

THE MUSIC BOX

JOURNAL OF



THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 2, No. 4. Christmas, 1965



THE EDITOR WRITES:

I had just begun collecting when I first heard the name of John E.T. Clark. I read his book. Gerry Planus said that one day he would take me to see him at his Middleton Street, E.C.1. home. Then one day I met Mr. Clark and at once he became to me the Clarkey that he was to become to all of us who knew him personally. His humour his wit and his fund of knowledge earned

respect, friendship and admiration. He longed to leave London and live peacefully in his home county of Warwickshire and finally he did move out of town into his own bungalow at Bidford. When possible I would make the journey to Stratford-on-Avon, and thence along the winding lanes to Bidford to be greeted by a broad smile and a deep, musical chuckle - Clarkey. These are my personal memories of him. In spite of failing health, many of us met him at Society meetings. Suddenly he is gone from us. What is there more to say other than that we shall all miss him very much.

● A SUCCESSFUL TRIP TO THE STATES

Mr. De Vere Green returned from the United States in September having attended the annual meeting of the American Music Box Society International. He delivered his lecture on Dampers which our Members recall was a highlight of our May meeting. This aroused considerable interest. As well as enrolling seventeen new Members - and a special greeting here to these enthusiasts Stateside - he has brought back with him some 200 pictures,

some magazine material and tales of wonderful hospitality extended to him and Mrs. de Vere Green by our American colleagues. He has prepared an article, contained in this issue, and many of his pictures will be published in due course.

● DARK DEEDS OF THE PERMANENT WAY

It has probably passed unnoticed by many that that great National institution, British Railways, has ceased to exist. I know that this is an impression recurrent daily on every suburban platform when the 8.20 doesn't arrive on time, but I'm not getting at that. I'm getting a bit deeper into the business. With the ruthless slashing of those romantic crests from the locomotives - no longer steaming giants at that, but burbling diesels - they have been replaced by an enigmatic twin-pointed yet opposing arrow no doubt indicative of uncertainty and directional indecision, British Railways has become British Rail. The next step in this streamlining will, no doubt, be to 'Brit Rail'. How supremely thankful we should be that those nationalised chiefs elected to split the words into second syllables otherwise we might have had 'Tish Ways'. That would have been the final insult - the tweak to the tail of the old L.M.S. lion.

The new London boroughs, too, have alarming emblems which are so surrealistically modern as to be meaningless. Gone is the heraldic bits of 'lion rampant and three fleches dextra, one sinister'. Just lines and blobs. Henry Moore stuff. At least when Polyphon's girl, delicate and femininely clad in rich robes, held high her wreath of roses, we all knew what she was on about. Even that dog in the loudspeaker meant something. But today! Well, the less said the better! Again, take the new highway signs. Enigmatic, too! I found one in the heart of London the other week. By a hole in the road. Triangular it was, and showed a man hay-making. Load of rubbish if you ask me. Might as well call ourselves the Mus Bo Soc and have a symbolic length of mainspring as our badge. Just as good.

● HARK THE HERALD ANGELS CLANK

My newly-acquired Polyphon clock has just played 'Hark The Herald Angels Sing' which is as good a reason as any for assuming it to be Christmas once more. Have you ever met one of those people who use the grand piano to display their Christmas cards? The far-sighted pessimist would, I feel, live in dread of the arrival of the piano tuner at such a time. Went visiting the other day and saw a worthy gent whose Polyphon was bedecked with cards. Hellbent on playing me his latest disc find, his wife had to sit tight whilst her complex web of wool and fancy string was cast to the floor, cards to boot, in order that the arched door could be opened. Me? I use a piece of string between the wireless set and the knob on the record player. That's much wiser, but you see I am a prudent sort of chap and - excuse me - there's someone at the door.....

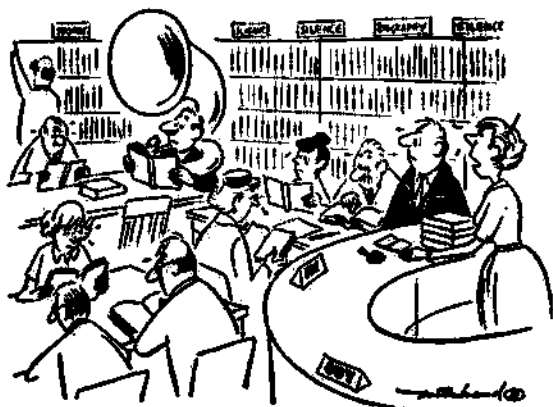
Would you believe it! It's the wretched character next door with a record he wants me to play on my gramophone! Well, there's nothing for it - I'll just have to use the piano. Eh, anyone got a piano?

Nevertheless, I join with our President and Committee in wishing an enjoyable Christmas and a rewarding New Year upon you all.

● THE PERILS OF PUBLICITY

Bruce Angrave had the agreeable experience of being written about in "WOMAN" the other month. It must be explained that the insatiable readers of this magazine who gloat over the full-colour, whole-page pictures of a plate of liver and bacon and take more than a passing interest in those kissproof cosmetic and girdle ads, are already aware of the existence of Bruce. He is a regular contributor to the paper, his cartoons being one of the more readily assimilated items capable of male understanding.

When Godfrey Winn visited Bruce's house in London, W.5, he wrote all about Bruce (two pages of it, in fact) revealing all his innermost secrets and highlighting his ideals. Bruce has since received seven proposals of marriage, a few other interesting suggestions of broadly similar connotation and an invitation to judge a beauty



★
"He's never actually blown it, but the suspense is, nerve-racking."
★

contest. He says he's declined the lot! Mention was also made of the Musical Box Society. The address of "WOMAN" is printed in every issue. Don't all rush.....

● CHEERS FOR THE GOOD OLD BLOWER

On his return from the States, Mr. de Vere Green received a telephone call from Mr. Guinness in New York. Mr. Guinness said he wanted to hear the Aeolian Orchestrille so, with receiver on its side on the table, the organ was pedalled for five minutes. In return, Mr. Guinness played his Limonaire fair organ in New York for five minutes. I reckon that, somewhere there, are a few 'first times' to be included in the next edition of that Book of Records by, ahem!, Guinness.... (not a Member!)

● THE NAME JAQUET DROZ must be accepted by students of automata as being synonymous with that subject. This remarkable family was responsible for the construction of some of the most astonishing automata ever conceived and of these the famous three survivors are in the Neuchatel Museum, Geneva. These are 'The Writer', 'The Artist' and 'The Harpsichord Player'. All three of these have been fairly well documented and are oft classed as wonders of the world of ingenuity. What is not so well known is that there was a fourth automata to this incredible group. This fourth masterpiece is mentioned in passing by Chapuis in his booklet issued by the museum on the three automata referred to earlier. However, this piece, called 'The Grotto', has not been seen nor heard of since its last recorded reference in 1787. To the best of our knowledge, 'The Grotto' has not been described or illustrated in any modern work on automata - indeed, the material from which this article is compiled is dated 1775. The Musical Box Society of Great Britain is grateful for the opportunity to publish this article which has been contributed by Madame Diane Perrot. Your Editor had the honour of meeting M. Diane Perrot, together with Mon. Alaine Perrot - a descendent of the Jaquet-Droz family - when they chanced to visit the shop of Member Graham Webb to inspect a French automata. This article is prefaced by a letter from M. Perrot.

"THE GROTTTO" the long lost automata by Jaquet Droz

by Madame Diane Perrot
4, Athénée, Geneva,
Switzerland

I do hope that these documents are of use to you. It has taken us a certain time to lay hands on the engraving which was in a flat of my family and they were away on holiday. The relationship of my husband's family with Jaquet-Droz is as follows: Pierre Jaquet-Droz had a son, Henri-Louis, and a daughter, Julie. Julie married Jacques-Louis Perrot (my husband's great-great grandfather). She had a son, Louis Perrot, who married his cousin, Cecile, daughter of Henri-Louis Jaquet-Droz. They had no children. Cecile, last person to bear the Jaquet-Droz name, died and Louis Perrot married again to Rosalie de Pourralet who had three sons, Adolphe, Louis and Alaine, my husband. As Louis Perrot was through his marriage with Cecile a descendent of Pierre Jaquet-Droz, the property of Chambesey, near Geneva, belonging to Jaquet-Droz, came into the possession of the Perrots and my husband's mother still lives in Chambesey, two of his brothers also.

The Jaquet-Droz, father and son, founded their firm in London in 1774. About that time, the following text was printed and given out to the peo-

ple in the towns where the automata were demonstrated. The text is a description of (1) The Writer; (2) The Artist; (3) The Harpsichord Player; (4) The Grotto. The same text figures, in short, under an engraving of 1775 (reproduced herewith). It is possible that the text was printed without having been shown to the Jaquet-Droz themselves, as there is a mistake in the spelling of their name. I have translated the fourth text which describes 'The Grotto'....

ANASTAS PERROT

LES JACQUET-DROZ

DIANE PERROT

from: "LES JACQUET-DROZ ET LESCHOT" by Charles Perregaux and Fr. Louis Perrot (A. Hinger Freres edition, Neuchatel)

THE GROTTO offers a contrast between art and nature, an arrangement of rocks and gardens, of huts and pieces of architecture. This work of art is extraordinary by the variety of things represented. It occupies about $4\frac{1}{2}$ feet square and two to three feet in height. The front part of the work represents an elegant garden at the end of which is the front of a house. Above the house is a Swiss landscape surrounded by rocks behind which the sun rises and then goes down exactly like the sun on our horizon according to the different seasons of the year.

The landscape is strewn with plants, bushes and a few small trees. There is also a peasant's hut, a mill, a stream and grazing flocks. The background is formed by a series of rugged rocks in which are caves and grottos and on the tops of which are goats.

In one part a shepherd and a shepherdess can be seen with sheep and goats grazing and bleating, a cow with a suckling calf and a shepherd's dog.

The whole tableau starts moving when a peasant comes out of his hut on his donkey and goes across the landscape, over the bridge on the stream towards the mill. While he passes the flock of sheep, the shepherd dog barks several times and so clearly that several times real dogs have been misled by it! An instant later, the shepherd appears, coming out of a grotto in the rocks. He stops, puts his flute to his lips and plays several preludes which an echo softly repeats. After that, he walks on, sees the shepherdess asleep near to her sheep, her head resting on her arms. He draws nearer and plays a tender tune. The shepherdess awakens, sits up, looks at him, takes her guitar and they play together until, interrupted by the return of the peasant, the shepherd bows and retires into the shepherdesses grotto. She resumes her former attitude and the peasant can be seen going home on foot, driving his donkey laden with sacks of flour, in front of him.

LES JACQUET-DROZ

The front of the house is adorned with china statues. There are two fountains and a cage full of birds flying about and singing. In the middle is a gate on top of which is a clock.

'The Grotto' is the work of H. L. Jaquet-Droz (the son).

'The Grotto' has entirely disappeared. It was not composed of one single mechanism, but of a great number of mechanisms working simultaneously. It was thus very fragile.

Messieurs Vacheron et Constantin, watchmakers in Geneva, are in possession of the 'Livres de Comptes' (accounts book) of the Jaquet-Droz. 'The Grotto' is mentioned here as having been sold, together with 'The Writer', 'The Artist' and 'The Harpsichord Player' to Ard. et Anne Gendre brs. in Madrid on October 20th, 1787, for 41.000 'livres de France'.

It is the last known reference to 'The Grotto'.

PERREGAUX ET PERROT

'The Grotto' is known to have disappeared after its despatch to Madrid in 1787 and Mon. Alaine Perrot has provided the explanation of this.

It seems that the purchase of this piece by a Spanish businessman was for the purpose of exhibiting it to the public. However, so astonishing was the performance of the piece that he and his associates were immediately arrested and accused of witchcraft. 'The Grotto' was impounded and broken up to find out how, why and what caused it to function.

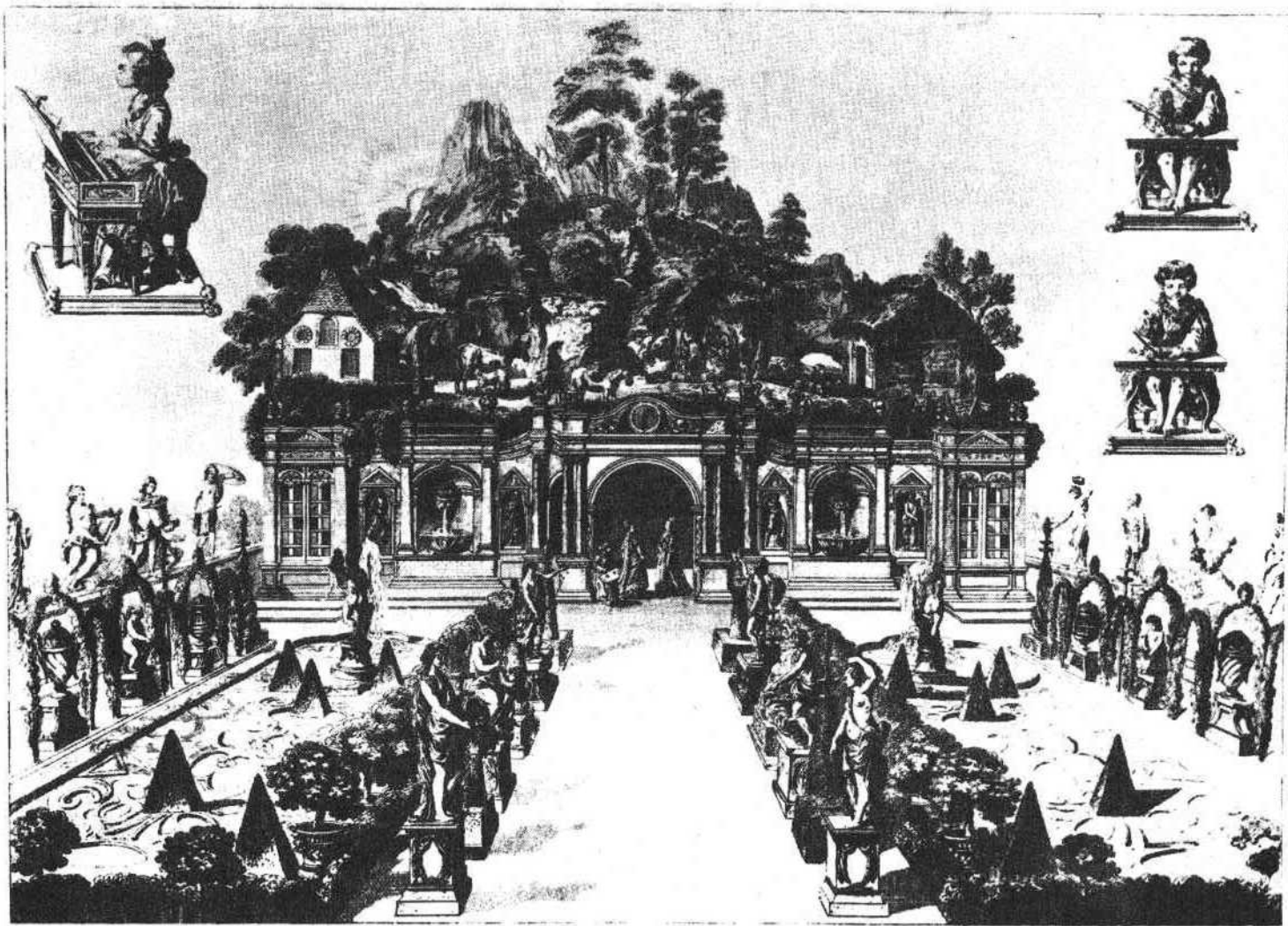
Thus its lifelike performance became its downfall and so 'The Grotto' was forever lost.

