

THE MUSIC BOX

JOURNAL OF
the MUSICAL BOX SOCIETY
OF GREAT BRITAIN



editorial

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No. 6. Summer, 1964

"MUSIC BOX" production is quite an undertaking and, whilst your balding Editor has blundered blindly on with but occasional bottles of "Teachers" to fortify him, the last issue posed a state of affairs which could not continue. Yours truly reached such a state of confusion that about a week preceeding publication date, his endstone

was in danger of coming loose. The pressure was such that one celebrated Friday night, the car ferry between Portsmouth and the Isle of Wight gave up the ghost in mid-channel complete with Editor and incomplete magazine on board. In itself nothing unusual - except that much of the typing of stencils was actually done in the confines of the O-H Mini-Traveller, whilst the wretched boat thing was being fixed in mid-ocean!

However, O-H called a truce and decided that someone else would require to be press-ganged into helping. Gerry Planus, threatened with a slight bit of the old 'protection racket' rallied and offered to make up the magazine from the loose pages. A memorable evening was thus spent at the Planus household, myself on the stapling machine whilst Gerry and Dorothy chased each other around the room collating the pages to the accompaniment of the Steck pianola. I accept no responsibility for any pages in the wrong order! Anyway, Gerry has joined the magazine production staff (formerly one) and is aspiring to take over as Editor - soon! Incidentally, I feel very sorry for the poor postman who, devoid of malice, concentrating just on doing his job,

and sublimely-unaware of his impending fate, unlocked Gerry's local pillar box the next morning, only to be buried up to his collar-stud in the complete mailing of the Easter MUSIC BOX.

WHAT'S NEW, ANYHOW!

Coming hot-foot on my little piece (Easter) from an old DILLY EXPRESS shattering our beliefs over Mr. Edison as originator of the talking machine, comes a second anachronistic bombshell - namely that a Swedish firm made a magnetic wire-recording machine in the 1890's. Perfectly true, as well. I now wait, in a cold sweat, to hear that archaeologists have found in a newly-discovered 4,000 year-old tomb in the Valley of Kings a diamond-studded sarcophagus surmounted by an interchangeable musical box performing music which proves beyond a doubt that Mozart did not write "The Magic Flute" nor Beethoven "Fidelio". And that Mr. Favre was an imposter.

THERE'S A TIME AND PLACE FOR EVERYTHING

The old pub had stood there for many, many years but had been closed certainly as long as I had known that corner of East London. And now its days were numbered. Already adjacent property - tatty, dirty buildings and shops - had gone, succumbing before the steel ball swinging from the jib of the crane. Property development's greedy paws now clutched at the public house and I watched as the roof was torn off. The 'gutting gang' set to and began tearing out the floor-boards, doors and all salvagable parts. I wondered just what joyous and sad days the now bare public bar had seen. Cloth-cap-and-chokered men, quaffing ale from the pewter? The bulldozer ground remorselessly away at the remains of the little shop next door, men dragged old boxes and cases out of the basement. Somewhere above, an acetylene cutter sent a cascade of sparks down past the mottled green window glass, grimed with London's years. The days of the gin-drinking women, the penny pint, the stern latter years of Victoria, the rattle of the hansom and the hollow beat of hooves on foggy cobblestones. Weak pools of gas-light on the granites, the utter abandonment of a 'pea souper'.

Suddenly a call from the basement of the bare bar. "What's this thing?" I stepped in through the doorless door-frame on to the dusty, rubble-covered bar floor and peered through where once had been the cellar flap. Two men stood, caps off, head scratching, surveying a dusty, filthy ornate cabinet. A shaft of dreary daylight through the now absent wall illuminated a large Polyphon, forgotten in the passing of time, cast below-stairs as progress outlived its era to rest silently alone where once had been kegs for company. "I - I say!" I faltered. Two dusty faces looked up in unison. "Do you want that?" "Yours if you want it, mate!" said one with a grin, giving it a kick with an ugly boot. How, I pondered, how could I get it out of the wretched cellar and into my office two hundred yards away prior to taking it home. I hesitated, thinking indeterminately in a

flush of excitement. A voice at my side stirred me: "Move out, chum, you're in the way". I turned. A tough navvie struggled with a baulk of black, notched timber. I looked again, clearer, then back down the cellar - and then turned sadly away and stepped out into the street and reality, the crashing and splintering of the wreckers behind me. You see, there was no Polyphon there.....

SCRUBBER VERSUS LATHE, IMPROVISATION VERSUS MECHANISATION

My good friend 'Endless Screw' came in for some criticism following his last article on how to clean a movement. Several Members wrote giving their own versions of how to tackle the job. Short answer is that there certainly are several means to achieve the same end. The results tend to be the same whether you use talcum powder or jewellers' rouge, a solvent cleaner or elbow grease. And, for cylinder cleaning, not everyone can aspire to the facility of a lathe! The poor chap has pleaded with me not to publish his article on case renovation lest he be lynched by someone who has other ideas. I like controversies, so I've published it! And, of course, all alternative suggestions are always welcomed.

STELLA POST-SCRIPT

In a previous issue, we dealt with the Stella trade mark. Since then a 17 $\frac{1}{2}$ " disc has been found which carries an inscription reading "Copyrighted 1896 by Mervyn Thomas". The disc, one of the first made (No. 42 "Flower Song" from Forest, Gower) thus suggests the original date of manufacture.

I once bought a Stella from a man with a sense of humour. After many delivery arrangements had gone awry, I received second hand and in stony silence, a telegram which read "At last I am on my way to you. Stella".

THOSE HIGH VICTORIAN MUSICAL MACHINES AT ANGRAVE TOWERS

Bruce Angrave's half hour of Polyphenomenon (I don't get it either) on April 1st was a truly fine effort enjoyed, I know, by Members to whom a Polyphon represents a thing of beauty. I was particularly tickled by Bruce's description of the Polyphon trade-mark - "... mass hysteria of the Beattie kind was hardly likely to be induced by the sight of the Company's emblem - a stout nymph in garters clutching a laurel wreath in one hand and a harp in the other and about to be struck on the head by a comet!". Rated as half-an-hour of first-rate educational entertainment liberally sprinkled with satire that was both refreshing and subtle.

JOHN E. T. CLARK - CONGRATULATIONS ON A SPRIGHTLY EIGHTIETH BIRTHDAY

Mr. Clark celebrated his 80th birthday on April 17th. I visited him the following day, found him recovering from 'the night before' for he still enjoys a glass (or two) of beer at his 'local'. Judging by his youthful outlook, he is certainly enjoying what that youngster Mr. Kruschew (70 on the same day) referred to as 'middle age'. Heartiest congratulations!

Arthur W. J. G. Ord-Hume

THE LOCHMANN ORIGINAL
MISSING LINK - A CON-
JECTURAL STUDY

By Arthur Ord-Hume

Just lately, we have experienced quite a spate of revaluation in the saga of the disc-playing musical box. Whilst such delicate novelties as Orpheus and Orphenion, Helvetia and Harmonia, Celesta and New Century can all be accounted for as the the outcome of hand-waggon-jumpers to a thriving industry, there can be no disc musical box with such an unaccountable, inexplicable history as the Lochmann Original.

The Lochmann Original was made in Leipzig in at least three sizes - 24 $\frac{5}{8}$ ", 27" and 32". The specimen in the Gilchrist Collection, Cowes, was illustrated on Page 34 of our last issue. Although it is doubtful if the case of this particular specimen is entirely original (the base bears an inlay of a candle-stick telephone!), several other examples survive and there is thus ample evidence to support the type being a proper production effort.

The existence of the Lochmann Original is nowhere, to my knowledge, recorded in the annals of automatophonica, yet it is a machine of undoubted merit - and physical proportions. What, then, can be its background? That it was produced in the late 1890's is evidenced by the dates on spring of surviving examples. One basic fact is as yet uncorroborated - whether this was the product of the Paul Lochmann. For the purpose of this study, I am working on the assumption that Paul Lochmann was indeed the originator of the Lochmann Original. The very title largely justifies this alone.

Mechanically, the machine is conventional inasmuch as its operational principles follow closely the pattern of classic Polyphon & Symphonion. The dampers are small wires (on the 24 $\frac{5}{8}$ " model at least) which press into comb tooth recesses via a cumbersome arrangement reminiscent of the Britannia. The star wheels are driven by single disc projections, as on Polyphon. So far, so good. There are, however, two major distinctions. Firstly, the discs are beaded peripherally. This serves to stiffen the disc and renders the drive holes more durable. Secondly, there is the incredibly crude and cumbersome motor. In place of the top and bottom plates to which Polyphon and Symphonion progressed early on, the spring is mounted in a vertical frame of steel bar, endless and sundry parts being accommodated in bolted on extensions to the main framework. The impression is that, far from being a late product, the whole contrivance is indeed much earlier than Symphonion. This, as we can safely believe, is far from the case. Musically, the machine has the prompt and positive tone of Symphonion but is not quite as bell-like.

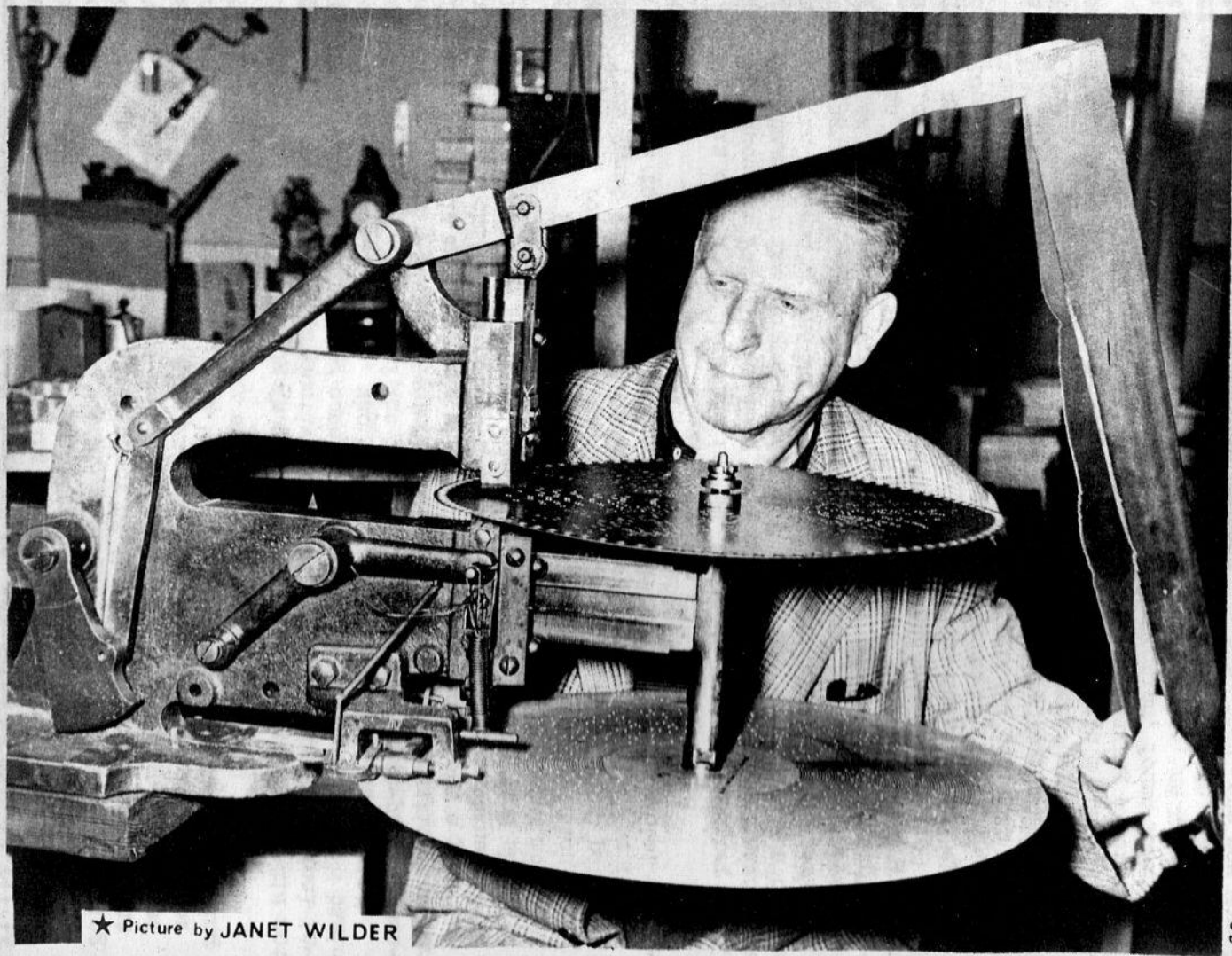
What, then, is the explanation of the existence of this gallimaufry? Supposing that Lochmann chose, for some reason, to leave the Symphonion

company and start up on his own? There again, supposing he thought fit to⁵ create his own competition by selling two different makes of musical box? A break-up is not unlikely for, remember, Brachhausen and Reissner forsook Polyphon to form Regina 4,000 miles away. The concept of creating another company to sell another product of the same 'family' would not have been beyond the business acumen of Lochmann who was an accomplished engineer and successful in making and selling products from ideas. For many years before Symphonion came into being, Lochmann had been producing small indoor fountains worked by steam-engines.

