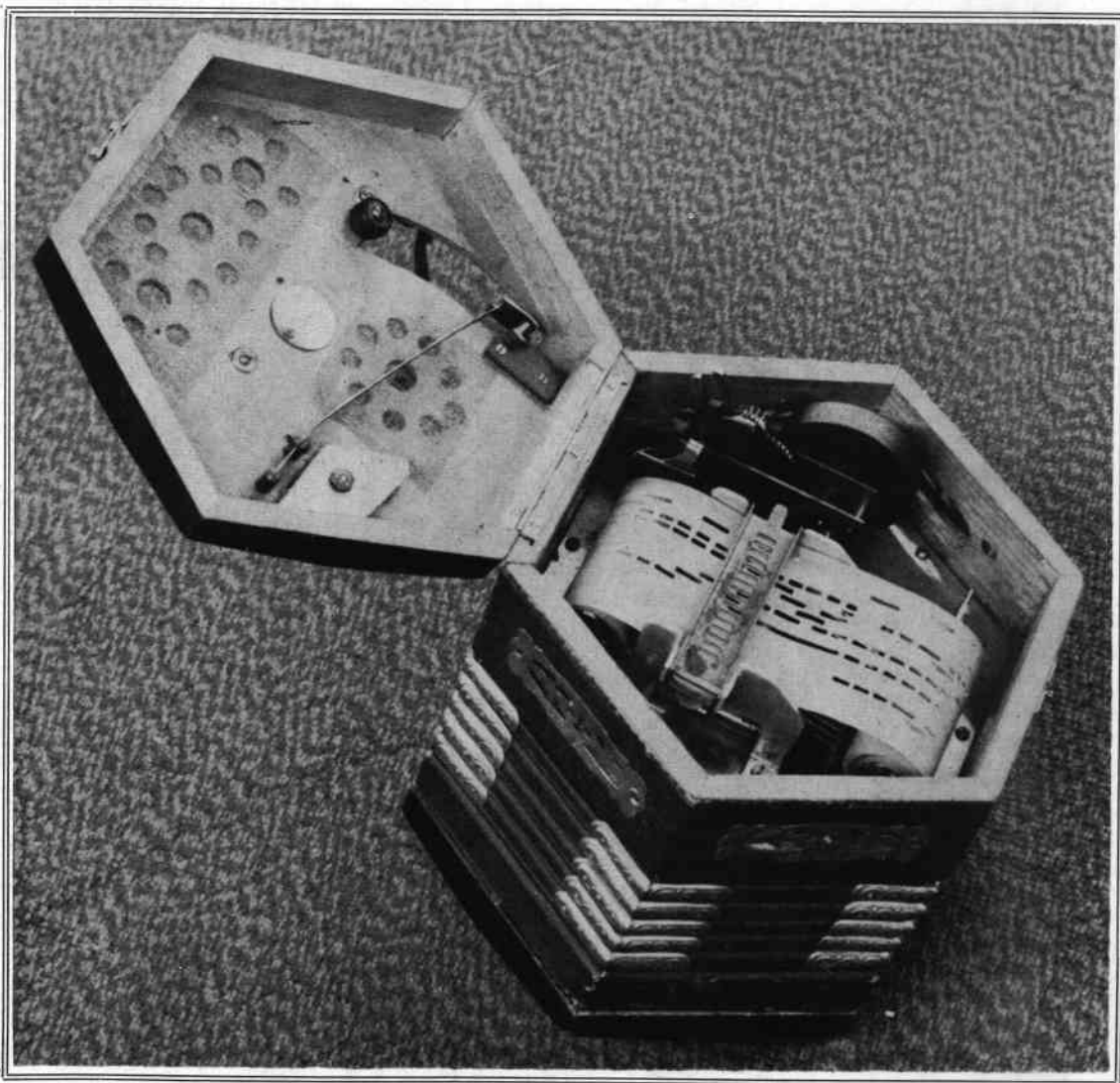


The Music Box

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 8 Number 4 Christmas 1977

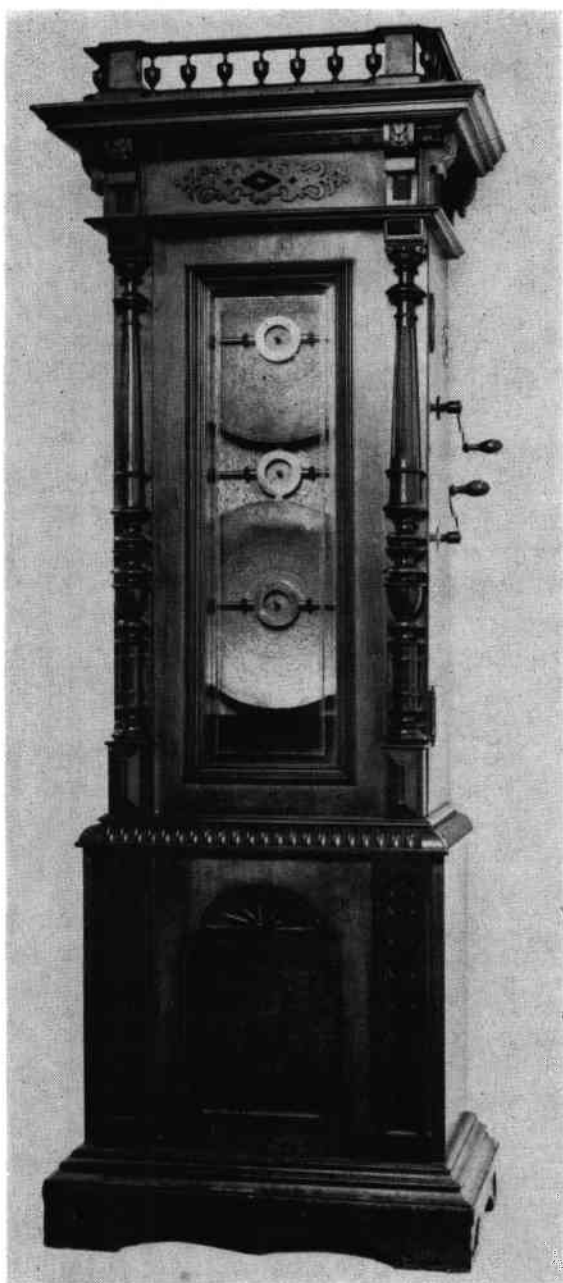




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MECHANICAL MUSIC SALES in December:

Tuesday, 6th December — A Centenary sale of phonographs, gramophones and allied material.

Wednesday, 7th December — Mechanical Music, amusement and other machines.

Tuesday, 20th December — gramophone records.

All these sales start at 2.00 p.m.

Catalogues will be available as follows:

December 6th and 7th sales, 60p each post paid, or 85p the two; December 20th, 30p post paid.

Further details from Christopher Proudfoot at the above address.

A fine Symphonion Eroica disc musical box, included in the sale of December 7th.

The Music Box

an international magazine of
mechanical music



THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The Editor writes. . .

WHEN we took it upon ourselves to introduce the regular publication of the Calendar feature, we did not foresee what an involved and important task this would become.

The purpose of the Calendar, published in this issue on page 180, is two-fold. First of all it provides members all over the world with details of events and meetings of organisations which are likely to be of interest to them. Its second advantage is that it assists organisers who wish to stage events so that they may be held at the most auspicious date, draw the best possible attendance, and consequently not clash with other events elsewhere.

Since first we published this as a regular feature, many members have commented how valuable it is, and several organisers have contacted us to ensure non-conflicting dates. With half of our membership domiciled in the United States and many others elsewhere in the world, this co-operation has become very important and will continue to provide an increasingly beneficial service to the followers of mechanical music throughout the world.

A second new feature, starting in this issue, is World Digest in which published material on our subject from other periodical sources will be summarised for the benefit of the student. Periodicals covered will include all of our contemporaries both in Europe and in America, and the aim is to foster closer ties between all groups and societies throughout the world which share our fundamental interests. World Digest will advise members at a glance whether the subject of their interest is covered elsewhere.

Volume 8 Number 4 Christmas 1977

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Cover picture: Self-playing bandonions or accordions are fairly common. All work using a mechanical action with thick-paper rolls to operate levers. Here from the Walt Bellm collection is a rarity — a mechanical concertina.

Hon Editor: Arthur W J G Ord-Hume
Editorial offices:

14 Elmwood Road, London, W.4
Telephone: (01-) 994 3292

Advertisement manager: Arthur Heap
Advertisement enquiries:

51 Station Road, Delamere, Nr
Northwich, Cheshire, CW8 2HZ
Telephone: (060-688) 2122

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There are one or two glaring omissions from this, due to difficulties in contacting sources. Members themselves might care to spread the word of our task in order that our coverage may be comprehensive.

We have had some careful discussions in committee to check on our financial situation with special regard to the question of membership dues. After exhaustive investigation and calculation, I am pleased to say that we have decided not to ask for increased fees for the coming year. In these times of inflation, I hope you will agree that this is a pleasant and welcome piece of news, not that one can give any assurance as to how long this situation may continue.

However, matters can be aided and any evil day put further back if we can increase our membership by a small percentage. If we could gain two hundred new members in the coming year, the resultant cost spread would aid us all. And so a membership drive is on — a drive in which each and every one of us can participate to the common good.

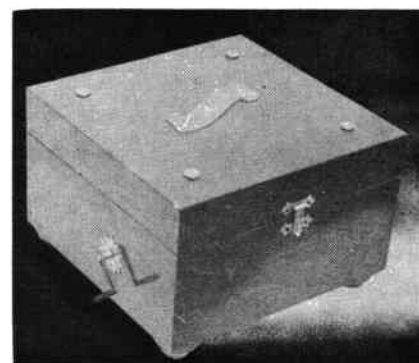
News in this issue includes two roll-cutting programmes which will be of interest to Aeolian Duo-Art Pipe Organ owners, and those who own Hupfeld Phonoliszt-Violinas. And we welcome back into the dealer arena our old friend Graham Webb after his sojourn in far-off Yorkshire.

Once again Christmas is upon us and I take this opportunity as President and Editor to express greetings from myself and the Secretary and Committee to all our members throughout the world. May peace, health and happiness go with you.

ARTHUR W J G ORD-HUME

GRAF'S DO-IT-YOURSELF DISC MUSICAL BOX

THE first disc musical box to be patented operated on the pin-it-yourself principle. Miguel Boom's invention of 1882 could hardly have been a commercial proposition since, however flexible its use and programme might have been, it still demanded of its owner either a musical knowledge or, at the very least, a strong measure of intelligence and practical ability in order to use it. Now, it seems, the disc turned the full circle, for the discovery of an example of the last disc-type musical box to be patented proves that its inventor regressed to Boom's original concept by asking his customers to make their own music using a kit of parts — the Musik-Baukasten



A FEW months ago, a South Coast auction room provided the surroundings for a discovery which has somewhat altered the hitherto cut-and-dried history of the disc-playing musical box. For there, amid the umbrella stands, the knife sharpeners and the stuffed birds was an example of a disc musical box which, although barely 67 years old, can hardly have survived in quantity. In fact, it is the only specimen so far to have been discovered, although the then-unidentified part of one was offered to the Editor several years ago. Since the instrument comprises so many loose components, the survival of the specimen now in the Brian Etches collection is something of

an achievement in itself. And as survival *in toto* is only likely to have been attained by care, it is probably only to be expected that the Etches specimen is in almost perfect condition.

Invention of 1910

This remarkable atavistic instrument is Graf's Musik-Baukasten, literally "music constructing cabinet". It was invented in 1910 by a German named Graf and was manufactured in Berlin by Liebermann. It is covered by British Patent number 11,617 of May 13, 1911 which was issued exactly one year after the German one.

The device comprises two cases.

The larger box houses the musical movement — a cast steel bedplate mounting a conventional comb/star-wheel assembly and a central turntable driven via a worm gear by a dog-clutch handle (there is no clockwork motor) — while its lid contains a detachable circular tray separated into five segmented compartments. This tray, with its own detachable lid, is removed by un-

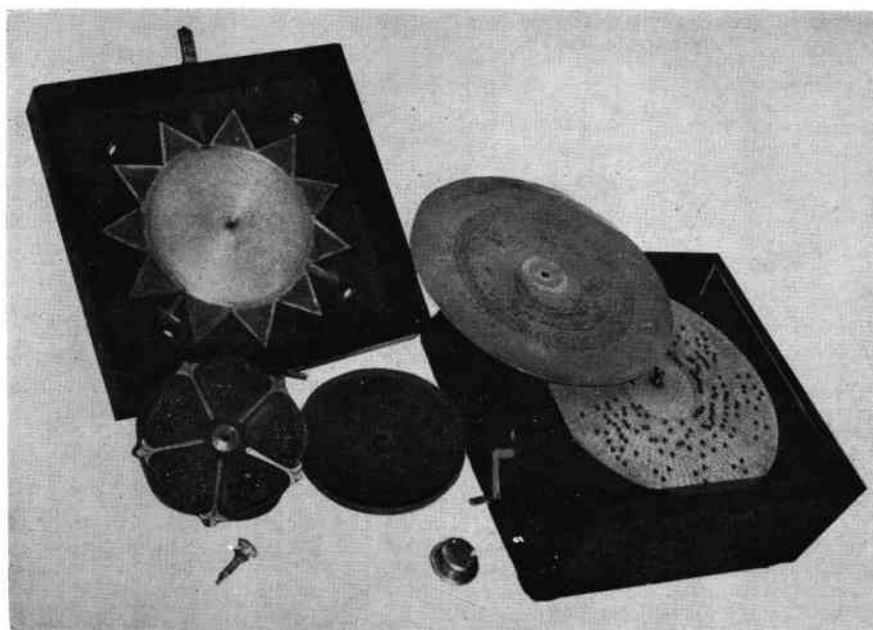
WHAT IS KNOWN ABOUT GRAF?

ACCORDING to the British Patent, taken out in 1911 one year after the original German one, Heinrich Graf was Director of Telegraphs at Bielefeld in Westphalia, Germany, some 25 miles (about 44 km) south-east of Osnabruch and more than 200 miles west of Berlin.

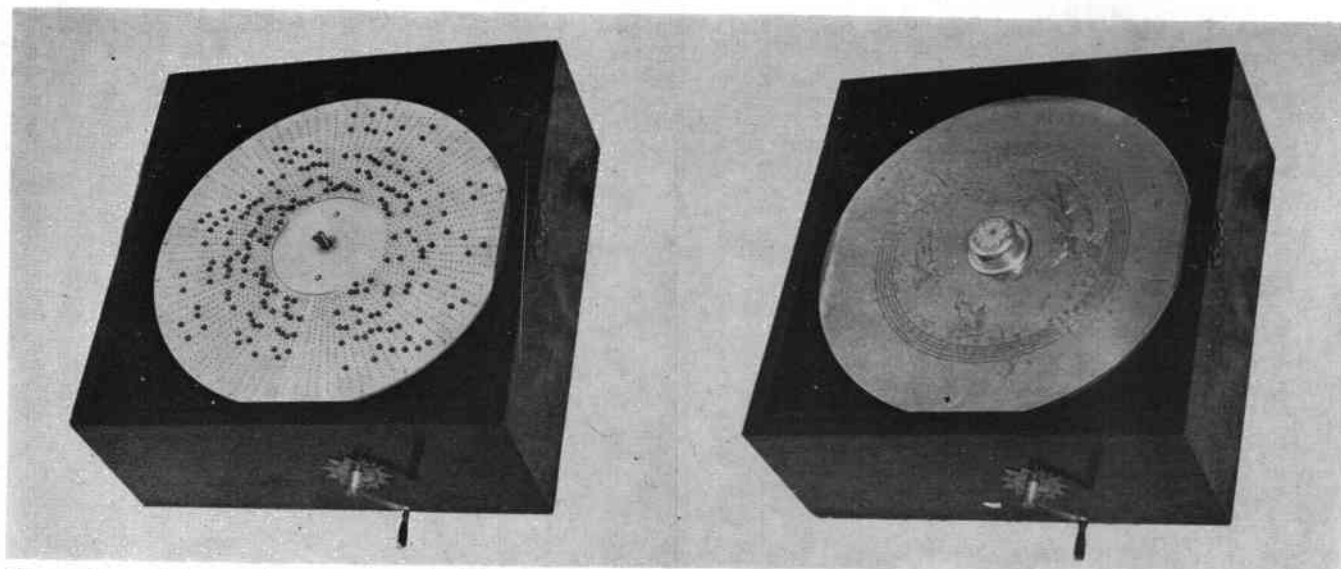
In fact, *The Music Box* published the abbreviated specification of this patent on page 87 of Volume 5 along with two of the patent line drawings.

A close examination of the patent shows several differences between the original design and the actual machine. It was, for example, proposed to produce the musical plans in rectangular form instead of as a replica of the actual disc. Developed into rectangular shape, it would have involved much more skill and concentration in order to pin a tune.

A paradoxical sentence concludes the patent: "It has been proposed to provide a strip with perforations into which pins are inserted and held in position by wrapping the strip round a drum". Was Graf thinking of a *cylinder* musical box as well?



The components which make up the Musik-Baukasten. The lid is the tray in which the disc is rested and rotated while being pinned. The tray of pins and its red flock-covered cover is visible lower left. The small screw holds tray and lid inside box lid.



These two pictures show the musical box portion of the Musik-Baukasten. On the left is the box with the prepared pinned disc in place on the turntable so that it will play on the comb teeth. To hold the disc in place and at the same time to secure the loose pins so that they do not jump out of their holes, an engraved pressure plate lined on its underside with baize is placed over the disc and screwed down onto the centre spindle using a large round nut. This is shown in place on the right. Note the small crank handle which rotates the disc.

doing a large central thumb-screw to leave the inside of the box lid empty save for four small pillars arranged in a circle and each mounting one small ceramic rider wheel on its inwards-facing side.

The smaller case — the same overall dimensions but much shallower in depth — is used for storing the discs, five in total. Each disc is of shot-blasted aluminium and is approximately $3/16$ in thick by $11\frac{1}{8}$ in (29.5cm) in diameter. Each is separated in the disc-storage box by a green leatherette-covered card disc and the stack is finally covered with an aluminium plate upon which is printed "Graf's Musik Baukasten", the German national coat of arms and the words "Aust. Patent". This disc, the music discs

and their spacers are all held securely in the storage box with the aid of another thumb-screw.

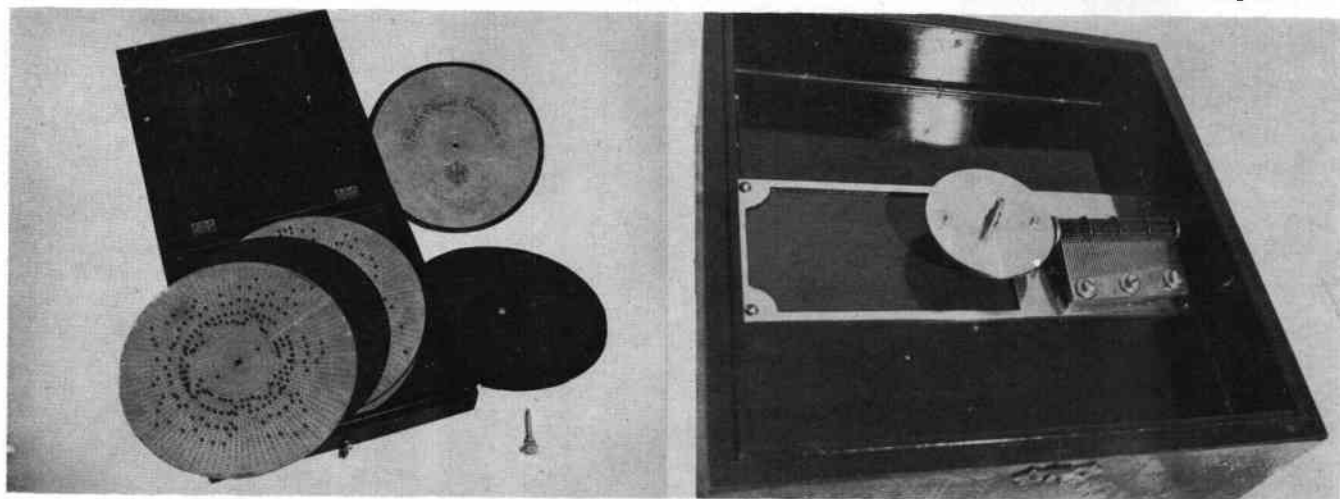
Pinning plans

A further component which will not fit into either box is the printed sheets showing the pinning plan and the musical notation for various tunes. These sheets measure $14\frac{15}{16}$ inches (38cm) square and are printed in black, red and green. The colour red is used for the tune title and the treble-stave notes while green is used for the notes which form the accompaniment. Printed along the bottom of each sheet is: "Musik-Baukasten-Gesellschaft Libermann & Co. m.b.H., Berlin W. 30, Motzstr. 90".

In appearance, each sheet bears an exact replica of the perforated tune disc with the bar lines numbered radially and every hole shown in its proper place. At the start position of both the disc and of the sheet is set out the tuning scale which is marked as follows :

c d e f g a b h c c^{is} d d^{is} e f f^{is}
g g^{is} a h c

An examination of the five-compartment tray in the musical box lid reveals that the compartments are filled with pins. Each pin is approximately one millimetre in diameter and has a shank length of 5mm. The head is $2\frac{1}{2}$ mm in diameter and about the same in height. Two of the compartments



Above left is the disc storage case which is quite separate from the musical box portion of the Musik-Baukasten. This case stores the five blank, perforated discs, each one separated by a green leatherette-covered spacer, and on top is then placed the metal disc with printed name visible at the top right of the picture. The screw which secures all these pieces into the storage case is seen lower right. On the right is a view looking inside the musical box showing the angled comb assembly and plain bedplate.

contain pins with red heads, the other three hold green-headed pins.

