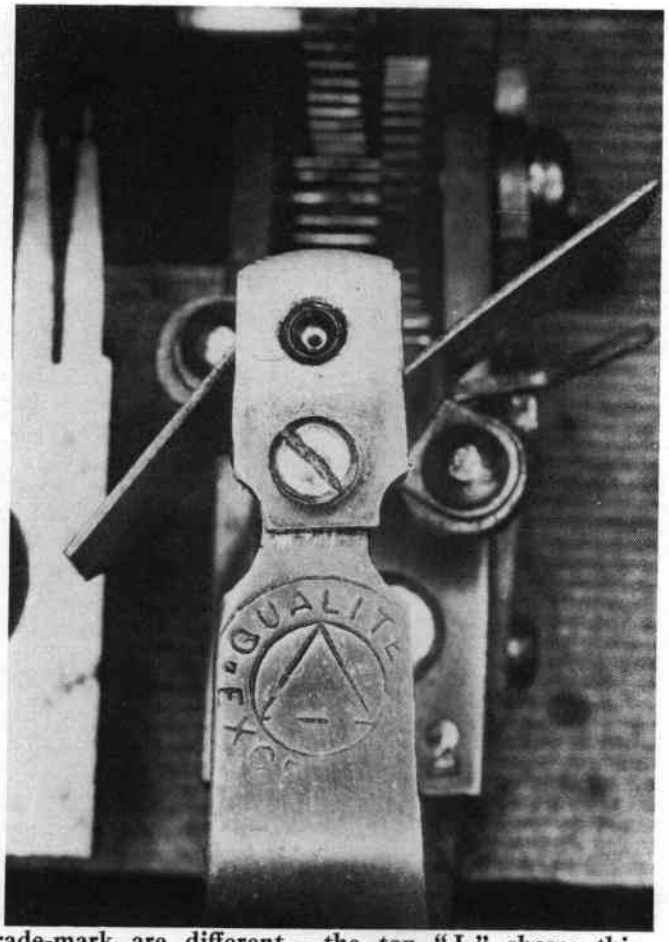
Invariably their advertiements listed musical boxes with the qualifying clause that these were made in Sainte Croix, Switzerland. In both the 1903 and 1909 Paul de Wit musical trade directories, Ch & J Ullmann is shown as having premises at 9 rue du Tyrol in Sainte Croix. This is described as a *filialgeschaft,* literally a branch establishment. There was also a London branch at 11, Bridgewater Street which was managed by Henry Gerhardt.

Ullmann boxes were always stamped on both the comb and the cock with the words Qualite Excelsior in concentric circles about a triangle. The tune sheets always bore the word "Superextra" and more often than not the box itself bore a cast, embossed metal disc, reproduced here full size, showing the griffon and shield with the initials ChU, the words QUALITE EXCELSIOR, and the legend Sonorite Extra Puissance Harmonie.

The metal disc contained inside the box seen here full size. It is attached with two steel pins.

Hitherto it has always been thought that Ullmann tune sheets were type-written — they certainly give every indication of having been typed using a blue ribbon. However, a close examination of the tunesheet illustrated here revealed the interesting fact that the tunesheet titles have been printed by offset using a gelatine duplicating process known as Hectography or Chromography.

For those unfamiliar with this process, the jelly duplicator was a quick way of making copies before the coming of more sophisticated systems. A shallow tin tray was filled with a mixture of 1lb gelatine and 6lb glycerine and allowed to harden. The special ink which had to be used was aniline blue-violet — the exact composition of the early blue-violet typewriter ribbons. The material to be copied was then typed onto a sheet of special coated paper. This paper was laid face down on the gelatine and carefully



Trade-mark stamped into comb (above) and on cock (right). Although the cylinder is only marginally over 3½in (90mm) long, the box is 13¾in (34·5cm) long and the tunesheet, seen left, is large at 238mm × 142mm. Stamped along the bottom of the tunesheet in blue is "Made in Switzerland". The number 7542 is stamped on top of the governor block. Note the impressions of the trade-mark are different — the top "L" shows this.

rolled onto the surface using a rubber roller. This served to transfer the ink from the paper onto the gelatine. Now a number of prints could be taken off this by replacing the original with another piece of paper or, in this case, the ready-printed tune card, and again rolling it so as to transfer the ink.

The process could be repeated for up to a dozen times, but largely depended on the quality of the original and also how absorbent was the paper taking the prints since softer paper would take more ink and reduce the number of prints that could be made.

Concurrent with the apparent period of maximum volume production of Ullmann-marked musical boxes (between the end of the 19th century and 1905) Charles and Jacques Ullmann (still of Paris) registered the name of The Odeon Company making and selling gramophone records. An article by H Frank Andrews in the August issue of *The Talking Machine Review International* (pp 739-756) relates that in 1906, the Ullmanns were among those who together formed a company to buy out the Italian company, Sociata Italiana di Fonotipia of Milan. Fonotipia founder, Alfred Michaelis put up £3,600, and the Ullmanns £2,600, others contributing lesser amounts to a total of £12,680. The new company was Fonotipia Limited of 20, Bishopsgate Street Within, London EC.

This seems to indicate that the Ullmans were well-involved in the burgeoning phonograph business from the early days, but it still leaves unanswered the main question — who produced the musical boxes which were sold under the Ullmann name? Ullmann, one must conclude, was but another Dawkins or Thibouville-Lamy to the musical box industry.

In the meanwhile, it is interesting to note that some Ullmann boxes display characteristics which appear similar to those found on some Paillard musical movements.

Record Reviews

IT has always struck me as strange why, with a proliferation of records of mechanical music and a lot of these coming from museum collections, there has so far been nothing to preserve the sounds of Frank Holland's marvellous collection at the British Piano Museum in Brentford, close by London.

Matters are now rectified with **Mechanical Memories (GH 625 stereo),** latest in Pye's Golden Hour series. As the album suggests, a full hour of music covering just about everything and starting with the first-ever (I think) recording of the Hupfeld Animatic Clavitist Sinfonie-Jass Orchestra playing a tango.

There used to be a BBC radio programme called *In Town Tonight* which opened with the words: "Once again we stop the mighty roar of London's traffic . . . " No doubt the recording engineers would have liked to stop the mighty roar of the traffic which passes a keyboard's length from the front of Frank's old church, but no such luck ! It comes through good and strong in a well-performed rendition of *See the Conquering Hero Comes* on the Model W Orchestrelle but, like the sparrows in St Mary's Church, Rotherhithe, the traffic has been there longer than the organ, so it forms an inseparable feature of the church.

Mark Hambourg's Ampico roll of the Liszt Etude in D flat always sends a thrill through me, and the Erard grand performs this outstandingly. How I wish that Violano Virtuosi sounded less like the boy I knew at prep school who had to take his practice sessions after school hours because we all objected to the scraping ! *Roses of Picardy* does, however, warm up into something more musical after a frigid start and shows how beautiful the Violano can sound with a good roll. The Phonoliszt-Violina on the other side was, how-

continued on page 336

BARREL ORGAN REDIVIVUS

Part 2
St. Michael's Fobbing
by Roger Booty

IN southern Essex, within two miles of the river Thames, stands the church of St Michael's, Fobbing. It is quite a large building for so small a village, possessing a fine tower that was often used as a lookout. In 1667, when the Dutch sailed up the Thames, it is believed it was fired at, one cannonball hitting the porch and one falling nearby. And in former times, smugglers used the marshes and small wharf below the church where now the oil refining tanks of Corringham and Coryton spread depriving the village of any easy access to the river. Also in the past, but it is not known exactly when, a fine Bevington & Sons barrel organ was placed in the church.

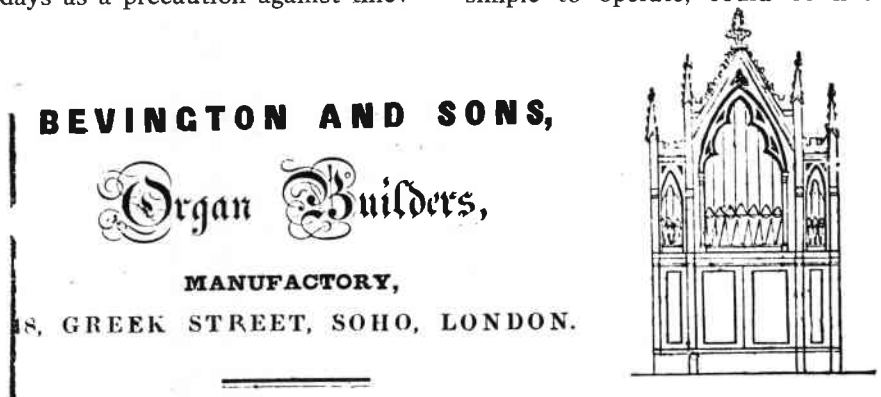
The first reference I saw to the organ was in *Church and Chamber Barrel Organs* by Lyndesay G Langwill and Canon Noel Boston but they listed it as "out of order", so I wasn't too concerned about seeing it. However one Saturday I was visiting nearby Basildon and decided to absent myself for an hour to travel the three miles to Fobbing. An attractive church I thought on arriving but most likely locked as most of them are these days as a precaution against thieving. But no, I was in luck, for there was Mr Edward Smith with his head in the back of the fully restored organ explaining his tune changing mechanism to a group of interested visitors. I had come completely unequipped so returned the following Saturday with camera and notebook prepared for a good afternoon's music.

After around 100 years of disuse, the organ is again in fine voice since Edward Smith, organist to the church, dismantled it, took it home for five and a half years from November, 1968, worked to repair it, restoring and replacing many worm-eaten and vandal-damaged parts. The work done was extensive and included one major alteration to the tune changing mechanism which has been completely remodelled.

Originally there were three seperate controls which, although simple to operate, could be mismanaged and result in damage. Changing of the hymns was achieved as follows. First the key-frame lever was moved up to the left. This lifted the keys clear of the barrel and allowed the knife, which located the barrel laterally, to be lifted from its groove in the shaft on the barrel end. There are twelve grooves on each barrel, one for each hymn. Turning the handle at the bottom then moved all three barrels in their cradle until the groove corresponding to the hymn needed was below the knife This was then replaced and the keys let down again locking the knife in position. The failing of this system was that the tune changing handle had no lock on it so could be turned at any time with the risk of damage to the knife, the grooves and possibly the pins on the barrel if it was turned mid-tune. A somewhat indistinct photograph of the early controls is on p168, Vol 42 of *The Essex Review* in an article by E Spurgeon Knights.

It was for this reason, and the fact that these controls had been so badly damaged in the past, that Mr Smith, who was an engineer by trade, designed and made a new mechanism.

A photograph reproduced here shows the main parts which operate as follows. The lower lever when moved downwards disengages the tune changing handle, lifts the key-frame and also lifts the knife. After disengagement, the hymn may be altered by turning the handle, checking the hymn number on a dial numbered 1-12. The pointer of this is shown at number one and one turn of the handle only is needed between each hymn. When you have reached the next hymn you release the lower lever and a stop on it fits into a groove in the rim of the tune changing handle thus locking it. When this stop



BEVINGTON AND SONS,

Organ Builders,

MANUFACTORY,

8, GREEK STREET, SOHO, LONDON.

tfully solicit the attention of the Clergy and Gentry to their Improved Church Barrel Organs, trusting t offered to their notice for promoting good Congregational and Choir Psalmody; inclosed in handsome Speaking Pipes in front, on full Church Scale. Also their Improved Church Barrel Organ, with Three cessity of Shifting Barrels. The advantages of Messrs. Bevington's Plan of Building the above description ther Builders are as follows:—That any of the Barrels can be shifted singly, so that any number of Barrels Barrels can be made to play spiral to take a long piece of music. With these essential and necessary ost perfect yet offered to public notice. The Music arranged and sett on the Cylinders, to give the effect nies, by Mr. H. BEVINGTON, Organist of King's College, London.

Part of a Bevington advertising broadsheet found pasted inside the bellows boards. The complete address was 12 and 48 Greek Street which dates this as between 1827 and 1855.

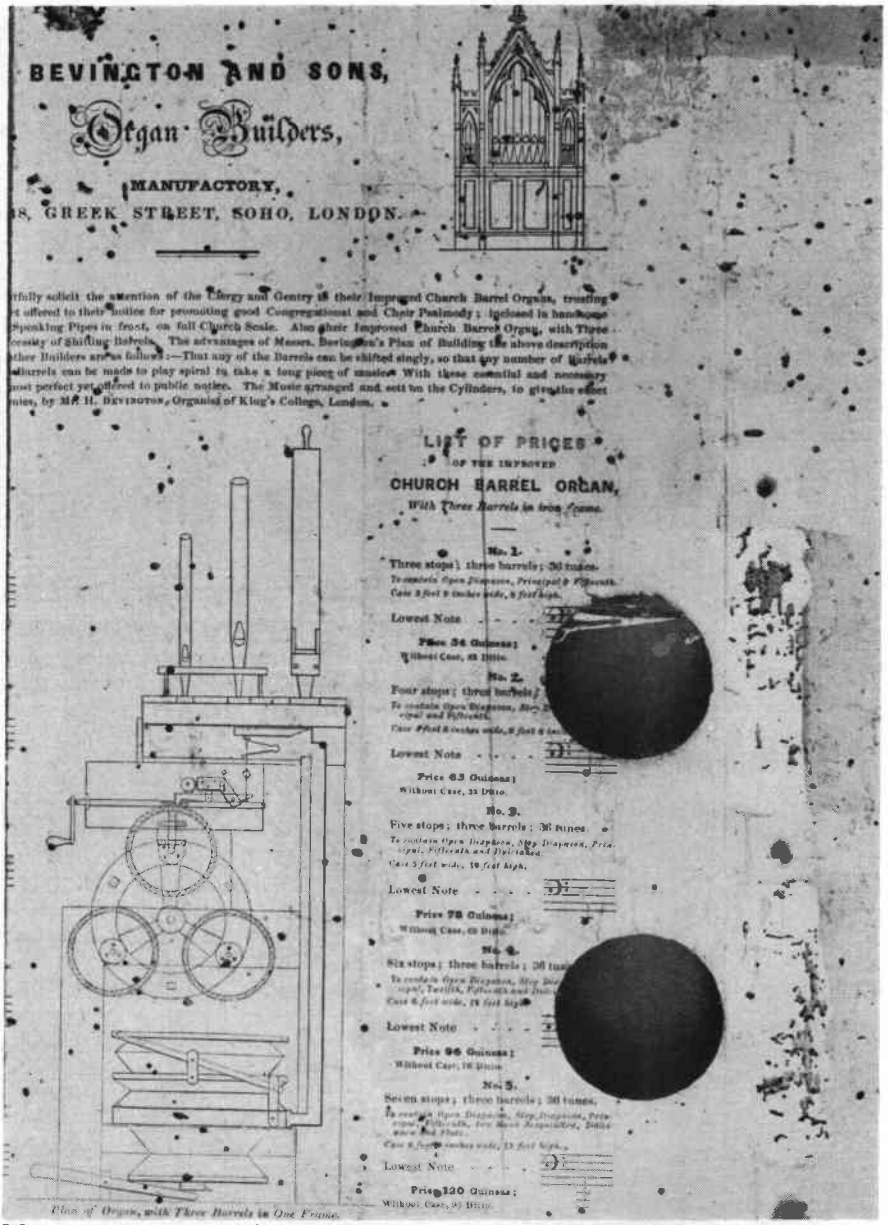
rises, the keyframe is lowered again and the knife fits into the appropriate groove and the organ is again ready to play. If a hymn on another barrel is to be played the handle is turned beyond hymn number one until a mark is reached. At this point the cradle in which the barrel fits is free to revolve and you may bring up the one you need, being careful to see that the space between the beginning and end or hymns is below the keys.

