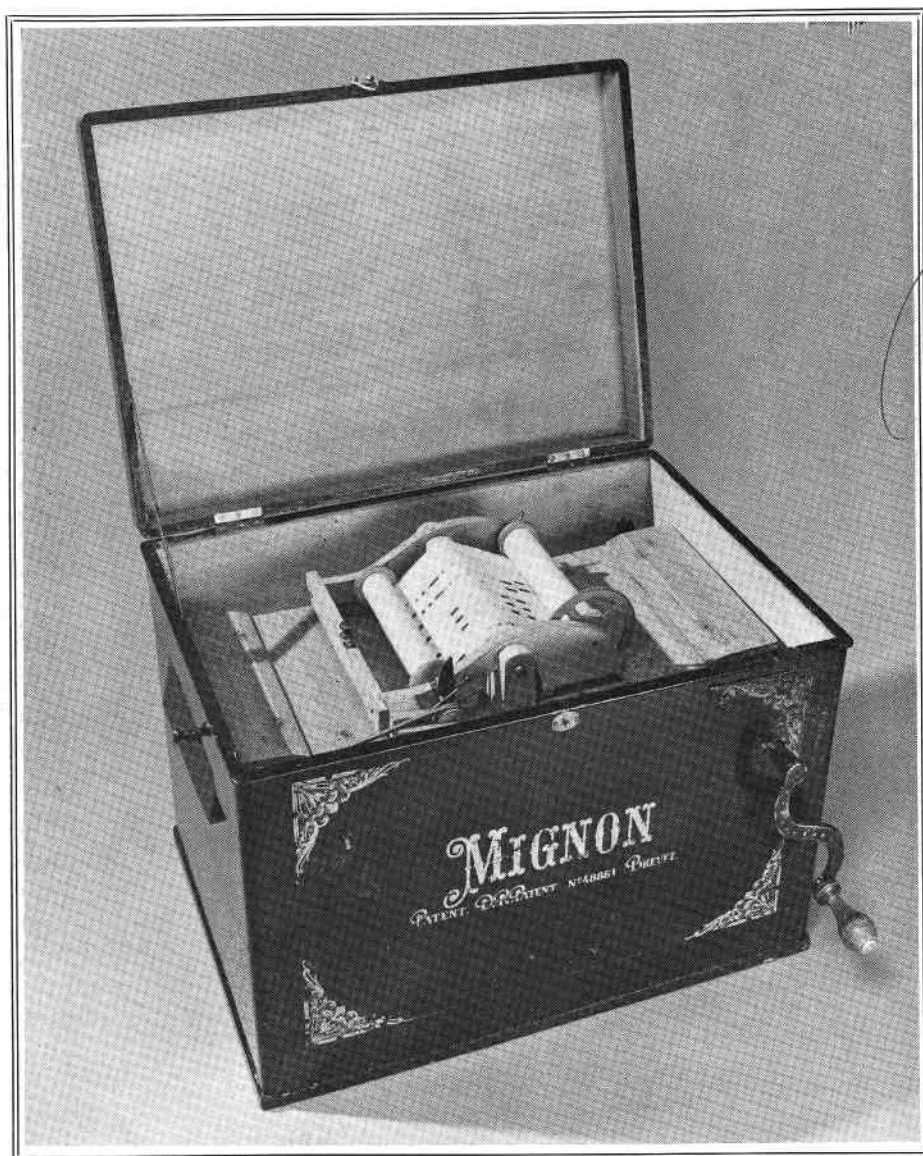


The Music Box

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 9 Number 8 Christmas 1980



MUSICAL CLOCKS—type classification; two early cylinder boxes in detail; building the roll-playing electronic organ; Criterion tune list; Paillard's New York price list



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The Music Box

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mechanical music



THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The Editor writes. . .

OVER the years, I have expressed on numerous occasions my admiration for those members who have devoted themselves to preserving the skills of mechanical musical instrument making and restoration.

In the majority of cases, this has been at the expense of re-learning arts and crafts long-since forgotten to the world of mechanical and musical science.

To my mind, too little in the way of recognition is awarded to these people. Too often, their skills, prowess and industry are accorded but scant appraisal. The outcome of their industry is observed far too superficially and there is no realisation of the struggle which has gone into that product. Behind every success there lies, I know, a trail of failures, of frustration and often of bitterness and disillusionment.

And so, during the past five or six years, members such as Geoff Mayson, Brian Clegg, Keith Harding and Brian Etches have created new musical boxes in Britain. David Secrett has made some astonishingly good automata in England and now we have members re-crafting the barrel organ.

In Germany, Peter Schuchnecht has revived the art and culture of the portable street organ, now back in production with a thoroughly acceptable and technically superb product.

In the United States, our members have distinguished themselves in the re-creation of old instruments. Dwight Porter has shown what enthusiasm can do in the form of the Porter/Regina musical box. Bill Edgerton has crafted the best of the American coin-operated orchestra-pianos back into produc-

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Cover picture: This 22-note Mignon organette has a rubber stamp in the lid reading "Borislav Lantner". He was a violin-maker and instrument retailer in Prague at Wenzelplatz 22, Praha 1. Established in 1862, he was still in business in the early 1930s at 4 Palacheno Nabr, Prague 2.

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tion as well as creating the world's first player-harpsichord. And one of the earliest of the American electro-pneumatic instruments, the Encore Banjo, is now being produced in improved form by Dave Ramey.

While others excel in the work of restoration, sheer enterprise has propelled yet more into this arena. The crafting of new combs and the high professionalism exhibited by people on both sides of the Atlantic in complex restoration work means that we have the satisfaction of not just operating a moribund collectors' and historians' society, but an active and burgeoning new industry.

The people behind this development have the task of carrying on where we will leave off. They will ensure that mechanical musical instruments are still made as the 20th Century moves into its closing years.

For them, though, encouragement is the key. They have our admiration but they need something to fortify them through their ebb times. Is it not time for an international award for enterprises such as these? Something whereby the small man who, without massive resources behind him, has shown his mettle by diligence and application?

While talking of awards, one man has done a great deal by example for the growth of the interest in mechanical musical instruments. And that man, Murtoth Guinness, was the popular recipient of the Trustee's Award given by our sister organisation, the MBSI, back in September. I am sure that we all echo the sentiments behind that award.

After this issue closed for press came the sad news of the death of Hughes Ryder. See page 388.

ARTHUR W J G ORD-HUME

Defining the Musical Clock

by Arthur W J G Ord-Hume

THE subject of this paper is one which, as far as my personal knowledge and experience goes, few experts either in the field of music-work or in horology seem to know very much about. This I am certain is a disturbing note upon which to start, but I hope to prove that this is no idle premise.

The musical clock, as an examination of Britten and Baillie¹ will prove, is nothing new, nor is it unknown to us today. *My* difficulty, however, is that because I am a pedant, I don't understand what this term "musical clock" means. Is it, I wonder, time with a jingle? It is rather like talking to a motor enthusiast and telling him that you have a car — it tells him nothing except that you probably are neither an enthusiast nor do you give a thought as to what's under the bonnet.

Of course, some people may go a little further and add that such and such a musical clock plays a pretty tune, or that it sounds nice, monotonous, horrible or just so-so. All these comments, though, are qualifications which remain valueless for they advance our knowledge of the musical clock not one iota.

Confusion

So there it is. I want to try to clear up this confusion over nomenclature and at the same time tell you a little not so much about clocks as about those parts of clocks from which music may be cajoled.

I have always been enthralled by music, particularly that produced automatically by self-acting instruments. Additionally, I have always been addicted to clockwork in all its many forms, possessing on the one hand an appreciation of the blacksmith-horologist's art which lies behind the church tower clock, and on the other an understanding of the utter skill and eye behind those artisans who produced domestic timepieces, both tall and narrow and short and squat, egg-shaped and pocket, and slim, round and rare. As an amateur clock-maker, I have crafted a few unspectacular but nevertheless personal timepieces, both spring and weight driven. Probably the one which

The author originally presented this as a paper before the Antiquarian Horological Society at the Science Museum, London, in the summer of 1978. Later that same year it was presented in revised form at the Annual General Meeting of the Musical Box Society International held at Sarasota in Florida. The response to this paper, which is the first attempt at classifying the musical clock by type and format, was so great that there have been repeated requests for its publication. It is presented here in edited form.

demonstrated the most work and the least satisfaction was a transparent clock conceived when I was at school. It was made, I recall, out of celluloid, rhodoid and glass. Sadly after hours of labour, completion was swiftly followed by total disaster since the driving weight promptly stripped all the teeth from one of the slender wheels and the others warped so much as to be useless. Somewhere in that heaven that is all old clocks, there are the remains of my invisible clock. I hope that they are never found by a horologist.

Terminology

While the world of mechanical musical instruments is crawling with careless talk and terminological inexactitudes — for example people are always confusing barrel pianos with barrel organs, and the organette with the hurdy-gurdy or vielle — when musical mechanisms mix with pure horology, the effect is as if water has been poured into acid. All things not clockwork and time-indicating, one assumes, must be something else. If it makes music, then justice may be done adequately by describing it as a musical clock. We're back to motor-cars again — a wheel at each corner and an engine. A musical clock must be to us as imprecise a description as to talk to a zoologist about an animal with a tail, a

forestry expert about a tree with branches, or a sailing enthusiast about a boat with a sail. "Musical clock" tells but a fraction of the story.

In an attempt to remedy this situation I have applied my many years of musical, mechanical and horological experience to the formulation of a classification for musical clocks. In this I set out just what a musical clock really is. If we have a look at this chart (Fig 1) we will see some of the more popular musical clock variations and may rapidly detect that there is more to a musical clock than may at first sound.

Looking first at the carillon which, as we all know, is a set of tuned bells, one must remember that it is hardly possible to play a tune on fewer than eight bells, so we say that a carillon has a minimum of eight bells: fewer and it is but a chime.

If we take a close look at the scheme of the carillon clock, we find that it may have bells made of either metal or, strange to say, glass. We also find that it comes in two distinct types: that which is operated independently of the clockwork comprising the body of the timepiece, and that which forms an integral part of the timepiece. This is a very important distinction so let me clarify this. If the carillon mechanism forms a part of and is integral with the clock itself, this is a dependent mechanism. However, sometimes we find a separate carillon mechanism which is a self-contained unit with its own separate driving motor. This is set in motion by a mechanical trip from the clock itself. This is the independent type.

Sub-division

Coming back to the dependent type, and following the line on the chart downwards, you will find that it is again sub-divided into linear layout and right-angle layout. Once more, these are very important definitions and so I will spend a moment to qualify what I mean. The linear layout features a musical programme with its axis parallel to that of the wheelwork of the clock itself and the spring arbor. The right-angle layout speaks for

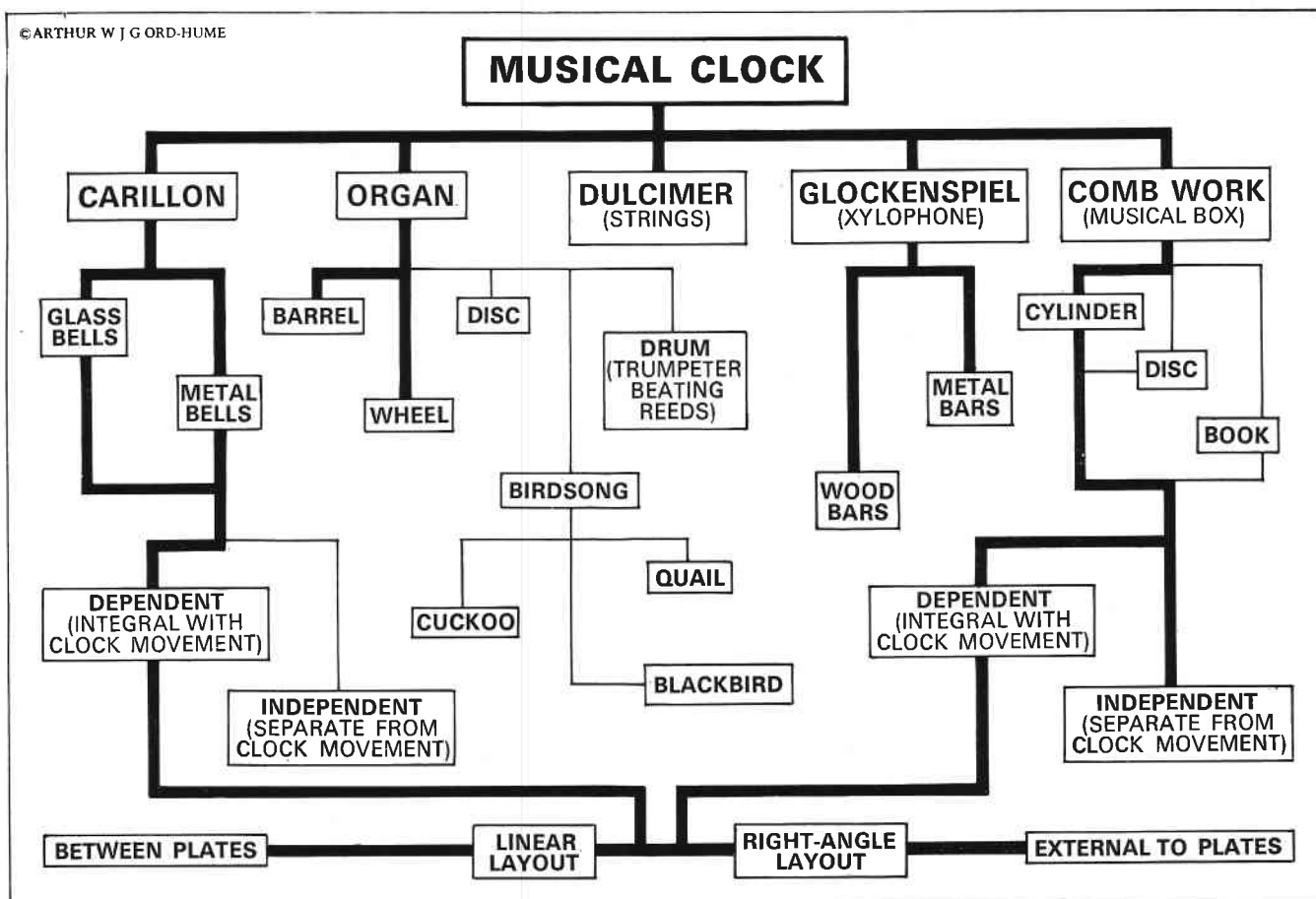


Fig. 1

itself in that the programme axis (programme here means musical pinned barrel or cylinder) is arranged at right-angles to the wheel-work. This is illustrated in Fig 2. Note that I have further qualified these as between plates and external to plates.

Having dealt with the carillon, next on the list is the organ. As you will see this has a whole new type of layout. The common style is with a musical pinned barrel or wheel, although varieties exist with disc and, as in the trumpeter clock, the pinned drum. Note the special category for birdsong which includes the cuckoo, quail and blackbird.

Next is the dulcimer which is a cross between the familiar barrel piano and the spinet. This has a very short delineation on the chart. There are very few of these clocks to be found. Often called harp-playing clocks, when in tune they sound delightful but because of the difficulty of tuning them and the frequency with which tuning is needed, it is not a genus which survives in many numbers.

Now for the glockenspiel. This is an interesting one because "glocken" means bell in normal terminology, yet glockenspiel usually refers to what we might more properly term a xylophone. Two types

are commonly found — those with wooden bars and those with metal ones. The instrument in the latter class is sometimes called a metallophone.

Lastly we come to combwork which in corporate terms we might prefer to call a musical box. Here we find almost exactly the same situation as existing with the carillon, namely dependent and independent mechanisms, significantly both spring from the use of the cylinder only, and both governed by the same definitions of linearity and angularity.

Common feature

From all these classifications, we can now very quickly come up with another classification. This, shown in Fig 3, takes us a stage further from our original chart. One thing emerges here and that is that all our musical clocks so far examined have one common main feature — the pinned barrel or cylinder as a programme source. There are others, of course, but the barrel features in them all. Cylinders or barrels may be made of metal or of wood. The wheel, used in the organs of some early Augsburg pieces, has the advantages of slenderness but the main disadvantage in that since it is pinned around the surface in concentric tracks,

the difference in relative speeds tends to make all but the simplest piece of music impossible to play. The disc was also used in combwork, some late and cheap musical clocks from the Junghans factory having a small disc-playing musical movement worked from the clock. Punched card was also used very successfully at the start of the present century.

Let's start with the carillon, not because it is the second oldest form of mechanical musical instrument but because it is the starting point for the majority of so-called "musical clocks".²

The oldest known surviving carillon cylinder, wrought in iron 400 years ago, is preserved in the Nationaal Beeldmuseum at Astén in Holland.

Of course Holland and Belgium are countries rich in carillons, the first set of tuned tower bells being set up more or less concurrent with the practical tower clock in the latter half of the 14th century. These tower-clock sized bells may be played either from a rotating pinned drum or from a keyboard by the carillonneur who strikes the keyboard of levers with his fist.

Today Holland possesses many fine carillons which are very frequently played. In addition to

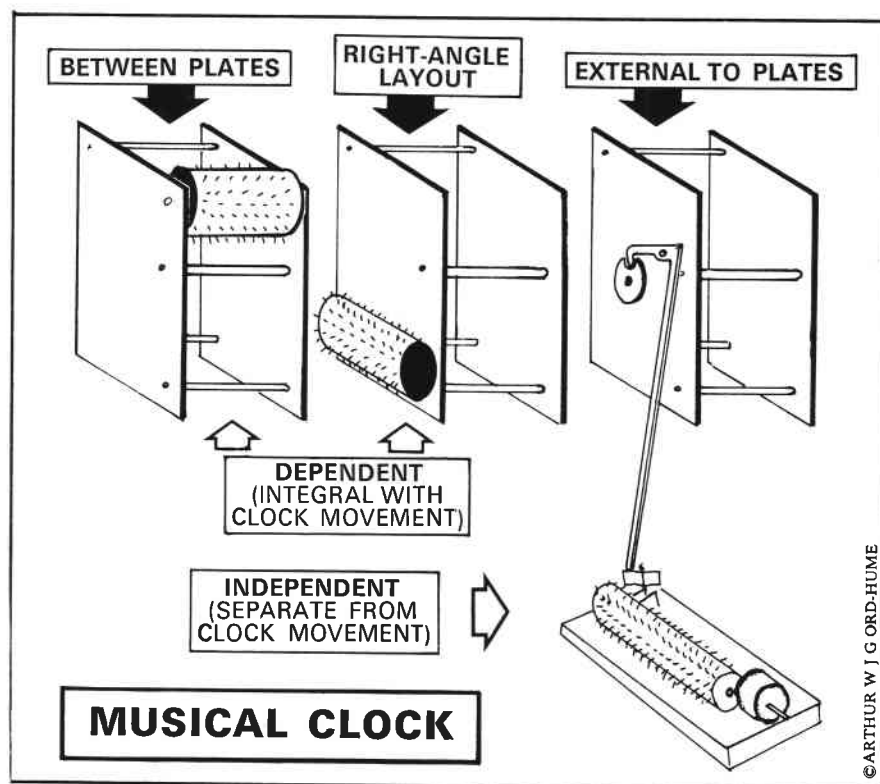


Fig. 2

manual playing, these clocks play a tune every hour and at every quarter — these usually being short melodies. The repertoire for the carillon is rich and ranges from masters of the 17th century such as Jacob van Eyck (who wrote the first ever book of carillon music) and Mathais van den Gheyn, to Handel, Sweelinck, Bach and Mozart.

Carillon clock

Concerning domestic-sized clocks, the first clocks with bells were purely intended to sound the hour but the technology was already there to produce the carillon in miniature. The most remarkable example of the carillon clock is the unique concept of Nicholas Vallin's clock which was made in 1598. It has 13 bells which are arranged, most unusually, in the four sides of a square and much more after the tower-carillon format than that of the accepted musical clock.³ Significantly, Vallin's clock preceded the next earliest table carillon clock by almost a century. A significant invention is the use of roller shafts to operate the hammers by wire trackers from the linear musical barrel. The concept of this piece is brilliant.

Any mention of musical clocks of the 15th century naturally makes one turn to the work of Brother Paul Almanus,⁴ the German monk and horological amateur whose main claim to our attention is that

he kept a workshop notebook in which he drew those clocks which interested him from among those which came to him for repair.

One of these clocks, the tenth in his notebook, is a weight-driven 12-hour piece with musical train and alarum. Almanus examined it sometime before 1477 and says it was made in Flanders. The actual date when the clock was built is not determinable, but it probably was crafted between 1425 and 1450.

After all that it comes as a disappointment to find that this piece is not so much musical as purely possessed of a separate musical train differing little from an ordinary striking train with hoop wheel, and that the melody played comprised a simple ding-dong on two bells, repeated three times at the half hour and five times before the hour. From the horological aspect this is interesting because it marked the half hours, but from the musical standpoint, Almanus's clock, belonging to the Cardinal of Naples, was inferior to those tune-playing musical clocks which were already in existence.

Architectural styles

Miniature tower clocks maintaining architectural proportions were very much the fashion at one time. Among these is the Lovelace clock or Exeter clock built in 1656.⁵ This included not just a carillon but also a barrel organ and a bird whistle, besides having a 24-hour dial.

Isaac Habrecht made two astronomical clocks one of which is in the British Museum. Automaton figures abound but when we look inside we see an extraordinary and remarkable carillon. Rather like Vallin's clock built nine years later (this one was made in 1589), the bells are arranged on two planes. The narrow music barrel — almost a wheel — is arranged in horizontal plane — this makes it a right-angle mechanism if you refer back to Fig 1. The bell hammers are moved by proximity pieces attached to each vertical hammer shaft: there is no key-frame as such. Each hammer shaft has a vertical spring rod which provides striking power and return action — you cannot rely on gravity in the horizontal plane.

The renowned Trauttmundorff clock was built by an anonymous maker in 1596. It is housed in a later case and plays a tune every three hours. The bronze cock at the top flaps its wings and opens its beak. Looking inside we find another outstanding application of the tower carillon. First we find that the bells are nested in stacks of three and that the cylinder is provided with the facility for re-pinning with music of our own choice. Again we have vertical hammer shafts operated from the barrel pegs by proximity pieces and on two shafts left and right of centre are provided the striking action torsion springs.

Definitive drawings

Thomas Reid published his treatise on the making of musical clocks in 1825.⁶ But by this time encyclopaedists such as Rees were providing definitive drawings for musical and chiming clock layouts.

The use of multiple hammers, one should note, on bells goes back to at least the middle of the eighteenth century.

Dating from the transition period between Louis XV and XVI, namely about 1780, is a clock made by Jaquet-Droz.⁷ The piece is interesting because it contains an independent carillon which is quite separate from the clock itself. On a similar piece this time with the carillon situated above the clock, the carillon has its own fussee-wound motor and is a completely self-contained mechanism.

Bearing the signature P Jaquet-Droz, another from about 1770 also has a separate carillon, visible through the slot in the lower front, playing 7 airs on nine bells with 16 hammers.

If you refer to Fig 1, you will see reference to glass bells. There have been porcelain carillons, so the apparent fragility of glass creates no precedent: it is purely a question of how hard the glass is struck.

The earliest surviving glass carillon clock is one made in 1750 and now preserved in the Badisches Landesmuseum Karlsruhe.

From carillons we turn to organs, another area in which the Black Forest excelled. The mechanical organ is without doubt the oldest mechanical musical instrument, its history pre-dating the time of Christ. The first instructions for making a barrel organ were written down in the eighth century and by the 16th century it was an established instrument in a form which largely remained unaltered from then onwards. The barrel organ went on to become the mechanical orchestra. A famous example was Maelzel's Panharmonicon of the 18th century.⁹

Flötenuhren

At this point, I would like to comment briefly on the so called musical clocks for which Mozart wrote his three celebrated pieces, K598, 608 and 616. Sadly, we are up against the lay translation of the German word "flötenuhr". The word clock here is the accepted abbreviation for clockwork. The instrument for which he wrote was literally a clockwork flute. Mind you, there would be nothing to prevent such an instrument possessing a timepiece, but this is not a criterion.

Reverting to the Black Forest again, for it is here that the organ clock was perfected, the compact organ was invariably mounted complete with bellows and chest entirely above the clock. This style explains why so many organ clocks, particularly Dutch in style, have relatively small dialplates set in the lower part of a large facade.

Opportunist

Courtenay Ilbert had a favourite clock. It was the George Lindsay organ clock.¹⁰ This has 16 notes and two stops which are changed automatically. There is an interesting feature about this clock which I have nowhere seen recorded. Some years ago when Philip Coole and I were partially dismantling this piece, I was tempted to remove the nameplate. Secured by two screws, this reads "Geo Lindsay Watchmaker to His Majesty" (presumably George III).

The reverse side is inscribed "Geo Lindsay servant to the Prince of Wales". This dates this clock most nicely to between 1751 and 1760. This clock features a symmetrical layout of the pipework which serves two purposes: first it makes it easier to contain the organ in the case because the smallest pipes are on the outside. And, on larger instruments, it distributes the weight of the clock more evenly.

Among unusual organ clocks one must include Hans Schlottheim's nef,¹¹ a table centrepiece in the form of a man o'war which sported a flintlock cannon in the sharp end, which fired at the surprised diners, an automaton scene on deck and an organ within. The clock itself, tiny and insignificant, is at the bottom of the mainmast.

Pillar clocks, according to Tardy,¹² exist in sketch only and not in the flesh. Excluding the twin-columned organ clocks of Marzillger, at least three pillar clocks survive. One is in the Nationaal Museum van Speelklok tot Pierement in Utrecht and its base contains an outstanding little weight-driven organ with a large number of interchangeable barrels. A fundamentally similar organ clock survives at Waddesdon Manor, this one with a lifesize figure of Apollo leaning against the column. This, too, contains an organ which we believe to be by the same hand as this one and which is without any shadow of doubt made in Amsterdam. This does not, of course, automatically mean that either clock or pillar was conceived in Holland, only that the organ was commissioned therefrom.

Cuckoo clocks

I think that the serious clock man tends to dismiss as of no consequence the cuckoo clock. This is a great pity because, excepting the mass-produced monstrosities of the past 80 or 90 years, cuckoo clocks were often works of art. Admittedly the cuckoo only produced two notes, but that, I'll wager, qualifies for inclusion in any musical clock discourse.

Invented around the middle of the 18th century, men like Wehrle, Dilger, Mukle and Duffner proved craftsmen of great whimsey. The clocks they made became more and more out of the ordinary and one style was modelled on the railway stations on the Swiss mountain railways — these were the Bahnhauseuhren, now a very rare breed indeed although little more than a

century old. This incorporated, in one version, wood-framed clockwork with three fusee trains, a separate musical-box type movement in the bottom, a cuckoo and a quail.¹³ There are also two gongs on the rear door: one for the quarters and a deep one for the hour. At each quarter, the higher-pitched gong strikes 3, 6, or 9 times, each interspersed by the emergence from the left attic window of the quail. On the hour, the gong strikes 12 times, the quail chirps 12 times, then the hour itself is struck on the deeper-pitched gong and the quail is replaced by the cuckoo. Little doors in the sides provide cut-out levers for silencing the piece at will.

Trumpeter clocks

From cuckoo clocks it is but a short step to the Black Forest trumpeter clocks. In the usual style of these, the wind chest is at the top and the wind feeders are on top of that again. The five trumpet-shaped resonators amplify the sound of the very low-pressure beating reeds used in the shallots. The fanfares which this plays every quarter are pinned to a narrow drum which rotates 90 degrees for each fanfare. Some instruments were made with up to seven trumpets and the main centre for the manufacture of these was Furtwangen.

So much for the organ clock. If we revert to our original chart, Fig 1, we see that the next item is the glockenspiel clock and that this has but a short family tree.

And so to our last classification for the musical clock, namely that which includes a comb-playing musical movement of the sort generally associated with the musical box. Before looking at this, though, it is probably a good idea to go back to the reasons why the Swiss chose to adopt the tuned steel tooth as a means of providing music for what was initially the market for musical watches. Bulbous pocket watches do, of course, go back to the time of the famous "Nurnberg Eggs" but the musical watch of the 18th century was equally egglike in shape. This was because the carillon of bells had to be of a reasonable size in order to produce a sound of a pitch low enough to be identifiable. The higher the pitch the harder it is to identify tonic divisions and therefore the less practical is the possibility of making music.