It is quite obvious that this remarkable exercise in mechanics and musicwork was totally different from the surviving three pieces at Neuchatel today and the complexity of the piece, albeit made one hundred and ninety years ago, can surely never have been equalled. Remarkable in their own way as were the works of Chioux (Paris, circa 1840), Bordier (again circa 1840) and others, perhaps only the impersonalised electronic wonders of today are the nearest comparable things.

The facing picture carries the following caption:

"Reduced from the original drawing made in England and engraved by B. A. Dunker in 1776. Finished by F. Lardy. Representation of the mechanical works invented and executed by Mess. P.J.Droz and H.L.J.Droz, well-known artists of La Chaux-de-Fonds."

It is to please the lovers of art as well as those of mechanics that one has assembled on one plate objects which have successively been the admiration of the whole of Europe and to give to those who have already seen them the way to remember them easily and for others to have an exact idea of them. The first piece represents a child of about 2 years sitting on a stool and writing on a desk. This child writes anything that is dictated to him and does exactly all that a living person would do in such a case. Correct distance between the words, capital letters, right disposition of the lines, a shake of the pen which has too much ink. The second piece is also a child of the same age as the first who holds his pen with great skill. The small artist expresses on his paper all that is asked of him such as portraits, figures of animals, landscapes &c. The third piece is a young girl of 12, sitting on a stool and playing the clavecin



REPRÉSENTATION DE LA MAISON DE M. DE MONTCAILLON, ET DES JARDINS PAR LES SEIGNEURS P. J. DROZ ET H. L. J. DROZ CÉLÈBRES ARTISTES SUISSES CHAMBERLAND



CHELSEA

ANTIQUES FAIR

The Autumn Antiques Fair held at Chelsea Old Town Hall during October featured an exhibition of musical boxes loaned by Mr. Cyril de Vere Green.

A large showcase in the entrance hall contained 22 musical boxes and the display attracted considerable interest throughout the Fair. The opening ceremony on October 6th was conducted by Ald. A. J. Sims, Mayor of the Royal Borough of Kensington and Chelsea, and the guest of honour was the American film actress, Miss Arlene Dahl.

Mr. de Vere Green's display - which included several copies of THE MUSIC BOX - featured an unusual pair of dancing dolls of French origin made during the last quarter of the 19th century. Representing a young couple, they perform ballroom manoeuvres including spectacular lifelike turns and reverses to the accompaniment of a musical movement in the base. Their costumes of blue and white satin, trimmed with delicate lace, are the handiwork of Mrs. Bertha de Vere Green. Her subtle needlework has produced a fine new period costume, the originals having suffered beyond restoration. The dolls are depicted on the facing page.

Also in the display were four small boxes of outstanding merit, shown in the picture on Page 154. The central specimen is a Brugier singing bird of circa 1850. Behind this is a silver gilt snuff box dated 1830 and signed by Alibert. To the left is a further example of the work of Alibert - a snuff box circa 1825 with crystoleum painting on the lid. To the right is an item of singular merit - a gold vinaigrette whose Swiss movement is extremely small and compact, employing vertically-mounted single teeth acting on pins set in the spring barrel. This is believed to be circa 1790 to 1800 and will be the subject of a forthcoming feature in THE MUSIC BOX.

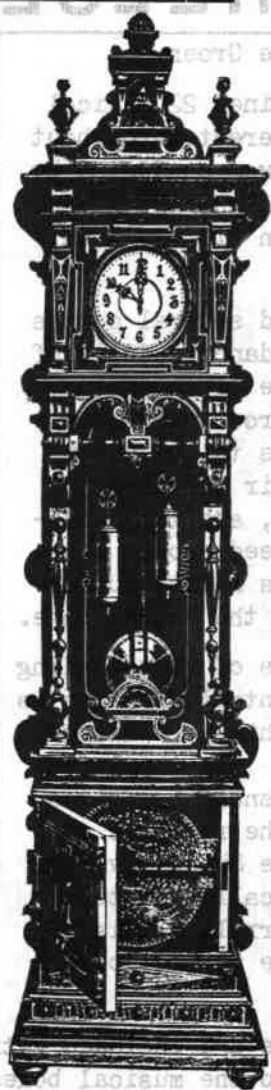
The Press coverage of the Fair was extensive and included National as well as Provincial reports. All referred to the musical boxes and the majority made reference to The Musical Box Society of Great Britain.

Mr. de Vere Green appeared on British Movietone News with the dolls and was interviewed on B.B.C. radio's "Eye Witness" and overseas networks. He was also interviewed for "Womans Hour". A number of membership enquiries have been received as a direct result of the Fair and this display.

INCIDENTAL NOTE: Overheard by the showcase on opening day: "The music is in the barbs on the roller" (pretty young thing female to pretty young thing male - or was it the other way round. Can't be sure these days!)

Musical Clocks.

"Polyphon" Concerto Automaton



"Geisha" Polyphon Hall Clock

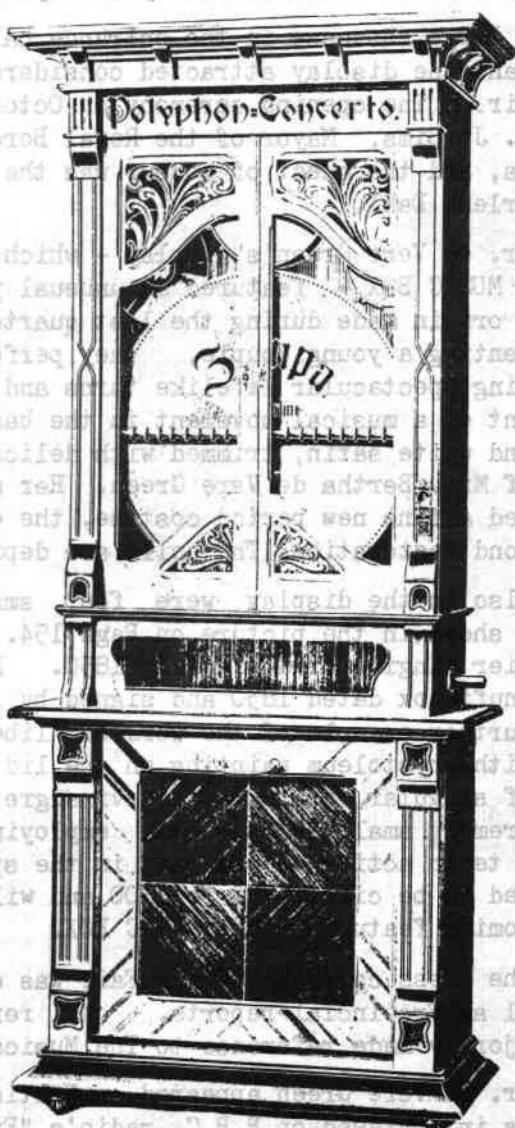
Size, 109 x 27 x 14 ins. Price £45 10 0

Plays after each hour or at will.

Can also be had with Penny-In-Slot Attachment.

Tune, 15½ ins. diameter. Extra Tunes, 2/6 each

The Price of each Clock includes 6 Tunes.



Playing on Strings, producing all Grand Piano Music, with full Orchestral accompaniments, viz. Bass Drum, Kettle-Drum, Cymbals, Triangle and 10 Bells. Size 120 x 45 x 23 ins. Diameter of Tunes, 32 inches.

Price, with 6 Tunes £95 0 0

DISC DATA compiled by A. Ord-Hume

DURING THE PAST TWO YEARS, I have been sifting data on disc sizes. In the first issue of THE MUSIC BOX, I appealed to fellow Members to send me details of the sizes of discs in their collections. With but several notable exceptions, this appeal was not altogether successful.

However, since that time, I have amassed a considerable quantity of information aided by Frank Greenacre, Arthur Coombs, Ralph and Bruce Moss and Graham Webb. Whilst these data are in no way complete, I have decided to present them here in tabulated form in the hope that further examples of discs along with many of the missing details from those listed may materialise. At a future date, this listing will then be re-presented in an amended form.

When first the idea of this task entered my mind, I thought I might find a dozen or so different types of instrument. So far I have listed 123 different sizes for 44 different makes - and I am in no way certain that I am anywhere near the ultimate in completing the job. Experience has shown that a more unusual box, an unheard of make, turns up frequently.

The features I have listed are (a) make of instrument; (b) size of disc; (c) number of teeth; (d) method of drive, i.e. peripheral drive hole or indentations or centre-drive; (e) direction of rotation; (f) the size or model number where known; (g) country of origin; (h) any special features of the instrument, distinguishing marks and so on.

All Members are invited to submit alterations, corrections and additions to this listing. The 32" Polyphon, incidentally, presented such a diversity of opinion and whilst one of my advisors categorically stated 'no such thing', a flip through the 1904 catalogue and Buchner's book revealed reference to the instrument (the advertisement is reproduced on p. 146). Where such a rare bird is listed, I have made all reasonable efforts to corroborate its existence before admitting it.

Not all evidence obtained has proved to be substantiated and personal examination of a '36-inch disc music box' in Cornwall revealed a Polyphon of 24½" size! True disc sizes are a vital means of identification as so many models were produced with similar-sized - although not identical - discs. I am fully aware that there were several disc boxes of not well-known make produced in America but in most cases so little firm evidence has been forthcoming that I have been forced to exclude some of these and others from elsewhere for similar reasons. Perhaps some of our American Members will help out in this direction. The inclusion of disc-playing organettes in this list was considered necessary as some discs might be confused with musical boxes proper and identification is thus important.

NAME	DISC DIA.	Nº OF TEETH	DRIVE	ROTATION	TYPICAL DISC Nº	ORIGIN	REMARKS
Adler	21 $\frac{1}{4}$ "						
Alexandra	9"						
Amorette*	8.8"	18 reed	C	Clock		Germany	Size 18 } Zinc, flanged slots
=	10.4"		C	Clock		Germany	
Ariosa*	11 $\frac{7}{8}$ "		---	Clock	1986	Germany	6 $\frac{7}{8}$ " i.d. ring. 2 cog drive
Ariston*	13"	24 reed	C	Clock	968	Germany	Cardboard
Atlas*	12"						
Britannia	25"	160	Peri	Clock		Swiss	St.Croix.
=	17 $\frac{1}{4}$ "		Peri	Clock		=	
=	11.13/16"		Peri	Clock		=	
=	9"		Peri	Clock		=	
=	8 $\frac{5}{8}$ "		C	Clock		=	
=	5"		C	Clock		=	
Celesta	19 $\frac{3}{8}$ "		Peri	Clock			Fits Polyphon
=	11 $\frac{1}{2}$ "		C	Clock	99		$\frac{1}{2}$ -moon-shaped drive hole
Chevob	15 $\frac{3}{8}$ "		Peri	Clock		Swiss	"- et Cie, Late Baker Troll"
Chordephon							
Criterion	20 $\frac{1}{2}$ "		Peri			U.S.A.	
=	11 $\frac{3}{8}$ "					U.S.A.	
Edelweiss	8 $\frac{1}{2}$ "	41	C	Anti-C		Swiss	+ 2 bells
=	7.11/16"		C	Antu-C		=	
=	4 $\frac{1}{2}$ "		Peri	Anti-C	215	=	Toothed or serrated edge
Ehrlich	11 $\frac{1}{2}$ "		C	Clock	1574	Germany	Cardboard
=	8.4"		C	Clock	8890	=	Zinc
Empress							
Euphonion	19 $\frac{3}{8}$ "						Fits Polyphon
Fortuna	26"	118	Peri	Clock	6001	Germany	Size Z + harmonium, percussive
=					8013	=	Size T
=					5045	=	Size R
=	20"				11052	=	Size O
=	17 $\frac{1}{4}$ "				4070	=	Size M
=	15 $\frac{1}{2}$ "		Peri	Clock	7077	=	Size K
=	10 $\frac{3}{8}$ "				3085	=	Size H
=	9 $\frac{3}{8}$ "		C	Clock	12427	=	Size F
=	8 $\frac{1}{4}$ "		C	Clock	2077	=	Size D
=	6"		C		1276	=	Size B