I hope the purists amongst you will not complain too much about these alterations as the organ now has a foolproof method of changing hymns and barrels that is smooth in operation and also requires no fumbling and eye straining to see if the knife has fitted into the correct groove. This itself is quite important in the dimly-lit church. If it hasn't located properly, perhaps a hymn completely unsuitable for the service being conducted would be played causing pandemonium all round! Also it should be noted that if Mr Smith had not worked on the organ, at no charge and in his own time, it is quite possible that woodworm would have demolished it where it stood.

Another addition, this time not so drastic, is the fitting of a 1/10th horsepower Discus blower, not instead of, but as well as restoring the original wind supply. Although not yet fitted, a foot-operated pedal to work the feeder can soon be fixed on allowing the organ again to be foot pumped as originally intended. The single parallel feeder is 100% new and the reservoir has been entirely re-leathered. When the old bellows feeder and reservoir were opened up, some interesting information was revealed. On the free board of the feeder, which was badly worm infested and has been replaced, Bevingtons had pasted one of their advertisement sheets giving a list of some of the churches organs had been supplied to as well as a diagram of an organ with price lists. The list shows a number of churches but it does not say whether the organs were barrel or manual although the one at Barnston, Essex was barrel as it still exists. A possible answer as to what they were is contained in a letter that is stuck inside the reservoir. A copy is reproduced and reading it will give the impression that the organs on the list were all barrel operated.

A small refinement has also been added to the keyframe. Originally as the keys dropped back into playing position after changing the hymn they fell rather heavily and this concerned Mr Smith. To cure it he fixed to the left end of the keyframe a small bellows that opens as the frame drops. As air is only admitted via a small bleed hole the keys now drop smoothly. Provision has also been made to lift the keyframe without having to move the locking lever on the tune changer. Repairs here consisted of the keys being re-pinned and fitted with new leather bushes, new pull-down wires, replacement trackers and adjusters, and also new pallet springs made and fitted.

The 24 keys span three octaves and operate a total of 86 pipes on four stops at a wind pressure of


BEVINGTON AND SONS,

Organ Builders,

MANUFACTORY,

8, GREEK STREET, SOHO, LONDON.

LIST OF PRICES

OF THE IMPROVED

CHURCH BARREL ORGAN,

With Three Barrels in iron frame.

No. 1.

No. 2.

No. 3.

No. 4.

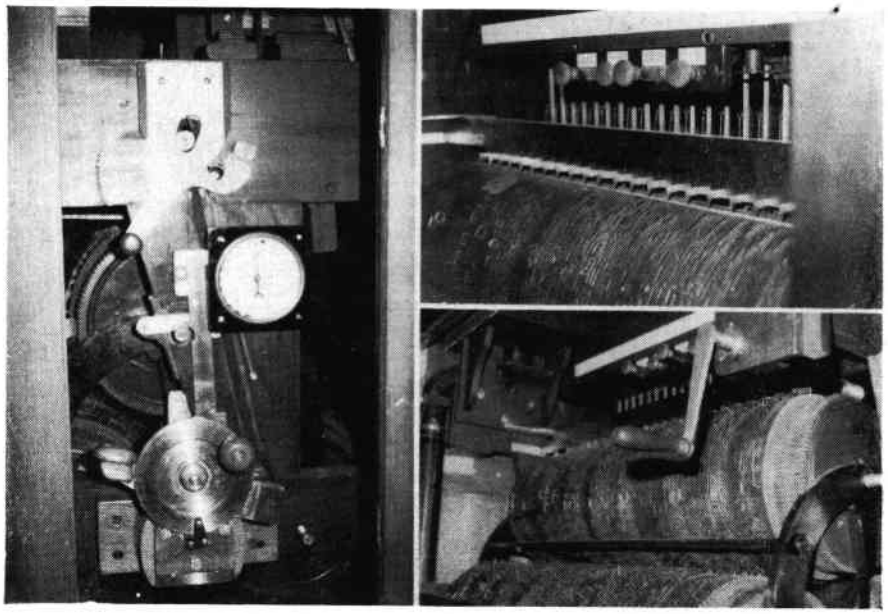
No. 5.

The complete broadsheet, minus a narrow strip down the left hand side, as found pasted on the bellows. The two large black discs are the windways bored through the wood. Some idea of the severe worm damage can be gained from the state of this piece which has had to be removed. This is now preserved. Note the drawing of the revolver barrel mechanism.

The fine proportions of the complete instrument with the barrel access door open. Compare with drawing on broadsheet.

2¼ inches. The stops are, open diapason 8′, 21 metal pipes with the remainder borrowed from the stopped diapason; dulciana 8′, 17 metal pipes with again the rest coming from the stopped diapason; stopped diapason 8′, all wood and principle 4′, all metal. The hymns pinned are all in the keys of G and D with one in A. Some of the pipes had been vandalised and two metal ones were beyond repair so second-hand ones were altered to match. This work, plus re-voicing and tuning was done by David Frostick, a perfectionist in this field of work. Other damage here meant that the rackboard had to be repaired with new rack pillars being made. Also the slides operated by the stops had to be replaced.

The plain pine case measures 3ft 1in deep, 4ft 9in wide and 11ft to the top of the fascia which has 15 speaking pipes in it. A new back and base were fitted and the main case, which was free-standing,



The revised barrel changing mechanism is seen on the left. Top right is a view of the keyframe in the playing position showing the stops above. Lower right is a view looking up towards the keyframe. The large keyframe lift pneumatic is visible on the left together with the trunking from blower. Pictured on the far left is organist/restorer Edward Smith.

is now fixed to prevent its moving and damaging the pipe-work. An idea of some of the extensive work carried out by Mr Smith can be obtained when I say he had to remove about one hundred rusted screws by trepanning after having to make up his own tool for the job. The resultant holes were filled and new screws fitted.

There are three barrels, each with 12 hymns and each hymn requiring 114 turns of the handle. It is interesting to note the comparatively small number of bridges and pins that needed replacing. Barrel 1, with a total of 2,284 pins needed only 96 new ones; barrel 2 has 2,831 with 161 replacements; and barrel 3, 2,546 with the highest figure of 337 new pins and bridges. In checking the setting of the new bridges, Mr Smith had a problem as he couldn't build up the complete organ at home so he devised some electronic wizardry. In the past he designed and made his own electric organ so had available some note generators which were connected to a row of micro switches set up in the same manner as the keyframe. This proved a simple and effective method, dictated by his being short of space and demanding only knowledge of the scale of the instrument.

The barrel dimensions are 33½in long including the drive cog, by 11in diameter. At some time in the past, barrel number 2 had been damaged and the centre spindle was found to be ⅜in out of true, this of course was corrected. When describing the original tune changing devices I mentioned the possibility of the grooves being damaged on the barrel spindles. As all three barrels had received damage here, the original grooves were removed in a lathe and new phospher bronze grooved bushes were sweated on.

This labour of love was completed in July, 1974 but now unfortunately the organ is not even used in services. The church does in addition have a fine manual organ by W Walmsley of Maidstone, Kent.

There is now, I think, only one thing I have left out, how old is the organ ? Inside there is a date 1843 which Mr Smith says is probably the date of manufacture and that, according to Canon Boston and L G Langwill, fits in with the dates when Bevington & Sons were

continued on page 336

Rev R Agassir,
Stanton-upon-Hine Heath,
Shropshire.
Rev J K Arnold,
Lyndon,
Rutland
Rev William Armitage,
Garstang,
Lancashire

Revd Sir,

We take the liberty of forwarding a list of prices of our improved Church Barrel Organs, trusting that the great improvements in them, and their low prices will bring them within the reach of all who are desirous of promoting good Church Psalmody. Respectfully soliciting you to refer to any of the Rev Gentlemen connected with our list of organs erected.

We remain,
Rev Sir,
Your Obedient Servants,
Bevington & Sons.

48 Greek Street,
Soho Square,
London.

Also pasted inside the bellows is this printed circular letter which entreats three reverend gentlemen to consider promoting good psalmody via use of the Bevington barrel organ.

INSTRUMENTS DE MUSIQUE MÉCANIQUES

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SONORITÉ DE TOUT PREMIER ORDRE

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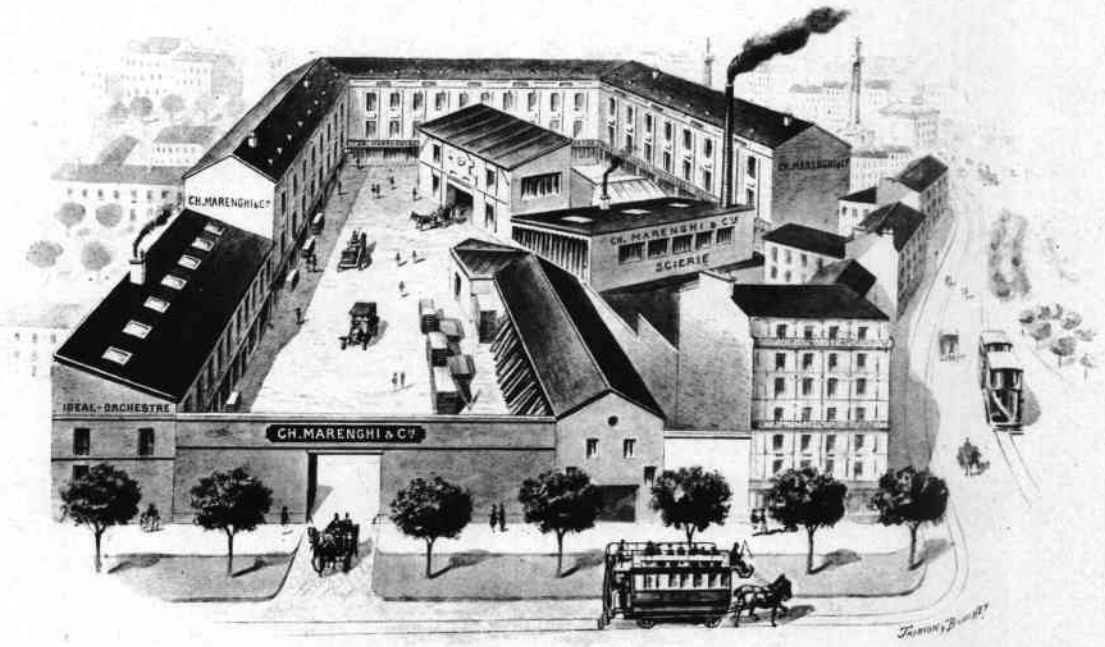
Ce Catalogue annule les précédents.



NOTICE

Le système pneumatique breveté sur lequel tous nos instruments sont construits assure la régularité parfaite de leur fonctionnement. Il rend impossible les déchirures que d'autres systèmes occasionnent dans les Cartons-Musique, avec le désordre incessant et si préjudiciable qu'elles provoquent. Il imprime au mécanisme toute la vivacité, toute la vigueur nécessaires à une bonne exécution.

Ce système et l'incomparable harmonie que nous devons au timbre exact de nos différents jeux et à une orchestration de tout premier ordre, expliquent la supériorité de nos instruments, en même temps qu'ils justifient leur succès.

Mais le désir que nous avions de répondre, plus complètement encore, aux besoins d'une clientèle spéciale, nous a très heureusement conduits à de nouveaux progrès et, les premiers dans notre industrie, nous avons résolu, au cours de ces dernières années, le problème important de l'**ORGUE-MÉCANIQUE-EXPRESSIF.**

De telles solutions se propagent d'elles-mêmes parmi les intéressés; cela nous dispensa de toute réclame; de même que l'accueil fait à notre nouvelle série d'instruments dans les Music-Halls les plus connus, comme dans les Salles de danse les plus luxueuses, nous dispense d'énumérer ici tous les avantages qu'ils présentent. MM. les Directeurs des grands établissements où le dispendieux orchestre de musiciens fut longtemps seul possible, reconnaîtront — nous n'en doutons pas — la réalité de ces avantages.

Nous trouvons, du reste, dans la progression que suivent nos différents modèles, le moyen de donner satisfaction à tous les désirs : Les dimensions de ces modèles, leur force et leur composition varient, selon qu'ils doivent représenter un orchestre de 3... à 100 musiciens ! C'est dire qu'ils conviennent à toutes les salles de danse — petites ou très grandes — aux Music-Halls, Skating-Rinks, Casinos, Cafés, Châteaux, Villas et, traités spécialement, à tous les établissements forains.

Nous tenons à rappeler en terminant que les instruments de notre fabrication portent toujours la marque déposée: **" IDÉAL-ORCHESTRE "** et que cette marque les garantit contre tout défaut de construction.

CH. MARENGHI & Cie

LE FLUTISTE

44 TOUCHES

N° 1. — Le Flûtiste.

N° **1**. — 44 touches. Effets de flûtes de pan, altos et basses. Façade peinture.

Long. : 0m90 — Hautr avec fronton : 1m50 — Profondr : 0m55.

Prix avec 500 mètres de cartons. . . .

N° **2**. — Le même, portatif, avec façade marqueterie.

Longueur : 0m90 — Hauteur : 0m70 — Profondeur : 0m45.

Prix avec 500 mètres de cartons. . . .

IDÉAL-ORCHESTRE — 47 TOUCHES

N° 3. — Remplaçant 5 Musiciens.

N° **3**. — 47 touches. Effets de violons, flûtes, altos et basses. Batterie complète sur consoles. Meuble noyer.

Remplaçant 5 Musiciens.

Longr : 1m13 — Hautr : 1m68 — Profondr : 0m70.

Prix avec 500 mètres de cartons.

N° **4**. — Le même, sans batterie.

Prix avec 500 mètres de cartons.

N° **5**. — Le même, avec batterie complète sur consoles. Jolie façade sculpture.

Longueur totale : 2m35 — Hauteur totale : 2m30.

Prix avec 500 mètres de cartons.

IDÉAL - ORCHESTRE

49 TOUCHES

N° **9**. — **Remplaçant 9 Musiciens** (Meuble fermé)

N° **9**. — Le même, avec batterie complète sur consoles. Jolie façade composée de deux panneaux et d'un fronton sculptés, démontables.

Long. totale : 2m35 — Haut. totale : 2m30.

Prix avec 50 mètres de cartons. .