Out of all this, bearing in mind Lochmann's background which did not appear to have included a productive interest in even ordinary musical instruments, several interesting conclusions might be drawn. One is a basic fact - namely that Ellis Parr, who took out patents for a disc-playing musical box in 1885, preceded the Lochmann patent for a disc-playing musical box by almost a year. Secondly, Parr's patent specification was for a far more workable machine than was the first Lochmann patent a year later. In fact, Lochmann did not even patent a disc-playing machine in the first place! Lochmann patented a machine having a square tune sheet to be clamped on to a box beneath which were rotated by a clockwork motor a pair of combs. Parr, on the other hand, patented a machine which had a disc tune-sheet rotated against stationary combs. This is the point at which, from scant evidence which I shall show as we go along, I am forced to extemporise to arrive at a feasible and, to me, highly probable, explanation.

The main clue is to be found in 'St. Stephens Review, December 10th, 1887 (reproduced on Page 18). Here we find Ellis Parr's name linked with that of Lochmann. The former is referred to as the 'sole patentee of the Symphonion in England'. The word 'patentee' is the clue. Had Parr been purely an agent or representative distributor, then he would have been referred to as such - these were common terms then. However, he is explicitly shown as 'patentee'. Is it not strange that two men with similar ideas, one practical and the other but nascent, should suddenly turn up linked together by an end-product based on their individual ideas? Had the two men jealously guarded their ideas, it is not unreasonable to have expected to find them leading completely separate ways in the musical box industry. However, suppose that the two men, in trying to further their patents for disc musical boxes, stumbled upon each others patent applications. One might be tempted to contact the other and begin a business tie-up towards a common end. Let us assume that Lochmann, having experimented, perhaps with little success, with his pre-Symphonion, found Parr's patent. Being a production engineer and of obvious substance, he approached Parr and an agreement was entered into. New ideas became the subject of patents in the name of the Symphonion Company. Were they, one now wonders, those of Lochmann or Parr? Or an amalgam of the two brains?

(Continued on Page 41)



★ Picture by JANET WILDER

My New Year resolution to stop buying disc boxes and to concentrate on more cylinder boxes of the 'de Vere Green' standard came to the usual pitiful end when I came across the "Orpheus" shown in the accompanying photograph. Examination of the standard reference works and a discussion with Mr. Clark failed to reveal the country of origin of this mysterious little 12" model which is housed in a nicely proportioned case eighteen inches by fourteen by seven and a half.

The motor, which can be seen operating through an elaborately etched glass panel, is mounted beside the base plate and closely follows Swiss practice for a machine of this type. The spring itself is stamped with an unfamiliar complicated trade mark also the year 1899. Dampers, which act on the single mellow comb, are strange indeed and are vaguely reminiscent of the Kalliope pattern where a section of spring wire is pressed forward on to the tip of each tooth, except the ones at the extreme end of the treble registers which are incapable of sustained vibration.

The artist who designed the picture in the lid (which is in glorious colour) seems to have gone berserk and got his Orpheus mixed up with his Father Neptune! The discs are set up in a pleasant if somewhat over-embellished manner and are rotated by square peripheral drive holes.

I would be extremely interested to hear if any other Member owns a similar machine or has seen one.

Everyone who has the slightest interest in disc machines will already know that the various manufacturers made quite sure that their discs would only play on their individual machines - this was achieved by slightly varying the disc diameters, different method of drive, tuning and the direction of disc rotation &c. However, one does not normally expect to come across cases where a maker has been bending over backwards to ensure that discs will not play on his own machine! This certainly seems to be the case concerning the Symphonion pictured on page 33 last issue. This machine, which has a duplex comb arrangement (152 teeth) plays discs 14 $\frac{3}{4}$ " in diameter which are driven round by three studs at the centre (the normal practice for most machines of rather smaller size). Wishing to acquire a greater quantity of discs, an advertisement brought forth exactly what I wanted - 14 $\frac{3}{4}$ " Symphonion discs - but with outer rim drive! The natural assumption is that this particular firm made two 14 $\frac{3}{4}$ " boxes, one with inner and one with outer drive and this, surely, must be enterprise gone mad! The discs with the outer drive can, of course, be made to play on my machine by simply drilling the centre holes, but the extreme upper registers are not used because of the space taken up by the peripheral

8
holes and the tuning is somewhat different.

I have been asked to suggest the best method of storing discs and, with the speedy finding of any particular title in mind, a great number of large discs certainly presents a problem. It is usual to find the very large machines with their own 'disc bins' but they are, in general, unsatisfactory in that the discs are crammed together in sections so that each disc must be removed to reveal its title, to the accompaniment of much scraping and scratching. A much happier solution is to be found in the design of the cabinet on which stands my 19 $\frac{3}{8}$ " Polyphon. This is a modified bedroom cabinet and houses ninety discs quite comfortably, holding them vertically. By opening the door and 'flipping' through the discs, a particular title can be found very quickly.

Editor's Comment: I, too, own a 14 $\frac{3}{4}$ " Symphonion with peripherally-driven discs playing on two combs. One feels that there must be an explanation somewhere! The Orpheus trade mark is shown below. Regarding disc storage, those enterprising Moss Brothers have devised a first-class method for preserving their 24 $\frac{1}{2}$ " Polyphon discs. A local manufacturer of cartons was prevailed upon to make 'sleeves' for each disc from stout card. These oversize record sleeves are safely handled and stored and the titles are written on the corners. They cost something like 1/3d each which, after all, is not an excessive cost for prolonging the life of something irreplaceable. The batch of walleted and neatly labelled discs lives in - a barrel organ, the inner treasures of which were lost in the dim past, so even the cabinet can be said to be more or less in keeping!



THE SUMMER MEETING OF THE SOCIETY

The Society held its Summer meeting on May 9th. at the Londoner Hotel, Welbeck Street London, W.1. More than seventy Members and guests were present at this, the biggest and best meeting we have hitherto staged. A large room was at our disposal and display tables flanked the sides.

Many Members brought boxes to show and these included our Secretary Mr. de Vere Green's best Nicoles, Bruce Angrave with overture boxes and an Ariston, Ron Benton with a very choice little cylinder box, Ron Bayford with a pristine Stella and Frank Greenacre with a brace of Britannias. Gerry Planus showed his 27" Regina mounted upright in a plain deal upright case which has a 'sound paddle' driven by an electric motor. Not to be outdone, Editor Ord-Hume displayed his 27" table Regina and a 15½" Regina. Singing birds, snuff boxes and a small barrel organ were also to be seen. Mr. de Vere Green also showed a fine P.V.F. Piccolo-Zither box.

The meeting received excellent advance publicity when on the Friday preceeding the event, Mr. de Vere Green was interviewed by Sylvia Waterhouse on the B.B.C. programme 'Today', broadcast at 7.15 a.m. & 8.15 a.m.

After morning coffee, our programme of events began with Henry A.J. Lawrence talking about his early days when he built a church organ. Humourously presented, Mr Lawrence revealed himself as both an engineer and orator of no mean ability!

The B.B.C. were in attendance and several Members and their boxes were recorded for overseas broadcasting - including one transmission in Indian! Associated Press took a number of photographs after which lunch was taken and much musical box 'shop' aired between the wines.

The Annual General Meeting of the Society followed the luncheon recess. The election of officials for the coming year saw some changes in our administration. John E. T. Clark was elected Honourary Vice President and Mr. Dorian Dinsmore as President. Mr. G. Planus, who had tendered his resignation as Vice President, was re-elected as a Committee Member and Mr. A. Coombs elected to the duties of Vice-President. Mr C.de Vere Green continues as Secretary, Mr. Frank Greenacre as Treasurer and Mr. Arthur Ord-Hume as Editor. Mr. B. Angrave continues to serve on our Committee.

The treasurer's statement revealed the Society to be in a sound financial position, the principle outgoings being for magazine production and the hire of accommodation for our bi-annual meetings. The Editor said that production of THE MUSIC BOX had expanded, each issue being larger than its predecessor. He outlined briefly some of the future plans he had for the Journal and suggested that the Society might ultimately publish other material, re-prints of catalogues as well as a dictionary of musical box terminology. The scope, he added, was almost unlimited.

The report of the Secretary detailed the healthy and progressive expansion of our Membership, Members and Associates totalling some 96*. Mr. Bruce Angrave reported that the production of the Society emblem as a lapel badge was proceeding, but unfortunately the badge would not be available for sale for several weeks. He showed a specimen die for this.

The business meeting concluded, a panel of experts was convened comprising Messrs. Moss, Coombs, Burnett, Planus, Angrave, Dinsmore with Mr. de Vere Green in the chair. Various questions on musical boxes posed by Members were discussed. One Member asked whether the Society had considered publishing a gramophone record of musical boxes and this was discussed at some length. Mr. Angrave announced that Decca was shortly to publish a record of Polyphons and Mr. Ord-Hume provided some details of the likely cost of producing a record for private sale. A vote was then taken which showed that a large number of those present would support such a venture.

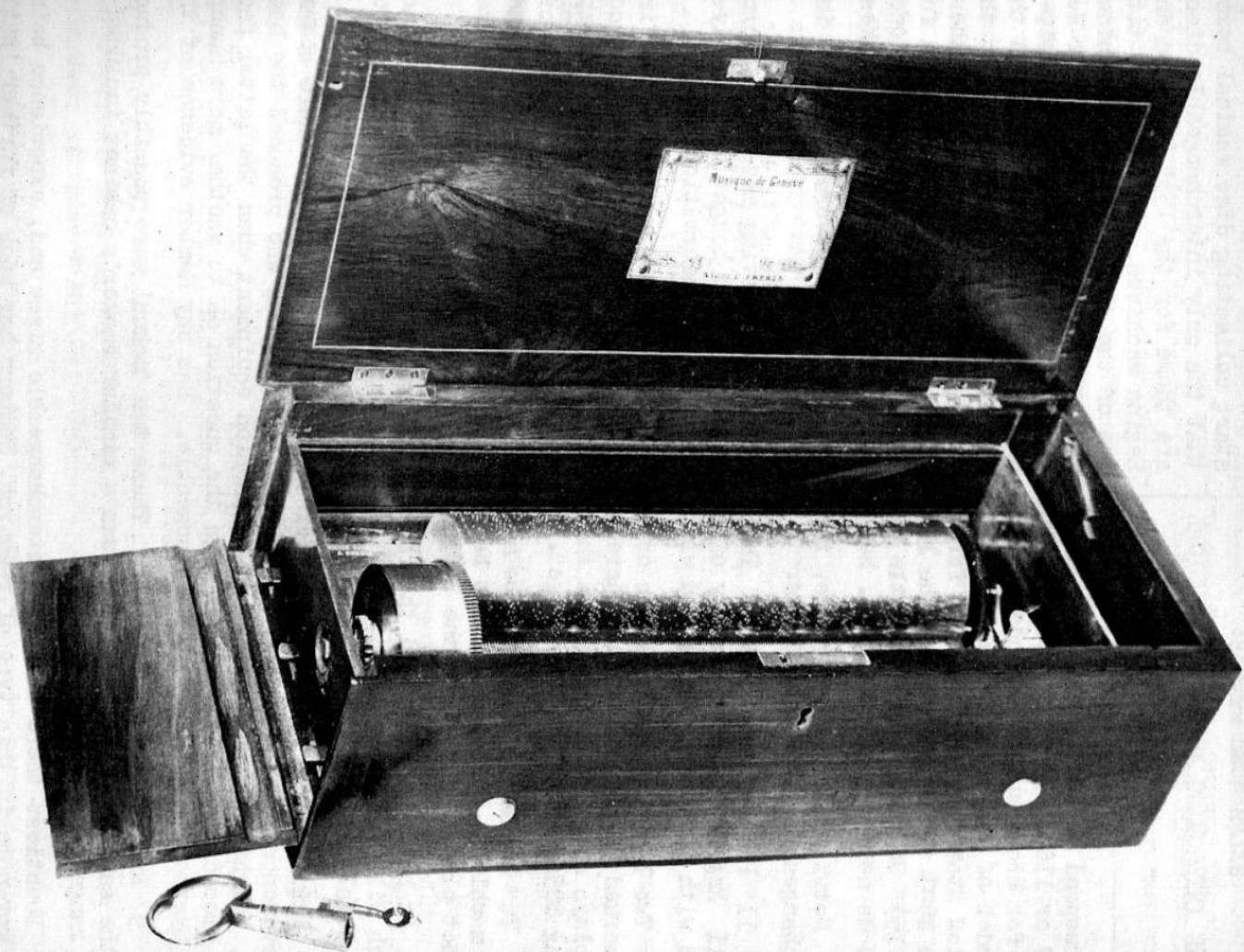
After the discussion, tea was taken and then followed demonstrations by Members prior to concluding the meeting at 6.0 p.m. A representative of the B.B.C.'s Australian broadcasting division chose this moment to arrive and Mr. Ord-Hume was prevailed upon to talk musical boxes and provide some music. He was later overheard muttering derogatory things about kangaroos and wallabys being interested in musical boxes. He enjoyed it, if the truth were known!