NAME	DISC DIA.	Nº OF TEETH	DRIVE	ROTATION	TYPICAL DISC Nº	ORIGIN	REMARKS
Gloria	12"						
=	18½"		Peri				Rectangular Drive holes
Harmonia	16½"	78/116	Peri			Swiss	
=	10"	84	Peri			=	
=	8"		C			=	
Helvetia	8"		C	Anti-C	No num'x	Swiss	Start arrow points inwards
Imperial	12"		Peri	Clock		Swiss	St. Croix
=	9"					Swiss	
Intona*	12"		---	Clock			8½" i.d. ring. 2 cog drive
=	7"		---	Clock			3¼" i.d. ring. 2 cog drive
Kalliope	20½"			Clock	R15000	Germany	Leipzig
=	13.5/16"			Clock		=	
Komet	33½"	198	Peri	Clock	6101	Germany	8 combs + 14 bells
=	21½"		Peri	Clock	4125	=	
=	17"					=	
=	13"					=	
Lochmann	32"		Peri	Clock		Germany	Leipzig
=	27"		Peri	Clock		=	
=	24½"	80/160	Peri	Clock		=	+ 12 dulcimers
=	16.15/16"		Peri	Clock	116G	=	Size 128. + 8 dulcimers
=	11"		Peri	Clock	268E	=	
=	6.15/16"				263	=	
Mira	18½"					Swiss	Made by Mermod Freres
=	15½"					=	
=	12"	63	C	Clock	129	=	
=	8"					=	
Monarch						U.S.A.	
Monopol	21½"					Germany	
=	13½"					=	
=	12"					=	
=	8½"					=	
=	7½"	30	Peri	Anti-C	10251	=	Size 30 Dimple drive
=	5½"					=	Hand-cranked
New Century						Swiss	
Olympia						U.S.A.	? Olympia
Orphenion	16"					Germany	

NAME	DISC DIA,	Nº OF TEETH	DRIVE	ROTATION	TYPICAL DISC Nº	ORIGIN	REMARKS
Orphenion	13½"					Germany	
=	10.11/16"	50	Peri	Anti-C		Germany	Dimple projections on disc
Orpheus	12"	56	Peri	Anti-C		Swiss	
Perfection						U.S.A.	
Phoenix*							Two sizes known to exist
=							
Pianette**	13"	24	C	Clock		Germany	Also called "Orheus". Piano
Polymnia	8.1/16"	38	C	Clock			Dimpled projections
Polyphon	32"		Peri	Clock		Germany	Piano, 10 bells + percussion
=	24½"	159	Peri	Clock	4148	=	Some auto-changers
=	22"		Peri	Clock		=	16 dulcimers or bells
=	19½"	118	Peri	Clock	5205	=	Also 5 figure disc series
=	15½"	78, 100 & 156	Peri	Clock	1420	=	Also 5 figure disc series
=	14½"	112	Peri	Clock	12108	=	+ 14 bells, 2 combs
=	11¼"		C	Clock		=	
=	9½"		C	Clock		=	All instruments
=	8¼"	40	C	Anti-C		=	made at Wahren,
=	6½"	30	C	Anti-C		=	Leipzig
Regina	27"	172	Peri	Clock	4058	U.S.A.	Some auto-changers
=	20¾"	130	Peri	Clock		=	
=	15½"	156/78	Peri	Clock		=	Interch'ble with Polyphon
=	12¼"	112		Clock		=	
=	11"	56	C	Clock		=	Interch'ble with Polyphon
=	8¼"	41	C	Clock		=	All instruments made
=	4"			Clock			at Rahway, New Jersey
Sirion	22¼"		Peri	Clock		Germany	6 combs
Stella	25½"	254	Peri	Clock		Swiss	Made by Mermod Freres
=	18½"	202	Peri	Clock		=	All models fea-
=	17¼"	168	Peri	Clock		=	tured no disc
=	15½"	154				=	projections
=	14"	126				=	
	9½"	80	Peri			=	
Symphonion	27½"		Peri	Clock		Germany	+ 12 bells
=	25"		Peri	Clock		=	
=	21½"		Peri	Clock		=	+ 10 bells
=	19½"		Peri	Clock		=	

NAME	DISC DIA.	Nº OF TEETH	DRIVE	ROTATION	TYPICAL DISC Nº	ORIGIN	REMARKS
Symphonion	15½"		Peri	Clock		Germany	Made in Leipzig
=	14¾"	76/152	Peri	Clock		=	
=	14¾"	152	C	Clock		=	
=	14"		Peri	Clock		=	
=	13½"					=	
=	13½"		Peri	Clock	12094	=	Dimple drive
=	11½"		C	Clock	3043	=	
=	10½"		C	Clock		=	
=	10"		C	Clock		=	
=	8½"		C	Clock		=	
=	7.11/16"		C	Clock	7423	=	
=	6½"		C	Clock		=	
=	5½"		C	Clock		=	
=	4.9/16"	31	C	Clock	S.64	=	Small musical clocks mov.
Thorens	3"		Peri			Swiss	Rim drive, hand-cranked
Triumph						U.S.A.	
Troubadour	11"						
Unglans	4.9/16"	31	C	Clock	S.65	Germany	Interch'ble with Symphonion
Lucia*	4½"	12 reed	C				4 square drive holes

KEY

- * = Organette
- ** = Disc-playing piano
- Anti-C = Anti-clockwise rotation
- Clock = Clockwise rotation
- C = Centre drive
- Peri = Peripheral drive holes
- 78/100 = Having either 78 or 100 comb teeth

There is very much more in the way of information which can be added to this listing. If you can fill in some of the many gaps, send in your details - they will be incorporated in a revised and expanded Table at some future date.

John E. T. Clark

John E. T. Clark, First President of the Musical Box Society of Great Britain, Hon. Member of the Musical Box Society International of America, was born at Bidford-on-Avon on April 17th, 1884. His interest in mechanical music started when, as a youth, he was apprenticed to Nicole Freres of London as a musical box improver. This job involved the final justification of a movement, setting the cylinder pins and adjusting the dampers for correct playing. Quickly mastering his trade, he became associated with most aspects of musical box making and assembly and, at the dissolution of Nicole Freres in 1903, he set up in business on his own as a musical box repairer. This trade he followed right up until the time of his death. A man dedicated to musical boxes, he never married, saying once that women knew not how to appreciate musical boxes.

Between the wars, his workshop was at Peckham from where he moved in 1939 to New Maldon. It was at this address that he wrote his book "Musical Boxes - A History and Appreciation", first published in 1948 by Cornish Brothers and subsequently revised and enlarged to be published by George Allen & Unwin. In 1960, he took a flat in Middleton Street, London E.C.1. He yearned to return to the country to relax in semi-retirement and so he moved to a bungalow at Bidford - his birthplace and but a few miles outside Stratford-on-Avon. Surrounded by the country he loved, he continued repairing musical boxes and revising his book, a new edition of which was shortly planned. Failing health made walking difficult but he retained a cheerful disposition at all times. He suffered a stroke on October 12th and was removed to hospital where he died two days later.

It was largely through the effort and enthusiasm of 'Clarkey', portrayed in his book, that musical box collectors became aware of each other - the catalyst which was to result in the formation in 1963 of the Musical Box Society of Great Britain. Already a member of the American Musical Box Society International, he was elected unanimously First President of our Society, a position which he held until 1964 when failing health dictated his resignation from this arduous post. He held the position of Honourary Vice President at the time of his death.

The Society was represented at the funeral by President Dorian Dinsmore, Mr. G. Planus and Mr. P. Radford. Our Society sent a wreath of white and pink carnations and a wreath of chrysanthemums and pink carnations was sent by the Musical Box Society International of America. John Clark was laid to rest at Bidford - his birthplace - by the banks of the River Avon.



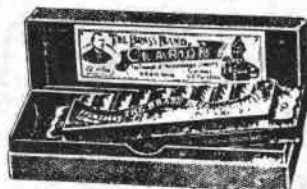


GAMAGES OF HOLBORN.
(1908)

SELF-ACTING MUSICAL BOXES, HAND ORGANS, and MOUTH ORGANS.

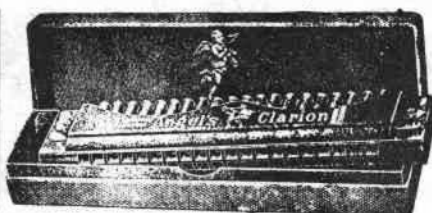
— 155 —

BENETFINKS OF CHEAPSIDE.

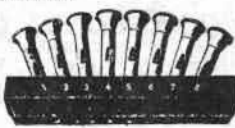


The Brass Band Clarion Mouth Harmonica, 40 reeds, 4½ in. long 1/4 Post 3d.
The Piaton Harmonica, 40 reeds, 5 in. long. Price .. 10½ Post 2d.

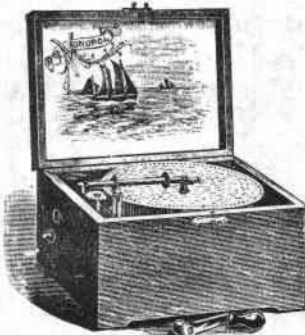
A large selection of **Mouth Organs** at 4½d., 6s., 1/9, 1/10½, 2/6, 3/11, 4/6 each.



Angel's Clarion Harmonica, 40 reeds, 6½ in. long. Price .. 1/10½ Postage 3d.



The Solo Harmonica, with 7 pipes .. 2/6 Post 3d.
Do., with 8 pipes, 2/11 Post 3d.



Monopol Self-acting Musical Box. In polished walnut case, decorated lid, handsome coloured picture inside, detachable winding handle, and speed regulator.
No. 30. Size 10½ by 8½ by 6 in., has 30 steel tongues. Price, including 6 tunes .. 23/6
Extra tunes, 7½ in. diameter, 6d. each.
Ditto, with lock and key, 13 by 11 by 8 in., has 44 steel notes, 6 tunes, 55/6
Extra tunes, 1/1 each
Ditto, 16½ by 13½ by 8 in., with 50 steel notes, 75/- Extra tunes, 1/4 each.
Zither attachment fixed to above. 3/- extra.

Hand Organ in wooden case, 7½ by 3 by 4½ in., with carrying sling. Plays 1 tune, 2/6 Postage 3d.



Hand Organ in metal case, as illustrated. Plays 1 tune .. 1/6 Postage 2d.



Organ, in polished wood case, 6 by 4½ by 3 in., with carrying sling and 3 interchangeable tunes.

Price 6/6



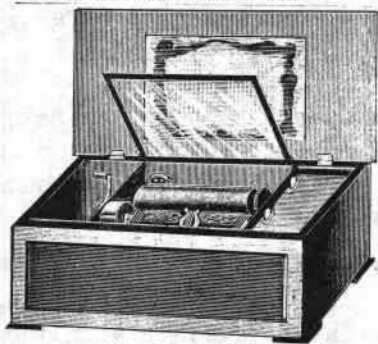
The Gaiety Organ, very loud tone, 10 reeds 4½ in. long 1/4½ Post 3d.



Hand Organ, in nickelled case, as illustration. To play 1 tune .. 1/3 Postage 2d.
Ditto, to play 2 tunes 2/- Postage 2d.



Hand Organ in wooden case, 4 by 3½ by 2½ in. To play 2 tunes .. 2/6 Postage 3d.
Ditto, 4½ by 3½ by 3 in. To play 4 tunes .. 3/6 Postage 3d.



Automatic Musical Boxes in highly finished imitation rosewood cabinets.
No. 1. Has 3½ in. barrel, plays 8 tunes, 14 by 7½ by 5 in. ... 18/6
No. 2. Has 6 in. stop, start, change repeat levers, size 17½ by 8½ by 3½ in. ... 27/6
to 3. Ditto, with 3 bells ... 33/6
to 4. Has 7 in. barrel, plays 12 tunes, 4 bells, stop, start, change and repeat levers, size 20 by 11 by 9 in. ... 42/-
to 5. Has 7½ in. barrel, plays 20 tunes, stop, start, change and repeat levers, with optional mute size 22½ by 12 in. by 7½ in. ... 52/6

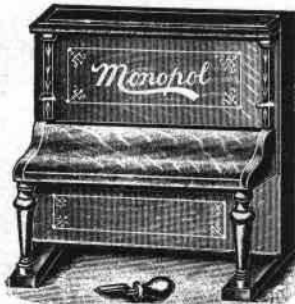


The "Empire" organ. Size 16 by 16 by 9½ in., polished imitation Chippendale mahogany colour case, incised and gilt. Has 24 reeds and a very powerful and sweet tone. By special patent mechanism, the levers whilst playing, shift at the end of the first revolution, thus allowing the playing of entire pieces, full songs, dances, marches, etc., and not merely the choruses or fragments of compositions, as in the ordinary disc instruments. With 6 bright polished metal tunes, 4/1/6 Extra tune 1/8

The Midget Organ, 8 by 8 by 5½ in., has 14 reeds, strongly made and well finished, plays by turning handle. Complete with 6 tunes, 9/6 Extra tunes, 4d. each.



Plays 2 tunes, in polished wood box, 4½ by 3½ by 2½ in. Price 3/6 With glass cover to works, winds at side. Ditto, plays 3 tunes, 4/6
Self-acting Musical Boxes. Plays 4 tunes, in polished wood box, 4½ by 3½ by 2½ in., with glass cover to works, winds at bottom. Price 6/6



The Piccaninnies Piano.

No. 33. This is a Musical Box, with 30 steel notes, playing interchangeable tunes by turning the handle. The music is placed upon the back of the instrument. Brilliant and powerful tone. Polished rosewood case, 14/6 each. Complete with 6 tunes. Extra tunes, 7½ in. dia. 6d. each.

J. THIBOUVILLE-LAMY

Manufacturers of Musical Instruments

ESTABLISHED PARIS 1790 LONDON 1880

34 ALDERSGATE STREET

LONDON E.C.1

& CO.

Following our feature on Page 125 regarding J. Thibouville-Lamy & Co., Mr. J. C. Day, manager of their London office, has kindly been in contact on our behalf with his Paris Head Office. As a result, they have loaned us one section of their large 1890 catalogue of musical instruments. This section relates to musical boxes and we are grateful to J. Thibouville-Lamy & Co. of Paris for permission to reproduce it in full on the subsequent seventeen pages.

It will be noticed that some of the boxes advertised are not of Thibouville-Lamy manufacture, in particular we see the vertically-mounted Dawkins box (described in the Campbell advertisement reproduced on Page 87) and other boxes for which the company obviously acted as distributors or agents.

This catalogue reveals much interesting material and includes such items as musical chairs, scent bottles, dishes and necessaires. Unfortunately, Mr. Day reports that, as might be feared, details of the earlier days of his Company's musical box activities, together with the information regarding their prize-winning offerings of 1860 et seq, are no longer preserved. Presumably these were lost in the war. Certainly all their London records were lost when No. 10, Charterhouse Street, Holborn Circus, fell victim to the blitz.