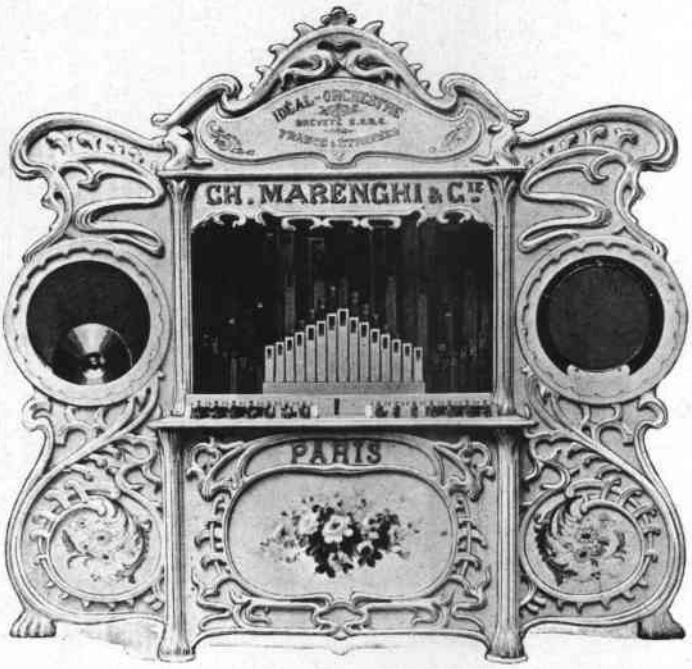
N° **7**. — Effets de flûtes, clarinettes ou violons, altos, basses ; batterie complète sur 2 consoles démontables. Meuble noyer verni, belle décoration à la façade.

Longueur : 1m20 — Hauteur : 1m70 — Poids : 280 kilogs.

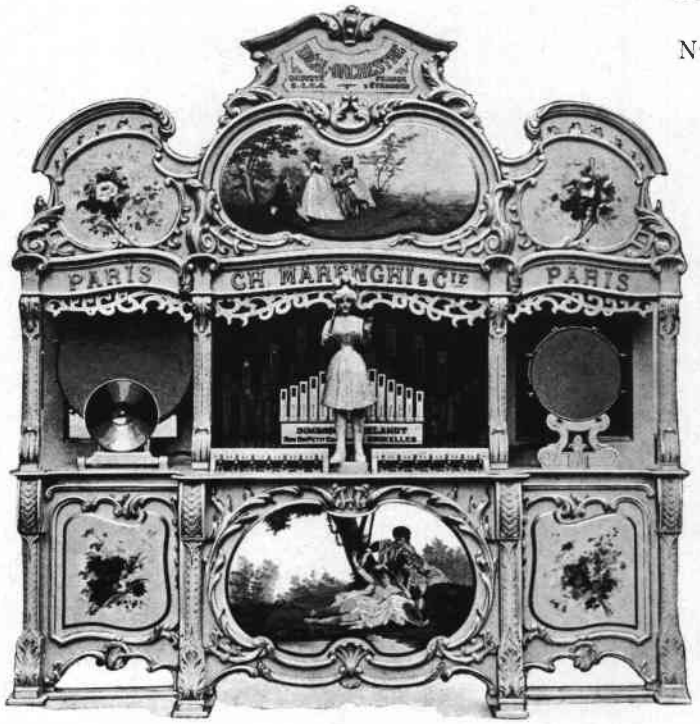
Prix avec 50 mètres de cartons . . .

N° **8**. — Le même, sans batterie.

Prix avec 50 mètres de cartons . . .



N° **9** *bis*. — **Remplaçant 9 Musiciens** (Meuble ouvert)



N° **11** — **Remplaçant 11 Musiciens.**

IDÉAL - ORCHESTRE

50 TOUCHES

N° **10**. — Effets de flûtes, flageolets, clarinettes ou violons, altos, basses, trombones ; batterie complète sur consoles démontables ; jolie décoration à la façade.

Longueur : 1m24 — Hauteur : 1m80.

Prix avec 50 mètres de cartons.

N° **11**. — Le même, avec deux niches pour la batterie. Façade sculpture Louis XV, richement décorée ; un chef d'orchestre articulé.

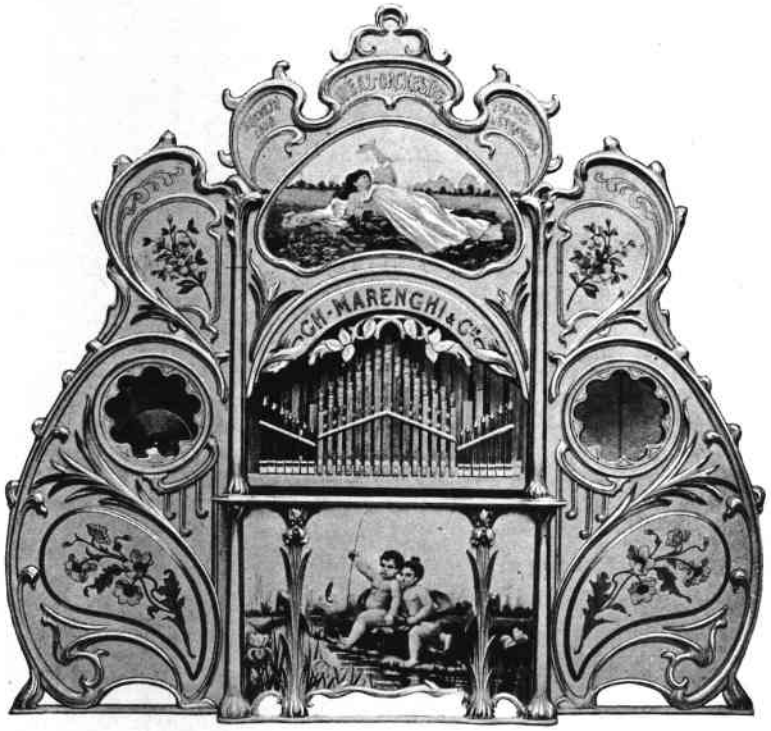
Long. totale : 2m60 — Haut. totale : 2m80.

Prix avec 50 mètres de cartons.

Nous pouvons ajouter aux modèles ci-dessus :
Un xylophone moyennant un supplément de.
Des castagnettes. . . . . .

IDÉAL-ORCHESTRE

50 TOUCHES



N° **13**. — **Remplaçant 12 Musiciens.**

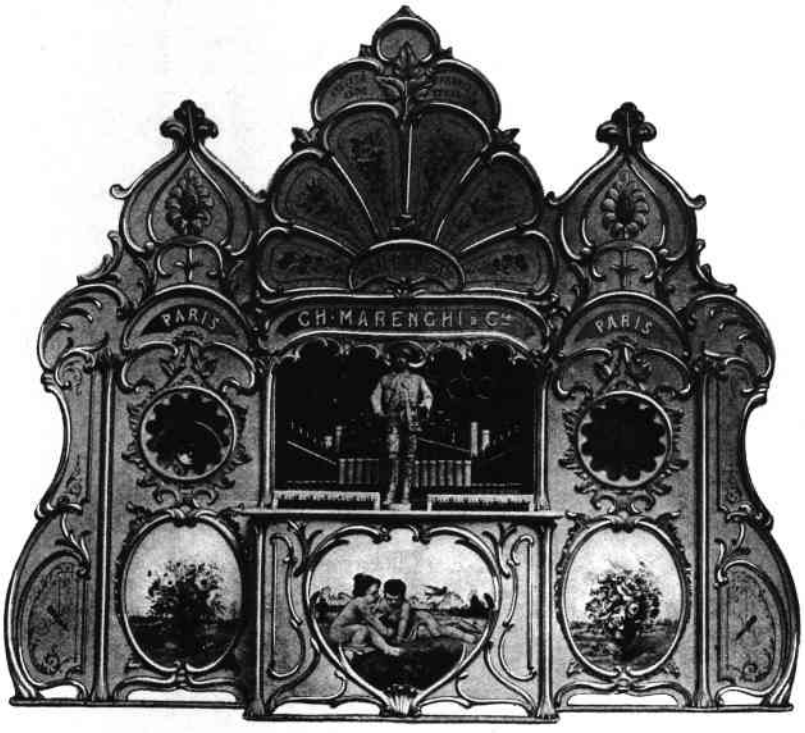
N° **13**. — Effets de flûtes, flageolets, clarinettes ou violons, altos, basses, trombones; batterie complète sur consoles démontables; xylophone devant l'orgue, castagnettes; un chef d'orchestre articulé. Façade richement décorée d'une longueur totale de 3m20 et de 2m85 de hauteur.

Prix avec 500 mètres de cartons . . . . .

N° **14**. — Le même, avec 2 niches pour la batterie; 2 grands panneaux formant une riche façade de 4m50 de longueur.

Prix avec 500 mètres de cartons . . . . .

IDÉAL-ORCHESTRE — 54 TOUCHES



N° **16**. — **Remplaçant 14 Musiciens.**

N° **16**. — Effets de pistons indépendants, flageolets, flûtes, clarinettes ou violons, altos, basses, trombones; batterie complète sur consoles démontables; xylophone, castagnettes; un chef d'orchestre articulé. Jolie façade composée de 2 panneaux et d'un fronton.

Longueur totale : 3m35 — Hauteur : 2m90.

Prix avec 500 mètres de cartons . . . . .

N° **17**. — Le même, avec façade richement décorée de 5 mètres de longueur.

Prix avec 500 mètres de cartons . . . . .

IDÉAL-ORCHESTRE

57 TOUCHES (Série A)

N° **22**. — **Remplaçant 15 Musiciens.**

N° **20**. — Effets de clarinettes, flûtes, flageolets, violons d'accompagnement, altos, trombones, basses ; batterie complète sur consoles. Meuble noyer. Façade peinture.

Long. de l'Orgue seul : 1m 40. — Haut. : 1m 75.

Prix avec 50 m de cartons.

N° **21**. — Le même, sans batterie.

Prix avec 50 m de cartons.

N° **22**. — Le même, avec batterie complète dans deux niches. Façade sculpture richement décorée, beau fronton ; un chef d'orchestre articulé.

Long. totale : 2m 42. Haut. totale : 2m 25.

Prix avec 50 m de cartons.

N° **24**. — **Remplaçant 20 Musiciens.**

IDÉAL-ORCHESTRE

58 TOUCHES (Série N. V.)

N° **23**. — Effets de ***solos de violons,*** clarinettes, flûtes, flageolets, altos, trombones, basses ; batterie complète sur consoles. Décoration à la façade.

Long. de l'orgue seul : 1m 60 — Haut. 1m 80.

Prix avec 50 m de cartons.

N° **24**. — Le même, avec riche façade sculpture et un groupe de 2 statuettes.

Long. totale : 2m 85. — Haut. totale : 2m 90.

Prix avec 50 m de cartons.

N° **25**. — Le même, avec riche façade de style d'une longueur totale de 4m 50 et d'une hauteur totale de 3m 20.

Prix avec 50 m de cartons.

Des contre-chants de barytons peuvent être ajoutés aux N°s **23**, **24**, **25**, moyennant un supplément de. . . . . .

IDÉAL - ORCHESTRE

59 TOUCHES (Série V B)

N° **28**. — Effets de solos de violons et de contre-chants de barytons, flûtes, flageolets, clarinettes, saxophones, altos, violons d'accompagnement, trombones, basses; batterie complète sur consoles démontables. Décoration à la façade.

Longueur de l'Orgue : 1m90 — Hauteur : 2m05.

Prix avec 100 mètres de cartons . . . . . .

N° **30**. — **Remplaçant 25 Musiciens.**

N° **29**. — Le même, avec deux niches pour la batterie; jolie façade sculpture.

Longueur totale : 3m05 — Hauteur : 3m.

Prix avec 100 mètres de cartons . . . . . .

N° **30**. — Le même, avec jolie façade sculpture richement décorée; 6 statuettes en 3 groupes artistiques.

Longueur totale : 4m25 — Hauteur totale : 4m10.

Prix avec 100 mètres de cartons . . . . . .

Un xylophone démontable peut être adapté sur le devant de ces instruments moyennant un supplément de . . . . . .

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IDÉAL-ORCHESTRE

60 TOUCHES

N° **33.** — Effets de solos violons et de pistons, contre-chants de barytons, flûtes, flageolets, clarinettes, altos, violons d'accompagnement, trombones, basses; batterie complète sur consoles démontables; castagnettes et triangle. Décoration à la façade.

Longueur de l'Orgue : 1m90 — Hauteur : 2m05.

Prix avec 100 mètres de cartons . . . . . .

N° **35.** — **Remplaçant 28 Musiciens.**

N° **34.** — Le même, avec deux niches pour la batterie. Jolie façade sculpture.

Longueur totale : 3m10 — Hauteur : 3m.

Prix avec 100 mètres de cartons . . . . . .

N° **35.** — Le même, avec façade de style très richement décorée; 7 statuettes en 3 groupes artistiques.

Longueur totale : 5m20 — Hauteur : 4m20.

Prix avec 100 mètres de cartons . . . . . .

Un xylophone démontable peut être adapté sur le devant de ces instruments, moyennant un supplément de . . . . . .

De nouveaux effets lumineux électriques, avec changements de couleurs automatiques, peuvent être appliqués sur toutes nos façades.

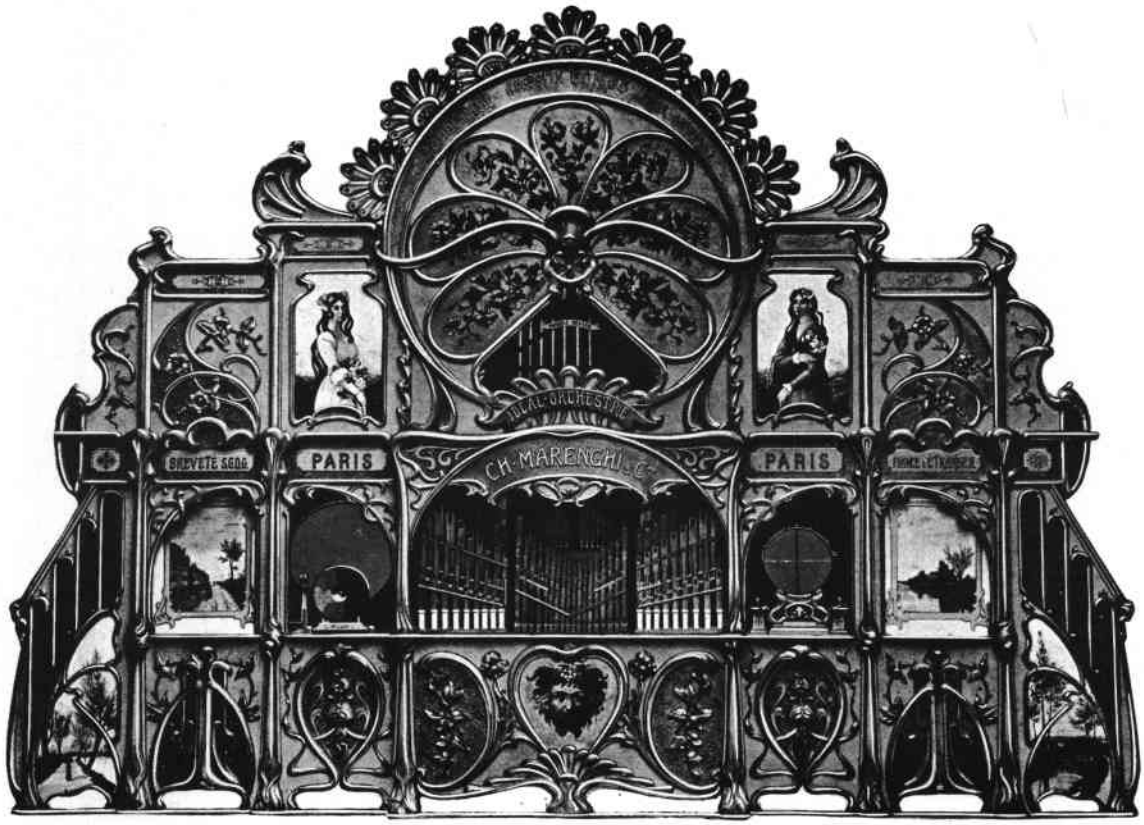
IDÉAL-ORCHESTRE

70 TOUCHES

N° **38**. — Effets de solos de violons et de pistons, contre-chants de barytons, petites flûtes, grandes flûtes, flageolets, clarinettes, altos, violons d'accompagnement, trombones, basses, contre-basses ; batterie complète dans deux niches démontables. Décoration à la façade.