So, from the bell, even when nested, something smaller had to

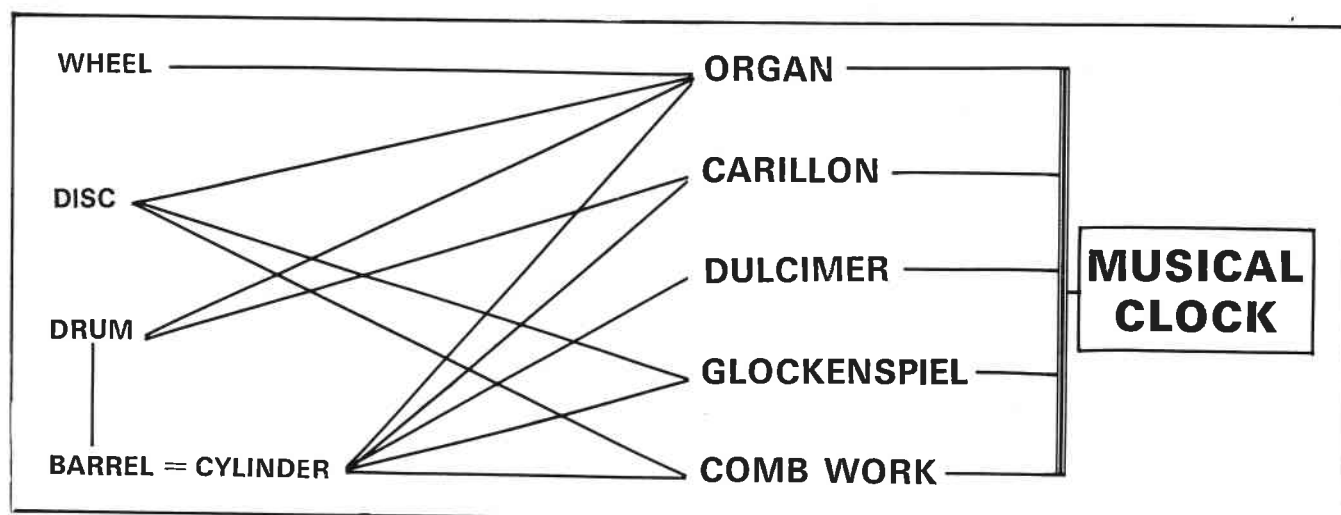


Fig. 3

be produced to enable recognisable music to be performed from the smallest possible mechanism. Remember also that around the end of the 18th century the bulbous watch was losing favour in the light of a new generation of slim time-pieces. Now, the development of the musical comb-playing movement was entirely a Swiss invention and I make this statement with carefully chosen words since I have not said what everybody else says, namely that the Swiss invented the tuned steel tooth.¹⁴ I do not believe this to be so, nor have I found sufficient evidence, other than that put forward by the Swiss watchmaking industry, to support such a claim. There is also a disturbing number of clocks with tuned-steel-teeth musical movements which appear to pre-date the accepted date of the Swiss invention, namely 1797. However, the Swiss were without any shadow of doubt the first people to miniaturise the mechanism to the point where musical movements could be fitted into not just watches but key fobs, the tops of walking canes, seals and scent bottles.

Varied means

The manner in which this was done was delightfully varied. There were four basic methods used in the very early days of the use of combwork. One style used a comb of individually-made tuned steel teeth arranged adjacent to a rotating pinned cylinder. Another used a stack of teeth superimposed one on top of the other and each tuned to a different note of course. The pinned barrel here is usually the spring barrel itself. This type is called the *barillet* movement. The next was a very sophisticated version of the previous type and was used by craftsmen such as

Leshot and the Jaquet-Droz. The form of the teeth is such that they have a far greater mass and can therefore produce a much deeper pitch of sound for little increase in space. Finally there is the style called *sur plateau* which comes in several types.

The Piguet et Meylan style of *sur plateau* far and away exceeded the lifespan of the P & M partnership and having found a practical way of making very slim movements, Piguet and his descendants went on making movements in that fashion for a very long time. Louis Elisee Piguet was still producing watches in this style until as late as at least 1880.

Carriage clock

An interesting application of this style is found in a carriage clock by James Cole and illustrated in Charles Allix's book on carriage clocks.¹⁵ This is a most rare example of a musical carriage clock employing the *sur plateau* type of movement. The movement reveals some interesting features. It has very long and slender bass teeth — these must indeed have produced a very feeble accompaniment to the sharp and percussive sounding treble teeth. Charles Allix does not give us a date for this piece and comments that it bears no number. Be this so, I cannot imagine this piece, so finely produced in the style of Breguet, to be much later than the early 1820s. This could make it not only the earliest musical carriage clock but also the earliest English carriage clock. Since the plate mounting the music work is, as is almost always the case, an individual component, I am not too certain who made the movement: it does not necessarily follow that Cole himself made it, although it

is certainly not up to the standard of the musicwork technology of even the 1815 epoch.

The cylinder/comb movement, again with single tuned steel teeth, was in use by the first decade of the 19th century. Earlier I mentioned that I was not altogether convinced that the Swiss had been the first to produce the tuned steel tooth musical movement since there was a disturbing number of examples of combwork which apparently preceded 1797, the date of the Swiss claim for the invention. In volume two of Tardy¹⁶ he illustrates a musical regulator clock as being within the Louis XVI style.

Basically I would agree based on this photograph, but according to our knowledge of the Swiss interpretation of the history of the musical box, this style cannot have been produced before about 1810 — two decades after the termination of the Louis XVI period. Who is right? Are we right in agreeing with Tardy that the clock was probably made in a style a decade prior to the Swiss invention? Are we correct in assuming that some clockmaker in what is, after all, a strangely cottage industry, continued making a style of clock well into the 19th century — and yet was not so dyed-in-the-wool that he could apply the new-fangled musical movement to his clock? Or are the Swiss seriously at fault in claiming the invention of the tuned steel tooth in 1797?

Breguet's clock

Breguet died in 1823. Tardy also shows us a musical clock which apparently was made during the master's lifetime. In this the musical movement arranged dependently along the front. The style is of course the right-angles

one, and the drive is taken through the plate to drive the movement fitted to the front side of the back plate.

Clocks with musical movements in the base were very popular from the early part of the 19th century through to the second half of the century.

A popular French style of clock was the ormolu decorated musical piece which almost always stood on an oval base with bun feet and with the control levers, surrounded by a brass or mother o'pearl plate. The musicwork in the oval base was set off by a rod protruding below the clock and was naturally of the independent type.

Sophisticated

Musical movements became more and more sophisticated as the last century developed until the musicwork became bigger than the clock rather in the same way that we saw with the mechanical organ. A clear example of this is the flutina style of musical box such as made by Lecoultre-Gublet and others, wherein the eight-air movement is set off by the clock in the front of the case. These were made between 1855 and about 1880.

One other variation of the musical combwork clock has to be looked into and this is the book-playing mechanism used in some clocks. All these instruments are very rare and I know of only three. All seem to date from the late 1890s and the output seems to have lasted a mere few years. One was made by Roepke. The instrument comprises a Lenzgkirch-type clock which is spring-driven and mounted on top of a tall case containing a horizontal musical movement. A long length of perforated cardboard, folded zig-zag fashion into a book, is then driven over the mechanism so that the perforations in the card engage with small levers which in turn pluck the tuned steel teeth of the musical comb.

Another variety of this style of mechanism is the Libellion. Again a Lenzkirch clock on top of a tall case. As before both clock and musicwork are wound from separate motors and are independent. And again the musical performance is tripped at the hour by the clock. It was possible to obtain very long lengths of music for these pieces and to create endless bands which would play for as long as the powerful spring motor remained wound.

These were not, of course, true long-case clocks but the American

A unique player-harpsichord



Probably the world's first player harpsichord—certainly within modern times—is this experimental prototype instrument. The harpsichord is a four-year-old product of Eric Herz of Boston, Massachusetts, and the player action is an extensively modified Pianocorder installed by Bill Edgerton of Darien, Connecticut, in whose home it is pictured. Converted for a client, the Pianocorder harpsichord may be the precursor of a larger and more ambitious conversion. Among the many problems overcome in the conversion was the different spacing of the player action solenoids to suit the undivided keyboard with its narrower keys.

musical box-makers Regina did produce long-case clocks with if not exactly music, then musical chimes. I refer to the Regina Hall Clock produced for a short while at the turn of the century. This played perforated discs from which a carillon of bells could be played every quarter of an hour.

In completing this attempt at classifying the progress and development of the musical clock, I hope I have succeeded in clarifying just what is a musical clock. I repeat that the term "musical clock", when used on its own, tells the expert very little indeed about the clock in question. ●

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MUSICAL BOX ODDMENTS

by H A V Bulleid

A QUICK look at two Irish composers of musical box tunes, one still famous, one almost forgotten, to begin with this time.

Balfe

Michael William Balfe, son of a dancing master, was born in Dublin, 1808. His first successes were as a violinist and singer, and a patron took him to Rome in 1825. He moved on to Milan and then Paris, where his talent was spotted by Rossini who engaged him for three years as a baritone, his successes including Figaro in *The Barber of Seville*. He continued as a singer in Italy and London where in 1838 he took the role of Papageno in the first English performance of *The Magic Flute*. Meanwhile his first English opera, *The Siege of Rochelle*, was staged at Drury Lane in 1835 and ran for three months. Its overture is to be found on some cylinder musical boxes.

After a spell as manager of the Lyceum theatre he migrated to Paris and wrote two operas for the *Opera Comique*. Then he returned to London in 1843 for his major success, *The Bohemian Girl*. From 1846 to 1852 he was conductor for His Majesty's Theatre.

Balfe and his wife enjoyed artistic and social successes when they visited Berlin and St Petersburg during the 1850s, and in 1864 Balfe turned gentleman farmer at Rowney Abbey, Hertfordshire, where he died in 1870.

He wrote twenty-nine operas, including *Falstaff* 1838, *Satanella* or *The Power of Love* 1858, *Blanche de Nevers* 1863, and a posthumous work *Il Talismano* which appeared in 1874. Tunes from these are not uncommon on musical boxes, but it was *The Bohemian Girl* that really set the tune arrangers going and one often hears excellent renderings of the arias "I dreamt that I dwelt—" and "Then you'll remember me," and of the overture. They remained very popular throughout the musical box era and appeared on numerous discs. Illustrious and other bands and singers had a go at them when the gramophone arrived and in 1936 Laurel and Hardy presented them unscathed in their film which was titled, strangely enough, *The Bohemian*

Girl. All this despite Balfe being dismissed as rather trivial by some writers on opera.

A good statue of Balfe, holding a sheaf of music, was placed in the vestibule of the Drury Lane Theatre in 1874, where it still nonchalantly stands in the company of Kean, Garrick and Shakespeare.

Osborne

George Alexander Osborne, whose father was an organist and lay-vicar, was born at Limerick in 1806. He was self-taught until at the age of eighteen he went to Belgium and to Paris to study the piano. He gained considerable success in Paris where his friends included Chopin and Berlioz. In 1843 he settled in London and for many years ranked as an esteemed and genial teacher of the piano. He died in London in 1893. He wrote numerous piano/violin duets, and piano solos of which one achieved extraordinary popularity in the 1860s. It was very descriptively titled *La Pluie des Perles* (Rain of Pearls) and is found on musical boxes.

Hidden drum and bells

When bell boxes were first produced, they must have been called bell boxes, as their tune cards often indicated. Then came the changed fashion of showing the bells and these were often described on their tune cards as "Bells in View". Only with the passage of time did it become necessary to distinguish the earlier type of bell boxes and so the description "hidden bells" (and drum etc) emerged — another typical retroactive description, quite unknown when the product so described was in vogue.

In a hidden bells box each bell striker is attached directly to its

comb tooth, whereas with bells in view the connection is via a link with two pivots and a roller with bearings at each end, and these inevitably allow some lost motion which prevents the same bell being sounded in rapid succession. But a greater factor in the subtlety of many hidden bell boxes is their provision of two strikers per bell, permitting the bell to be struck in as rapid succession as the tune arranger desires.

This same facility was sometimes extended to the hidden drum, some boxes having sixteen drum strikers. This permits a grand sustained drum-roll, with which the arranger sometimes launched one tune on the box, most likely a march. These early bells and drums were far more an integral part of the tunes than in later boxes, which at least partly explains why there was often no provision for disengaging them. When their volume is correctly matched to the music comb and the tunes are well arranged, no one would want to disengage them.

Glass lids

Most early glass lids had their glass secured with putty or cement and this was proved to be wise, because the later lids, with glass secured by wood beading, can cause a lot of trouble and annoyance.

What happens is that the music is impaired periodically by a vibration which stops if you put a finger on the glass. This indicates that the glass is the culprit so you search for looseness and duly find a gap between glass and beading. To insert a piece of card as a convenient wedge is but the work of a moment; and success! the vibration ceases. But before cheering, try another tune, and at some chord the dreaded vibration will start again. This is because by altering the securing point of the glass you have altered its natural frequency of vibration.

I think I am right in saying that you can only be sure of getting this natural frequency outside the danger range by making the glass integral with its wood frame; and I have certainly found that the only certain cure for persistent

DE KLOK

THE long and involved saga of this famous Dutch street organ takes a fresh turn with the rumour that it may be coming back to Europe.

Informed sources suggest that following prolonged controversy among members of the Dutch community which at present owns the organ in Australia, and the offer to exchange this veteran instrument for a new and more climatically robust Dutch street organ, the chances of its returning to its native land and the streets of Amsterdam appear brighter.

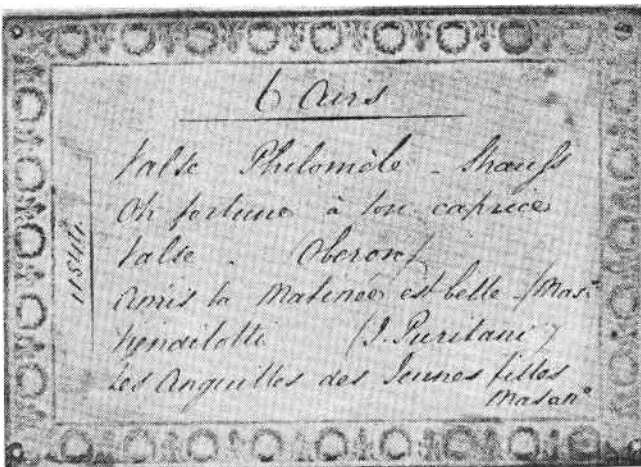
glass vibration is to remove and refix all the wood beading, using new fine panel pins in new positions and making sure the glass lies snugly in the rebate in the wooden frame.

I think Nicole and Conchon and some others wisely persisted with cemented glass lids right to the end; and to repair these, and to replace really recalcitrant wood beadings, I have found "Tetrior" all-purpose filler very satisfactory. It is easy to use after rehearsing on an old bit of wood and glass, and it pays to use a very stiff mixture, slightly less water than suggested in the instructions when mixing the powder. When dry it is easy to paint or stain to match the colour of the glass lid frame. Do not use ordinary glazier's putty because the linseed oil in it will not dry out in the airless confines of a music box.

Henriot

One has to face the fact that the early Swiss musical box manufacturers helped each other out and were not fussy or consistent about unimportant details. Not for them the later uniformity of batch production, nor the plugging of their name; they seem to have had no objection to the individual differences of their craftsmen, and

Typical Henriot tune card: 6-air box, 10½ in cylinder, 103 comb teeth, serial number 11544. Plain fruit-wood case with end-flap but without lock. Probable date c. 1840 — Bellini's *I Puritani* was first performed in 1835.



their main concern was the quality of the music. These factors add to the charm of early boxes but militate against proving who made which.

Take Henriot for example. Data appeared on pages 169, 254 and 300 of Volume 9 of *The Music Box*, but examination of more boxes shows that some of the clues are not certainties but only probabilities. The bedplate, for instance: most commonly the serial number is stamped along the left side at right angles to the name HENRIOT which is parallel to the cylinder and in the back left corner, as shown on page 169, vol 9. But some practically identical boxes, with compatible serial numbers, lack the

name HENRIOT, and others, including twelve-tune 2-per-turn no. 14670, have amplified it by adding a second line "A GENEVE". Most Henriot boxes have brass comb washers. Most have three comb dowels. Some have flat ends behind the tips of the bass teeth. Yet the only single one of all these characteristics that seems to occur on every Henriot box is the serial number running up the left side — and I feel sure someone will soon find an exception to this! But the main point is that a reasonable number of these characteristics taken together will indicate that the box is likely to be by Henriot.

Tune-cards

Another clue is the music, for it has long been held, and so far without contradiction, that Henriot's tune arrangers were top of the league.

Perhaps the most valuable clues lie in the tune cards. Luckily they show a number of characteristics peculiar to Henriot, as can be seen from the one illustrated herewith and that on page 169 of vol 9, both of which seem to have been written by the same hand despite the spread in serial numbers. I list those characteristics which I think occur on every Henriot tune card:

Embossed borders in various patterns.

Tunes not numbered.

Serial number written in central space, not in border.

No. of airs written as heading or up left side, not in border. Underlining has thickened centre.

Card sizes include 3½ by 2¼ ins and 4½ by 3 ins.

Only by continually updating our clues as more information comes to light can we refine our knowledge about these admirable early makers of top quality musical boxes. ●

American musical box museum

AMERICA's hopes for a permanent museum of mechanical musical instruments—one of the founding aims of our sister organisation, the Musical Box Society International—could be a lot closer than many think.

The East Coast Chapter of the MBSI operates a small museum housed as part of a Connecticut mansion at Norwalk. This building, a strange mixture of many architectural styles and not without a degree of charm, was built in 1864 and is preserved as "America's Finest Victorian Palace".

Thanks to the generosity of two senior American collectors, Herman and Etta Ellenberger, the musical display is a small but encouraging nucleus housed in the opulent surroundings of this former Civil War-era millionaire's home.

To qualify as a museum-oriented organisation, however, the Musical Box Society International has officially registered the private collection of Harvey Roehl at Vestal, New York State, as its museum.

However, the notion of a permanent site with a representative collection of instruments is foremost in the minds of many in America and in discussions with *The Music Box* at his museum in Sarasota, Florida, former MBSI president Walt Bellm addressed some thought-provoking comments on the subject.

His vast collection, essentially

formed around the policy of having at least one of everything and two where there was a choice of oak or mahogany case styles, admitted that operating as a public attraction was not an ideal way to show instruments.

"I have long considered some sort of lasting scheme of display and I think that if it were possible to set up some sort of permanent exhibition I would certainly consider some way of making some of my machines available.

"My museum and its contents belong to my family — my daughters and my son-in-law, and I am the manager who has the final say in the dealings. I am very keen on the idea of some sort of musical instrument museum where it can be visited not just by vacationers but by those who are seriously interested."

Founding, funding and operating a national museum is a major task anywhere, and perhaps nowhere more so than in America where the location is bound to be the first stumbling block. But with the co-operation of somebody like Walt Bellm and a few others like him, such a vision may not emerge as quite so far-fetched.

Meanwhile in Britain we still have the British Piano Museum at Brentford housed in an ailing and unsafe church because nobody cares to aid instrument preservation.

A VILLAGE CARILLON

by Roger Booty

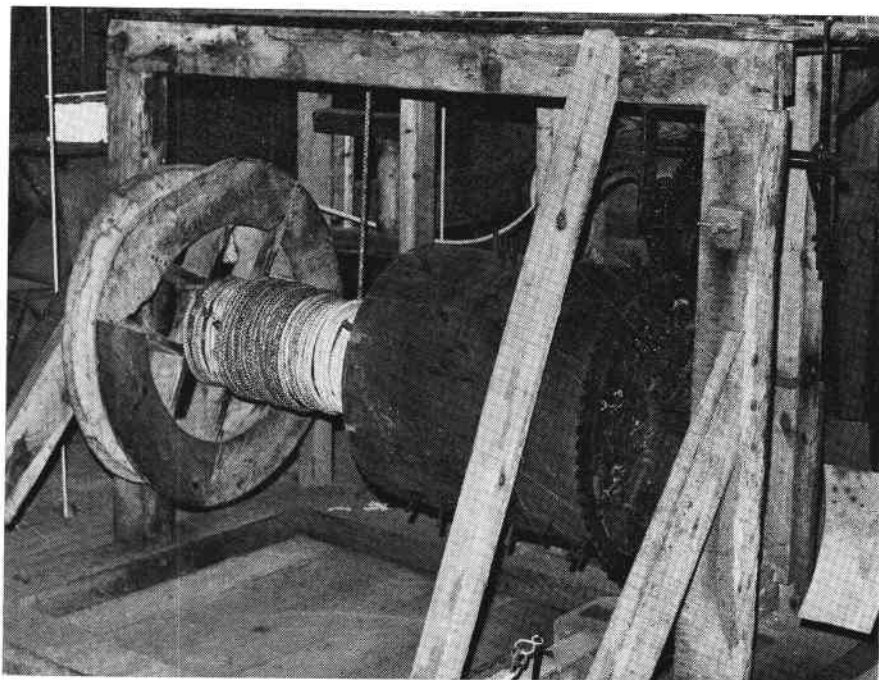
GREAT WALTHAM, an attractive village four miles from Chelmsford, has a carillon in the tower of the parish church of St Mary and St Lawrence. Known locally, and also in most reference books, as "the chimes", it seems from its crudeness to be the work of someone only passingly concerned with clockwork and mechanical music. The numerous references to repairs in the churchwardens accounts may be the reason for the general rough and ready appearance the mechanism has today.

The precise date of its being placed in the tower is now unknown but searches have found that Philip Morant, who was once curate at Great Waltham, does not mention the chimes, only the bells, in his *History of Essex* of 1768. The next "History of Essex", by Muilman in 1771, says the tower contains, "six very good bells, a set of chimes, and a clock", so I think we can safely date the chimes at about 1770.

At the end of 1900 the original large clock in the tower was found to be beyond repair, so Gillett & Johnson, turret clock makers of Croydon, were contracted to supply a new clock for £75. The chimes were also at this time very dilapidated so Gillett & Johnson also offered to put them into order, for the sum of £25.

Eight bells

There are eight bells, the oldest dated 1336 through to 1729, and the two most recent, 1796. To quote from the Parish Magazine for August 1901, "The tunes upon



The barrel and winding drum. The chimes are weight-driven via the rope on the left of the barrel. The large pulley (extreme left) has a further rope wound around it and this goes to a shaft fitted with a crank behind the barrel and acts as a reduction gear to aid winding up the weight.

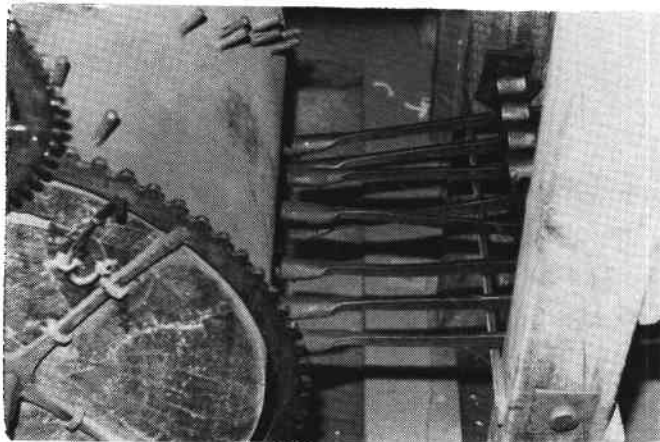
the old chimes were *St David* and *Gloucester*, of late years the latter has seldom been heard. Both are 'common measure' tunes. *St David* had one note altered so as to bring the tune on to six bells, a proof that the chimes were in the tower before the two bells, striking the top notes of the octave, were placed there in 1796. We have now set *St David* right, so that the tune is played correctly throughout, and, instead of *Gloucester*, the second tune is *Colchester*, a 'short measure'."

To further quote from the magazine: "it was found, however, that a new set of hammers

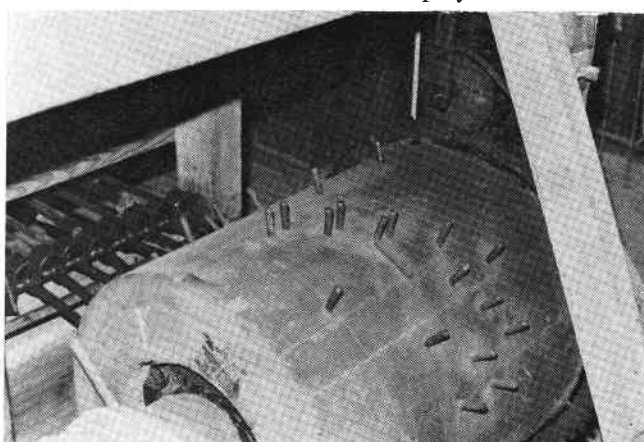
(for the chimes) was necessary in addition, and it was also thought advisable to provide an 'Ellacombe' chiming apparatus for the whole peal. By means of the 'Ellacombe' apparatus, the whole peal can be chimed, and any tunes, contained on the eight bells of the peal, can be played without difficulty by one person."

The bells are thus each capable of being rung, played mechanically by the chimes, or played via the 'Ellacombe' apparatus, which at the playing position consists of a cupboard containing eight ropes, one to each bell.

The chimes play the tunes on



The keys which are lifted by the pins on the barrel. The barrel appears to be solid and is 20½ inches in diameter by 23 inches long.



A view of the barrel itself showing the keys at the back. Note that the note pegs are driven straight into the wood and cannot be adjusted.

alternate weeks and can be heard at eight o'clock in the morning, 12 noon, 4 in the afternoon and 8 in the evening excepting on Sundays when they are disconnected to allow the bells to be rung.

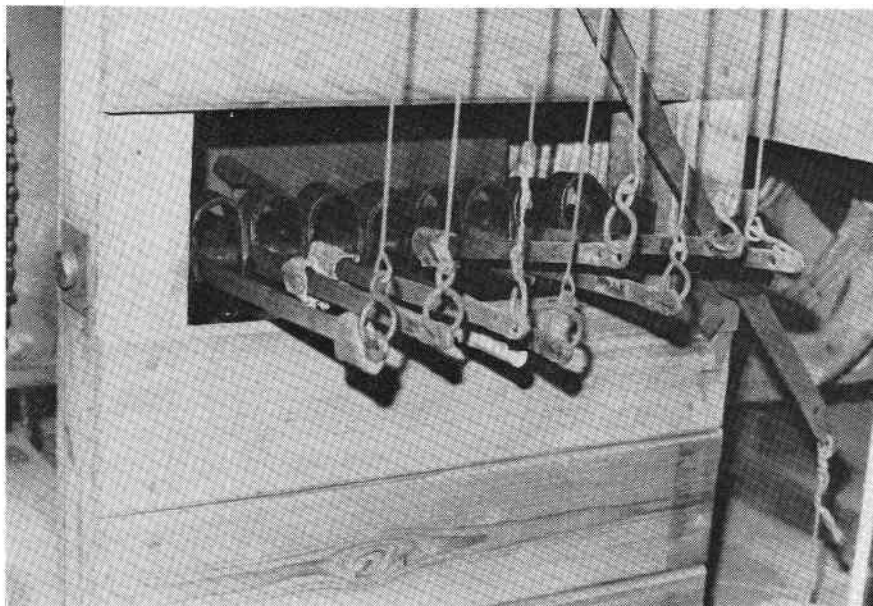
Barrel Organs

Arthur Ord-Hume's book, *Barrel Organ* has on p134, a list, dating from 1848, of churches that had recently had Bevington organs installed. Great Waltham is on that list so I have attempted to establish whether or not it was a barrel organ.

Churchwardens accounts indicate that a Bevington organ was installed about 1845, and it seems possible that this was a manual instrument as a booklet, "Great Waltham Parish Church through the centuries" by Rev B W Jukes, states: "In 1835 a gallery had been erected at the West end, containing a barrel organ . . .".

The accounts list, for December 1832, includes the item: "Paid for new strings for Bass Viol, 5s." No further reference is made to musical instruments until March 25th, 1846 when Bevington & Sons charged £5 5s for tuning the organ. This was followed in April 1848, the last year of the accounts, by another tuning, by Mr Rust, for £1 5s.

An organ, that was once barrel



The other end of the keys showing the wires going up to the hammers. This type of rather unsophisticated carillon compares unfavourably with the far more complex mechanisms of the Low Countries ones which considerably pre-date this by several centuries. However, this is very typical of the chiming apparatus fitted into many English churches in the 18th century and as such is part of our heritage worthy of preservation.

operated, has been found at West Hanningfield parish church, about eight miles south of Chelmsford. This organ was thought to have possibly been a gift to the church about 1857. There were five barrels, which have been discovered in the church tower, and it is thought the organ was con-

verted to manual, key and pedal boards, about 1905.

It seems little further information is available, but the organ is still in good condition and is regularly used. Neither of these organs are listed in Langwill and Boston's book, *Church and Chamber Barrel Organs*. ●

AIG acquisition boosts MMC to world's biggest dealer

ONE of America's biggest dealers in self-acting musical instruments, American International Galleries, Inc., of Irvine, California, has ceased trading and has transferred its inventory to the Connecticut business run by Bill Edgerton, Mechanical Music Center, Inc.

Originally founded by Q David Bowers and Terry Hathaway as Hathaway & Bowers around 1966 and situated at Santa Fe Springs, the business was reformed in 1972 as The Mekanisk Musik Museum with its head office in Denmark under the auspices of Claes Friberg and Bowers.

Four years later the name was changed to American International Galleries and although the European office remained in Copenhagen, new and expanded American headquarters were set up at Santa Monica in California. Less than a year later the business moved to its last location at Irvine where it leased a 25,800 sq ft warehouse.

During the years of its operation in its various guises, the Bowers business, in its latter years managed by Bonnie Tekstra, was renowned for its first-rate illustrated catalogues which rapidly assumed the proportions of an instrument reference guide besides being an accurate barometer of values and the instrument market in general.

In an exclusive interview with *The Music Box* in Connecticut in September, Q David Bowers commented on the decision to dispose of the inventory of instruments which AIG owned.

"The economic situation here in the United States means that our business has been declining over the past year. The high cost of transportation plus the fact that our stocks are becoming harder and harder to replenish meant that the operation was less and less viable."

Questioned as to whether he was personally withdrawing from the mechanical musical instrument scene—he has written several books on the subject including the well-known *Encyclopedia of Automatic Musical Instruments*—Dave Bowers assured that he was not.

"In fact I still have several writing projects on hand and as I expect to be moving shortly with my wife and new daughter to Connecticut, I shall be able to act as a consultant for the transferred business if required."