The reproduction of musical box advertisements and catalogues is, we know, appreciated by Members and many have been the congratulatory letters following our first such reprint - that of the 1890 Polyphon catalogue.

Further catalogues are to be presented and our Easter, 1966, issue will feature the Capital Cuff Box catalogue, Regina and Symphonion following later together with the Fortuna and American Roller Organ tune list and Regina overhaul manual.

It is hoped that Members will forever be on the look-out for this type of material to loan for publication. In particular, a Nicole catalogue would receive priority.

DIXIÈME PARTIE

BOITES A MUSIQUE

Pour satisfaire le goût des amateurs, la boîte à musique, objet délicat et charmant, doit exécuter les œuvres musicales avec netteté et précision. Il n'est possible d'obtenir cette précision que lorsque les pièces principales, blanches et engrenages, sont construites d'une manière régulière et parfaite. Notre outillage perfectionné nous permet de fabriquer ces pièces détachées avec la plus grande régularité; aussi, pouvons-nous assurer que nos boîtes à musique peuvent supporter un long voyage sans éprouver la moindre détérioration.

Le talent des artistes distingués attachés à notre Maison, pour l'arrangement et la notation des morceaux, est une garantie que les œuvres musicales appelées à être exécutées sur nos musiques seront interprétées avec intelligence et exactitude.

Toutes les œuvres françaises et étrangères peuvent être notées sur nos boîtes à musique; toutefois, lorsqu'on nous désignera des airs spéciaux, il sera nécessaire de nous accorder deux mois pour l'exécution des commandes.

Toutes nos boîtes à musique dénommées **classiques**, et celles que nous indiquons comme **première qualité** ou **qualité supérieure**:

BOITES A MANIVELLE, JOUETS D'ENFANT, - PETITES MUSIQUES A RESSORT DITES TABATIÈRES, - CARTELS OU GRANDES MUSIQUES SIMPLES, - MANDOLINES, - PIANO-FORTE, - DIVINE HARMONIE, - CITHARES, - MUSIQUES A TAMBOUR, TIMBRES ET CASTAGNETTES, - HARMONIPHONES A VOIX CÉLESTES, AVEC OU SANS TAMBOUR,

sont justement renommées pour leur solidité et la régularité de leur fabrication soignée dans les plus petits détails.

Avis important sur les Boîtes à Musique

L'extension que prend chaque jour le commerce des boîtes à musique, la concurrence active qui force chaque fabricant à perfectionner l'outillage de ses ateliers afin d'arriver à produire mieux et à meilleur marché, ont imposé à notre maison d'énormes sacrifices d'argent, pour établir de nouvelles machines très perfectionnées; mais nous avons le plaisir de constater que ce nouvel outillage nous permet de fabriquer, dans des conditions exceptionnelles de bon marché, toutes les pièces qui concourent à la construction de nos boîtes à musique avec une précision mathématique qui n'a pas de précédent.

Aussi, aujourd'hui, pouvons-nous sans fausseté, déclarer que nous ne craignons aucune concurrence. Notre catalogue, consciencieusement établi, renferme l'énumération de toutes les pièces intéressant la fabrication des boîtes à musique, depuis les plus petites boîtes à manivelle jusqu'aux pièces les plus compliquées et les plus perfectionnées.

Ce catalogue, dans lequel sont classés, par catégories, les divers genres de boîtes à musique qui se fabriquent, prévoit des boîtes ornées en raison de la qualité et de l'importance des musiques; en les classant ainsi, en déterminant

à l'avance le genre de boîte qui convient à la pièce, nous nous basons sur l'expérience et la raison. En effet, si une pièce vaut un prix assez élevé, il lui faut une boîte d'une valeur correspondante à sa qualité.

Nous aurions pu présenter nos musiques d'une manière différente, prévoir une boîte ordinaire et ajouter ensuite : augmentation de X... pour ornements, socles ou marqueterie. De cette manière, il est vrai, la boîte à musique aurait paru d'un prix moins élevé. Nous avons pensé agir plus sérieusement en déterminant d'avance une qualité de boîtes que nous croyons convenable. Cependant, aujourd'hui, en raison de quelques observations qui nous sont faites, nous nous voyons forcés de donner en détail quelques prix des musiques avec boîtes simples et ornées, afin que nos correspondants puissent aisément comprendre que, si, au premier abord, nos prix paraissent élevés, il n'en est rien, et que, bien au contraire, ils sont réduits, autant que cela est possible, en les conservant, cependant assez rémunérateurs pour que la solidité, indispensable aux musiques destinées à être expédiées, soit entière, et que l'exécution des œuvres musicales soit parfaite.

L'agrandissement de nos magasins nous permet d'avoir le plus complet assortiment de boîtes à musique existant dans le monde. Mettant de côté tous les modèles dont la réussite laisse à désirer, nous n'avons conservé que les pièces joignant à un réel bon marché les perfections les plus grandes, ce qui constitue un assortiment de choix exceptionnel.

AVIS TRÈS IMPORTANT

Renseignements Particuliers. — Les numéros employés pour désigner nos musiques ont été établis pour l'ordre et la clarté des commandes qui nous sont adressées. Ces numéros ont été classés lors de la confection de notre catalogue ; ils appartiennent à notre maison et nous sont particuliers. — Si ces mêmes numéros se trouvent aujourd'hui sur de nouveaux catalogues appartenant à d'autres maisons, il est évident qu'ils y ont été placés dans le but d'apporter une confusion dans l'esprit des acheteurs, et nous en avons, sous les yeux, un exemple : Le n° 5001 de notre tarif désigne une musique 1 air, 12 lames, que nous vendons 11 francs la douzaine, et ce même numéro se trouve au catalogue d'une autre maison au prix de 8 fr. 75, mais ce sont des musiques n'ayant que 8 lames. C'est le n° 5002, qui, dans le catalogue de cette maison est coté au prix de 12 fr. 50, qui correspond à notre 5001 que nous vendons 11 francs.

Tout le monde comprendra qu'en employant les numéros de notre tarif et s'en servant de cette manière, on rend hommage à notre organisation, on reconnaît notre force et on avoue sa faiblesse.

Les quelques lignes qui précèdent ont pour but de dévoiler une manœuvre qui pourrait nous être préjudiciable ainsi qu'à nos correspondants et contre laquelle il faut se mettre en garde.

Que nos correspondants soient persuadés que nous serons toujours dignes de la confiance qu'ils nous accordent et qu'ils trouveront toujours, dans notre maison, l'équité et la sincérité auxquelles ils ont droit.

JÉRÔME THIBOUVILLE-LAMY & C^{ie}.

BOITES A MUSIQUE

BOITES RONDES A MANIVELLE

Dessins de grandeur naturelle



N° 5001



N° 5002, 5006, 5007, 5008

MUSIQUES A MANIVELLE, 1 AIR

Numéros						PREX NETES
5000	Boîtes rondes, nickelées, avec chromo, 1 air, 8 lames, diam. 0 ^m 050. <i>la douz.</i>					12 »
5001	—	—	—	1 — 12 — —	0 ^m 055.	15 »
5002	—	—	—	1 — 12 — —	0 ^m 072.	19 »
5005	—	—	—	1 — 18 — —	0 ^m 081.	19 »
5006	—	—	—	1 — 18 — —	0 ^m 072.	21 »
5007	Boîtes rondes, nickelées, avec chromo, première qualité, 1 air, 28 lames, diam. 0 ^m 072. <i>la douz.</i>					24 »
5003	—	—	—	1 — 28 — —	0 ^m 080.	27 »
5008	—	—	—	1 — 36 — —	0 ^m 072.	29 »
5009	—	—	—	1 — 36 — —	0 ^m 080.	33 »

MUSIQUES A MANIVELLE, 2 AIRS

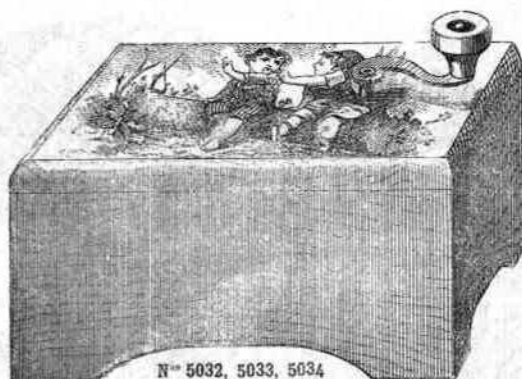
5021	Boîtes rondes, nickelées avec chromo, 2 airs, 18 lames, diam. 0 ^m 072. <i>la douz.</i>					24 »
5010	—	—	—	2 — 18 — —	0 ^m 080.	26 »
5011	—	—	—	2 — 28 — —	0 ^m 080.	28 »
5022	—	—	—	1 ^{re} qualité 2 — 28 — —	0 ^m 080.	32 »
5023	—	—	—	2 — 40 — —	0 ^m 100.	40 »

MUSIQUES A MANIVELLE, 3 AIRS

5025	Boîtes rondes, nickelées avec chromo 3 airs, 28 lames, diam. 0 ^m 090. <i>la douz.</i>					41 »
5026	—	—	—	1 ^{re} qualité 3 — 36 — —	0 ^m 090.	46 »

BOITES A MUSIQUE (Suite)

BOITES CARRÉES, A MANIVELLE



Dessin de grandeur naturelle.

Numéros										PREN. NETS
MUSIQUES A MANIVELLE, UN AIR										
5030	Boîtes carrées,	bois verni, avec chromo.	1 air, 12 lames, 0°085 sur 0°060.	la douz.						17 "
5031	—	—	1 — 18 —	0 085 — 0 060.	—					20 "
5027	—	—	1 — 18 —	0 100 — 0 075.	—					22 "
5032	—	—	1 ^{re} qté, 1 — 28 —	0 100 — 0 075.	—					27 "
5033	—	—	1 — 30 —	0 100 — 0 075.	—					32 "
5034	—	—	1 — 48 —	0 105 — 0 080.	—					43 "
MUSIQUES A MANIVELLE, 2 AIRS										
5040	Boîtes carrées,	bois verni, avec chromo.	2 airs, 18 lames, 0°105 sur 0°085.	la douz.						26 "
5035	—	—	2 — 28 —	0 105 — 0 085 —						31 "
5041	—	—	1 ^{re} qté, 2 — 28 —	0 105 — 0 085 —						34 "
5042	—	—	2 — 36 —	0 120 — 0 095 —						48 "
MUSIQUES A MANIVELLE, 3 AIRS										
5045	Boîtes carrées,	bois verni, avec chromo.	3 airs, 28 lames, 0°120 sur 0°095 . . .	la douz.						48 "
5046	—	—	3 — 36 —	0 125 — 0 095 . . .	—					54 "
5047	—	avec timbres	3 — 50 —	0 170 — 0 135 . . .	—					128 "
MUSIQUES A MANIVELLE, 4 AIRS										
5050	Boîtes carrées,	bois verni, avec chromo.	4 airs, 28 lames, 0°125 sur 0°095. . .	la douz.						54 "
5051	—	—	4 — 36 —	0 130 — 0 100. . .	—					62 "
5052	—	avec timbres.	4 — 50 —	0 200 — 0 140. . .	—					133 "

Numéros

BOITES A MUSIQUE (Suite)

PRIX NETS

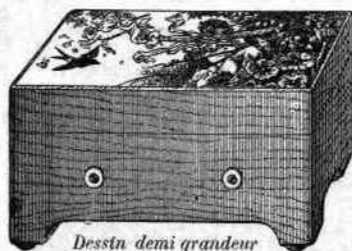
PETITE MUSIQUE A RESSORT, SANS BOITE

Préparées pour être montées dans des nécessaires, porte-cigares, etc.

5055	Musique à ressort, sans boîte, 1 air, 19 lames, 0 ^m 052 sur 0 ^m 050 . . . la pièce.	4 »
5056	— — — 1 — 28 — 0.064 — 0.052 . . . —	4 50
5057	— — — 1 — 36 — 0.095 — 0.060 . . . —	5 »
5060	— — — change ^t seule 2 — 28 — 0.064 — 0.052 . . . —	6 50
5061	— — — 2 — 36 — 0.095 — 0.060 . . . —	7 »
5062	— — — 2 — 40 — 0.097 — 0.060 . . . —	8 »
5065	— — — 3 — 36 — 0.095 — 0.060 . . . —	11 »
5066	— — — 3 — 41 — 0.097 — 0.060 . . . —	12 »
5067	— — — 4 — 36 — 0.095 — 0.060 . . . —	13 »
5068	— — — 4 — 41 — 0.097 — 0.060 . . . —	14 »

PETITES MUSIQUES A RESSORT, EN BOITE

DITES TABATIÈRES



Numéros

PRIX NETS

5070	Musique à ressort, boîte bois de Spa, avec chromo, 1 air, 19 lames. la pièce.	6 »
5072	Musique à ressort, boîte bois de Spa, avec chromo, 2 airs, 28 lames. . . . la pièce.	8 50
5073	— — — 2 — 36 — 1 ^{re} qual. —	9 50
5075	Musique à ressort, boîte bois de Spa, avec chromo, 3 airs, 36 lames, 1 ^{re} qual. la pièce.	12 »
5077	Musique à ressort, boîte bois de Spa, avec chromo, 4 airs, 36 lames, 1 ^{re} qual. la pièce.	15 »
5080	Musique à ressort, boîte riche, 2 airs, 41 lames, 1 ^{re} qualité . . . la pièce.	12 »
5081	— — — 3 — 41 — — . . . —	15 »
5082	— — — 4 — 41 — — . . . —	18 »

BOITES A MUSIQUE (Suite)

BOITES A MUSIQUE DITES CARTELS

QUALITÉ COURANTE

FORMAT ÉCONOMIQUE DIT « MIGNONNETTE ».

N^{os} 5087 et 5089. Longueur 0^m30. Largeur 0^m17.

Numéros.

PREX NETS

5087	Musique, boîte Mignonnette, 4 airs, gros cylindre, 3 pouces. . . . la pièce.	25 »
5089	Musique, boîte Mignonnette, 6 airs, gros cylindre, 3 pouces. . . . —	26 »

BOITES A MUSIQUE DITES CARTELS

QUALITÉ COURANTE

JOLIE BOITE ÉCONOMIQUE

N^{os} 5091 et 5092. Longueur 0^m35. Largeur 0^m19.