Longueur de l'Orgue : 2m 12. — Longueur totale : 3m 25. — Hauteur : 2m 10.

Prix avec 100 mètres de cartons . . . . . .



N° **39**. — **Remplaçant 35 Musiciens.**

N° **39**. — Le même, avec façade art moderne, richement décorée.

Longueur totale : 5m 30. — Hauteur totale : 3m 80.

Prix avec 100 mètres de cartons . . . . . .

N° **40**. — Le même, avec très grande façade de style ; riche décoration ; 7 statuettes en trois groupes artistiques.

Longueur totale : 7m 10. — Hauteur totale : 4m 50.

Prix avec 100 mètres de cartons . . . . . .

Un xylophone démontable peut être adapté sur le devant de ces instruments moyennant un supplément de.

De nouveaux effets lumineux électriques, avec changements de couleurs automatiques, peuvent être appliqués sur toutes nos façades.

IDÉAL - ORCHESTRE

87 TOUCHES

N° **43**. — Effets de clarinettes, flûtes, flageolets, saxophones, violons d'accompagnement, altos, trombones, basses, contre-basses. Batterie complète dans 2 niches démontables. Façade sculpture avec fronton. Remplaçant 40 musiciens.

Longueur totale : 3m35 — Hauteur totale : 3m.

Prix avec 100 mètres de cartons . . . . . .

N° **44** — **Remplaçant 50 Musiciens.**

IDÉAL - ORCHESTRE — 89 TOUCHES

N° **44**. — Effets de solos de violons et de contre-chants de barytons, petites flûtes, grandes flûtes, flageolets, clarinettes, violons d'accompagnement, altos, violoncelles, trombones, basses, contre-basses. Batterie complète dans deux niches démontables. Jolie façade richement décorée ; 5 statuettes artistiques.

Longueur totale : 4m40 — Hauteur : 3m50.

Prix avec 100 mètres de cartons . . . . . .

N° **45**. — Le même, avec grande façade richement décorée de 8 mètres de longueur sur 5 mètres de hauteur.

Prix avec 100 mètres de cartons . . . . . .

Un xylophone démontable peut être adapté sur le devant de ces instruments moyennant un supplément de . . . . . .

De nouveaux effets lumineux électriques, avec changements de couleurs automatiques, peuvent être appliqués sur toutes nos façades.

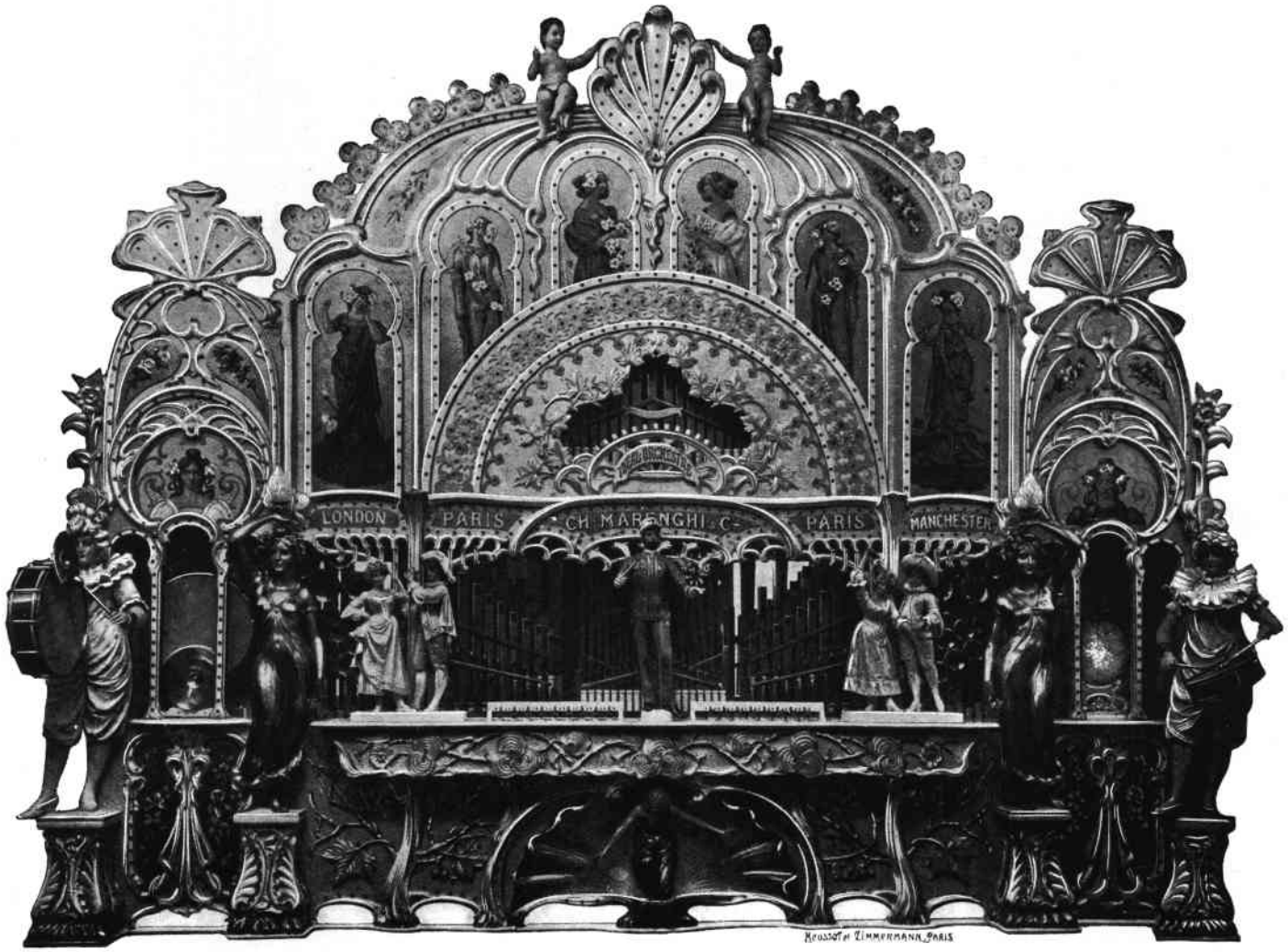
IDÉAL - ORCHESTRE

92 TOUCHES

Effets d'une Musique Militaire composée de 80 Musiciens.

N° **48.** — Effets de pistons, clarinettes, flûtes, flageolets, hautbois, saxophones, altos, barytons, violons d'accompagnement, violoncelles, trombones à coulisse, basses et contrebasses renforcées. Instrument en 3 parties démontables. Batterie complète dans 2 niches. Façade sculpture d'une longueur de 5m50.

Prix avec 100 mètres de cartons. . . . . .



N° **49.** — **Remplaçant 80 Musiciens.**

N° **49.** — Le même, avec riche façade de 7 mètres de longueur sur 5 mètres de hauteur; 2 statuettes grandeur naturelle, frappant le tambour et la grosse caisse; 2 grandes cariatides dorées et 8 statuettes.

Prix avec 100 mètres de cartons . . . . . .

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IDÉAL - ORCHESTRE EXPRESSIF

La nouvelle série d'orgues expressives que nous présentons ici donne, depuis plusieurs années déjà, de magnifiques résultats. Les établissements qui en font usage ont le plus grand succès.

Par des combinaisons de jeux et de jalousies, nous obtenons **les pianissimo** les plus délicats et **les crescendo** les plus accentués. *C'est l'Orchestre vivant.*

N° **54.** — **Remplaçant 40 Musiciens.**

69 TOUCHES - 7 REGISTRES AUTOMATIQUES

N° **52.** — Effets de solos de violons pianissimo et de violons forte ; contre-chants de barytons, grande flûte, petite flûte, flageolets, clarinettes, altos, violons d'accompagnement, trombones, basses. Jalousies fonctionnant automatiquement. Batterie complète dans 2 niches démontables. Castagnettes triangle. Décoration à la façade.

Longueur totale : 3m14 — Hauteur : 2m10.

Prix avec 100 mètres de cartons . . . . . .

69 TOUCHES - 11 REGISTRES AUTOMATIQUES

N° **53.** - Le même que le N° **52**, avec solos de pistons, violoncelles, trombones à coulisses ; timbale.

Prix avec 100 mètres de cartons . . . . . .

N° **54.** — Le même que le N° **53**, avec riche façade, ornée de cariatides et de " La Source " en sculpture. Décoration avec fond imitation soie.

Longueur totale : 6m80 — Hauteur totale : 5m.

Prix avec 100 mètres de cartons. . . . . .

IDÉAL-ORCHESTRE EXPRESSIF

86 TOUCHES

MODÈLE DU JARDIN DE PARIS

N° **57**. — **Remplaçant 50 Musiciens.**

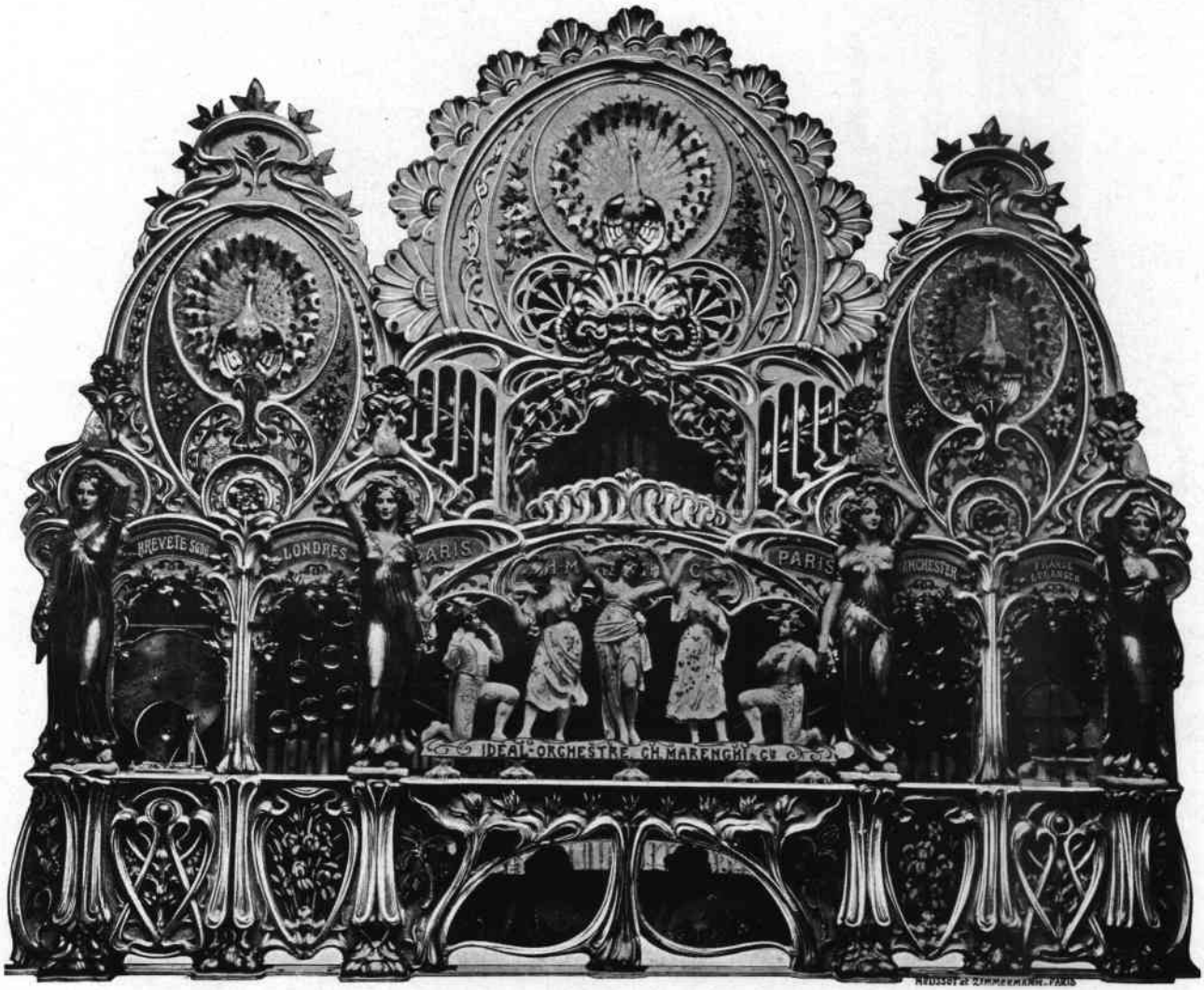
N° **57**. — Effets de solos de violons, violons-piano, violons-forte, solos de pistons, clarinettes, contre-chants de barytons, grandes flûtes, petites flûtes, flageolets, altos, violons d'accompagnement, trombones à coulisse. Jalousies fonctionnant automatiquement. Batterie complète dans deux niches démontables ; castagnettes, triangle, timbale. — Façade en 3 parties.

Prix avec 100 mètres de cartons. . . . . .

IDÉAL-ORCHESTRE SYMPHONIQUE

MODÈLE ENTIÈREMENT CHROMATIQUE

Permettant d'exécuter les chefs-d'œuvre modernes les plus difficiles.



N° **59.** — **Remplaçant 80 Musiciens.**

N° **59.** — 100 touches, 11 registres automatiques pour l'expression. Tous les instruments d'un orchestre symphonique complet, avec tous les accessoires : tambour, grosse-caisse, cymbale timbale, tambour de basque, castagnettes, etc. Riche façade de 6m50 de longueur et 5m de hauteur

Prix avec 100 mètres de cartons . . . . . .

N° **60.** — Le même, très renforcé — **100 musiciens** — pour cinématographes. Grande façade de 14 mètres de longueur avec cariatides grandeur naturelle; 2 portes d'entrée pour le public 2 contrôles, etc. (Des plans sont spécialement établis, sur demande, pour ce genre de façades).

Prix avec 100 mètres de cartons. . . . . .