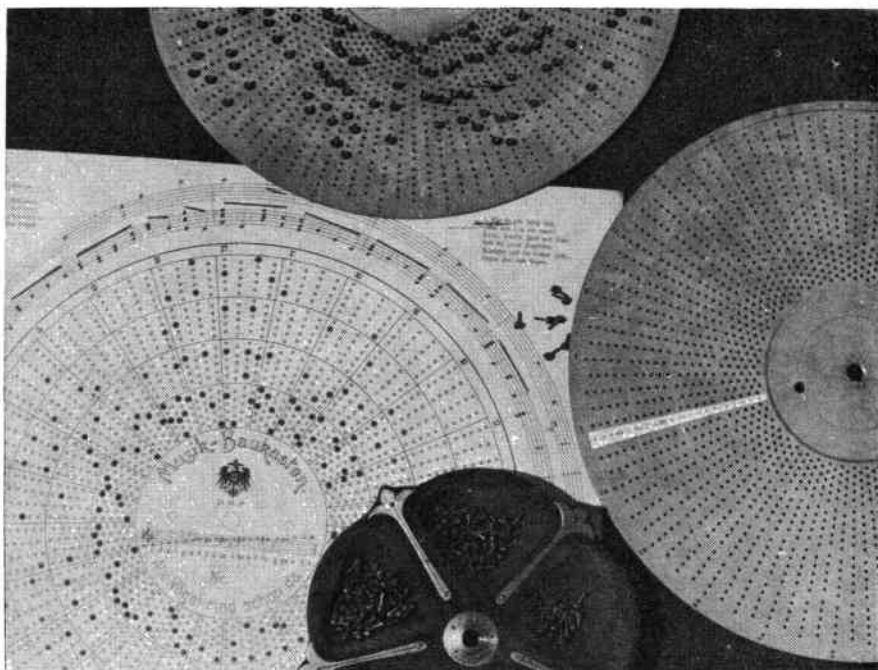
In operation, the user first selects from a number of printed sheets which, one presumes, were originally available with the instrument, one printed with the instructions for pinning the tune of his choice. He then takes the lid of the musical box portion and places in it one of the blank, perforated discs so that it sits on the four rollers. This allows the disc to be rotated while pinning.

The discs, which are the same on both sides, have 99 radial divisions indicated by impressed lines in the surface. These are numbered 1, 5, 9, 13, 17, and so on to 97.

Using the printed sheet as a guide, and aided by (a) the bar-line division, (b) the concentric divisions on the disc, and (c) the tuning scale, he then begins inserting the pins in the holes. The melody notes (i.e. right-hand of the musical notation) are printed in red and so these he pins using red-headed pins. Accompaniment notes are printed in green and so these are filled using green-headed pins.

Fitting the disc

When the disc is completely pinned, a thumb-screw on top of the musical box drive turntable is undone and the cover-plate removed. This is a 2mm thick highly polished alloy disc with a finely-executed engraved design on the top, and a layer of green baize stuck to its underside. The pinned disc is now placed on the $3\frac{7}{16}$ inch (87mm) dia turntable so that the two pegs engage with two drive holes in the disc, and the cover-plate is replaced and the thumb nut



The components employed in pinning a disc — the printed tune-sheet plan, the tray of red and green pins and a blank disc. Part of a pinned disc shows at the top. Note the stop/start area of the disc. Both green and red pins are identical, colours only aiding the operator in following the music plan.

replaced. This serves to hold the disc down and prevent the pins from being pushed upwards by the starwheels as the disc turns.

A difference between this and conventional disc machines is, of course, that the disc is not bowed but is played perfectly flat.

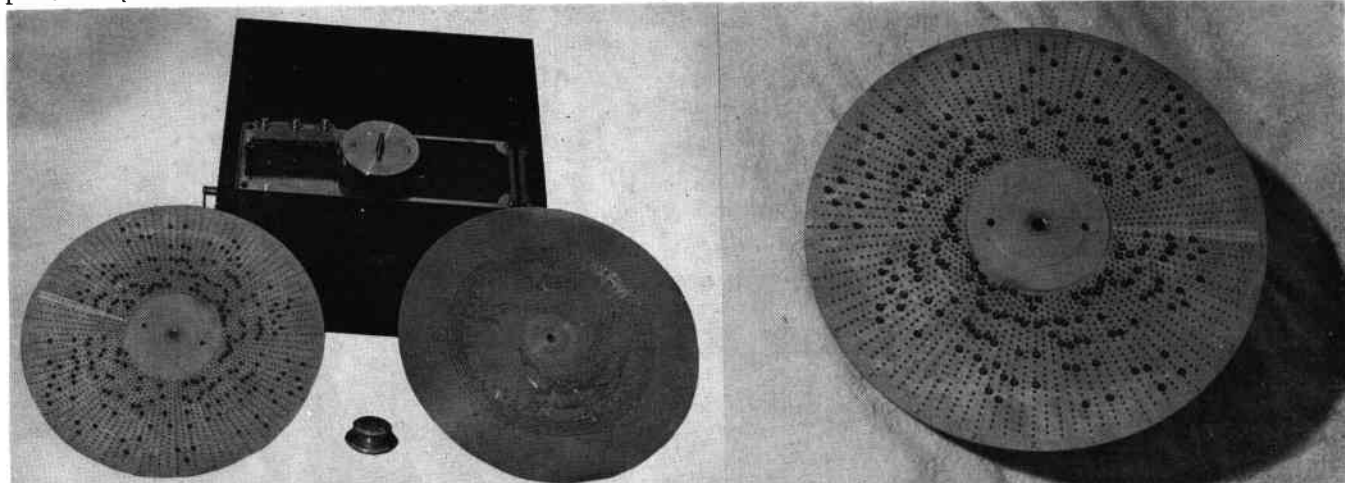
The musical comb comprises 40 teeth and operates in the normal way with starwheels and dampers which are very similar indeed to those used by Polyphon, save that they appear to be somewhat more robustly founded.

There are neither steady pins nor dowels and it must be positioned with infinite care in order to ensure

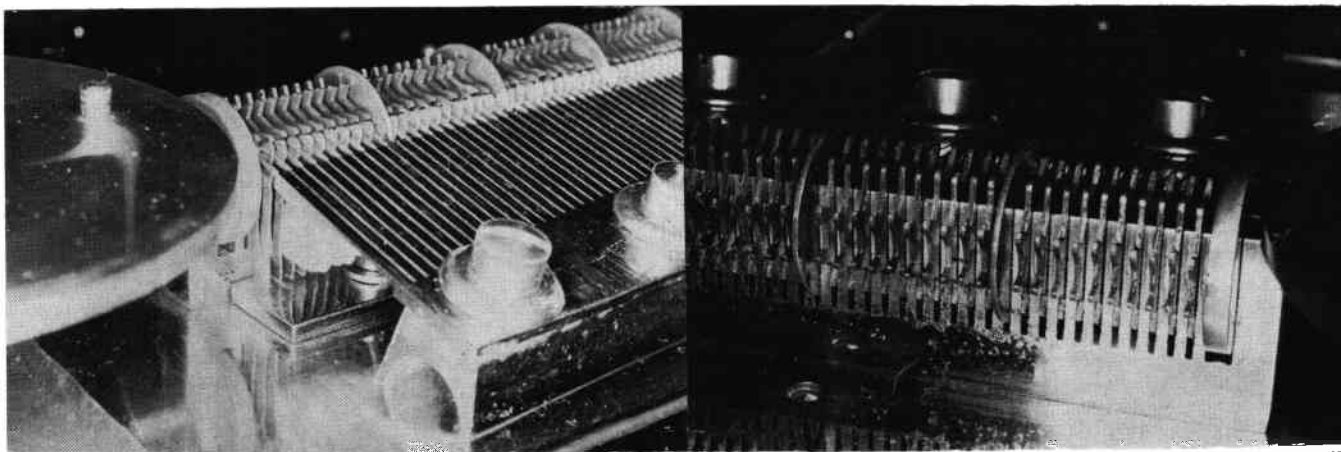
proper plucking and adequate damping. The starwheels are arranged with three quite closely-spaced rider wheels which effectively divide the comb into four separate sections of ten teeth. Each note is represented by two teeth, so allowing a measure of rapid repetition of one note in the pinning process. This is facilitated by the piercing of the discs which is in staggered concentric rings.

Plain arrangements

Because the arrangement of the disc perforations follows a purely geometric format, the pinning of the music follows strictly metrical style and make no allowances for



Preparation for playing a tune on the Musik-Baukasten involves (left picture) setting the musical box portion in a suitable position, placing the pinned disc carefully onto the turntable so that its two drive pins engage in the disc drive holes, placing the pressure disc on top and tightening up the hand nut. The ready-pinned disc is shown in detail on the right and this shows clearly the simplicity of the pinning and musical arrangement.



A riot of reflection from the polished plating of the comb and its tuning weights, the dampers, the damper rail, the bedplate, turntable, star-wheel block — in fact everything is made to a high finish and then plated and polished. Lower pictures show detail views of both sides of a disc. The turning of a star-wheel by a round-section pin is an interesting concept. Note also that each note has two holes which are staggered.

The comb complete with its tuning weights has also been nickel-plated in toto as has the damper mounting rail and all visible components.

Late though the Musik Baukasten may be, there are no short cuts evident in its construction and it is a superbly made device, obviously well thought-out and painstakingly made.

The programme sheet

With this example, now owned by Brian Etches and to form a star item in his forthcoming musical museum, was a stack of more than 30 of the printed instruction sheets. And here something else interesting is to be found. While three-quarters of the sheets are fully printed with instructions for pinning various titles, the remainder have obviously been supplied just printed with the black outline for the owner to "write" his own musical programme. These have indeed been so "written" with green and red ink. The fully-printed sheets mainly seem to cover popular German songs and these have the words of up to four verses printed in red in each corner, suggesting that as well as pinning his own disc, the owner was then invited to sing while turning the handle.

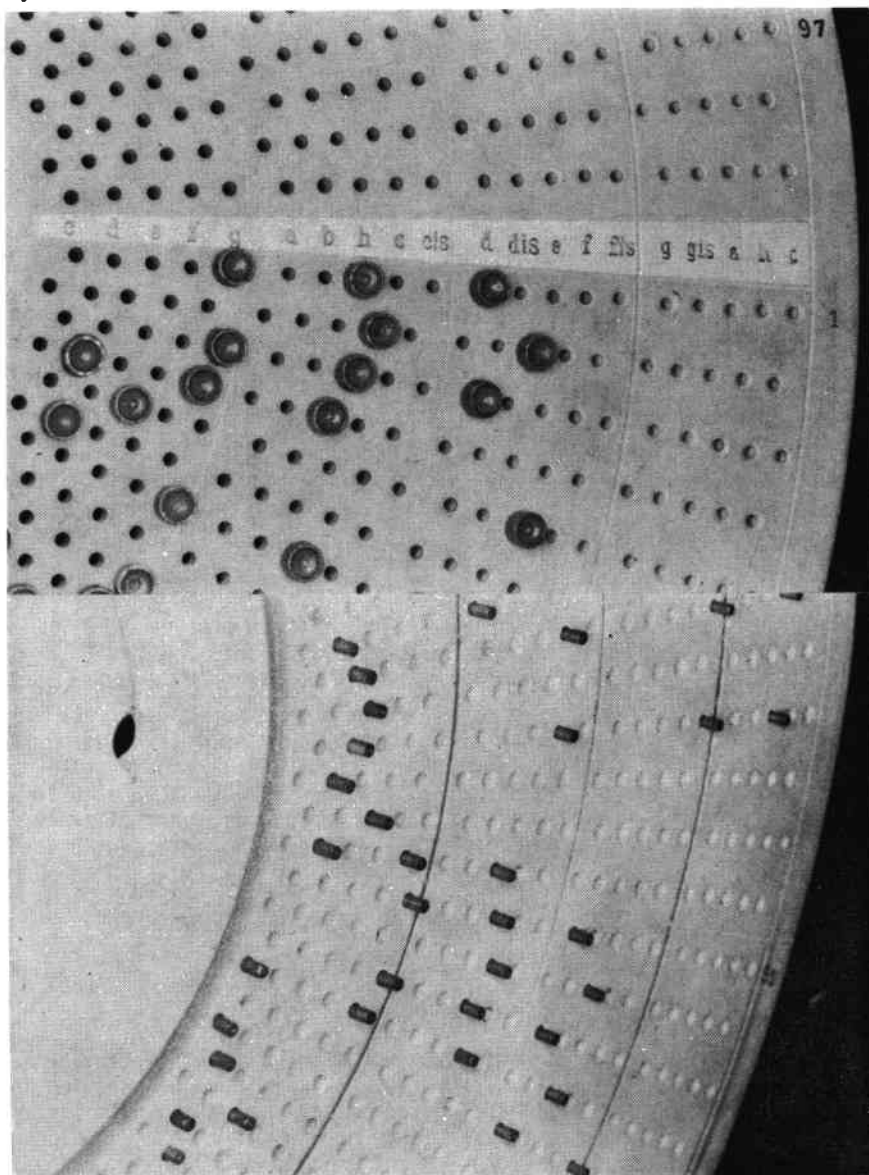
Do any more of these unusual instruments survive? About three years ago, an antique dealer reported that he had one of the unpinned discs for sale and believed that it was made of pewter. Although its sand-blasted surface may resemble the dullness of pewter, it is but a fraction of the weight. Unfortunately, it could not at that time be identified and was passed over.

Although this cannot have been

a cheap instrument to make or buy, it cannot have found a very receptive market and it must be rated as a very rare device indeed. For this one to have been found virtually complete and in perfect order

is a stroke of rare good fortune.

Perhaps some of our German members may care to comment on Herr Graf and his remarkable hark-back to disc machine pre-history.



BLESSING AND WEISSER

continued from page 108

IN the opening part of this historical analysis of these Black Forest orchestrion-builders which began on page 104, Jac Gerssen of Utrecht traced the events which united the famous names of Blessing, Moser and Weisser. Now he sets out the family tree. The original, in German, is in the Blessing Archive and this has been translated and re-drawn for publication in *The Music Box*

THROUGHOUT the delineation of the Blessing family, set out below right, the abbreviations "UK" and "Unterk" stand for Unterkirnach.

The first Jakob Blessing was born in 1726, son of Karolus Blessing (born 1689) and Anna Maria Schmedin. He married Elisabeth Hettich (or Häthich) from whom the records provide no dates. Their son, Karl Blessing, was born in 1759 and married Gertrud Zähringer, the daughter of Nicolaus Zähringer and Agathe Neiningen. She was subsequently murdered. Now the name Neiningen appears much earlier in the shape of Martin Neiningen who married a Maria Blessingerin in the 18th century. It was their daughter Christina who, in 1750 married Laurentius Beha.

The name Weisser appears in the shape of Anna Weisser who had an illegitimate daughter, Marianne, born in 1767. She was to marry Mathaus Beha on May 11, 1789.

Jakob Blessing (born February 10, 1799) married the daughter of the Beha/Weisser marriage, Maria Beha. Jakob, who died in 1879, was a clockmaker.

The Moser line goes back to Jakob Moser, born May 2, 1699, in Villingen. Once more, the Neiningen family appears, for Moser married Marianne Neiningen on October 5, 1741 in his home village. Again Blessingerin appears, this time married to the Schreiber family which was to peter out, as far as we are concerned, with the birth of Magdalena two generations later. She married Simon Moser in 1793.

Another Magdalena, this time from Schramberg and named Doser, united in marriage with Ignaz Kopp of Neuhausen in 1783. Both unions resulted in children—Dominik Moser and Elizabeth Kopp. Their marriage, on January 7, 1823 in Unterkirnach, produced a daughter, Fridoline Moser, who was born in Unterkirnach on June 5, 1829.

Reverting to clockmaker Jakob Blessing, he and Maria Beha pro-

duced a son, Hubert Blessing, born October 24, 1823. It was Hubert who distinguished himself as a musicwork-maker. On November 26, 1849, he married Fridoline Moser and produced three sons, Robert Oskar, Ernst and Rudolf. Hubert died at the age of barely 42 on the last day of May, 1866. His widow, eight years his junior,

remained such for five years, and then married Ambrosius Weisser on July 6, 1871. Weisser, born on the last day of March, 1836, lived to the age of 74. Even so, he died before his wife who lived to a ripe old 91 years of age, not succumbing until February 12, 1920.

What of Hubert Blessing's sons? All were distinguished musicwork-makers whose work is cherished throughout the world. Oskar died in 1945, Ernst in 1917 and Rudolf in 1920. Rudolf, however, left two sons, Albert and Oskar junior. Albert, as recorded on page 108, died earlier this year. Oskar, a musical arranger and *noteur*, has left no traceable dates.

Between pages 166 and 172 is reproduced Ambrosius Weisser's complete catalogue, c.1908, showing orchestrions of types never before listed. The original is in the collection of Jac Gerssen who has provided this copy.

FAMILY TREE OF BLESSING THE MECHANICAL MUSICMAKER OF UNTERKIRNACH											
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The early player reed organs

THE commercial beginnings of any branch of an industry are, or should be, no less interesting than is the early development of the instrument itself: anyhow, more money is made through marketing an article than by inventing it, and sometimes much more than by making it. We all know that the principle of the pneumatic player-piano was applied first to the reed organ, and was doubtless due to an endeavour on the part of the American makers to keep their instrument in the van. Just twenty-four years ago (1898), the English trade was mildly excited over the arrival from America of various self-playing reed organs, the first coming under the notice of the present writer being the Orpheus, which had been made by the Story & Clark Company and was in the hands of Charles Wagener, a well-known "hustler" from Chicago who had a meteoric career in England. This instrument had three and a half sets of reeds and was sold to the trade for about £75. The perforated rolls available were less than a hundred, and were mostly of the American Revivalist order with a sprinkling of selections from the Italian operas popular thirty years earlier. Wagener was bubbling over with enthusiasm for his new line, and told how the specimen Orpheus he was carting around the country was at length forcibly seized by some bad sportsman of a dealer, which left Charles derelict until the arrival of the second consignment from the States.

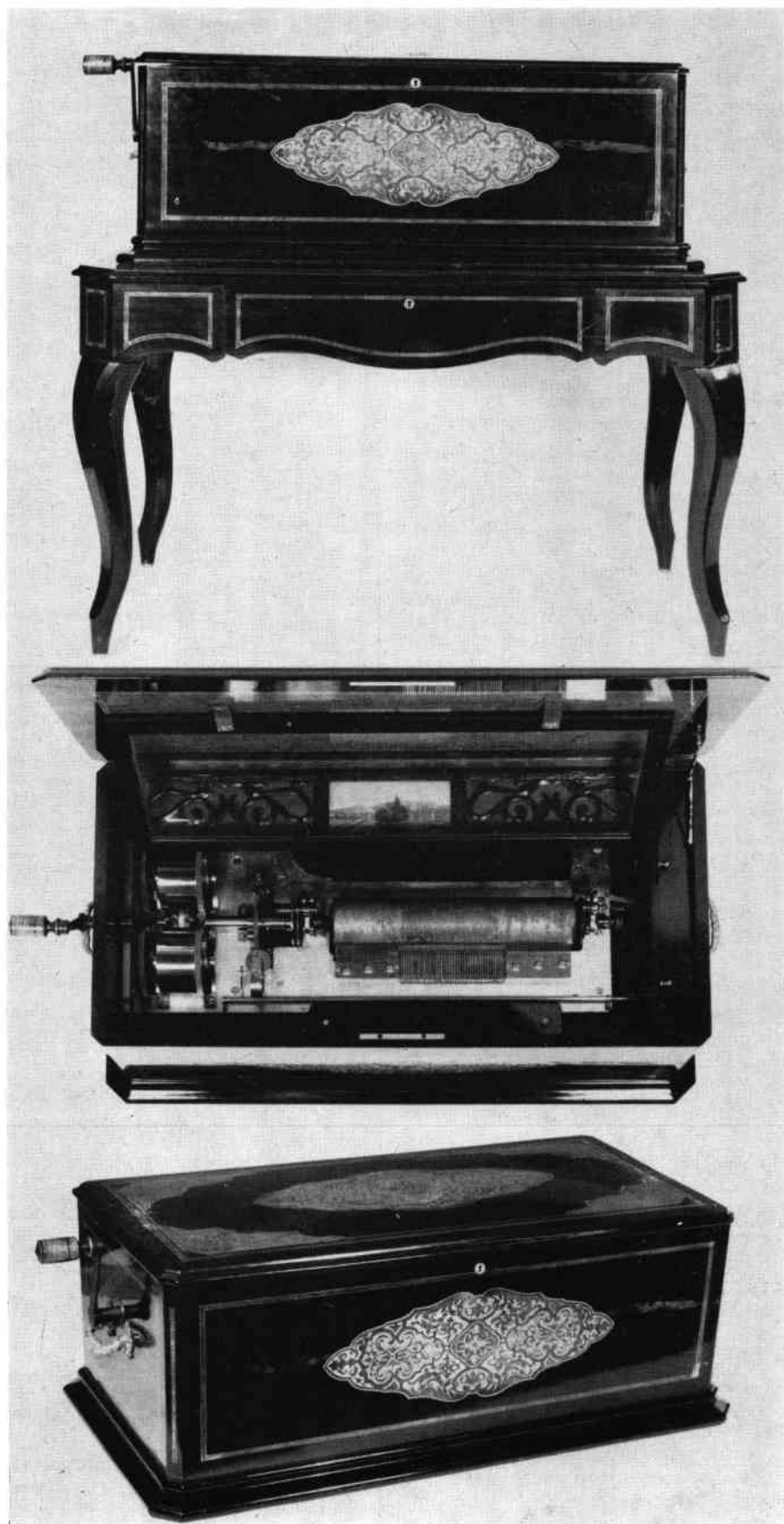
But some time before this the Aeolian was on the market. It was in the hands of George Whight, who was an importer of sewing machines and American reed organs, these latter gradually taking pride of place. He had a shop near the Prudential in Holborn. Whight for the most part appealed to the public direct, and this course took him to Regent Street, where he did much to popularise the instrument amongst all classes, for even then they had models ranging in price from £21 to £308. Whight was perhaps the first to develop the daily recital business: anyhow he did it with really capable young musicians as distinguished from the ordinary demonstrator.

About this time also Messrs

continued on page 172

CHANGEABLE

A close look at a rare



Pictures by courtesy of Sotheby's, Belgravia

LANGDORFF

and exotic quality item

David Langdorff was born in 1804. Research by Pierre Germain shows that he was in business at 13 rue de Coutance in Saint Gervais, Geneva, in 1867. In 1844 he was partner in the business known as Metert & Langdorff with Isaac-Henri Metert, the grandfather of Henri Metert who worked in London for Nicole Freres and who died there in 1933. Langdorff's relationship with Metert lasted from around 1838 until it was dissolved in 1852. He died in 1873 and the business was carried on by his wife and son, John Baptiste Langdorff, under the name Langdorff et Cie. In 1898 it became John Langdorff until 1902 when it was absorbed into Rivenc, Langdorff et Billon.

THIS fine 32-air *Flute Basse* interchangeable was made by Langdorff c.1881-85. Contained in a richly-decorated ebonised case inlaid with brass and colours, it is powered by two large spring motors in parallel crank-wound from the left.

Cylinder drive is from a layshaft, the great wheel of which drives the governor assembly (complete with Langdorff's version of the *volante compense*) as well as two independent pinion-mounted eccentrics for the connecting rods to link the twin feeders of a large 41-note *voix*

celeste organ beneath the smooth-finished iron bedplate. The organ chest has external pallets.