New owner of the business is Bill Edgerton who has operated as America's number two dealer as the Mechanical Music Center, Inc, for the past five or six years. His premises form part of Darien's Good Wives Shopping Center not far from Stamford in Connecticut.

"AIG shut its doors on October the first," Bill Edgerton told *The Music Box*. "The entire inventory will be shipped from California to here over the next few weeks and already we have secured a considerably enlarged premises close by. We will accordingly be moving from here into these expanded premises as soon as possible.

"One feature of the new headquarters will be a large room in which we can set up the *Taj Mahal*, Dave Bowers' giant dance organ, which will be on indefinite loan to us.

"As for our catalogues, these will be expanded in size and scope to reflect our increased inventory and the next one will be issued this Fall."

A local MBSGB member, commenting on the transaction, said: "The further West you go (in the States), the louder the instruments get. Here on the East Coast it is all musical boxes while in California it's all noise-making machines."

Happily, Bill Edgerton's acquisition includes ample examples of both extremes!

NEW DIRECTORY

THE latest issue of the *Directory of Members* together with the up-dated Constitution & Bye-Laws was published with the last issue of *The Music Box* and should now be in the hands of all members.

The Editor apologises for the late despatch of this issue initially due to his own extensive absences from home and then owing to a delay in supplying envelopes to our printers for mailing occasioned by the changeover in the role of Secretary.

Several unfortunate mistakes appeared in the last issue, the most serious being the inversion of the central picture on page 315.

CYLINDER BOX DATING

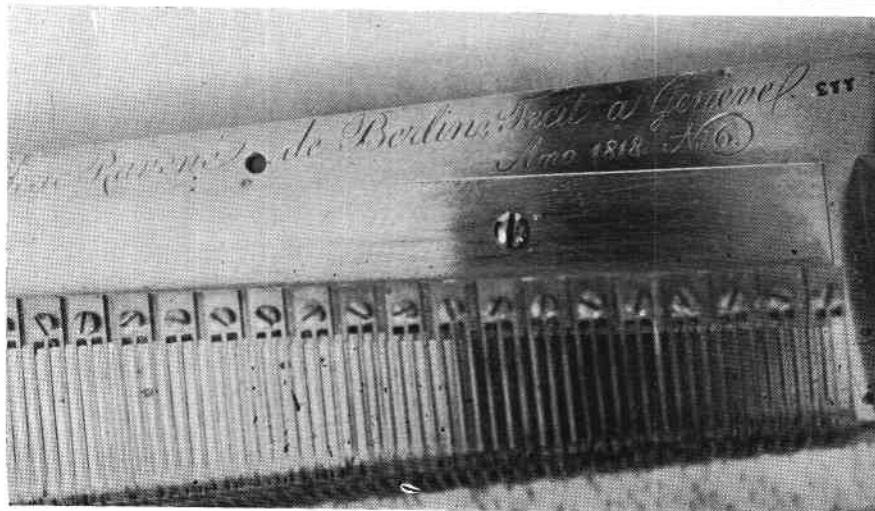
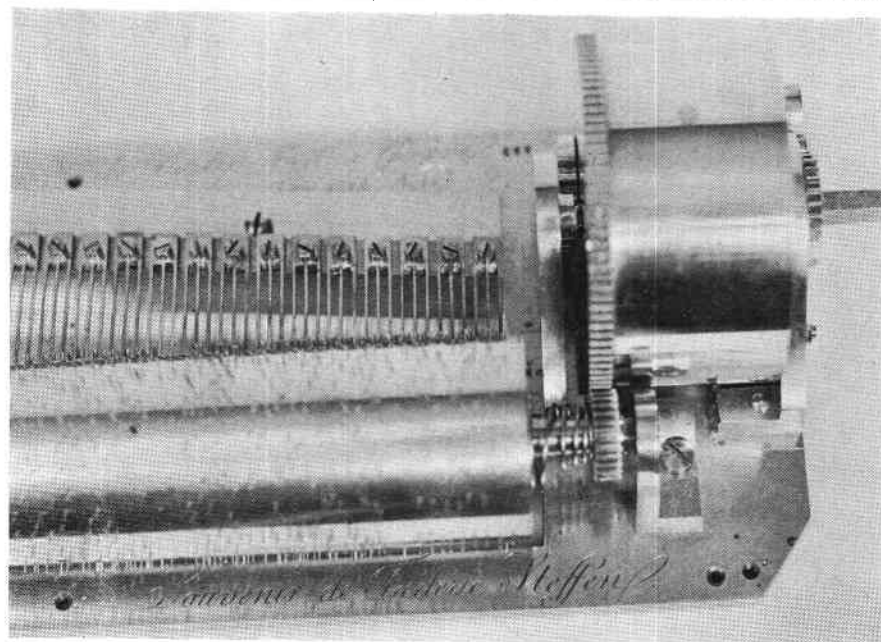
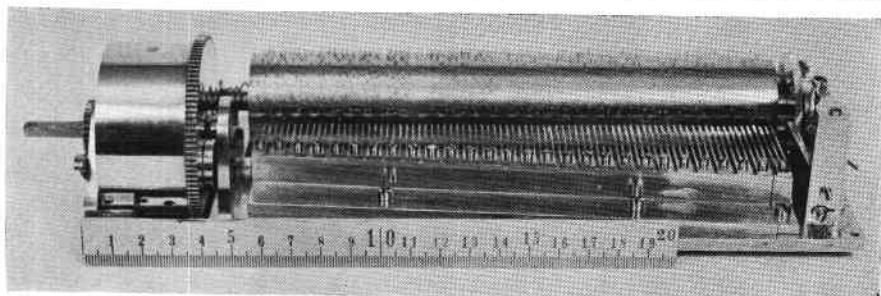
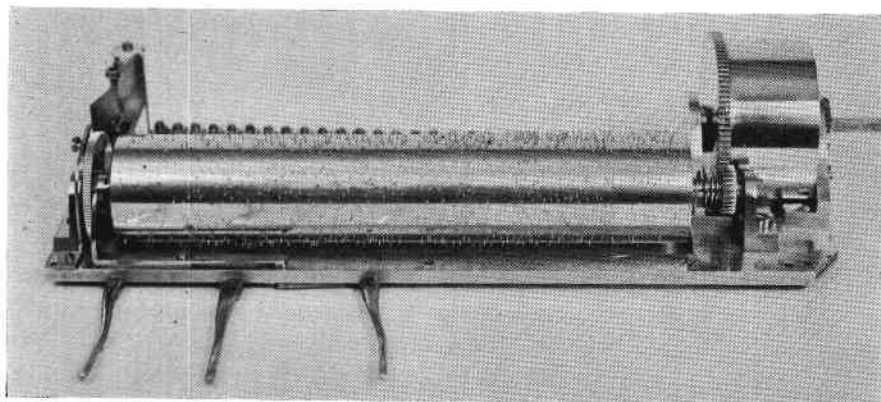
An important discovery

ONE of the most difficult things is to date a musical movement with accuracy. Musical box making was in so many instances in the beginning a cottage industry where technological and stylistic changes developed and adopted in one area were not taken up by other makers until much later.

Certainly the hardest era within which the historian works today is that of the early musical movement where even after examining a large number of pieces accurate attribution and dating remains empirical.

The musical movement pictured on these two pages was purchased from a second-hand shop in Malmo, Sweden, by Sven Forssell some 30 years ago. It is now in the collection of Bill Lindwall and has just been restored in London by Paul Tuck.

As can at once be observed, the

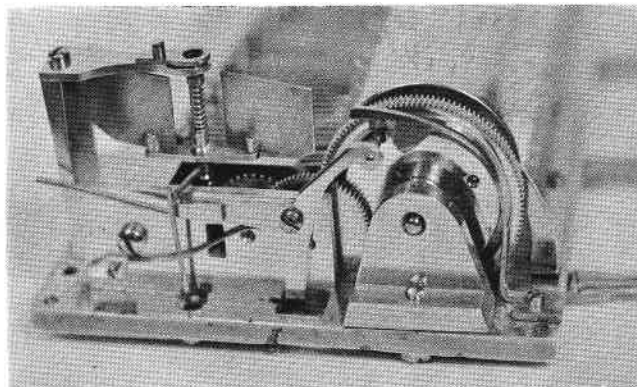
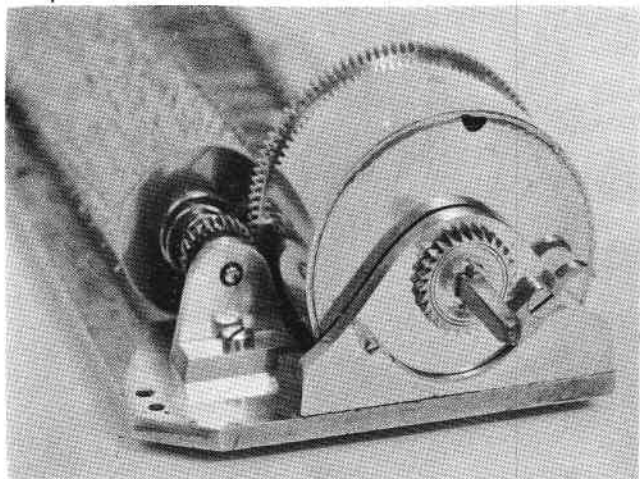


piece is indeed early and is from a clock base. Sadly, the music-work has long since been separated from its *horloge*. Teeth in groups of three and arranged in what, by later standards, has come to be known as the reversed-comb style, the piece has progressed from the fusee-wound models of earlier years and, like the piece by Arnaud on page 363, has a separate mounting for motor and cylinder arbor, all parts being mounted high and generally above the thin bedplate. The four-step snail is operated by a long, slender change finger and the fan on the endless has a coil-spring to ensure a friction drive on the taper, presumably because the maker experienced screw breakage. The three control levers protrude from the back of the movement.

Importance of date

But the features which are of extreme importance concern the engraving on both front and back of the bedplate. Along the top edge (behind the comb) is engraved: "Frederick Ravené de Berlin Fecit à Genève. Ano 1818 N(o) 6." On the lower edge is engraved: "Souvenir de Frederic Steffen."

The first question is whether or not the date is coeval with the movement. Evidence pointing to that is that the number is engraved in the same style and with the same tool as the rest of the engraving so, unless the "maker"



Opposite ends reveal unusual details such as lever pawl and semi-circular barrel lid oil hole (left) and coil spring on endless shaft (above).

acquired from an undisclosed maker a number of movements which he then proceeded to number in his own way — extremely unlikely — then one may consider that the date 1818 is the date of manufacture.

Who was Ravené

Next is the problem of explaining how a Berlin maker claims to have made (or acquired) a piece made in Geneva upon which he writes in French to what appears to be a fellow German by the name of Steffan.

First, then, what is known of Ravené. To begin with, it is not a

German name and he may well have been of Swiss origin. If we examine Baillie's *Clock & Watch-makers of the World* we find that he lists:

RAVENÉ —, Berlin 1794 g(old) watch.

If Frederick Ravené is the Ravené referred to in Baillie, then we can at once fill in that blank for the Christian name. Frederick Steffan could be anybody, possibly a friend or benefactor, or a relative.

The possibility is that Frederick Ravené, 24 years after his recorded gold watch, went to Geneva to

learn musicwork. Or that Frederick was the son of the Berlin maker mentioned.

State-of-the-art

Whichever — or whatever — the real answer may be, this movement is an important link in the history of the cylinder musical box because it shows us very clearly the state of the art in Geneva in 1818. This piece gives us an immense boost to our knowledge and could well be the most important discovery of the decade.

Our thanks to Bill Lindwall for making pictures of this rare piece available to *The Music Box*. ●

Tips from the Experts

MANY members now arrange and cut new music for organettes but one of the really fiddly jobs about the whole operation is the apparently basic one of how to cut the paper for the music rolls!

People have been cutting organette music rolls for over a hundred years, so why should it still be such a chore? I examined the many patents for roll-perforating machinery. Ideas range from burning the paper against a metal master with holes in (guaranteed to clog your valves with ash), through to the complex devices used by piano-roll makers. No, for the organette music cutter, unless

he is in business in a big way, hand-cutting remains the simplest and quickest way. It is also cheapest

The tool shown here can be knocked up in a few hours by any amateur mechanic and it will prove its worth at first cut since it cuts both sides of the perforation at one go and thus ensures straight and parallel sides.

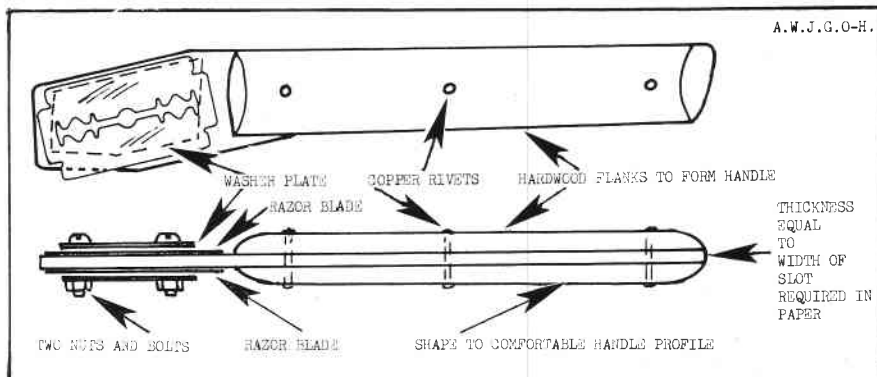
The secret is to make the centre part of the handle exactly the same width as the required holes in the paper. Make it of brass or scrap steel for a nice job although you

can make a cheap and nasty one using plywood if you wish. The flanks which form the rounded handle are not necessary but do make holding the tool less of a problem.

Use two ordinary double-edged razor blades and fix them into place with a couple of small bolts and a metal washer plate as shown by the dotted line. This is important otherwise as you press the blades will bend and probably break.

The best way of using the tool is to mark out your music first with a pencil, then punch a hole at the start and finish of each note slot — use a round punch of the right diameter. Now align a metal rule against one side of the two holes, put the cutting tool with one blade against the metal edge and cut between the holes.

Using normal-weight paper, you can cut up to six rolls at once if you clip the papers tightly together and only work on a small area at a time to avoid fanning the edges out of alignment. A O-H



FACTORY, ST. CROIX
SWITZERLAND

120 SUTTER ST.
SAN FRANCISCO.

M. J. PAILLARD & CO.
MANUFACTURERS AND IMPORTERS

Musical Boxes

WATCHES AND BRONZES

Owners of Patent, granted March 23rd 1875 for Sublime Harmonic Musical Boxes

680 BROADWAY.

A. E. JULLERAT
A. E. PAILLARD

New York, Dec 6th 1878

Mr Wm A Smith Special Dep Coll.
Custom House

Phil & Pa

Dear Sir

Your favor 5th inst
with check for \$33 - in full
for services rendered in appraising
certain music boxes at your port
was duly received.

With thanks, I remain

Very respectfully yours.

Alf. E. Paillard

This valuable piece of ephemera, 102 years old this month, is a letter from M J Paillard & Co to the Department of Collection & Auditor at the Custom House, Philadelphia whose stamp it bears at the top. Signed by Alfred E Paillard, this letter bears the impres-

sion, in light pink, of the medal awarded to Paillard at the 1876 Philadelphia Centennial Exposition. This giant show, staged on a 284-acre site by the Schuylkill River between Elm Avenue and Girard, is remembered for the showing of the hand and torch of the

yet-unfinished Statue of Liberty (given to America by France), and the elevated railway across the Lansdowne Ravine. It is also remembered because in spite of an attendance just short of 10m, the show incurred a loss of \$5,166,276. (From the Ord-Hume Library.)

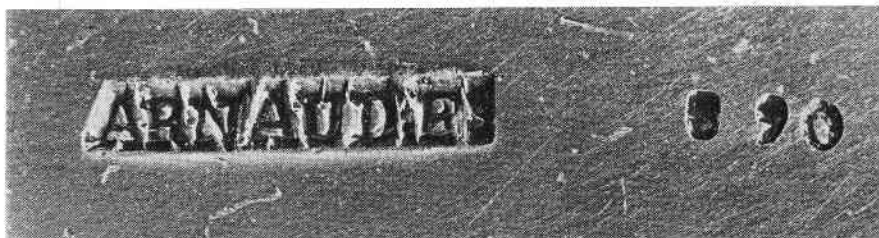
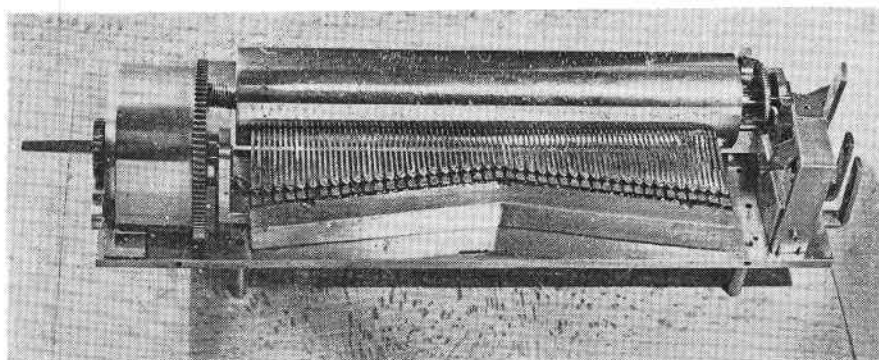
Arnaud the Musical Box Maker

THERE are many instances of musical boxes being supplied by people other than musical box makers. Often these items were marked by the vendor before sale. Clock and watch factors not infrequently adopted this practice and in this way history is sometimes blurred.

However, the piece illustrated here is indeed believed to be the work of the signatory and is thus the only piece so far discovered which can be attributed to this maker.

The movement pictured here is the property of the Nationaal Museum van Speelklok tot Pieterment and was acquired several years ago in a very poor and very damaged state. The editor examined this piece and found that it bore the mark illustrated on the right — ARNAUD.F.s—and the serial number (or stock number) 890.

A complete restoration has now been undertaken by George Worswick and this most interesting and unusual four-air movement is now



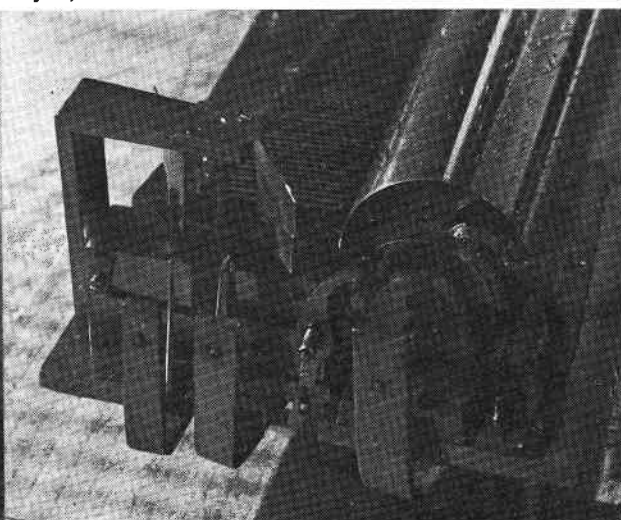
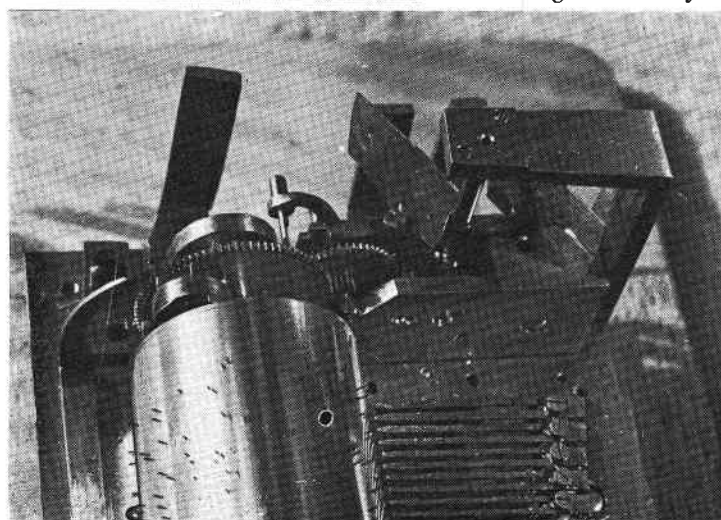
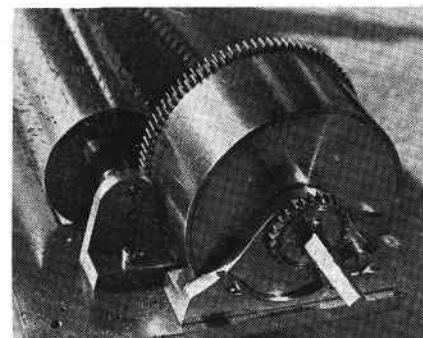
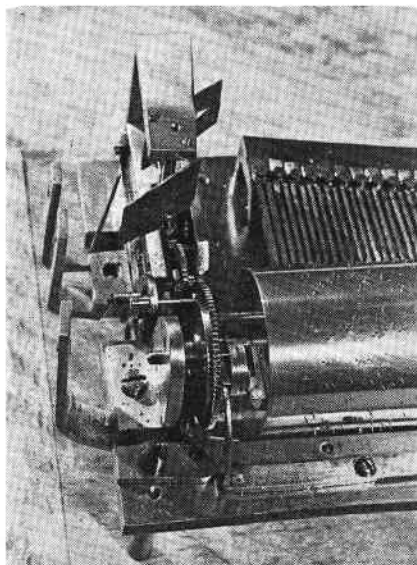
The format of the Arnaud movement is characteristic of the latter half of the first quarter of the last century. Stamped more or less centrally on the vee-shaped comb block is the name and serial number, reproduced in enlargement above. Other pictures on this page show various details of this fine and unusual early movement. The high tune-change finger is a feature of many of the products of this period. The three upturned control levers are one strange feature of this piece.

back on exhibition at Utrecht.

The only reference to Arnaud appears in *Montres de Fantaisie* by Patrizzi and Sturm where he is described as a watchmaker in business 1830 at rue Coutance 86, Geneva.

Various features of this item are apparent from the detail pictures below. There are 88 teeth in groups of two and the comb base is screwed down into the bedplate while there are three square-headed screws securing it from beneath. The movement is pinned to play three tunes and these are changed using a six-point shrouded change wheel and a double, three-step snail. Note the two screws securing the very tiny jewelled

cock plate and also the mainspring ratchet pawl with extended lever to facilitate letting down the spring. Observe also how the outer motor bearing has inward-turned securing lugs while the inner bearing has a single-screw outward-turned one.



Making a Roll-playing Electronic Organ

by F D Webb

THE present popularity of the electronic organ may be seen as a repetition of the events which concerned the piano and, later, the player piano in the opening years of this century.

The player piano suffered an ignominious decline before the changing tastes which came along with the improvements of wireless and gramophone and only in recent years has it really made a comeback. During the intervening years, though, hundreds were destroyed or abandoned or suffered at the hands of the "modernising tuner" who would strip out the player action and convert a player into a normal piano.

Many piano tuners and dealers still have old player actions lying around in their stores and these can be obtained for a modest price in many instances. Alternatively, one frequently comes across derelict players from which the removal of the player action will allow you the opportunity to convert an electronic organ into a roll-player.

The job of converting an electronic organ to a player one is not all that difficult but it requires a person who is reasonably handy with tools and who can solder neatly the various wires and contacts. A knowledge of basic electronics and of player pianos would also be a good starting point.

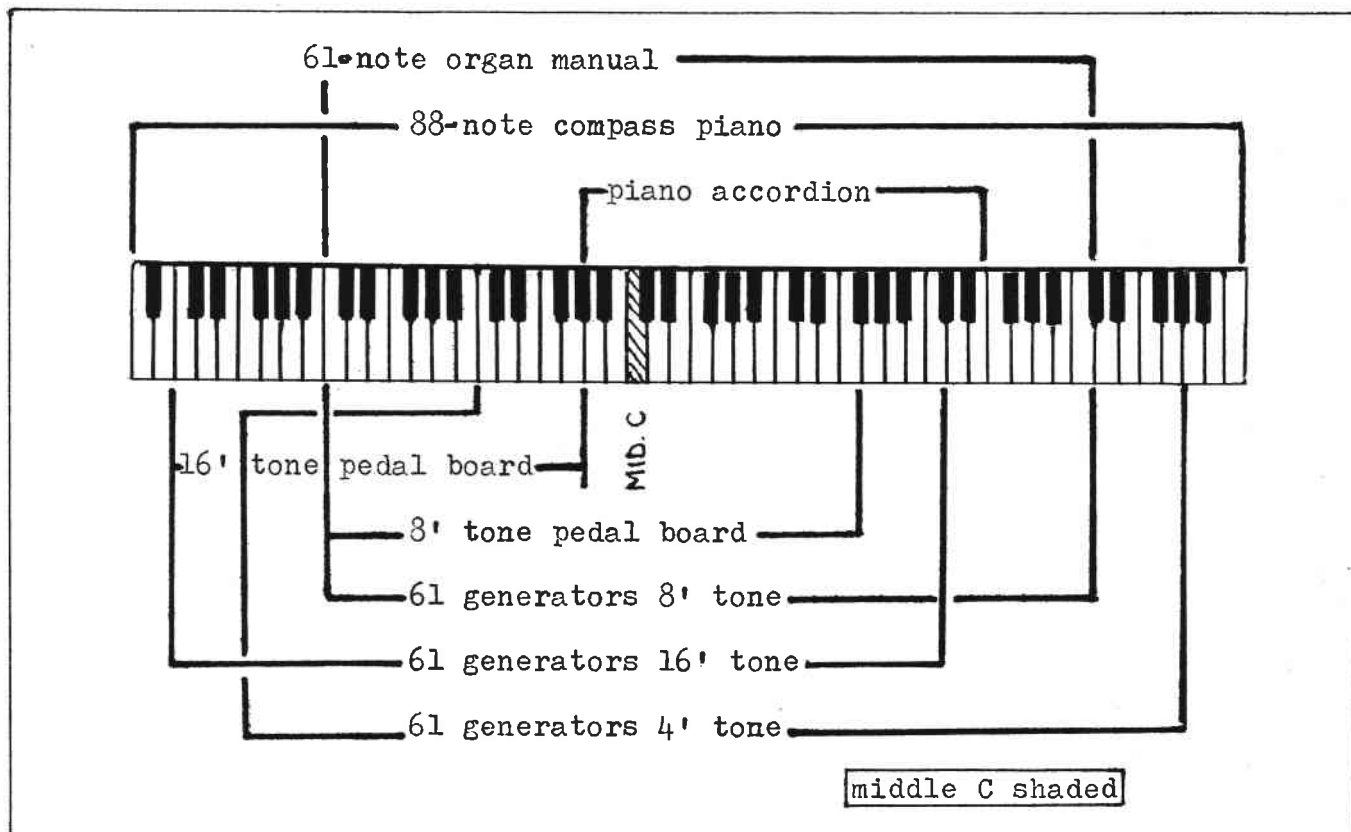
Recently, I acquired a Kawai electronic organ, a Japanese instrument with the model number E101. At the time I bought it I had no ideas about converting it to the player role, but finally the thought crossed my mind: how would a music-roll sound if played upon it. More to the point, though, was how could the electronic mechanism be activated mechanically!

I considered a number of alternatives, including some ways of using modern electronic methods, before I decided to concentrate my efforts on using the parts of an ordinary player piano.

An examination of some old player parts still retained from

broken and scrapped player pianos revealed that I had four Aeolian "Pianola" actions in fair condition. These 88-note actions comprise two 44-note decks arranged as staggered lines across their length with the valve stems projecting up through fibre spacers. The single-valve action offered a pouch-rise of about $\frac{3}{32}$ inch. The overall length of the stack presented a problem since the average 44-note two-manual electronic organ will have a case width of around 42ins to 44ins. The two decks, I realised, would have to be cut down to length, leaving me with 33 valves in each deck. I will deal with this job in a later part.

First you will need to obtain your organ! The instruments have been around long enough now to have generated a healthy second-hand market and an examination of the small advertisements in the music publications and papers such as *The Exchange & Mart* will reveal a wide choice of models and prices.