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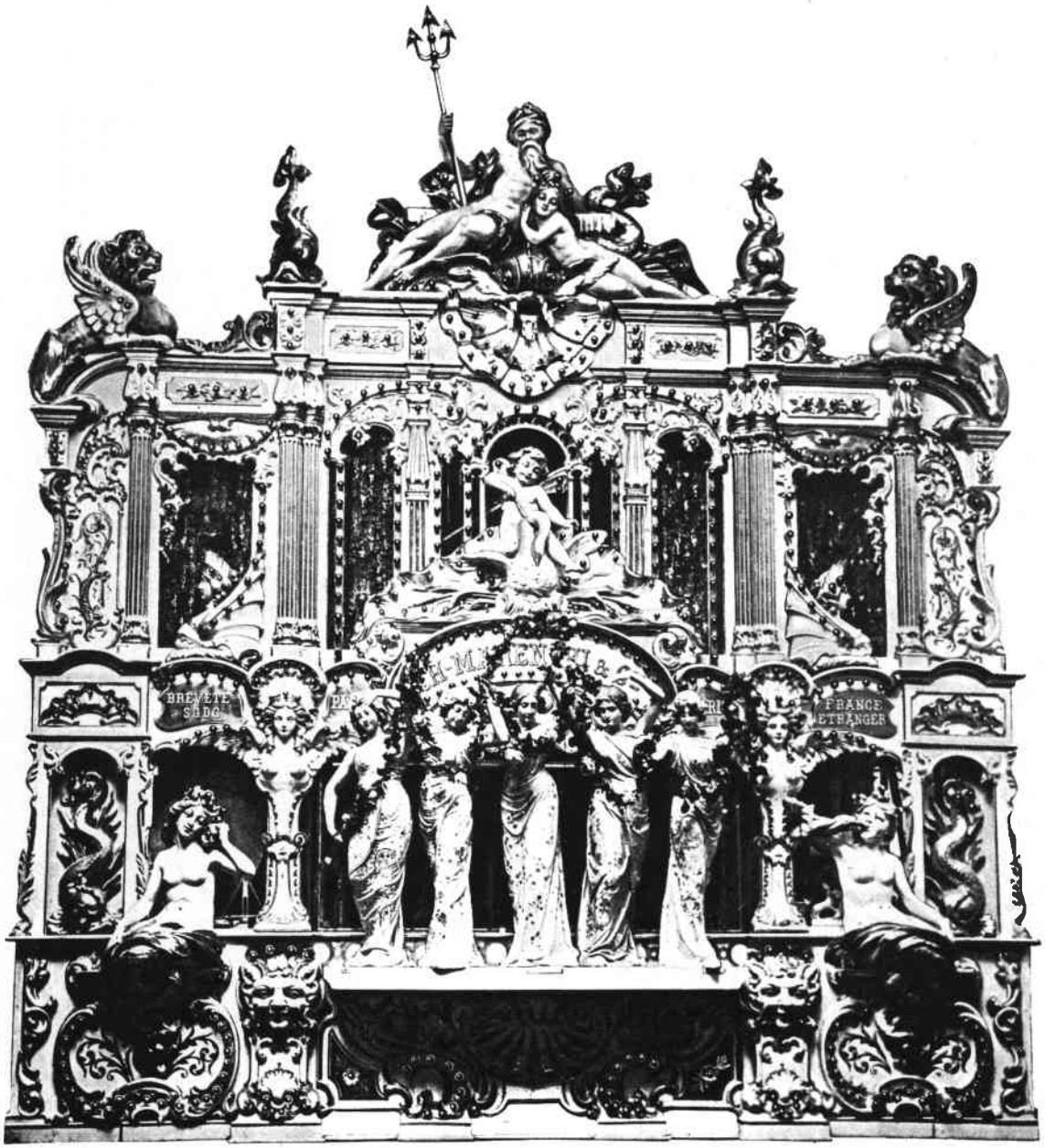
IDÉAL - ORCHESTRE SYMPHONIQUE

MODÈLE DE L'ALCAZAR D'ANVERS



N° 62. — **Remplaçant 85 Musiciens.**

N° **62**. — **Orchestre symphonique complet** de 105 touches, 13 registres automatiques et jalousies pour l'expression. Tous les accessoires d'orchestre. Nouveaux effets par le cor anglais, trombones à coulisse. Riche façade avec motifs de sculpture artistique et 800 ampoules électriques commandées par un nouveau commutateur, breveté S. G. D. G., en France et à l'étranger.

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Pour toutes les commandes qui nous sont transmises par la poste, il est utile que l'on désigne : Le numéro d'ordre du catalogue; le genre d'emballage; la voie d'expédition ainsi que la gare desservant la localité.

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Les dimensions ne sont données dans ce catalogue que d'une manière approximative; elles peuvent subir une légère variation.

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Player-Piano Topics

GENERAL DEFECTS IN PLAYER PIANOS

by Harry Drake

AS the year draws to a close, the long evenings allow one the opportunity to attend to those details which have remained untouched throughout the summer. This year, though, the summer in Britain has been an extraordinary one which has played havoc with many pneumatic instruments. Player pianos from one end of the country to the other have begun developing those little faults which only really show when you are trying to demonstrate the instrument to a friend ! Around the time of World War I, Harry Drake contributed a series of eminently practical articles to *Musical Opinion* on the subject of the player piano and these were later gathered together and republished in 1921 under the title *The Pneumatic Player*. This little book is now a rarity among collectors today. It was written during the still-burgeoning days of the instrument, yet much of it remains as valid as ever today. *The Music Box* will be reprinting the entire book in its original form — as a series of articles each describing various types of action and their overhaul. But first, here is Harry Drake's run-down on problems. Remember it was written more than 55 years ago, so when he writes "send a pattern to your suppliers", think twice before acting . . . .

IT is highly essential in dealing with the troubles by which the pneumatic player is afflicted that method should be employed; and this not only in the identification of any defect, but in jotting down on paper the nature of the fault, for a constant dismantling of the mechanism is injurious, to say the least of it. I have known an enthusiast unscrew a pouch board for the benefit of one dumb note, and replace it, only to find that another within the octave was suffering from the same complaint. With due diffidence, I will explain my own method of procedure.

First, draw the tester roll over the tracker bar and place the re-roll lever at "play", with the tempo lever at zero. Now pedal vigorously, and if the pedal feels tight to the thrust, the bellows are all right. Should the pedals fail to "pull up", and there is a lack of pressure, make a note of it, and carry on to the next item. Placing the tempo lever at 70, consult your watch and see if seven feet of roll (which may be indicated on any roll) passes over the tracker bar in sixty seconds. If it does so in less time, make a note of it: we will weaken the spring of the motor govenor later on. If it passes in more time, we must strengthen it. Stop the motor at every dumb and non-repeating note, making a careful note of them. You wall have had plenty of opportunity during this test to notice if the roll runs smoothly, or if it jerks, or otherwise misbehaves itself.

Let us assume that No. 13 from the bass is dumb, that No. 18 fails to repeat, and that No. 45 is cyphering. Here we have three very familiar defects; and yet when I state that there are, to my own knowledge, twenty-one causes for a dumb note in a double valve player, I can quite imagine the incredulity of the novice who has dealt with his half-dozen. For his benefit, I will append my list, with suggested remedies, which in many cases are quite obvious, though always essential.

Causes of a dumb note in a double valve pneumatic player, together with their remedies.

1. **Blocked Tracker Bar: frequent occurrence.**
   Clear the tracker bar with the suction bellows, aided if necessary with a strip of wire; but in every case see that the accumulated paper fibre is cleared out.
2. **Blocked Tracker Tube: frequent occurrence.**
   Slip off the tube from the nipple and blow dust *from* the tracker bar. If the tube is of metal, unscrew the tube rail and do likewise.
3. **Leaking Primary Pouch: rare occurrence.**
   Place a tuning wedge, or a flat strip of wood, over the bleed hole, and covering the tracker duct blow to the tracker bar. Seccotine is reliable for glueing down a lifted pouch.
4. **Clinging Primary Pouch: rare occurrence.**
   This is caused by the pouch clinging to the glue, or size, with which the pouch chamber is lined. Blow French chalk beneath the pouch.
5. **Stiffened Primary Pouch: frequent.**
   Caused by damp. Rub the pouch well with French chalk, or better still replace with a new and supple pouch.
6. **Slack Primary Pouch: frequent.**
   A slack pouch fails to lift its valve. See that a cardboard disc is glued, *by its centre only*, to take up the slackness, and that the valve button is just clear of the disc.
7. **Enlarged Bleed Hole: frequent.**
   Glue a piece of stiff paper over the old bleed hole, and pierce a smaller bleed.
8. **Sticking Primary Valve Cap: very rare.**
   Sift French chalk beneath the valve cap by a thin knife blade or similar tool.
9. **Tight Primary Valve Stem: very rare.**
   Reduce the stem by scraping with a knife. To strip a primary valve, scrape off the glue on the primary cap and punch out the stem. The stem is only secured by the touch of glue on the cap.
10. **Insufficient Primary Valve Movement: frequent.**
    Slip chalk beneath the primary valve and twist the valve to each face until sufficient movement is obtained; or, in cases of excessive damp, release and reglue the stem.

11. **Loosend Primary Valve Stem: very rare.**
    Clean and reglue the stem, observing the correct movement — approximately one-thirty-second of an inch.
12. **Blocked Secondary Air Channel: rare.**
    Clear dust by means of a piece of tubing or wire.
13. **Leaking Secondary Pouch: rare.**
    Glue down, or fix new pouch.
14. **Clinging Secondary Pouch: rare.**
    Blow in French chalk, as in No. 4.
15. **Stiffened Secondary Pouch: rare.**
    Proceed as mentioned in No. 5.
16. **Slack Secondary Pouch: frequent.**
    If the disc is all right, turn back the valve to just clear when pouch is deflated.
17. **Sticking Secondary Valve: frequent.**
    Sift French chalk beneath the valve discs and their seats.
18. **Stripped Secondary Valve Stem: frequent.**
    Thread a new leather disc on the stem, or replace the disc itself.
19. **Insufficient Secondary Valve Movement: frequent.**
    Adjust the movement of the valve by twisting the discs (if threaded), or reducing the washers in other cases.
20. **Leaking Pneumatic: rare.**
    Slip a knife beneath the pneumatic; force it off; re-cover, and glue it down carefully when completed.
21. **Broken or Displaced Pilot: rare.**
    Send a pattern to the suppliers.

There are really only two considerations covering these defects, and they may be summed up in the one word — valves, the horizontal and the vertical. When dealing with the former, one cannot mistake the pouch board with its thirty or forty screws that being removed exposes all the secondary valves. The vertical valves are usually in two or three tiers, and the action in these cases has to be withdrawn and unscrewed at the bass and treble ends by sections to gain access to the pouches.

There is no real difficulty in dismantling a player; but great care is necessary in re-assembling, and every attention must be given to the tightness of channel boards, tubes, and air trunks.

THE CYPHERING NOTE

In all probability, the next most familiar trouble to the dumb note with which the tuner has to deal is the cyphering note. This is readily identified when the tracker bar is covered and pedalling causes a hammer, or hammers, to rise to the strings.

The double valve player produces, approximately, eight causes for this complaint; but our old enemy the damp is responsible for the majority of these, as indeed it is in a high percentage of player defects generally. Proceeding from the tracker bar, cyphering is almost certain to be caused by

1. **Leakage, or Disconnected Tracker Tube.**
   This condition is frequently met with. If the tube is of rubber, in the course of time it cracks at the point where it covers the nipple, or short metal tube, in the pouch or channel board. The remedy is obvious. Renew the tube; and for this purpose the tuner should carry a few feet of different sized tubing with him. However, should the tubing be of metal, the trouble is probably caused, not by a puncture, but by the tube springing from the nipple at the tracker bar.
   When the tube is located, by unscrewing the spool box panels, a touch of seccotine round the nipple will overcome the difficulty. But care must be exercised that no film covers the mouth of the tube, or a dumb note will result.
   Should the leakage be where the tube enters the pouch board, draw out the end carefully from the socket and apply just sufficient seccotine to produce a slight bead or collar on replacing the tube.
2. **Tight Primary Pouch.**
   This again is of frequent occurrence and is invariably caused by damp. After removing the primary pouch board, see that the valve is not resting on the pouch. When at rest, there should be a slight space between pouch and valve. This space varies in different makes; but observe the adjustment of neighbouring satisfactory pouches. The tight pouch is holding the primary valve from its seat, and air is in consequence passing to the secondary pouch. The correct method is to dismantle the valve action and remove the primary set, so as to expose the pouches. Should these be old and stiff, it is better to renew the lot; but if comparatively new, sprinkle French chalk over the pouches and rub them down with the thumb. This stretches the pouch leather and permits the valve to seat. Test each pouch before re-assembling, in order to see that the rubbing down operation has caused no fracture in the pouches.
3. **Defective Valve Cap.**
   This is rare. Occasionally foreign substances — a splinter of wood, a chip of glue, and so on — may lodge beneath the valve cap and hold it from its seat; and in rarer cases still, the years have hardened the leather face of the cap to the leaking point. Obstructions beneath the cap can be removed with a piece of piano wire; but if the leather is indeed too hard to be airtight, chip the glue from the valve cap, punch out the stem, and re-cover the cap with a disc of sheepskin, observing when you replace the stem that the valve has the correct movement, as indicated by its neighbours, and remembering not to glue the stem, but only to apply a touch where the stem emerges from the cap.
4. **Obstructed Bleed Hole.**
   This is a rare occurrence, and is attributable to the dead air beneath the pouch failing to exhaust through a completely closed bleed; the pouch inflating, cyphering follows. Clear the bleed with a piece of fine wire.
5. **Leaking Secondary Air Channel, or Tube.**
   A frequent source of annoyance. Should the screws holding the channel boards to the air chest have stripped and fail to hold, air is liable to pass into the channels, the secondary pouches being thereby inflated; or, if a screwdriver too wide has been used carelessly, the screwhead sinks into the channels, with the same result. The screwholes in such cases should be plugged, and fresh holes bored adjacent, but of course between the channels. If tubes are employed, proceed

as in the case of No. 1 defect.

6. **Tight Secondary Pouch.**
   To make good this frequent defect, remove the pouch board — or, in the case of vertical valves, dismantle action — and proceed as in No. 2.
7. **Defective Valve.**
   Foreign substances will be found frequently to have lodged between the inner valve disc and its seat, causing the striking pneumatic to collapse. If this is so, clean with wire; but should the valve be stripped, one must unscrew and lift off the valve seat, threading on a new disc, or discs, in place of the old. In the course of time, these discs are liable to set tight on the stem; and, if they are not exactly at right angles to the stem, they are liable to cypher. In that event, work them slightly, until quite flexible, so that the main exhaust may draw them tightly to their seats.
8. **Leaking Pouch Board.**
   Proceed as in No. 5.

THE NON-REPEATING NOTE

It is a question whether my next section should not have headed the list of pneumatic player worries, for it frequently occurs in the dry, as well as in the damp-affected instrument. However, it shall be our next consideration. The non-repeating note is common in all players that do not receive the regular attention of the tuner or player expert. The trouble is frequent, and is usually the result of

1. **Obstructed Bleed Hole.**
   Should the suction bellows fail to clear the bleed, it is necessary to unscrew the primary valve board, or slip, and clear the bleed with fine wire. It is then advisable to clear the lot at the same time.
2. **Loose Tubes.**
   This is rare. When a tube is leaking, yet not sufficient to produce cyphering, the rapid deflation of the pouch is greatly affected, and in consequence the repetition also. Make sure that the tubes are perfectly airtight, as in dealing with a cyphering note.
3. **Stiff Pouches.**
   Again rare. Damp-stiffened pouches affect adversely the repetition. Proceed as in No. 2 for a cyphering note.
4. **Insufficient Valve Movement.**
   This is frequent, and is caused usually by damp swelling the leather valve faces. If a primary, rub down with French chalk (see instructions for a dumb note in preceding section) and increase the movement of the valve. If in the secondary, and the discs are threaded on the stem, turn up the disc until the valve has sufficient play; or, if the discs are adjusted to the stem by washers, reduce their number to obtain the same result.
5. **Too-great Valve Movement.**
   A trouble frequent enough. If the valve is not stripped, turn back the disc to the desired movement. In the secondary valve, this should be approximately one-sixteenth of an inch. If dealing with a primary, see that the stem is not loose and that its movement is a little less than one thirty-second of an inch.
6. **Stiff Pneumatics.**
   The only, though expensive, remedy for this somewhat rare trouble is to cover the whole set. In unshipping pneumatics, if the moveable leaf is cut off, a hot iron will speedily loosen the glued base.
7. **Broken Pneumatic Spring.**
   Rare. Some player pneumatics are provided with a light spring at the hinge of each. In the uncommon event of these springs breaking, the rapidity of the pneumatic's movement is considerably reduced. Lift out the ends of the old spring with a knife and fix a new one of the same sized wire.
8. **Lost Pneumatic Motion.**
   Set up the metal capstans to the action butts. In the case of an old instrument, re-clothe the butts and regulate all capstans to the touch.