Mr. and Mrs. de Vere Green once again opened their house to Members and their guests for a cocktail party and a wonderful evening was spent to the sound of the choice items in their collection. What more is there to write in describing hospitality of the de Vere Green type in the fascinating surroundings of fine musical boxes? 'First-timers' boggled at the array of Nicoles, Lecoultries, Girods and P.V.F.'s. Those 'old lags' amongst us could be heard, drowning their envy in a self-assuredness tinged with that peculiar form of post-mortem magnification hitherto known only to fishermen, describing nonchalantly their own choice items. Half an hour with the de Vere Green collection and that toothless, balding tin bell box has just got to be related as a unique piece signed 'Favre' and playing overtures.

So concluded yet another successful meeting at which it was indeed a delight to see so many new faces amongst our old friends in the Society.

* At the time of preparation, we have 101 Members. Somebody suggested that Members whose number is in excess of 100 should have the right to be known as the 'ton up' boys. Fair enough - but don't call the rest of us crotchets....

CAPTION TO PICTURE - A choice exhibit in the Liddell Collection at the Birmingham City Museum is this 4-overture Nicole No.24054 circa 1843



RALPH MOSS writes:

THE INTERCHANGEABILITY OF MUSICAL
BOX DISCS

MOST NOVICES are assured when they start collecting disc musical boxes that the only interchangeable discs are those for the 15½" Polyphon and Regina machines. In fact, the titles of the discs for these machines

correspond to one another from Number 1001 up to and including either No. 1159 or 1160. These are probably the discs which were produced in Leipzig for Brachhausen - founder-partner of the Polyphon Music Works and the founder of the Regina Musical Box Company - and then shipped out to the United States of America. As far as can be ascertained in England, there were 1593 titles issued for the 15½" Polyphon and 2360 titles issued for the 15½" Regina, the disc title with the latest date of composition once more as near as can be judged, has the same date - 1910 - for both makes.

Notwithstanding the above, the Author has noted several further interchangeable discs as follows:

- 1) 11" Polyphon and Regina. The collector who, having never come across an 11" Regina, sold a quantity of the discs and then bought an 11" Polyphon with 1 disc was delighted with this piece of information!
- 2) Two 19½" discs of unknown origin play on Polyphon machines. The first is marked "Euphonion". Was there ever a machine of this make? The second displays no trade mark but has the suffix 'B' after the number, an example being 8856B "For Old Times Sake". The 19½" Celesta also plays on 19½" Poly.
- 3) 7½" Edelweiss discs may be modified to play on similar sized Symphonion machines, although it must be admitted that the bottom two disc notes do not play as they miss the Symphonion star wheels.
- 4) It has been suggested that no discs were made for the 15½" Fortuna which will play Polyphon discs. The interchangeability is correct, but the total absence of Fortuna discs seems unlikely.
- 5) 11½" Monopol and Symphonion discs are interchangeable. There seems to be evidence to support the belief that the Ehrlichs who produced the Monopol, bought a large quantity of Symphonion equipment when the latter factory closed down. This fact begs the question as to whether more Monopol and Symphonion discs are interchangeable. Has any Member evidence of this?
- 6) 9" Britannia and Imperial. These two 'makes' were possibly produced in the same factory since there was a similar smoker's cabinet included in the range of both makes.

Doubtless there are more interchangeable sizes and, experience being the key-note in this type of research, Members may know of further 'pairs'.

THE LIDDELL COLLECTION
OF
MECHANICAL MUSICAL INSTRUMENTS

BIRMINGHAM, second largest city in England, boasts one of the country's finest Science Museums next to the South Kensington Museum in London. The City Museum and Department of Science is in Newhall Street, very close to Snow Hill Station and, in addition to John Cobb's 'Railton' speed record car of the 'thirties, a fine collection of vintage cars, steam engines and so on, this museum possesses what must truly be the largest collection of mechanical musical instruments in the country available for the public to see. The collection was the former work of Mr. L. C. Liddell, well-known Bromsgrove organ builder, who died a few years ago and is loaned in entirety by his widow. The items in this collection number eighty-six.

Additional to the Liddell collection is the organ from the Blackpool Tower Ballroom - basically an Imhof & Mühle barrel orchestrion rebuilt by Wurlitzer to perform paper roll music. An assortment of other musical boxes, Polyphons and barrel organs fills a further gallery. The visitor is at once impressed by two things. Firstly, the intelligent presentation of the exhibits and the care with which they are maintained. Almost everything works perfectly and is protected from normal attrition. Secondly, the exhibits form a truly representative display of the progress of mechanical music from the eighteenth century onwards.

Much credit for this is due to the efforts of Mr. Bertenshaw, the Curator, and Mr. Wilding, Assistant Keeper, both of whom share a real interest in these treasures. Mr. Wilding was, in fact, responsible for the renovation of the Tower Ballroom Orchestrion - no mean feat in itself - and permitted your Editor facilities for photographing and recording many of the items.

To describe the exhibition in detail would be a task beyond the facility of 'THE MUSIC BOX' but, to whet the appetite, just a few of the instruments will be mentioned. There is no substitute for an actual visit!

Housed admirably in two rooms, the Liddell collection ranges from the snuff box (including a Nicole movement in ornamental tin box) to a Gavioli fairground organ, this last being regrettably incomplete. A wall-mounted 11 $\frac{1}{8}$ " Symphonion clock with a British made clock movement is only one of the large number of disc machines to be seen which includes a centre-drive 14 $\frac{3}{4}$ " Symphonion with inner glass lid as well as a fine example of the rare "Eroica". 25" Symphonion, 15 $\frac{1}{2}$ " and 19 $\frac{1}{8}$ " Polyphon are also to be seen. Organs displayed include a 3-barrel 21-key Clementi, a Theodore Bates 3-stop formerly used in Great Alne church, and a number of small table instruments as well as a bird organ.

Cylinder musical boxes are represented by superb examples of many of the great makers. The most spectacular might be said to be a large Mermod interchangeable. Twin barrel motors, handle wound through the right end

of the case, carry the Mermod patent 'Parachute Check' and, most distinctive, a horizontal endless and fan. This is driven through the usual gear train and is mounted in sprung bearings, the stop engaging, noisily, in the fan itself. The tone is sparkling and loud and is definitely similar to that of the Stella which Mermod were later to produce. An ineffectual 'timbro' is fitted which, as with all zithers, tends in my opinion to have a deleterious affect on the performance.

An interesting item is a large machine with hand-drawn programme sheet bearing the agents name "Skindel & Co". The box is complete with six cylinders and is Bremond in style. Style of the rest of the machine is indeterminate and its true make is somewhat a mystery. As a further confusion although apparently the original comb, none of the cylinders play in register, suggesting that it might be a mutation. Nine silver bells grace a fine large Nicole, No. 44109, playing popular classics whilst another Nicole, No. 44414 Mandoline, carries the initials 'N.F.' worked into the inlay of the lid. The frame of the inner glass lid of this is also inlaid - incidentally this was also a feature of one period of Dawkins. Four overtures are pinned on the cylinder of another Nicole which has the characteristic fine comb of its period - No. 24054 (illust. p.11). Yet another large Nicole, No. 40788, plays 12 popular airs at two tunes per revolution.

In the Easter, 1964, issue of THE MUSIC BOX, we described a musical box in the Gilchrist Collection - a late PVF. On display is a further PVF titled 'Style 901' which is of similar design although very much larger. This is intended to be readily interchangeable and the cylinder mandrel or arbor is retained in large lyre-shaped pieces which serve both to locate the cylinder and as decoration. It has forte-piano coarse combs.

A 2-air snuff-box movement with laminated comb (groups of four teeth) is mounted in a tortoiseshell case. Make is unknown. Not so the diminutive 2-air movement numbered 3425 which displays the name Nicole Freres and is fitted in a tin box.

For the schoolboy-at-heart, there can be no more fascinating sight nor sound than the Blackpool Tower Ballroom Organ bombastically forcing its way through 7 minutes of 'Tannhauser'. Thanks to Mr. Cutler, attendant, who skillfully set this monster into action, I was allowed to stand 'inside' whilst it played. I gained the impression that Mr. Wurlitzer had all the computer design problems solved pneumatically years ago! For those who are unable to hear the organ in person, the Museum sells records of it.

There is much of interest in the collection which, coupled with the realistic presentation indicative of the maxim that music boxes should be preserved, seen and heard, makes a visit to this splendid museum a veritable 'must' for the automatophonophile.

The Editor

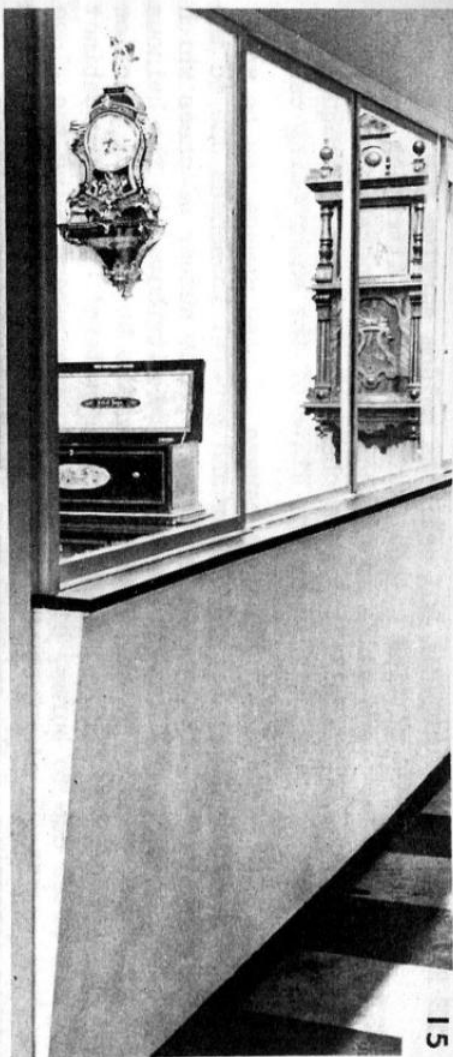
THE LIDDELL COLLECTION

A general view of one of the two rooms in which is housed the Liddell Collection of mechanical musical instruments at Birmingham City Museum & Art Gallery

In this picture can be seen three Nicole key wound boxes on the floor (left foreground), Mermod interchangeable (centre foreground), flute or organ clock, Symphonion clock (extreme right), serpentine table musical box with eight cylinders and many others.



⤵ This photograph and that on Page 11 taken specially for THE MUSIC BOX by Birmingham City Museum & Art Gallery



THE RESTORATION
OF
MUSICAL BOX CASES
By
'Endless Screw'

MUSICAL BOX cabinets seldom survive the rigours of time without suffering from attrition due to one cause or another and the ownership of a particularly fine mechanical specimen is frequently tarnished by the state of the enshrouding case.

The main causes of case damage can be worm infestation, scratched or lifted veneer and general looseness due to the treasure having been knocked at some time. The number of cases which sport loose or missing inlay on the top can be attributed to the heinous crime of standing a wet flower vase or pot on the box—a social practice still, unfortunately, adopted today in some quarters! Secondary cabinet damage is often due to burns, either from the instrument being too close to a fire, or from a cigarette burn, and due to splitting caused by the improper seasoning of the original wood of cheaper cases.

The owner of a musical movement in a damaged case must, before deciding what action to take to renovate the box, satisfy himself that his restoration may not detract from either his opinion of the intrinsic or aesthetic value of the box. If he will forever mourn a replaced veneer or restored inlay, then it is better to let well alone.

If the case is loose (if it has for some reason opened at the joints) then obviously it needs glueing up and clamping. However, there are some points to watch. It is often impossible to mate the joints together again if the wood has shrunk. Where the pieces do not easily close together it is better to dismantle the part of the case completely and rebuild it, carefully glueing each piece as you go. The lid of a Polyphon, for example is built of many small pieces to provide the deep lid and it is extremely hard to close up sprung joints in such a lid without taking it entirely apart. The joints used in case work are worthy of note since an understanding of them will make it easier to strip the case without incurring further damage. Cylinder boxes employed a double half-lap joint to give added strength. The ends of the case have to be pulled straight out from the front and back otherwise they will split. Larger boxes had plain mitred corners reinforced with a cross strip of thin wood slotted through at right angles to the mitred face. These joints must be eased apart by pulling in the direction of the cross strip. When opening joints, do not insert a chisel or screwdriver — it is better to rely on hammering with the ball of the fist of, where necessary, tapping with a hammer against a piece of scrap wood laid against the piece of the case to be hit.

If the case seam can be made to close without dismantling, first of all rake out the joint thoroughly with a thin pen-knife because dust and old glue can prevent both a tight joint and a good bond. Force one of the modern 'one shot' cold glues into the joint and then close it up us-

ing clamps or weights.

Where worm has attacked the case, first of all decide whether or not it will be possible to stop the holes and effectively hide them or whether it is a sounder scheme to replace the veneer. Broadly speaking, where something approaching severe disfiguration by worm is present, then you must be prepared to replace the veneer. Find a piece of linen such as an old duster and fold it to a pad to cover the whole piece of veneer which is to be removed. If there are two matching pieces to make a design, then both must be removed. With the pad in place, thoroughly soak it with boiling water. Obviously it is better if the case can be arranged so that it is horizontal for this operation. Keep pouring boiling water on to the cloth until, after about ten minutes you find that, when you lift the edge of the duster, the edge of the veneer has lifted. Place a broad table knife under the veneer and gently peel it off, lifting veneer and duster together so as to keep the veneer hot and wet as long as possible. Make sure you get all the veneer off and then stand the wood on one side to dry thoroughly. Don't try to force the drying part by using heat.