5090	Musique, boîte économique, 4 airs, 4 pouces 1/2, gros cylindre . . . la pièce.	32 »
5091	Musique, boîte économique, 6 airs, 4 pouces 1/2, petit cylindre . . . —	34 »
5092	Musique, boîte économique, 6 airs, 4 pouces 1/2, gros cylindre . . . —	36 »

Dans toutes les musiques cartels, les pouces mentionnés après le nombre d'airs indiquent, à la manière ancienne, la longueur du cylindre. Cette longueur constitue la réelle valeur de la musique, parce que le clavier, qui a toujours la dimension du cylindre, possède une quantité de lames proportionnée à sa longueur. La boîte marquetée peut être petite, moyenne ou grande, sans augmenter le prix d'une manière sensible; il est cependant convenable que la musique soit à l'aise dans la boîte, et cela sans exagération.

BOITES A' MUSIQUE

MUSIQUES DE BONNE QUALITÉ

GRANDE BOITE AVEC MARQUETERIE, CADRE ET SERRURE



Noméros	N° 5096 { Longueur 0=35 environ. Largeur 0=19 —		N° 5102 { Longueur 0=47 environ. Largeur 0=23 —	PRIX NETS
Nous indiquons, à titre de renseignement, les dimensions de la plus petite et de la plus grande boîte de cette série. Les dimensions des boîtes intermédiaires varient proportionnellement à la longueur du cylindre.				
5096	Musique, boîte marqueterie avec cadre et serrure, 4 airs, 4 pouces 1/2. <i>la pièce.</i>			40 »
	La même avec cithare		—	45 »
5097	Musique, boîte marqueterie avec cadre et serrure, 6 airs, 4 pouces 1/2. <i>la pièce.</i>			42 »
	La même avec cithare		—	47 »
5098	Musique, boîte marqueterie avec cadre et serrure, 6 airs, 5 pouces 1/2. <i>la pièce.</i>			48 »
	La même avec cithare		—	51 »
5099	Musique, boîte marqueterie avec cadre et serrure, 8 airs, 5 pouces 1/2. <i>la pièce.</i>			49 50
	La même avec cithare		—	53 50
5100	Musique, boîte marqueterie avec cadre et serrure, 8 airs, 7 pouces 3/4. <i>la pièce.</i>			59 »
	La même avec cithare		—	67 »
5101	Musique, boîte marqueterie avec cadre et serrure, 10 airs, 7 pouces 3/4. <i>la pièce.</i>			61 50
	La même avec cithare		—	69 50
5102	Musique, boîte marqueterie avec cadre et serrure, 12 airs, 10 pouces. <i>la pièce.</i>			87 »
	La même avec cithare		—	97 »
	Le changement d'air à volonté avec cadran indicateur augmente de 17 »			

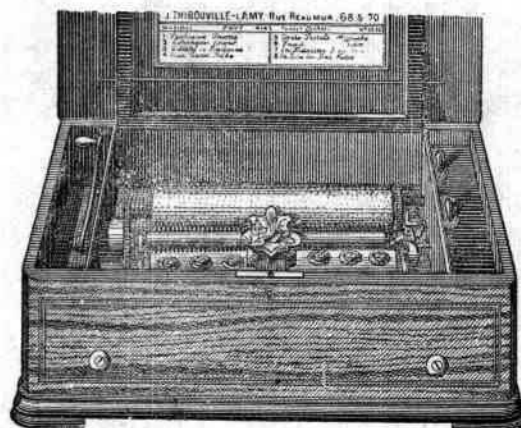
BOITES A MUSIQUE (Suite)

MUSIQUES CLASSIQUES DE PREMIÈRE QUALITÉ

BELLE BOITE AVEC MARQUETERIE, CADRE ET SERRURE

GRAND CYLINDRE, SONS PUISSANTS

Nous recommandons d'une manière toute spéciale les cartels dénommés **classiques**. Ces musiques, dont le cylindre est de longueur régulière, possèdent le nombre de lames suffisant pour que les notes puissent se répéter sans risquer de friser, ce qu'il est difficile d'éviter dans les pièces à petites dimensions, dont le clavier ne possède qu'un nombre de lames restreint.



NUMÉROS

PRIX NETS

N° 5112 { Longueur 0m43 environ
Largeur 0m20 —

N° 5117 { Longueur 0m58 environ
Largeur 0m26 —

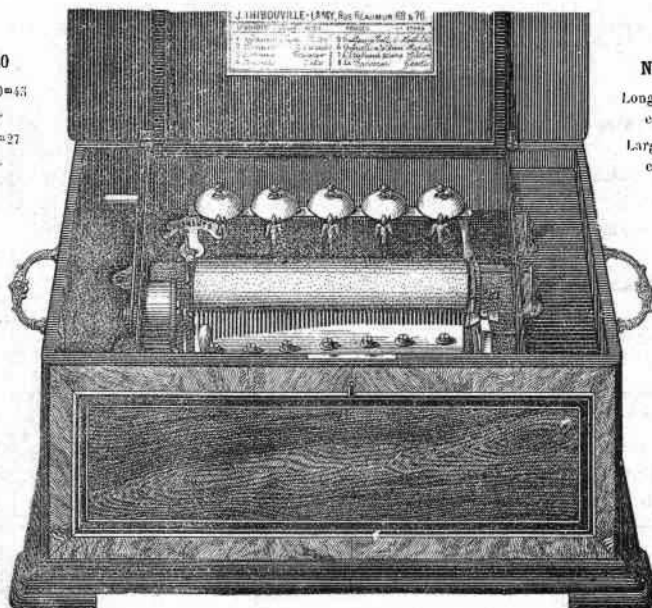
Nous indiquons, à titre de renseignement, les dimensions de la plus petite et de la plus grande boîte de cette série. Les dimensions des boîtes intermédiaires varient proportionnellement à la longueur du cylindre.

5112	Musique classique, 1 ^{re} qualité, jolie boîte palissandre avec marqueterie et serrure, 4 airs, 5 pouces 1/2. <i>la pièce.</i>	48 »
	<i>La même avec cithare</i>	54 »
5113	Musique classique, 1 ^{re} qualité, jolie boîte palissandre avec marqueterie et serrure, 6 airs, 7 pouces 3/4.	67 »
	<i>La même avec cithare</i>	74 »
5114	Musique classique, 1 ^{re} qualité, jolie boîte palissandre avec marqueterie et serrure, 8 airs, 8 pouces 1/2.	74 »
	<i>La même avec cithare</i>	80 »
5115	Musique classique, 1 ^{re} qualité, jolie boîte palissandre avec marqueterie et serrure, 8 airs, 10 pouces.	80 »
	<i>La même avec cithare</i>	88 »
5116	Musique classique, 1 ^{re} qualité, jolie boîte palissandre avec marqueterie et serrure, 10 airs, 10 pouces.	93 50
	<i>La même avec cithare</i>	101 50
5117	Musique classique, 1 ^{re} qualité, jolie boîte palissandre avec marqueterie et serrure, 12 airs, 12 pouces.	106 50
	<i>La même avec cithare</i>	120 »
	<i>La boîte avec socle et poignées augmente de</i>	8 »
	<i>Le changement d'air à volonté augmente de</i>	20 »
	Toutes les musiques indiquées ci-dessus sont avec cadran indicateur.	

MUSIQUES A TIMBRES EN VUE

SONS PUISSANTS

BOÎTE RICHE AVEC SOCLE ET POIGNÉES



N° 5120

Longueur 0=43
environ.Largeur 0=27
environ.

N° 5134

Longueur 0=72
environ.Largeur 0=30
environ.

Numéros

PRIX NETS

5120	Musique à timbres en vue, 4 airs, 4 pouces 1/2	la pièce.	55 »
5120 ^a	La même, avec socle et poignées	—	61 »
5120 ^c	— — — et cithare	—	66 »
5122	Musique à timbres en vue, 6 airs, 4 pouces 1/2	la pièce.	56 50
5122 ^a	La même, avec socle et poignées	—	62 50
5122 ^c	— — — et cithare	—	69 »
5124	Musique à timbres en vue, 6 airs, 7 pouces 3/4	la pièce.	87 »
5124 ^a	La même, avec socle et poignées	—	93 »
5124 ^c	— — — et cithare	—	99 »
5126	Musique à timbres en vue, 8 airs, 5 pouces 1/2	la pièce.	65 »
5126 ^a	La même, avec socle et poignées	—	71 »
5126 ^c	— — — et cithare	—	77 »
5128	Musique à timbres en vue, 8 airs, 10 pouces	la pièce.	113 »
5128 ^a	La même, avec socle et poignées	—	120 »
5128 ^c	— — — et cithare	—	128 »
5131	Musique à timbres en vue, 10 airs, 12 pouces	la pièce.	153 »
5131 ^a	La même, avec socle et poignées	—	160 »
5131 ^c	— — — et cithare	—	168 »
5133	Musique à timbres en vue, 12 airs, 12 pouces	la pièce.	160 »
5133 ^a	La même, avec socle et poignées	—	167 »
5133 ^c	— — — et cithare	—	175 »
5134	Musique à timbres en vue, 12 airs, 15 pouces	la pièce.	220 »
5134 ^a	La même, avec socle et poignées	—	226 »
5134 ^c	— — — et cithare	—	234 »

Le changement d'air à volonté augmente de 10 »

Toutes nos musiques sont avec cadran indicateur.

Nombres

BOITES A MUSIQUE (suite)

Prix nets

MUSIQUES A TAMBOUR ET TIMBRES EN VUE

SONS PUISSANTS, BOITE RICHE

N° 5140 { Longueur 0m38 environ. || N° 5149 { Longueur 0m30 environ.
 Largeur 0m26 — Largeur 0m33 —

5140	Musique à tambour et timbres en vue, 6 airs, 7 pouces 3/4	la pièce.	80	"
5140 ^s	La même, avec socle et poignées	—	88	"
5141	Musique à tambour et timbres en vue, 8 airs, 8 pouces 1/2	la pièce.	93	"
5141 ^s	La même, avec socle et poignées	—	100	"
5142	Musique à tambour et timbres en vue, 8 airs, 10 pouces	la pièce.	120	"
5142 ^s	La même, avec socle et poignées	—	127	"
5143	Musique à tambour et timbres en vue, 8 airs, 12 pouces	la pièce.	147	"
5143 ^s	La même, avec socle et poignées	—	153	"
5145	Musique à tambour et timbres en vue, 10 airs, 10 pouces	la pièce.	153	"
5145 ^s	La même, avec socle et poignées	—	160	"
5146	Musique à tambour et timbres en vue, 10 airs, 12 pouces	la pièce.	180	"
5146 ^s	La même, avec socle et poignées	—	187	"
5148	Musique à tambour et timbres en vue, 12 airs, 14 pouces	la pièce.	207	"
5148 ^s	La même, avec socle et poignées	—	213	"
5149	Musique à tambour et timbres en vue, 12 airs, 20 pouces	la pièce.	359	"
5149 ^s	La même, avec socle et poignées	—	366	"

MUSIQUE A TAMBOUR, TIMBRES ET CASTAGNETTES EN VUE

SONS PUISSANTS, BOITE RICHE

N° 5150 { Longueur 0m38 environ || N° 5156 { Longueur 0m30 environ.
 Largeur 0m28 — Largeur 0m33 —

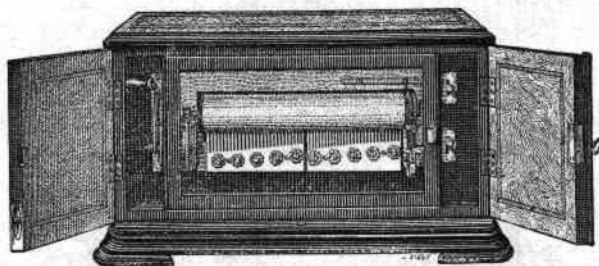
5150	Musique à tambour, timbres et castagnettes en vue, 6 airs, 7 pouces 3/4 la pièce.	111	"
5150 ^s	La même, avec socle et poignées	117	"
5152	Musique à tambour, timbres et castagnettes en vue, 8 airs, 8 pouces 1/2. . . la pièce.	117	"
5152 ^s	La même, avec socle et poignées	126	"
5153	Musique à tambour, timbres et castagnettes en vue, 8 airs, 10 pouces. . la pièce.	137	"
5153 ^s	La même, avec socle et poignées	144	"
5154	Musique à tambour, timbres et castagnettes en vue, 10 airs, 12 pouces la pièce.	193	"
5154 ^s	La même, avec socle et poignées	200	"
5155	Musique à tambour, timbres et castagnettes en vue, 12 airs, 14 pouces. la pièce.	233	"
5155 ^s	La même, avec socle et poignées	240	"
5156	Musique à tambour, timbres et castagnettes en vue, 12 airs, 20 pouces. la pièce.	386	"
5156 ^s	La même, avec socle et poignées	393	"

Toutes nos musiques sont avec cadran indicateur.

BOITES A MUSIQUE (Suite.)

MUSIQUES DE PREMIÈRE QUALITÉ

BOITE RICHE, FORME BUFFET



Longueur 0m65 — Largeur 0m25 — Hauteur 0m43 environ

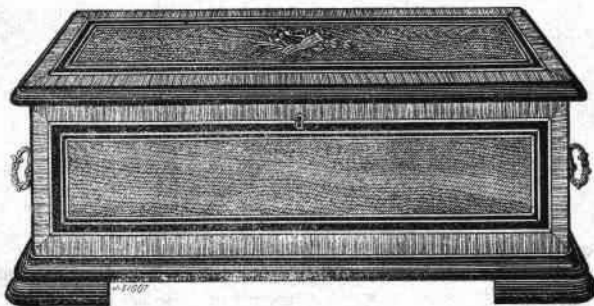
Numéros

PRIX NETS

5160	Musique, boîte forme buffet, forte piano, 2 claviers, 6 airs, 10 poudres, 1 ^{re} qual. la pièce.	173	»
5161	— — — — — 2 — 8 — 10 — 1 ^{re} — —	180	»
5163	Musique, boîte forme buffet, mandoline-cithare, 6 airs, 10 poudres, 1 ^{re} qual. la pièce.	187	»
5164	— — — — — 8 — 10 — 1 ^{re} — —	200	»

MUSIQUES EXPRESSIVES, QUALITÉ EXTRA

BOITE RICHE AVEC SOCLE ET POIGNES



Numéros

PRIX NETS

Suivant la longueur du cylindre, ces boîtes varient entre 45 et 70 cent. de long. sur 25 à 30 de larg.