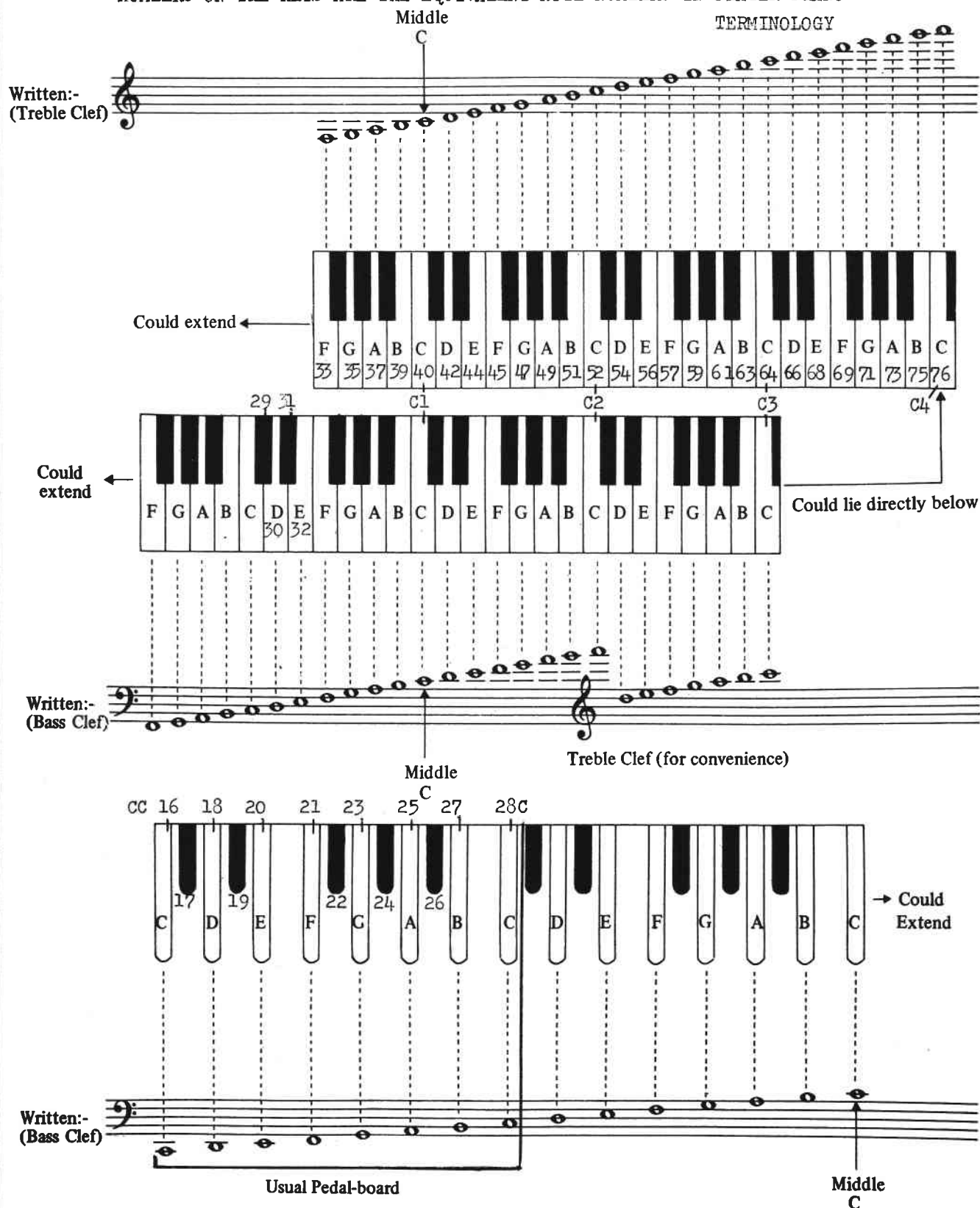
The compass of various keyboard instruments showing different electronic organ keyboard compasses defined.

KEYBOARD/PEDAL - BOARD CHART

ELECTRONIC ORGAN

THE NOTES OF BOTH KEYBOARDS (MANUALS) AND PEDAL-BOARD(S)

NUMBERS ON THE KEYS ARE THE EQUIVALENT NOTE NUMBERS IN PLAYER PIANO



The keyboard compass of a typical home electronic organ showing player-operated keys.

You will find it is essential that whatever organ you acquire you must be able to procure an instruction manual from the makers and

also a trade service manual and circuit diagram. In the case of my organ, I made it a condition of purchase that these papers were

provided. Without them, you can have a lot of problems trying to locate the essential components, in particular the mixer components

Making a Roll-playing Electronic Organ

F. D. Webb

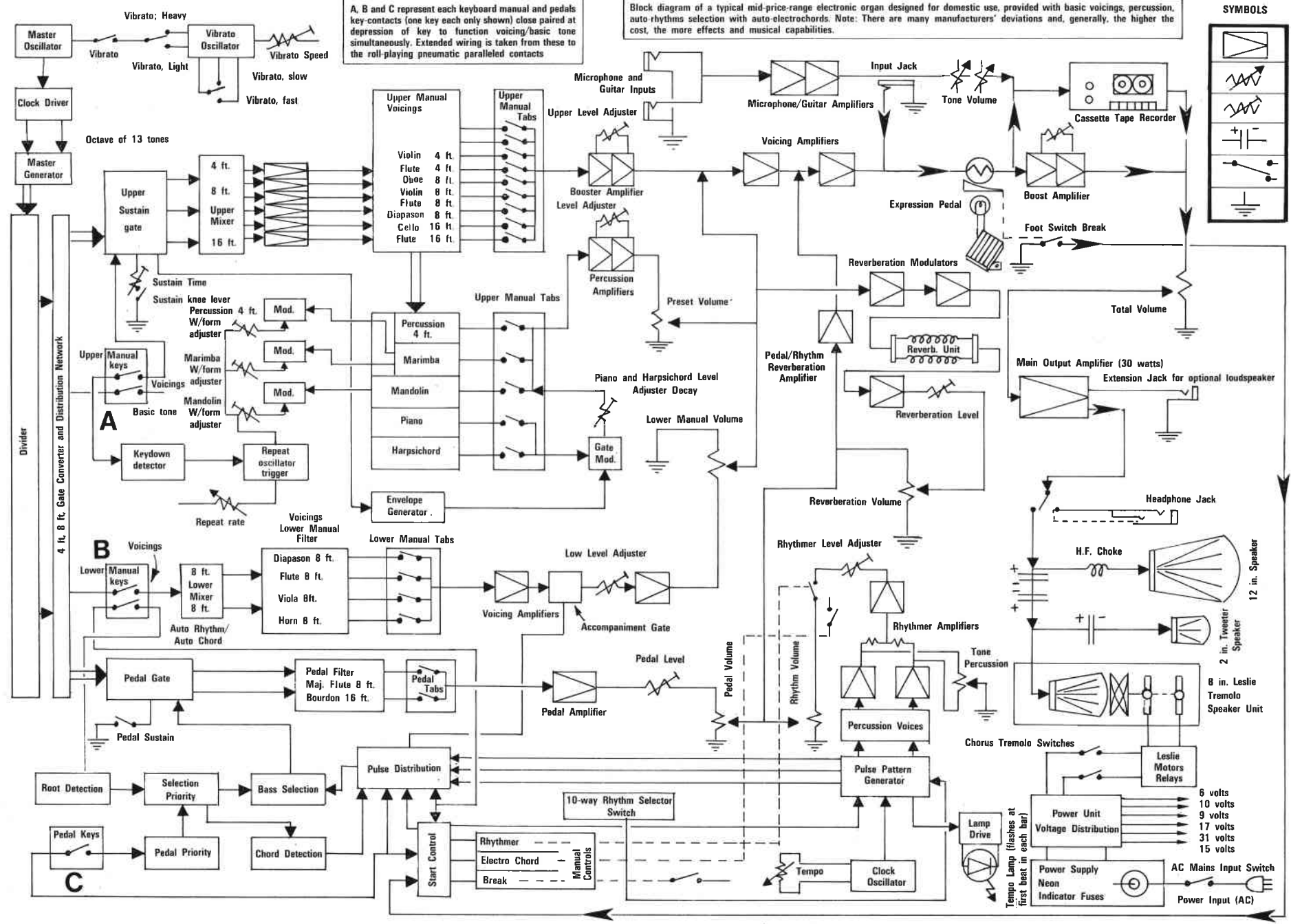
THE MUSIC BOX

Block diagram of a typical mid-price-range electronic organ designed for domestic use, provided with basic voicings, percussion, auto rhythms selection with auto-electrochords. Note: There are many manufacturers' deviations and, generally, the higher the cost, the more effects and musical capabilities.

A, B and C represent each keyboard manual and pedals key-contacts (one key each only shown) close paired at depression of key to function voicing/basic tone simultaneously. Extended wiring is taken from these to the roll-playing pneumatic paralleled contacts

SYMBOLS

- Solid State Transistor or Integrated Circuits
- Adjustable Manual Control
- Preset Adjustable variable Control
- Capacitor
- Manual Control Switches/Tabs
- Earth Point (Ground)



in the circuitry to wire up the contacts that are to be fitted to the pneumatic stacks.

In the way of tools, you will need a good average set of handyman's hand tools plus electrician's pliers and wire-strippers as well as a fine-tipped electrical soldering iron. Solder with a flux core will also be needed.

Various sundry items will also be needed: these will be described as we come to them. As regards space, the more space available, the better, but a good dry garage

or workroom will suffice.

As regards the player piano action you use, the compass of the average organ is 61 notes comprising 13 bass pedals (CC to C), four keys lower manual C sharp, D, D sharp, E (E to C¹ octave), F to C (C to C⁴) on the upper manual of a 44-note keyboard, on which I have based this modification. A 49-note two-manual organ will, of course, be different as will be a single keyboard type.

From this you will see that a 65-note player action would make

the adaption quite simple in that one could "lose" the four extra notes upon a 61-note compass organ, two lower bass and two upper treble easily being blocked off. Alternatively, these notes could be tubed in to double-up octaves, below and above.

With this in mind, select your electronic organ, acquire your player piano action, and in the next instalment we will take a further step towards playing those old piano rolls on a modern instrument. ●

Understanding the electronic organ

THE diagram, shown left, has been redrawn from a Japanese maker's service manual. It portrays the style of any organ of the "synthesis" type in general, being within the moderate price range and capable of the normal home-use requirements. It possesses all the average requirements and effects.

There are many versions in the organ world and many manufacturers. One has only to examine a copy of one of the magazines devoted to lovers of these instruments to see the large range and many brand-names that are available.

However, in our particular case, it is only intended to convey to the reader how the generated signal is dealt with in its meanderings via the block drawn boxes, each box being identified with switching. Of course, each box only represents a printed circuit panel and some units are combined on to one panel of more complex circuitry with inter-connecting connectors to complete circuit wiring arrangements.

Pointer arrows will be observed upon linking lines between each box. These show the direction of signals. By "signals" is meant the paths of various waveforms. Starting at the top left corner, *Master Oscillator* passes the control oscillations to a *Clock Driver* (repetitive sync pulses) to the twelve *Master Generators*, thence to the *Dividing Network*, explained previously. Before proceeding further, it will be noticed the *Vibrato* is superimposed upon the *Master Oscillator* from its own switched vibrato oscillator. From the *Divider* the signals pass out as the compass of the keyboard and pedals, usually through an 84 distribution resistive network as here. Thence the such outputs are split up and routed to the *Upper* and *Lower Sustain* gate circuits; dealing with the upper section, after treatment passes to a *Mixer* panel (sorting out the required tab footages) they are passed on to the *Voicing Filters*, thence to the switching which are the actual function tabs.

After this treatment the signals are quite weak in strength. They now pass to a level pre-amplifier, after which it will be seen that there is a junction point from whence the lower manual filter voicing, together with upper manual *Percussion Filter*, is so injected via pre-set limit controls. These are a part of the printed circuit boards and are not to be interfered with, being pre-set at the factory.

There is a further pre-amplification stage separating this from an input signal from the *Pedal Filter Tabs* and also from the *Reverberation Unit* from the lower octaves of the lower manual (recalling the detailed reverberation system function) combined. It may be seen the output's separate percussions, rhythms and auto-chord circuits also converge via the rhythm volume control. All the various circuits described now only requiring "boost" amplification of sufficient magnitude as to power the loudspeaker via the main amplifier.

Before the boosters will be seen further junction input points denoted as *Microphone* and *Guitar* pre-amplifiers for use in conjunction. With the organist playing independently, there is a separate input jack-point, whilst across the final booster will be seen an optional special tape recorder suitable for organ's tape cassette recording, and for tape tuition purposes. Tapes are available for learning in a course of six cassettes, with a "memory" device "stop" and "replay" facility, for practice purposes.

The *Divider* output has been dealt with as far as the upper manual is concerned. Notice that this is also connected to the lower manual keys and pedal gate as related waveforms, sustained via its tab switch.

To the bottom left will be seen the *Pedal keys*, the *Electro-Chord* control panels, and seven circuits inter-connected upon one panel. Note the direction path of signals, appearing to proceed backwards and forwards. A study of the various units shows by their names that the circuitry is rather complex. From these units will be seen the three associated control tab switches, *Rhythmer*, *Electro-Chord* and *Break*. This last-mentioned breaks the circuits so that the automatic rhythms and chords do not play when it is in the off position.

Also connected into these panel units is the actual *Pulse Pattern Generator* mastered by a separate *Clock Oscillator*. This triggers off, via a tempo manual control, the automatic rhythms chosen at the "start" control panel to its left, in turn through the *Pulse Distribution* network. Rhythm volume manual control and tone, which varies the treble/bass relationship, affects rhythm output signals only.

The interesting feature now common to all electronic organs with auto-

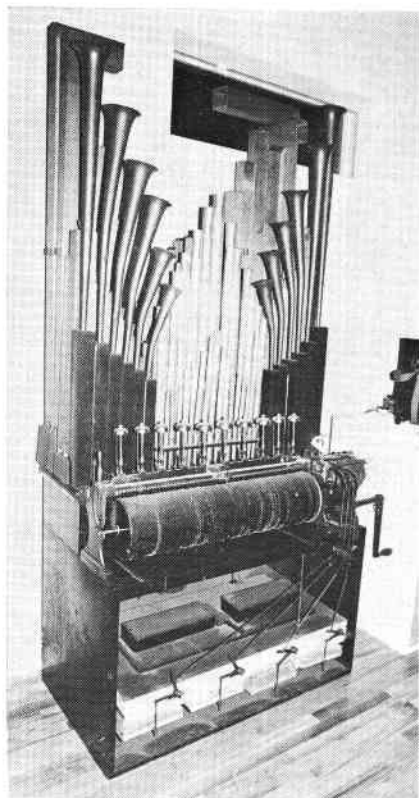
chords and rhythms is the "tempo lamp". This, as may be seen by the pointer arrows, is driven from the pulse generator unit to inform the organist the set-timing by the tempo control knob, so assisting him to play his melody with the rhythm accompaniment to correct time he has set himself. The lamp gives out a momentary flash at the first beat of the bar. The organist obviously has to time himself appropriately, otherwise rhythm timing is lost. The auto-chords are automatic in the sense that they are, in this organ, chosen at the lower manual or pedal keys, but the rhythm section is also so synchronised when "break" is on. When off, the rhythm will carry on independently, as required.

Differing types of organs have different features in this respect. Some pick out chords by the touch of one finger only. The chord-organ is usually the feature of the cheaper organ with one manual with pre-fixed buttons to pick out, similar to accordion button principle. If you think of buying one of these, it would be wise to ensure (depending on your playing ability) the type of automatic systems that each individual organ may have incorporated. If you are not a proficient player but can read the top music staff to play a one-finger tune on the upper manual, you may be able to take note of the chord symbol key-pitch below (sometimes above) which have to be memorised. In this way, the very inexperienced player should not have difficulties and very soon may be able to pick up the techniques.

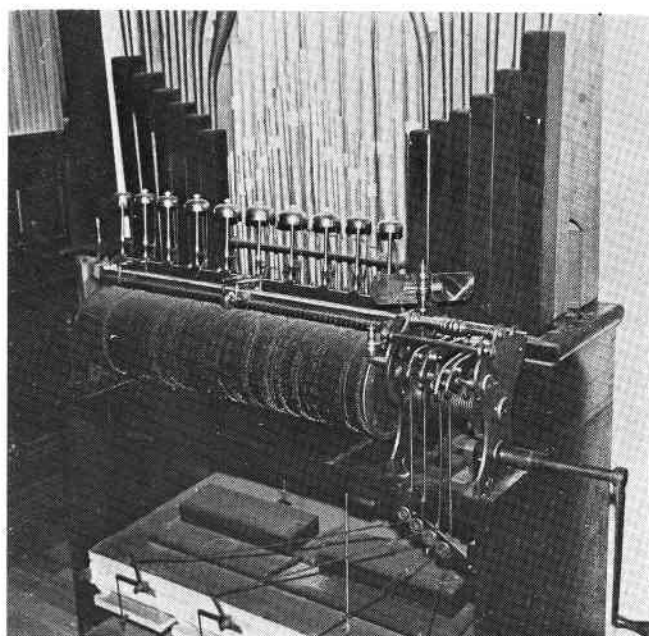
To complete the block diagram, the actual key manuals, as are shown by signal direction double arrows, are derived from the *Wave Converter*, which is the distribution network (already mentioned) from the divider system. This comprises two pairs of contacts upon common busbars to the wiring. Note that the lower manual and pedal keys proceed into key detection circuitry for the production of automatic chords before being passed to the combined signals pre-amplifiers, thence to the final speaker main amplifiers and the "Leslie" tremolo mechanically derived sound-effect earlier described.

The foregoing description is provided purely for information to assist the novice in grasping what makes an electronic organ work, and the methods whereby it may be made to function electronically. ●

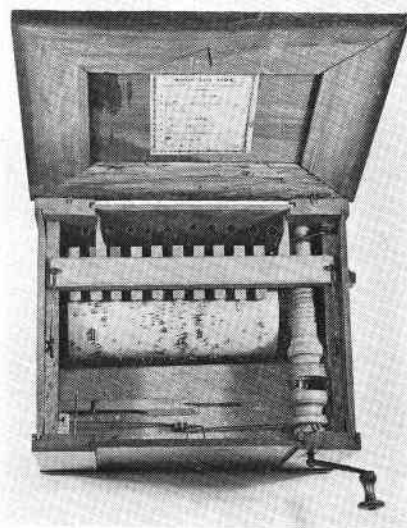
PIPE THEMES



A very fine barrel organ, seen left and right, is owned by William Edgerton in Connecticut. Housed in a magnificent case (not pictured) it bears the name of B Dufner, Buffalo, and was thus built in America. The families Duffner and Dufner were both associated with Black Forest work, Eduard Duffner being one of the last in the second half of the last century. The builder of this piece (which has 10 stand-off bells) must have emigrated to America.



The small serinette or bird-organ, characteristically with 10 notes, was first manufactured in the early 18th Century and remained virtually unaltered right up until the early decades of the present century. Traditionally a product of the Vosges area of France, many makers were centred in Mirecourt, a village whose industry was virtually taken over by Jerome Thibouville-Lamy, the famed Parisian and London instrument makers.



Built between 1900 and 1905 by Gasparini, this 52-key book-playing organ features seven trombone bassettes, 10 accompaniment keys, a 20-note melody and an 11-note counter-melody plus percussion keys. There are six stops on the melody plus clarinet and piccolo. The instrument is preserved in the Nationaal Museum van Speelklok tot Pierement in Utrecht.

A most rare Davrainville "dancing master" organ, also in the Utrecht museum. This 26-note instrument is provided with full instructions inside the lid from which the operator can organise and then accompany a dance. This fine piece not only preserves the musical idiom of the dance, but also the formality of its performance.



LIST OF TUNES,

FOR STYLE X, XI, XV and XVI.



CRITERION MUSIC BOXES.

Diameter of Tune Disks $20\frac{1}{2}$ inches.

From the collection of Steve and Jere Ryder of Cranford, New Jersey, comes this list of discs for the Criterion musical box. This exceedingly rare document advances our knowledge of this product of the Capital "cuff" box maker, F G Otto & Son. Research by Hughes Ryder identifies the Criterion as Otto's first conventional disc-playing musical box and identifies the patentee as Fer-

dinand Schaub, shop foreman and son of Otto's head bookkeeper, Adolph Schaub. The patent appears to date from 1895 and production began the following year with marketing beginning in November of 1896. Paillard in New York was the agent and it is reported that he handled between 80 and 100 a month. Three sizes were made — $11\frac{1}{2}$ ins, $15\frac{1}{4}$ ins, and $20\frac{1}{2}$ ins. This catalogue now advises us that that

there were at least four different models within this size. In spite of the initial success of the machine, legal action by Regina over infringement of patent resulted in the instrument being withdrawn late in 1897. Otto then introduced the Euphonia in one size only — $15\frac{1}{4}$ ins. This was a further short-lived excursion which paved the way for the Olympia with which Otto achieved success.

LIST OF TUNES.

• • •

A.

- 5038—Adeste Fidelis (Come All Ye Faithful)—Hymn..
 5242—Afterwards—Song Mullen
 5029—Ah, Che La Morte, From Trovatore..... Verdi
 5197—A Hot Time In The Old Town—Song Metz
 5209—Aida—Triumphal March Verdi
 5223—Air de Louis Quatorze—Gavotte Scotson Clark
 5079—Air From Poet and Peasant—Air..... Suppé
 5294—A L'Antique—Air Reckel
 5207—Album Leaf—Gavotte Karsten
 5127—Alice Where Art Thou—Song..... Ascher
 5139—Alla Marcia—German March..... Nicolas de Wilm
 5023—All Coons Look Alike To Me—Song..... Hogan
 5131—America Forever,—March Paull
 5056—Amorous Gold Fish, The, From The Geisha—Song. Jones
 5292—Anchored—Song Watson
 5157—Angelo Or Amorita Waltzes (Pfingsten in Florenz) Czibulka
 5107—Angels Serenade Braga
 5159—Annie Laurie—Song
 5167—Answer—Ballad Robyn
 5114—Aragonaize, Ballet Cid..... Massenot
 5206—Arrah Go On—Song McClennon
 5217—A Runaway Girl—Society Song Caryll
 5268—A Runaway Girl, Soldiers In The Park Mockton
 5124—At A Georgia Camp Meeting,—Negro Song..... Mills
 5113—Athalie—Priest's March. Mendelssohn
 5086—A Trip To Chinatown, Widow Song—Song Gaunt
 5015—Ave Maria, Bach's First Prelude..... Bach-Gounod
 5138—Ave Maria—Hymn To The Virgin Schubert
 5106—Awakening Of The Lion, Reveil Du Lion.... De Kontski
 5306—A Warmin Up In Dixie—Cake Walk And Two-Step Paull

B.

- 5202—Babbie Waltzes, From Little Minister Furst
 5028—Barber Of Seville—Cavatina Rossini
 5232—Because—Song and Chorus Bowers
 5237—Belinda Soot, A Smoky Two-Step..... Neddermeyer
 5051—Ben Hur, Chariot Race—March Paull
 5129—Blue Bells Of Scotland, The—Scotch Meboda
 5007—Blue Danube—Waltz Strauss

- 5040—Bocaccio—March Suppe
 5143—Bohemian Girl, Then You'll Remember Me..... Balfe
 5134—Break The News To Mother—Song Harris
 5283—Bridal Tour—March Rahley
 5050—Bride Elect, The—March and Two-Step Sousa
 5073—Brown October Ale, From Robin Hood R. de Koven

C.

- 5001—Capitan, El—March Sousa
 5109—Carmen, Habanera Bizet
 5034—Carmen, Torreador Song—Song..... Bizet
 5146—Carnival Of Venice—Paraphrase Pagannini
 5296—Cascade—March And Two-Step Mann
 5054—Cavalleria Rusticana—Intermezzo Mascagni
 5051—Chariot Race, Ben Hur—March Paull
 5130—Charlatan, The—March Sousa
 5161—Chinatown March, The Rosey
 5038—Come All Ye Faithful (Adeste Fidelis)—Hymn.. Reading
 5089—Come Pretty Birds—Song Gumbert
 5150—Comin' Thro' The Rye—Scotch Air
 5094—Commodore Dewey's Victory March Maywood
 5211—Confidence—Song without Words Mendelssohn
 5102—Conquerors, The—Waltz Fuerst
 5121—Consolation,—Song Without Words..... Mendelssohn
 5284—Convent Bells—Reverie Bollman
 5039—Coronation March, From The Prophet March Meyerbeer
 5075—Crystal Wedding—Dance Berliner
 5295—Cuban National Hymn Truax
 5011—Czarina, La—Russian Mazurka Ganne

D.

- 5254—Dame Blanche, (Die Weisse Dame)—Overture... Boildieu
 5126—Dance Of The Brownies..... Kamman
 5208—Dancing Spirits (Tanz-Geisterchen)—Mazurka Bohm
 5308—Darktown Is Out To-Night—Cake Walk And Two-Step Marion
 5021—Directorate, The—March Sousa
 5194—Dixies Land—Negro Melody
 5058—Don't Be Cross, From The Obersteiger—Song... Zeller
 5030—Dora Dean—Song..... Williams

E.

- 5041—E Flat Nocturne, Second Nocturne Chopin
 5001—El Capitan—March Sousa
 5231—Eli Green's Cake-Walk Koninsky
 5085—Ellerslie—March and Two-Step Wiegand

- 5156—Erminie Fantasie—Air and Lullaby Jacobowski
 5192—Espanita—Spanish Waltzes Rosey
 5170—Estudiantina Waltzes Waldteufel

F.

- 5175—Faust, Duet, Let Me Gaze Gounod
 5179—Faust—Flower Song Gounod
 5180—Faust—Kermesse Gounod
 5174—Faust—Soldiers' Chorus Gounod
 5005—Faust—Waltz Gounod
 5068—Fiesta, La—March Roncovieri
 5282—Flower Song Lange
 5148—Forest Worship, Waldandacht—German Song Abt
 5160—Forsaken, (Verlassen, Verlassen)—German Song. Koschat
 5270—Fra Diavolo—Air Quel Bonheur Auber
 5026—Freischütz—Aria C. M. v. Weber
 5227—Freischütz—Prayer Weber
 5247—Freischütz—Hunter's Chorus Weber
 5225—Frohsinn March—Good Humor March Hauschild
 5006—Funeral March Chopin

G.

- 5152—Gartenlaube Waltz Strauss
 5140—Garibaldi March—Italian March Stolgi
 5147—Gay Coney Island—March and Two-Step Levi
 5141—Gayest Manhattan—March Bratton
 5056—Geisha (The Amorous Gold Fish)—Song Jones
 5124—Georgia Camp Meeting, At A—Negro Song Mills
 5186—Gertrude Gavotte Wilmarth
 5258—Gilmore's Band—Patrol March Meacham
 5064—Glory, Glory, Hallelujah! (John Brown)—Song ..
 5225—Good Humor March—Frohsinn-Marsch Hauschild
 5044—Grande Valse Brillante, In A Flat—Waltz Chopin
 5012—Grande Valse Brillante—Waltz Schulhoff

H.

- 5109—Habanera, Carmen Bizet
 5133—Hail Columbia—Air
 5100—Handicap, The—March Rosey
 5273—Hands Across The Sea—March Sousa
 5210—He Cert'ny Was Good To Me—Song Sloane
 5154—Heimathstern, (Star Of Home)—German Song. Canthal
 5249—Hello Ma Baby—Song Emerson
 5088—Holy City, The—Song Adams
 5078—Home, Sweet Home—Song Payne
 5238—Hotfoot Sue, A Darky Spasm Neddermeyer
 5219—How Fair Thou Art, (Wie Schoen bist Du),
 German Song Weidt

- 5022—Hungarian Rhapsody, Second Liszt
 5081—Huguenot's, The, Song Of The Page—Song .. Meyerbeer
 5080—Hussars Ride, The, (Trot Du Cavalier)—Galop. Spindler
 5138—Hymn To The Virgin, (Ave Maria) Schubert

I.

- 5315—I Ain't Seen No Messenger Boy—Song Bivins
 5071—I Don't Want To Play In Your Yard—Song Petrie
 5310—I'd Leave Ma Happy Home For You—Song .. Von Tilzer
 5302—If All The Girls Were Like You—Song Graham
 5239—I Guess I'll Have To Telegraph My Baby—
 Song Cohan
 5158—Il Bacio—Kiss Waltz Arditi
 5096—I Love You In The Same Old Way—Song Bratton
 5281—Il Trovatore—Anvil Chorus Verdi
 5195—Il Trovatore—Aria—When Her Radiant Smile
 Entrances Verdi
 5029—Il Trovatore, Miserere (Ah Che La Morte) Verdi
 5314—I'm Happy When I'm By Ma Baby's Side—Song .. Ward
 5290—In An Old New England Village By The
 Sea—Song Spaulding
 5276—In Society Waltzes Wheeler
 5054—Intermezzo, From Cavalleria Rusticana Mascagni
 5288—In The Shadow Of The Carolina Hills—Song Witt
 5111—In The Sweet Bye And Bye—Song Webster
 5008—Invitation To The Dance C. M. v. Weber
 5002—Isabella—Waltz From "1492" Pflueger
 5311—I've Got Another Baby—Song David
 5309—I've Just Received A Telegram From Baby—
 Song Von Tilzer

J.

- 5046—Jesus, Lover Of My Soul—Hymn
 5151—Jesus, Lover Of My Soul—Refuge Hymn Holbrook
 5064—John Brown Had A Little Sour Apple Tree
 (Glory, Glory, Hallelujah)—Song
 5214—Just As The Sun Went Down—Song Udall
 5215—Just One Girl—Song Udall
 5216—Just Tell Them That You Saw Me—Song Dresser

K.

- 5084—Kentucky Home—Song Foster
 5265—King Cotton—March Sousa
 5274—Kiss Me Honey Do, Dinah Song Stromberg
 5158—Kiss Waltz, Il Bacio Arditi
 5069—Kloster-Glocken Lefebure-Wely

L.

- 5187—La Carmela—Mexican Waltzes Witmark
 5011—La Czarina—Russian Mazurka Ganne
 5068—La Fiesta—March Roncovieri
 5198—La Gitana—Waltzes Bucalossi
 5027—La Paloma—Mexican Song Yradier
 5228—Last Hope—Meditation Gottschalk
 5168—Last Night—Song Kierulf
 5128—Last Rose Of Summer, The—Song Flotow
 5188—Let By Gones Be By Gones—Song Mills
 5287—Liberty Bell—March Sousa
 5275—Little Alabama Coon—Song Starr
 5191—Little Doris—Song DeKoven
 5037—Little Trooper—Lanciers, Parts 1—4, Four
 Tunes Fuerst
 5003—Lohengrin, Prelude To Third Act Wagner
 5117—Lohengrin—Wedding March Wagner
 5055—Loin Du Bal—Waltz Gillet
 5010—Lost Chord, The—Song Sullivan
 5132—Love's Dream After The Ball—Intermezzo Czibulka
 5105—Love's Old Sweet Song—Song Molloy
 5164—Love's Sorrow—Ballad Shelley
 5045—Lucia Di Lammermour—Sextet Donizetti
 5226—Lurline. Air: Sweet Spirit, Hear My Prayer .. Wallace
 5218—Lutspiel—Overture Keler-Béla

M.