At this point, valete the worms! Soak the surface in worm killer - all the popular brands are effective - remembering to do this in a ventilated room. Several applications of killer applied liberally with a brush or sponge will be needed to soak the wood. Leave it to dry for several days. Now sand the wood surface smooth. If the worming has been extensive then the wood may be in too fragile a state for sanding. Mix up a special reconstituting filler of synthetic resin glue and fine sawdust. Ordinary plastic wood filler just isn't good enough if the substance of the wood is destroyed but this mix, applied with a knife and well forced into the porous areas, will put body back into the wood. After setting, a thorough sanding with a sanding block is needed to give a dead flat surface.

A veneer stockist will match your old scrap pieces and, if two matching leaves together were used to make a figured design, then you can select your own leaves. The cutting and applying of marquetry veneers is a subject covered by several good 'D.I.Y.' books and is thus not within the scope of this article, except to say that you should always use 'Pearl' hot water glue and always coat both sides of the veneer before applying. Also always stick brown adhesive paper over the joins until the whole job thoroughly dries. A thorough dry sanding with diminishing grades of glass paper ending up with cabinet-maker's 'flour paper' will produce a fine surface to take a French polish or, if you prefer, wax or polyeurothene.

Where worming is not sufficient to warrant stripping the veneer, You should begin by removing all polish from the surface with a good solvent cleaner. Methyated spirits or surgical spirit is quite good for this.

(continued on Page 40)

A MUSICAL MARVEL

IT IS NO EXAGGERATION when we say that the Symphonion Automatic Musical Instrument sold by Messrs. Ellis Parr & Co. of Long Lane, and only a recent innovation, must eventually revolutionise the musical boxes of to-day, and even play havoc with the hand organs of the peripatetic nomad who makes Saffron Hill his habitat and wanders round London deafening unwilling ears with his short series of ill set barrel tunes.

The Symphonion is the first musical box ever invented without barrel and is so adapted with steel tongues that it will play any number of airs from 1 to 1000. It is a musical educator of the highest order, since one has only to name an air and it is at once fitted to the machine with a completeness and regularity that vies with clockwork. Hitherto, musical boxes have produced their harmony by means of a barrel and it has been the constant dream and endeavour of mechanical minds to create an instrument which, while being no larger in bulk, would play an almost endless variety of melodies. At first sight it would seem as though the difficulties in achieving such a result would be insurmountable, but John Morley assures us now and again in his speeches that in this age of progress 'impossible' has been blotted from our lexicon - hence the Symphonion. In our estimation it's chief excellence lies in the fact that it can be placed before the public at an extraordinarily low price, for we note that some are charged as low as 5s. The L7.7s instrument, however, seems the favourite of the public, the makers claiming that it has all the advantages of the piano, and really the harmony evolved from the simple and elegant contrivance appears to warrant the eulogium passed on it.

Without bothering our readers with technical detail, we may point out that the principle wherein this new invention of the Symphonion differs from that of the now obsolete musical box is that a revolving and easily changeable disc replaces the clumsy barrel, and as the keys or tongues in the larger instruments number no fewer than 84, seven octaves are covered and there is therefore no opera or oratorio which cannot be made to suit its capacity. It is difficult to see how this can be improved upon. Perhaps in the mysterious womb of the future, some genius may possibly alight on a scheme by which an instrument can be made not only to throw off readily the works of the great composers, but even to compose and extemporise new harmonies. Some years ago it was stated, we remember, that an astute inventor had patented a type setting automaton which could set up letter press at a pace that left the ordinary compositor far behind, but judging from what we know of the printing trade, the automaton has managed to secrete his light under a bushel with great success and the human compositor still holds his own and still flourishes. The magnates of Somerset

House had submitted to them a lightning calculating automaton who could add up columns by turning a crank, but whether he did not add them up aright, or whether he stopped short in the middle, we know not, still it is evident that the clerks of Somerset House have not felt the pinch and the annual payment on account of the national debt goes on being estimated by the myrmidons of Mr. Goschen, apart from the automaton. So will it be with the Symphonion. We may hear of additions and improvements to this wonderful piece of mechanism, we may even get so far as to hear it reproduce one of Gilbert & Sullivan's operas before the dress rehearsal at the Savoy has electrified the critics, but that we shall have to wait a good many years before what we have seen and tested at 16 Long Lane will be excelled, we honestly believe and we place it on record for the benefit of our readers, who should, if they wish to obtain any further information, send to Mr. Ellis Parr, the sole patentee in England of the remarkable outcome of modern thought.

oooooooooooo

Editor's Comment: This panegyric, reproduced in full through the efforts of Member Jackson Fritz, is immensely interesting for many reasons. Most apparent, it is a classic example of Victorian journalism of the 'essay' period, pedantic, long-winded, prosaic and liberally splattered with commas. Then it gives us an insight as to the tardiness of our forebears to accept the calculating machine (ancestor of the computer) and an intriguing reference to the introduction of the linotype machine upon which printing today largely relies. The fact that statesman John Morley considered his age to be an age of progress is borne out by the enormous development and progress which took part in the latter half of the nineteenth century both as regards the then expanding frontiers of the British Empire and the ramifications of the continuing industrial revolution.

However, the most interesting reference concerns Mr. Ellis Parr who, it will be remembered, patented his own disc musical box in 1885 and '86, contemporarily with Paul Lochmann. Whether the two inventors collaborated from that date poses several interesting questions, the most obvious being as to how much one owed to the other, for Lochmann's patent during 1885/86 shows a stationary 'disc' or tune sheet with rotating combs beneath, whilst that of Parr was for a stationary comb with rotating disc! Parr's patent is far nearer to the Symphonion than was the first Lochmann patent of similar date. The reference in the article to Parr as being the sole British patentee lends support to the possibility that the two were concomitants. These implications are discussed fully in the article on Page 4 et seq. Also we have Parr's London business address.

That we can adduce so much information from an old article is indicative of the purpose of our Journal in sifting through such material for hitherto obscure or lost material of possibly historic importance.

Jackson Fritz writes

THE ORGAN CLOCK

Buchner defines FLUTE CLOCK as 'those small organ movements with open and closed lipped pipes, worked by a clock mechanism and set motion at regular intervals'. In his excellent book "Mechanical Musical Instruments", he sets forth numerous examples of these ingenious mechanical instruments.

The Germans began to excel in the creation of these organ clocks as early as the beginning of the 17th century and several examples of their skill can be seen today at the Mathematics and Physics Hall in Dresden. These are quite elaborate, having been built into fabulously ornate bronzed or gilded enclosures made to resemble towers, chariots and other exotic shapes.

These organ clock mechanisms operated on the 'pin-barrel' principle, similar to that which was carried on virtually unchanged in barrel organ construction for the following three hundred years.

Since flute clocks were fully automatic, it was necessary to build into their mechanisms a power source which could be activated by simple winding. This problem was solved in two manners, some clocks being powered by weights and pulleys, whilst others were driven by the fusee chain principle. Whilst the fusee driven clocks could be built into somewhat small enclosures, the weight powered ones required cases which were much more formidable in height. These were sometimes constructed as tall hollow wooden pedestals which contained the organ and clock mechanism in the top and which provided ample space below for the slow descent of the large lead weight whilst the music played. The top surfaces of these pedestals were often utilised for the mounting of busts of famous classical or historical figures, the whole being six to eight feet in height. Weight-drive flute clocks were also built into cabinets containing writing desks, mirrors and other functional pieces of furniture. Beautiful woods and designs were utilised and such clocks were always unique and costly.

Of the fusee chain type flute clocks, perhaps the most famous is the one constructed by the Czech, P. Nemec, around 1790, the barrel of which was pinned with music by Joseph Haydn. This clock was less than three feet in height and was made to rest on a mantle or table. The organ and power mechanism were contained in the base of the case and it was wound by a crank handle inserted into the left end of the case. Although Nemec was known to have been a very prolific maker, only three of his flute-playing clocks are known to have survived.

Since early organ-playing clocks could be afforded only by the affluent they soon became favourites as gifts from rulers to friendly princes or deserving subjects. Frederick the Great is known to have been very fond of the. The principle centres of their fabrication from the 17th to 19th

centuries were Augsburg, Dresden, Berlin, Hanover, Vienna and Prague.

Towards the end of the 18th century, flute clock mechanisms began to find their way into the more familiar long-case or 'grandfather' clocks. In his book "Musical Boxes", J.E.T.Clark states that early musical grandfather clocks containing little pipe organs were made in Amsterdam. Their cases were nicely constructed but did not resemble the English clocks of the period since they were taller and wider. They usually played one of eight airs each hour or at three-hour intervals.

The Author presently has in his collection a clock which fits closely this description even though the case corresponds in some respects to the Sheraton mode of design. Being over nine feet in height and 23 inches in breadth, it well outsizes the average English long-case clock. In fact a small adult could easily stand inside without touching head or shoulders.

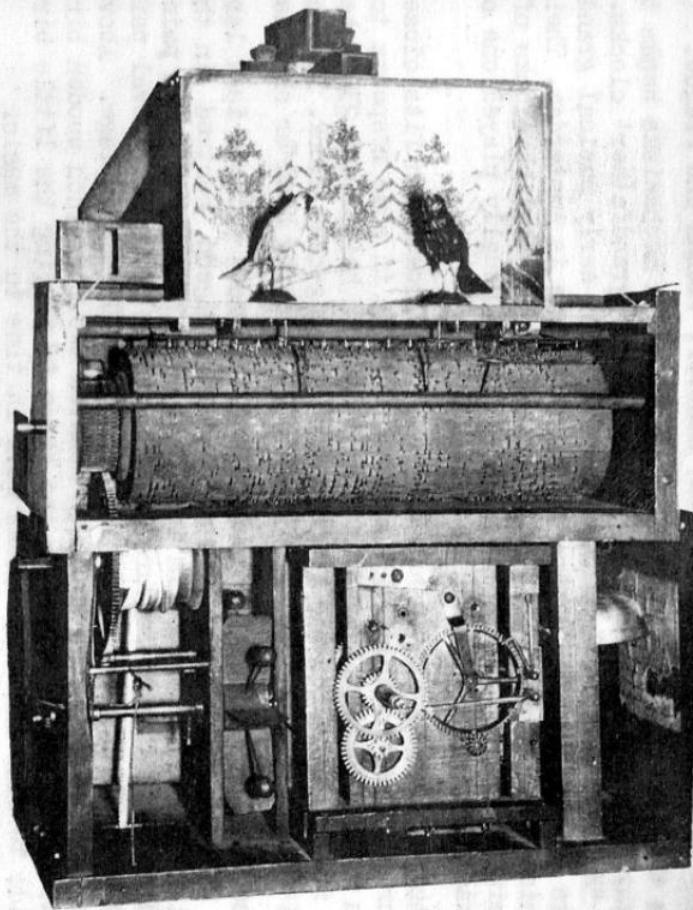
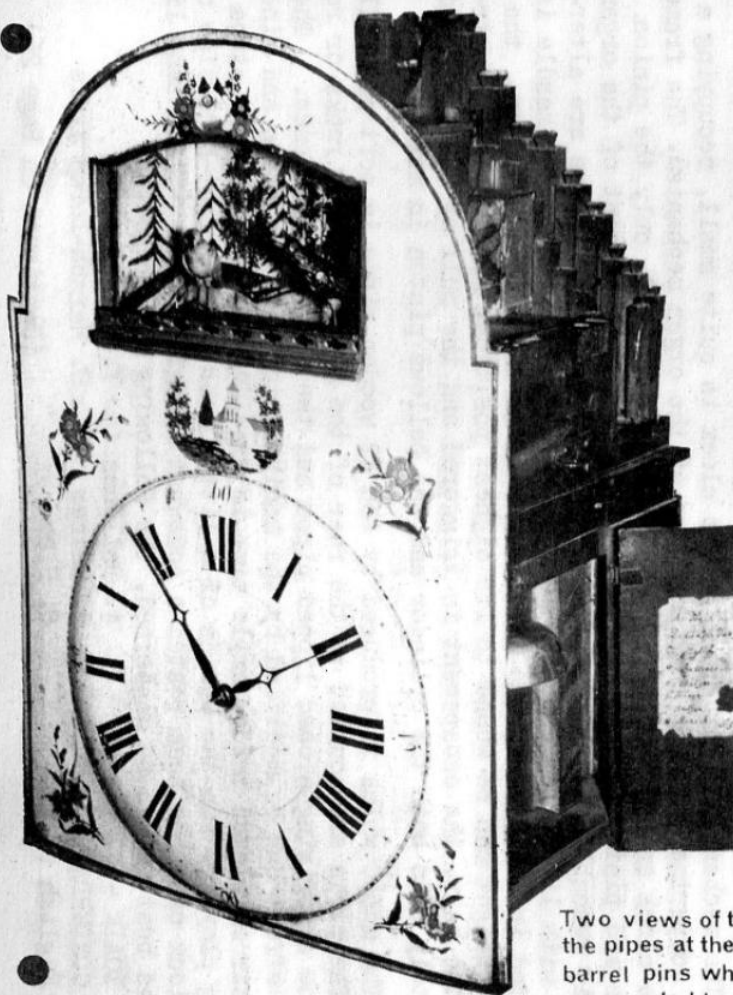
The case is of oak trimmed with mahogany veneers. There is a large shell motif inlay on the door centre and one of a pigeon centred in the plinth. All exterior hardware trim is brass. The 17" x 24" face is painted white and is trimmed with coloured flower groups and a small oval painting over the dial which seems to depict a Dutch or German village. Above there is a recessed stage into which is mounted two four-inch wooden birds, one is black, the other yellow. When the organ is playing the little birds turn from side to side and their beaks move in time to the music.