MUSIQUE EXPRESSIVE CITHARE

5170	Musique expressive cithare, boîte riche, 6 airs, 7 poudres 1/2 . . . la pièce.	80	»
5171	— — — — — 8 — 10 poudres . . . —	107	»
5172	— — — — — 10 — 12 — . . . —	120	»
5173	— — — — — 12 — 14 — . . . —	140	»

MUSIQUE EXPRESSIVE, GENRE GUITARE

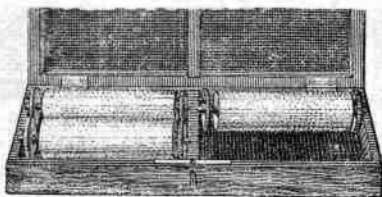
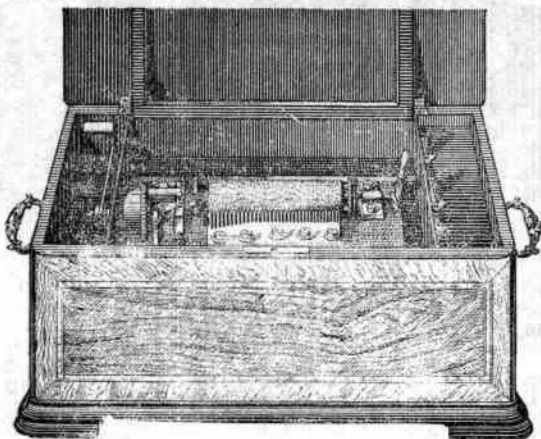
5175	Musique expressive, genre guitare, boîte riche, 6 airs, 7 poudres 1/2 la pièce.	133	»
5176	— — — — — 8 — 10 — . . . —	160	»
5177	— — — — — 10 — 12 — . . . —	200	»
5178	— — — — — 12 — 14 — . . . —	253	»

Ces musiques sont avec cadran indicateur et extindres nickelés.

BOITES A MUSIQUE

MUSIQUES A CYLINDRES DE RECHANGE

BOITES RICHES AVEC SOCLÉS ET POIGNÉES, CYLINDRES NICKELÉS



Nombres		PRIX NETS
	Boîte pour les cylindres de rechange.	
5210	Musique , boîte riche avec socle et poignées, 5 pouces 1 2, trois cylindres nickelés, 18 airs la pièce.	433 »
	<i>Chaque cylindre (6 airs) en plus augmente de</i> 24 »	
5207	Musique mandoline cithare , paraculte, modérateur, 8 pouces 1 2 3 cylindres 18 airs, cadran indicateur la pièce.	333 »
	<i>Chaque cylindre en plus augmente de</i> 100 »	
5208	Musique sublime harmonie , forte piano cithare 2 claviers, 12 pouces cylindre de 6 airs, cadran indicateur la pièce.	466 »
	<i>Chaque cylindre en plus augmente de</i> 120 »	
5209	Musique sublime harmonie , forte piano cithare, 2 claviers, 16 pouces cylindre de 8 airs, cadran indicateur. la pièce.	532 »
	<i>Chaque cylindre en plus augmente de</i> 133 »	
Il suffit de donner le numéro des boîtes à musique ci-dessus pour avoir des cylindres supplémentaires, avec airs choisis au gré de l'acheteur.		

BOITES A MUSIQUE (Suite)

MUSIQUES A CYLINDRES DE RECHANGE

QUALITÉ SUPÉRIEURE

BOÎTE SUR TABLE. — MEUBLE TRÈS RICHE



Numéros		PRIX NETS
5213	Musique cithare , boîte riche sur table, qualité supérieure, 3 cylindres nickelés, 24 airs, cadran indicateur la pièce.	682
	Chaque cylindre de 8 airs en plus augmente de	133
5214	Musique sublime harmonie piccolo , boîte riche sur table, qualité supérieure, deux claviers, 4 cylindres nickelés, 24 airs, cadran indicateur la pièce.	931
	Chaque cylindre de 6 airs en plus augmente de	200
5215	Musique cithare avec tambour , timbres, castagnettes, boîte riche sur table, 3 cylindres nickelés, 24 airs, cadran indicateur. la pièce.	832
	Chaque cylindre de 8 airs en plus augmente de	200
5216	Musique orchestre, voix célestes , tambour, timbres castagnettes, boîte riche sur table, 15 touches, 5 cylindres nickelés, 40 airs, cadran indicateur. la pièce.	2,385
	Chaque cylindre de 8 airs en plus augmente de	240

Il suffit de donner le numéro de fabrication des boîtes à musique ci-dessus pour avoir des cylindres supplémentaires avec airs choisis au gré de l'acheteur.

NOUVELLE MUSIQUE

MUSIQUE AVEC CYLINDRES DE RECHANGE JEU CONTINU

Le système de jeu continu permet de jouer entièrement, sans arrêt ni coupures, des airs d'opéra, des grandes valses, etc., nécessitant plusieurs tours de cylindre.

Nouveaux		PREX. XEIX
5120	Musique cithare 3 cylindres, jeu continu représentant 18 airs, 12 pouces, 24 lignes, meuble riche sur table, double-bazillets, changement d'air à volonté, cadran indicateur, modérateur. . . la pièce	1.405 "
	Chaque cylindre jouant 6 airs augmenté de.	186 "
	Chaque cylindre jeu continu d'une valeur de 6 airs augmenté de.	186 "

MUSIQUE HARMONIPHONES

A FLÛTES OU VOIX CÉLESTES

5120	Musique harmoniphone, voix célestes, 1 air, 5 pouces 1/2. la pièce.	212 "
5121	— — — — — 6 — 10 — — — — —	300 "
5122	— — — — — 8 — 13 — — — — —	386 "
5123	— — — — — 10 — 15 — — — — —	400 "
5124	— — — — — 12 — 15 — — — — —	470 "

MUSIQUES HARMONIPHONES ORCHESTRE

5150	Musique harmoniphone, tambour et timbres en vue, boîte riche, 6 airs, 13 pouces. la pièce.	120 "
5151	Musique harmoniphone, tambour et timbres en vue, boîte riche, 8 airs, 13 pouces. la pièce.	312 "
5152	Musique harmoniphone, tambour, timbres et castagnettes en vue, boîte riche, 8 airs, 15 pouces. la pièce.	372 "
5153	Musique harmoniphone, tambour, timbres et castagnettes en vue, boîte riche, 10 airs, 18 pouces. la pièce.	752 "
5154	Musique harmoniphone, tambour, timbres et castagnettes en vue, boîte riche, 12 airs, 18 pouces. la pièce.	765 "

Les musiques harmoniphones sont avec cadran indicateur.

Le changement d'air à volonté augmente de. 25 "

MUSIQUES HARMONIPHONES ORCHESTRE

QUALITÉ EXTRA — BOÎTE RICHE

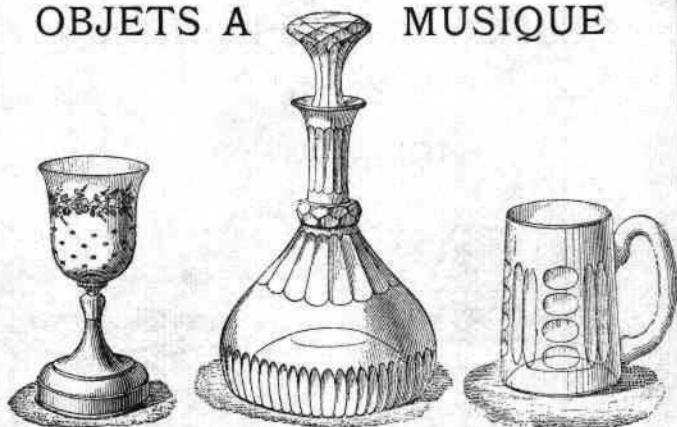
5455	Musique harmoniphone, qualité extra, voix célestes, tambour, timbres et castagnettes en vue, boîte riche, 8 airs, 16 pouces. la pièce.	1.115 "
5456	Musique harmoniphone, qualité extra, voix célestes, tambour, timbres et castagnettes en vue, boîte riche, 10 airs, 18 pouces. la pièce.	1.515 "

Les boîtes des musiques harmoniphones varient entre 48 à 73 centimètres de longueur sur 25 à 37 centimètres de largeur.

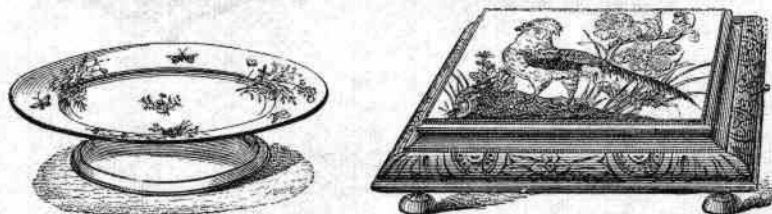
Numéros

OBJETS A MUSIQUE

PRIX NETS



5159	Carafe	crystal taillé avec musique, 1 air, 19 lames.	la pièce.	12	»
5160	—	— 1 — 28 —	—	13	»
5161	—	— 2 airs, 28 —	—	14	»
5164	Verre	crystal gravé, avec musique, 1 air, 28 lames.	la pièce.	14	»
5165	—	— 2 airs, 28 —	—	17	»
5167	Bock	crystal taillé, avec musique, 1 air, 28 lames.	la pièce.	14	»
5168	—	— 2 airs, 28 lames —	—	17	»



5175	Assiette	porcelaine, filet or, avec musique, 1 air, 28 lames	la pièce.	9	»
5176	—	— 2 airs, 28 lames —	—	11	»
5178	Assiette	porcelaine, bande à fleurs, avec musique, 1 air.	—	11	»
5179	—	— 2 airs —	—	13	50
5182	Assiette	porcelaine, fleurs et oiseau, avec musique, 1 air.	—	13	50
5188	—	— 2 airs —	—	16	»
5184	—	— peinture artistique — 2 —	—	20	»
5190	Compotier	porcelaine, à fleurs, avec musique, 1 air	la pièce.	17	50
5191	—	— 2 airs —	—	20	»
5194	Dessous de plat,	garniture vieux chêne, avec musique, 1 air, 19 lames	la pièce	9	»
5195	—	— 1 — 28 —	—	10	»
5196	—	— 2 airs, 28 —	—	13	»
5197	Dessous de plat,	garn. vieux chêne, plaque émaillée et musique, 1 air, 28 lames.	—	13	»
5198	—	— 2 airs, 28 lames. —	—	15	»

Le timbre augmente les dessous de plat de 3 fr.

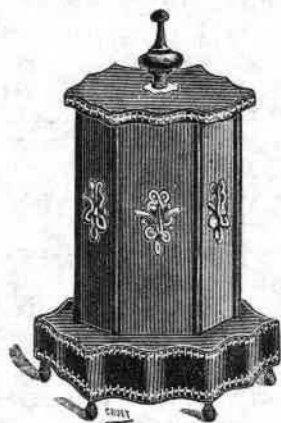
OBJETS A MUSIQUE *(Suite)*

CAVES A LIQUEURS

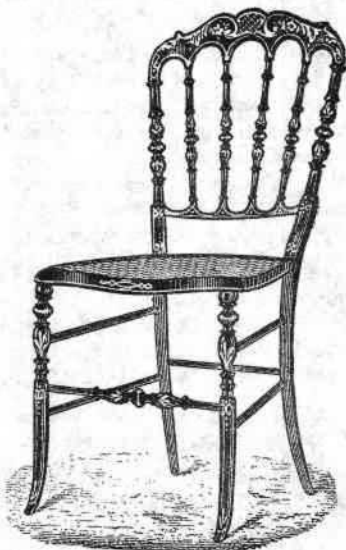
N^{os} 5170, 5171, 5172N^{os} 5173, 5174

Numéros		PRIX NETS
5170	Cave à liqueurs, 4 carafons, 16 verres, avec musique 2 airs, 28 lames. <i>la pièce.</i>	38 50
5171	— 4 — 16 — 3 — 36 — . —	42 50
5172	— 4 — 16 — 4 — 36 — . —	48 »
5173	Cave à liqueurs tournante, 2 carafons, 8 verres, musique 2 airs, 28 lames.	41 50
5174	— 2 — 8 — 3 — 28 — . —	45 50
5225	Nécessaire à ouvrage, coffret ébène, filets cuivre, musique 2 airs, 28 lames. <i>la pièce.</i>	33 50
5226	— coffret ébène, filets cuivre, musique 3 airs, 28 lames. —	36 »
5225 ^r	Nécessaire à ouvrage tournant, 6 portes, musique 2 airs, 28 lames.	29 50
5226 ^r	— 6 — 3 — 28 — . —	32 »
5227	Presse papier à musique, effet de neige, 1 air, 28 lames. <i>la pièce.</i>	13 50
5228	— — — 2 — 28 — —	16 »

OBJETS A MUSIQUE (Suite)



5199. 5200. 5201.



5205. 5206.



5203. 5204.