Nowhere on this unusual piece does their appear any form of serial number. The tune-sheet, listing music from all four cylinders, has a central blank cartouche at the bottom — quite original.

Inside lid is attached to a deeply-carved screen lid with a central water colour of the Lake Geneva scene normally found on the tune-sheet.

Aeolian sold in Pianola renaissance

THE Aeolian Piano Company, latter-day descendents of the Tremaine empire and, later, the original Ampico as well, has been bought for £17½m by electronics manufacturers Superscope-Marantz whose California-based subsidiary Teledyne has developed a new player piano system which is operated by magnetic tape.

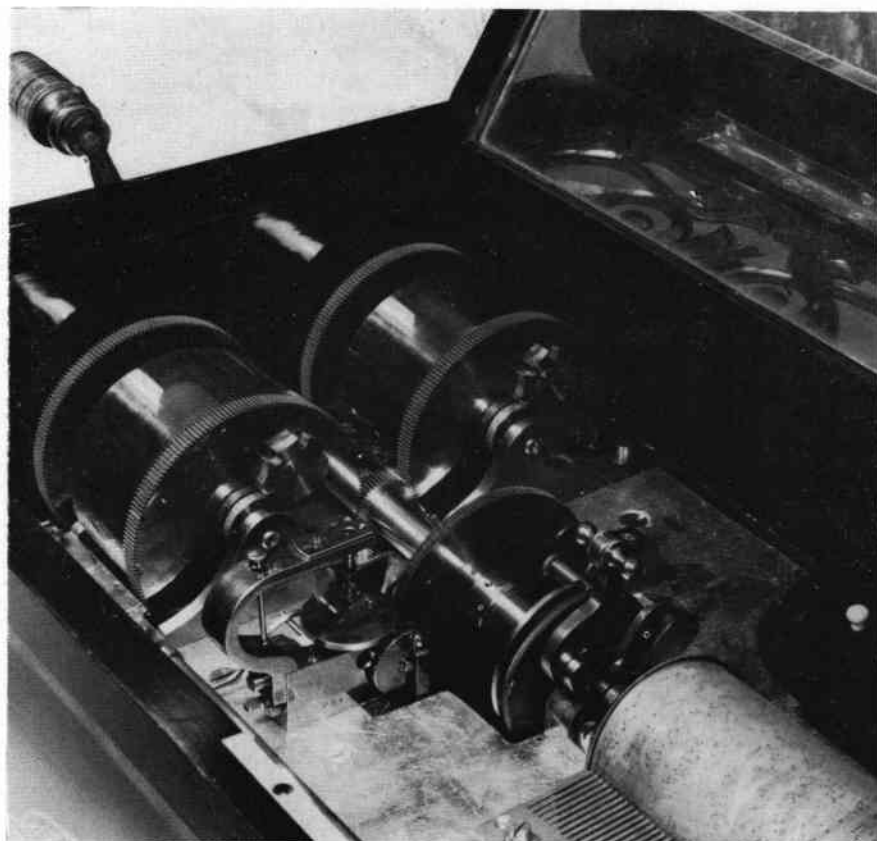
Called Pianocorder, the musical programme for the system is an ordinary Philips-type compact cassette which is operated in a record/playback deck at twice its conventional speed — at 3½ips to be exact. The essence of the new system, however, lies in its ability not just to reproduce after the manner of Duo-Art, Ampico, Welte and Hupfeld, but to record as well with the same fidelity of play-back.

Unlike the cassette players now on the American market, the Pianocorder encodes its information either from an existing piano roll performance or from a manual player's dexterity. This can then be replayed by translating the magnetic tape signal into impulses to electro-mechanical actuators in the piano action.

Superscope, a top-flight outfit specializing in the field of magnetic information systems, is run by Joseph S Tushinsky who, as a keen reproducing piano collector, can be expected to have solved most if not all the shortcomings which immediately spring to mind.

Two versions are planned for marketing world-wide. One can be included in ordinary piano for about £650 either as a manufacturers' installation with a new instrument or as something the amateur can place into his own ordinary piano. The second version, which will sell for about £800, is likely to be a fully-external key-top player. Each will come with a library of 100 tapes prepared from Tushinsky's own library of over 15,000 rolls.

Availability? Said to be by this Christmas. *The Music Box* will keep you informed as to progress on this unusual and interesting project but enquiries at the European headquarters of Marantz suggest that it will not arrive in the UK "for at least a year".



"Die Forelle" marks a satisfactory conclusion to **THE CONSTRUCTION OF A CYLINDER MUSICAL MOVEMENT**

by **G T Mayson**

INGENUITY and intelligence has made it possible for us to re-create the salient parts for a musical box. New combs are now being made by amateurs, along with governors, endless screws and wheels. So far, though, nobody has tried single-handed to make a complete musical box from scratch. Two years ago, though, *The Music Box* reported that G T Mayson had started to build one. He has now finished it

THE first part of this article (Vol 7 pp 18-21) dealt with the construction of the purely mechanical aspects of a cylinder musical movement. The present part describes the methods used to put in the music.

Although I shall deal with the essential items in chronological order, that is comb tuning, followed by cylinder pinning and finally assembly, in real life there has been a tremendous confusion between them all, a little being done here and then a little there, so that it really was a great surprise to suddenly discover that most of the work was done and I could expect to hear the music.

When this project first started, I intended the music should be Schubert's *Die Forelle* (the Trout). I had never — and still have not — heard a box which plays this melody, although I am sure it must have been set. As I had made the movement to play four airs, the question arose which other three tunes should my box play besides the Trout. The existence of Schubert's Quintet Op 114 seemed to answer that question, and so the

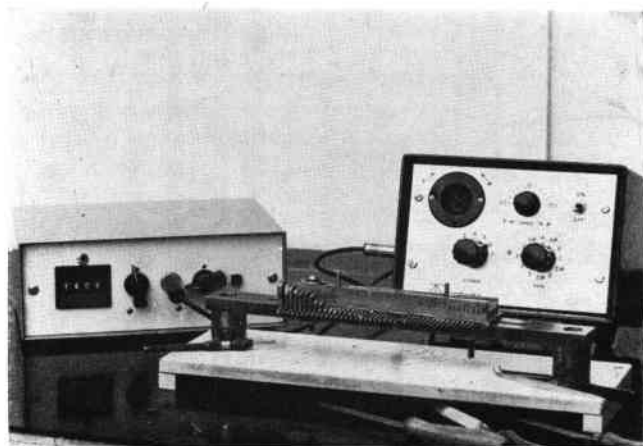
tune and three variations became established in my mind, as the programme. At this stage I must confess that my skill as a musician is not up to arranging the Quintet into four short extracts suitable for tuned teeth and pins: I was, and am, most grateful to member Robin Timms, who undertook this work and provided me with four nicely arranged, neatly plotted extracts of suitable length for the cylinder. He also, of course, provided me with the tuning scale needed for the arrangements he had made, and once this was established, comb tuning began.

Comb turning

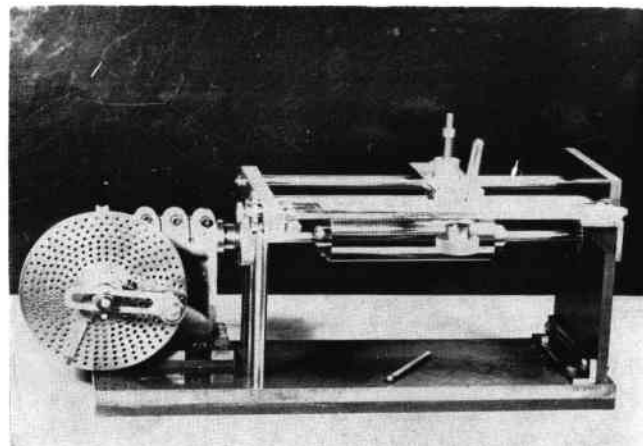
The tuning of a steel comb, to whatever scale and tuning system, can be done in two ways. First, by a musician with a good ear, tuning in octaves, thirds and fifths: natural limitations meant this method was not available to me. Second by the use of instruments operated by a competent technician: here I have more chance! However, before I describe the method used, may I include a comment on the results achieved by either method, as there

seems to be a popular idea that a musical instrument tuned by a musician must be somehow better than one tuned with the aid of devices such as oscillators and oscilloscopes. The musical scale and its intervals has a fairly simple mathematical basis: each note of the scale has an easily calculated frequency and simple tables can be drawn up to show the frequency of any note in Equal Temperament, Meantone, Pythagorean or any other system of tuning. The only assumption one must make is the basis frequency, and I have used $A^4 = 440$ Hz. Now, provided the musician tunes his instrument so that his intervals are correct on the chosen system of tuning, each note will sound the frequency shown in the table. Any other method of achieving tuning to the same frequency values must produce an identical result to that of the musician. This does, of course, only apply to accuracy of tuning, not to the loudness, tone colour or other property of the instrument.

The set up used is shown in Fig 1. On the left is an accurate oscillator which can be set to any specific audio frequency with an accuracy of approximately 0.1 Hz. The box behind the comb is the Diotuner; this has been described in *The Music Box* (Vol 7, pp 162) and is being used here simply as a balance indicator. The required frequency is dialled up on the



The comb bolted upside down on a special stand for tuning showing the equipment used for this operation: oscillator left, Diotuner right.



For marking out or pricking the cylinder, this is the equipment which was employed. The dividing head, left, turns the barrel in precise increments.

oscillator, the Diotuner set to balance at this frequency and then the comb tooth tuning adjusted until the Diotuner again shows balance. By this method it really is possible to tune a comb without the need to hear at all.

The phrase "and then the comb tooth tuning (is) adjusted" leaves a lot unsaid. I found this one of the most tricky operations I attempted: to bring a tooth into tune is one thing, but to obtain a balance of volume, brightness and general character so that all the teeth sound reasonably alike is very difficult and in this I have not been completely successful. Metal removal is not easy on the still quite hard steel; I began with files and ended with dental burrs in a flexible drive shaft. By the time I had achieved a fairly reasonable sounding comb, I had knocked three teeth out, so the comb now has quite an antique look with its three replacement teeth!

Filing and tooth shape

Examination of genuine combs shows the undersides of the teeth to have file marks which run across from tooth to tooth. This suggests that the tooth profile was achieved by filing and no further metal removal took place from the underside during tuning. This must mean that only the sides of the teeth were filed to tune unleaded teeth. In turn this suggests the very great experience involved in the initial filing operation. Generally, teeth are thicker in section at the base end and thin out to the treble end, but in addition all teeth are thicker at the root, thin out to the centre and then thicken slightly towards the tip. The final shape appears to have a profound effect on the overall sound of the completed comb.

The present comb is far from perfect and I intent to pursue the art of comb making with the hope of rediscovering what appears to be a lost art. This is a subject on which other members' views and knowledge would be very welcome. To sum up this section, the comb has 42 teeth, it is tuned in Meantone to the scale of A flat and on the basis $A^4 = 440$ Hz.

Planning the pinning

The part of this whole project which fascinated me most from the start was the making of the cylinder. Others make replacement parts for musical boxes, put teeth into combs, even make combs complete. However, I think I am right in saying that, apart from Messrs Reuge, no-one in recent times has made a cylinder from scratch. When I first started to think about it, it seemed very difficult: now it has been done it proved to be one of the least troublesome operations attempted. The essential part of it is the marking-out machine: this I had to make and it is shown in Figs 2 and 3.

The location of a pin on the surface of a cylinder is fixed in a lateral sense by the note required and in the circumferential sense by the time at which it is required to play: this is obvious, but it is restated to make the operation of the marking machine clear. The cylinder blank is fixed on an arbor running the length of the machine. The carriage carrying the punch moves on runners parallel to the cylinder axis, and can be fixed at any point corresponding to a tooth tip by dropping the carriage locating lever into a slot in the notched plate fixed along the front of the machine. The notched plate is cut to the same spacing as the teeth in

the comb: this must be accurately done, or the pins will not be in register with the teeth. Finally, the cylinder is rotated on its axis by the dividing head at the left hand end.

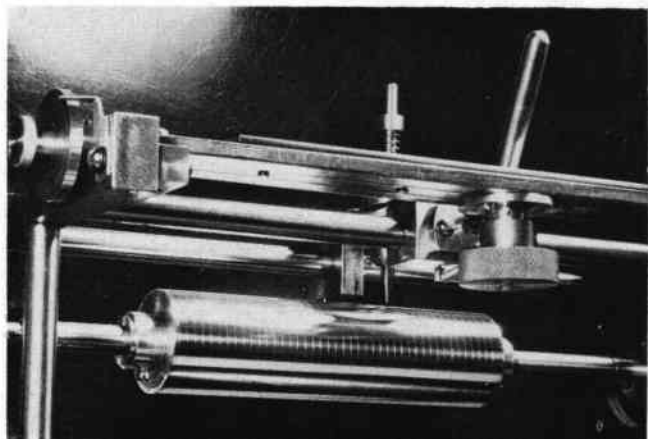
Some method of moving the cylinder along its axis to allow more than one tune to be pinned was needed, but after several unsuccessful attempts to do this, the obvious answer came. The graduated wheel and screw on the left pushes the notched plate along to a new position when the locking screw underneath is loosened. The graduation size is unimportant, it is only necessary to find out how many there are in one full band width and then divide up according to the number of tunes. In this way, once the cylinder is inserted it need not be disturbed until all marking out is completed.

Cylinder pricking

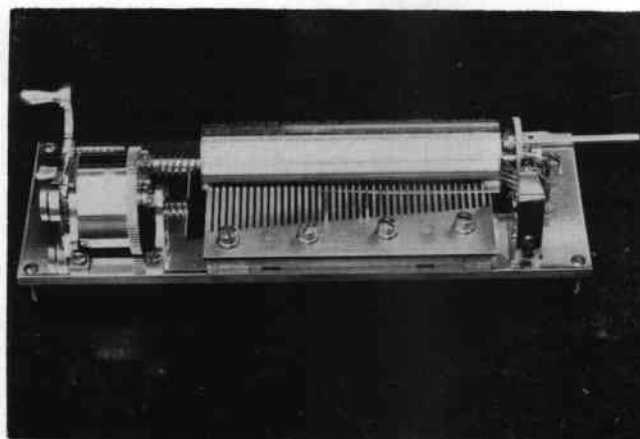
Setting out the music is quite easy. One simply collects all the notes to be struck by any one tooth in the rotation of the cylinder. These notes stand in relation to each other by some number of whole and/or part bars separation.

The units of time separating the notes are expressed as a fraction of the time length (total number of bars) of the musical extract. These fractions are then converted to an angular rotation of the cylinder. Thus each pin has its position defined by an angular rotation and a note reference (or a tooth number). For ease of operation, the cylinder is turned once for each tooth and the pin positions marked as each calculated bit of a complete turn is made. The carriage is then moved to the next tooth position and the process repeated.

Once all the calculations have



A close-up view of the cylinder-pricking machine showing the cylinder locked between collets and the spring-loaded marking punch.



The completed musical movement with the cylinder suitably bristling with pins for the four-part rendition of Schubert's *Die Forelle*.

been done and a table drawn up listing the pin co-ordinates, it is very enjoyable to sit turning the cylinder, moving the carriage, and with each light tap on the punch, watch that characteristic, apparently random collection of marks form which contain all the coded information to produce ordered sounds from the comb. Rather more tedious is drilling and pinning all those little holes, but this is only tedious and there is nothing worth describing here which has not been well covered elsewhere.

Cement filling

With the cylinder marked out and pinned, it needs to be filled with cement. To use cement from another cylinder would be cheating, so I made my own by melting American Gum Rosin and stirring into it well dried 200 mesh silica flour and a pinch of Venetian Red. It looks, smells and behaves just like the authentic stuff! It only remained to grind the pins to rotate on a true circle of the correct radius, polish up the cylinder, and — well, was there anything else?

There was not. The whole movement was assembled for the first time and it played. It is not likely to be mistaken for a mid-period Nicole, but it does sound like a cylinder movement playing Schubert's Trout and Variations, and that is something I scarcely hoped for when I set out to look for a piece of $\frac{1}{4}$ in thick brass plate suitable for a bedplate, just over five years ago! Fig 4 shows the completed movement; Figs 5 and 6 the motor and governor ends.

In conclusion, it is perhaps worth asking what, if anything, this exercise has achieved. On face value it has produced a small reproduction movement at an enormous cost. It has occupied me for some 2,000 hours and if I am worth half

The world's top-selling organette

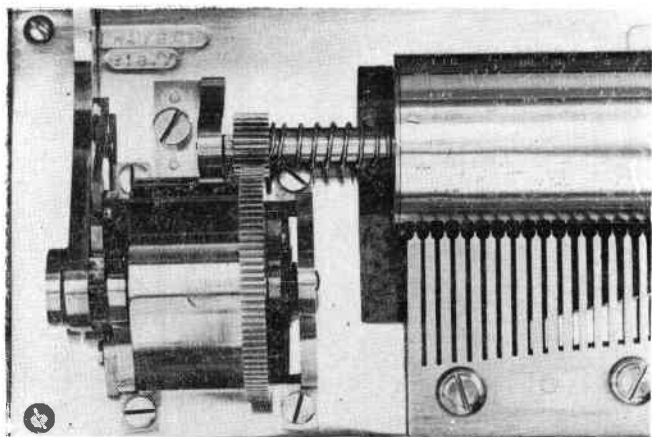


On June 9, 1894, the Leipziger Mechanical Musical Instrument Co celebrated the issue of the 300,000th Ariston. Over 6m card discs had then been made. Ehrlich began making "orchestrionettes" in 1877.

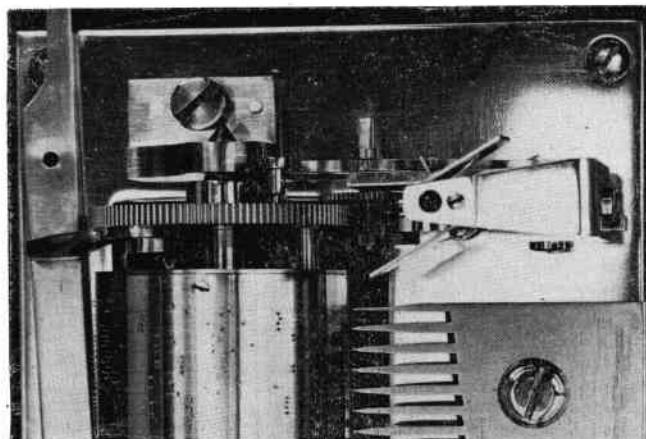
current car servicing rates that must put its cost at about £5,000. I wonder if it would fetch one hundredth of that in a Society auction? This apart, it has led me to conclude that there is only one aspect of cylinder movement construction about which a great deal remains to be rediscovered and published: that its tuned steel comb. It is my intention to do more work on this subject and this may, perhaps, merit a further article for the Journal in the future. The other interesting outcome is the possibility of making a new, replacement cylinder for a good movement having a badly damaged cylinder, and the thought that interchangeable cylinder machine owners could have extra cylinders

made by copying those of the fortunate owner of a complete set.

To do this requires only a fairly straightforward extension of the straightforward extension of the for this movement. To me, however, the real value lies in the diversity of the subjects of which I have been forced to learn at least something. One comes to think of those craftsmen who created the musical box industry, and brought it to the degree of perfection it achieved, with so much more real respect when one attempts to solve all over again the problems they solved so competently. Knowing it can be done must make it easier the second time, but there are still unresolved problems for which, I think, I am really rather grateful.



A view showing the spring end of the mechanism complete with the name of the maker and serial-number date in the best, approved position!



The other end of the mechanism showing the fine attention to detail which has gone into the making of the governor assembly and change mechanism.

THE NEW MUSIC

by H A V Bulleid

WHEN musical boxes were first introduced to the retail market, just how were they sold? Jewellers and novelty-goods shops certainly did not come into the picture for quite a long while. Initially it was through the established musical instrument and sheet music houses, the silver and goldsmiths and the watch and clockmaker. Then along came the specialist dealers. Here, H A V Bulleid traces the history of musical box distribution through the pages of the London newspaper, *The Times*, and uncovers a fresh aspect of musical box lore

THE first of a long line of musical box advertisements appeared in *The Times* in October 1837:—

LIST of NEW MUSIC, just published, to be had gratis—A quantity of MUSICAL BOXES, playing upwards of 400 airs, overtures, etc, being for SALE, a list of the music is published also the prices of the musical boxes. The list can be sent by post as a single letter or may be had gratis from T. COX SAVORY, goldsmith, silversmith, watchmaker, etc, 47, Cornhill, seven doors from Gracechurch-street.

At this period *The Times* cost 5d, had by far the largest circulation of any newspaper, and ran to eight pages of which the first two and the last two or three were normally filled with advertisements.

These covered personal, situations vacant and wanted, shows, services, shipping, auctions, property, finance and articles wanted and for sale—including horses, gigs, phaetons and landaus, most apparently equal to new. The trick heading on the above advert was unusual and must have been to catch the eyes of those prepared to read the many adverts for the latest sheet music. A later variant was "JUST IMPORTED". Cox Savory were regular *Times* advertisers.

Another problem of those early days was that the term "musical box" was generally associated with small movements, as in snuff boxes. This must have prompted the new heading and more detailed wording which appeared in February, 1839 onwards:—

POWERFUL MUSICAL BOXES, in wood cases, 12 inches long by 5 inches wide, each playing four airs, with the mechanism finished in a very superior

manner, are offered for five guineas each. Also a few of the same description, larger sizes, at the following prices:—

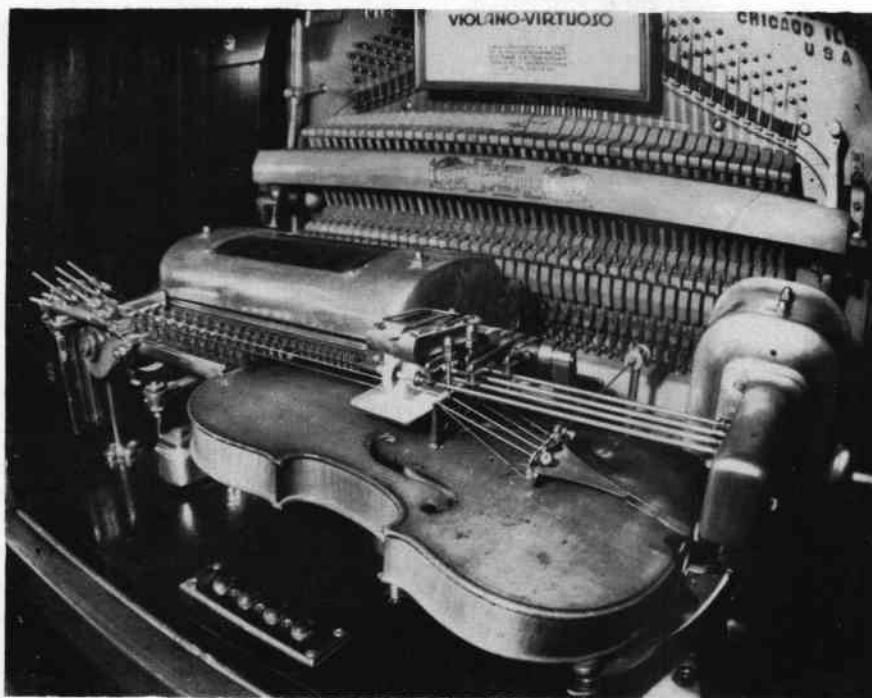
Six airs £7 7s; eight airs £8 18s 6d; eight airs extra large, £14 4s; three overtures £14 14s. At T. COX SAVORY'S, working silversmith, goldsmith, watchmaker, etc, 47, Cornhill, seven doors from Gracechurch street. The small musical boxes, 3½ inches long, continue selling in tin cases price 19s each, or in composition shell cases, 25s each. Catalogue gratis on receipt of a paid letter.