The mechanism which operates the clock is quite small, occupying a small compartment in the bottom centre of the organ mechanism. The frames of the clock and organ mechanism are entirely of wood, only the pinion wheels and pinion sockets being of metal. The escapement of the organ closely resembles the blades of a paddle-wheel and the blades are alternated with little wooden balls on iron shafts. When a crank handle is inserted in a socket on the left-hand side of the organ mechanism, the 15 lb. weight can be wound to its highest position. After the clock strikes the hour, the escapement is triggered and the pull of the weight immediately sets both the cylinder and the bellows piston in motion.

The music which is produced by the 42 wooden pipes is soft and mellow. The pipes are mounted to the rear of the mechanism in 2 ranks or rows, one row comprising closed lipped pipes and the other of open ones. The total effect can be modified by the manipulation of two stops and since each air is played twice, ample time is provided for changing the stops during playing. On the inside of a little door in the right-hand side of the clock case has been posted a somewhat illegible hand-written tune list and, as best as can be discerned, the following are presented:

- | | | |
|-------------------------|-------------|-----------------------|
| 1. TOAIK - N. Todias | 4. Ballones | 7. Walzer |
| 2. GONDERDANZ - DU SOLO | 5. Walzer | 8. Marsch-Infan Rifle |
| 3. English (?) | 6. Himm | |

(Continued on Page 26)



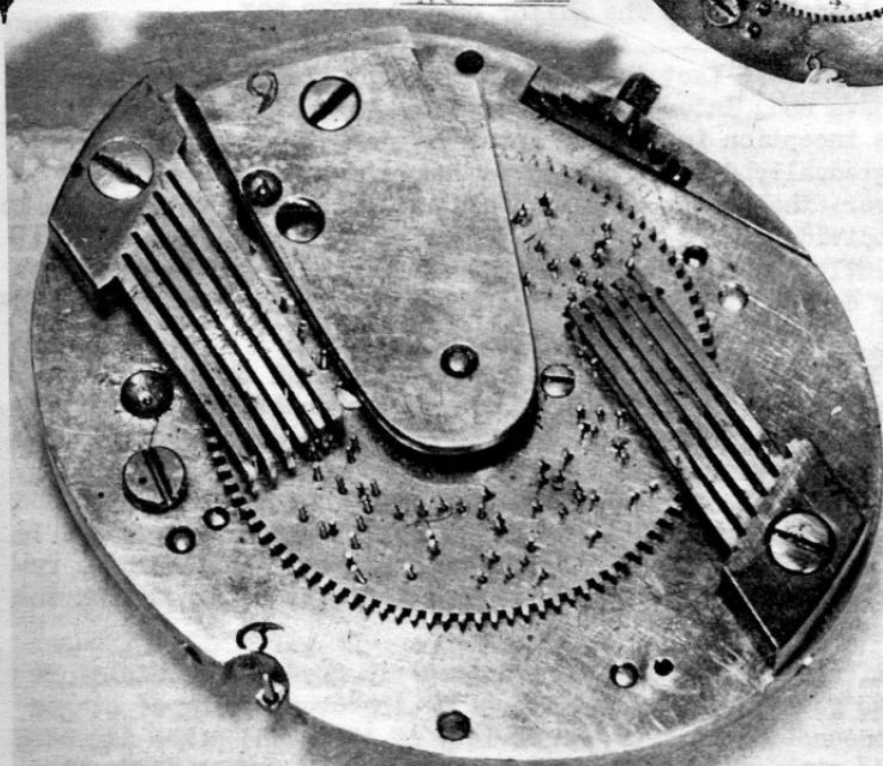
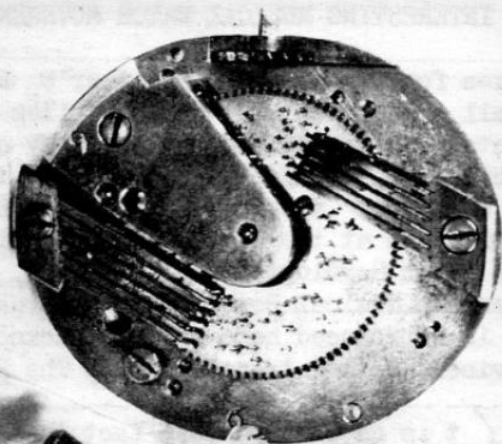
Two views of the flute playing clock front. Face is removed in right view. Note the pipes at the rear, the driving weight spool (left below the barrel) and the barrel pins which move the birds. The clock, with its tall case and heavily-ornamented hood, stands over nine feet high.



MUSICAL WATCH ~

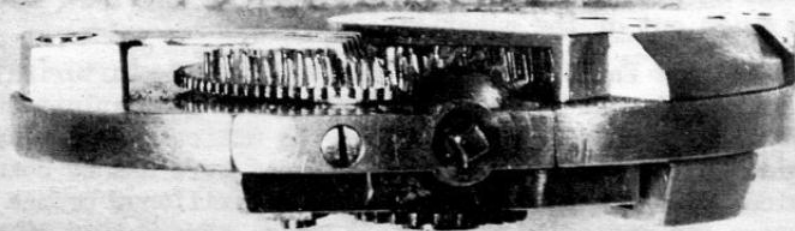
MUSEUM OF ART &
HISTORY
GENEVA

M/M SCALE



MILLIMETRE SCALE

VIEW ON
EDGE →



Jacques Antoine Horngacher and Etienne Blyelle are currently preparing a study of disc musical

boxes for the Swiss Clockmaker's Bulletin to include data on large and small specimens. The smallest item was located in the Museum of Art and History in Geneva and, by courtesy of M. Gilbertini, curator of the Clock Section, M. Horngacher was allowed the facility of studying this and, in so doing, of restoring it with the aid of Messrs. Scharer and Raymond, professors at the School of Horologists. This article first appeared in the Swiss Horological Bulletin and, more recently, in the Bulletin of the American Musical Box Society International. It is of such interest that it is reproduced here with due acknowledgements to both publications in a revised, edited translation by The Editor of THE MUSIC BOX.

It is an indisputable fact that the musical box played an important role in Geneva and, later on, in the whole of Switzerland from the date of its inception in 1796 by Antoine Favre. From small beginnings, this art gradually developed into an industry still in existence to this day. However, the stages of development are difficult to date due to the fact that individuals and the small factories engaged on this product worked independently. each pursuing an individual path and some maintaining a concept of design discarded by others as much as 20 or so years earlier.

An example of this is given in the report presented to the Society of Arts by M. Danvier on the occasion of the 1828 exposition. Davier reports that for ten years, single piece combs have been manufactured. In defiance of this, one finds musical boxes with the so-called laminated comb playing William Tell (first performed in 1829), La Norma (1835) and even La Favorita (1840) in small black cases. This can be attributed to the individual, without access to slitting mills and no doubt being a rebel against progress or preferring the tonal advantages obtained from the hand-made, laminated comb.

In the particular branch of the 'industry' in question - miniature musical movements for jewellery and watches - the overlapping of stages is even more pronounced. Due to the variety of types and sizes demanded by the market, no standardisation could be made and thus mass production was quite out of the question.

Antoine Favre produced a masterpiece of miniturisation in the form of a musical seal in order to demonstrate and exploit the potential of his invention. Isaac Piguet devised the musical watch playing with a flat, rigid metal disc movement. The subject here has no connection with those musical pieces which play a diminutive carillon of bronze bells, somewhat cumbersome and decidedly fragile. Again, examination of a number of these

will substantiate that whilst they may resemble each other, they are rarely identical.

It was this continual striving for perfection which characterised the artisan in the true classical sense of the word as he strove to develop his talents and ideas. It is with this in mind that we view the specimen discovered in Geneva's Museum of Art and History (reference 13b, showcase number 6 of the Clock Room).

This item measures 29 mm by 23.6 mm by 7 mm thick and was most likely designed to be mounted in a watch case such as similar items shown in an adjacent showcase - number 7. It is fitted with 12 teeth one of which is now broken. Whilst other examples on show all have cylinder-type movements with individual teeth, the item we are interested in plays a rigid disc mounted directly on the spring barrel. Even more surprising is the fact that this is not merely a reduction in size of the musical watches but an attempt at an entirely new layout, the teeth being made to vibrate perpendicularly to the disc. I say attempt because this mode of manufacture was not maintained due to the poor sound quality due most probably to the rigid inertia of the plate in this direction.

The amount of rust which prevented taking an acceptable photograph, coupled with my desire to hear it play, impelled me to restore it. This involved cleaning, re-rivetting wheels, replacing or straightening points on the disc etc. In this manner, I was able to examine its construction.

The disc, as large as a silver threepenny piece, bore 136 pins of 0.20 mm diameter wire - all within the space of 15 mm! Whilst the pins are angled to improve the fall of the teeth, they do not appear to have been 'rectified' - this being the hand operation by means of which one corrects the pinning to restore the timing and tempo of the music.

The mechanism is noisy and too fast and irregular for music-work for it does not run with a governor but only with a plain pinion like the 'slow-fast' of a repeating watch. Thus unable to regulate the speed but desiring to hear the music at a more acceptable speed, I tape-recorded it at 19 cms/sec and re-played it at 9.5 cms/sec, this serving also to lower the notes by one octave bringing the high notes into a more audible pitch. From this, I was forced to conclude that whilst the builder was a clever watchmaker, he was scarcely a musician! It would be interesting to find out whether it performs a well-known tune unrecognisably, or whether it is, in fact, a tune created especially for the mechanism. This could, of course, determine accurately its age. Two further peculiarities contribute in this direction, although for us inconclusively. The stopwork is of the Maltese Cross type. Early pieces had only a simple partially-cut wheel or sometimes the old Breguet stopworks. What, then, is the date of the introduction of Maltese Cross stopwork? The clock books say "The

beginning of the nineteenth century" - but that is inadequate to say the least!

I have taken many sets of measurements of the piece and find that a number express themselves in multiples of 10 mm - a larger proportion than the law of averages would indicate. This suggests that the maker of this piece used the Metric system. Supposing that we date it as 1840 - then forerunners and late comers refute this date by varying degrees. How does one fix a date - with any degree of accuracy?

This inclination towards whole numbers is even more noticeable when one draws on paper the complete layout. From this, I conclude that the maker laid out the whole thing on paper before he ever cut metal. The low notes are struck by pins nearer the centre (musically logical since base notes do not require to be repeated rapidly).

To conclude this, I located a signature on the piece under the disc. It would appear to be P. Paris or L.P. Pairs according to how one interprets the letters. Even with the aid of reflected light, I was unable to determine this point because the surface was marked with scratches from filing. However, it might well concern the French capitol or evidence a name which is forgotten today.

At this point, I shall conclude, hoping that there may be amongst readers those who are able to shed further light on this interesting item.

 ((Continued from Page 21) THE ORGAN CLOCK

To select any one of the eight airs, the cylinder is slid sideways on its spindle and locked into the desired position by a slot in its shaft - this method of change being common to the majority of barrel organs.

The high esteem which flute clocks once held in musical circles is reflected by the many compositions which were written for them by such notable composers as Karl Phillip Emanuel Bach (second son of the great Bach), Joseph Haydn and others. Over thirty selections by Haydn alone were written to be played by the organ clock.

Unfortunately, flute-playing clocks had two major disadvantages which despite their excellent musical qualities, eventually helped to encourage their nemesis. They had always been expensive to the exclusion of all but the wealthy and their great size and weight made them awkward and clumsy. Soon after the introduction of the revolutionary cartell type comb and cylinder musical boxes around 1820, the flute clocks rapidly lost public favour. It seems odd that so few have survived to our time.

Editor's comment: Probably one reason for the loss of so many of these fine instruments was their size. The majority stood in excess of eight feet tall and the so-called modern house seldom has a ceiling high enough to accommodate these lofty denizens of the horologist's craft.

IT IS OFTEN SAID rather derisively of some antiques that their sole attribute lies in their rarity and, although this is certainly true in the case of barrel pianos, it must be admitted that in their heyday the converse was true and their over-familiarity gave rise to considerable contempt. However, what was at one time one of the least popular mechanical musical instruments has now benefitted from the swing of the pendulum and become a collectors' item.

"No Street Noises, Hawker's Cries or Organs - By Order" was a familiar sign in Belgravia and Pimlico in the 1860's. According to 19th century Punch, the organ grinder earned more money from being bought off by irate husbands than from playing to the public at large. Prospective collectors should take note of the fact that the incessant noise of the barrel piano in London was said to have brought about the death of one John Leech, a famous Victorian sporting artist. However, no recent cases have been reported although distraught wives are apt to order the instrument into an outbuilding or room of its own!