Numéros

PRIX NETS

5199	Porte-Cigares	imitation palissandre ou bois noir, 6 grandes portes, musique 1 air, 19 lames. <i>la pièce.</i>	11	»
5200	—	— — — — — 6 — — — 1 — 28 — —	13	»
5201	—	— — — — — 6 — — — 2 — 28 — —	15	»
5202	—	décor chinois, 6 grandes portes, musique 2 airs, 28 lames.	21	»
5203	—	rond modèle très riche, musique 2 airs, 28 lames . . .	29	»
5204	—	— — — — — 3 — 28 — . . .	34	»
5205	Chaise	bois noir dorée, camée avec musique, 1 air, 28 lames <i>la pièce.</i>	17	»
5206	—	— — — — — 2 — 28 —	18	»
5208	—	dorée, meuble riche, garnie velours ou satin, 2 airs, 28 lames. .	35	»

ALBUMS

5219	Album	grand format cuir noir ou rouge, musique 2 airs, 28 lames. . <i>la pièce.</i>	16	»
5220	—	— — — maroquin frappé, toutes nuances, musique 2 airs, 28 lames.	20	»
5221	—	— — — — — modèle riche, sujet fermoir doré, musique 2 airs, 28 lames.	27	»
5222	—	— — — — — peluche toutes nuances, écusson, musique 2 airs, 28 lames.	19	»
5223	—	— — — — — unie, sujet aluminium, musique 2 airs, 28 lames.	26	»
5224	Album	très grand format, modèle riche, écusson aluminium, impression dorée autour, grand fermoir, musique 3 airs, 36 lames. <i>la pièce.</i>	43	»
5214	Chevalet	nickel pour album.	13	»
5210	Chalet	sculpté, petit modèle, musique 1 air, 28 lames	14	»
5212	—	— — — grand — — — 2 airs. 28 lames	19	»

MUSICAL BOX TOUR IN AMERICA

— C. de Vere Green —



Following the Annual General Meeting of this Society in May, 1965, I received the suggestion from two of our United States Members whom we were glad to welcome once again on that occasion, that I should visit the meeting of the Musical Box Society International of America at Cape Cod in September.

After an exchange of quite a number of letters with these two Members - Howard Fitch and Hughes Ryder - as well as with Mrs. Fabel, the secretary of the M.B.S.I., my wife and I left London Airport in the morning of September 15th in a B.O.A.C. VC.10. Needless to say the flight was smooth, easy and short and we landed in New York just two hours after leaving London (local time). Having flown to and from various parts of the world my chief criticism of the 'largest fastest jet flights' is that they often prove the slowest! When it takes six double busloads to emplane and explane the passengers, the congestion waiting for the off-loading of baggage and clearance of customs adds between one and two hours to the flight time.

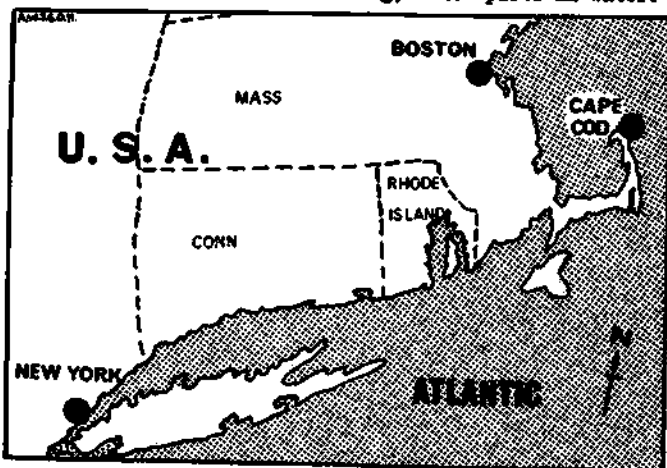
The next morning, at 8.30 a.m., we were kindly collected by Mr. & Mrs. Fitch and driven off towards Cape Cod - some two hundred miles north. En route, we stopped off at Rhode Island to see the collection of musical boxes of Mr. George Bidden. This proved to be the precursor of things to come! I saw some truly magnificent boxes in immaculate condition - exciting ones and superbly displayed. The method of showing them off impressed me beyond words.

And so on to the Charles Motor Lodge at Hyannis, Cape Cod. There we met Alfred and Mrs. Hale - the local organisers of the meeting. A lobster dinner, and so to bed.

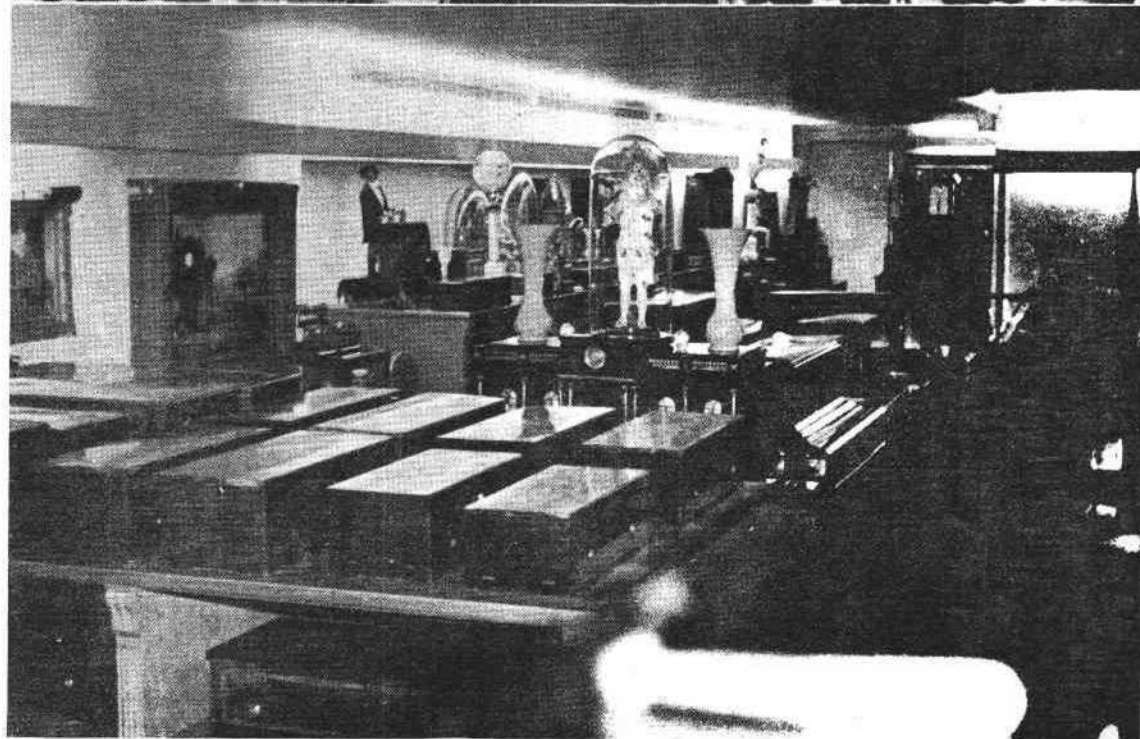
The next morning we went to Lloyd Kelly's new home for the 'workshop meeting'. This opened by the playing of "The Star Spangled Banner" and "God Save The Queen" (in our honour) on his large interchangeable Mermod. Then followed two simultaneous sessions - one by Mrs. Fabel on the refurbishing of boxes and the other by Mr. Lloyd Kelly on the repair of musical boxes. Both were fascinating. A break for lunch and then a resumption when Lloyd Kelly gave amongst other things a resume of the last days of the Regina Company. He also demonstrated his disc-making machine (now automated to replace the former strong-arm requirement), and his endless screw cutting lathe. At the workshop meeting, I met Mr. Glen P. Heckert. Known to the readers of Mosorjak's book for his section on the maintenance and repair of musical boxes, he gave us his formula for cleaning brass by soaking it in this solution: 2 ozs. Oleic Acid; 2 ozs. Acetone; 6 ozs. Ammonia; make up to one gallon with water. After soaking, rinse parts in water.

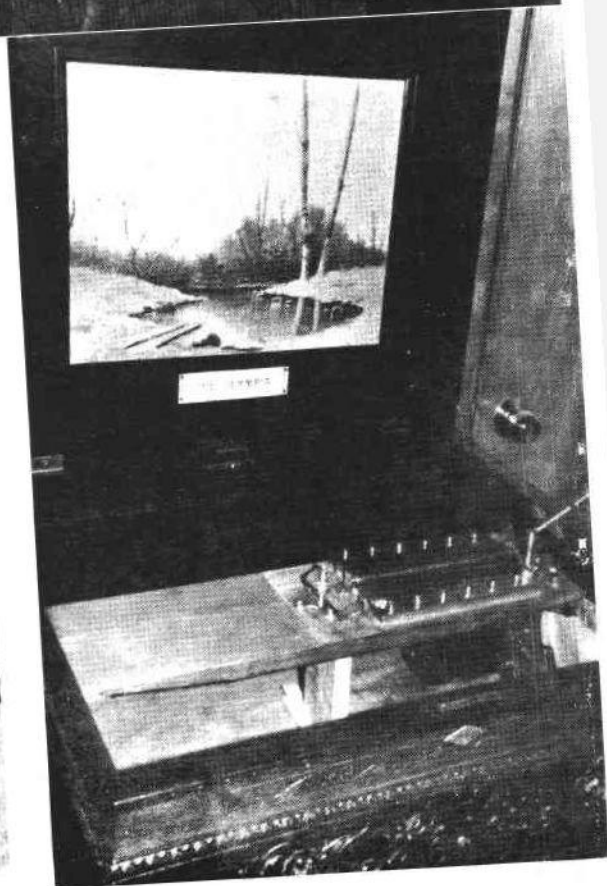
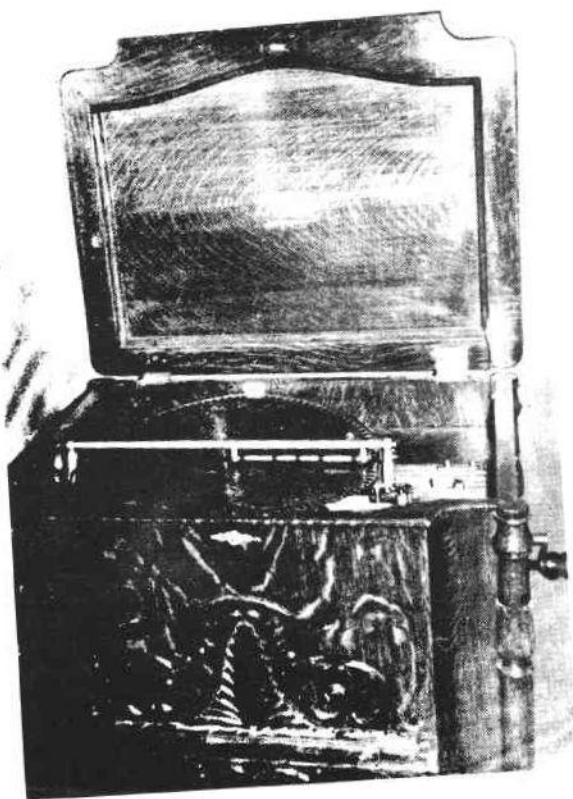
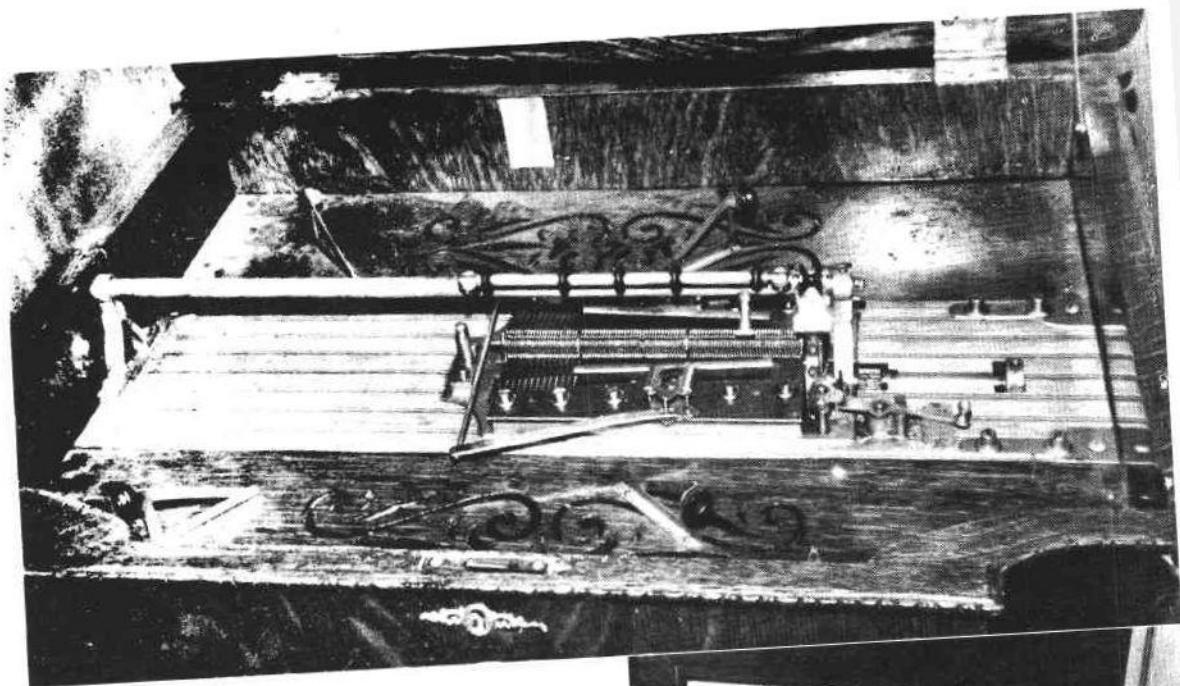
A quick change and wash at the Motel and then out to a lobster dinner again.

The Annual General Meeting of the Musical Box Society International was held on the Saturday morning amidst delightful surroundings at Barnstable. It was at this occasion that I presented to the Society a binder containing all the issues of our magazines. So great was the interest shown that during the lunch break I enrolled seventeen new Members to our own Society. In the afternoon, I gave my talk on Dampers, which, I suppose, really sparked off the whole project.



Two views of the large room in which Mr. Guinness keeps his collection in New York





The evening was devoted to the banquet and the showing of the B.B.C. film featuring Mr. Ord-Hume talking about one of my boxes!

The next day, the meeting broke up. It should be pointed out that some members of their Society had travelled over 3,000 miles to the meeting from the West Coast.

The following five or six days we spent at the Northern Point of Cape Cod doing nothing until we left for Boston where we attended a special meeting of The Fan Guild of Boston, organised in honour of Bertha. And so on our way to visit one of our Members - Mr. Twomey. He has not only a fantastic but wonderful collection of musical boxes, many of them quite unique. I particularly liked his Capital Cuff Box in perfect condition - the first I have ever seen. I do not think that any of these ever came into the British Isles.

The visit was not only most interesting and fascinating, but most friendly and warmly cordial. I only hope that I can at some repay their hospitality.