In July, 1839 another advertiser moved in:—

MUSICAL BOXES of superior quality — Messrs KEITH, PROWSE & Co, City Royal Musical Repository, 48 Cheapside, announce to purchasers of real good boxes that they have just received another supply of the best GENEVA BOXES, performing overtures and all the modern English and Foreign melodies. Also the French two-tuned boxes, in painted tin cases 20s; in Composition cases 25s; and every other variety of the above make at proportionate prices. Musical boxes cleaned and repaired.

Keith, Prowse were already well known in the musical field, their activities including manufacture of Spanish Guitars which they advertised in *The Times*. The wording they chose for musical boxes suggests to the reader that they were old hands at this new game, emphasizing "real good boxes" and

The robot virtuoso violinist . . .



Designed and patented by a Swedish immigrant, manufactured in America, launched to an astonished world in a London department store, and proclaimed by the US Government as one of the eight greatest inventions of the decade, the Mills self-playing violin remains an outstanding instrument. This Violano-Virtuoso, no run-of-the-Mills virtuoso violinist, belongs to Vestal Press owner Harvey Roehl.

“another supply” and adding the nonchalant note about repairs.

Though it was not a period of booming trade, the years 1838-39 were notable. In April 1838, Madame Tussaud and Son announced the addition to their exhibition of Her Majesty Victoria the First. *The Times* was crowded with advertisements offering pricey first floor windows overlooking the Coronation procession for June 28. In July, 1839 an influential meeting was held at the Mansion House to urge Parliament to carry Rowland Hill's plan of Uniform Penny Postage. The London and South Western Railway had just opened its London Terminus at Nine Elms, Vauxhall.

The first two advertisements continued to appear sporadically throughout the 1840s, a typical wording by Cox Savory in 1848 naming the maker :—

MUSICAL BOXES. An extensive assortment of fine-toned BOXES, of superior quality, by the celebrated makers Messrs Nicole, Brothers, of Geneva, playing upwards of 600 airs, overtures etc selected from the works of Mozart, Weber, Rossini, Bellini, Donizetti, tec, together with the most eminent English composers . . .

A new advertiser entered the small arena in May, 1852 :—

MUSICAL BOX DEPOT, 54 Cornhill, for the sale of musical boxes made by the celebrated Messrs NICOLE, BROTHERS of Geneva. Small sizes, in composition cases, two tunes, 15s; three, 20s; and four, 40s each. Large sizes, four airs, 14 by 6 by 5 inches £4; six airs 18 by 6½ by 5 inches £6 6s; eight airs 20 by 6½ by 5 inches £8; and 12 airs, 20½ by 8½ by 7 inches, £12 12s. Containing a selection of all the most popular national and operatic airs, together with hymns etc. Printed lists, with prices, may be had, post free, on application.

After a month this advert was tidied up to read “Messrs Nicole Freres”, and in 1853 for a period it added “and other eminent makers”. It appeared very regularly for more than a decade. It was on its own in 1852 until joined in late December by somebody who might again have noticed annoying competition :—

MUSICAL BOXES — Messrs Keith, Prowse and Co. beg to direct the attention of purchasers

to their superior stock of these fascinating instruments (from Messrs Nicole of Geneva). Prices, with four, six or eight tunes, at one guinea per tune; larger boxes, upwards to 30 guineas — 48, Cheapside. Repairs by foreign artistes.

The last four words may not have meant much but they certainly implied criticism of the local craftsman. However, those were busy days, with growing commercial rewards after the Great Exhibition of 1851, and it can have surprised no one to see a new advertiser who modestly admitted not being well-known by naming the renowned

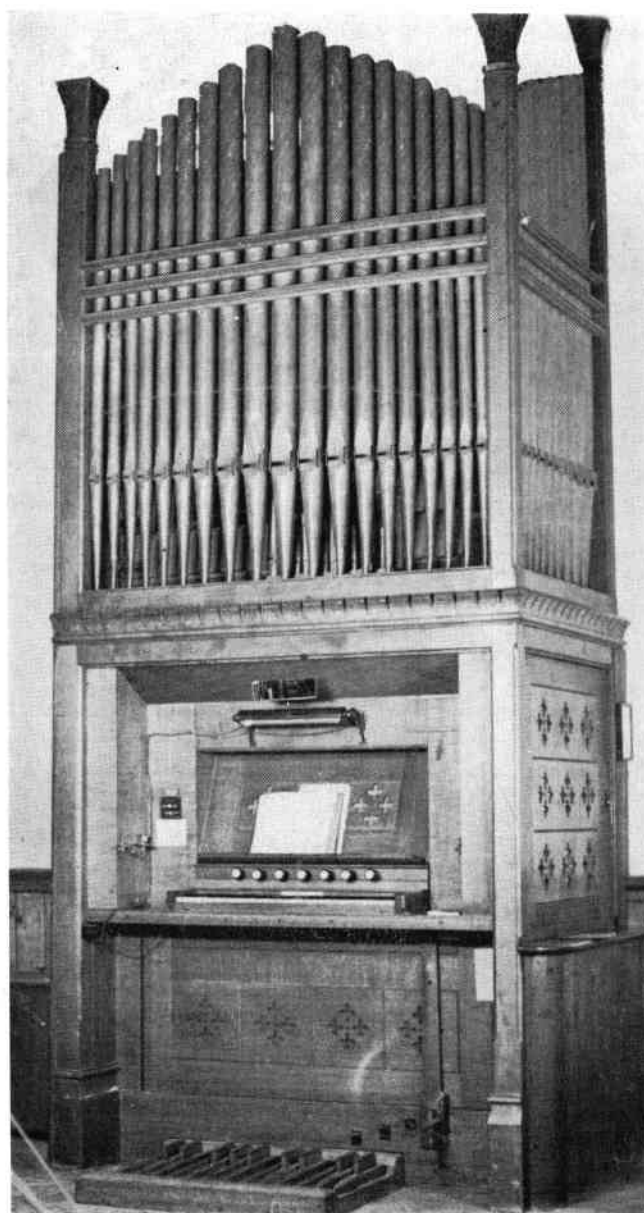
shop opposite :—

MUSICAL BOX REPOSITORY, 32 Ludgate-Street, St. Paul's — WALES and McCULLOCH are direct importers of Nicole Freres' celebrated **MUSICAL BOXES** playing with unrivalled brilliancy of tone the best popular, operatic, and sacred music. Large sizes, 4 airs, £4; six £6 6s; eight, £8; and 12 airs £12 12s; snuff boxes two tunes 14s 6d and 18s; three 30s; four tunes 40s. Catalogue of tunes etc gratis, and post free on application. Observe, opposite Everington's.

This trio continued to advertise regularly, the first breath of change

JOHN RAYMENT

Roger Booty delves into history again



During Roger Booty's quest for organ information in Essex, he found out some interesting information on the organ in Stock Congregational Church. It was originally built as a barrel-and-finger organ by the famed London organ builders Flight & Robson. The barrel mechanism was removed by Rust in 1870 and in 1968 was completely remodelled. This picture shows the organ as it was prior to 1968 and illustrates the Flight & Robson pine “caseless” style.

coming in January, 1861 when Keith, Prowse, in announcing the arrival of another large assortment of boxes, added "several of which are of great novelty". More than a year passed before they actually described these novelties:—

... another assortment of their boxes, some of which are with flute, bell and drum accompaniments the expressive effects of which upon the ear are exceedingly novel and beautiful".

Though it was common to see second-hand pianos advertised in *The Times*, the following advertisement of January, 1864 was a rarity and perhaps the first ever:—

RUST

AT the end of my article on the Barnston barrel organ, this volume, page 28, I stated that one of the barrels had been made by J R Rust of Chelmsford. Since then I have been given some more information on his work by an organ enthusiast friend. As well as the father, John Rayment Rust, there was a son, Walter, and they are known to have fitted a flute stop in 1858 to an organ at Croft, Herefordshire, which John R Rust had built in 1856. I believe this instrument was barrel-operated when built,

Began as a tuner

As organ builders, the firm started business in Broomfield Road, Chelmsford between 1845 and 1848. From 1866 to 1882 Kellys Directory for Essex has J R Rust entered only as a pianoforte and organ tuner but still in Broomfield Road. In 1886 the entry is John Rayment Rust, pianoforte tuner, 40 Rainsford Road, Chelmsford. That address and style appears in 1908 and 1910, not 1912, but reappears in 1914 for the last time.

Three generations?

At the end of my barrel organ article I put forward the theory that from 1906 the directory entries were for a son of the same name. But here, however, I have stated a son's name as Walter, a son that 50 years before, in 1856, had helped his father fit a new rank of pipes and who, by 1914 (the last directory entry) would have been at least 75 years old. I now put forward another theory, namely that three generations of Rusts, from John Rayment through Walter to his

To be SOLD for £12 10s (cost £21 recently) TWO of NICOLE'S largest MUSICAL BOXES playing respectively eight and 12 tunes of choicest music. They are quite unimpaired by the short time they have been in use, and will be sold either separately or together. May be seen at Wales & Co's, 56 Cheapside.

Also in January, 1864 a newcomer made a brief appearance:—

TO LOVERS OF MUSIC—Come and hear Neilson's Musical Boxes, £1 per air; snuff boxes from 14s. New selections from Faust etc—232 Strand, Temple-bar, WC.

son, (assuming there was one) ran the firm successively but kept the original business name. It is also, of course, quite feasible for a piano tuner to be working when aged 75, so perhaps Walter, assuming there was but one son, did work until 1914.

Flight & Robson organ

I was also given some notes on the Flight & Robson organ in Stock Congregational Church, Essex. This is not the Stock church listed in Langwill and Boston's *Church and Chamber Barrel Organs*. It was built in 1827 as a barrel organ and was installed at the church in Fryerning, a small village about four miles from Stock. In 1870, Mr Rust of Chelmsford removed the barrel mechanism and installed a short pedalboard and a keyboard. In 1907 the organ was purchased and installed in Stock and remained relatively unaltered until 1968 when it was rebuilt by Brian H Bunting of Epping, who incorporated the original 6 speaking stops in his two-manual rebuild with 11 speaking stops.

The only remaining information given was that the former Market Road Baptist Church, Chelmsford, now Victoria Road South Baptist Church, had a two manual organ by Rust & Co. However this organ must have been bought from another church as the Baptist Church was only built in 1909 and by then Rust was only a piano tuner. Unfortunately this organ succumbed to modern electronics and has been replaced.

That is the extent of my findings so far. Perhaps a little too much supposition on the family and the firm, but I hope to get around to further research at a later date. Any comments or information on Rust would be welcome.

By the year 1870 the price of *The Times* had decreased to 3d, the circulation was over 60,000 and there were often 16 pages of which as many as eight carried advertisements. For the past ten years there had been as little novelty in musical box adverts as in pianos which took up half a column every few days. The stable trio of the decade still regularly appeared:—

MUSICAL BOXES by NICOLE FRERES. Keith, Prowse & Co, direct importers, offer parties seeking really fine, well-tuned instruments a selection of more than 200 BOXES, with all the recently-introduced improvements, from four guineas. The new boxes, with accompaniment of flutes, bells, and drum, should be heard to be appreciated, as the expressive effects upon the ear are exceedingly novel and beautiful.

MUSICAL BOX DEPOT for NICOLE FRERES celebrated INSTRUMENTS. Boxes of exquisite tone, in rosewood cases, playing four airs, £4 4s. Also a choice assortment of boxes playing selections from the works of the great masters. Lists of tunes and prices gratis and post free—11 and 12 Cornhill, London E.C. (They had moved from No. 54 in 1865).

MUSICAL BOX DEPOTS, 56 Cheapside and No. 12 Ludgate Hill—NICOLE'S genuine MUSICAL BOXES, choicest music, newest accompaniments, and largest stock in London. Snuff boxes from 15s. Descriptive catalogue of tunes and prices gratis and post free on application to WALES and McCULLOCH as above.

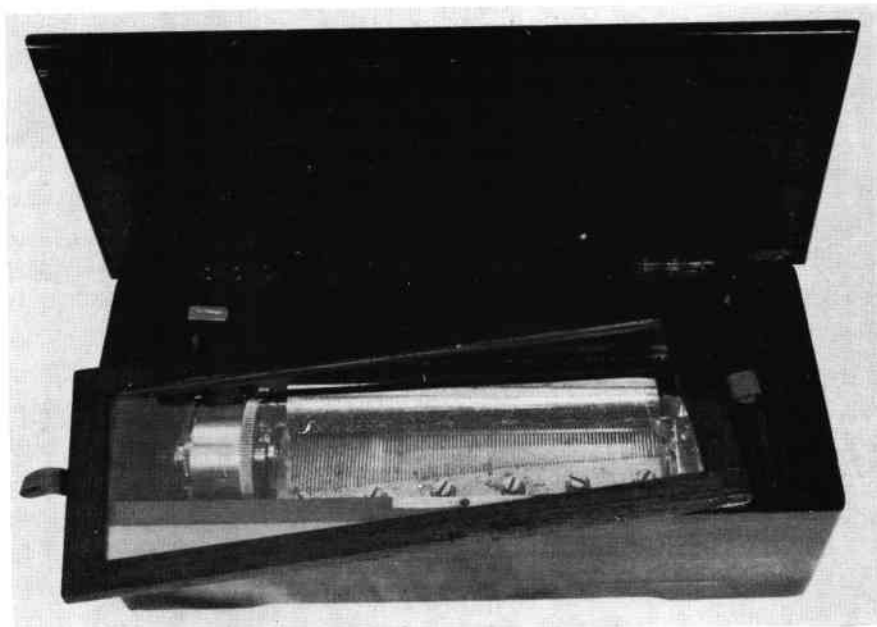
Other makers did get an occasional look-in, often by a decidedly oblique reference as in this typical 1865 example:—

Musical Boxes, in great variety, by Nicole Frere, and others, the best selection in London for tone and good tunes. Children's musical boxes requiring no winding up, playing from one to four popular tunes, 7s 6d each and upwards. Imhoff & Mukle, 547 Oxford Street near Tottenham Court Road.

But really it was Nicole all the way. By 1870 their serial numbers had reached 40,000 and most people took Nicole as a synonym for a good musical box. Now over 100 years later, they are still doing it.

ADRE SOUALLE

The Paris musical box maker



THINK of French-made musical boxes, and ones thoughts turn to L'Epee. But there were other French makers and one of them was Alexandre Soualle.

Soualle established his factory at the Chateau Villetaneuse at St Denis, a mere handful of kilometres from the centre of Paris and today a city suburb. No dates are known for certain but it appears to have been around 1850-60. The venture is thought to been short-lived and few Soualle boxes survive. The black-printed tune-sheets bear the initials A.S:V in the top border and the legend *Musique de Paris, Fabrique au Chateau de Villetaneuse pres St. Denis (Seine)*. The name is stamped on both comb and handle.

A characteristic of these boxes is the casting into the underside of the comb base of the letters "AS". However, although in the correct order, the letter "S" is reversed.

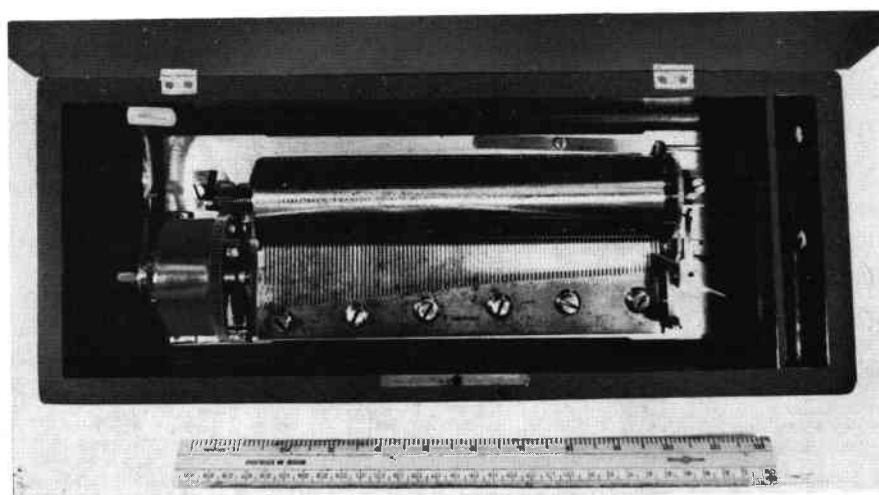
The specimen seen here was found in a very sorry state by John Cowderoy, who had to insert 10 new teeth, repin the cylinder, make a new governor and sort out a dismembered case. He reports that

the comb screws are numbered by notches and comments that the lift-out lid is also found on some Rzebitschek boxes.



The name stamped on the flat of the reversed-style winding lever — it is always cranked to the right over the bedplate instead of the usual left-bent style — is often mis-read as "Andre". It is "Adre" which is short for "Alexandre". The name is repeated in this same form on the comb as shown in the illustration below.

Four airs are played on an 8½in (205mm) cylinder including an aria from *Il Trovatore* (1853). Sound is "crisp with a positive tone".



World Digest

THE purpose of this periodic feature will be to publish in brief review format the contents of other journals produced throughout the world on mechanical musical instruments and their music. This summary will enable the students and historian to index his information sources in greater depth. The periodicals included in this survey are as follows:

(a) *Bulletin*; Revue de l'Association

- (b) *Bulletin*; Conservatoire Autonome des Fondation Horngacher-Blyelle, published about twice a year in French.
- (c) *Bulletin*; The Musical Box Society International, published twice a year in English.
- (d) *Bulletin*; The Player Piano Group, published four times a year in English.
- (e) *The Key Frame*; The Fair Organ Preservation Society, published irregularly about twice a year in English.

- (f) *Das Mechanischer Musikinstrument*; Journal der Gesellschaft der Freunde Mechanischer Musikinstrumente, published four times a year in German.
- (g) *Het Pierement*; Kring van Draaiorgelvrienden, published three or four times a year in Dutch.

Normally issues will be summarised in this feature in the first available issue after receipt. In this first review, however, summaries will occasionally include recent editions as well as the current publication.

Editors and publishers of other sources not listed are invited to forward details for this regular issue.

AAIMM Bulletin

(a) Association des Amis des Instruments et de la Musique Mécanique *Bulletin*, number 2 — second issue 1976. Illustrations of the *Trombino* 18-note mechanical roll-playing trumpet are followed by extracts from the 1890/91 Ernst Holzweissig (Leipzig) catalogue revealing yet another "lost" variety of the Ariston (reproduced here). Pierre Jaquet-Droz's outstanding automaton clock *The Shepherd*, the subject of a detailed monograph continued from the first issue, is described in detail from Perregaux and Perrot. Reprinted from *The Music Box* is an article on the Aeolian Orchestrelle. A discussion on the cause of wear and tear on perforated cardboard music is followed by an illustrated article by Arthur Prinsen on the restoration of a Belgian dance organ. In conclusion is a detailed description of the mechanism of the Hupfeld Phonoliszt-Violina. Number 3, first issue 1976, contains details of a vertically-played Ariston and the Hohner Magic Organa. The connection between the street organ and the magic lantern is traced in a long treatise by Claude and Solange Marchal. Some of Michel Bertrand's automata are illustrated in a history of automata which starts with

George Vichy and continues through to Decamp, Lambert and Phalibois — and, of course, to Bertrand himself. The unusual Gilson Electrelle 65-note electric piano-player of 1908 is illustrated and described in a feature while Claude Marchal's Nystrom-Orgel is similarly treated. Simoens et Lorez of Roubaix built the *Jazz-Band* cylinder piano around 1918-20 and this is the subject of an illustrated feature which concludes the issue.

CAB Bulletin

(b) Conservatoire Autonome des Fondation Horngacher-Blyelle *Bulletin*, number 2 1976-77. This publication has already received our attention (page 49). It is by far the largest publication reviewed with 101 pages in A5 landscape format (half *The Music Box* size) printed from typescript and with real colour photographs tipped in.

MBSI Bulletin

(c) Musical Box Society International *Bulletin*, vol XXIII, number 2 — Spring-Summer 1977. The news that Roy Mosoriak, author of *The Curious History of Music Boxes* died as far back as

1972 only recently reached the MBSI and the opening pages are devoted to a well-earned tribute by editor Howard Fitch. Olin Tillitson follows with a re-emphasis on the importance of analysing the music of a musical box as evidence of dating. This is followed by a listing of "roller-organ" scales. These are, though, all paper and cardboard playing organettes and the 12 columnar listings have been carefully grouped into clear headings. Scales are stated numerically against a notational guide. Stephen Ryder describes and illustrates Vichy's clown automaton and David Tallis writes on three small snuff-boxes. Queen Elizabeth the First's present to the Sultan of Turkey, a complex automaton organ and carillon clock, is the subject of a seven-page facsimile reprint and John Hammond adds some Kalliope tune titles to a recent listing by Hendrik Strengers. Sheet music covers showing musical box illustrations feature in an illustrated 11-page display. Robert Miller presents some details on the Gavioli family, and this is followed by some splendidly vituperous material on the tactics of reproducing piano selling. Josef Hofmann and Harold Bauer really went to

continued on page 172

Aristons für runde und lange Notenblätter.