On a more adventurous note, the role of an organ grinder provided a convenient disguise and E.E. Hornung's Raffles thought that he was being spied upon by the organ grinder when he was in hiding, himself disguised as an old man. Today the barrel piano is but occasionally to be seen in City streets and their fund-raising capabilities have been turned from personal to good-cause charities.

It is a strange and unaccountable fact of life in Great Britain that some National institutions which were simply accepted as part of life in their hey-day become objects of interest and sentiment when it is realised that they are passing from the scene. The last Norfolk wherry is owned by a Preservation Society, Thames sailing barges are the subject of several books and people even drive around on traction engines. In the musical world, fairground organs and barrel pianos are falling into this category. When it was realised that barrel pianos were disappearing from the streets between the two wars (even before Mussolini ordered the organ grinders back to Italy), several gramophone records of the Street Organ Party variety were issued. The reproduction of these records is good and the tunes recorded are some of the most popular. Unlike most musical boxes, the tunes on many barrel pianos are still known and learned by the younger generation. Consequently, a barrel piano which was pinned forty years ago may still be quite acceptable to the public with such tunes as "Jolly Good Company" and "Daisy Bell".

Although they are more prolific than street or hand-wound pianos,

automatic or penny-slot clockwork barrel pianos are not as popular as their street brothers probably because they were never such a part of the National scene. Public houses in which these automatic pianos were usually situated, were not so universally acceptable at the turn of the century as they are now and an automatic piano with a sloping top to discourage the depositing of beer mugs was evidently not designed to be seen by all types of person. On the other hand, street pianos were seen by a wider cross-section of the public and thus accepted. As a result, most people today have heard of a street barrel piano (more popularly called 'barrel organ') but how many have heard of an automatic barrel piano into which one must deposit a penny before a tune is heard? There is also the more personal street piano where the operator takes part in the production of the music by turning the handle. Laity see the automatic piano and exclaim 'But I played the one at the village fete myself!' Although the implications of this type of remark cannot be overlooked when determining the cause of the popularity of these instruments, it does tend to remind one of the pianola joke of the 1920's where a mother is saying to her friend "My dear, your daughter has a wonderful foot for music!"

The progress of the barrel operated piano appears to have run along two different paths which never converged. The earliest street barrel pianos were small but distinctive. The action was virtually identical to larger, more familiar barrel pianos which came later, but the barrels were only about eighteen inches long. The strings were set on a vertical frame or harp so that the rear of the case was about three feet high but the front of the case protruded at the base to enclose the barrel and key frame. They were wound from the front whilst resting on a pole and carried on the musician's back, provision for the leather carrying strap usually being visible on surviving examples. The attractive cases were made of mahogany and a silk panel covered the strings in the front. Some of these pianos are depicted in contemporary prints with automaton figures on the case over the barrel. Many of these small instruments were made in London.

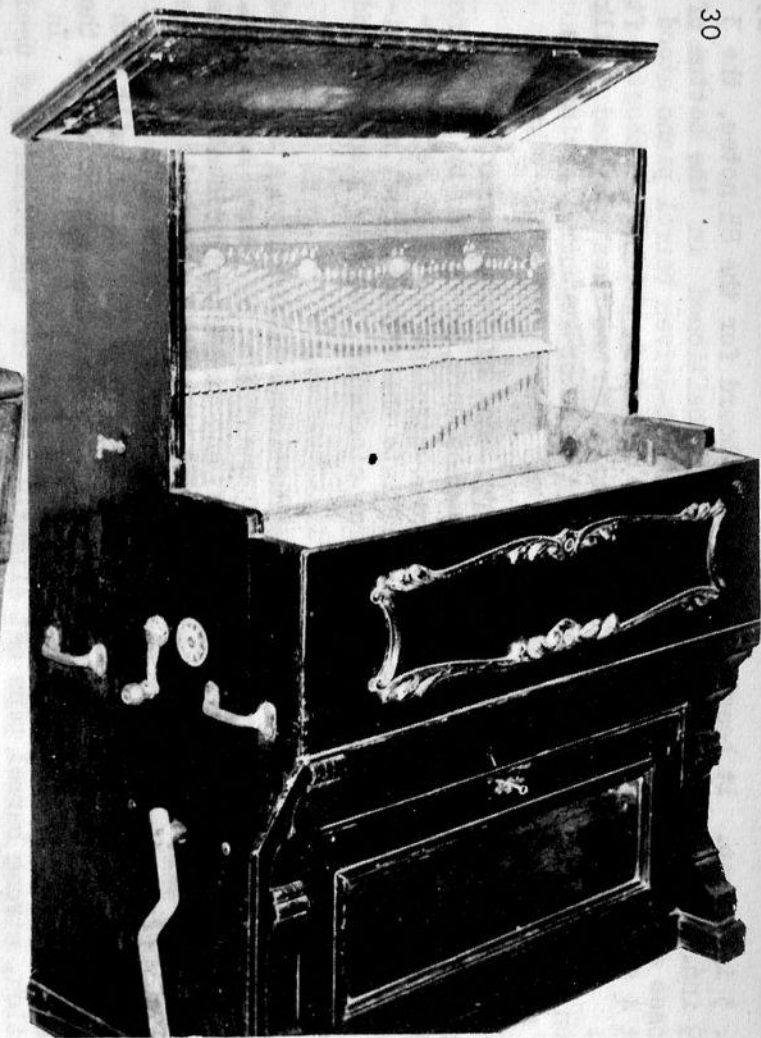
On a larger scale were the more sophisticated 'cylinder pianos'. Imhof & Mukle of 547, Oxford Street, London, made a very fine hand-wound model with 54 notes. On these cylinder pianos, the key frame was similar to the type fitted to pipe barrel organs and it is significant that two makers of cylinder pianos - Imhof & Mukle and T. C. Bates - were also makers of pipe barrel organs. Extra cylinders for the Imhof & Mukle piano were available priced £10 each and some were pinned for dancing. The tone was similar to that of the manual piano and the case was fit to grace any drawing room. Two variations of the cylinder piano were driven respectively by an oversize fusee clockwork motor and by a weight which ran down a channel inside the case. T. C. Bates & Son of Ludgate Hill, London, made the clockwork cylinder piano and it stood 7 ft. high by 4 ft. 7 ins. wide by

2 ft. 3 ins. deep. It boasted a manual keyboard for the 85 notes, the 3 ft. 9 ins. long cylinder to be played being positioned in the bottom of the case along with the action. The weight-driven barrel piano stood about 4 ft. 6 ins. high and was played by cylinders which were about 3 ft. long. In each instance, a cylinder piano which has been seen had a silk screen covering the strings above the key frame or keyboard, giving the case a mid-Victorian appearance.

Just as pipe barrel organs were superceded by those controlled by paper books or rolls, so the cylinder pianos were superceded by the piano players and the player pianos which were controlled by paper rolls. However, the small barrel pianos developed into the robust street barrel pianos which were joined by the automatic, clockwork barrel pianos around the turn of the century.

Apart from these factors and constructional differences a street and an automatic piano would possibly pass unnotices by most collectors. However, consider their respective uses and it becomes evident that the street piano must have a greater volume and be higher pitched than the automatic piano, the use of which was originally restricted to a public house or similar building. The street piano was consequently built with a frame capable of withstanding - and holding - a greater stress from the strings, necessary for the characteristic high pitch of the notes. In addition, strong barrel pins set slightly lower on the barrel were used in conjunction with stronger hammer-springs on the key frame for the loud notes. Because a clockwork motor suitable for use in a barrel piano does not supply a torque equivalent to that of a human wrist, on a hand-wound piano, eight notes may be struck at once while on a clockwork instrument, only five notes may be struck at one time if barrel 'jumping' (familiar to owners of interchangeable cylinder musical boxes) is to be avoided. Therefore more barrel pins were used on street pianos, giving greater scope for the pin-setter for clever arrangements of the tunes. As a result of these several factors, hand-wound pianos were more expensive than automatic pianos in spite of the fact that the latter incurred the additional expense of a large clockwork motor.

The automatic pianos were often let out on contract hire in the same way that juke boxes are hired out to restaurant and coffee bar owners at the present time. About once a fortnight, the Italian piano builders sent round to the hirers an Italian with a barrow on which were carried spare barrels. He would change the barrel for a publican in order that his customers could spend more pennies enjoying a fresh set of ten tunes. It is not hard to imagine the revelry which ensued amongst the publican's customers when an Italian, speaking little English, arrived and began to remove the ungainly barrel from the piano without bending any of the hammer trail pins against the barrel pins!



In the streets, an additional attraction appeared for the public when some of the street pianos were endowed with moving illustrations. Painted on to a band of silk, these pictures moved steadily past the window in front of the hammers as the grinder wound the handle.

Just as cylinder musical boxes were made with different comb arrangements, so some barrel pianos were introduced with tremolo and mandoline variations. The tremolo pianos may be visually recognised by the bridge pins on the right-hand side of the barrel which caused the hammers to engage with a splined shaft rotating at about 90 r.p.m. The hammers, jumping on the shaft, beat the strings in rapid succession giving the tremolo notes (see Diagram 2). Mandoline pianos were made by lowering the top part of the bridge on the harp so that the arrangement and melody played on similar octaves. Hence the low pitch of these pianos (Diagram 3). A few pianos incorporated bells and/or a drum.

Unlike conventional musical boxes, the identification of different makers' work is a relatively simple task and often the maker's stamp will be found on a barrel piano positioned behind the strings close to the top of the harp or, occasionally, on the front of the case. The author has never seen an unmarked genuine street piano, although it should be noted that many automatics have been converted into hand-wound pianos, mainly in the workshops of the late Canon A. O. Wintle. Unmarked automatic pianos are often readily distinguishable by particular characteristics as will be noted from the following alphabetical list of manufacturers and associated businesses:

ANTONELLI, D "Manufacturer of Piano-Organs", 59 Great Ancoats Street and 2/4 Blossom Street, Manchester. Automatic piano by this maker seen with stamp on frame. No peculiar features noted.

CHIAPPA & SONS LTD., 6, Little Bath Street, Clerkenwell, London. Named automatic piano seen the case of which had a sloping lid and barrel cover to prevent beer tankards being stood on the veneer. Most London manufacturers were situated around Saffron Hill, Clerkenwell, but this area suffered from bomb damage during the last war and the Chiappa works are now in Eyre Street Hill where the son of the founder cuts cardboard books of music for fairground organs. Barrel pianos have not been dealt with for some time.

EAST ANGLIAN AUTOMATIC PIANO COMPANY - see under WINTLE.

KEITH PROWSE (many London addresses). This firm never manufactured barrel pianos but had them made by sub-contractors whose individual names never appeared. The automatic pianos were all made to a regular, discernable pattern, the details of which were presumably laid down by Messrs. Keith Prowse. Herein lies a possible clue to the non-appearance of mak-

er's name on most musical boxes. Large quantities of a particular type of musical movement to suit their clientele would be ordered by a large London warehouse, a condition being that no maker's name appeared on the movement and the firm probably then had the cases made for them in England. An advertisement of the type "Messrs. Smith's incomparable musical boxes" could be prepared, as indeed did appear in contemporary magazines.

The general characteristics of 'K.P.' automatic pianos may be seen in Diagram 4. All the cases tended to have a squarish appearance and, as with most manufacturers, were available with plain, veneered or inlaid finishes. The clockwork motors were of a functional, straightforward design, penny slots were set at the left-hand end of the barrel cover and these could be padlocked when the piano was not in use.

PASQUALE & CO., 73, Basinghall Street, Clerkenwell, London. Manufacturers of somewhat better quality pianos. Pasquale fitted the distinctive motor with the spring set in the right-hand six inches of the barrel. In this case, it is essential to let the spring unwind before the barrel is removed from the piano. The cases had a more rounded appearance, tending towards a more conventional upright piano shape (Diagram 6).

PESARESI & SON, 30, Warner Street, Clerkenwell, London. Manufactured in small quantities, mostly 40 and 44 note tremolo automatic and street pianoes but were not very popular.