In dealing generally with player troubles, a great deal must be left to the discretion of the tuner or mechanic. For instance, the question of valve regulation can only be answered by considering the size of the pneumatic to be exhausted. Some of the large pneumatics of twelve and more years ago require a valve motion of about one-eighth of an inch to ensure rapidity of action; but with the greatly reduced size of the power pneumatic, the modern valve itself has lost considerable bulk, and in consequence is satisfactory with half its former movement.

LOSS OF POWER

The loss of power in the pneumatic player is generally the result

continued on page 332

The ones that got away . . .

HAVE you ever thought how lucky we are that names of things are the way they are today and not something quite different? Why, for example, when the railway companies in Britain were nationalised after the war and British Railways was formed, changing tastes dictated that the name should be contracted to British Rail. Later, of course, it will be Brit Rail. We should all be supremely thankful that it is *second* syllables which are out of fashion, otherwise we would all have to travel by Tish Ways.

Most of us have our pet names for our instruments. I thought that a bum-and-drell box was bad enough, but an American member advised me that he owned a *congealed* bum and drell movement which somehow sounds that much worse.

But *sublime farmonie hortissimo* has that certain ring of aristocracy about it, while *porte-fiano* conjours up images of a rotund Italian wine-grower. *Hemolo tramonique* snaps of laudnum while *Folypon* is reminiscent of a misguided front-liner in a dance routine.

Spare a thought, though, for the *Mongue-Larche* and the *zemolo-trither,* those eastern-sounding spies, and the *fastenets and clutes* of the *borchestral ox.*

My friend has a Kors and Gallmann player piano, another a Rashall and Mose Bampico Model E which he swapped for a Euo-Dart Eck Stupright preproducing eano.

I once heard tell of an old lady who, in the best traditions of Mrs Malaprop, in speaking of the *vox humana* stop on a reed organ, referred to it as a *nux vomica.* Perhaps, though, she wasn't so wrong after all. . . .

Society Affairs

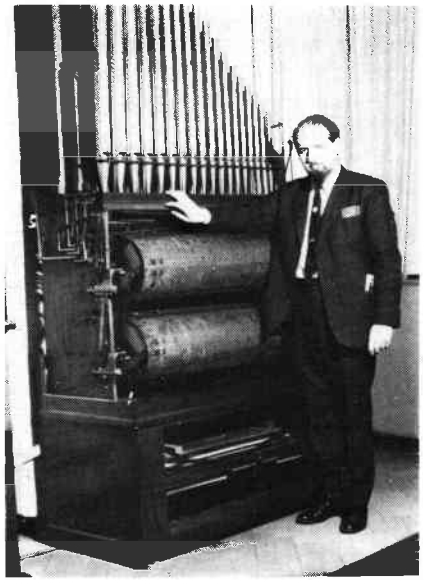
London Winter Meeting

MORE than 150 members and guests attended a most successful Autumn Meeting of the Musical Box Society of Great Britain which took place at the Kensington Close Hotel in London on October 16th, 1976. The afternoon session was joined by 36 members of the new French Mechanical Musical Instrument Society in whose honour a dinner—the first ever to be staged at a London winter meeting—was arranged that evening.

Vice-President Hughes Ryder, who also holds office as treasurer of the Musical Box Society International, opened the proceedings at 10.30 and introduced the first speaker, President Arthur Ord-Hume, who spoke on the instrument which he described as unique. His talk, *The Componium — a Paradoxical Musical Instrument,* related the history and circumstances which led up to the construction, in 1824, of this strange twin-barrelled organ which can compose its own musical variations on a theme presented to it. Illustrated by slides, this presentation also included a tape which Mr Ord-Hume managed to make during an attempt made several years ago to make the instrument —which survives to this day in the Brussels Conservatoire of Musical Instruments — play once more.

The first speaker then introduced Vice-President Hughes Ryder who delivered a slide presentation entitled *The Perfection Musical Box,* but which in reality featured the entire development of the disc-playing musical box in the United States. Having shown the Regina, the Capital, the Monarch and the Perfection, he then went on to show some of the outstanding work being undertaken today in the recreation of brand new musical boxes. Of particular interest were the illustrations of the brand new Porter Music Box which is an exact copy of the 15½in short-bedplate Regina. The sight of a whole row of brand new Porters awaiting shipment drew a gasp of incredulity from the audience. Another manufacturer has just started production of an exact replica of the auto-change Regina in solid mahogany.

While the next speaker was preparing his material, a short film was shown. This was the American *Vision No. 40* newsreel which devoted its first part to the Luray Caverns in Virginia and showed how its remarkable stalactite-playing musical instrument (see article on page 222) was created and played.



The Editor stands with Winkel's Componium in Brussels. The history of this instrument formed the subject of his talk.

Before the luncheon interval, a surprise extra item was inserted. Jocelyn Walker brought to the platform his 11in Regina—and Robin Timms proceeded to play on it some brand new discs of new music which he had arranged for it. The music comprised *Parade of the Tin Soldiers, You Got to Pick a Pocket or Two* from the musical "Oliver", *Tit Willow* from "The Mikado", and the folk song *A-Roving.* Robin Timms explained that this last melody called for no fewer than 815 projections! All discs displayed the consummate skill of the arranger and justly employed the full tonal resources of the box both as regards scale, modulation and embellishment. Particularly noticeable was the skilful use of retarded or syncopated beats and sustension of the melodic line through accompaniment and counter-melody. Mr Timms concluded his short concert with the exciting news that he is arranging further music in due course. Finally, Jocelyn Walker played a disc—an original or old one, that is—of the *Regina Polka* which to many listeners was a hitherto unheard work.

An illustration of some of Robin Timms' new discs along with David Secrett's new automaton appears on page 299.

After lunch our President welcomed the guests and in particular those who had come from overseas. Vice-President Hughes Ryder had flown over during the previous week to attend the earlier meeting of the Committee and had played a great part in organising the meeting. The 36-strong delegation from the Association des Amis des Instruments et de la Musique Mécanique led by President Claude Marchal from Paris were most welcome participants in our meeting, he said. From Germany he welcomed Dr and Mrs Willi Dennl while from America Mr and Mrs Sydney Malitz and W Harrison were in attendance. From Belgium he made a special acknowledgement to Mr Arthur Prinsen, the famous Low Countries organ book arranger and *noteur,* while Mr and Mrs Dekyndt had actually left Belgium that morning by road, crossed on the ferry, driven to the meeting, and were to return the same way by road that evening.

At this point in the proceedings, Vice-President Hughes Ryder announced the award of the first MBSI Literary Award, founded by Q David Bowers, to our editor, Arthur Ord-Hume (see separate news item, page 334).

The first presentation of the afternoon was a talk by the noted French musicologist, Olivier Roux on his conception of mechanical music. His talk, translated into English was, at his request, presented by Arthur Ord-Hume to the accompaniment of music on tape. M Roux's talk highlighted the importance of mechanical music as a means of interpretation and understanding early forms of musical performance. His sound

THE MUSIC BOX

With this issue of *The Music Box,* Volume 7 is brought to its conclusion. The index is in course of preparation and will be published with the first issue of Volume 8. Those who wish to have their journals bound by the volume should await the arrival of the index so that this can be incorporated.

Volume 8 regular features will include descriptions of player piano actions and their servicing, a series on fair-organs and their builders, and many items on musical boxes and musical automata. All membership fees are due in January: no dues = no magazine !

examples included music by Haydn, Handel, Mozart, and Balbastre performed on mechanical organs.

The President next announced two films, the first being the English premiere of the Dutch-made film *Organs on Wheels,* the story of which was told on page 219. This film was very well received and members appreciated its fine colour, *avant guarde* presentation and sympathetic insight into the life of the Dutch organ.

From America, the second film was very different. In a showing specially arranged by Vice-President Hughes Ryder (who brought the film over with him), members were treated to the documentary film produced by Time-Life Magazine — *The Ultimate Machine.* This told the story how the principle of the musical box was used today in the modern computer. In a graphic and sometimes frightening way, the film revealed how each and every one of us was the subject of computer information. In continual harksback to the mechanical musical forerunners of the neat grey boxes and tapes which govern our lives today, it was explained that the computer uses the same binary coding for its messages as does the musical box, the player piano and the barrel organ.

After the tea interval, Bruce Angrave presented (for the benefit of the French!) his humorous tape and slide show, *Angrave's Water Musik* or *Hullaba-Loo.* First featured at the Manchester provincial meeting last year and very well received, this purports to reveal that the French have perfected a new sort of mechanical music — something more liquid than *music concrete.* The show ended in gales of laughter and the fear, expressed by your President, that it had probably set back Anglo-French relations by a couple of hundred years. . . .

Three prizes in the raffle were then awarded, the winning tickets being drawn by Founder Member Mrs Bertha de Vere Green. The raffle brought £57·50 into the Society funds.

Dinner and informality

The members assembled again at 7.30 p.m. for dinner at the hotel. In the informal atmosphere of the small dining room, French and British were well mixed at table and some interesting, if somewhat halting, conversations were to be heard from every corner.

Our French members and their guests were welcomed by the President who expressed his hopes that, although the AAIMM was not yet one year old, it would strive to research the important part played by France in the history of mechanical musical instruments and, through its Journal, place information into the annals of history.

After dinner, society founder and past-President Dr Cyril de Vere Green presented a slide and tape show of the instruments depicted in the book by Fredy Baud. The final vestiges of formality melted in the free and informal discussions which followed, during which French president Claude Marchal expressed his hopes that our societies might together conduct some research into the identification of tune sheets on musical boxes through the compilation of a bank of colour slides.

Founder of the British Piano Museum Frank Holland (who had entertained the French party out at Brentford that morning) revealed the fact that his museum also owns a very fine, disused carillon which may soon be restored.

On the following day, Sunday, the French party visited Mr Hart's

Organ Museum at St. Albans in the morning. In the afternoon, Dr Cyril de Vere Green and Mrs de Vere Green very graciously opened their house to the party. Musical box parties at " Number 11 " were once the high spot of society meeting week-ends but as the society progressed in size from a handful of members to the many hundreds of today, such events could no longer be staged. Your editor, a privileged guest at this reunion, travelled back in his mind fifteen years and more to the days when in those very rooms the founder members of the society congregated for the first time. Why, he could have sworn that he saw the round, cheerful face of Gerry Planus on the landing. . . .

As the French party departed by bus for their flight home, the coach courier asked " When is this place open? We could bring a lot of coach parties here. What is the entrance fee?" Cyril and Bertha hastily backed indoors. . . .

Honour for Founder

SOCIETY founder and past President Dr Cyril de Vere Green was elected Vice-President of the International College of Dentistry at a ceremony held in Las Vegas, New Mexico, on Saturday, November 13th, 1976. This honour is a prelude to his election in two years' time as President of the ICD.

Members in the News . . .

RITA Ford of New York was interviewed on Voice of America on October 9th, 1976. Her seven minute broadcast included examples from her collection of musical boxes.

Bruce Angrave of London appeared in a televised interview on ITV's evening diary programme on October 8th, 1976. He was shown with his musical boxes and also played his two Aeolian Orchestrelles — possibly the first time this instrument has been televised in England.

Society badge competition

THE response to the competition announced on page 242 for a design for a new society badge was very poor, there being only half a dozen entrants. Highly commended entries were those submitted by Vince Bond and Bruce Angrave but it was felt by the Committee that before further action the possibilities of restyling our existing badge, the costly die for which we have already had to buy, should be examined. Accordingly, the matter has been left on the table until the next meeting of the Committee.

Auctions to come

MEMBERS are advised that in response to numerous requests, it is intended to hold a Society auction at every Annual General Meeting. An Auction Secretary will be appointed shortly to organise these events which will be conducted by Christopher Proudfoot. The auction which we staged in June, 1976, brought in more than £1,100, 10% of which went to Society funds.

2,000 years of recorded music

SOCIETY President Arthur Ord-Hume was guest speaker at a dinner organised by the Association of Sound Engineers in London on September 15th, 1976. His subject, 2,000 years of recorded sound, was illustrated by tape recordings and created quite a stir amongst sound technicians who were all prepared to celebrate the centenary of Thomas Edison next year.

Archives

THE establishment of a library of published material on mechanical musical instruments depends on your help. In addition to books, newspaper items and suchlike, original material (old advertisements, tune lists, &c) are urgently sought. Contact Archivist Keith Harding.

TONI PINS A BARREL

by George Eves

STREET music has always played an important part in town-life and perhaps nowhere was this mongrel music more plentiful than in the bye-ways of old London. Even as recently as a mere twenty years ago, a " pe-annah ona barrer " could still be found occasionally in Soho on a Saturday night. Legion are the stories of the old grinders ! George Eves, an old traction-engine driver, often had to steam along the London Road to the old Covent Garden vegetable market with a load of produce. This used to take him close by Seven Dials at the top end of St Martin's Lane. Seven Dials, named after the seven streets which radiate from the centre, has at various times been notorious for all manner of things — thieving, pick-pockets, vice and murder. But in the twenties it was renowned for its itinerant craftsmen, its little workshops and its Italian " piano-organ " men. Reprinted with grateful acknowledgement to *The World's Fair,* and to George Eves, here is his tale of past times. Roger Booty discovered it

ENGINE driving in rural Kent, which took me into many places, towns, villages, great estates and even to London in due season, was a better education than any university could provide. I met people of all sorts and denominations, the rich, the poor and afflicted. I saw industries at close quarters, gained an insight into church and chapel music and country crafts ranging from bee keeping to pillow lace; the list is endless.

Much has been lost in this supermarket era, but every now and then a word here or a letter there rekindles the simple things of living in the steam era; like recently when somebody or other mentioned pinning street pianos and organ barrels. In a flash I was up in a tender again, pulling into the yard of a big warehouse with a truckload of new spuds, cauliflowers and chips of strawberries; into the depot for London's most famous hotel. But none of it was in plastic bags. Everything was in woven baskets of diverse sizes made in a small factory not far from home at a place called Hextable.

This huge hotel larder, as you might call it, was situated at a then downtown area known as

Seven Dials. No doubt it's all very different now from when I knew it before old Adolph had knocked it about a bit and before the developers moved in. Then it was a maze of narrow streets and alleys, the home of many backyard industries such as silver work, lockmaking and brass instrument making. But more than all else, costers came here to hire their " barrers " and buy their donkey carts. And closely allied to this were the street piano organs. They repaired and maintained many in one dingy workshop which was once the ground floor of a tenement dwelling, with all the room partitions torn out.

In a world of many smells covering paint, varnish, timber and burnt wood from the smithy at the far end where the wooden wheels were re-tyred, three old jossers plied their street music. It was presided over by a rotund character from the sunnier climes of Italy, and it goes without saying his name was Antonio. There were always snatches of music here, but never a complete tune. Boss and employees sang away all day as they worked, happy as birds.