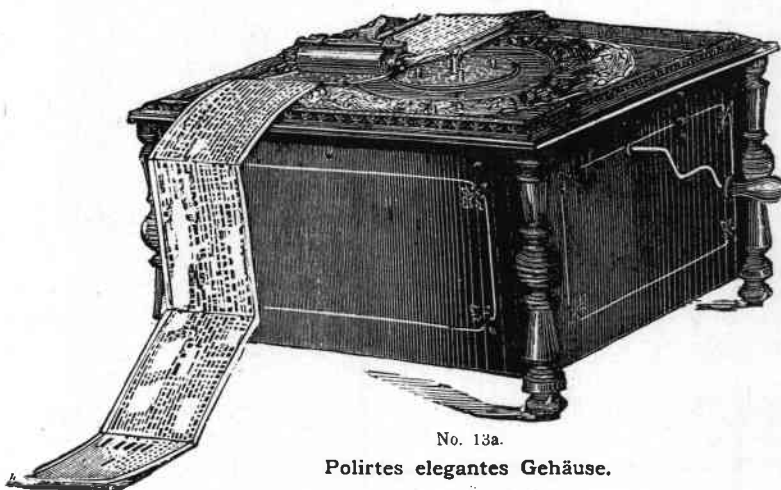
24 und 36 Töne,

Patent.

Neuheit.

Solide

Construction.



Neuheit.

Angenehme

Tonart.

No.

10a
13a
14a
15a

Ariston, 24 Töne, Imit. Eiche, mit Metallstirnrad
do. 24 Harmoniumtöne, "
do. 36 "
do. 36 "

Runde Notenblätter zu Aristons
Lange do. "
Runde do. "
Lange do. "

No. 10a und 13a

No. 14a und 15a

Polirtes elegantes Gehäuse.

zum Spielen mit runden und langen Notenblättern eingerichtet.
Preis ohne Noten mit Kiste und Carton

Preise

#	Preis
22	50
32	—
57	—
47	—
—	60
à Stück	1 10
à Meter	1 10
à Stück	1 10
à Meter	1 65

Mit Fortezug oder mit Tremolozug 1 Mk 15 Pf. mehr. — Notenverzeichnisse senden wir auf Verlangen gratis und franco.

From the AAIMM Bulletin comes this most interesting notice dated 1890/91 (see item above).



R. Görs & Kallmann

By Special Appointment Makers to
His Majesty the German Emperor, King of Prussia,
His Majesty the Emperor of Austria and King of Hungaria

BERLIN SW.

Cable-Address: Fortepiano.

All Codes used.

Preface.

What has induced us to issue the present catalogue is our 50000 th instrument, now in course of construction. No other maker of high class pianofortes has reached this figure in such a short time and there are only very few of the oldest, and most renowned, firms of the world whose output has been so large. No other fact could better prove the excellent success of our instruments.

Our continued efforts to obtain the highest grade of perfection in our line has been recognised a great many times by the most expert and famous people. After having obtained the highest awards at all the exhibitions in which we have participated, amongst others the Royal States Diploma at the last great Exhibition in Berlin, we have recently been appointed

**Makers to His Majesty the German Emperor, King of Prussia and to
His Majesty the Emperor of Austria, King of Hungaria.**

Our pianos have been played upon and are used by a number of the world's greatest pianists and we have much pleasure in publishing the opinion of some of the best known artists:

Professor Ferruccio Busoni: I am pleased to say, I have found the pianos of Messrs. R. Görs & Kallmann to combine the highest beauty of tone with very solid construction. Moreover the pianos have a very equal and agreeable touch and I can therefore particularly recommend the pianos of the said firm.

José Vianna da Motta, pianist to the Court: The pianos of the firm R. Görs & Kallmann of Berlin, are of excellent quality and satisfy all artistic requirements. The mechanism is light, of perfect precision. The tone is very fine but at the same time of great volume, permitting all necessary modulation.

The quantity of sound in contrast to the small dimension of the small grand pianos is a point worthy of special notice.

Mr. Arthur Friedheim, the famous pianist: „I consider myself fortunate in having become acquainted with an instrument so splendid in tone and touch as your Mignon Grand. Your Pianos are in every respect the height of perfection, and excel specially in an uncommonly sympathetic colouring of tone.“

Mr. Arthur Breslaur, the well known German Professor of Music: „When I had occasion to examine your instruments I perceived a marked advance, in the mechanism, in the art of pianoforte making. Your Pianos have a full, singing quality of tone, perfectly equal in all registers, and a light and elastic touch. The smallest Grand which is only 5 ft. 2 in: long, is admirable, and possesses a depth and power of tone which one would have thought impossible in so small an instrument. The common difficulty of pianoforte makers (to get rid of the inequality of tone at the break where the strings cross), has been overcome, and one does not notice the passing from one register to another, more than in the case of a welltrained singer in using the voice.”

Mr. Sally Liebling, the late pianist to the Court: „Returned home just now, I deem it my duty to heartily thank you for the Grand Piano you put at my disposal for the concert and at the same time to express my full satisfaction at the instrument. The Grand was excellent and had a great part in the success of the evening. I know of no other German make that equals your Grands with regard to the beauty of tone, perfection of touch and elegant outward appearance, and I trust to have a faithful ally in the „Görs & Kallmann“ also for the future. Pray accept the assurance of my high esteem.”

We have not sufficient space to publish other testimonials, which we have received from all sides and which we hope to continue to receive. However we beg to assure our valued customers, that we shall not cease in our endeavours to keep our make at the height of perfection.

Although only a few years ago we opened a second factory our present accomodation already proves insufficient for our requirements and for this reason we are at present contemplating the erection of a new and larger factory in the near future. The new building will be of such dimensions as to enable us to make about double the number of pianos as at present.

Another inducement for this new factory is the new branch of manufacture, viz: **our Player Piano Department.**

These instruments were not offered to the public until we were quite certain that no other make of Player Pianos was surpassing ours with regard to solid make and artistic qualities. Our Player Pianos were accepted with enthusiasm in all parts of the world, and the orders were so numerous that our old factory proved altogether too small for our requirements.

For the guidance of our esteemed customers we publish in the following part of this catalogue illustrations of our current models and we hope that in the future our make will maintain its high position and excellent reputation.



Player Piano Style 2.

for 65 note standard music rolls. With Accentor and all other modern improvements.
4' 3" high, 5' wide, 2' 2" deep.

Price 130 Guineas.



Player Piano Style 4.

for 65 note standard music rolls. With Accentor and all other modern improvements.
4' 5" high, 5' wide, 2' 2" deep

Price 140 Guineas



Player Piano Style 2B.

combined for 88- and 65 note standard music rolls. With Accentor and all other modern improvements. 4' 4" high, 5' 2" wide, 2' 2" deep.

Price 150 Guineas.



Player Piano Style 3D.

combined for 88- and 65 note Standard music rolls. With Accentor and all other modern improvements. 4' 8" high, 5' 2" wide, 2' 2" deep.

Price 160 Guineas.



Interior View of Player Piano.

Goldene Medaillen:
Karlsruhe 1861.
Neapel 1880.
Neuss 1907.

Verdienstkreuz vom
Zähringer Löwen-
Orden.



AMB. WEISSER

vormals

Hubert Blessing

Orchestrion-Fabrik

Unterkirnach

Bad. Schwarzwald.



Gegründet 1849.



Amb. Weissner

vormals

Hubert Blessing

Orchestrion-Fabrik

Unterkirnach

Bad. Schwarzwald.



Verdienstkreuz vom Zähringer Löwenorden.

Goldene Medaillen:
Karlsruhe 1861. Neapel 1881. Neuss 1907.

Mein
Pianino - Konzert - Orchestrion

hat in seiner Vollendung **über alle Erwartungen das erreicht**, was man heutzutage auf mechanischem Wege zum Vortrage einer ausgezeichneten Musik beansprucht. **Ausgiebig, voll, naturgetreu und äusserst präzise**, im Zusammenspiel von **Klavier, Flöten, Violinen, Cello, Klarinetten etc., Glockenspiel und vollem Schlagwerk**, ist mein **patentiertes Piano-Konzert-Orchesterion** in technischer und musikalischer Beziehung, die **sensationellste Neuheit** auf dem Gebiete der Musikwerkfabrikation. Diese Instrumente liefere ich ab Fabrik Unterkirnach in nachstehenden Nummern und Grössen und empfehle ich dieselben den verehrl. **Privat-Herrschaften**, den Herren **Wirten und Besitzern von Tanzlokalen** auf's Angelegentlichste, da meine **Piano-Konzert-Orchesterion** der äusseren eleganten Ausstattung und vorzüglichen Musik wegen einen kostbaren Zimmerschmuck bilden und eine **überraschend grosse Anziehungskraft** für **Restaurants etc.** ausüben.

Meine **Piano-Konzert-Orchesterions Germania** sind mit selbsttätig zurückgehenden Notenrollen in einem eleganten **nussbaum** oder **eichen furnierten Gehäuse** montiert, für **Motor-** und auch **Handbetrieb** eingerichtet und können auf Wunsch mit **electrischer Effectbeleuchtung** und auch mit **beweglichen Figuren** im Prospect geliefert werden.

Letzte Neuheiten: Piano-Konzert-Orchesterion mit Mandolin-Harfen-Xylophon oder **Schellen-Begleitung**. Diese Apparate können gegen entsprechende Erhöhung des Preises, in jedes Instrument eingebaut werden.

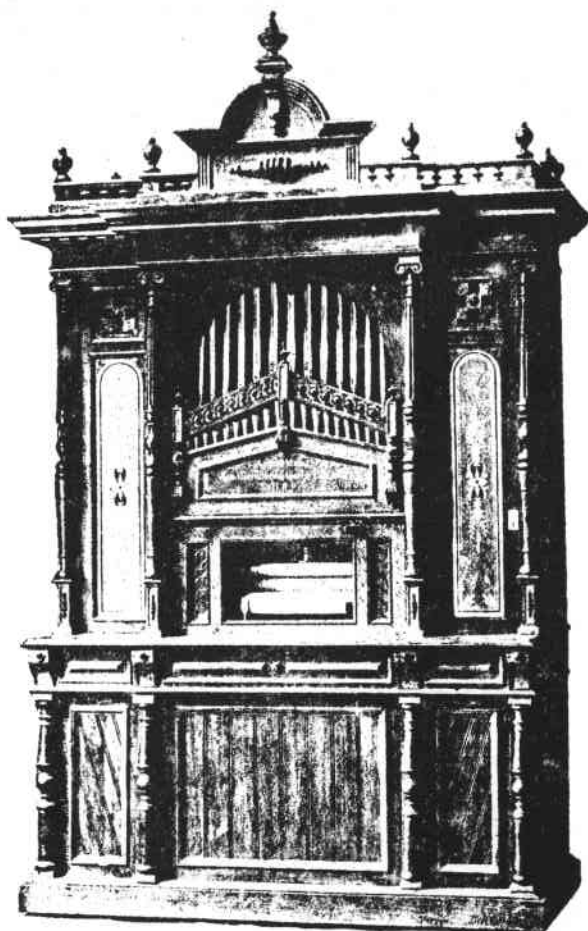


Orchesterion-Fabrik Amb. Weisser vorm. Hub. Blessing
 Unterkirnach, bad. Schwarzwald.



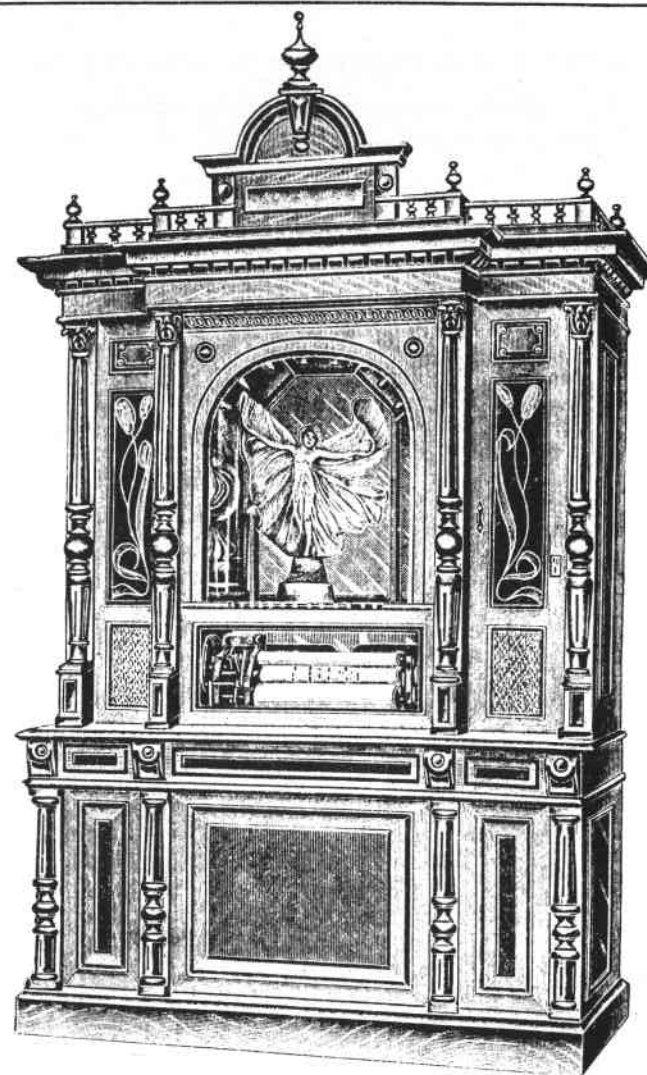
Piano-Konzert-Orchesterion Germania
 № 1 u. 2.

Orchestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



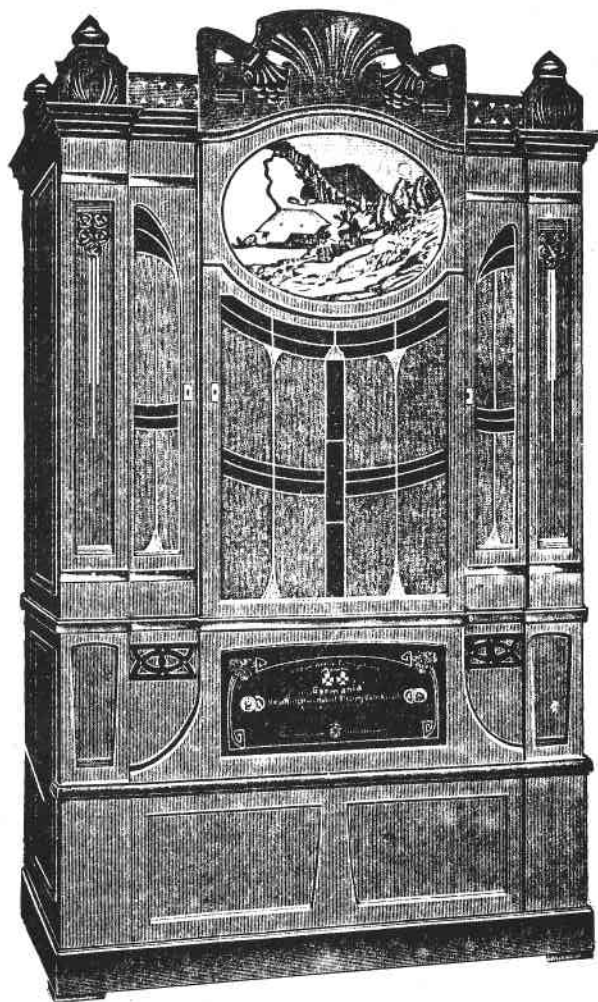
Piano-Konzert-Orchestrion Germania
№ 3.

Orchestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



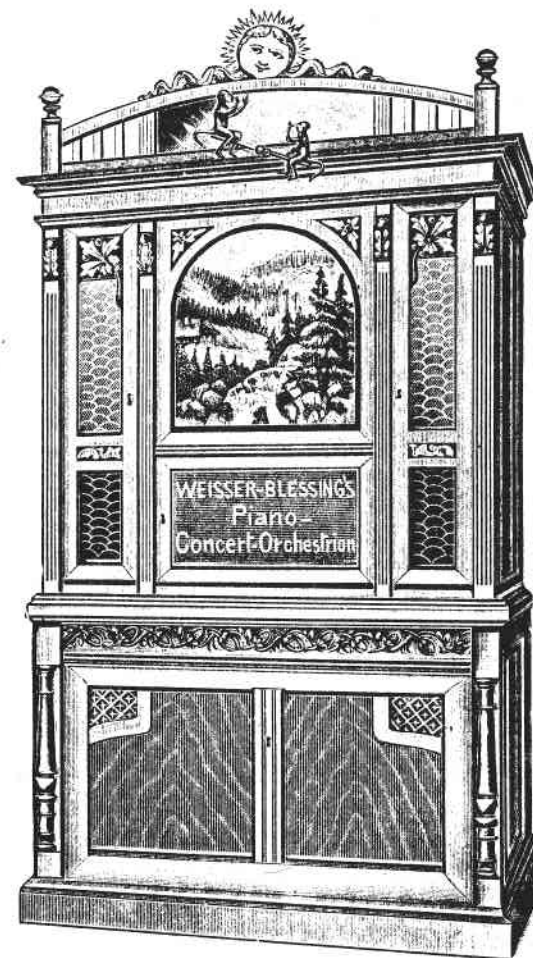
Piano-Konzert-Orchestrion
№ 4.

Orchestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



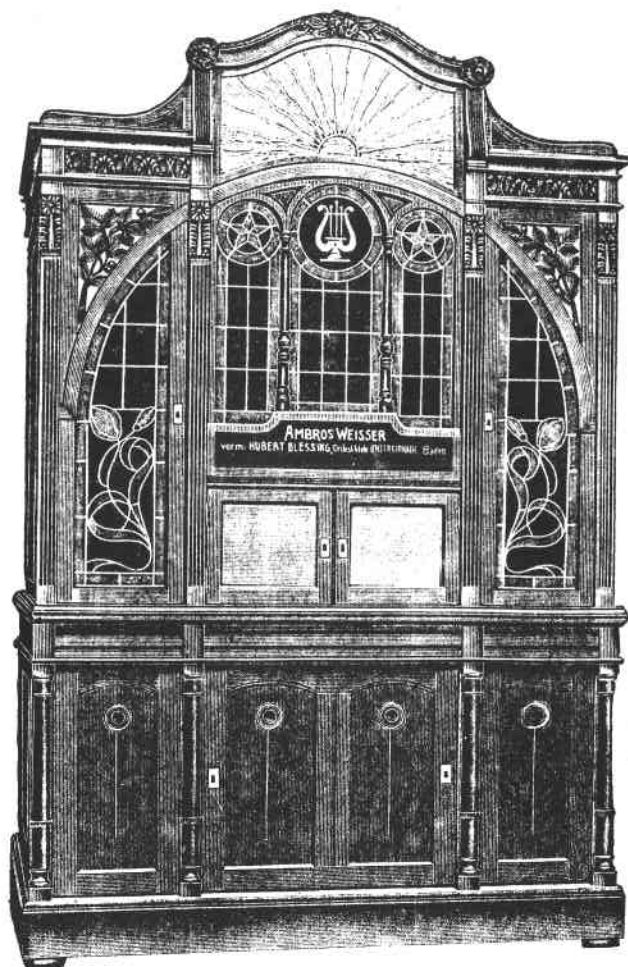
Mandolinen-Konzert-Orchestrion
№ 6. u. 8.

Orchestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



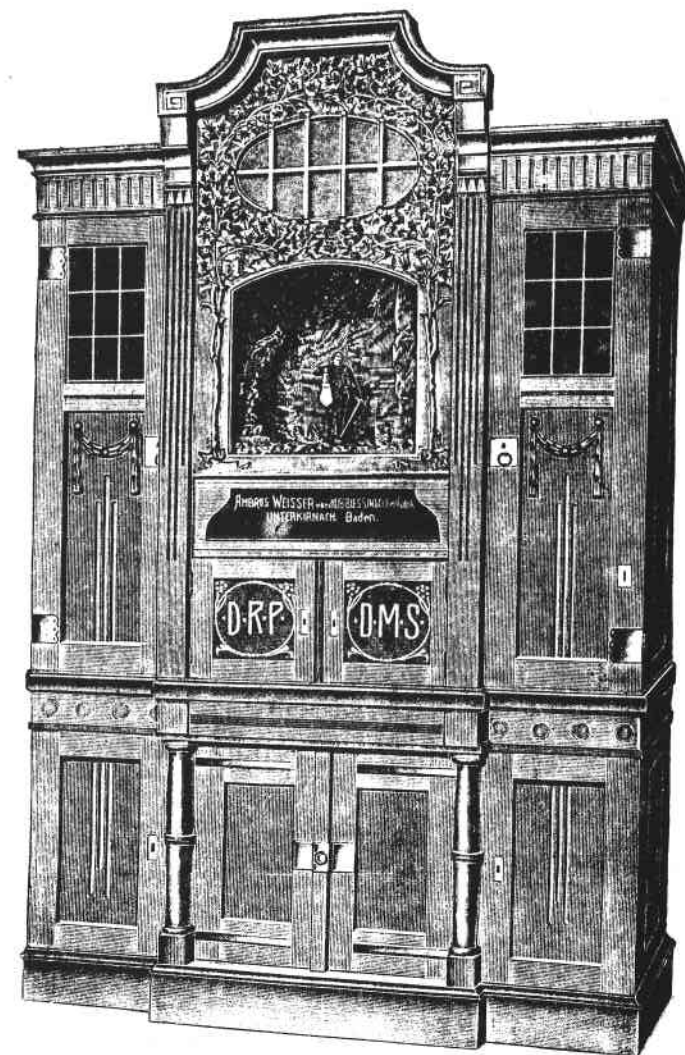
Konzert-Orchestrion Germania
№ 7.

Orcestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



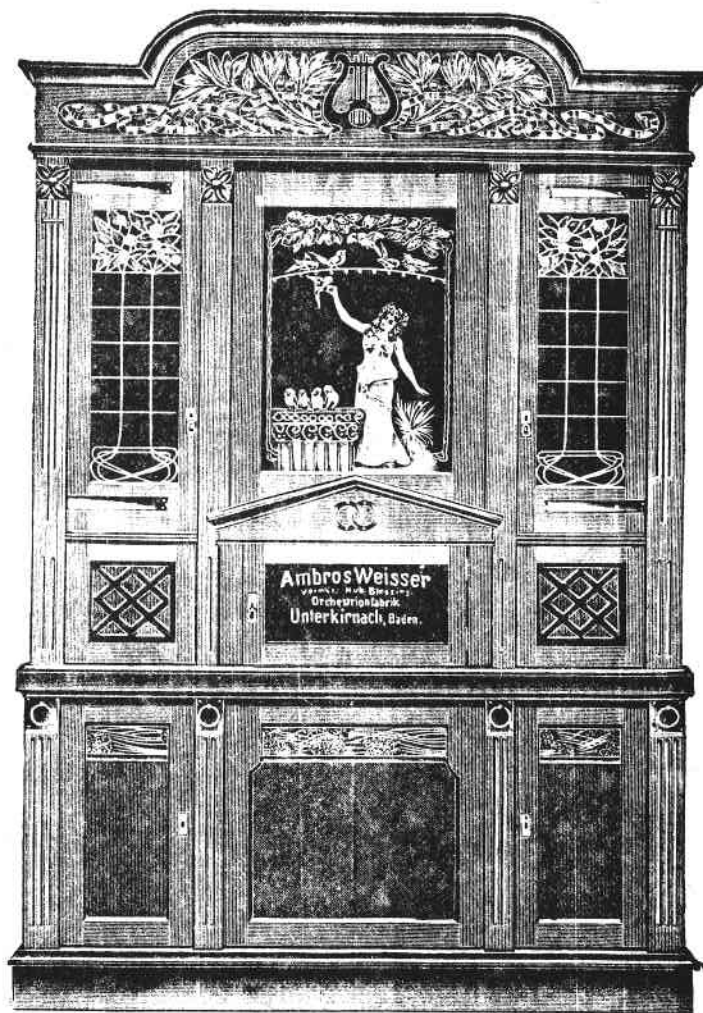
Piano-Mandolinen-Konzert-Orcestrion
N. 9.

Orcestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



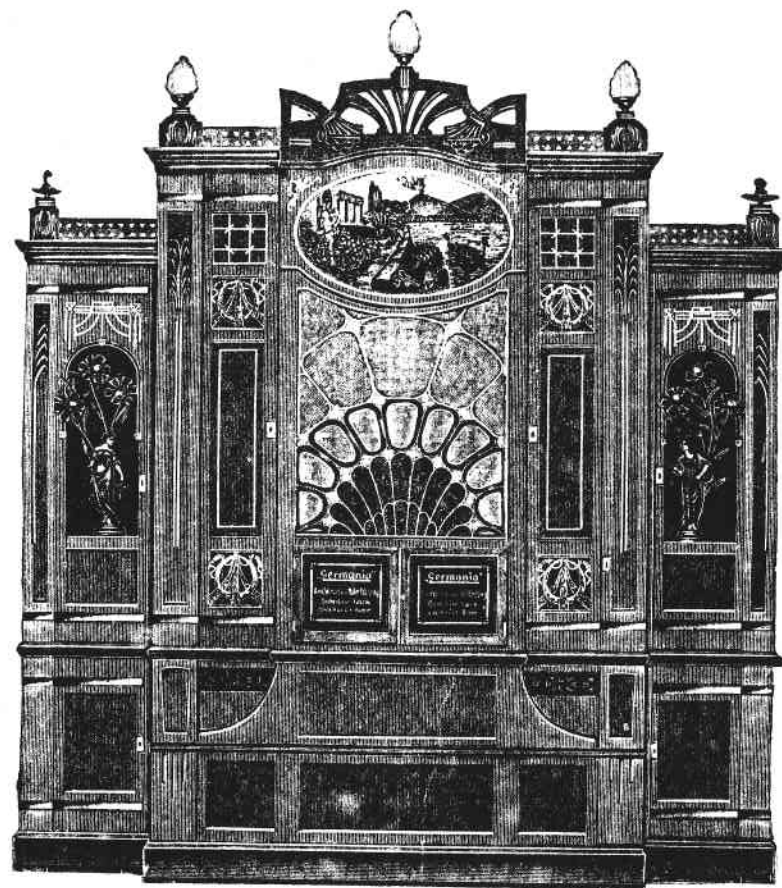
Piano-Mandolinen-Konzert-Orcestrion
N. 9A.

Orchestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



Piano-Mandolinen-Konzert-Orchestrion
№ 9B.

Orchestrion-Fabrik Amb. Weisser vorm. Hub. Blessing
Unterkirnach, bad. Schwarzwald.



Piano-Harfen-Konzert-Orchestrion
№ 10.

continued from page 161

town with their comments against Ampico! Q David Bowers publishes two rare original photographs of Imhof & Mukle orchestrions *Lohengrin* and *Valkyrie* and George Worswick describes some discoveries of names stamped inside cylinder end-caps. An article reproduced from *Country Life* highlights the fact that Swiss railway stations on the old Jura-Simplon Railway Company stations were fitted with musical box automata built by Auguste Lassueur in 1897 and that most of these survive to this day. Shades of Volk's Electric Railway at Brighton on Britain's south coast which had a musical box at each station! These, though, did not survive. Finally Helen Fitch relates the story of a long-lost automaton clock — America's 8th Wonder or *Engle Clock* (according to an old poster).

PPG Bulletin

(d) Player Piano Group *Bulletin* No 66, July 1977. It was Reginald Reynolds who probably did more than anyone else in Britain to make the player piano a respected musical instrument and this article contains the last of six instalments of his *Memoirs* — fascinating reading which may shortly be produced by the PPG in booklet form. His article first published in the Supplement to *The Gramophone* of February 1924 in which he outlines the editing of Duo-Art rolls is reprinted as well. Ten years later he wrote an article for *The Pianomaker* called "Renew your faith in the Player Piano". This also is reproduced along with contemporary material on Reynold's involvement with Harrods and his later retirement. Amidst this very much Reynold's commemorative material is an interesting piece by Rex Lawson on how to date a Universal music roll. Among the "News Briefs" is mention that the Dutch Pianola Society (der Nederlandse

Pianola Vereniging) plans the world premiere of a special "pianola" work composed by Jan van Dijk. Tilburg Municipal Theatre will be the venue for this momentous event scheduled for April 8, 1978. "The piece lasts about 12 minutes and cannot be played by hand" warns the editor.

FOPS The Key Frame

(e) Fair Organ Preservation Society *The Key Frame*, Spring 1977. After the trials and tribulations of the FOPS which culminated in the resignation of executives including former editor Ken Redfern, *The Key Frame* was not published for some while. New editor A C Pilmer has so far brought out one issue containing the usual rather brief articles. One is devoted to the BAB Organ Company by David Burke, and Stephen Simpson relates a history of the Decap company. Arthur Bursens is portrayed in a short piece by Arthur Prinsen and Jack Wilkinson recalls some of his youthful cycling days following the travelling shows in the 1920s. The story of how our honorary member Frank Holland found a Bruder under the stage of the Theatre Royal, Drury Lane is told by C J Allen, and Timothy Westman describes how he made an "orchestration" out of a piano, a collection of G rolls and the scheme of a Seeburg. We look forward with interest to the rebirth on a regular basis of this journal.

GDFMM Das Mech. Mus.

(f) Gesellschaft der Freunde Mechanischer Musikinstrumente *Das Mechanischer Musikinstrument*, number 6, February 1977. This fine journal scores on first-class printing (offset litho) on quality paper. Reproductions of early interesting advertisements from Paul de Wit's *Zeitschrift für Instrumentenbau* include such rari-

ties as a Kalliope notice from Menzenhauer & Schmidt showing the name Henry Langfelder, Hofmann & Czerny's *Continental* piano - orchestrion, Symphonion's orchestral pianos, the disc organette *Stellamont* by Sternberg & Bruder, and Ehrlich's *Orphobella* which, in the closing years of the last century, was a contender for the growing *klavierspielapparat* market. Details of the Weiss-Stauffacher collection illustrate a retrospective view of mechanical music. The 76-year-old Wilhelm Maier, one-time Bruder arranger, is portrayed along with some of his musical scores. A late list of Ariston discs — a mere 173-odd titles ranging from No 1 to 995 — is facsimiled. Number 7 contains a description of the collection of society founder Jan Brauers. This includes an illustration of the Old Warden Imhof & Mukle orchestrion sold by Christies last year and now back in the Black Forest area. Number 8 contains a report of the Hannover Orgelfest which took place at the beginning of June. Otto Wernet's history of the Waldkirch organ-builders and their involvements elsewhere in Europe forms a major part of this issue. This is followed by facsimiles of pages from Bruder Gebrüder, Wilhelm Bruder Söhne and Adolf Ruth organ catalogues. The closure of Giovanni Bacigalupo's organ-building business is commemorated with a tribute to this old man of the street organ who celebrated his 88th birthday on July 25, 1977. A useful check-list of points to watch out for when buying an organ follows. This sets out in graphic form the various features which the prospective buyer should check and is a most useful breakdown of the often-hurried inspection process. A history of the carillon and musical carillon clock in Germany contains much useful reference material. The importance of a German-language journal on mechanical music cannot be over-stated.

continued on page 174

continued from page 152

The early player reed organs

Malcolm had brought out a similar instrument, which was christened The Phoneon, some models being sold retail at 36gns. A trade writer of the period speaks glowingly of his visit to Murdoch's showrooms in Farringdon Road, where he was charmed with performances of Barnby's "Sweet and Law", "The Village Blacksmith", &c. He was so pleased that he declared that even a good performer would prefer the automatic arrangement to the use of his fingers, devoting his time to the marks of expression. "Phrasing he need not attend to, as the use of the perforated rolls arranged all this. Music could be started at will, for directly the player touched the pedal a wind motor was set in motion, which apparatus in turn revolved the perforated tunes".

Reprinted from "Musical Opinion", March 1922, page 553.

Gueissaz Freres

THE name Gueissaz has been closely associated with musical boxes since at least the middle of the last century. Makers of this name have been recorded at L'Auberson, Ste Croix and La Sagne, Chaux-de-Fonds.

As a manufacturer of modern movements, Gueissaz has made large quantities of miniature movements, some with dancing doll attachments, which were for many years factored by M Moss & Co of Ashford, Middlesex, believed to have ceased activity about 20 years ago. Gueissaz is also a modern maker of singing bird boxes.

But in its heyday, the business made large musical boxes, including one for the Shah of Persia in 1900. It also made component parts for other musical box makers, notably Paillard, and quite frequently its name appears on some component part.

On page 122 is illustrated a PVF "Full Orchestre" box owned by Keith Harding. During dismantling for a thorough renovation, he found that the organ section was clearly marked "Gueissaz" in pencil.

It is an interesting aspect of musical box making, so far not fully explored, to study the growing spread of "bought-in" components which revolutionised the industry from the 1860s onwards. Probably since the very early days, casting metal was a speciality of one man, wheelwork that of another. But with the enormous growth which the industry experienced it must have become imperative to set up component suppliers in a manner not unfamiliar with any specialised product industry today. Conchon, it is known, made many parts for other makers — even combs. And Billon-Haller supplied fine-metal castings.

Bowers' catalogue

Member Q David Bowers who operates American International Galleries at Irvine, California, has recently issued another superb illustrated catalogue of mechanical musical instruments. As ever, a valued information source as well as sales vehicle. See the AIG notice on page 183.

NORFOLK POLYPHON CENTRE

(Norman and June Vince)

We specialise in the Sale and Purchase of all forms of
MECHANICAL MUSIC and CLOCKS



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continued from page 172

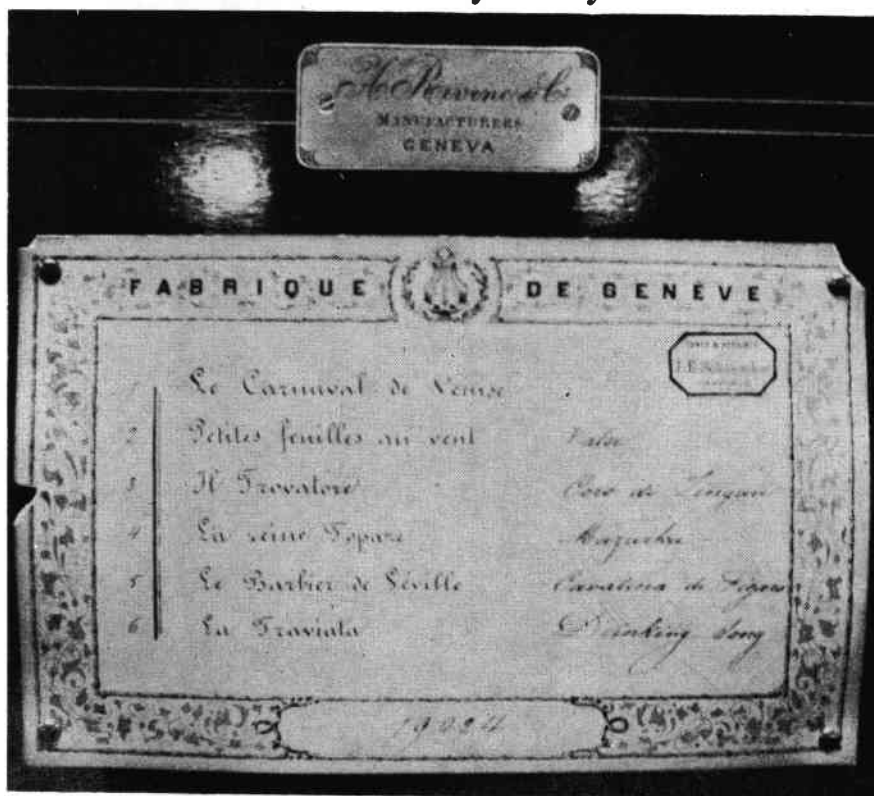
So much of the music and musical instrument history is tied up with Germany that the serious researchers into history which the GDFMM is undertaking for publication in *Das Mechanischer Musikinstrument* will be of untold interest to us all.

KVD Het Pierement

(g) Kring van Draaiorgelvrienden *Het Pierement*, number 4, 1977. Editor Jan van Dinteren has been publishing in serial form his translation of Otto Wernet's cameo history of the Waldkirch organ builders. The latest instalment—part 3—contains material on the later Bruders, Carl Oehler and Carl Frei, this last in some depth. Chief organ restorer to the Utrecht museum is Hans J Brink and he puts a forceful case for the compilation of a register of organ serial numbers—one of the avowed tasks of our own Mechanical

Organ Trust. He starts us going with a pageful of various organs and numbers which, although necessarily sketchy, even at this stage reveals some interesting numerical and date relationships. Composer Johan Wichers who penned street organ favourites such as *Mars der Media* and *In rechte baan*, is the subject of a profile on this, the 21st anniversary of his death. Street organ hirer Louis Holvoet is the subject of an organistic biography after which Carl Frei's famed organ *De Negentiger*—the 90-key—is delineated. A centrespread of what must have been the last of Bacigalupo's Berlin street organ catalogue shows some of the little portables beloved by collectors today. Our contributor Jac Gerssen pays a fine tribute to Albert Imhof who passed away on July 5, and Rompke de Waard remembers Hendrik Elderman—the man who was inseparable from that great street organ *De Arabier* (The Arab)—who died a month later.

Bremond-Rivenc mystery



Strange combination from the Guinness collection—a Bremond tune-sheet on a Bremond box bearing a screwed-on metal plate reading “A Rivenc & Co, Manufacturers, Geneva”. Rubber stamp on tunesheet reads “Tuned & Repaired by J E Schonacker, Dayton, Ohio”. Schonacker was in business at 318, 3rd St, Dayton pre-1886 until at least 1909.

Novice's Corner

Let down the spring...

WHEN dismantling a cylinder musical box, it is imperative that you let down the spring power before removing the governor or the cylinder. This is easily achieved.

However, be warned! If the spring barrel is fitted with proper stopwork all you have done is to take it down as far as the stopwork will allow. If you now attempt to remove the female stop-

work (which will, of course, be under load from the male piece), the spring will fly in the barrel and may break.

Ideally, remove the female stopwork while the spring barrel is still in place on the bedplate and *before* you let the power down. This way, the spring will be quite slack and you will be spared—at the very least—a nasty shock!

Classified Advertisements

Members: 3p per word (bold type 5p per word). Non-members: 6p per word (bold type 10p per word). Groups of figures or letters up to six characters count as one word.

FOR SALE

PHILIPPS PIANELLA Model PF1 as illustrated in Bowers' *Encyclopaedia* page 568 and on page 574 as the extended Jazz Band Orchestrion (top of page, No 3). My model has 18 four-tune fully orchestrated music rolls. Full details and photographs available. Would also be interested in exchange. Martens Maria, Pekekharig 26, 9000 Gent, Belgium.

WORLD'S largest stock of music boxes, coin operated pianos, reproducing pianos. Large illustrated catalogue £2.50 per copy or £12 subscription for next six issues. Money back guarantee. Many MBSGB members have ordered from us. American International Galleries, 1802-M Kettering St., Irvine, CA 92714, USA.

ADVERTISE your wants and your surplus items in *The Music Box*. It is an inexpensive way of contacting all members of the Society.

WANTED

TUNING SCALES REQUIRED. “The Cylinder Musical Box Handbook” and “The Disc Musical Box Handbook” are to be published in a second edition in 1978 in one double volume and in both German and English. Any member having correct tuning scales is invited to contribute to this section of the disc book. Full acknowledgement will be given for any help. Unpublished information on makers is also welcome. Graham Webb, 29 Temple Street, Brighton.

MUSICAL SNUFF BOXES, send details, photo if possible and asking price. Also want good BIRD BOXES, SMALL AUTOMATA and MUSICAL NECES-SAIRES. Will answer all correspondence and give immediate decision. Especially anxious for fine pieces for which highest price is paid. Frank Metzger, 16 Norman Drive, Rye, NY 10580, USA.

HUPFIELD S or T piano rolls, Empress or similar 88 note rolls with expression, Komet 54cm. discs, Stella 17½” discs, rolls for Rolmonicas wanted. Nitschke, Hannover, Steinbreite 55, Germany.

WANTED TO BUY OR EXCHANGE. Hupfeld issued several piano rolls of sonatas by John Field. If you have any of these and don't want them, I will buy or swop. I have operatic pot-pourri and musical selection rolls, also song rolls for exchange. Ord-Hume, 14 Elmwood Road, London, W4.

PHOTOGRAPHS REQUIRED. Graham Webb has been commissioned to prepare a large heavily illustrated book “Musical Clocks and Watches”, to be published in both German and English. Examples of RARE pieces are required, especially with singing birds or using strings. Also required for a proposed list of musical clock and watch makers, names and areas of work. 29 Temple Street, Brighton.

ORPHENION discs urgently wanted. 10½”, 13½”, 16” (27.5, 34, 41cm). No quantity too small, good or damaged. Buy or exchange other makes. P. McCrossan, The Stone, Vicarage Road, Hailsham, E. Sussex. (Phone 842789).

The cost of meetings

A NUMBER of members have expressed concern and dismay at the increasing costs of our "all-in" regional meetings and because there is a growing belief in some sectors that the Society is catering more for the wealthy members than the impoverished majority, some explanation is due, writes the President.

When your Committee sets out to select a venue for a regional meeting, there are two prime considerations. These are (a) a locality either featuring a reasonably high density of members or certainly within easy reach of members elsewhere in the country, and (b) that there is a responsible member living fairly close by who might be invited to volunteer to organise the meeting. Some organising secretaries, in fairness, do volunteer; others have to be invited to do so . . .

Now quite obviously there are two factors which have to be borne in mind. First, less than half of our membership is resident in the United Kingdom and so any thoughts of a membership levy to finance meetings would be unfair. The second point derives from this in that the cost of meetings cannot be included in the membership dues which only just cover journal costs, normal mailing and administrative charges. This means that meetings must be self-supporting and should not end up as a charge to funds. So far, thanks to realistic costings and raffles, meetings have not only paid for themselves but have actually made a small profit. This profit in turn is ploughed back into funds and through to the main capital outlay of the Society—this journal.

At the most, this profit is only a fraction of the cost of the meeting, so our costings are accurate.

So this leaves the problem of the cost of the regional meetings and the explanation as to why these are so much more expensive, so it seems, than the London events.

First is the fact that for those attending a London meeting, the registration fee covers room hire, morning coffee and afternoon tea and, where applicable, dinner. Luncheon is extra and, for those living out of town, so is accommodation.

Now British Rail owns a number of hotels up and down the country and one way which it has of drumming up business during off-season months is to stage what it calls "winter break" holidays. This is an all-in sum which comprises rail fares from anywhere in the country (i.e. London to Penzance, or York to Bristol) plus hotel accommodation for two nights and all meals. And on top of this, for a minuscule extra, we get the use of a conference room. This means that for one apparently large sum, we are able to offer a package to members which, if made up of individual costs, would cost considerably more.

Of course, it has drawbacks, particularly where we book a hotel which offers a flat "conference rate" which expects everybody to arrive by train and want to spend two nights in the hotel. What we are now seeking to do is to negotiate special terms for this type of arrangement so that we can offer members a choice of four types of attendance. These would be (a) full week-end with

dinner and rail travel and all facilities; (b) the same, but without rail travel for those who can use their own motor cars; (c) conference and light refreshments only, plus formal dinner for those who live locally and do not want to sleep in the hotel, and (d) conference and light refreshments only for those who want to go out for meals.

Making these arrangements for individual meetings takes a great deal of time and sometimes it is not possible to arrange the full choice of four.

Another question which has been asked is why do we have to meet at expensive places and can we not meet in a smaller place, or even in a pub. Well, here the answer is a complex one. First, the property which we show at our meetings is of the sort of value where we must give attention to the security problem. Then comes the consideration of facilities which are available. We have met in a sportsclub hall and also in small hotels. Each and every case has to be considered on its merits bearing in mind accessibility (not everyone wants to come by road), catering (everybody needs to eat and, probably, drink) and accommodation for those with musical boxes too small to sleep in.

It is a difficult one, I know, and I am all for keeping costs at rock bottom. In truth, in these times of awful inflation, the package-type meeting is the cheapest way of doing it.

I do hope that this allays some of the suspicions about the direction in which your Society seems to be going. If there were to be a suitable organising secretary and marquee, I would not object to a no-cost open-air do on Salisbury Plain with sleeping under canvas. I do think, though, that it might deter some of the members from displaying their choice Malignons and Orphenions . . .

D-A organ rolls

THE Aeolian Duo-Art Reproducing Pipe Organ is not an instrument to survive in large numbers and, as the lucky owners of the survivors know, the number of available rolls is very limited.

Now an organisation in the United States which operates in conjunction with John Malone of Play-Rite Music Rolls, Inc, is investigating the possibility of re-cutting an initial 207 titles with the option on more if it can find the necessary copies of the originals.

Plans are very much at the early stages but an idea of roll cost is around \$18.00 delivered maximum.

The co-ordinator of the scheme needs to know how many people would be interested in joining in such a venture which would offer quality re-cuts of these hard-to-find rolls.

If you are interested, then write direct to Beckett Productions, 6817 Cliffbrook, Dallas, Texas 75240 and say you read about it in *The Music Box*.