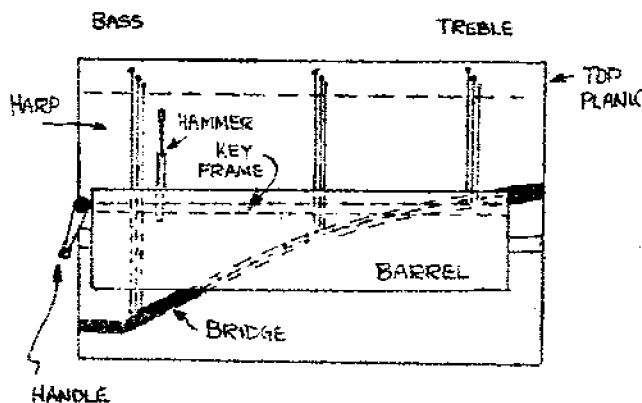
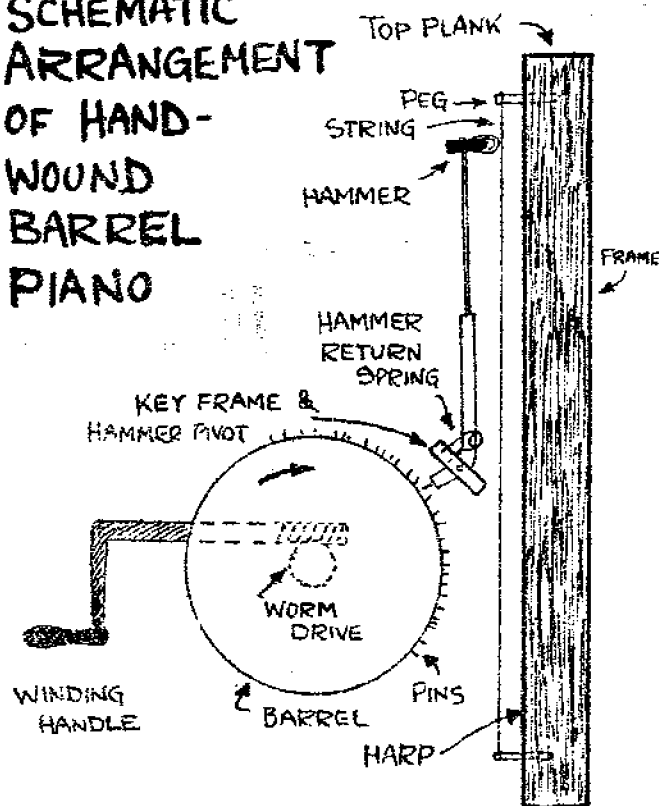
RISSONI. Many of these automatic pianos are found with Keith Prowse motors installed. The original motors were set in the base but connected to a higher winding position by a chain drive and the handle incorporated its own ratchet so that, after winding, it always hung downwards. The governor which, in common with all barrel piano governors, incorporated the speed control, was set at the left-hand side above the barrel. The general features are illustrated in Diagram 7.

ROSSI, P.C. & SPINELLI, 49, Warner Street, Clerkenwell, London. See Diagram 8. This firm offered pianos with iron frames in addition to those with the conventional wooden frames and this more expensive method of construction accounts for a certain sharpness in the tone of these particular pianos which were not popular. The motor and drive mechanism was set in the left-hand rear part of the piano, access to them being through a door in the rear. One Rossi & Spinelli piano seen has a motor which is marked Opperman, London. The wooden frame models had a reputation for warping very badly.

TOMASSO, A. & SON, 17, Colne Road, Winchmore Hill, London, N.21. Established for 100 years and still carrying out general barrel piano work.

TOMASSO, A. & PHILLIPO, 5a, Baker's Row, Clerkenwell, London. Grandfather of the present A. Tomasso and his cousin. The firm made automatic

SCHEMATIC ARRANGEMENT OF HAND- WOUND BARREL PIANO



NOT TO SCALE.

DIAGRAM 1

SKETCH BY SR TAYLOR
REDESIGNED BY ANDERSON

DIAGRAM 2

CHAPMAN

CHAPMAN



ASSOCIATED PRESS PICTURE

DUE TO VARIOUS CIRCUMSTANCES, several items have had to be held over until next issue including the illustrated feature article on the Geo. Bendon full organ cylinder box. Our Autumn issue will contain this together with the Story of the Britannia, details of the Orphenion, a description of mechanical musical instruments in some London museums, a discussion with John E. T. Clark on cylinder-pricking, as well as other items.

WE STILL NEED plenty of large, clear photographs and of course, plenty of written material.

SOCIETY BADGE

As disclosed at the May meeting, this will be available very shortly and details will be circulated to all Members. Support your Association and buy at least one for your jacket, dress, sari or loin cloth.....

TRADE MARKS

A very large number of little-known makes of musical boxes exists and among them are some odd disc-playing machines. One instrument in this category is the Celesta. Although no actual specimen has been seen, discs exist for two sizes - $19\frac{1}{8}$ " and $11\frac{1}{2}$ ". The former plays perfectly on a Polyphon of that size. The smaller disc is identified by the unusual centre drive holes. One circular central spindle hole to one side of which is a square hole and to the other a 'half-moon' hole. The openings are fully punched out, not partly folded back as on Symphonion. Single-type projections pluck the star wheels. At this moment, no further information is available and help is sought from Members who may be able to reveal more details. The trade mark comprises two overlapping wheels mounted in a heart-shaped scroll surmounted by a scarab and having a banner beneath bearing the words TRADE MARK. The discs are ornamented with a leaf design.

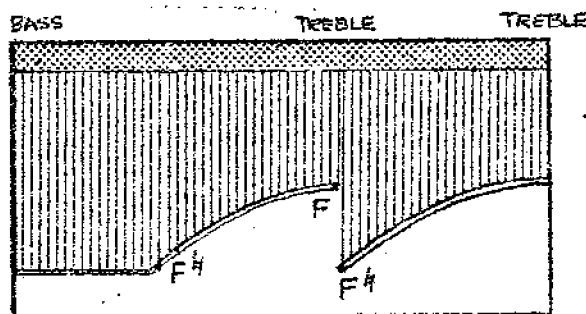


—PICTURE AT LEFT shows Mr A. W. J. G. Ord-Hume marshalling a clutch of fine disc boxes comprising 27" and $15\frac{1}{2}$ " Regina and a specimen of the $11\frac{1}{8}$ " Symphonion with inner glass lid. This picture was taken by the Press Association at our May 9th meeting and we are indebted to them for permission to reproduce

and street pianos. The designs were similar to those made by Chiappa and were mostly either inlaid or ebony finish. Also tremolo actions incorporated and the base stringing was an octave lower.

WINTLE, CANON A. O. East Anglian Automatic Piano Company, The Piano Works, Old Rectory, Lawshall, near Bury St. Edmunds. During the agricultural depression following the First War, Canon Wintle provided employment for many men home from the war. Pianos were not made, but old pianos were restored, tuned and barrels were re-pinned. The pianos were then sold or hired out to charitable organisations. The name of the Company was nearly always put on the pianos and in some cases the original maker's name was obliterated. To the late Canon Wintle is owed the fact that many pianos which may otherwise have been destroyed have been preserved to this day. Canon Wintle died in 1959.

DIAGRAM
3



MANDOLINE
ARRANGEMENT
shown for
ROSSI &
SPINELLI

NOT TO SCALE

THE
KEITH
PROWSE

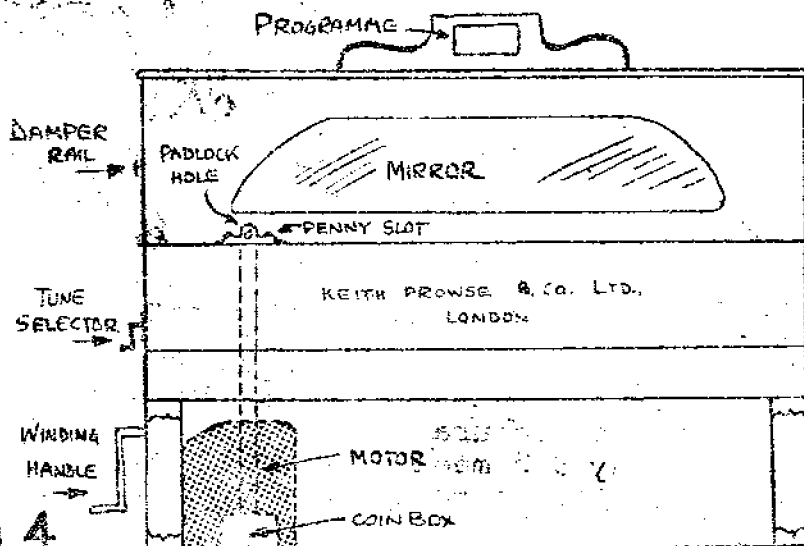


DIAGRAM 4

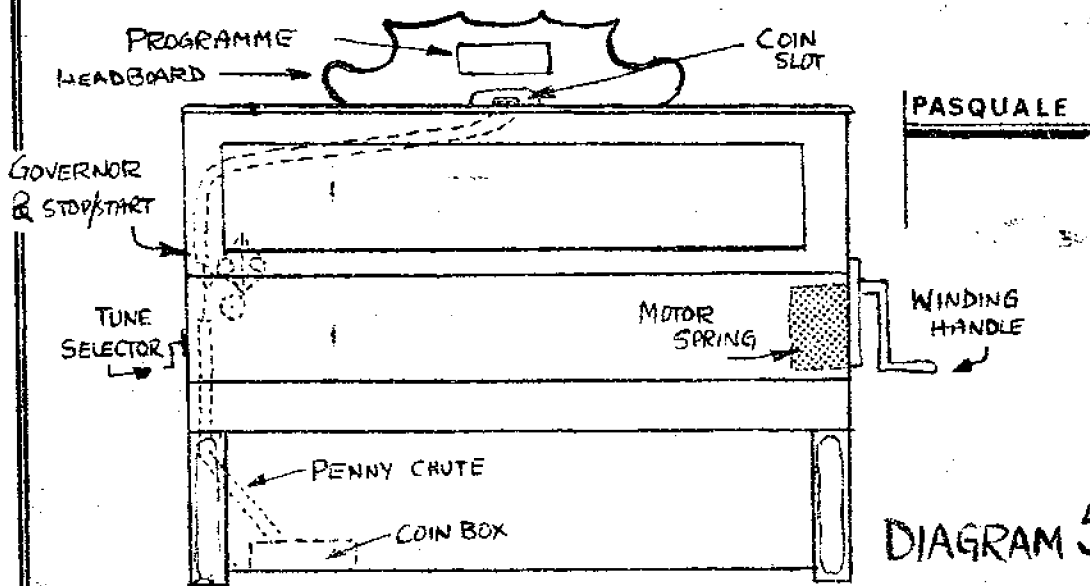


DIAGRAM 5

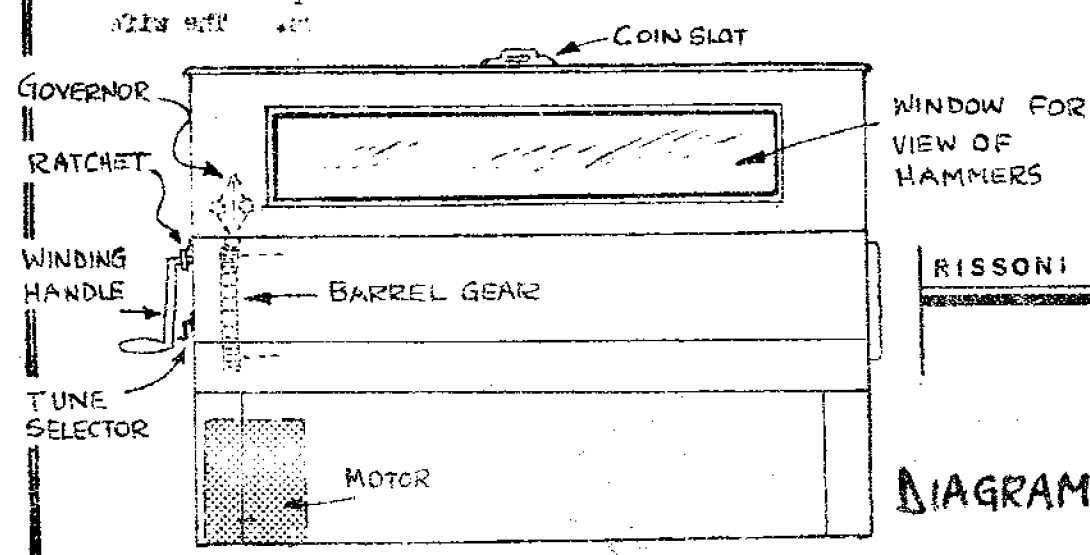
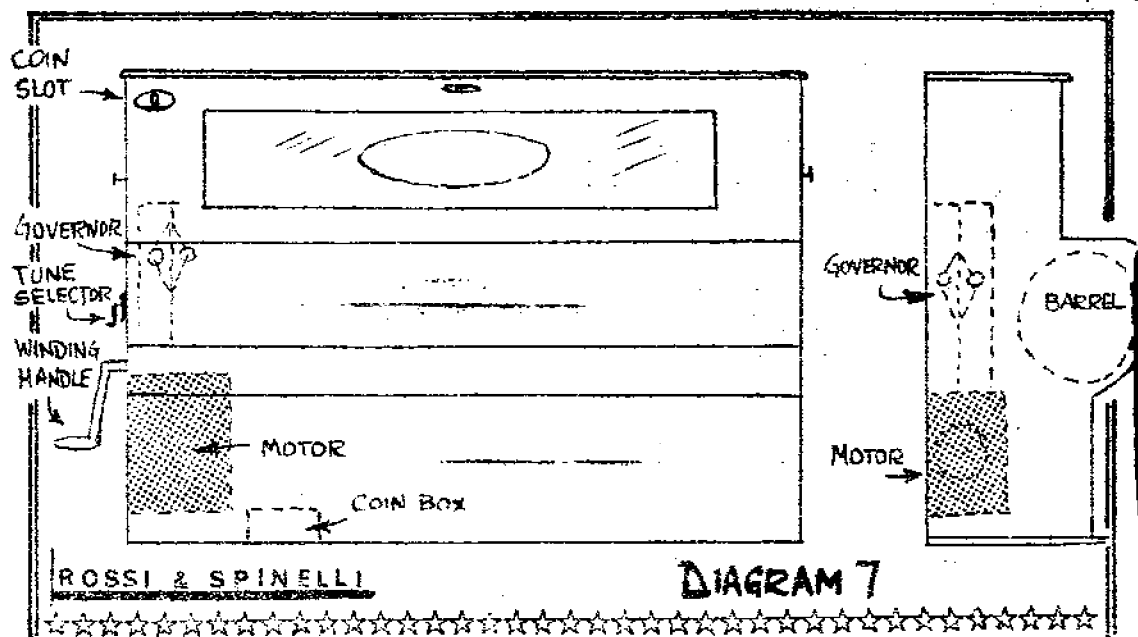


DIAGRAM 6



THE LLOYD G KELLY STORY

By courtesy of
"THE PATRIOT LEDGER"

THE PATRIOT LEDGER, Quincy, Massachusetts, is the newspaper which represents the town of Norwell near Hanover, Mass. The wife of the editor, Mrs. Janet Wilder, wanted to have her Regina Musical Box repaired and, in so doing, found material for a half-page article in the December 19th, 1962 edition of their newspaper. She contacted Mr. Lloyd G. Kelly of P.O. Box 193, Hanover.