A chip of strawberries gained me the freedom of the dimly-lit place where I learned much about the world of street organs. The boss's daughter also worked in an odd corner painting the pictures which added a touch of class to the three front panels of the instrument and Rosina always looked as though she had just come off stage in the nearby opera house after the curtain had fallen on Act 2 of " The Barber of Seville ".

Thus the making up of the pinned barrels, a thought-provoking job for the uninitiated as I was then, was made to look so very simple in the hands of these craftsmen to whom repairing " barrers ", lining out the coster donkey carts and pinning barrels were much the same thing.

How a barrel is made

Now a piano barrel starts off as a slab of well-seasoned beech or birch. This first of all gets a steel spindle in its centre, and it is on the centres the ends are provided with that the drum is turned to the length and diameter the particular instrument demanded. On to it then was glued a sheet of brown paper, which just met end to end, which carried the seven, nine or 11 tunes in the form of hundreds of little black dots.

Toni bought the sheet music of the tunes he wanted in the Charing Cross Road and posted it back to his native country, where the musical maestros translated crochets, quavers, semi-quavers, etc., into myriads of black dots on the master copy. These were then printed off on a hand press and sent back in the form of copy. To look at these sheets and the faceless dots was to marvel at the ability of the man who could convert music to dots. The sheet glued on, it was rubbed down hard with a " boner " and then a calico bandage four inches wide was wound tight over it all like a sleeve. This was then set aside for a week after which time the cocoon was removed.

The next job was to key on one side of the steel spindle the bronze gear wheel, which would, in due course, mate with the worm wheel on the turning handle spindle. Next the paper-covered drum was set up in a stand, which was nothing more than the innards of a discarded street instrument, and up to this the " pinner " drew a high stool after providing himself with a box of pins, a special 2 oz hammer, a depth punch and a sharp bradawl. And there he was, all set for a week or maybe two weeks work driving in hundreds of cast steel pins.

On every dot the bradawl made a starting hole for the pin, which was then hammered in gently until it was in roughly far enough. Then the depth punch was set to get the pin down to its precise homing. This punch had a hole drilled in one end which accommodated the pin snugly and in depth it gauged the correct amount the pin should stand out from the drum.

This job would go on for days on end. Some "pinners" worked in bands round the drum the gearing answered to a couple of turns on the handle. Others worked the in lines across the drum but whichever the method, by the time all those hundreds of pins had been inserted, it reflected music. The whole art of this job was that the pins had to be dead upright, as a pin leaning either forward or backwards meant the note sounded either early or late; excruciating to the ears of these professionals.

First performance

Finished barrels were not everyday events, but sometimes I would wander in that dingy old workshop where Toni all smiles, told me my arrival was just right, for these occasions called for a little celebration. There was wine and Garibaldi biscuits, after which Rosina was called upon to churn out the first tune. The four maestros, one grubby engine driver and Rosina hardly formed a distinguished group, but the joyous sound which filled the workshop was the march "El Abanico".

The lass turned the handle effortlessly with one finger. Next there was the Soldiers' Chorus from the opera "Aieda". But the tune after that came straight from the music halls which were very popular at that time, the equivalent then of "top of the pops", which had old Toni throwing back his head to provide a vocal for this rollicking number . . .

"Lottie Collins has no
drawers,
Will you kindly lend her
yours,
For she's going far away
To sing tah-rah-rah-rah
bom-de-ay".

The chorus was taken up by the others as only the Italians can sing, with the fair Rosina trilling away an octave above. I won't bore you with details of the other tunes where British musical hall songs vied with arias from Italian operas. The final tune was the signal for more wine and watercress sandwiches. These little ceremonies always intrigued me, especially the fact that the biscuits came first and the watercress sandwiches after.

These pianos made the trip to London tolerable, for getting an engine and three trucks up the Old Kent Road, surrounded by trams with bells clanging impatiently, horses and carts of all descriptions, donkey carts and costers' barrows is no fun. But suddenly, out of the blue would come the tinkling music of a street piano. It was a part of that teeming thoroughfare, the instrument in the gutter with some poor scrap of humanity turning the handle and holding out his cap hopefully, glad of a copper once in a while.

A sense of ceremony

Women, with arms akimbo, leant against the street doors or railings, while there were always little urchins standing wide-eyed before the music-maker fascinated with the moving belt of pictures which progressed often unevenly across the front window. Repeated ad lib, it never failed to hold the attention of these children to whom it must have been something pretty wonderful.

I often recall old Toni, his narrow street of industry, the workshop where even a sense of ceremony survived when a new barrel had its launching and the arguments that were part of every morning, when the would-be hirers of pianos were always getting into fierce harangues with their owner, and just when I was expecting mutiny to rear its ugly head, it would suddenly dissolve into loud peals of laughter with much back-slapping and hand-shaking. "Foreigners", old Tom Hodges, the steersman would mutter darkly "they puzzles I, they does".

Come to think of it, we are all at bit of a puzzle ourselves to Europe if not elsewhere. There's no wine and currant biscuits today when a 200-ton diesel loco, is rolled out of Doncaster or when you purchase a £300 hi-fi. There was a time when "wetting the new baby's head" was a great occasion at the local hostelry, but now it's nothing short of a hotel do with scampi and Chateau Maltravers. Street piano men would be hard put to raise the price of a rally sandwich in Hogs Norton today.

Where has all the sanity of the steam era gone ?

Technically-minded readers will find this article of particular interest, especially as it mentions a system of barrel-noting which is different from the usual "clock-face" method. This version of rigid notation is thought to have been used by some barrel organ builders as well.—Ed.

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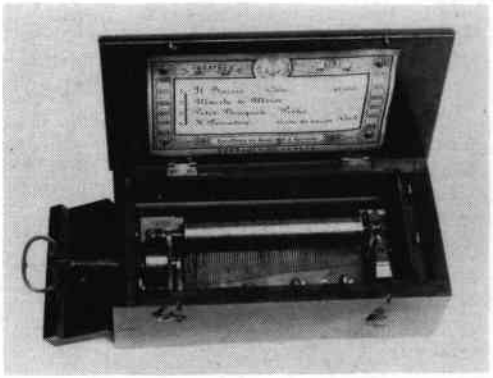

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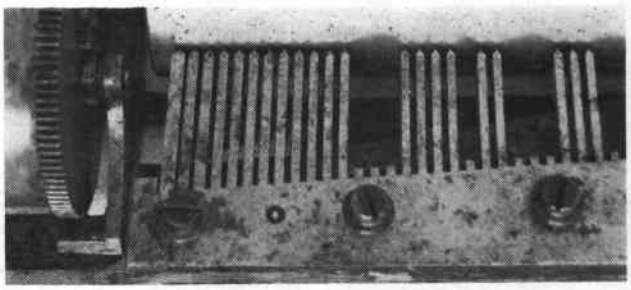
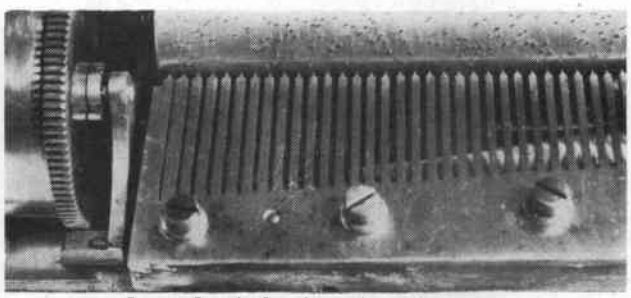


Section of a Musical Box Comb before restoration



Same Comb Section after restoration

INSPECTION OF RESTORED WORK WELCOMED

continued from page 325

of a leakage in the main bellows, in the valve chest, or in the large tubes connecting one with the other; though occasionally the valves themselves are faulty, and only experience will enable us to locate rapidly the trouble. It is well to bear in mind the vast importance of obtaining as airtight a condition of the whole player as is humanly possible; for, if we regard the valve chest as a box from which we have greatly reduced the air pressure by pedalling, it would need only a few punctures such as a bradawl would produce to considerably reduce the vacuum, or power. And if only half-a-dozen valves, which are each about the size of a shilling, fail to seat perfectly, then six shillings' worth of power is immediately lost.

Naturally, when I speak of "vacuum", my readers realise that I use the word in a figurative sense only. A perfect vacuum would burst in every pouch and pneumatic with which we have to deal. What occurs when we operate the pedals is that we considerably reduce the atmospheric pressure in the valve chest, and the admittance of normal air produces sufficient work to operate the action of the piano on its way to restore the balance again.

Let us proceed, then, from the source of power — the main bellows — and endeavour to locate a weakness, or lack of response, dealing with the defect when found. In the first place, push the playing lever to re-roll, which cuts off all power from the valves, and, gripping the motor, pedal vigorously. If the bellows are sound, the pedals will quickly "pull up", and the reservoir (or equaliser) expand very slowly. Should the reservoir open rapidly, the trouble is in the bellows set, and we must now disconnect the wires that pass into the control boxes (do not disturb the inside buttons, as these will give the correct adjustment when replacing); unscrew the bellows from any backstays or the floor of the piano; slip off all exhaust tubes, and lift out the bellows set bodily. When on the bench, we can glue small patches of leather over the trunk holes, and operating the pedals — or pumpers, if the pedals are detached — get at every part of the bellows and test thoroughly.

A leakage usually develops at the corners and angles of reservoirs and pumpers; and, if too far gone for patching, cut paper patterns of the correct size and re-cover with the rubbered cloth obtainable from the supply houses.

The modern resevoir is supplied with a trap which, when unscrewed, exposes the springs and interior screws holding the reservoir to the bellows chest. In some models there are exterior screws through two or more blocks. When the reservoir is detached, it is easily re-covered. The pumpers have generally to be cut away from the chest before it is feasible to re-cover them. Before replacing, see that the flap valves are perfectly soft and pliable. If time has hardened them, remove and replace, as it is most essential that these valves, especially those between pumpers and reservoir, are quite air-tight. If they are not too ancient, they can be greatly softened by rolling between the palms of the hands, and stretched to a condition that will give satisfactory results for some years. Observe if the governor bellows are quite sound before replacing the bellows set.

Let us assume that the bellows are now as tight as can be desired; and that, having replaced them and connected them up, we are still dissatisfied with the result. In that case, we shall have to carry our investigations to the upper regions — that is, the wind chest. If we find that the valves have sufficient movement to exhaust their pneumatics rapidly, it will be necessary to dismantle and unscrew one of the central valve seats. The edge may be corroded with a sort of verdigris where the seat meets the leather disc; if that is so, unscrew the seats, and either rub them down on a perfectly flat sheet of fine glasspaper, or provide a new set.

Perhaps the valve discs are too tight on their stems, and fail therefore to come back snugly to their seats, or they may be cut or worn at the surface. New valves are the remedy in this case; or, if the surfaces are good, gently work the discs until they are flexible. Remember that only a very few leaking valves are sufficient to reduce the power to a wretched state of inefficiency.

Glance at the pouches, and see that they are not damp-stiffened. If they are, rub them pliable with French chalk. Finally, examine the pneumatics and see that they have not developed small but terribly effective holes at their corners and angles. It is not advisable to patch these small and sensitive pneumatics, for, no matter how carefully the work may be done, they are liable to be considerably stiffened by this process, and are in such cases extremely unsatisfactory. Unship the lot and re-cover with rubbered cloth prepared for the purpose, taking every care that your strips of cloth are wide enough to permit the pneumatic to open as fully as it did originally, or you will let yourself in for a peck of trouble.

After these operations, I venture to think that the response of the player will fully justify the labour and patience expended on it, and that it will in every way come up to expectations.

And now let us turn our attention to the motor. The usual complaints are a jerky motion, too great a speed under heavy pedalling, and too slow a movement when speed is indicated. The jerkiness is as a rule attributable to one or more of the following defects.

1. **Tight, or Unburnished Slides.** Unscrew the guides and blacklead and highly polish the motor face and the slide faces; and, should the guides press on the slides in the slightest degree, glasspaper the former until the slides are prefectly free.
2. **Leaking Slides.** If the slides are worn, or grooved, place a sheet of fine glasspaper on a perfectly flat surface and rub down the slides until them are quite airtight.
3. **Badly Regulated Slides.** When the motor pneumatics are collapsed, and again when they are *fully* extended, the lower edge of their slides should be *just uncovering* the bottom ports. Regulate the buttons to obtain this result.
4. **Tight Shaft and Connections.** The shaft should be almost loose in its bearings, and the slide and pitman connections the same. If tight, ease bearings with a rat-tail file. Never oil, as this swells the cloth bushing.
5. **Tight Collars.** These are sometimes adjusted too close against the brackets. Allow about one eighth of an inch lateral movement of the shaft.
6. **Leaking Pneumatics.** Carefully patch with thinnest of leather, if the covers are not sufficiently worn to need re-covering.
7. **Stiff Pneumatics.** In rare cases the pneumatics

have "set", and stiffened, especially at extremes of extension and contraction. By disconnecting the pitmans and pressing the pneumatics lightly, afterwards pulling them out to their fullest extent, they are greatly eased and are more pliable.

8. **Tight Spindle Brake.**
The brakes are usually adjustable, and it is only necessary to turn back, very slightly, the roundhead screw attaching the brake spring to its block.

9. **Loose Spindle Brake.**
Should the brake be too feeble, the roll winds loosely on the take-up spool, and at the end of a long roll a bad jerking often results. Tighten the brake spring.

10. **Tight or Loose Chain.**
An "idler wheel" as a rule takes up the slack of a chain; but in the fixed type of idler, if the chain is too tight, it pulls up the motor, and if too loose the chain may jump on the sprocket wheel. Adjust by releasing the locking screw on the fixed idler spindle, ease, or take up slack.

11. **Tight Metal Gearing.**
A touch of oil is necessary where metal passes through metal bearings, as, if the bearings are too dry, they are liable to tighten on a long roll.

12. **Too Powerful Spindle Spring.**
The spiral spring in the left hand spindle is occasionally too strong, and at the end of a long roll assists to pull up the motor. Take out the spring from its socket and cut off a couple of coils.

13. **Weak Governor Spring.**
This is also the cause of a motor failing to register the correct tempo. Vigorous pedalling in such a case tends to cut off too much power, even to the point of jerkiness. Strengthen the governor spring by adjusting the locking pin, if dealing with a spiral; or if with the V type, open out the spring an inch or two. If, on the other hand, the speed is too rapid and the motor "races" on heavy pedalling, it is necessary to weaken slightly the governor spring, remembering always the standard speed of seven feet a minute with the tempo indicator at 70.

In conclusion, I should say that I have, of course, only touched upon the fringe of troubles to which such a complicated piece of mechanism as the pneumatic player is prone. An ocean of minor defects still lies before the virgin keel of the beginner: but in those seas experience only can be the navigator to bring the tuner safely to port.

Book Reviews

PIANO SERVICING TUNING & REBUILDING. *Arthur A Reblitz. The Vestal Press, Vestal, New York, USA. 176pp, 8⅝ins (245mm) by 11¼ins (285mm), illust. $15.*

With the current proliferation of books on do-it-yourself subjects, and with the growth of home handicrafts, it comes as something of a surprise to find that this is the first book specifically aimed at the serious collector and student of piano restoration since the works of S G Earl and others 60 years or so back.