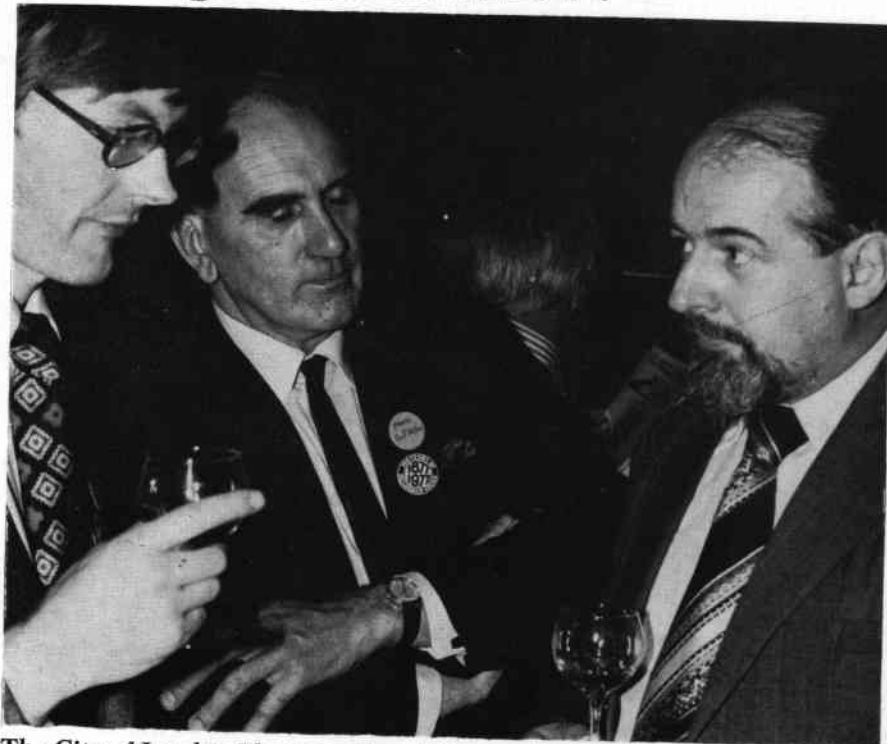
Phonoliszt too

THERE is also a scheme to help owners of the Hupfeld Phonoliszt-Violina by which a subscription list is being formed to fund the reproduction of a limited edition of rolls.

Details of the scheme, being organised by member Q David Bowers, appear on page 182.

A major benefit of the Musical Box Society of Great Britain is that it becomes feasible for expensive projects such as these roll-cutting programmes to be funded on a member-subscription basis. Collaborative programmes of many sorts are well within the scope of our world-wide membership.

Meeting of the twain . . .



The City of London Phonograph and Gramophone Society staged an Edison centenary exhibition at the British Institute of Recorded Sound back in August. CLP&GS chairman Christopher Proudfoot (left)—who is also on the MBSOGS committee—brings together our president and George Frow, president of the CLP&GS for a celebrational drink. It was not as serious a confrontation as it looks!

Society Affairs

Autumn Meeting Report

THE Autumn meeting of the Musical Box Society of Great Britain was held on Saturday, October 15, 1977, at the Kensington Close Hotel, Wrights Lane, London. Some 113 members and guests attended including Mr & Mrs Horsfall from Australia, Mr F Andress from America and Mr J M Jonkers from Holland.

The meeting opened at 9.00 in the morning with registration and the arrival of musical boxes for exhibition. These included Keith Harding's *Jubilee Polyphon*, a Swiss *Harmonia* disc machine, and a most unusual wooden-encased clockwork carillon which is to be sold by auction in December.

After morning coffee, the first talk of the day was presented by Jim Colley of Congresbury who highlighted some of the many pitfalls in musical box restoration. His talk, illustrated with the use of the blackboard, showed clearly how once in a while a problem can be encountered which, although apparently basic, requires skill to solve.

The second talk of the morning was presented by Simon Haskell. Entitled "It's all in the bellows", this concentrated on the methods used by player piano makers to advertise and sell their wares. With the aid of slides, he showed how whereas initially the emphasis was on the female approach, gradually the styles of advertising moved more up-market and turned to more expensive and generally opulent presentations. A lively discussion resulted during which our South Australian member present described the present popularity of the player piano in his country.

After the luncheon break, President Arthur Ord-Hume officially welcomed

members and guests and noted with pleasure that 12 new members were attending their first meeting. He read out a letter which he had received from society founder Dr Cyril de Vere Green, apologising for his absence due to he and Bertha being in the United States at the time. The President went on to outline plans for a visit to Holland next year based on the Utrecht museum and, explaining that the long week-end meeting would cost around £100 a head, asked for a show of hands among those present as to who might be interested in coming. More than 50 indicated their interest which, said the President, inspired the committee to forge ahead with plans for the visit which would probably take place in September of 1978. Plans for our Regional Meeting at Stratford-upon-Avon to be held on the week-end of December 2, 3 and 4, 1977, were well advanced and a Regional Meeting was being planned in the Exeter area for March.

First talk of the afternoon was by David Tallis who spoke on "Rare musical boxes and the music they play". With musical boxes from his collection and aided by gramophone records and tape recordings, he described how many of the musical programmes on boxes were abbreviated from original scores, and illustrated his points with music from boxes and the same from operatic and concert performances on record. This talk was also followed by a lively and extensive discussion during which Graham Webb introduced a box playing Chinese music. This sparked off the story of Puccini's *Turandot* which used as its theme that of a Chinese-programmed box.

The tea interval followed along with the opportunity to examine the boxes on display. Among them was one which had been fitted with a new comb by Dan Plummer and many members admired the high standard of craftsmanship which this piece demonstrated.

The final portion of the programme was devoted to an open discussion entitled "Looking at Musical Boxes" chaired by Editor Arthur Ord-Hume with a panel of experts comprising David Tallis, Archivist Keith Harding, Jim Colley and H A Bulleid. Several musical boxes were brought up to the table for identification including an unusual spring-powered interchangeable-cylinder *Multiphone* which will be the subject of a picture story in *The Music Box* shortly.

This time, the three raffle prizes were (1) a small musical box, and (2) and (3) one year's free membership of the society. The draw for the raffle was followed by the news that we had netted slightly over £20 profit on the event for which Recording Secretary Alan Clark and Alex Duman worked hard to sell tickets.

The meeting concluded at 5.15 p.m.

Several of the members who were attending for the first time commented how much they had enjoyed the event. One, who had been a member for some while without coming to a meeting, confessed that he had feared that everything might be "above his head". In the event, this was not the case and he had been delighted to meet "so many friendly and helpful people".

Once again our thanks go to Mrs Marie Waylett who for most of the day staffed the registration table.

Same difference



B H Abrahams made two types of table disc machine. One was the Imperial; the other the Britannia (above). Both were in "horizontal upright" format with the motor at the right and a case decorated with transfers (decals). This model plays 11½in (30cm) discs.



For sheer elegance, the Symphonion in its "rococo" style 2SC takes some beating. However, the rich carving turns out to be thin veneer skilfully moulded with a glue-and-sawdust infill to a plain cabinet carcass. The first sign is usually when one of the feet falls off in a pile of dust. Again 11½in (30cm) size.

Aeolian Orchestrelles for Sale



Model F
No. 5952 with custom
made oak case to
match Tudor
Minstrels gallery of
Sussex stately home
for which it was
destined in 1912.
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pneumatically
restored 1976/77, this
instrument is unique.
Plays on 58 and 116
note rolls.
Dimensions: 7' 6" x
6' 6" x 3' 3"

Model XY

Retubed and pneumatically restored in 1975 after over 30 years of storage, this XY (No. 8655) has a mahogany case with splendidly carved ornate columns. Still foot-operated as original. Plays on 58 and 116 note rolls.

Dimensions: 6' 9" x 6' 5" x 3' 6"



Further details from Gordon Hawley, 53 Church Road, Richmond, Surrey 01-940 8937



JACK DONOVAN

93, PORTOBELLO ROAD,

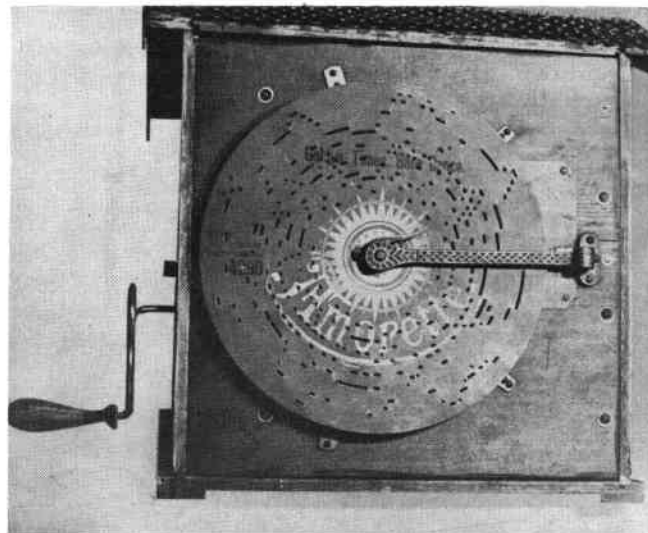
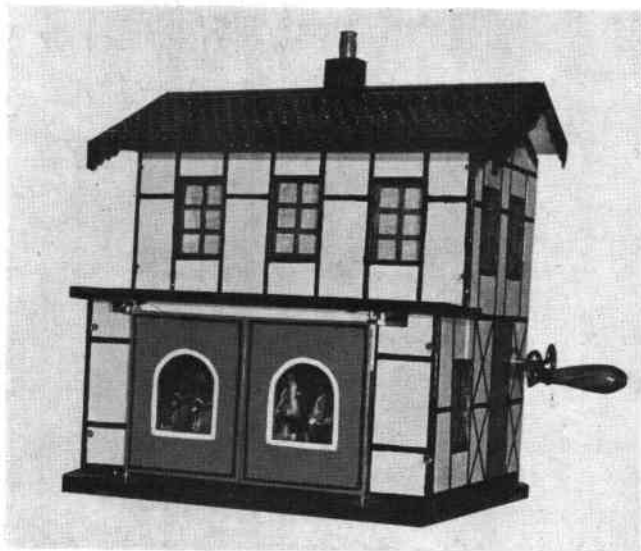
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THE COUNTRY INN ^{by} A J L Wright



THIS pastoral title was given to one of the many variations of Amorette organettes manufactured by the Euphonika Musikwerke of Leipzig. However, pictures of this hospice appearing in the *Encyclopaedia* and *Clockwork Music* suggest that far from fitting into the pastoral scene it was much more a place of abandoned gaiety or even bacchanalian orgy!

Known more prosaically as the Type 16W, the makers offered a vast choice of performers from dancing bears to soldiers of selected nationalities and by cunning use of mirrors multiplied two driven figures into a wildly gyrating chorus. The accompanying music was provided by a standard 16-note organette mounted on its side and

played by a nine-inch metal disc on the back of the house.

All this festivity is sprung on the unsuspecting observer at the first movement of the crank, when two pneumatic actuators throw open the doors to reveal the dancing mob within, and the organ bursts into life with some vigour.

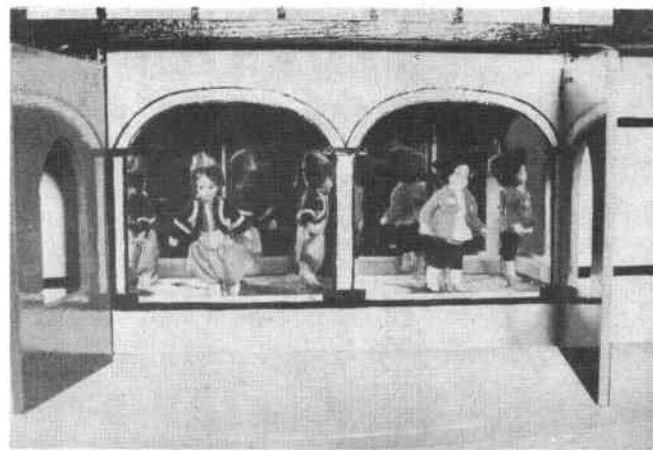
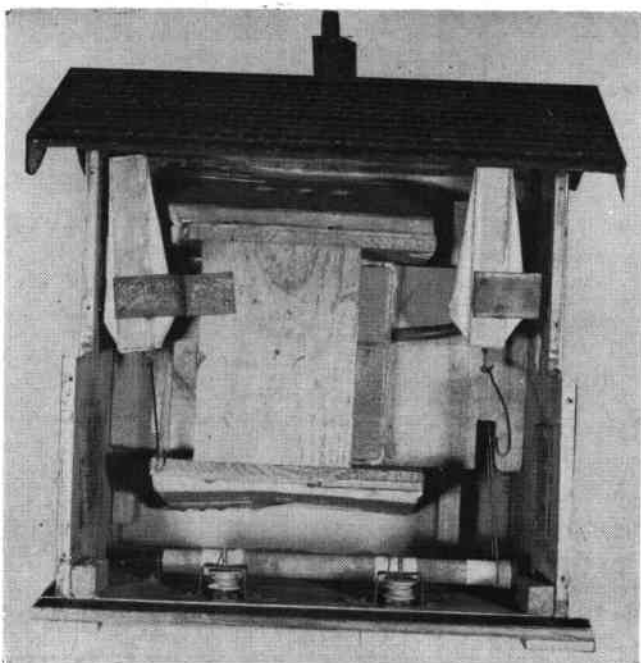
The illustrations show a specimen which came into my hands recently after falling on bad times, during which the doors had disappeared, the dancers had been frozen into immobility and the whole thing had been covered with thick layers of glue and modern "brickwork" paper. Surprisingly, the organ had survived intact, probably because it is embedded in the body of the house. The only signs

of life were the woodworms living in the front elevation.

With the aid of the pictures in the books mentioned and traces of the original paint I have been able to restore it, I hope, to something like its original splendour to continue amusing visitors to Mrs Cadbury's Playthings Past Museum at Rednal near Birmingham.

Illustrations

1. View of complete Country Inn.
2. Back of Inn showing disc.
3. View with front and dancers removed, showing drive to dancers and pneumatic door actuators.
4. Close-up of dancers.



ADVERTISEMENTS

The publication of an advertiser's announcement in *The Music Box* does not automatically imply or grant endorsement or approval of any claim or claims which any such notice may make. Members are advised to satisfy themselves as to the ability of an advertiser to carry out work or execute services which they advertise. Neither *The Music Box* and its editor, nor the Musical Box Society of Great Britain can be held responsible for any loss or default which may arise from such matters.

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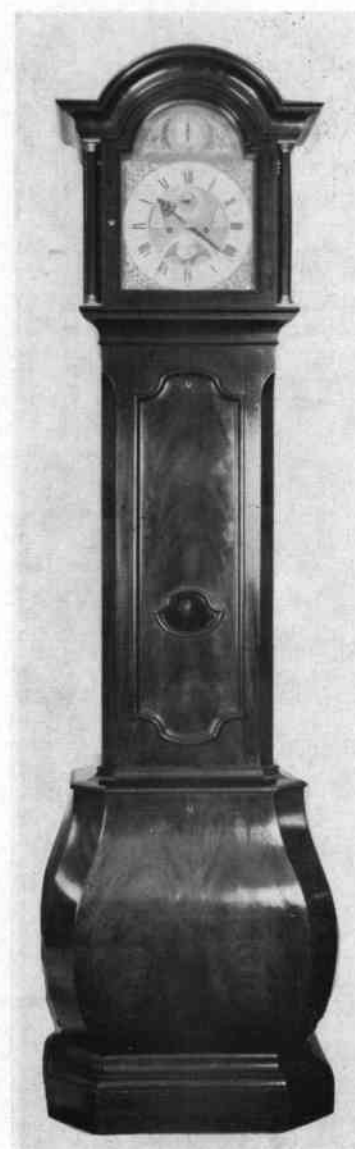
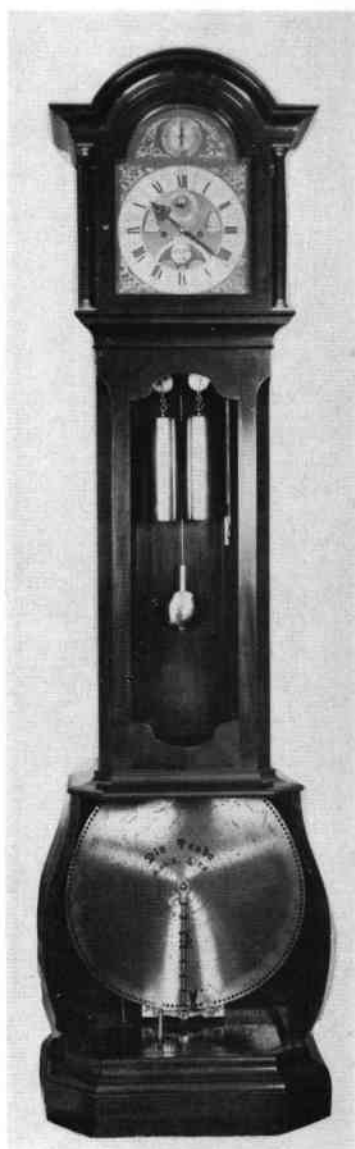
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high water at Amsterdam, strike/silent
alarm. The musical movement contained
in the plinth is operated on the hour by
the clock. Supplied with 10 almost mint
discs.



Record Reviews

ON page 286 of Volume 7 I reviewed the rather extraordinary record released on the American Candide label (*Musical Clocks*, CE 31093) and concluded that it was, despite serious shortcomings in terms of quality, worth owning.

It was thus with some trepidation that I learned that Decca was about to issue a UK edition of the self-same disc on its Turnabout label, **Musical Clocks (TV 37085S)**. Physical examination of the record revealed that it was made from a fresh master and that the record itself was appreciably thicker than the Candide wafer.

Obviously the Decca people have done some work on the original tape and have been able to reduce much of the distortion which marred Side One of the Candide pressing. So there you have it—a superior version of the original and still worth having. However, all the comments made earlier about the very poor standard of recording technique still stand and it is a pity that Decca should have put its name to such an amateurish recording. What is even more disturbing is that the appallingly inaccurate sleeve notes have been reprinted verbatim. I dread hearing a BBC announcer read out over the ether the travesty describing the last track! I quote:

"Women's March, from 'The Merry Widow', played on an Orchestron with metal plate, built by Eichmann in Klingental, Saxony, in 1880".

It's still a Symphonion.

From the Utrecht museum comes the first cassette we have reviewed

—a splendid memento of the organs in the collection on **Straat-, Kermis- en Dans Orgels**. A Dolby recording and available only from the museum for Dfl.18-50, the first side cracks straight off with a tune on the 50-key Wellershaus barrel organ. This is followed by three tunes on a 52-key Gasparini which sounds disarmingly the same as the Wellershaus.

The Aalster Gavioli plays three tunes including *Mon Reve* in an arrangement by Rompke de Waard. This is followed by five melodies on the 101-key Mortier. The 90-key Hooghuis plays a foxtrot composed by Edgar Hooghuis and the side is completed by a Gustav Bruder arrangement on the Gebruder Bruder.

Side Two features one of the museum's most popular organs, *De Dubbele Biphone*. Everyone who has been privileged to attend a museum's most popular organs, *De chance* to play this organ, taking turns at the great wheel. Fittingly, most of the tunes played here are mellifluous Carl Frei arrangements and compositions.

Concluding the tape is the great concert organ *De Schuyt* performing four short pieces.

Quality of the tape varies somewhat with side two being much better than that of the opener, with some tracks far superior to others. It is nevertheless a rewarding recording, particularly if you know the organs and the museum and fancy high-quality nostalgia.

I wonder, though, what Gavioli must feel like having his composition *Rose Fleurie* played on an organ by his unscrupulous rival, Theofil Mortier...

A O-H.

Book Reviews

DIE UHRENMACHER DES HOHEN SCHWARZWALDES UND IHRE WERKE by Gerd Bender. Verlag Müller, Villingen, Schwarzwald, Germany. 536pp, 6¼ins (165mm) by 9¼ins (240mm), illustrated. In German. UK price about £30.

Authoritative reference works on the subject of the Black Forest clock in all its many guises are today very few and far between. The classic works of former times are today very rare books and works such as Poppe's *Die Schwarzwälder Uhrenindustrie* with its excellent illustration of tools and processes, are not available to the student outside Germany. In the past few years, though, there have appeared Herbert Juttemann's *Die Schwarzwälduhr* (1972, and not without its shortcomings), and Günther Holzhey's little book *Flötenuhren aus dem Schwarzwald* (of limited use to the student or historian).

Now comes Bender with a superb, well-researched and well-illustrated history of the industry which made this most beautiful area of Germany so famous. The growth of the industry is shown by the various statistical reports produced by the authorities. Extracts from account books show just how much it cost to live in the 18th century. The wages of the clock-maker and the money paid to out-workers for parts must, one feels, have been considered ample to ensure a living of sorts, but they seem miserably low by the standards we know today. How, one wonders, could such examples of craft and beauty have been produced without peace of mind and freedom from cash worries.

Here, in the splendour of the *nagrar silvae* clocks were no utility items but were simply-fashioned works of great art.

Many illustrations are of contemporary material, including Dingler's technical journal of the 1830s and 1840s. Numerous technical illustrations are included showing clearly the various features of the true Black Forest clock such as types of striking work, escapement, automaton figure work and wheel trains.

Rare photographs of portraits in the collection of the Furtwangen historical clock collection include Christian Muckle, Victoria Duffner (seen pinning a barrel), Anton Duffner, the Bruders, Daniel Imhof, Hubert Blessing and many others.

The concluding section of the

CALENDAR

1977

December 2nd, 3rd, 4th

Musical Box Society of Great Britain. Winter Regional Meeting, Stratford-upon-Avon, Warwickshire, England. Meeting secretary: Mr and Mrs D M Heeley.

1978

January 28th, 29th

Musical Box Society International, East Coast Chapter, New Hampshire House, Summit, New Jersey, USA.

February 4th

Player Piano Group Annual General Meeting, Tilt Room Restaurant, Hampton Court Palace, Middlesex, England.

March (date to be confirmed)

Festival of Mechanical Music, Nogent-sur-Marne, France.

March 10th, 11th, 12th

Musical Box Society of Great Britain Spring Regional Meeting, Manor House Hotel, Moretonhampstead, Nr Exeter, Devon, England.

June 2nd, 3rd, 4th

Musical Box Society of Great Britain Annual General Meeting, London, England.

June (date to be confirmed)

Museum of Mechanical Music Marino Marini, Italy.