- 5118—Maiden's Prayer,, The—Reverie Badarzewska
 5090—Mailüfterl, 'S—German Song Kreisel
 5316—Ma Lady Lu, A Darky Love Lament—Song Brill
 5241—Mammy's Little Pumpkin Colored Coons—
 Song Perrin
 5313—Ma Rag-Time Baby—Song Stone
 5065—Marching Through Georgia—Song
 5234—Margery, Or The Girl That I Adore—Song Daniels
 5293—Marguerite—Song White
 5173—Martha, Arie (Ach so Fromm) Flotow
 5014—Marseillaise—French National Air R. De L'Isle
 5145—Massa's In The Cold Cold Ground—Negro Melody
 5163—Mazurka Opus 10, No. 3 Moszkowski
 5087—McKinley March (Under The Double Eagle)
 March Wagner
 5049—Meistersinger, The, Walther's Prize Song Wagner
 5144—Melodie In F Rubinstein
 5122—Menuet a L'Antique Paderewski
 5224—Merry Wives Of Windsor—Overture Nicolai
 5181—Mexican National Hymn Nuno
 5235—'Mid The Green Fields Of Virginia—Song Harris

5125—Midsummer Nights Dream, A—Wedding March

Mendelssohn

- 5063—Mignon—Polonaise Thomas
 5272—Mikado—Waltzes Sullivan
 5029—Miserere, From Trovatore Verdi
 5070—Mocking Bird, The—Song Grobe
 5069—Monastery Bells Léfébure-Wely
 5261—Moonlight On The Hudson, (Morceau de Salon) .. Wilson
 5193—Murmuring Zephyrs—Transcription ... Jensen Niemann
 5260—My Ann Elizer, The Rag-Time Girl—Song Williams
 5099—My Coal Black Lady—Song Jefferson
 5032—My Gal Is A High Born Lady—Song Fagen
 5248—My Gal's Done Wrong—Song Dillea
 5307—My Hannah Lady, Whose Black Baby Is You
 Song Reed
 5084—My Old Kentucky Home, Good Night—Song Foster
 5213—My Old New Hampshire Home—Song Von Tilzer
 5277—My Rag-Time Lady—Song Daniels

N.

- 5185—Nabucodonoser Potpourri Verdi
 5066—Narcissus (Water Music) Nevins
 5042—Nearer My God To Thee—Hymn Mason
 5196—Norma—Aria From Introduction—High On Yon
 Mountain Bellini
 5115—Norma—Duet Bellini

O.

- 5058—Obersteiger (Don't Be Cross)—Song Zeller
 5299—Oceanic—March And Two-Step Appel
 5205—O Happy Day, O Day So Dear (O Schöne Zeit,
 O Sel'ge Zeit),—German Song Goetze
 5025—Oh, Promise Me, Song From Robin Hood .. R. de Koven
 5101—Old Black Joe—Song Foster
 5104—Old Folks At Home—Song
 5084—Old Kentucky Home—Song Foster
 5083—Old Oaken Bucket—Song Dinsmore
 5091—Olympia—March Lilienthal
 5062—One Heart, One Soul—Polka Mazurka Strauss
 5052—On The Banks Of The Wabash, Far Away Dresser
 5304—On The Corner Just Below—Song Hawley
 5095—Our Nations Battle Cry—Song Conterno
 5082—Oxford—Two-Step Barker

P.

- 5048—Palms, The. Faure
 5027—Paloma, La—Mexican Song Yradier
 5153—Parade Review—March Militaire H. E.

- 5157—Pfingsten In Florenz, Angelo Or Amorita Waltzes Czibulka
 5230—Pilgrims' March Scotson Clark
 5020—Pizzicati, From The Ballet Sylvia Delibes
 5079—Poet And Peasant—Air Suppé
 5253—Poet And Peasant—Overture Suppe
 5057—Polish Dance, Danse Polonaise Scharwenka
 5220—Polka Caprice—Elegante C. H. Edwards
 5142—Possum Walk Around, The—Schottische Edwards
 5033—Prayer From Moses Rossini
 5246—Preciosa—Ballet Music From The Opera Weber
 5039—Prophet—Coronation March Meyerbeer

R.

- 5043—Radetzky March Strauss
 5009—Rakocsy March Berlioz
 5013—Rastus On Parade—Two-Step Mills
 5162—Rat Charmer, The (Rattenfänger von Hameln)
 Song Neuendorff
 5162—Rattenfänger von Hameln (The Rat Charmer)
 Song Neuendorff
 5184—Recuados Mazurka—Spanish Mazurka ... Carlos Curti
 5061—Red, White and Blue, The
 5264—Remember The Maine—Song Phillips
 5256—Reissigers Waltz, Weber's Last Thoughts .. Reissiger
 5106—Reveil Du Lion, Awakening Of The Lion... De Kontski
 5031—Rigoletto—Quartette Verdi
 5271—Robert The Devil—Cavatina Meyerbeer
 5166—Robin Adair—Air
 5267—Robin Hood—Armorer's Song De Koven
 5025—Robin Hood, Oh, Promise Me—Song R. de Koven
 5035—Robin Hood—Overture R. de Koven
 5073—Robin Hood, The Brown October Ale R. de Koven
 5076—Robin Hood, Tinkers Song
 5059—Rocked In The Cradle Of The Deep—Song
 5053—Rock Of Ages Hastings
 5108—Rosemary—Waltzes Tourjée

S.

- 5182—Sabre Las Olas—Over The Waves—Waltz Rosas
 5137—Schubert's Serenade, La Serenade Schubert
 5022—Second Hungarian Rhapsodie Liszt
 5041—Second Nocturne In E Flat—Nocturne Chopin
 5149—Serenata Moszkowski
 5259—She's All Right, Or Have You Seen Mandie?—
 Song From Yankee Doodle Kerker
 5201—She Was Bred In Old Kentucky—Song Carter
 5291—She Was Bred In Old Virginia—Song Whittimore
 5262—She Was Happy Till She Met You—Song Rosenfeld

- 5199—Simple Aveu, (Simple Confession)—Romance ... Thomé
 5120—Silvery Waves Wyman
 5090—'S Mailüfterl—German Song Kreisel
 5305—Smokey Mokes—Cake Walk And Two-Step .. Holzmann
 5217—Society Song From A Runaway Girl Caryl
 5098—Some Day I'll Wander Back Again—Song Huntly
 5123—Song Of The Alps,—Idylle Ryder
 5073—Song Of The Brown October Ale, From Robin
 Hood R. de Koven
 5047—Song Of The Evening Star, Tannhäuser Wagner
 5081—Song Of The Page, From The Huguenots Meyerbeer
 5177—Sonnambula—Aria, Sounds So Joyful Bellini
 5172—Spin, Spin!—Swedish Song Juengst
 5212—Spinning Song—Song without Words Mendelssohn
 5017—Spring Song—Song Mendelssohn
 5280—Stabat Mater, Cujus Animam Rossini
 5154—Star Of Home, Heimathstern—German Song ... Canthal
 5060—Star Spangled Banner, The
 5077—Stars and Stripes Forever—March Sousa
 5136—Stay With Me, (Bleib bei mir),—German Song Abt
 5203—Stephanie Gavotte Czibulka
 5176—Still Night, Holy Night—Christmas Choral....
 5104—Swanee River—Song
 5019—Sweetest Story Ever Told, The—Song Stults
 5226—Sweet Spirit Hear My Prayer—Air From The
 Opera Lurline Wallace
 5171—Sylphes Les—Impromptu Valse Bachmann
 5020—Sylvia, Pizzicati—Polka Delibes

T.

- 5221—Tancred Overture Rossini
 5004—Tannhäuser—March Wagner
 5112—Tannhäuser—Pilgrim Chorus Wagner
 5047—Tannhäuser, Song Of The Evening Star Wagner
 5208—Tanz-Geisterchen—Dancing Spirits—Mazurka ... Böhm
 5240—The Belle Of Honolulu—Song Johnson
 5266—The Belle Of The Season—March Bratton
 5300—The Colors That Never Run—Song Arnold
 5298—Those Cruel Words "Good-Bye"—Song Helf
 5243—The Daughter Of The Regiment—Air, List What
 I Say Donizetti
 5244—The Daughter Of The Regiment—Rataplan .. Donizetti
 5297—The Dearest Words—Song Hoffman
 5279—The Devil's March Suppé
 5301—The Egyptian Mummy Dance Berliner
 5312—The Enquirer Club—March Brand
 5263—The Girl I Love In Sunny Tennessee—Song Carter
 5252—The Idol's Eye, The Tatooed Man—Song Herbert
 5222—The King's Champion—Song Watson

- 5202—The Little Minister—Babbie WaltzesFurst
 5245—The Magic Flute, Papageno's SongMozart
 5303—The Mississippi Side Step, March and
 Cake WalkBerliner
 5285—The Moth And The Flame—SongWitt
 5200—The Serenade, I Love Thee I Adore Thee,
 SongHerbert
 5286—The Serenade, Woman Lovely WomanHerbert
 5204—The Thunderer MarchSousa
 5229—The Tyrolese And His Child—SongStigelli
 5143—Then You'll Remember Me, From Bohemian Girl ..Balfé
 5190—Thou Art So Near And Yet So Far—Song ..Reichardt
 5076—Tinkers Song, From Robin HoodR. de Koven
 5034—Torreador Song, CarmenBizet
 5116—Träumerei—ReverieSchumann
 5086—Trip To Chinatown, A, Widow SongGaunt
 5209—Triumphal March From AidaVerdi
 5080—Trot Du Cavalier, The Hussars Ride—Galop....Spindler
 5195—Trovatore. Aria. When The Radiant Smile
 EntrancesVerdi
 5029—Trovatore, MiserereVerdi
 5169—Trumpeter Of Sackingen, It Was Not Thus To Be
 (Behüt Dich Gott)—Song.....Nessler
 5289—Two Sisters From The Same Old Home—Song .Berliner
 5092—Tyrolean, The—WaltzesZeller

U.

- 5236—Ueber Berg Und Thal. Der Wasserfall
 Tyrolean—National SongSimon
 5257—Un Beso, (A Kiss)—MazurkaArrillaga
 5087—Under The Double Eagle (McKinley March)Wagner

V.

- 5183—Visions Of Rest—WaltzesBaker

W.

- 5148—Waldandacht (Forest Worship)—German SongAbt
 5049—Walther's Prize Song (From The Meistersinger). Wagner
 5155—Waltz In E FlatDurand
 5018—Wang—WaltzesMorse
 5036—Washington Post—MarchSousa
 5110—Watch On The Rhine, TheWilhelm
 5104—Way Down Upon The Swanee River—Song ...
 5103—Way Side Chapel, The—SongWilson
 5250—When Dewey Comes, Sailing Home—SongMills
 5278—When Knighthood Was In Flower—March And
 Two-StepVenuto
 5135—When The Swallows Homeward Fly,—German Song .Abt

- 5233—When You Ain't Got No Money, Well You
 Needn't Come 'Round—SongSloane
 5269—Whistling Rufus—Characteristic Two-StepMills
 5219—Wie Schön Bist Du (How Fair Thou Art)—German
 SongWeidt
 5097—William Tell—OvertureRossini
 5255—William Tell—PastoraleRossini
 5178—William Tell—PrayerRossini
 5189—William Tell, Tyrolean Chorus, Swift As A Bird. Rossini
 5165—Wine, Woman and Song—WaltzesStrauss
 5072—Wing Dance—PolkaMeacham
 5024—Wohlauf Noch Getrunken—German Popular Song
 5251—Wizard Of The Nile, Starlight, Starbright—
 Waltz SongHerbert

Y.

- 5067—Yale, The—March and Two-StepVan Baar
 5074—Yankee Doodle
 5119—Yes I Love You—Song—Answer To The Sweetest
 Story Ever Told.....Stults

Z.

- 5016—Zampa—OvertureHerold
 5093—Zenda WaltzesWitmark

On the four pages which follow are reproduced the pages of a price list published in New York by M J Pallard and showing the company's full range of stock items. Although undated, this four-sided leaflet seems to have been issued around 1878-80. The importance of this type of ephemera lies in its very nature. Who bothers to keep a price list once an updated one comes on the scene? The survival of this sort of information is thus not only valuable to our study of the history of musical boxes but also because it has become a rare item in itself.

From the Ord-Hume Library.

DESCRIPTIVE PRICE LIST

OF

M. J. PAILLARD & CO.

MANUFACTURERS AND IMPORTERS OF

MUSICAL BOXES

680 BROADWAY, near Bond St.,

NEW YORK.

FACTORY: STE. CROIX, SWITZERLAND.

AGENCY: 31 POST STREET, SAN FRANCISCO, CAL.

TOY MUSICAL BOXES.

One Tune, Round Tin and Papier Maché Cases, with Crank, \$1.25.

SMALL SIZE



MUSICAL BOXES.

These Boxes are self-acting, being worked by a spring, and wound up like a watch.

JAPANNED TIN CASES.

2 Tunes, 2½ inch Cylinder.....	\$4 00
3 " 2¾ "	6 50
4 " 2¾ "	8 00

ORNAMENTAL CARVED WOOD CASES.

2 Tunes, 2½ inch Cylinder.....	\$4 50
3 " 2¾ "	7 50
4 " 2¾ "	9 00
6 " 3½ "	15 00

ORNAMENTAL HORN CASES.

2 Tunes, 2½ inch Cylinder.....	\$5 00
3 " 2¾ "	7 00
4 " 2¾ "	8 75

HIGHLY POLISHED WOOD AND INLAID CASES.

2 Tunes, 2½ inch Cylinder.....	\$5 00
3 " 2¾ "	8 00
4 " 2¾ "	9 50
6 " 3½ "	16 00

THE LATEST IMPROVEMENT IN SMALL MUSICAL BOXES.

Papier Maché Cases, with a large variety of pretty designs (Chinese, Japanese, views, and pearl inlaid), and attached key, playing two tunes..... \$4 25

In addition to the Boxes above described, we are constantly importing Novelties, with concealed Musical Boxes, playing two, three, and four tunes, such as:

LADIES' WORK BOXES.....	from \$6 00	upward.
PHOTOGRAPHIC ALBUMS.....	" 5 00	"
MINIATURE SWISS COTTAGES.....	" 8 00	"
CIGAR STANDS.....	" 8 00	"

LARGE SIZE MUSICAL BOXES.



PRIZE MEDAL AND
HIGHEST DIPLOMA,

CENTENNIAL EXHIBITION,
PHILADELPHIA, 1876.

This cut represents an open Musical Box, with Celestial Voices, Bells,
Drums, and Castanets in sight.

The works of these Boxes are wound up by a lever and kept in motion by powerful springs.

MUSICAL BOXES, WITH IMITATION ROSEWOOD CASES.

4 Tunes, 4½ inch Cylinder.....	\$20 00
6 " 4½ "	22 00
6 " 5½ "	24 00
6 " 7½ "	29 00
8 " 5½ "	26 00
8 " 7½ "	30 00
10 " 7½ "	34 00

MUSICAL BOXES, WITH INLAID ROSEWOOD COVERS.

4 Tunes, 4½ inch Cylinder.....	\$21 00
6 " 4½ "	23 00
6 " 5½ "	25 00
6 " 7½ "	30 00
6 " 10 "	38 00
8 " 5½ "	27 00
8 " 7½ "	31 00
8 " 10 "	40 00
8 " 12 "	50 00
10 " 7½ "	35 00
10 " 10 "	45 00
10 " 12 "	55 00
12 " 10 "	50 00
12 " 12 "	60 00
12 " 15 "	80 00

MUSICAL BOXES, WITH BELLS IN SIGHT.

6 Tunes, 8½ inch Cylinder.....	\$65 00
6 " 10 "	70 00
6 " 12 "	85 00
8 " 8½ "	70 00
8 " 10 "	75 00
8 " 12 "	90 00
8 " 14 "	105 00
10 " 10 "	80 00
10 " 12 "	95 00
10 " 14 "	110 00
12 " 10 "	85 00
12 " 12 "	100 00
12 " 14 "	115 00
12 " 16 "	130 00

MUSICAL BOXES, WITH BELLS AND DRUMS IN SIGHT.

6 Tunes, 7½ inch Cylinder.....	\$85 00
6 " 10 "	95 00
6 " 12 "	105 00
8 " 12 "	110 00
8 " 14 "	125 00
10 " 12 "	115 00
12 " 16 "	150 00

MUSICAL BOXES, WITH BELLS, DRUMS, AND CASTANETS IN SIGHT.

6 Tunes, 12 inch Cylinder.....	\$115 00
8 " 14 "	135 00
10 " 14 "	145 00
12 " 16 "	160 00

MANDOLINES (or Tremolo).

4 Tunes, 5½ inch Cylinder.....	\$26 00
4 " 7½ "	32 00
6 " 7½ "	34 00
6 " 10 "	45 00
6 " 12 "	55 00
8 " 10 "	50 00
8 " 12 "	60 00
10 " 10 "	55 00
10 " 12 "	65 00
12 " 12 "	70 00
12 " 15 "	90 00
12 " 16 "	100 00

MUSICAL BOXES WITH CELESTIAL VOICES.

(REED ACCOMPANIMENT.)

6 Tunes, 6½ inch Cylinder	\$80 00
8 " 8½ "	90 00
8 " 10 "	105 00
8 " 12 "	120 00
10 " 12 "	130 00
12 " 14 "	160 00

The above also with Bells; Bells and Drums; Bells, Drums, and Castanets.

Prices and lists of tunes sent on application.

EXPRESSIVES; MANDOLINE-EXPRESSIVES; OUVERTURES; QUATUORS, Etc.

Prices and Lists of Tunes sent on application.

SUBLIME HARMONIES.

PATENTED BY M. J. PAILLARD & Co., MARCH 23, 1875.

The tone of these Boxes is remarkably powerful and at the same time very sweet and melodious.

6 Tunes, 7½ inch Cylinder, 24 l. diam.....	\$50 00	8 Tunes, 13½ inch Cylinder, 27 l. diam.....	\$110 00
6 " 10 " 24 l. "	55 00	8 " 17 " 27 l. "	150 00
6 " 10 " 27 l. "	75 00	10 " 17 " 27 l. "	175 00
6 " 13 " 27 l. "	100 00	12 " 15 " 24 l. "	125 00
8 " 10 " 24 l. "	65 00	12 " 17 " 27 l. "	190 00

HARP-ZITHER ATTACHMENT.

This is a pretty imitation of these instruments, and can be attached to any Musical Box, whether new or old, at from \$10.00 to \$15.00.

ZITHER-HARMONIQUE, PICCOLO.

6 Tunes, 10 inch Cylinder.....	\$60 00	8 Tunes, 10 inch Cylinder.....	\$65 00
6 " 12 "	70 00	8 " 12 "	75 00

We occasionally have on hand: SUBLIME HARMONIE-ZITHER HARMONIQUE-PICCOLO; SUBLIME HARMONIE-TREMOLO-QUINTETTO WITH HARP-ZITHER, and many other extra-fine styles.

On receipt of 10 cts. we will send pamphlet on Musical Boxes, *How they are made and how they should be treated.*

THE LATEST FEATURE AND UNEQUALED IMPROVEMENT.

Interchangeable Cylinder Musical Boxes.

(PATENTED FEBRUARY 11, 1879.)

These boxes may be purchased with one or more cylinders; additional cylinders may be obtained at any time, and their number is unlimited. On cylinders, with tunes to order, an advance of 20 per cent. is made on the regular price. Of this class we make the three following styles:

No. 1, Mandoline.

With Rosewood Case, extra large main-spring, Harp-Zither attachment, and one Cylinder, 4 Airs, 10 inches long, $2\frac{3}{4}$ inches diameter	\$150 00
Each additional Cylinder, 4 Airs, 10 inches long, $2\frac{3}{4}$ inches diameter	25 00
Plain Walnut Box, to hold three cylinders	3 50
Highly polished Rosewood Box, to hold three cylinders	5 00
Very rich, inlaid Case	extra 12 00
With two coupled main-springs	" 25 00

Table or Stand with drawers to hold cylinders, \$75 and upward.

No. 2, Sublime Harmonie.

(PATENTED MARCH 23, 1875.)

With Rosewood Case, extra large main-spring, Harp-Zither attachment, and one Cylinder, 4 Airs, 12 inches long, $2\frac{3}{4}$ inches diameter	\$200 00
Each additional cylinder, 4 Airs, 12 inches long, $2\frac{3}{4}$ inches diameter	30 00
Plain Walnut Box, to hold three cylinders	3 50
Highly polished Rosewood Box, to hold three cylinders	5 00
Very rich, inlaid Case	extra 16 00
With two coupled main-springs	" 25 00

Table or Stand with drawers to hold cylinders, \$85 and upward.

No. 3, Sublime Harmonie, Zither Harmonique, Piccolo.

With very rich, inlaid Case, two extra large coupled main-springs, Harp-Zither attachment, and one Cylinder, 4 Airs, 20 inches long, $3\frac{1}{2}$ inches diameter	\$650 00
Each additional Cylinder, 4 Airs, 20 inches long, $3\frac{1}{2}$ inches diameter	100 00
Highly polished Rosewood Box, to hold two cylinders	8 00

Table or Stand with drawers to hold cylinders, \$110 and upward.

M. J. Paillard & Co. have with this style succeeded in meeting the repeated demand of a majority of the Musical Box purchasing public. It may be considered as a vast improvement, and a triumph of mechanical accuracy.

The advantage of the coupled main-springs is, that a box, after being wound up, will play twice as long as with a single spring.

We make to order any style of Musical Box from 4 tunes $4\frac{1}{2}$ inch cylinder upwards, to play any variety of tunes desired. In such cases an advance is made on the price, for special arrangement of the music.

Large boxes as well as small ones can be sent *safely* by Express.

Persons ordering C. O. D., must enclose 10 per cent. of value of ordered box to show their good faith.

ALL PRICES ARE NET CASH.

MUSICAL BOXES REPAIRED.

Editor's Notebook

—Things seen, heard and experienced—

MY big chance came in Leeds during our barrel organ festival back in September! Now I have always cherished the thought that one day I might stride purposely up to a policeman, pull out a notebook and proceed to take his name and address! It is just one of those things about which one casually chuckles.

As the crowds of puzzled Northern shoppers went about their business in Leeds on that Saturday morn, Peter Schuchnecht from Hanover was busily serenading them with his German street organ. Up the street came two young policemen and, camera in hand, I saw the chance of an interesting shot. I intercepted the Law and suggested that they might care to stand with Peter and the organ while my shutter finger did its stuff. They willingly acceded to my request.

After the deed was done, though, one of them came up and in an almost apologetic aside, asked if I could do him the favour of sending him a copy of the shot. "Certainly", I said, and with a flourish drew out my notebook, stood up to my full five-foot-nine-and-a-half against the six-foot-two-inch Lawman, and said: "May I ask for your name and address?"

"Here", said the officer, "I'll write it down for you". Whereupon he grabbed my notebook and proceeded to write down the details. Now all would have been well had it not been for Keith Harding who, ever one for a whim, instantly took a picture of the two of us and chortled with delight that at last he'd got a shot of the Editor having his name and address 'took' (as the policeman in *Toytown* would have put it). It seems that my gentle dream was "boot-on-the-other-footed" by our back-cover Keith!

Shamrocks

Right before the Leeds session I had to go to Dublin on business and while there found a shop with some music rolls for sale. Never one to pass up an opportunity, I looked through them only to find that each of them had carefully been re-spooled backwards.

Now I don't understand the significance of this one either but somewhere there has to be an Irish peeanah with a player mechanism that runs the wrong way round. Either I've got to buy it or I've got to re-spool those rolls as I'm getting fed-up with playing the Kreutzer Sonata upside down. Who says the Irish aren't original!

A real musical box

One of my regular visits to Germany gave me a free morning in Nurnberg at the end of the summer and I took the opportunity to head for the Germanisches Nationalmuseum to view the musical instruments there.

What a fine collection they have! Although not as strong on self-acting

instruments as the Deutsches Museum at Munich (München), this is a spectacular collection and superbly set out. Early keyboard instruments abound and one of these is the magnificent automatic spinet of Samuel Bidermann.

This really is a superb instrument to behold and few I think realise just how very small it is. The size, approximately, of a Victorian writing box, it appears to be in absolutely original condition. It is a sobering thought that at the time this was made in Augsburg, 1575 or thereabouts, Queen Elizabeth the First ruled Britain. Sir Francis Drake had yet to start his epic voyage round the world, and Raleigh had a while to go before he set up the first English settlement at Roanoke, Virginia, if not being a century since Christopher Columbus had stumbled upon America.

After all this time, the instrument can still be played upon by hand and will, when wound up, play as it did more than four centuries ago. Quite a spine-tingler that!

Motherhood, apple pie and mechanical music

For several years, my good friend Dr Jan-Jaap Haspels of the museum in Utrecht has cherished a dream of making his first visit to the United States and it struck us both as a good opportunity to fulfil this by attending the 31st annual meeting of our sister society, the Musical Box Society International.

Any visit to America, however, should include various other musical instrument highspots as well, so we built up our itinerary around several of the larger and more important of the East Coast locations. We started in Florida.

The final leg of our outward flight—that from Miami to Sarasota—was completed aboard a nifty twin-engined machine which appeared to be the civilian version of a WWII bomber. Our white-haired pilot appeared of the same vintage as we battered through the sultry, stormy night skies with two red-hot exhaust manifolds to remind us that we were flying piston-power as distinct from blow-lamp power.

Walt Bellm met us at Sarasota and took us to his home on the bay where within minutes I was engaged in trying to unfathom a broken-locked musical box!

The several days we spent in Florida at Walt's incredible museum gave Jan-Jaap his first taste of American mechanical musical instruments and as ever afforded me the opportunity to further my own knowledge of these fine pieces.

Among the many things duly recorded in my notebook and pictured using one or more of the veritable photographer's nightmare of paraphernalia I lugged along with me was the presence of a Wilcox & White Symphony player organ playing rolls a mere 9½ inches wide. A typical roll for this was numbered 4004, Suppe's *Poet & Peasant Overture*. I have never come across one that size before.

Another interesting machine was a Celesta De Luxe piano-organ which would play either special Celesta music rolls or standard 88-note ones. This has eight pairs of buttons arranged along an extended front above the keyboard fall. Each pair serves the functions of "on" and "off" and the eight sets, read from left to right, are marked: Soft Organ, Madolin, Organ, Soft Piano, Flute, Quintadena, Key Lock.

Euterpephon

On page 149 of Volume 7 we published a picture of the Euterpephon, then described as a hitherto undiscovered type of disc-playing musical box which had come into the possession of David Bowers. Well, Walt Bellm has recently acquired a specimen in good working order complete with a selection of original discs and this has considerably advanced our knowledge of this marque.

I examined this machine in detail—short of dismantling it which is not really a thing you do to somebody else's instrument, and certainly not in a museum without specific approval!

First, the simple points of identification. It is a perfectly normal, standard sort of table musical box playing discs which measure 12-1/16 inches in diameter. They are made of zinc. The box has one comb, an inside lid picture of a robed female playing two trumpets, one to each side of her face, and a simple lid outer design with the name, in script, "Euterpephon". On the lid picture inside is a small rubber stamp which reads: "Otto Pohland/Chemnitz/Uhren & Goldwaaren". An examination of the directories of the early years of this century provides the information that Otto Pohland was indeed in business at Kronenstrasse 26, Chemnitz. Managed by Alfred Pohland (in 1906), the business was established in 1887 as an agent for clocks and gold jewellery and a dealer in mechanical instruments, talking machines and accessories.

The discs are finely printed in gold and black with an elaborate and typically ornate design of the period. A typical number is 2050 and there is the usual legend "Schutz Marke" under the figure of the big-mouthed muse, Euterpe.

Disc projections

But the real clue comes in the form of the disc projections. They are highly individualistic and readily identifiable. To begin with, they are not rectangular in form, but the punched-out end is pointed and this pointed end is then folded back in the usual way until it is made to enter a small opening punched behind the projection. This second, smaller punching produces a sort of tiny scoop-shaped opening so that the point of the main projection engages in it. Naturally, this makes for a very strong projection which is supported at its rear or trailing edge.

The patent for this type of projection was taken out by Otto Helbig & Polikeit of Gohlis, Leipzig. The British patent is numbered 3941 and is dated

February 21st, 1896 and was secured in the name of the company's British agent, J B Howard.

Each of the square-tipped comb teeth in the bass to mid-range area—treble is excluded—is drilled to accept a downwards-projecting damper wire. Helbig & Polikeit were granted a patent for a disc machine damper system, the UK number of which is 18,507 October 3rd 1895 taken out in the name of agent C A Jensen.

It is always nice when one can solve a mystery and identify a piece such as this. This means that already there is something fresh to scribble down on page 202 of the book *Musical Box*!