Mr Reblitz, a craftsman piano technician, has set out to produce a book which will be of equal value to the hobbyist and professional alike and has succeeded with this profusely illustrated, easily followed handbook. Many of the subtleties of the profession are spelled out and the phrase "so *that's* how they do it!" must fall frequently from the reader's lips.

To encompass so much in a reasonably-priced book obviously means that certain aspects have to be skated over or around. There is, for example, no reference as to *how* a tuning fork should be set in vibration or listened to and consequently no warning on the problems of identifying a clang-tone and its apparent false beats. Again, there are some techniques which are not the sole ones open to use and these tend to centre on those horny areas within which craftsmen themselves disagree vehemently.

"Setting the pin" is one of them and there is only brief mention of the need to practice the manipulation of the tuning hammer to avoid bending or springing the wrest pin. Also the practice of driving in the wrest pins is contrary to that adopted by some piano makers, in Britain at any rate, where they are "run" in to reduce any fear of slipping and to preserve the bearing surfaces in the wrest plank. The loose-pin technique overlooks the easiest treatment of all—winding out the pin and rolling it in powdered rosin. This always works on pins only moderately loose.

"Lacquer" may mean a definable substance in America, but in Britain it can mean one of several forms of liquid. The author recommends hardening or brightening up the hammers of a soft-toned piano with this material. Durafix and acetone in a one to 50 proportion is one suitable treatment in the UK, but careful consolidation with a hammer iron is better.

On the subject of re-stringing, the author recommends that new strings should be tuned slightly sharp — and then muted until the next tuning! I can imagine a few customers who would (a) be sharp enough to detect this practice in playing, and (b) tuned-in enough to mute paying for the job! Tuning one or, preferably, two tones sharp, wheeling the new string, and then slackening off and bringing up to pitch will usually ensure that a new string says in tune, even after you have been paid for the job!

These details aside, here is a book worthy of the attention of all who own a piano. It does not set out to detail player pianos or barrel pianos, but deals honestly and straightforwardly with the overhaul and restoration of both grand and upright pianos. A closing section even describes electric pianos and the modern equivalent of Machell's Dulcitone.

While just about every musician is capable of making running repairs and adjustment to his instrument (the violinist can change a string; even the organist can usually sort out a cypher), the pianist or piano owner has hitherto always needed to call in an expensive expert when things go wrong. His is one of the most complicated of musical mechanisms. Arthur Reblitz's book steers a clear path through the mystique, the complexity and the professional mumbo-jumbo and makes action repair and regulation something well within the bounds of all who have an enquiring mind. A O-H

CAT-ALOGUE. *Bruce Angrave. Collins Publishers, London. 64pp, 4⅜ins (110mm) by 6ins (115mm), illustrated, £0·75.*

Bruce Angrave is a founder member of the Musical Box Society of Great Britain. Besides maintaining a fine collection of instruments, he is a leading authority on paper sculpture and has made pieces for many exhibitions including Expo in Tokyo. He is also a cartoonist with a penchant for drawing cats. Those who visit him in his home will know that he is frequently adopted by cats who fall for his hospitality blissfully ignorant of the fact that their every move is being observed and recorded on paper.

Mr Angrave's work is widely published in such periodicals as, for example, *Radio Times, Woman* and, occasionally, *The Music Box*. His latest little book is a collection of punful pussies. One cartoon to a page, each with a puss-itively groaning pun title such as "Pawnography", "Im-puss-onator" (which shows a cat looking like H Wilson), and "Purr-forated"—a cat with a hole in it!

Suitable light entertainment for post-Christmas dinnertime, or bedtime hilarity for the well-versed not-so-youngsters . . . . A O-H

Award for Music Box Editor

THE editor of *The Music Box,* has received an award for his literary contributions to automatic music. The award, in the form of a plaque, is the Q David Bowers' Musical Box Society International Literary Award for 1976.

In 1975, Q David Bowers of California donated funds to the MBSI to enable it to recognise the efforts of individuals in the field of automatic musical instruments. One award would be known as the MBS Literary Award which would be given to the person considered to have made an outstanding contribution in the literary field of automatic musical instruments.

Since the intent was to award these recognitions annually based on the contributions or efforts of individuals in the prior fiscal year, MBSI Trustees realised that the first awards should recognise the efforts of individuals in the years prior to the first award.

The president of the MBSI, John Hardman, announced that the Literary Awards Committee had awarded its first trophy to Arthur W J G Ord-Hume. The plaque was duly presented at the annual meeting of the MBSI held on September 25th, 1976, in Anaheim, California. MBSOGB vice-president Hughes Ryder accepted this on behalf of our president/editor and, at the MBSOGB winter meeting, held in London on October 16th, he duly presented it to Arthur Ord-Hume.

Letters to the Editor

Claus W Nitschke writes from Hannover on the subject of the Ariophon described on pages 258-262 :

I SOLD the Ariophon to Mr Cowderoy. It was originally manufactured in Leipzig: the name of the manufacturer is unknown. It was a very long time in my collection and I tried to find somebody who could make for me a music-book. I consulted some well-known members of the society, but for a long time nobody could help. I tried to telephone you (the editor) but you were not at home. Now I read that it is possible to make a book for it I am very sad ! Anyway, this is not the fault of Mr Cowderoy !

The instrument was stolen in the Second World War by an unknown Russian soldier and I picked it up in Russia when we visited there with my car. When I demonstrated the instrument I found an address hand-written: *gekauf am 18.4.97* which means " bought on this date " with an address in Leipzig. I have written to this address and will try to find the man or one who knows still this man and ask more about this instrument. I don't think I will be successful, but I must try it. I visit the DDR (German Democratic Republic) often, so I come to Leipzig two times a year and perhaps it is possible to get original books for the machine. On my street map of Leipzig I can find still the street which is written in the small old label. But I don't think I will find the original house survived but I will see.

At the time I found this owner-label, I found more. A small wheel (the same wheel on page 261 of *The Music Box*) bottom page right end used to transport the book. It belongs to another Ariophon in existence in Leipzig but the man said " When I am dead you can have it ". With this instrument there is a fragment of a book, but this fragment plays for nearly still 14 minutes ! It seems that it was a very long playing machine. The man said that he got this machine from his father and he said that the cases for the instrument were made by Zimmermann, the Fortuna and Adler maker. More I cannot say obout the Ariophon. Was there a smaller instrument in the same manner ? Perhaps I can tell more after my next trip to Leipzig.

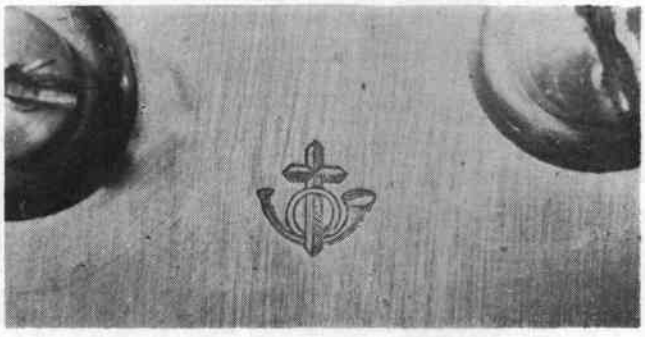
Can you help to find a drawing for a coin mechanism for a phonograph called *The Graphophone* ? I have this instrument in excellent condition but the whole coin mechanism is missing. Can somebody make a drawing that I can make the mechanism by hand ?

Soon I start a small museum (not selling) in my house where the whole collection can be to see nearly 30 instruments, some of them very rare.

Jesse Lippincott, Jr, writes from Haddonfield, New Jersey :

MUSICAL photograph albums don't seem to excite much attention (and I am not especially attracted by them), but I was surprised recently to come by one which has a musical movement with PAILLARD stamped prominently on the comb. It is a nice two-tone movement, one tune being " Bill Bailey ". Heavy brass bedplate, 29 reeds, lead resonators on the bass reeds, and a stopwork on the winding mechanism. It's even numbered . . #29616.

Post-horn and dagger mark



The post-horn and dagger mark used by Paillard at one time is seen here stamped into the comb of a small musical box. Notice the badly-disfigured comb screws. Proper-sized screwdriver blade prevents this.

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in business at 48 Greek Street, Soho, London.

I would now like to thank our editor for sparing time at the last society meeting to photograph the Bevington literature. The photograph of Fobbing Church was taken by C Frostick, the rest I must claim responsibility for. Lastly, thanks to Edward Smith, as without his co-operation this article would have been little more than a few words and a couple of pictures.

The hymn list as pasted on the door that covers the tune change mechanism. Barrel has been spelled with a double "1" and on barrel no. 1 Easter Hymn is actually no. 12 and Carlisle is no. 11.

Barrell No. 1

1.	Old Hundredth Psalm	L M
2.	Morning Hymn	L M
3.	Wareham	L M
4.	Harrington	C M
5.	Bedford	C M
6.	Abridge	C M
7.	Cambridge New	C M
8.	Devizes	C M
9.	Mount Ephraim	S M
10.	Sicilian Hymn	L M
11.	Easter Hymn	P M
12.	Carlisle	S M

Barrell No. 2

1.	Evening Hymn	L M
2.	Portuguese Hymn	L M
3.	New Sabbath	C M
4.	Warwick	C M
5.	University	C M
6.	Irish	C M
7.	Tranquility	L M
8.	Shirland	S M
9.	Surrey	L M
10.	Vienna	P M
11.	Advent Hymn	P M
12.	Rousseau's Dream	P M

Barrell No. 3

1.	St. Olives	L M
2.	Rockingham	L M
3.	Bishopsthorpe	C M
4.	Job	L M
5.	Westminster	C M
6.	Martyrdom	C M
7.	Manchester	C M
8.	Wakefield	C M
9.	Eaton	L M
10.	148th Psalm	P M
11.	Beethoven or Trinity Chapel	L M
12.	Hanover	P M

C M Common Metre.
P M Particular Metre.
L M Long Metre.
S M Short Metre.

N B In *Church and Chamber Barrel Organs* there is a query on a barrel organ being at Corringham Church in 1930. Mr Smith has been acquainted with this church since before 1930 and believes it was actually the one at Fobbing.

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ever, not quite at its best when it despatched Franz Drdla's salon piece *Chant d'Amour*. What a pity Drdla's operas are not to be found on rolls.

There are some instruments which actually sounds better when horribly out of tune. Perhaps it is the sheer effrontery of their dubious pitch which forces us to listen and, like rubbing a sore place, makes one keep coming back to it. The big Imhof & Mukle piano orchestrion with its quite inaccessible piano (Frank admits he can't get anywhere near it to wield a tuning hammer) really sounds horrid as it plays the cake-walk *Down South*, complete with its witty musical anti-climaxes, *rallantandi* and, to cap it all, the "bum" notes at the end, yet I regret to say I like it !

The Princess Beatrice Steinway Duo-Art, illustrated on page 126, gives a sprightly performance of *Under the Double Eagle* after which the Poppers Clarabella orchestrion plays a two-step called, of all things, *Rubenstein*. The sleeve notes say that "Some models (of the Clarabella) were equipped on the front with a boy who blew soap bubbles". I should think he's an old man by now . . .

The record ends with an impressive hand-played track of Joseph Seal on the Wurlitzer Theatre Organ. This monster music-maker arrived in England in 1931, was installed in the Regal Cinema, Kingston on Thames and was opened by Reginald Foort. It's arrival at the museum back in 1972 really did stop the traffic as a mobile crane had to be used to offload the enormous console. This organ can also be played from a roll-playing mechanism, and is complete with an electrically-operated Steinway piano !

Sixteen tracks in all, each well recorded, make up this excellent programme. The sleeve bears fine coloured illustrations of most of the instruments played. For the cassette collector, it is also available on **ZCGH 625.**

A O-H

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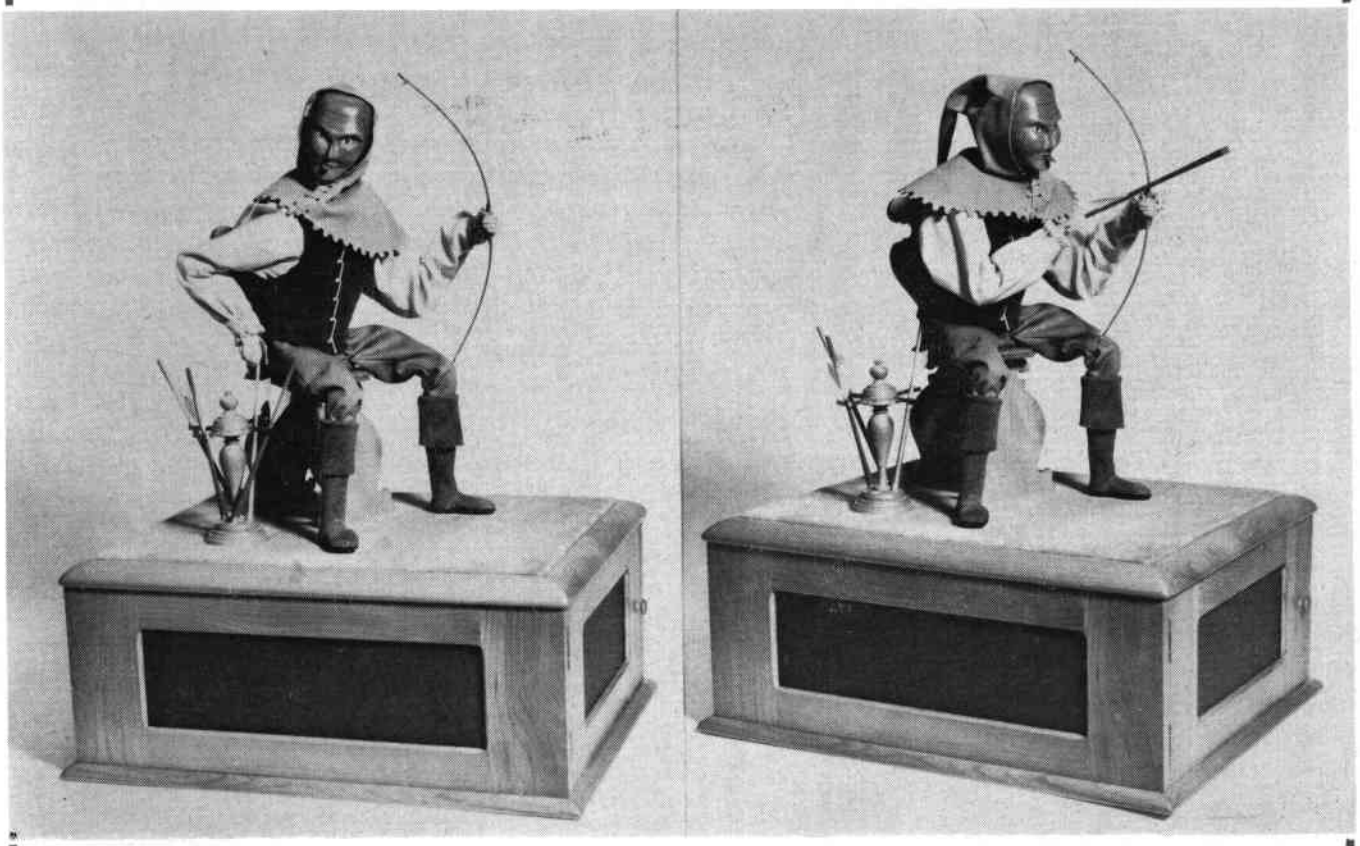

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