September (date to be confirmed)

Musical Box Society of Great Britain visit to the National Museum van Speeldoos tot Pierement, Utrecht, Holland.

September 21st, 22nd 23rd

Musical Box Society Int Annual Convention, Sarasota Hyatt House Hotel, Watergate Centre, Sarasota, Florida, USA.

October 14th

Musical Box Society of Great Britain Winter Meeting, London, England.

Convention and Event Organisers are invited to send in dates for regular publication to aid members throughout the world in planning their participation.

book deals with the Black Forest organ-builders both of clocks and orchestrians.

Printed on art (slick) paper, this is a heavy book as well as being a most expensive work. It is, nevertheless, indispensable for the student of the Black Forest clock. The author covers his subject most thoroughly, describing in individual essay form, the history and features of probably every type of clock made within those hallowed square kilometres. The so-called Black Forest Regulator is described and illustrated as is, for example, the tower clock (with a history of Benedikt Schneider), and the unusual Schwarzwälder Wächterkontrolluhr or watchman's clock.

Processes such as the making and lithographing in colour of clock faces and grounds—the *bahnhausle-form*—and the famous porcelain clocks are all described along with the key workers in the branches of the profession.

This is a book for the serious student, preferably German-reading. However, basic German and a good dictionary will bring this worthwhile work into the sphere of many an enthusiast who already has a grasp on the basic subject.

A O-H

MAGNIFI-CAT by Bruce Angrave. Collins Publishers, London. 64pp, 4½ins (110mm) by 6ins (115mm), illustrated, £0.95.

Bruce Angrave's art is well-known to members of the MBSOGB, both as a humorist and as a writer/artist. On page 334 of Volume 7 we reviewed his book of hilarious cat cartoons, CAT-ALOGUE. Now he has produced a companion volume. No doubt Jubilee year is responsible for the number of regal subjects such as "Royal Mews", "Not a-mew-sed" (well, two is a number, isn't it?) along with more international subjects such as Chairman Miaow and Dr Henry Kit-singer.

This little book, dedicated to one of the many cats which has adopted the Angrave home as its own in spite of things like musical boxes, Orchestrelles and pianos which disturb the puss-t prandial oblivion, will make an excellent stocking-filler for people of all ages. A O-H

PERPETUAL MOTION, The History of an Obsession by Arthur W J G Ord-Hume. George Allen & Unwin, London. 235pp, 5½ins (145mm) by 8¾ins, (222mm), illust. £5.50.

The one thing perpetual about

perpetual motion is that its inventors keep on keeping on. Mr Ord-Hume here traces their ill-fated history from the medieval miller who tried to power his water mill by making it pump water back up into its mill pond, to the man who approached Ord-Hume with a fuelless aircraft engine which could "increase the power of (wind or gravity) by about 40 times".

The author, a qualified mechanical engineer, takes a compassionate view of his perpetual movers, comparing them with the alchemists and arguing—with some success—that their efforts made a substantial contribution to science by their ultimate failure. Some were great men in other spheres; such as Richard Arkwright, inventor of the spinning jenny, and George Stephenson of "The Rocket". Some were charlatans; some devoted their lives to the quest. All failed.

Ord-Hume's science is impeccable, and his style polished. I cannot comment on his history; but he weaves a fascinating and very human tale.

ROBERT WALGATE

(Dr Robert Walgate is science news editor of *New Scientist* from which publication the above is reprinted with acknowledgement).

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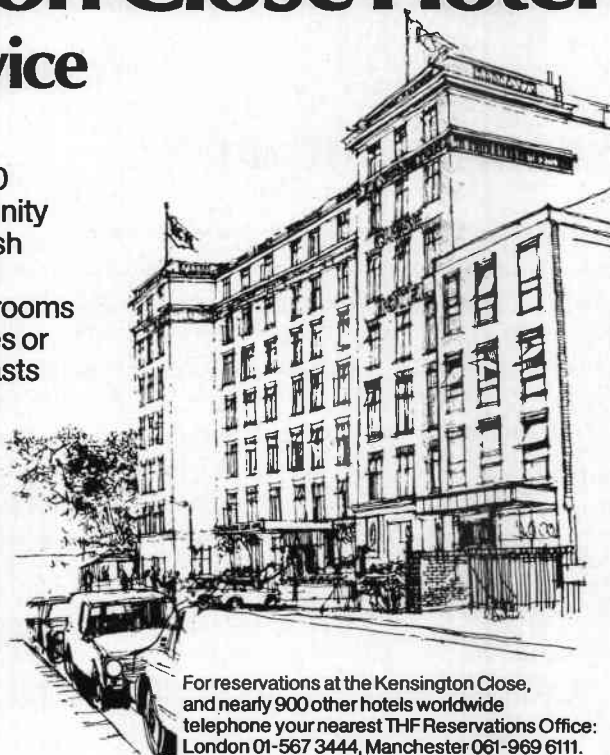
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Letters to the Editor

Sought-after screws

Arthur Heap writes from Delamere in Cheshire:

I HAVE found it virtually impossible to buy 4in countersunk wood screws until the other day when I found a shop with some old stock.

Believing other members may have had similar difficulty I bought all available, just over 100 size 1 and 120 size 2.

I will be pleased to re-sell to members at the price I paid—9p for 10—if they will send me a stamped addressed envelope, and stamps to cover the cost of their requirements. Please state which size you require and if, should that particular size be all sold whether the other size would be acceptable.

Obviously I do not wish to have to write any letters in offering this small service to members who may have a need for these screws which are particularly suitable for the small hinges fitted to the inner glass lids of cylinder boxes etc.

Arthur Heap's address is Ridgemere, 51 Station Road, Delamere, Near Northwich, Cheshire CW8 2HZ.

The PPG Bulletin

J H Shaylor, Vice-President of the Player Piano Group, writes from Bognor:

I HAVE been asked by the PPG Committee to point out to the MBS that in the notice sent out inviting membership, *The Music Box* is referred to as the only magazine devoted exclusively

to instruments of mechanical music.

This is not strictly correct as the Player Piano Group *Bulletin* has been issued since 1959, admittedly at first in a modest form. It has received reference in various publications, including A Ord-Hume's *The Player Piano*. Perhaps this could be borne in mind in any future publications referring to this.

Editor's Comment: Jack Shaylor is correct; the PPG Bulletin covers player pianos and *The Music Box* deals with mechanical instruments of all types. I think the operative word is "instruments".

Phonoliszt rolls

Q David Bowers writes from Irvine, California:

IN MY opinion the Phonoliszt-Violina is one of the most remarkable of all automatic musical instruments. There is one problem, however: Rolls for it are scarce (and have been selling in the \$20 to \$30 range each in some instances), and many of the rolls that do survive are on poor paper or are in bad condition.

Realizing the need for durable good-quality recut rolls I contacted John Malone, manager of Play-Rite Music Roll Company (address: P O Box 1025; Turlock, California 95380 USA). Mr. Malone has a large successful business supplying recut Ampico and Duo-Art rolls, coin piano rolls, organ rolls, and other rolls to collectors. His quality in the past has been outstanding.

Mr Malone has furnished a quotation to recut 20 copies each of about 250 different Hupfeld Phonoliszt-Violina rolls, medium size rolls averaging about

tunes per roll (realizing that some rolls will be shorter and some will be longer). His cost for producing these 5000 rolls total is \$40,000, which comes to \$8.00 per roll. In addition, there is a one-time charge of \$6,775.20 for making the necessary cutting dies and other tooling. Thus, the total cost of producing 5000 rolls would be \$46,775.20.

If this project materializes I would be pleased to act as coordinator of it. There is no profit or personal benefit to me involved. I will pay the same price anyone else pays for rolls obtained for my collection. As no profit or personal benefit is being derived, I will do my best to manage all aspects of the project but can assume no personal or corporate liability concerning the quality of the rolls, performance of John Malone and/or Play-Rite Music Rolls, delivery of the rolls, or any other aspect. If a problem develops in the course of the project we will all have to bear the burden equally. I am not anticipating any problems, but I want to mention this at the beginning.

It is my suggestion that we set one roll of each tune aside for contingencies—for exchange to collectors or museums who loan us rolls for copying, for any losses in the mail, or any other problems. This would leave 19 copies of the rolls available for distribution. At the end of the project whatever rolls are remaining from the one roll set aside from each title will be distributed evenly among those in the project.

One-nineteenth of the total amount, \$46,775.20, comes to \$2,461.85 US funds. As production costs are rising in the United States as well as other parts of the world, Mr Malone's quota-

continued on page 184

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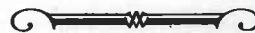
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tion is only for a limited time. If his quotation changes before the roll project gets underway you will be notified and will have the opportunity to cancel your participation. I am not anticipating this, but here again I want to mention it in any event.

As of this writing, August 17, 1977, we have 11 participants in the Phonoliszt-Violina roll project. This means that there are only eight more "positions" available. If you would like to participate at \$2,461.85 I invite you to do so. To do this, please send me your remittance in the amount of \$100 US funds as a deposit. The number of acceptances is necessarily limited to eight at this point, so if surplus subscriptions are received, the first eight received here will be the ones who participate, and any additional checks will be returned.

I will hold your \$100 remittance until I am sure that the project is going to go ahead. When it does, I will then deposit your \$100 in an account and will notify you. At that time the balance of \$2,361.85 will be due and payable immediately.

I will take this total amount of money, \$46,775.20, and put it in an interest bearing savings account. I will pay John Malone in progressions, beginning with a down payment to start the project and then continuing as rolls are produced.

The cost you pay will include the labeling and boxing of the rolls. Rolls will be delivered to American International Galleries. I will bill our group \$10 per hour for American International Galleries staff time in packaging and shipping the rolls and handling the

paperwork. It is anticipated that the interest derived from our savings account will probably cover these charges. If they do not and if there is a nominal overage I will absorb it here. If there are some unforeseen problems then an additional bill will be submitted.

If you choose to participate in this project it is anticipated that you will then become the owner of a beautiful library of Phonoliszt-Violina rolls, a library which will be purchased at a price substantially below what rolls now sell for on the present market. This library, in addition to furnishing you with many hours of listening enjoyment, will increase the value of your instrument.

The response to this special project has been very excellent and, as noted, there are only eight more positions available. If you would like to participate I urge you to send your check for \$100 to me today at 1802 Kettering Street, Irvine, California 92714, USA.

More on automata

A J L Wright writes from Stourbridge, West Midlands :

I NOTICE in the latest issue of *The Music Box* that David Shankland bemoans the fact that you do not publish much on automata.

At the moment I am just completing restoration of a cage of birds which includes a life-size singing bird and swan swimming, etc. I am also currently restoring a rather beautiful lady powdering her nose in her boudoir. I have taken detailed photographs of both of these while carrying out restoration and would be pleased to supply some des-

criptive matter with the photographs.

Regarding the latter automaton, the musical movement is of a conventional miniature type with two tunes selected manually. On the brass bedplate under the comb is stamped a group of letters which at first sight suggest Cuendet but,

J1
JC^D

in fact, seem to be wrong for that maker. I attach a facsimile and perhaps some reader can supply information on a possible maker.

Non fecimus ipsi . . .

Frank Forward writes from Exeter, Devon :

MY wife and I would just like to say that we really enjoy the journal and appreciate your obvious great efforts to maintain a high standard.

Editor's Comment : *Many thanks for the kind words. It is, though, a corporate effort with the help of the Committee and the members very much to the forefront. And one man who does much hard work although he is seldom able to come to London meetings is Arthur Heap. As advertisement manager, it is he who through his*

continued on page 186

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hard work marshalls our respected advertisers. His task, unglamorous yet vital, is to help offset the high costs of this journal. Proof of his success is in your hands as you read this.

Humbert Brolliet

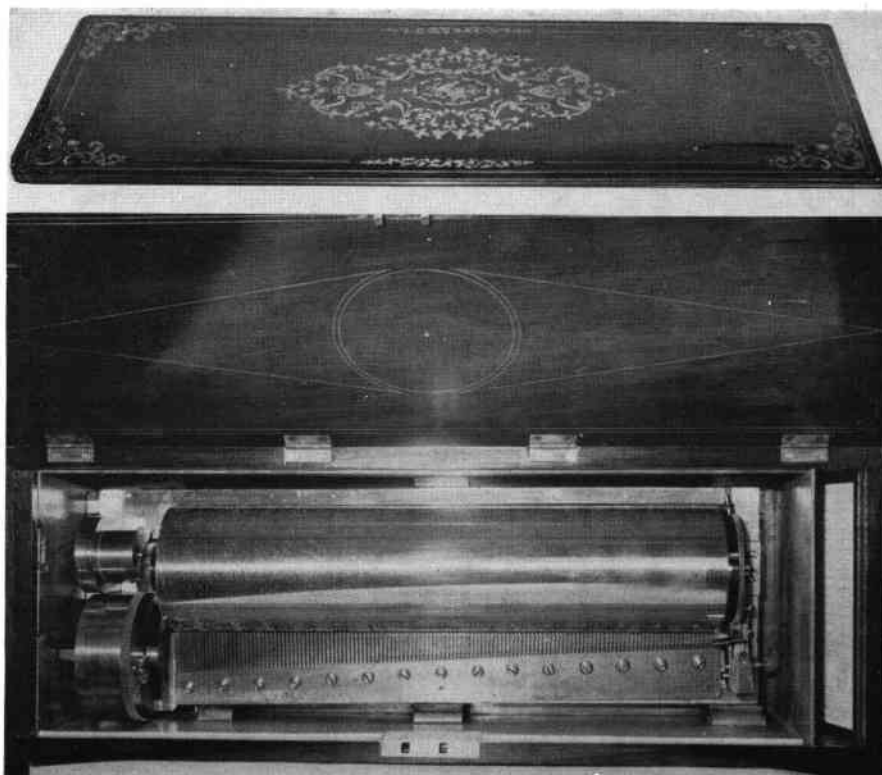
H Farrington writes from Ormskirk in Lancashire :

I HAVE recently purchased a musical box which bears the name Humbert Brolliet, Geneve, No 18842 on the brass bedplate. Have you a record of this maker and any details regarding his work? The details of the box are as follows :

Plays 24 airs, operatic (three per turn); key wind, drop end, brass base. Rosewood case with lock and key, brass inlaid lid, bun feet. Inner glass sheet (sliding) added later and can be removed. Tune Sheet (this was in poor condition and the Bodleian Library have supplied me with a copy). Dimensions : case 31" x 11" x 8½" deep, cylinder 20" x 4½". One revolution takes three minutes to play, and the total playing time is 24 minutes.

Tune indicator added later can be removed easily if required.

Editor's Comment. This fine box, illustrated here from Mr Farrington's



photographs, is the product of a partnership of which little seems to be known. It is the fifth Humbert box I have seen and only the second with this name which, by the way, is Humbert & Brolliet à Geneve, and not Brolliet (Henry) who was a clockmaker at Colombier between 1791 and 1822 or thereabouts. Eugene Jaquet and Alfred Chapuis in History of the Swiss

Watch lists Humbert Aimé as president of the Union Horlogère in 1860 as well as Humbert family members named Olympe and Vve, and partnerships as Humbert et Darier, Humbert & Perrelet (Neuchatel watchmakers fl. 1779), and Julien & Francois Humbert-Droz. Chapuis & Gelis in Les Mondes des automates quotes Humbert (1850) as a musical automaton-maker, and Humbert

& Golay (1800). In Chapuis & Jaquet's The History of the Self-Winding Watch are illustrations of a watch movement signed Humbert à Langres, and elsewhere there is reference to "a Swiss watchmaker, Humbert-Droz by name, who had emigrated to Philadelphia after living in England several years". All these leads do not take us very far, however, and the major clue as to date must lie in the list of tunes. Perhaps Mr Farrington might allow sight of the original tune-sheet which one hopes he has carefully preserved. As to the box itself, the first and obvious features are the outstandingly high quality of workmanship both of mechanism and case. Unusual features are the six-screw case fixing and the strange cylindrical housing offset from the pinion end of the cylinder arbor which, one assumes, contains some sort of safety device. Further information on this would be most welcome. Any members who may be able to add to the scant information on record might care to write in for publication.

Book music repairs

Brian Oram writes from Andover in Hampshire :

IN your Editorial on page 101 there was one thing you forgot in your summing up—incredible patience. It has taken me about eight years to obtain one item at the right price.

On page 142, Tug Wilson "objects". Having been a committee member of the FOPS and a vice president as well as an owner of items of interest, I have stamped on anyone who has endeavoured to give the names and addresses of private collectors. The reason being that on too many occasions in the past I (and others) have been pestered with itinerant travellers wishing to see, and inspect. I even had one fellow who stated that as he had arrived I could give him of my time regardless of the fact that I was entertaining a client at

the time. People can come here but by invitation or arrangement but always at my convenience.

Last the matter of repairing concertina cardboard music. First, any book which has become so worn that the joints break should be entirely recut. Second, where a joint has broken without damage to the remainder of the card, the two parts should be slit apart to about 1½ inches and into the resulting division surgical bandage be glued allowing half of the width to each side and glued preferably with a cold water glue. Some German card is made up in this manner initially. Third, for those unable to procure shellac, there is a suitable preparation made by Sonneborn & Rieck Ltd, 91-95 Peregrine Road, Hainault, Ilford, Essex called Jaxa Extra Pale Polish 50.320. This is a 1:10 solution of methylated and shellac which is the solution used by continental noteurs. Fourth, most mech-

anical organ music is slotted card in which case the most useful tools are a ¼ inch chisel plus a straight steel bar about two inches wide and not less than ⅛ inch thick and best about six to eight inches long as well as a string knife with a sharpened point. The steel bar ensures that (a) the knife does not slip and cut one's hand, and (b) the line to be cut is accurate. Fifth, I would never advocate, and have certainly not done so myself, partially cutting a section of card, except to block out certain sections of music and this normally only with percussion, and for backing sello-tape to cover the crack. These are temporary expedients, and new card should be inserted as soon as possible.

Editor's Comment : The problem with a cotton gauze-reinforced joint is that the drag of the join in the card crossing the key-frame can tear the uniting fibres. New card keeps continuity.

A **W**e special personal message
from

Member Alex J. Duman
(KRAZY HOUSE, GLASGOW)

To all my friends and members throughout
the world, a sincere merry, merry Christmas,
and a prosperous and happy New Year.



In the past years of my membership I have personally brought in some 20 new members. If I can be that enthusiastic surely it is not asking too much of each of you to bring in one new member this coming year!

Let us have unity through strength and progress with all our members participating, and so make this coming year one to be long remembered.

Sincerely,

Alex J. Duman

Member No. 558

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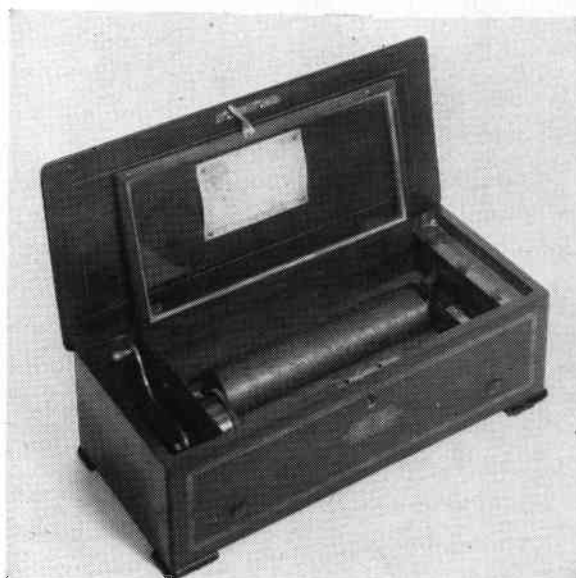
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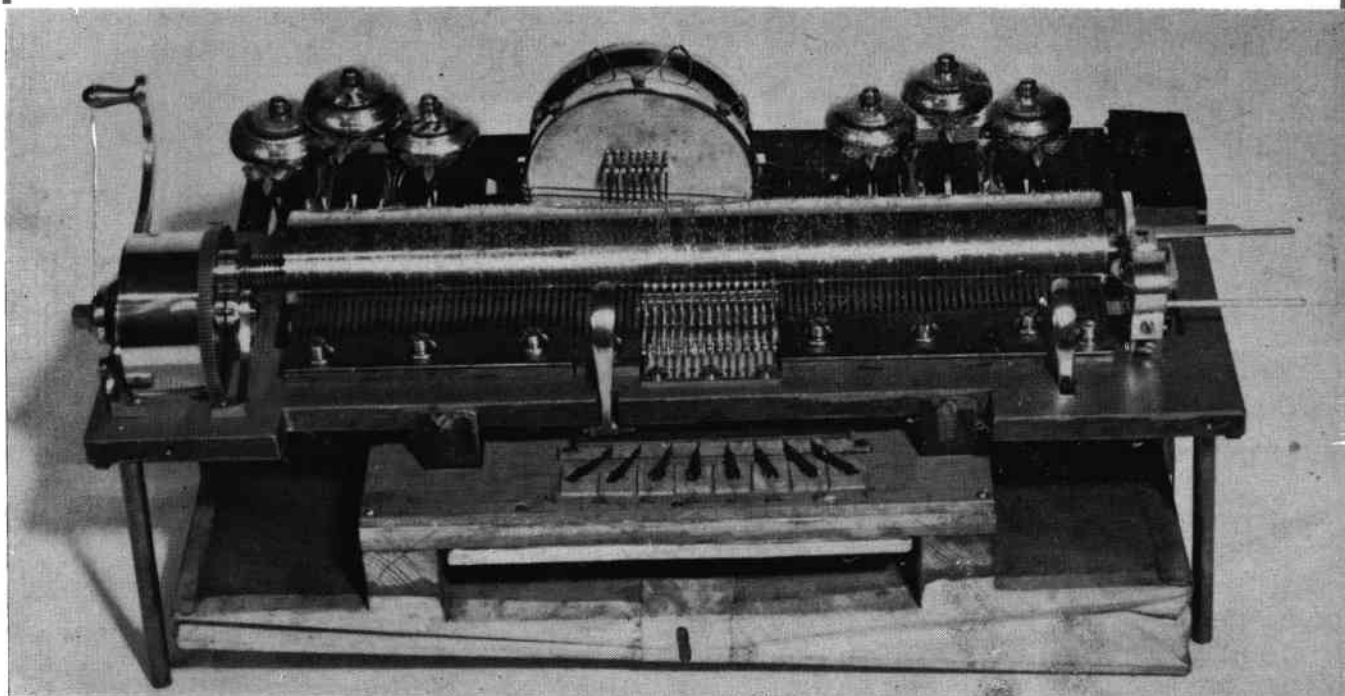
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