From Sarasota and the hot sun, we journeyed North to Newark Airport where Steve Ryder met us. Now the last time I was at the Ryder home in Cranford, I wrote about the magnificent Edelweiss (see page 332) and its organ accompaniment discs. The box is now the property of one of our Swiss members, Manou Horngacher, and he has authorised an article on it for *The Music Box* which I hope will be ready soon from the pen of Roger Vreeland whose article on the Helvetia is still fresh in our minds. But I cannot resist recording one extra little bit of information about the machine which is really impressive. It concerns that Helvetia/Edelweiss lever-plucking action with its "play-silent" lever. On this instrument, the lever has three positions—everything off (i.e. silent rotation), organ only, and organ and musical combs. That must surely be the oddest feature yet of these incredible Swiss disc machines.

Symphonion changes

Talking disc machines and odd ones to boot, Steve and Jere Ryder along with our vice president, Hughes Ryder, maintain a choice collection of outstanding pieces. Amongst the goodies in the basement where I am privileged to rummage, I found a stack of Symphonion discs, all 13.3/16 inches in diameter. These were all peripheral drive and not really unusual—until I realised that some had got clippings out of the edges at three places. These discs, all in the 12,000 number series, were printed "Links" and "Rechts" (left and right) and the pieces cut out were at the top, bottom and left. These discs, one is pictured on the next page, must be those specially made for the Symphonion Style 120S/V eight-disc table self-changer model (illustrated—with disc cut-outs—in Bowers' *Encyclopedia* at the bottom of page 227). Where, one wonders, is the actual instrument for which these discs were made?

American brands

Miscellaneous jottings from my notebook include the following snippets of information gleaned from various sources and presented out of interest.

The New Century disc-playing musical box, one model of which is a two-tunes-per-disc centre-shifter, also comes in an 11 inch size and this plays discs with scoop-shaped projections rather like those used on the Orphenion.

A brand of disc musical box occasionally encountered in America is the Thornwood which uses dimple-drive discs. This turns out to be nothing more unusual than the Triumph manufactured under this name for the house of Montgomery Ward.

The latest Link with the past

ON A recent visit to Binghamton, New York, the editor had the opportunity of visiting the home and workshop of Ed Link, son of the founder of the famed Link Piano Company back in the 1920s.

In the company of Harvey Roehl, we visited Ed's home in a quiet and spacious cul-de-sac and walked across his large garden down towards the river frontage. There, in a vast wooden building, we found Ed's latest project—a player pipe organ of fairly prodigious proportions.

The point of interest, however, lay in Link's experimental roll-playing device which he is perfecting as a retirement job. The special player is designed to take no fewer than three different types of music roll—Aeolian Duo-Art Pipe Organ, Austin and Skinner! Each different roll is being arranged to switch in (or out) the respective function coding so that each roll—they are reproducing rolls with auto stop-selection—will work correctly despite

having a different code.

The complex spool-drive mechanism is powered by a familiar type of vacuum motor only this is a roll-motor with a difference. Back in the twenties when the American aviation authorities issued a specification for a synthetic flying trainer, Link produced the successful tender by designing a machine which used existing player-piano mechanisms. The first of the famous Link Trainers was indeed made largely from these stock items. Over the years, Link Trainers ousted player-pianos and they were produced in different styles right up until the post-war era—today a separate division makes flight simulators for the airlines generations of flyers. Your editor had several singularly nasty experiences in the things...

However, Link's new roll-player is driven by the air motor from a Link Trainer! From player-piano to flight trainer and now back to mechanical music!

Similarly the Princess is a Regina branded to be sold by Sears, Roebuck. And another branded Regina was the 15½ inch Universal which is a short bedplate model sold in Philadelphia, presumably by one of the big stores such as Wannamakers. (See picture on facing page).

Who in the whole world of musical box collectors has a catalogue or machines or any sales brochures for the Imperial Symphonion made at Asbury Park, New Jersey? I have made appeals for this sort of material before and drawn a blank. Now somewhere *someone* ought to have some material! If you have same, or know somebody who has, then I would like to borrow it for reproduction in *The Music Box*. Then everyone can have access to it!

Passenger with a pistol

There was very nearly a nasty incident in Germany back in September. A Lufthansa Jumbo Jet was about to take-off for America when the routine frisking of passengers suddenly disclosed that one of the intending travellers was a large man with a vast beard who was clutching a leather case containing — a pistol!

Surrounded by security guards, said passenger blandly declared that he wanted to take the gun with him as it was too valuable to entrust to those unmentionable baggage caverns beneath the cabin floor. And, removing the pistol from its case, he demonstrated that all it really fired, when in good condition (which it was not quite), was a tiny bird which chirped away merrily from the end of the barrel.

Unfortunately, the security people didn't altogether buy that one and the absence of the bird due to age and mechanical failure only appeared to add support to their supposition that they had either an armed luntic or a terrorist to contend with.

However, despite the enormous beard, they had the feeling that he was not your usual sort of potential hijacker or terrorist and when the captain of the aircraft came to the rescue and offered to carry the pistol with him in the cockpit, the hiatus was

over. Still, though, the bearded passenger insisted that the pistol was quite safe and there was, in reality, a small bird up inside the hole in the end if only it could be coaxed out. The captain decided not to tempt providence by looking up the barrel, but made it a condition of transit that he looked after the gun.

And so our member Siegfried Wendel managed to attend the MBSI meeting in the company of his superb Leschot-type singing-bird pistol, even though the little bird had either got loose in the cockpit or was still hibernating in the barrel...

Griesbaum defunct

Incidentally, one of the best-known modern makers of singing birds has reputedly gone out of business. The firm of Karl Griesbaum at the Singvogelwerk, Triberg, Black Forest, has, it seems, suffered from the combined effects of inflation, the recession and changing tastes. The company trademark was a stylised bird in outline facing left upon three mountain summits flanked by the initials "K" and "G". This was illustrated on page 282 of Volume 8.

Names and makers' marks

Talking trademarks, by the way, reminds me that Js Calame, watch and musical box maker, registered two trademarks in Berlin on February 8th, 1887. One was his initials "J.C." in a horizontal diamond, and the other was a stylised shield with a pointed-bottomed anchor and a star in each of the two upper shield corners.

Geoff Weedon of Brighton is about to produce a book on fairground architecture. He has been working diligently on this for some while and has carried out much research in my library here. His book will embrace fairground organs and their repairers.

Among the many interesting things he has turned up is the following little piece of information. Number 31 Besley Street, Streatham, London, SW16 was an address associated with the showman's decorator Arthur Oram. According to Kelly's Street Directory for 1925, he shared the premises with

Alfred Farenden of Gaudin & Cie, described as "showman's musical instrument makers". By the following year, however, the business seems to have passed into the hands of R J Lakin & Co Ltd who were described as "mechanical organ builders". Geoff comments that he believes that this must be an error on Kelly's part as Farenden's name appears there again in the 1927 directory but is not in the 1930 directory. Geoff adds that the address of the workshop appears as 31, 27 and, latterly, 67 Besley Street.

From my own records I find that R J Lakin was a Bristolian who came up to London. He established himself at 67 Besley Street in 1934 and while it is not known whether he actually made barrel organs and pianos as he advertised, it is known that he sold both music and mechanical street pianos and organs which bore his name. He remained in business at this address until 1943 when to all intents and purposes he disappeared from the eyes of the historian. His premises, which backed on to the railway line close to Streatham Common railway station, were most likely destroyed during the heavy air attacks on this part of South London in 1942/43.

Geoff Weedon also says, incidentally, that a Monsieur Rambout (or something which sounds like that) worked there repairing the organs. Someone else suggested that it might have been Benny Varreto that worked there, but the directories show no mention of his name.

The fall of a piano

"Look over here", said Christopher Proudfoot as he enthusiastically led me into the dungeons at his well-known London auction rooms. There beneath a dust-sheet was a grand piano, legless, on its side and displaying its private parts for all to see. I looked at it with great interest, particularly when I spotted that its end leg was a three-some in a curved carved top and bottom. Side ones, I thought, must match. The player action looked interesting and, by forcing my head into a narrow dark gap between keys and wall, I found that it was a dual 65-88 straight player — a fairish rarity in a grand. As for the maker, Christopher found the name "Broadwood" on the fall of the ebonised piano.

He then shepherded me into another corner where grand pianos nestled legless and on their sides rather like a military hospital at the frontline. One was a fine wooden grand, straight-strung and in light, almost rosewood, veneer.

We tried in vain to identify the maker. It looked like Broadwood, but it could just as well have been a Pleyel. The period was around 1820. The keyboard fall was missing and Christopher got rather upset that this vital part seemed to have done a thin-air trick. The fall, though, defied a fairly intensive search.

The situation was resolved when it was later discovered that the ebony dual-player had been provided by the chappies in the storeroom with two falls by accident — the light-cased wood-framed 19th century one was indeed Broadwood and behind that was the real one for the player — Ibach!

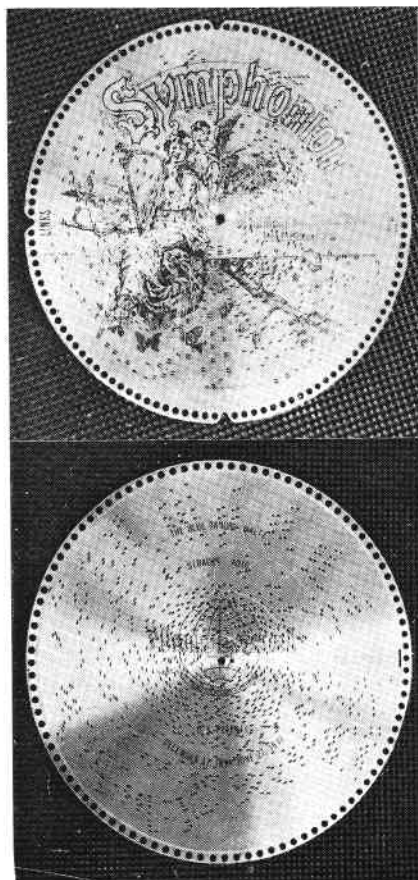
Now the story behind this story is one that goes back to a provincial sale-room in the early 1950s. Whereas Christopher rightly matched up the bits



The Euterpephon showing the inside-lid trademark picture. Only two of these disc machines have so far been found.

of his pianos before the sale, I recall an instance when that did not happen.

Two uprights turned up in a sale-room and I was asked to buy one for a friend. One was, well, the names are not all that important. Suffice to say that one was a very good instrument (the one I was to buy) and the other was a C & N (Cheap & Nasty). From



Top: A disc from a Symphonion table-model self-changer showing the three locating cut-outs in the periphery. Above: 15 1/4 in. Universal disc which is identical to Regina. Number of disc is A016 "Blue Danube Waltz" comparing with Regina's number 0016. Central motif, a terrestrial globe, has the legend "Music's But the Echo of the Spheres" plus Regina style patents and the word "Beginning".

the foregoing you can guess what happened—the fallboards were accidentally changed over. I drew the attention of the auctioneer to this fact and he as good as told me to mind my own business! It was not as if they were the same—one was mahogany and the other was a beautifully-figured kingwood. The name on the frame, of course, differed from that on the fall but even when presented with this evidence, the auctioneer refused to change them round, claiming that that is the way they had come in and that was the way they would stay!

You can guess the predicament and probably you will fear the answer—I had to buy the two pianos! Pianos at that time were cheap and one made £6 and the other £10. Fallboards exchanged after the sale, I told the auctioneer he wasn't fit to sell buttons in Petticoat Lane, and carted my expensive buys home. The one I didn't want later represented a necessary gift I could ill afford to a children's home but the one I did is still my client's cherished possession a quarter of a century on.

Push-up Duo-Art

Remember I mentioned a couple of issues back about the player pianos in the collection of Sony founder Akio Morita? Well, I can let you into a secret! He has a very, very rare instrument indeed. It is the only Duo-Art push-up or *vorsetzer* which I have ever heard of. Admittedly Gerald Stonehill has built a modern one which he calls the Duo-Art Robot, described on page 75 of Volume 7) but the one Mr Morita has in Japan is a presentation model especially made for a client of Aeolian. I would be interested to have the comments of other members on this, but it may well be a unique specimen. As soon as I have further details, pictures and story will appear in *The Music Box*.

It is interesting to observe that while just about all player-piano makers began their businesses by making push-ups, the only major company to produce a reproducing push-up was Welte. Part of the reason for this is that the extra-furniture approach to piano-playing was out of favour as the one-piece player caught on. So this Duo-Art one has to be something very special.

Xxy!oqtznbn3...

Forgive me if I relate a little tale of personal amusement. Four years ago I wrote a book on the history of perpetual motion and those who sought to perfect machines of this ilk. To my amazement, it became a best-seller and an American paperback edition came out in the summer from St Martin's Press in New York.

One dreary November day, the postman trudged up the front path with a little package — four copies of a paperback book with an unpronounceable title by a totally unpronounceable author. The whole thing was in Russian, a language I neither speak nor read. I put them to one side and forgot about them for a few days. Then, at leisure, I flipped through one of the four identical books and realised that they were copies of my perpetual motion book which is published this fall in Moscow!

All I can say is thank goodness I did not have the job of proof-reading that lot. I am the only person I know, however, who has written a book that he can't read . . .

31st MBSI meeting in Stamford, Connecticut

THE Musical Box Society International's East Coast Chapter was host to the 21st annual meeting of our sister society at Stamford in Connecticut from September 24th to 28th, 1980.

The event was the outcome of over one year's planning by a committee under the chairmanship of Walt Keyhoe which included such personalities as Ruth Bornand, Bill Edgerton, Bob and Vicki Glasgow, Hughes Ryder with Steve and Jere Ryder and Elise Roegnik.

This Chapter operates a small museum of mechanical musical instruments at a Victorian house known as the Lockwood-Mathews Mansion at nearby Norwalk. The majority of permanent items have been donated by collectors F Herman and Etta Ellenberger.

The convention turned out to be the largest ever staged by the American society with some 535 members and guests registering at the Marriott Hotel, Stamford.

Among the many events laid on were bus trips to the New York City home of Murtoth Guinness to view his famous and extensive collection. Two of the official musical instrument demonstrators on hand at the Guinness home were Dr Jan-Jaap Haspels from Utrecht and Arthur Ord-Hume from *The Music Box*.

There were also shuttle buses laid on to the home of Bill Edgerton who used the occasion for the unveiling of his Seeburg replica (see next page).

Additionally, visits were laid on to the Norwalk Museum where Fairfield Connecticut, collector Robert Blase had set up his Mills Double Violin. This instrument turned out to be one of the most outstanding examples of the Mills which it has ever been this reporter's privilege to hear. There was also a display of American band-organs in the grounds of the museum.

The main lecture and demonstration day was the Friday and speakers included our members Cyril de Vere Green (who spoke on miniature musical movements), Frank Metzger (who showed some interesting techniques for repairing tortoiseshell snuff-boxes), and Arthur Ord-Hume (who spoke on the authenticity of the music of the reproducing piano). After dinner that evening, Dr Ron Bopp delivered a slide and tape presentation on photoplayers.

Saturday morning began with the business meeting of the American society. This was opened in a dramatic and fitting way with the playing of the *Star Spangled Banner* played on a most beautiful bombé-cased Porter musical box. This outstanding new disc machine was housed in a cabinet specially made at an obviously massive price premium in Italy.

In the business meeting, it was said that the MBSI now has 2,523 members in seven chapters across the United States. The meeting was dedicated to the memory of founder Lloyd Kelley who died recently.

The main feature of the Saturday is what our Americans call "the mart" which has also been termed as a free-for-all rugby match! It consists of transforming the main dining hall of the hotel into a sort of indoor street market with row upon row of market stalls and display tables where the early-comer

may have the opportunity to acquire a bargain purchase in the form of musical box or related item connected with mechanical music being sold by another member. To heighten the excitement, this event is only open for two hours after which both sanity and dining tables return.

As can be imagined, in the half hour or so before the ceremonial unstopping of the entrance into what is now the "mart room", those who are hopeful of purchase (who appear to number in their thousands) throng the door approach and an almost gang-law regime operates over who shall enter first. Those who frequent department store sales are obviously at an advantage in a situation like this for, when that door opens, normally *ruly* people become unruly, the fur flies, and, metaphorically, fighting breaks out.

Your reporter had the good fortune to find himself swept into the room in the first wave having abandoned himself to the will of the masses. His fortuitous position was rewarded with a number of useful acquisitions, a black eye and sundry bruises, and a few torn clothes.

The evening was the MBSI banquet after which the guest speaker was Dr Jan-Jaap Haspels. He was introduced by our past president and editor, Arthur Ord-Hume who provided the slide and tape illustrations for Dr Haspels' presentation which was called "the music in mechanical music".

Our president, Jon Gresham, was invited to speak and in doing so he addressed the many members of the Musical Box Society of Great Britain, saying that as nearly half of our membership was in the United States, this was the biggest gathering of MBSOGB members he had ever had the privilege to address!

Immediately after the meeting, MBSI treasurer Hughes Ryder who is also our Vice President, left with a party of American members for a tour through Europe. ●

Novice's Corner

Tips on cleaning lids and ormolu

VERY often, those fine-quality inlays on the lids of musical boxes are dirty or partly obliterated by years of dirt and old polish. The easy way to clean it up brightly is, of course, to strip off all the old polish and start again with the french polish and elbow-grease.

However, many people prefer to preserve the patina of age on their boxes where possible as the more discerning collectors start to shun those glossy, new-looking restorations so beloved of the past years.

Dirty musical box inlays and even plain wood, as distinct from over-varnished and polished pieces, can be cleaned very well with a little ammonia on a cotton-wool pad. Don't breathe in the fumes,

though, as they are not very pleasant.

If the inlay is sound on your box lid, meaning that there are no missing pieces or cracks between the pieces, then you can safely use an ammonia-based metal polish in liquid form such as *Brasso*. Pour this on quite liberally and work it well over the wood with your fingers, leave it for a few moments and then polish it off with a soft cloth. You must, though, get all the metal polish off as otherwise it will dry into a whitish powder. When you have polished the dirt off the wood in this manner, you can bring up the colours of the woods by rubbing a little boiled linseed oil into the wood using a

clean cotton-waste pad. Only use the minimum of oil, though, since the oil itself will eventually darken with age as it oxidises and you will end up once more with a dirty box! "ENDLESS SCREW".

I HAVE found the ideal way to clean ormolu decorations, handles and other parts from musical boxes or clocks. The answer is to remove them and clean them ultrasonically in a clock-cleaning bath. This may be impractical for some collectors but if you have access to such equipment then I can assure you it makes a fine job and it does not affect the finish.

DAVID NEWLAND

SEEBURG REBORN

ONE of America's most sought-after coin-freed piano-orchestrions, the Seeburg KT Special, has just re-entered production as the result of the enterprise of member Bill Edgerton of Darien, Connecticut.

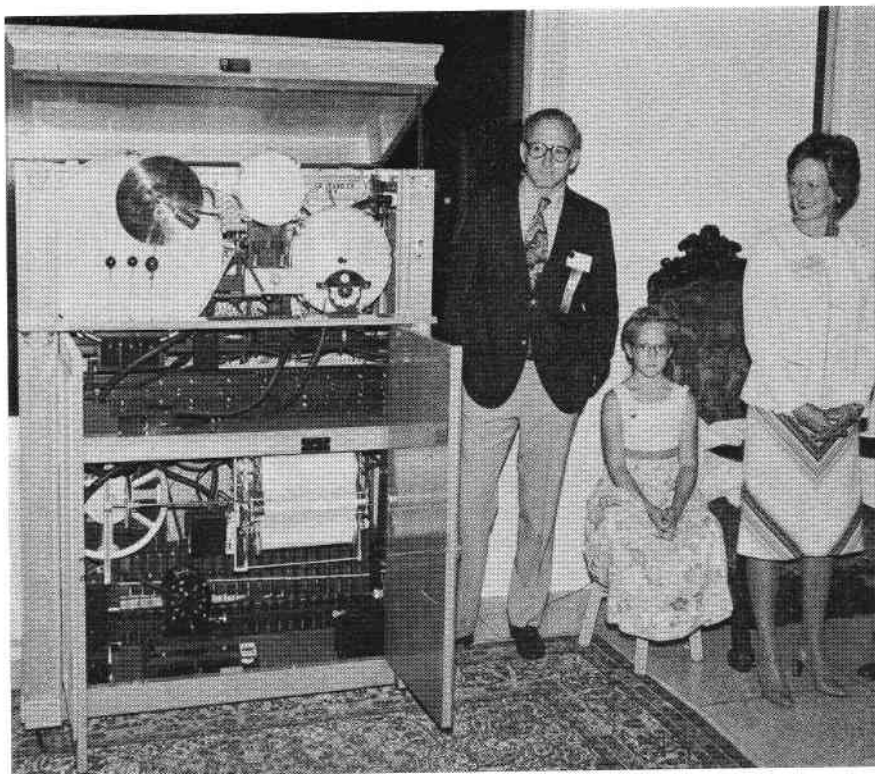
Before a small gathering of selected guests, this brand new instrument—the prototype of a production run—was unveiled and put through its paces on the evening of September 23rd, 1980, at the Edgerton home, 241 Long Neck Point Road.

The Seeburg KT Special, first produced in 1925 (see page 282 for description), remains one of the most popular of all the coin-freed instruments, yet it survives in limited numbers. Now Bill Edgerton's business, Mechanical Music Center, Inc, will be offering faithful replicas for sale at a competitive price.

Bill, who has just acquired the business of AIG (see page 359), told *The Music Box* just how the project was conceived and how it "got off the ground".

"When my wife Ann and I visited Harvey Roehl's collection about 12 years ago at the start of our interest in mechanical pianos, Ann saw Harvey's Seeburg and said to me 'Give me some nickels—I'd like to play this and I'd like one!' That was an indication to me that someone could become enthusiastic about a particular type of piano prized by collectors.

"I analysed the prices of instruments over the years and finally decided that one might as well build an

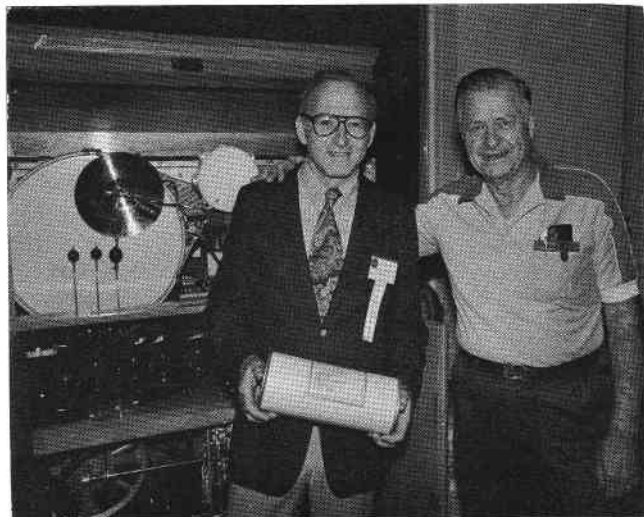


instrument that has ten or eleven separate instruments in it. The first thing we did was to see if it was possible to licence the Seeburg name because I felt that if we couldn't use that we didn't have enough going for us if we didn't have that very important feature of the instrument. After nine months of negotiation, we were granted the exclusive use of that name for coin-operated pianos in return

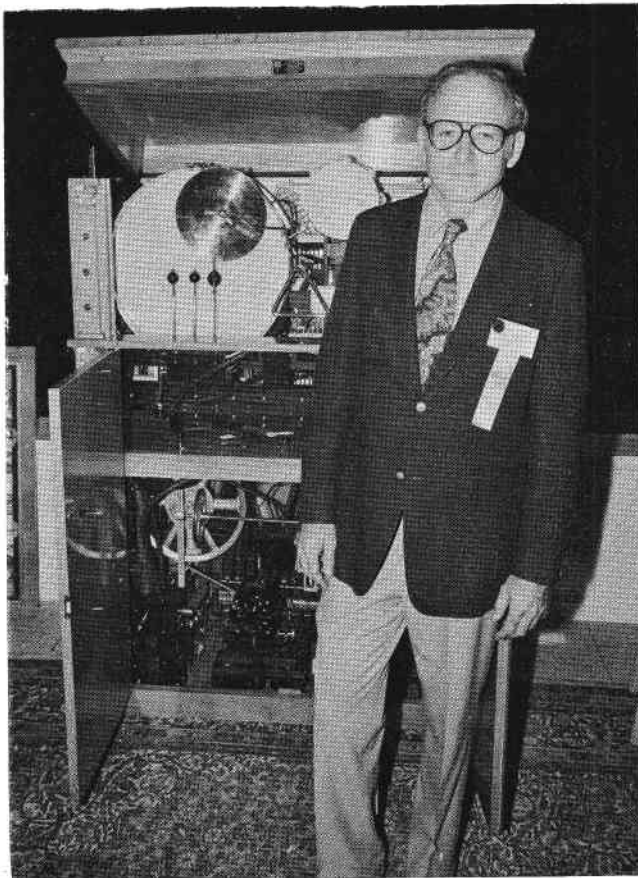
for a small royalty."

The old Seeburg company, based in Chicago has for some decades past been manufacturing juke boxes—the latest model is a \$2,500 solid-state model sold world wide—but earlier this year it declared itself bankrupt and has now ceased production.

Tooling for the new model took 2½ years due to the fact that the work could only be accomplished outside the



Top: the new Edgerton-Seeburg KT Special with the art-glass front removed, the top panel and the lower doors open. **Far left:** the inspiration behind the project—Mrs Ann Edgerton and her daughter Annie. One feature of the instrument is that the drums contain luminaires so that when these percussion effects are selected from the roll, they light up from within. **Immediately above:** Bill Edgerton stands with Ed Freyer of Flemington who has been responsible for cutting the special music rolls. Bill is holding one of these. **Right:** Bill Edgerton stands before his machine for which 31 orders have already been received from American collectors.



main activities of operating his business plus the not inconsiderable involvement of building himself a spacious home and the sort of basement workshop which would do credit to a small engineering and cabinetmaking business.

Financing

Funding for the Seeburg project came from the proceeds of the business. "We took our time," says Bill, "had a relatively few number of people working on it and faced the problems as we came upon them. Our task was to try to make a copy of an instrument before involving ourselves in the necessary costs of producing engineering drawings. Consequently, the work was done with just the help of a few people."

The investment so far has been in excess of \$50,000 (about £21,000) and for this sum tangible goods represent the prototype instrument, several backs with frames (plates) ready for stringing and a veritable small parts store of neatly binned components.

Prior to the unveiling of the first-off, Bill Edgerton had netted 26 advance orders. Immediately after the launch, this jumped to 31. The retail price of the machine is \$16,000 and orders must be accompanied by a \$500 refundable deposit which secures a serial number.

Sub-contracting

Production rate depends on the volume of orders. If 50 or more orders are received, Bill would consider sub-contracting the two basic operations—the manufacture of the strung back and the case—to an American piano manufacturer. This would allow more productive use to be made of Bill's specialist labour in pneumatics and mechanical musical minutiae. But other than that, Bill is happy to undertake total production at home at the rate of about one a month. Batch production, however, could speed this up appreciably.

How, asked *The Music Box*, does the selling price compare with that of the original machine when offered today?

Realistic pricing

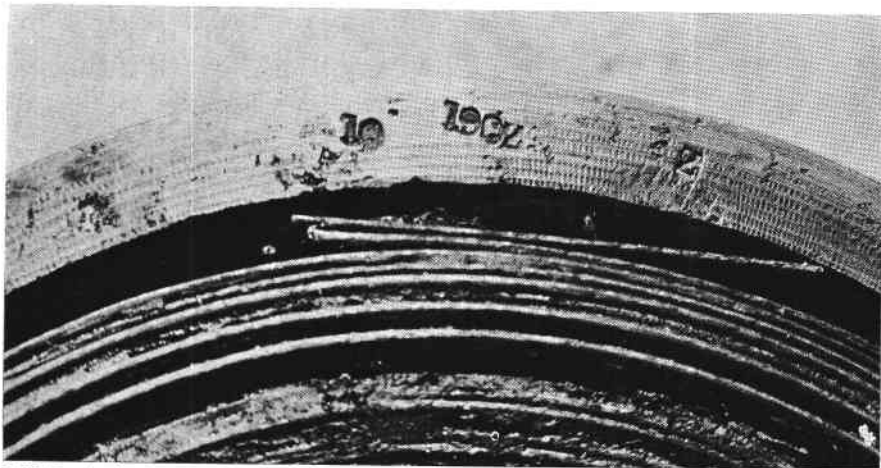
"Original KT Specials in playing condition—which does not mean in restored condition—and generally needing some casework, are offered in the United States in the range of \$15 to \$19,000 and there are a couple of recorded instances of instruments in restored condition trading over \$20,000, so with a price for ours of around 60 per cent of the original we have a fair and reasonable comparative price."

"We do not believe that our instrument will in any way alter the value of original models and indeed we believe that with the added publicity given to our new machine, we will create a greater demand for the model

Roll a ball . . .

THOSE who attended the 31st Annual Meeting of our sister organisation, the Musical Box Society International, were each presented with a special piano roll at the Saturday banquet. Numbered CU-267 and entitled *The Stamford Stomp*, this ragtime roll was specially composed by Ion Jensen and is a commendably good teaser for any 88-note straight player. Well cut by QRS, this roll may be offered in limited numbers for all-comers. It is to be hoped so.

Regina spring-barrel date



While it is common knowledge that Polyphon always dated their drive springs with numerals into the head of the large copper securing rivet, it is not generally appreciated that other disc machine makers also dated their mechanisms. Symphonion, for example, often dated one of the wheels in the clockwork. However, Glenn W Grabinsky of Mountainside, New Jersey, has made an interesting discovery concerning a Regina spring barrel he has for repair. The rim of the barrel, pictured above, is stamped with the date "10 1902 2". Are there, one wonders, dates like this to be found on other Regina spring barrels?

so helping to maintain prices and values of the originals."