Mr. Kelly bought out the Regina Music Box Company, Rahway, New Jersey in 1939 when it was finally dissolved. In its heyday, Regina grossed over \$2,000,000 a year and produced some 100,000 musical boxes in 50 styles between 1894 and 1919. Prices of Regina products ranged from \$10 to \$350. Lloyd Kelly was a prime mover in establishing the Musical Box Society International in 1949 and, to this day, he produces 15½ Regina discs. Whilst most of the Regina assets went into the melting pot, Mr. Kelly acquired what must be the last remaining disc press together with just a few of the 1,900-odd Regina master plates. The press, depicted in Mrs. Wilder's photograph, is hand-operated and each disc takes about one hour to make from the master. Whether or not this was the full-scale method of production remains in doubt.

The picture on the next page is of extreme interest as it is probably the first time this machine has ever been illustrated (a sketch of a machine appears in Clark's book) and THE MUSIC BOX gratefully acknowledges the kind permission to reproduce received from Mr. Wilder of THE PATRIOT LEDGER.



ORPHEUS

An extremely efficient case cleaner for removing old polish, varnish and dirt is made of equal volumes of paraffin, methylated spirits, linseed oil and pure turpentine. Apply by brush or rag and rub or scrub.

If the underlying surface is pure wood (not paint), well sand to remove all polish. Sometimes the wood is painted to represent inlay and in many cases of late manufacture, complicated and skillfully designed transfers were used which very closely resembled veneering. Should this be so you must fill each worm hole with a filler suitably coloured with pigment, without disturbing the surrounding transfer. Done carefully, the finished result is quite passable when given a coat of clear varnish. Nevertheless, if the surface is true wood, then a near-perfect job will result by stripping to the bare wood, stopping the holes with matching filler and then sanding and applying a full coat of light stain polish to the whole surface before French polishing. This tones the original wood and the stopping in the worm holes to an equal colour and texture.

Loose pieces of veneer on a case are best lifted right off with a thin model knife and re-glued with cold glue but, if they cannot be lifted, thin glue can be injected under them with a hypodermic syringe and the bubble pressed well down, forcing excess glue out through the needle hole.

A scratched or generally open-grained surface (deteriorated by misuse or dampness) should be sanded if it is a pure wood inlay. If it is not wood but a transfer, then a superficial cleaning with solvent is all that can be done. Never be afraid to sand an inlay or other veneer surface. It serves as much as anything else to clean it and brighten the colours! The purist will now French polish - this is not a difficult task and the D.I.Y. shops are full of ready-mixed French polishes which can be brushed on or put on with a rubber by the amateur. French polishes are spirit-based and can suffer from ill-treatment in life - the same way as the original polishes. However, the clear polyurethane varnishes on the market are impervious to damp, heat and the everyday knocking and, properly used, they are indistinguishable from real French polish. Incidentally, any dents in wood caused by bruising can often be lifted by moistening the spot and leaving overnight.

A badly-scratched or open-grained surface can be filled with progressive full coats of polyurethane varnish, well sanding between coats with wet abrasive paper of fine grade. The final coat is then matted slightly by a gentle sanding with 'flour paper' or wire wool and the surface completed by wax polishing. Do not use ordinary varnish on a case - except if it is a transfer-coated surface. Use, if need be, a spirit-based pigment stain - try it out on a piece of scrap wood or the inside of the case first! - then either French polish or polyurethane varnish as above. Hardwoods can generally be waxed effectively without other forms of polish. Use a floor-type polish, not a silicon polish.

These hints should take you most of the way to renovating a case..

J.E.T. Clark rightly describes Ellis Parr as the inventor of the disc musical box. Assuming that the two men did collaborate, then Ellis Parr is also the one deserving of the title of inventor of the Symphonion, Paul Lochmann representing purely the vehicle to bring the invention into being. We have already seen that Lochmann was interested in some method of cheapening and diversifying the conventional musical box by virtue of his original patent; we also see Ellis Parr as the originator of a sound and practical method of implementing a similar concept.

This still does not explain the presence of the Lochmann Original - unless, that is, one visualises some break-up between Ellis Parr and Lochmann or, as suggested earlier, an endeavour by Lochmann, for one reason or another, to create a new disc musical box outside the aura of Symphonion. If this is considered, it could then be adduced that Lochmann had to find a way round patents already existing in the name of the Symphonion Company which included not only the horny subject of dampers, but also of a musical box motor for a disc-playing machine. This could then account for the unusual motor arrangement used on the 'Original' in an endeavour to break different - if not worthwhile - ground.

Where the instrument was produced remains unknown. It is possible that it was built elsewhere than at the Symphonion works, but it certainly was produced in Leipzig. The style of case is generally more decorative than the accepted Symphonion or Polyphon style of cabinet and makes a freer use of fretwork, the front often being slightly serpentine-shaped. One cabinet, believed to be for an approximate 21" model, is strikingly like the Zimmermann style for the Fortuna but this is insufficient evidence to imply a further inter-breeding of the species since the period was one of ornamentation and embellishment along certain popular designs of broad Germanic origin.

Too little is known of the ramifications of the Symphonion works to be able to aver with certainty what really did happen but this article is put forward in the hope that further light can be shed by other Members. Although Symphonions were produced in a more varied number of styles and sizes than any other disc machine, it seems odd that no catalogues of models or even list of tunes available appears to have survived amongst collectors today. Whilst Polyphon's Messrs. Brachhausen and Reissner remained in the light of documented activity for many years, Lochmann's activities appear to have been shrouded in obscurity after the beginning of the Symphonion empire. One thing seems now gravely in doubt - and that is whether or not he can continue to hold claim to being the father of the Symphonion for inventor of the disc musical box he certainly was not.

The Editor invites critical or constructive correspondence from Members on the subject matter of the above article.

John E.T. Clark, King's Lane, Broom, Bidford-on-Avon, Warwickshire, writes

Pinning an overture cylinder (a musical box cylinder playing overtures) is a specialised job for not only must the comb be large (200 or more teeth) but the actual overture has to be spaced to fit the cylinder. Henri Metert and Emile Cuendet were both masters at this work. Cuendet, incidentally, lived to be 94 (he died in 1952 -Ed). There were, of course, earlier men doing the same work even in 1840, but we have no record of them. It really takes an expert musician to appreciate properly the playing of an overture on a good musical box. They were the most expensive of all musical boxes and one never tires of listening to them.

Jackson Fritz, 1427a Foxtrot Lane, Alconbury, Huntingdonshire, writes:

Recently, I did something which I have long wanted to do - I ventured over to Oxford and visited the Pitt Rivers Museum. On arrival, I was surprised to find that the musical box collection was not displayed in the main museum room but it is kept in the curator's office where it is not on public display. The gentleman who had acted as curator for many years had recently retired and, for a few breathless moments, it appeared that my visit was to be fruitless. Finally, I was ushered into the office by one of the attendants where I was introduced to a friendly young chap by the name of Mr. Rivers - who informed me that the museum was now named after him, now he after the museum! Through his courtesy and accommodation, I was able to become familiar with one of the finest of small collections that I have ever seen. The hour and a half which I spent there in that room seemed to pass in under ten minutes. The fine Eroica Symphony is in superb playing order and there is also a fine auto-change Regina, similar to the one portrayed in the advertisement on Page 13 of the No. 2 issue of MUSIC BOX. There was a lovely cage with three birds which sang in turn and also another Regina - the 15½" table model in an ornately carved case.

Most of the other items were fine cylinder boxes of various types. I drooled over the little chain verge wind 'Waterloo' box which Mr. Clark describes in his book. There was a fine small early Nicole (key-wind) and another much larger (and later) Nicole on matching table which I believe was in the 46,000 series. Among others, it played 'The Minstrel Boy' on one of its six cylinders. By the Paillards, there was a superb three-comb Sublime Harmony and a Revolver Box in excellent condition.

I do not recall the make of the lovely early forte-piano box, but I know that I played it for an embarrassingly long time! The only other item which stands out in my mind was the monstrous and beautifully constructed interchangeable box which stood on a table just inside the door. The box was approximately five feet long and its chromed telescopic in-

terchangeable cylinders were 22" each. When new, it must have cost a small King's ransom. It was undoubtedly a 'one off' special model and it played religious music - beautifully!

When finally I realised that it was time to make for home, I made enquiries about future visits by other Society Members who might like to see this splendid collection. Mr. Rivers stated that Members would be gladly received but because of a present scarcity of personnel at the museum, he asked that anyone who wished to visit should write ahead for an appointment so as to avoid disappointment.

Frank Greenacre, 164 Lowestoft Road, Gorleston-on-Sea, Yarmouth, Norfolk writes:

I have recently purchased an Aeolian pianola and, amongst the rolls which came with this fine instrument, was a proper Aeolian electric-blown tester roll. This roll is invaluable to anybody repairing or rebuilding an 88-note piano and in return for postage, I would willingly loan it to any Society Member who is engaged upon this task.

Frank continues, in another letter:

Congratulations on another fine journal - it gets a bit tedious saying 'this is the best so far' but this current issue (Easter) I thought was full of laughs and 'meaty' information and rubbish is now down to a minimum...

Thanks, Frank, but don't be discouraged - your stuff is not too bad, so keep writing in! Editor.

INTEREST AMONGST MEMBERS IN ORGANETTES runs high, it seems, and I have had several letters on the subject. A recurring problem seems to centre on the preservation of the tunes. Celestina-type tunes which roll on to a take-up spool suffer mostly from tears - mainly due to misalignment on the take-up spool fraying the edges. Adhesive paper strip (why ever did music-tape have to be superceded!) or Sellotape is used here. However, Organettes used endless bands of thick paper which tend to split, tear and crumble with age for they are invariably creased in folding up. My own 'English' was accompanied by a 'pack' of filthy, dusty rolls like this and, as much as anything, they had to be cleaned. By draping the endless bands over the ironing board, the vacuum cleaner removed loose dirt after which a careful sponge with soapy water was used. This served two purposes - the cleaning and also softening of the paper, for the last operation was a press with an iron after which all tears were mended. Rolling up is the only practical storage method and this requires space if there are many tunes. Discs for disc playing organettes require different repair techniques and we will look into this another time.

Incidentally, Mr. Smith of Takely is an expert at cutting tunes for Celestina and others and he sometimes has tunes - new ones! - for sale.

LIST OF MEMBERS

85. Graham Webb, 93, Portobello Road, London, W.11
86. Ivan Tapping, 15, Lickfield Road, Southtown, Gt. Yarmouth, Norfolk
87. Cumberland Row Antiques, 120, Leighton Road, London, N.W.5
88. A. Hill, 35, Holly Lane West, Banstead, Surrey
89. John D. Rodber, 29, West Allington, Bridport, Dorset
90. A. Bailey, 34, Anglesey Gardens, Carshalton, Surrey
91. Mrs. Dorian Dinsmore, Suffolk Cottage, Cookham Dene, Berkshire
92. M. A. Harlick, 196, Highlands Road, Fareham, Hampshire.
93. G. Speaight, 6, Maze Road, Kew Gardens, Richmond, Surrey
94. R. C. U. Corbett, Ovington House, Alresford, Hampshire

CHANGE OF ADDRESS

67. W. Galbraith, Fairhaven, Aythorpe Roding, Dunmow, Essex

MUSIBOX COLLECTY CHATTLE

"The Customs accused me of trying to smuggle pornographic material into the country. Rubbish, I said. Why, I don't even possess a pornograph"

"My friend has one with little silver bells in his sitting room and enamel butterflies which hit it when you pull a lever" Bet that fetches the plaster off the walls! (Two ladies overheard at talk on musical boxes).

"I got a bargain there alright! All I did was make a new case, found an endless and second-wheel to suit from another box, had Baud Freres re-pin the cylinder, got old to fit fifteen new teeth in the comb, had the local garage weld up the crack in the baseplate and made a new spring"

"That fellow's a nut case! He's been putting pennies in the canary's cage to try to start the thing singing!"

"A few of the pins were bent, but you could still get the tune...."

"Can't be the original comb, though, for all the teeth are separate and fixed on with little screws..."

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