The original Seeburg KT Special was produced over a relatively short period of time just before Prohibition. During the years 1926, 27 and 28, Bill reckons that only around 500 were manufactured. During those few short years of production, there were many changes which were largely evolutionary. Right now, as patterns for the new machine, Bill has two originals stripped down for detail examination and they demonstrate marked differences. Even the width of the case varies.

More complex

"We are perhaps making a more complex model than the original one", says Bill, "but the performance is identical and we have faithfully reproduced the sought-after 'eagle' art-glass panel in the front."

While the eagle design featured in the early models, later ones used an oriental design which Bill feels is probably more typical of the instrument. Accordingly he intends to be offering both types of art-glass panel.

Among the craftsmen who have laboured with Bill Edgerton on this enterprise is Ed Freyer from Flemington, New Jersey, who is a renowned perforator of paper for pneumatic instruments. Ed's skills have been responsible for the new music rolls which Edgerton will be offering with his instruments.

Other projects

As the preview guests toasted the Edgerton/Seeburg and implied a special word of thanks to Ann Edgerton who probably played a far bigger part in its recreation than just saying that she wanted one, *The Music Box* was tempted to ask Bill if the KT Special was likely to be his only project.

"Of course we are considering other instruments. We have amassed a considerable amount of knowledge and experience with Seeburg's design and their patented components and probably a future project will be another

Seeburg instrument. The one I particularly favour is the Style G orchestron which has two ranks of pipes plus percussion (see picture on page 281) but first we have to prove that this sort of enterprise is economically successful."

Encore the Banjo, too

While Bill Edgerton builds Seeburgs in the basement of his home overlooking Long Island Sound, Dave Ramey in Chicago Heights, Illinois, has another replicating project in hand—the re-manufacture of the Encore Banjo.

First produced right at the end of the last century, the Encore Banjo was an interesting device which overcame the inherent problems of plucking the strings of the banjo in an ingenious way. However, the single-valve pneumatic action meant that the action tended to be slow and was not good at repeating.

Double valve action

Dave Ramey's new version, a model of which was to be seen in operation at the Stamford meeting of the MBSI in September, used a double-valve action and is thus able to play with a greater potential than the original. Certainly the music demonstrated to *The Music Box* indicated that this Banjo is at least as good as if not better than the original.

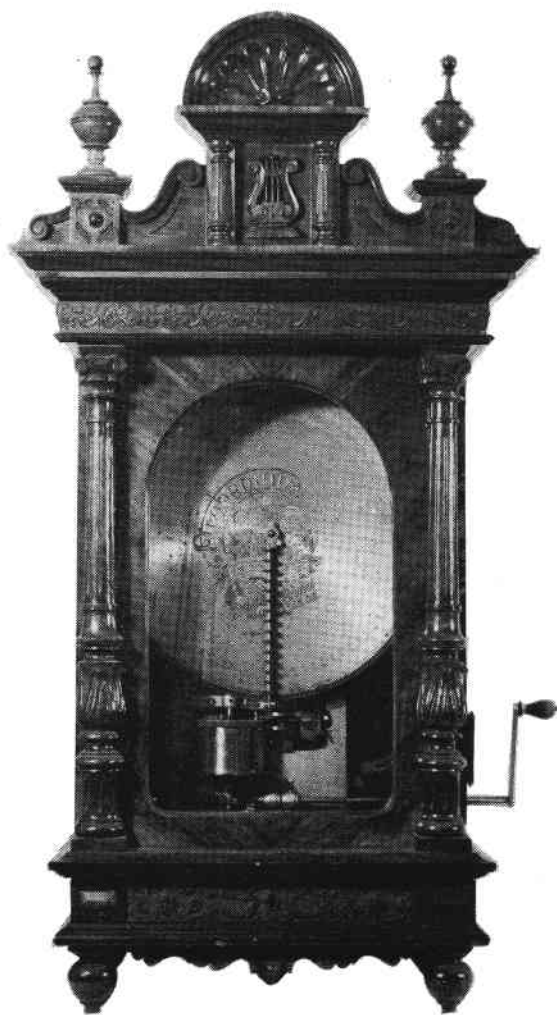
The newly-manufactured Encore Banjo, virtually indistinguishable in outward appearance from the eighty-five year-old originals, sells for around \$13,000.

What next, one wonders, will come from the enterprising protagonists of the new era of American replicationists? Can we look forward to a new Welte Philharmonic organ or a new plerodienique playing the music of Benjamin Britten? Or will we soon be presented with something new and exciting? It is strongly rumoured that one craftsman located in Georgia is planning to create a totally new musical box with a capability that could astound . . .

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16.1/8th" ORPHENION

This intricately carved and moulded case measures 45" × 25" and has a plain glass door. The single comb is split, the treble end providing a brilliant piccolo effect. A second, similar machine also in stock is fitted with intricately shaped glass to the door, both gilded and coloured. The musical movement of this machine has a similar piccolo treble comb, but the base end is duplexed, the two combs being at 90 degrees as with the Stella. There are ten discs with each machine, with others available. Two very attractive neat machines.

Wood Farm, Bawdeswell, East Dereham, Norfolk

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Leeds Barrel Organ Festival

THE first Leeds Barrel Organ Festival, organised by the Musical Box Society of Great Britain as a Regional Meeting in conjunction with the City Council of Leeds, took place on September 6th and 7th, 1980.

Meeting organiser and liaison officer was former secretary Dr Peter Whitehead and accommodation for the members was arranged at one of the college houses attached to the University.

Members attended from all over the country but without doubt the success of the meeting, certainly in terms of participation by organ owners, was due to the enthusiastic co-operation of Peter Schuchnecht, President of the Musikhistorische Gesellschaft of Hannover who arrived from Germany in a van filled with street organs. Among the German members who accompanied him was Karl Hofbauer from Göttingen who is a builder of modern street organs.

Of the thirteen or fourteen organs which played on the streets of Leeds on the Saturday morning to the surprise and delight of the local shopping crowds, the majority were from Germany, there being several small Bacigalupo instruments along with the latest Hofbauer products in the form of 45-note trumpeter organs with full pneumatic action. These instruments, which play from a perforated paper roll, have six registers. The tone and quality of these instruments, which are in production now, leave nothing to be desired and the musical arrangements are to a very high order indeed. The repetition possible with the Hofbauer pneumatic action allows some effects to be produced which have never before been possible with the smaller instruments.

The Saturday morning witnessed two groups of organs playing in the two principle covered shopping pre-



cincts in the centre of Leeds. In one members Ruth and David Newland, Brian Clegg and Paul Ziff were among those playing instruments ranging from a Herophon organette to a bright-toned Bacigalupo, while in the other a German contingent played the larger instruments. Between the two, dotted about the street corners of the city, organ grinders such as Jon Gresham, Keith Harding and Cliff Burnett serenaded surprised-looking Northern shoppers for the majority of whom this sort of thing was completely foreign in all senses of the term. Unlike, for example, Manchester, Leeds has no history of street music.

It was in the Merrion Shopping Centre that a "first-time-in-Britain"

event took place. Karl Hofbauer and Peter Schuchnecht, each with an identical organ with the self-same music roll in position, playing one piece of music in unison creating a most interesting "stereo" effect. This performance was later repeated in the lecture hall of the University.

Perhaps the most interesting aspect of the whole event was the sight of the Saturday morning shoppers reacting to the music around them. Women with shopping bags suddenly began to smile and several began to dance to the music. One elderly couple danced on the sidewalk and within minutes others joined in.

Leeds University was the venue for a buffet lunch after which the lecture theatre was the venue for a programme of talks and demonstrations within which Dr Burnett presented a slide and tape show of rare and unusual miniature musical movements in his collection.

A highlight of this session was the first public showing of a new automaton by the British maker, David Secrett. This will be the subject of an article in *The Music Box*.

In the evening, members were invited to be the guests at a banquet held in the Civic Centre. Hosting the event was the deputy Lord Mayor of Leeds, Councillor Miss Denise Atkinson and the chairman of the Leisure Services committee, Councillor Bernard Atha.

After a substantial dinner, the whole party was entertained in Victorian style by meeting organiser Dr Peter Whitehead and two colleagues, Dr Jeff Morgan and his wife Jennifer, and Mrs Margaret Banks. Dressed in period costumes, they played and sang their way through some of the popular songs of the past which frequently appear on musical boxes.

On the Sunday morning, members visited the Kirkstall Abbey museum.

The success of this meeting, ably photographed and reported by *The Yorkshire Post* (to whom we are grateful for the permission to reproduce two of their news photographs), has inspired the possibility that this may become a regular event.



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Vice President Hughes Ryder Dies

HUGHES M RYDER died suddenly at his home in Cranford, New Jersey, on November 10th, 1980. He was 62 years of age.

Hughes Ryder was Vice-President of the Musical Box Society of Great Britain and had been a member almost since its inception. He was also a former president of the Musical Box Society International, holding office during 1959-1960, and at the time of his death he was treasurer of that society.

Born at New Haven, Connecticut, on July 24, 1918, he graduated from Yale University in 1945. Three years later he entered the restaurant business and took over the New Hampshire House in nearby Summit. He built up this business into a high-class restaurant which became a renowned eating place for the connoisseur of good food.

As the owner of a major enterprise in the township of Summit he was for some time president of the local Chamber of Commerce.

But it was through his sincere love and appreciation of the instruments of mechanical music that Hughes Ryder rapidly attained a reputation and respect on a world-wide basis. Specialising in the highest quality of early cylinder musical boxes, he built up one of the most outstanding collections which included many items pictured over the years in the pages of *The Music Box*. One of these was a Francois Nicole box with the serial number three.

Besides early cylinder boxes, Hughes Ryder also became an early authority on the American disc-playing musical box and carried out a great deal of research into the history of pieces such as the Capital, Criterion and related products of the Otto company. His love of these instruments was matched by a historian's approach to research and detail.

His appreciation of musical boxes brought him into close contact with many people throughout the world, perhaps the more so in Britain where he was a familiar and respected face at many of our meetings. His lectures before our society were always distinguished by the high quality of content, the polish of delivery and the perfection of illustrative material in the way of slides and tape which he used.

Very rapidly he established a close link with many collectors in Britain,

many of whom were proud to be numbered amongst his close friends.

His frequent visits to meetings of the MBSOGB encouraged him to organise tours for his fellow American members and soon Hughes Ryder demonstrated another valuable ability. As a travel tour organiser, he was in so many ways more competent than those who consider this job their profession. Tours organised by Hughes were master-minded down to the final detail and when, as invariably happens in any well-run plan, things went wrong, he had the ability to sort out the difficulties without recourse to panic measures. His last tour was in October when he took a party of collectors through Europe.

While Hughes Ryder organised many such memorable tours, these tasks were always handled as extra to a very full life. Running his restaurant business, acting as the mailing headquarters of the MBSI, attending to the affairs of the MBSOGB in America, and the many other duties he shouldered were always discharged without complaint.

Hughes Ryder is survived by his wife, Frances, and his three children, daughter Stephanie (37), and sons Stephen (26) and Jeremie (25). His many friends in the Musical Box Society of Great Britain extend their heartfelt condolences to the Ryder family.

Bill Nevard writes: "It was with great shock that my wife and I learned of the sudden death of Hughes Ryder. Not only are we feeling the loss of a true friend but the Musical Box Society of Great Britain will in the coming years feel this also.

"He has over the past 20 years nurtured the cause of international friendship through the study of the subject of our mutual interest. Through this he has contributed greatly to the growing interest and membership of our societies on both sides of the Atlantic. His cheerful disposition, helpfulness and wise counsel will be sadly missed by all who knew him and we extend to his wife, Frances, and their children our sympathy in their loss."

Dr Cyril de Vere Green writes: "I have an idea that after John Clark I was one of the first members of the Musical Box Society of Great Britain to meet Hughes Ryder. We had, of course, corresponded for some while



prior to our first meeting when Mr Murtogh Guinness gave that unforgettable party when musical box films were shown at the Dorchester Hotel in London in 1964.

"Subsequently my wife, Bertha, and I have attended I believe about 12 annual meetings of the MBSI in various parts of the United States and I recall that at the first we went to—in Los Angeles—Hughes was evident as an organiser, an area which has been his forte ever since.

"Bertha and I have the happiest of memories when fellow collectors from America would arrive at our home in London in one or two motor coaches to spend the evening with us and our musical boxes, all organised by Hughes.

"On the many occasions when we have visited Cranford, New Jersey, we have always been so hospitably received by Hughes and his family, both at his home and at his restaurant. I have not the slightest doubt that the MBSI and the MBSOGB will greatly miss the friendship, the advice and the organising ability of our departed Vice-President, Hughes Ryder."

Arthur Ord-Hume writes: "Hughes's death, from a massive heart attack, has deprived us all of a very dear friend. It is barely one month since last I saw him as, having been a guest in his home, we travelled by bus to Kennedy Airport from the Stamford meeting along with the group which he was escorting through Europe.

"As ever he was being efficient, distributing tickets and information to his tour members and being so much more than just an organiser.

"His visit to the Nationaal Museum in Utrecht was one of the high-spots on the trip. It is hard to imagine that he is gone.

"As for his duties as Vice-President of the MBSOGB, on several occasions he flew the Atlantic just to attend an important committee meeting. We knew that we could always call upon his immense experience, his advice and his considered opinion.

"The Ryders are a close-knit family and the great collection of musical boxes Hughes founded will survive as an entity and as a memorial to his discernment."



Hughes Ryder enjoyed a close friendship with Murtogh Guinness, seen on the right in this picture taken in Murtogh's music room. It was largely through Hughes' influence that so many members of the societies were able to view his collection.

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3. Polyphon — Style 6 K, page 156 of Bowers Encyclopedia — 2 cobs, 16 Klangplatten — unrestored, complete	2,000
4. Polyphon — Grandfather clock — Style 62, page 152 — it looks like new, fully restored, 60 discs — a must have !!!	11,100
5. Many many other Polyphon, Symphonion, Kalliope, thousands of discs, between £260 and	950
6. PIANO MELODICO — page 361 — nr 1, unrestored, complete, 4 books	1,590
7. TRIOLA — page 356 — restored, 20 rolls	1,530
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Book Reviews

PERFORATED PAPER PATTERN by Palmer Mai. Available from The Vestal Press, New York. 55pp, soft paper covers, A4 size. Lithographed from typescript, 18 black and white illustrations grouped on three pages at the rear. \$2.50.

The interest in piano rolls is growing steadily now and gone are the days when rolls were seldom given more than a passing thought. Today there are enthusiasts researching the history of roll-makers, roll-labels, systems of notation and so on.

And so it is timely that there should be a booklet on how to repair and look after a collection of piano rolls. The sub-title to Mr Mai's little book is "A Guide to Collection of, and Care of, Piano Rolls."

This is a small work by all standards and is divided into 14 short chapters and three appendices. Chapter titles include "Why Collect rolls?", "How to determine roll condition", "What to pay", "Roll maintenance and repair tips", "Protecting your investment" and the appendices are mainly devoted to jazz musicians who recorded for the various roll-making companies.

The chapter which concerns us here is the one on repair and maintenance. In 11 pages — the longest in the work—Mr Mai offers some good advice for the care and preservation of rolls. When it comes to the restoration of damaged rolls, however, the information provided is far from complete and some troubles are not even touched on. Two of the most serious problems — a wavy roll which tracks from

side to side, and a warped roll — are not mentioned, while the problems of a damp and expanded roll are equally overlooked. The technique described for repairing roll edges, by using strips of transparent adhesive tape, does not face up to the three commonest problems with this type of restoration which are (a) the right type of tape which will not ooze gum or lose its tack, (b) the killing of static electricity during application which will attract paper to tape before you have it in the right place, and (c) the caution that extensive use of this tape will cause the roll edge to be thickened so allowing the roll to mis-track.

This is the sort of damage which best responds to tiny strips of invisible tape or, better still, to a brushed coat of dissolved newsprint in starch followed by a warm smoothing iron on a polished glass or metal caul. The present reviewer has restored several badly damaged piano rolls using boiled rice and an iron.

While this booklet offers a degree of outline information to the roll novice, the serious enthusiast is still likely to be seeking a definitive work on music roll maintenance and repair. A O-H

BERTHA DE VERE GREEN, member number 5 and author of the standard reference book on the history of the fan (*A Collectors' Guide to Fans Over the Ages*, Muller, London, 1975), has just produced an American edition of her book.

The original, reviewed on page 164 of Volume 7, was in upright format. The new edition, published at \$25 by A S Barnes, is in landscape format, 8½ins by 11ins. There are 174 pages (not 224 as Barnes say in their sales literature!) with more than 120 illustrations. While it is a commendable move

to have this fine work available more readily in the States than the original English edition (which was very hard to obtain), it is a pity that the Barnes edition contains inferior reproductions of some of the monochrome pictures which have been re-screened from the printed original, so resulting in a disturbing moiré effect. Also the pictures have been cropped unnecessarily tightly in places and there are fewer colour plates. Other than that this remains a valuable documentation by the wife of the founder of the Musical Box Society of Great Britain.

BRUCE ANGRAVE has produced another of his masterful books of cartoons. The man who, may Gustave Brachhausen forgive him, coined that dreadful name "autglockenpolyphon" has now come up with a work called **Amazing Autos** (Frederick Warne, London, £2.50). This is an ideal Christmas present book for the young and old alike, being some 64 pages of fanciful motor-cars dreamed up for the benefit of the travelling members of mankind as distinct from the manufacturing barons, the traffic authorities and the maintenance hawks. The two-person Clusterbus which looks like a fairground bumper car, the Overcar which happily drives over the roof of anything coming (or going) in its way, the Autorek which emerges from the factory in a deliberately battered condition so as to avoid the trauma of that first dent, the Entertail with its TV screen—these and more are presented with long descriptive essays on how each ought to work. The language is intentionally that of the serious motor designer with a touch of the patent agent (note, for example, features delineated by plenty of As, Bs and so on). But the one which took this reviewer's fancy was the Autohole, a car constructed so as to look like a "road-repair equipage" complete with roadman's hut, tea and tool cabin, pole-and-trestle fence and with the wheels camouflaged to look like piles of sand. The numberplate (licence plate) becomes a "road up" sign when the thing stops and, as Professor Angrove is quick to point out, this is a vehicle which can be parked absolutely anywhere with impunity.

Continued on page 392

The Archive of the Musical Box Society of Great Britain

THE Society Archive is managed by Archivist Keith Harding and is housed at 93 Hornsey Road, London, N7 6DJ. The Archive comprises taped recordings of the majority of committee meetings held during the years when Dr Cyril de Vere Green was secretary. Additionally, there are tapes of some of the early general meetings. There is also a reference library of books, listed below. Keith Harding advises that the archive is open to all members during normal working hours and they are free to visit and consult the material.

Additionally, there is the editorial archive which comprises a quantity of photographs and this is maintained by the editor for the Society.

The Archivist would be pleased to hear from anybody who would like to donate any material to the Society collection.

All the undermentioned books are held in duplicate, there being one copy

for the use of members and a second copy for safe keeping against loss or damage to the former.

A number of books are the result of gifts and in particular the assistance of Dr Cyril de Vere Green and Alex Duman.

TITLES

Bonhote & Baud: "Au temps des Boites a Musique" with 7 inch long-playing record. "Critique Methodique" by Horngacher, supplement to above.

Bowers: "Encyclopedia of Automatic Musical Instruments". "Put Another Nickel In" (2nd edition).

Cockayne: "The Fair Organ; How it Works". "The Fairground Organ".

Engramelle: "La Tonotechnie ou l'art de noter les cylindres" reprint 1775 edition.

Givens: "Rebuilding the Player Piano". "Re-enacting the Artist".

Hillier: "Automata and Mechanical Toys".

MBSI: "Silver Anniversary Collection".

McTammany: "The Technical History of the Player Piano".

Mosoriak: "The Curious History of Musical Boxes".

Ord - Hume: "Collecting Musical Boxes". "Clockwork Music".

"Mechanics of Mechanical Music".

Parsons: "The Directory of Tunes and Musical Themes".

Roehl: "Player Piano Treasury".

Waard: "From Music Boxes to Street Organs".

Webb: "The Disc Musical Box Handbook".

Weiss-Stauffacher: "The Marvellous World of Music Machines".

White, G.: "Toys, Dolls, Automata; Marks and Labels".

White, W. B.: "Piano Playing Mechanisms".



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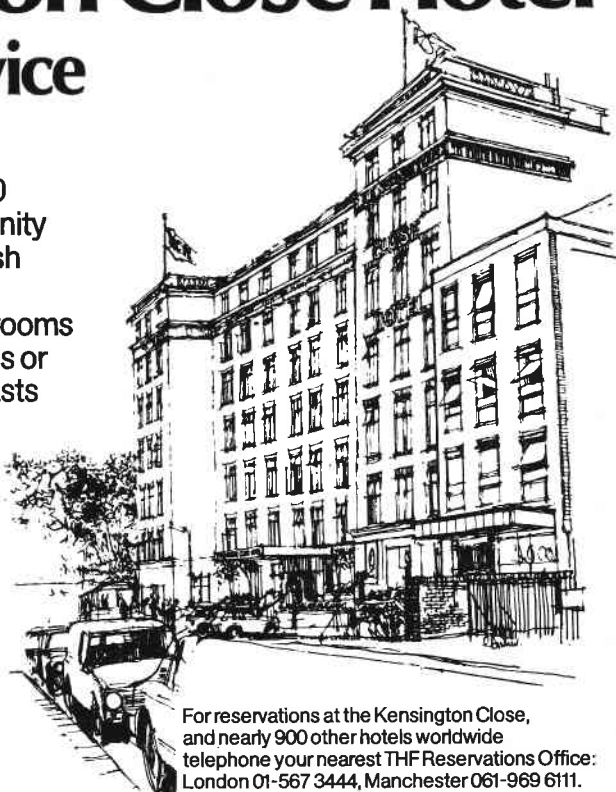
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HISTORY OF THE MUSICAL BOX AND OF MECHANICAL MUSIC by Alfred Chapuis, with the collaboration of Louis Cottier, Fredy Baud, P A Muller and Edmond Droz. Translated by Joseph E Roesch, edited by Howard M and Helen F Fitch. Musical Box Society International, New Jersey. xv + 303 pp, 285mm (11½ins) by 220mm (8½ins), hard-bound, illustrated (frontispiece in colour), \$27.50 (members only \$16.50).

My favourite version of the *Encyclopaedia Britannica* remains the eighth for the fine literary standard of the text and the excellent engravings which illuminate it. But if it is up-to-date information that I seek, then this is no suitable work of reference.

Certainly as regards the first 124 pages comprising Part One, this is in so many ways the scenario for this book, long revered as a treatise by a great man on mechanical music, yet written at a time when our knowledge was as yet scant. Aided by Gélis, Chapuis had given us a very valuable work in his *Les Mondes des Automates* published in 1928. Even as recently as 1955, when Chapuis produced this present work, there was still much we had to learn.

The reader is continually reminded not just of this fact but also the incontrovertible evidence that Chapuis did not even research the present state of the art, let alone check his statements.

We learn, for example, that England was an innovator of the carillon. This is a nice thought, but incorrect. While many carillon clocks were made in Britain, these followed Northern European styles and in general we lagged behind the Amsterdam makers not to mention those of Augsburg a century earlier. Britain was famed for the making of finely-tuned watch bells, but no more.

It is patently obvious that the author has but marginal appreciation of the carillon and within this section of the book there are more mis-statements and errors of fact than the rest of the book has put together. Attributing the Vallin clock, star of the Ilbert Collection, to the Science Museum instead of the British Museum is but one of these silly mistakes which could justifiably have been corrected by the translator.

The translator, trying commendably to fortify the author's poor description of bells and bell-tuning, has added a footnote which, unfortunately, only makes matters worse.

While there is a good rendering of Engramelle (all Chapuis had to do was to copy the French), his attribution to Engramelle of the invention of the dial micrometer is ill-founded: this instrument was certainly in use in 1670, 127 years before Engramelle was born.

If Chapuis is shaky on carillons, then his history of the mechanical organ is equally well spattered with mistakes. The birth of the mechanical organ, he tells us, came with the discovery of the pinned cylinder. "Up to the end of the 15th Century," he tells us, "we have no precise documentation on mechanical organs". He then goes

on about the mechanical organ pinned with music by Mozart "said to have existed" at Salzburg.

He was obviously unaware of the excellent research by Henry Farmer into the Arab writings on the birth of the mechanical organ published in 1931 which contains an analysis of the Banu Musa's wheel and barrel organs from the 8th Century AD. Similarly he seems to have been ignorant of the continued (to this day) existence of the world's oldest barrel organ in playing condition, the Salzburg Stier, which had already been described by many writers, including Sachs, as early as 1913.

The language and spelling throughout is American English and the translator has, in the majority of places, been able to steer slightly away from the very stilted, almost prosaic third-person writing of the author. Generally, the translation has been achieved with comprehension and sensitivity although it is a pity that the word "gotten", surely one of the ugliest survivals into modern spoken American, is immortalised in print to confuse those readers not thoroughly conversant with such grammatical deviations. And on a technical point, it would have been nice to have found " $\text{la} = 870 \text{ vibs/sec}$ " turned into the more easily understandable accepted standard of $A = 870 \text{ cycles}$. Instead of the suffix 'a' to figures, the *bis* is retained. And I fear I do not know what "contrate lantern gears" may be!

Another confusing mistake, now perpetuated into English, is Chapuis's reference to the Berlin maker of musical clocks "Chr Molliger" meaning Christian Mollinger for whom C P E Bach composed some suitable clock pieces. Elsewhere Chapuis refers to the 19th century Furtwangen maker of trumpeter clocks Jacob Bäuerle as "Baiürle".

While Chapuis is fairly well into his

forte with clocks and musical clocks, it is a pity that he has such sketchy knowledge of French clocks and was unaware that Diego Evans was the name used by James Evans for his Spanish-aimed export clocks.

The translator has taken the German word *kappelmeister*, which means musical director, and given it a literal translation, turning it into the meaningless "chapel master".

Several of the more pungent errors in Chapuis's original have been amended (the strangest of which was the provision of the initials "T.N." for Winkel), yet there are other errors, no doubt incurred in the author's original transcription, which are allowed to pass such as the reference to the Dutch musical clock maker van Hoof as "von" Hoof. The translator might also have annotated suitably Chapuis's poorly researched note on Maelzel's *Panharmonikon* of 1807 which he confuses with the *Panmelodikon* of Franz Leppich, made in Vienna three years later. This, by the way, the translator tells us was a "smashing success".

The translator has added a strange footnote regarding player violins, referring to the experiments of Jaquet-Droz which he likens to the Mills machine. He is obviously unaware of the player violins using circular rotating bows invented by other and earlier makers starting with Gorvi and progressing through to Popper.

Chapuis gives a good account of the Comphonium at Brussels and rightly describes it as an organ and not, as so many writers before and since, as an orchestrion. And, while on the subject of Winkel, it is nice to see that the translator has championed the cause of Winkel as the inventor of the metronome.

There is a description of the operation of player pianos which is poor in the extreme to conclude the first part.

It is in the second part that Chapuis

PIERRE BOOGAERTS runs a backstreet antique toy shop in Paris — "L'Echappee Belle" and his book *Robot* has become an important work of reference amongst toy collectors. It is 21cm square, card-backed, and contains 296 photographs of satellites, robots, rockets and other extra-terrestrial toys. These weird and wonderful creations are illustrated in a fair mixture of colour and black & white photographs preceded by only a few pages of text in French dealing with robots in the cinema and strip cartoon; again — more illustrations. The objects of the illustrations are not dealt with in any great depth and minimal information may be found in an index which gives the manufacturer, country of origin, production year, height or length, the mechanism (clockwork, battery, friction), and the name of the collector loaning the item. No attempt has been made to indicate whether items are to be easily come across or quite rare and is unhelpful in this respect; the would-be collector must find his own way. "Robot" is the only book of its kind and a nice book to own just to look through and ponder over the amazing variety of fantasy toys — all produced in the post-war years. It could, of course, make you feel a little older! The price is £8, post free.

BECAUSE it appears monthly and is numbered into volumes *Antique Toy*

World becomes a magazine which is delivered through your letterbox and newsagents W H Smith know nothing about it! It is the same size as *The Music Box* and averages 40-50 pages dealing naturally enough, with toys. An American publication, edited by Dale Kelley of Chicago, which has an increasing world circulation, *Antique Toy World* is not entirely devoted to antique toys for like all fields of antiques, there are simply not enough to go around. The word "antique" would be better replaced with "collectible". This is a well illustrated periodical — all black and white pictures but with a coloured cover — and most aspects of toy collecting are covered from old Lehmann tin toys to cast-iron American toys. Articles also deal with the wonderful post-war Japanese battery toys, now all gone to be replaced by all-plastic apologies and computer toys. Many interesting advertisements appear — with occasionally a nice piece of automata or a musical box being offered either in the small ads or in auction announcements. Subscription is £13 per year, sent direct from USA to UK by air mail.

Antique Toy World may be ordered from member Jack Tempest of 46 Grangethorpe Drive, Burnage, Manchester M19 2LQ (Tel. 061-224-8960). *Robot* may also be obtained from the same address. Please make cheques payable 'J Tempest'.



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comes into his own for, with access to the many historical documents in Geneva, Neuchâtel and the musical box centres in the Jura, he is able to tell us almost first hand how this evidence charts the growth of the musical box. However, in telling us that the *sur plateau* system invented by Piguet was "quickly discarded when the one-piece comb came along", he confuses facts for the wrong reason. The *sur plateau* was still being used in the second half of the 19th century by the descendants of the inventor. The reason was nothing to do with the one-piece comb; it was because the *sur plateau* had no cylinder and could therefore be manufactured in thicknesses no greater than five millimetres! It is strange that Chapuis failed to appreciate this. There is such a late-period *sur plateau* musical watch in the watch museum at Chaux-de-Fonds. (museum number 444, maker: Louis Elisée Piguet). Notwithstanding this, the author does credit Piguet & Meylan as being the most remarkable horologists in Switzerland.

Chapuis gives us interesting insights into how many of the developments in the musical box took place and how trade prospered. He says, for example, that the discovery of the improving characteristics of a cylinder full of cement came about as the result of an apprentice's accident, describes how early cylinders were made of flat brass rolled and soldered (surely he means brazed!), shows how makers changed from watch-making to musical box-making and back again to suit the trade, tells how important were the early exhibitions, particularly that in London in 1851 and the later Paris one, says how important Japan was once as a client, and so on.

He also tells of the concern for industrial health among workers, and of the call for apprentice training. At one time, an examination of the standard of manufacture revealed that much of the detail work such as dempering was still trial and error.

The editors of this translation, members Howard and Helen Fitch, have done a thoroughly commendable job in the layout of this complex book. It

The Secretariat

SINCE the duties of Honorary Secretary were split up several months ago, members may experience some confusion as to who is doing what. The following list will clear up any problems.

The Correspondence Secretary is **Christopher Proudfoot** and the address for all general correspondence and enquiries is The Hoo, Hook Green, Meopham, Gravesend, Kent.

Membership Secretary is **Reg Waylett**. Meetings Secretary, formerly Tim Chapmen-Webb, is now **Hilary Kay**. Subscriptions Secretary is **Frank Vogel**. Mail addressed to the Society address will be sorted and correctly circulated by Christopher Proudfoot.

The Honorary Treasurer of the society is **Stephen Cockburn**, Marshalls Manor, Cuckfield, Sussex.

Back numbers of *The Music Box* together with binders can be obtained by writing to **Dr Peter Whitehead** care of the secretary.

President of the society is **Jon Gresham**.

Honorary Editor of the society journal as from the end of this year is **Bob Leach**.

New Editor for 'TMB'

THE new editor for *The Music Box* is to be Robert Leach. Mr Leach, who volunteered his services to the Society, was invited to attend a meeting of the Committee on November 6th, 1980, at which retiring editor Arthur Ord-Hume proposed that Mr Leach be co-opted onto the committee. This proposal was seconded by President Jon Gresham. His nomination as editor will now be presented to the society at the Annual General Meeting in June, 1981.

Robert C Leach has been a member of the society for just over two years. He lives in South-East London and is a professional writer at present engaged in the task of compiling a book on the life of Hector Berlioz. He is married to a professional musician and his son is a church organist. One-time lecturer in English at a college, Mr Leach's other abilities include draughtsmanship and professional-standard photography.

Speaking in recommendation of Mr Leach as a candidate for the duties of Honorary Editor, Arthur Ord-Hume told the committee that he had prepared a detailed job description which Mr Leach had read and expressed himself satisfied with. Mr Leach's many and varied talents, said Mr Ord-Hume, would undoubtedly prove beneficial to

the development of the journal.

In assuring the committee that he would continue the journal to the best of his ability, Mr. Leach said: "I am very uneasy about the task but I think that that is better than to go into it with too much confidence."

To ensure a smooth transition of duties, Arthur Ord-Hume has agreed to work on the next two issues with Bob Leach and thereafter to be available to provide whatever help may be required. He added: "In reality, my resignation from the position of editor will allow me to devote more time to the preparation of material for *The Music Box*, so Bob Leach can expect to receive copy from me for his consideration as well as from the many others of the membership who now write for the journal."

Bob Leach's address is 31 Perry Hill, London SE6 4LF. For the time being, material for the journal may be sent to either Bob Leach's address or to that of Arthur Ord-Hume.

In resigning his editorship at the end of this year, Arthur Ord-Hume also resigns his position on the committee of the society, a position which he has held since the birth of the society in capacities including that of President for three years.

would have been so easy to fall into the trap of doing a straight page-by-page copy job, a course of action virtually impossible in any translation. What they have skillfully done is to re-make the whole book, carefully re-positioning illustrations in a manner both economical and logical. It is not a task which this reviewer would relish.

The colour plates of the original, for which no transparencies now exist, have been reproduced in black and white which is an acceptable course of action, particularly in view of what the additional cost of new colour separations would have been.

The black and white illustrations of the original are copied dot for dot with varying degrees of success. Some are very good, others have filled in somewhat but all are quite acceptable. A well-designed and colour-illustrated jacket adorns the binding and a new colour plate has been added in the prelims.

Although the captions have not been re-set and still appear in the original French with often somewhat vague English translations beneath (some of these are unhelpful such as that to Fig 3 which confuses the word "clock" for "bell"), the appearance is not objectionable. The chapter headings, type area and overall appearance have been arranged to match the original very nicely. The 414 pages of the original are reproduced in 303 pages. Although this sounds a bit like a short-change operation, there is nothing omitted, all the savings being on the prelims and the many blank or partially blank pages within the text. Even so, with its slick paper, this is a heavy book.

The description of the Swiss musical box industry and the problems which it experienced during its important years is told nowhere else better than in Chapuis' book and the student will find a wealth of detail in these pages. As for the first part of the book, though, its value is very limited from

the amount of incorrect information and the number of mistakes it contains. One is tempted to think that this section could have been left out or could have been the subject of some constructive re-writing and correction by both translator and editors.

Having said that, though, for its merit as an early compendium of information on mechanical music from the vantage point of Switzerland itself, this is a valuable work to possess. In the publishing world today, the cost of books is becoming prohibitive, hence the shift to paperback editions which have limited durability. The achievement by our sister society, the MBCI, in producing this excellent hard-bound book with attractive dustjacket at a price which is, in the light of the foregoing, almost ridiculously cheap, is enormous. To have this work readily available in English — the original French edition has long been out of print — is a valuable asset. A O-H.

Journal binders

MEMBERS are reminded that the Society has for sale a stock of Easi-Binders to help you preserve your copies of *The Music Box* for future reference. Each binder holds a complete volume (eight issues) together with the index and if required at any time any issue can be removed very easily. The copies are bound without punching and are retained by a wire within the durable and elegant red covers.

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Record Reviews

RECENTLY, many of the pop-type of gramophone records have taken to getting away from the old image of a black disc with a hole in the middle. This, it seems, is old hat for the modern generation and there has been a spate of multi-coloured records, records with pictures on, records emblazoned with slogans and suchlike.

Now this sort of thing is all very well unless in the process of imprinting a picture on the disc (or, more correctly, imprinting the record groove on the picture) quality suffers and the whole exercise is negated.

Sadly my record this month falls into the category of a disc which has suffered from trying to be too gimmicky. **Drehorgel-Festival Hannover (Serie X)** is an otherwise un-numbered recording published by Fernsehmeister Schuchnecht, Friesenstrasse 54, D-3000 Hannover 1, West Germany. The sleeve has a large hole in the front through which the pictorial surface of the disc, encased in a polythene bag, shows through. Both sides of the disc, in fact, have an illustrated surface and, since there is no printed label, it requires trial and error to find which is Side One.

For the street organ enthusiast, in particular the lover of the smaller, portrative instruments, then this is a

disc to add to the collection for it gives us no fewer than four dozen melodies played on ten organs ranging from a 20-note Waldkirch-built Ignaz Bruder, through organs built by Oehrlein, Bacigalupo (father and son), Hofbauer and Fritz Wrede to the largest, a 41-note Violin-Pan by the Berlin maker Adolf Holl. This last instrument, like most on this record, is badly out of tune.

This record admirably demonstrates the varied tonalities of instruments as diverse as the barrel-playing 33-note Rohr-Klarinette organ made by Bacigalupo the elder, a similar instrument made by his son, and the 25-note Doppelpan by the Hannover maker, Fritz Wrede.

On this score, then, this is a record for the collector. Where the disc falls down, however, is in its recording quality. Surface noise is appreciable throughout and the general quality is poor with pops, bangs and clicks which become more noticeable the better the equipment used to play back the disc. The frequency response is also very limited. There is also a marked echo and pre-echo to some tracks, particularly showing on the incisive playing of the paper-roll-playing 20-note Bruder.

It is a pity that one cannot be more enthusiastic about this disc, but the quality is really the major limiting factor. Our friend Peter Schuchnecht

is indeed an expert in the subject of hi-fi and one imagines that he himself must be very disappointed at the way this, his latest disc, has turned out.

A O-H.

David Cadet, maker

ONE of the lesser-known makers of musical boxes, at least if we judge by the number of pieces surviving today, was David Cadet.

Said to have been a clockmaker from Sainte-Suzanne in France, Cadet went to Geneva around 1820 and later made a four-comb musical movement. Produced in 1840, this had sectional combs in groups of five teeth and was called the *Quatuor*.

Cadet is not to be found in any of the horological or musical box books, but at least two of his boxes survive. One is a clock-base movement in the collection of Roger Vreeland of New Jersey. This is a four-air piece and bears the serial number 796.

Those who attended the MBSI meeting at Stamford in Connecticut in September were given the opportunity to view another, this time with the serial number 2180. This movement was stamped on the bedplate: David Cadet, Fa^t a More De^t du Jura.

How many other Cadet musical movements are known?

MBSI FOUNDER LLOYD KELLEY DIES AT 75

LLOYD G KELLEY died on June 14, 1980, in a West Hartford, Connecticut, nursing home after a long illness. He was 75 years of age.

Lloyd Kelley was born on March 31, 1905 and around 1936, after a career in commerce, he became interested in musical boxes. Largely self-taught, he acquired considerable skills in the repair of musical boxes as well as in the buying and selling of them. An early acquaintance was Maurice Chaillet, son of Octave Chaillet, who had acquired a disc-punching machine and sundry parts when the Regina Music Box Company ceased musical box manufacture in 1921. At that time, Chaillet was in business in a small way repairing Regina machines.

In 1941, Kelley acquired this material plus the title to the Regina name and all the company musical box records. By 1946, Kelley was in business in Hanover, Massachusetts, as a musical box restorer. Later he moved to Thetford Center, Vermont and soon became an acknowledged authority on Reginas. He was the first to produce new Regina discs and a picture of him with his disc puncher, first published in *THE MUSIC BOX*, Vol 1, 1964, is reproduced on this page.

Kelley ultimately began making new 15½ inch machines, some of which were equipped with moving dolls and other animated scenes.

Howard Fitch writes:

"In 1949, after months of planning and discussion, Lloyd together with the late Adrian V Bornand and the late Dr Byron P Merrick invited musical box collectors to meet at the latter's home in Berlin Heights, Ohio. At this meeting of 32 collectors, an organization known as "The Musical Box Hobbyists" was founded. At the fourth annual meeting, in September 1952, Lloyd was elected the third

president of the society and served in this office until September 1954. (During his period of office, the name of the organization was changed to The Musical Box Society International.)

"Lloyd was an entertaining raconteur, and his pithy, down-to-earth comments were legendary. He was

generous in sharing his knowledge of repair techniques and in recent years had offered hands-on courses in the repair of disc and cylinder musical boxes. In September 1979, he received the Trustees' Award of the Musical Box Society International."

Lloyd Kelley was married twice and is succeeded by his wife Orrill.



The late Lloyd G Kelley.



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Letters to the Editor

La Musicienne

Jean-Pierre Jelmini, Director of the Musée d'Histoire et des Archives Anciennes de la Ville de Neuchâtel, writes from Switzerland:

I WOULD like to congratulate you for the excellent article concerning the automaton *La Musicienne* and the music which it plays. I would like you to know that to my knowledge it appears to be the first time that a piece played by *La Musicienne* has been positively identified and it is truly a minor revolution that M Ord-Hume has made in discovering that the third tune is the minuet by Fischer. On the basis of this research, it would now appear to us that it may be possible to make other discoveries (concerning this music) and this would bring me very great pleasure.

Editor's comment: *I believe that a detailed examination of the music of this piece should have been made long ago but for the majority of musicologists the first hearing of this music has come through the rather poor gramophone recording accompanying the recent book. The discovery to which M Jelmini refers is indeed quite an insignificant one really since Fischer's Minuet is such a well-known piece of music—certainly in England. Since this event, however, the other pieces have been studied and two more have tentatively been identified. Corroboration needs time and more study, both of which are not yet available to me through pressure of other duties. Suffice to say that the two other pieces are also nothing to do with the maker of La Musicienne. All he did was to arrange them skilfully so that they could be played within the constraints of a mechanical hand whose fingers could only move in one plane, and an arm whose rapid movement was limited by the problems of mass and inertia.*

Houdin's memoirs

Tug Wilson writes from Finchampstead in Berkshire:

APART from my interest in mechanical music, you may recall that I perform magic. Recently I came across a magic book which I feel sure will be of great interest to yourself and many other Musical Box Society members. It is entitled *Memoirs of Robert Houdin—King of Conjurers*. Magically, it is a fascinating story but as is well known Robert Houdin was also a creator and presenter of automata. This aspect of his work is covered in some detail in this book.

There are pictures and descriptions of many of his works such as the Pastry Cook of Palais Royal, French Guardsman, The Trapeze-Vaulter, Singing Birds, Tightrope Walker, Writing & Drawing Automaton, and the fantastic Orange Tree-shades of Mentmore Towers' Orange Tree described on pages 102 and 190 of Volume 8.

A "reasonable account" of the Chess Player, how he repaired Vaucanson's famous duck, and some detail of the Flute Player is included.

Of particular interest to yourself would be the 2½ pages which refer to

the Componium of Winkel and how Robert Houdin restored this instrument.

The writer tends to "gild the lily" a trifle and I feel that little of the detail could be taken as fact without other research. However, it still makes enjoyable reading.

The book, "Memoirs of Robert Houdin", is published by Dover Pub-

lications, 180 Varick Street, New York, 10014, USA. It should be available from Magic Books by post. They are at 29 Hill Avenue, Bedminster, Bristol, BS3 5BN (telephone Bristol 774409) price about £2.50.

I hope that all this is of interest to you and to other members.

Continued on page 400

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NOTICE

The attention of members is drawn to the fact that the appearance in *The Music Box* of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.

CALENDAR 1980-81

December 6th

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

March 21st, 1981

Musical Box Society of Great Britain. Regional meeting, Moor Lodge Hotel, Branston, Lincoln, England. (Meeting organiser: George Worswick)

July 17th-19th or 24th-26th, 1981 (dates to be confirmed)

Second Swiss Barrel Organ Festival, Thun, Switzerland

June, 1981 (date to be confirmed)

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

September 5th, 1981

Musical Box Society of Great Britain. Regional meeting, Cambridge.

September 10th - 13th, 1981

Musical Box Society International. Annual Meeting, Dearborn, Michigan, USA

March, 1982 (date to be confirmed)

Musical Box Society of Great Britain. Regional Meeting, Arundel, Sussex. (Meeting organiser: John Mansfield).

September 3rd - 6th, 1982

Musical Box Society International. Annual Meeting, San Francisco, California, USA.

Convention and event organisers are invited to send in dates for regular publication in "The Music Box" to aid members throughout the world in planning their participation.

Saydisc Records

New Release for December:

THE GAY 90's: SDL 312* (from the Roy Mickleburgh collection). Selections from Gay 90's Musical Shows — Belle of New York, The Geisha, A Runaway Girl, Florodora, A Greek Slave, and other popular music of the late Victorians. Played on from 4" to 27" disc Polyphons, Symphonion and Regina musical boxes and a 65-note Orchestrelle piano player attachment with Bechstein Grand.

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The Polygina

F Cecil Grace writes from Gracie Station in New York State:

I AM the present owner of the "solecistic Polyphon" you illustrated on page 259 and since you took the trouble to print this picture, you might be interested in having more details.

The machine was felt dampered. The dampers are now completely missing (but the brakes, which in this system are separate from the dampers, are all present and working). For this reason,

the machine is as yet unrestored, since restorers in this country have expressed a lack of interest in building a new set of felt dampers. However, I have not yet contacted all rebuilders whose names have been suggested. The damper cover is also missing. Nowhere on the machine does the name Polyphon appear; quite likely, this was on the damper cover.

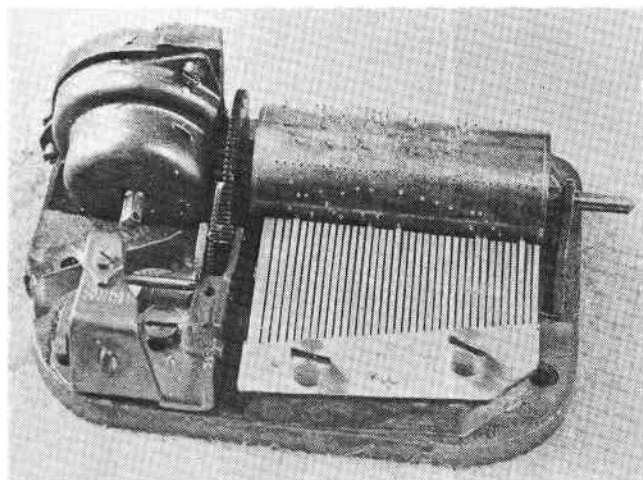
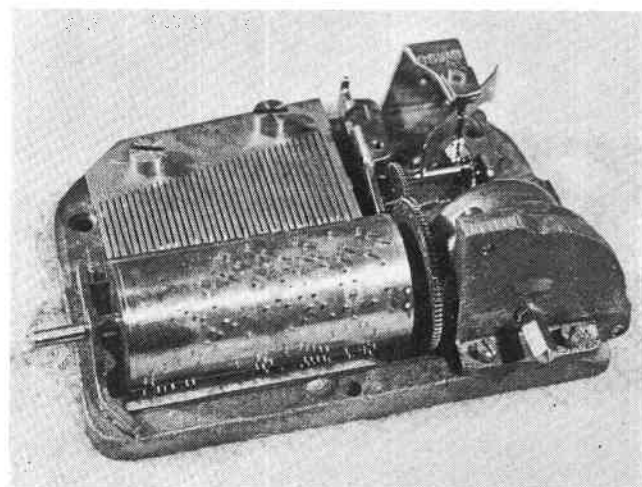
The motor appears nearly identical to that used later by Regina and illustrated in figures 2 and 3 of the Regina "Practical Instructions" as reprinted by the Bornand Music Box Company.

The tune discs slide on wooden blocks at the top and bottom of the cabinet; no rollers are used.

You question whether the case is original or contemporary. In any cabinet with double doors in which the right hand door locks to the left one (also on double doors in a house) it is necessary to provide first for locking the left door to the cabinet or door-frame. This case has no such provision, and there is no sign that it ever had. The result is predictable: when the doors are closed and the knob turned, a pull on the knob causes both doors to start to open, and a hard pull would probably do damage. The omission of catches to secure the left door does seem solecistic, and leaves one to wonder whether this case did indeed come from the Polyphon Musikwerke.

Playing Side-saddle

Four musical movements, all brand new and all exactly the same, appeared at a London sale recently. Apparently dating



from very recent times and bearing the Thorens anchor trademark on the combs, these 37-tooth movements have a cylinder 42mm long and play just one tune. One is tuned in D and the other is in B flat. An unusual feature is the right-angle motor secured to a heavy cast brass bracket for winding from behind.

Tips from the Experts

I expect we have all had the occasional experience of showing off a musical box and discovering that the case, particularly the lid inlay, got more admiration than the works and music. This only applies to a case in super condition, unhappily not the general rule; so many seem to have lived through a period when they were used as make-shift steps or as supports for scratch-bottomed lumber. The result is damaged or missing inlay and stringing, and I urge everyone who is thinking about repairing it to start by repairing the stringing, which is very easy to do.

From World of Wood, Mildenhall, Suffolk IP28 7AY you can obtain a selection of boxwood stringing; that on musical boxes is most commonly about 1/32nd of an inch wide, about 3/4mm. The only tackle needed is a few pins, razor blade, fine glass paper, a nail filed down to a fine square a bit narrower than the stringing,

and some Resin W woodwork adhesive.

I proceed as follows:

1 Locate all loose stringing and lift it carefully out.

2 Use pin and filed nail to clear all debris out of the groove.

3 Cut lengths of new stringing to suit.

4 Fit into grooves. This means shaving the ends for close fitting, and checking groove is deep and uniform.

5 Squeeze a blob of adhesive onto a piece of card and use a pin or small blade to apply it thoroughly but as sparingly as possible along the bottom and sides of the groove.

6 Insert stringing and push down flush.

7 Remove surplus adhesive with small piece of moist cloth.

8 Cover with a non-stick surface, eg polythene, and apply moderate weight to hold it all flush.

If there are areas of loose veneer adjacent to the loose or missing stringing, these must first be

secured. Small areas can be stuck by working the adhesive under them, using a 2-thou (.002 inch) feeler blade.

Working with wood is pleasant, and if you find you like these modest stringing repairs it is not a big step to replacing bits of missing inlay. All types of veneer (and tools) can be had from World of Wood, and the method is as follows...

1 Clean up the edges all round and the exposed base wood.

2 Make a rubbing of the void on thin paper.

3 Glue rubbing onto matching veneer, checking grain direction.

4 Cut along the outline.

5 Stick in and weight as for stringing.

It is the cutting that needs very sharp tools and patience. Helpful books on marquetry are in most libraries. The result repays the effort and I think enhances the music. After all, most people prefer a band to be smartly uniform!

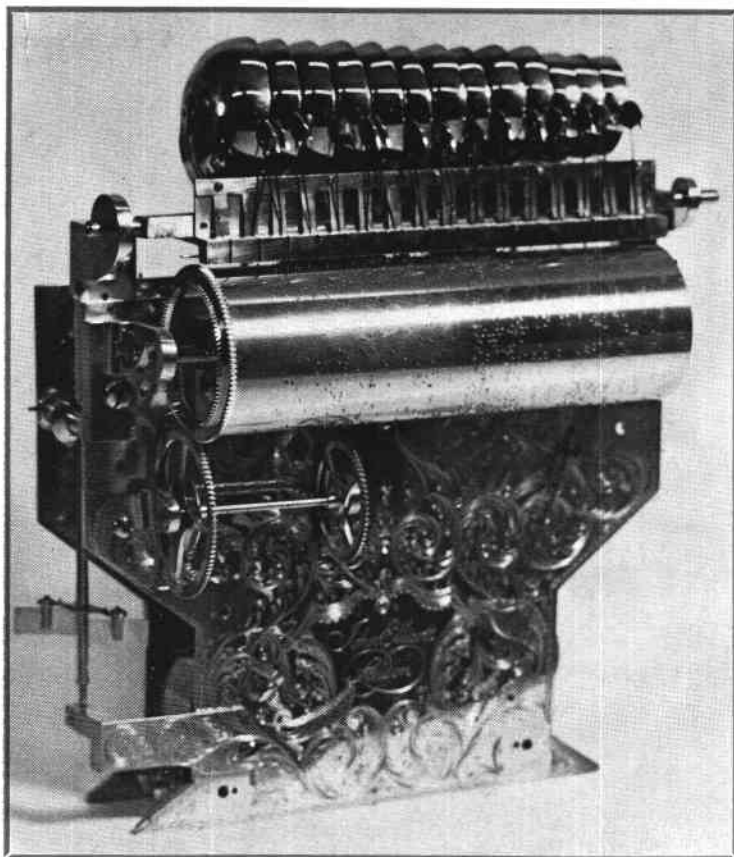
Marquetry restoration by H A V Bulleid

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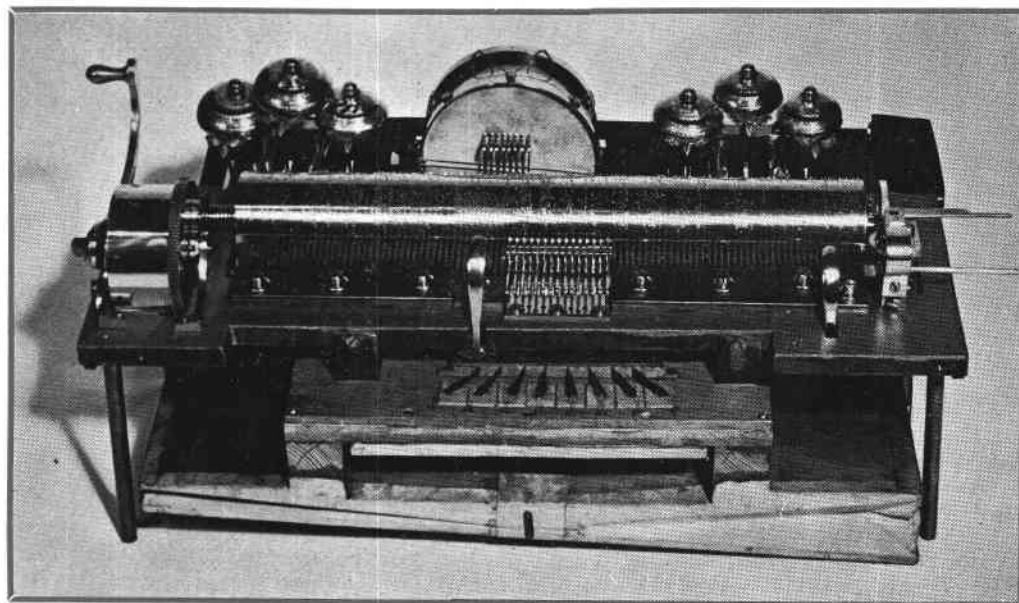
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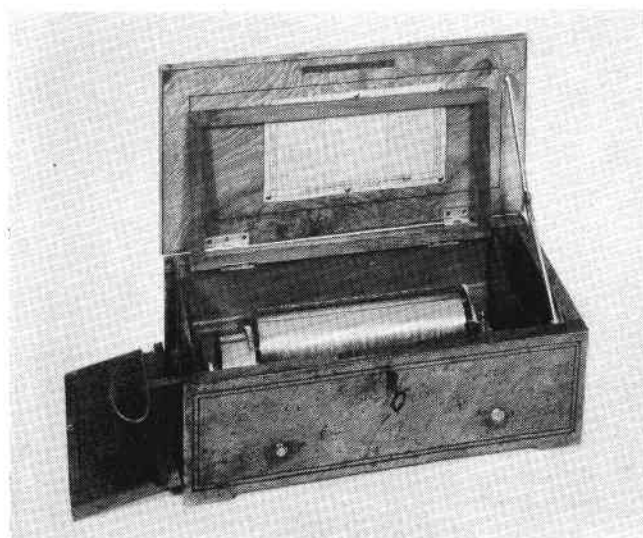
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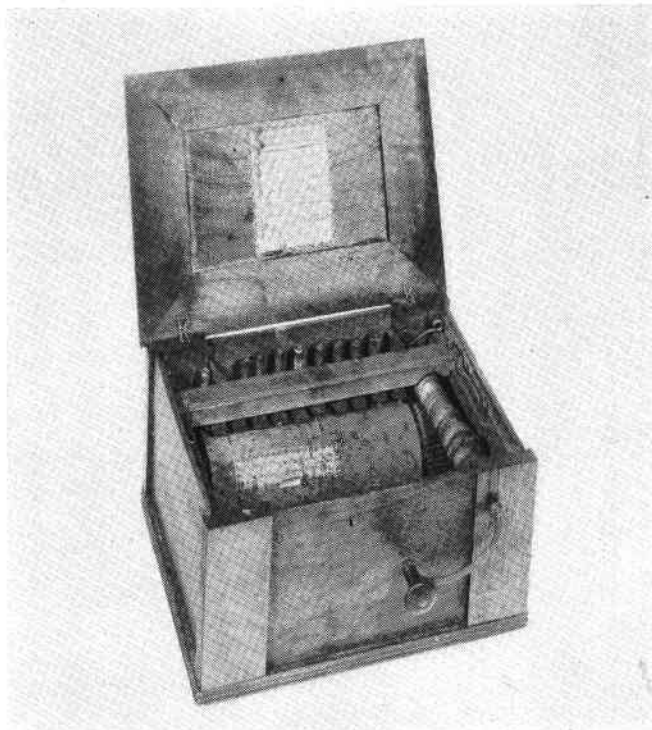
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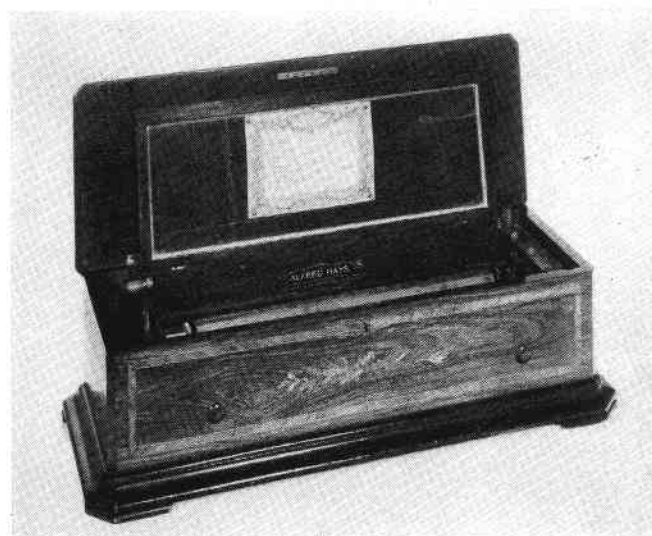
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