New York and the collection of Mr. Murtogh Guinness was the next stopping point. I have never seen so many musical boxes in my life - including automata - as Mr. Guinness has in his house. Each item is preserved in perfect condition - revolver boxes, telescopic boxes, Nicoles with the fattest and longest cylinders I have ever seen, gold, enamelled and jewelled snuff-boxes galore.

Please, Mr. Guinness, would you have printed for us a detailed and descriptive catalogue of your complete collection!

There were four other collections which we visited on our final day. Starting at 8.30 in the morning and ending at 4.0 next morning! Hughes Ryder picked us up at our hotel and drove us to visit Mrs. Ruth Bornand. It was her father-in-law who emigrated from Switzerland to the States. Not only did she show me some outstanding boxes, but they were all in the most perfect condition. Mrs. Bornand now has a musical box repair business which was started by her late husband's father.

Then on to Mr. George Bozer and another superb collection - again all in the most marvellous condition and beautifully arranged. He possesses a very outstanding Nicole - a large one - which plays the finest variations of the theme which I have ever heard. In addition to the musical boxes is a fine collection of musical watches, musical pictures and many of them animated.

Cocktails were taken with 'the Ryder Family' and here, once again, another very fine and large collection which included Regina auto-changers, automata, unusual movements, unusual disc machines, cuff boxes - all neatly arranged in a basement room and all completely 'get-at-able'.

After dinner, we went on to visit Howard and Helen Fitch and saw some of their choicest pieces. Particularly impressive was the barrel organ made by Rolin Chomassin Facteur D'Orgues a Mirecourt Vosges circa 1840. This plays the entire William Tell overture, the barrel turning on a spiral. Howard gave positive proof that it was hot work to play the whole piece of music. I most admired a silver snuff box by Charles Brugier with fusee wind, a bird in a cage signed Ami Rochat and, of course, the Jaquet-Droz organ clock - each piece playing to perfection.

And so back to New York with Murtogh Guinness where we enjoyed a night-cap with him at 4.0 a.m. in his music box room. We were up again at 7.0 a.m. and off to catch the plane back home.

I would like to express to all our new-found American friends - as well as to those who are old friends - sincere thanks on behalf of Bertha and myself for the hospitality given to us and for making our visit of such great interest.



◀ The Mira disc machine (top and lower left) made by Mermod Freres, and the Olympia.

Autumn Meeting of the Society

Successful day at Berners Hotel

MEMBERSHIP TOPS 200!

Berners Hotel in London's West End was the venue for our Autumn meeting held on November 6th, 1965. This new location for our event was a particularly pleasant choice and the hotel management afforded us every facility to make our day enjoyable.

The meeting began at 10.30 with coffee and biscuits and it was soon obvious that many more Members had this time decided to make a day of it, 75 Members and guests having signed in by 11.30 - the start of the proceedings of the day.

The morning talk was on a subject of growing interest amongst our Members - mechanical organs. Mr. Arthur Ord-Hume delivered a lecture on the beginnings, growth and development of the mechanical organ and illustrated his talk with music from a large, Gothic-fronted chamber barrel organ with three interchangeable barrels, as well as two small table organs. A rare street pipe organ and a small yet powerful reed organ were demonstrated as examples of street music of the Victorian era.

Mr. Ord-Hume, whose organ collection comprises some fourteen barrel organs and an Aeolian Orchestrelle which was once the property of Lord Egerton, aroused considerable interest amongst Members and afterwards a clique of barrel organ lovers could be seen, heads bowed, comparing notes and examining the organs on show. One of these protagonists was Member Lyndesay Langwill who had travelled down overnight from Edinburgh to attend our meeting.

The afternoon session was devoted to a lecture given by Mr. Cyril de Vere Green on his recent visit to the Annual General Meeting of the Musical Box Society International of America at Cape Cod. His talk was copiously illustrated by colour film, slides and tape-recordings and presented an extremely interesting and entertaining account of his visits to American collectors. We were able to see for the first time such choice things as the Guinness collection, that of Bidden, Fitch and Two-mey and many others. The detailed shots of Lloyd Kelly stamping out new Regina discs on his modernised press and similar shots of George Bidden's lathe for making an endless screw in minutes were well appreciated.

Other choice items were the rare Regina desk-mounted disc musical box, the telescopic cylinder box, the Capital Cuff Box and the marvellous Dutch street organ owned by George Hale. The lifelike performance of the

flute-playing black boy automata, rolling his eyes and moving his fingers on the pipe, was also well appreciated. For sheer artistry in automata, however, the jewel-encrusted, solid gold frog owned by Mr. Guinness had to be seen to be believed. Certainly not musical, this life-size automata moves exactly in the manner of a frog, pauses, croaks, then moves off again. Mr. de Vere Green's skillful manipulation of his material, both filmic and recorded, was greatly admired and appreciated.

During the course of the day, B.B.C. reporter Tim Matthews visited us and recorded an interview, with illustrations, by Mr. Ord-Hume on the organs which was broadcast on the following Monday in 'Today'. Mr. de Vere Green took part in an extensive interview regarding the formation of the society and its history for broadcasting overseas.

During the meeting it was announced that our 200th Member had been enrolled - Mr. Raymond H. Hill. Mr. Hill's brother has been a Member for some while. At the end of the meeting, our Membership stood at 203.

Mr. Ord-Hume spoke regarding the production of the magazine and introduced two guests - Mr. Tony Mack and Mr. Ken Kane - who are together responsible for the printing of the magazine. Mr. Mack prepares plates from Mr. Ord-Hume's masters for the offset-litho machine. Mr. Ken Kane is responsible for the actual running off of our Journal. Both are from Messrs. Data Sift Limited whose enthusiastic co-operation in the production of THE MUSIC BOX is greatly appreciated.

Prior to the start of the afternoon session, Mr. de Vere Green made a surprise address to the meeting on the subject of prices. This is fully reported on Page 183. At the conclusion of the afternoon, Mr. and Mrs. de Vere Green yet again graciously gave open house to everyone at their Devonshire Place home, presenting another of their never-to-be-forgotten cocktail parties at which the essence is strongly musical.

These parties are invariably the most exciting part of the whole day and, as some 150 people eagerly distributed themselves in happy juxtaposition with the de Vere Green collection on three floors, one gained the impression that they did not need entertaining - just to be left alone to gain for themselves a sore stop/start thumb and a blistered winding thumb. The Orchestrelle was once again in great demand and, seemingly, the whole repertoire of 150 rolls were played! New acquisitions such as the immaculate 19 $\frac{3}{8}$ " Polyphon, 19,000-series Nicole overture boxes and the mechanical nightingale - not to mention a remarkable tiny flute player - all received avid attention. And so the meeting ended and our many friends whom we meet now twice a year, took their leave. Grateful thanks and appreciation again to Bertha and Cyril de Vere Green for their wonderful hospitality.



"Fortuna" Automaton.

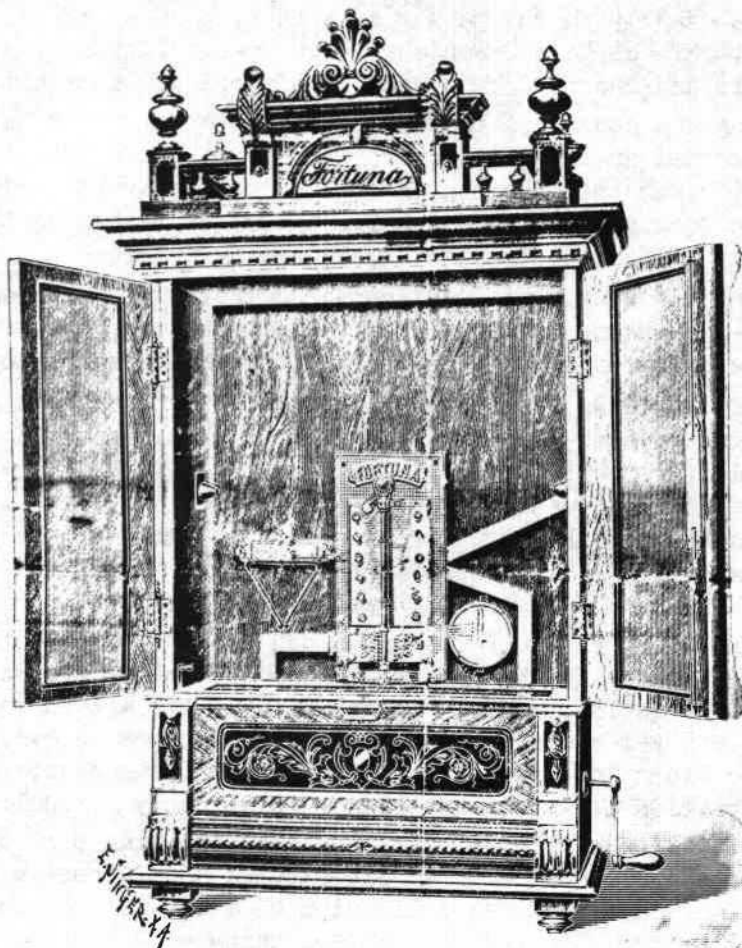
NEW!

"THE MARVEL".

NEW!

118 broad steel tongues, 14 Harmonium reeds, Triangle and Drum.

No. 370. Weights: about 59 kg net, 112 kg gross = 130 lbs. net, 250 lbs. gross.
Size: about 148 × 80 × 18 cm = 4' 10" × 2' 10" × 1' 7 1/2"



Stand for No. 375. Weight: about 33 kg net, 40 kg gross = 73 lbs. net, 89 lbs. gross.
Size: about 89 × 85 × 50 cm = 3' × 2' 10" × 1' 7 1/2"

370

Very suitable for large Halls, Restaurants etc.

No.		£	s.	d.
370.	Beautifully designed and ornamented walnut case with or without coin-attachment for any coin, incl. 6 tunes "Z"	32	0	0
375.	The same as No. 370 with equally beautiful stand and cabinet for tunes combined, packed in 2 cases	37	16	0

Tunes "Z", diam. 26" each £ 0 7 0.

Complete list of greatest variety of tunes.

Ordinary packing cases free.

"Fortuna" Automaton.

NEW!

"THE FORTUNA ORCHESTRION."

NEW!

238 broad steel tongues, 14 Harmonium reeds, Triangle and Drum.

Size: about 206 X 160 X 64 cm = 7' 5" 4" X 5' 4" X 2' 2".



Weight: about 196 kg net, 295 kg gross = 435 lbs. net, 650 lbs. gross.

425.

Very suitable for Concerts and Dances.

10.

5. Very well finished walnut case, with 2 cabinets for tunes, plays two tunes (one piece) at the same time, with or without coin-attachment for any coin, incl. 6 sets of tunes "Z"

£ s. d.

70 0 0

Tunes "Z", diam. 26", each £ 0 7 0.

Complete list of greatest variety of tunes.

Ordinary packing cases free.

Record e v i e w

by
A.O.H.

It cannot be gainsaid that one of the greatest impacts in the field of pop music has been that made in the past year or so by those long-haired young gentlemen who hail from Merseyside - The Beatles. Renowned on both sides of the Atlantic, their fame has indeed spread around the world and their hit tunes are to be heard sung by imitators in many languages.

The dwindling number of fair organs still active try to keep pace with the popular music and only this summer a sprightly little organ was to be heard pounding its way through 'The Harry Lime Theme' at Whitsuntides Pinner Fair.

The famous George Irvin's 89-key Marengi organ has, for eighty or so years, given pleasure to many since the days when it accompanied the Twentieth Century Stud of Golden Gallopers and now it has been equipped to play four of the famed Lennon & McCartney songs. Anything savouring of The Beatles tends to tap an avid market and it is thus that the latest Decca release is of this instrument. 'Irvin's 89-Key Marengi Fair Organ Plays Lennon & McCartney' (Mono DFE 8635) is a 45 r.p.m. disc and begins with 'Help' and 'She Loves You' backed with 'A Hard Day's Night' and 'I Wanna Hold Your Hand'. It is only logical that pop music, however good or otherwise, must suffer severely in translation from a highly personalised vocal rendition to any sort of purely orchestral media - and the fair organ must be considered thus. 'Help' is not a good piece for the organ and the theme is sometimes hard to define from the rumbustious accompaniment, due mainly to the harmonics. 'She Loves Your' is far more tuneful and the performance is spirited although technically the syncopation is not correct a la original. 'A Hard Day's Night' is essentially a "vocal" and suffers most from transposition, tending to be monotonous and lacking in colour variation. 'I Wanna Hold Your Hand' is, by comparison, a more catchy tune and enables the compass of the organ greater scope, the rhythm being more suited. Apart from the novelty, this disc may search vainly for favour - even from the most ardent Beatle fans.

"Mammoth Fair Organ Music" (DFE 8594) is another "45'er" and is also a different story. Side One is the 'Light Cavalry' Overture by Suppe and is, one suspects, a track borrowed from LX 4595 - the LP disc of this the Gavioli organ. It suffers from the same basic distortion troubles as plague parts of the LP. There are tracks one might rather have heard such as 'Mansaniello' or the superb rendition of 'Excelsior' if borrow one must.

Side Two is devoted to two pieces from the 50 year-old Louis Hooghuy's Carousel Becquart, believed to be the last remaining specimen of this maker. The march 'Blue Devils' by Williams is fair organ music at its gayest, brightest and best, crystal-toned, finitely clear and inspiring. With tuneful dulcimer accompaniment, the famous Belgian organ really does justice to this piece and the quick-fire staccato - so rapid that you easily fail to appreciate it - comes over superbly. This is followed by 'King Cotton' - one of Sousa's most exciting marches. Performance is again excellent. This is another worthwhile addition to the growing range of records of fair-organ music and serves also as an appetiser for the Gavioli LP reviewed in Volume 1, Number 7 issue of THE MUSIC BOX.

If now we may be treated to recordings of Limonaire and Mortiere, then there will be examples of the music of most of the famous and diversified remaining instruments to delight the fair-organ enthusiast. We still look in vain for more of the gamut of mechanical musical instruments on disc, however.

(arpsichord). This automaton which, like the following piece, is composed by J. Droz, the son, imitates with precision all movements which are those of a person playing, her throat and breast can be seen to heave as by breathing. The fourth piece is a landscape such as is seen here. A peasant goes across with his donkey towards the mill, a shepherd dog barks and a moment later a shepherd comes out of his grotto, comes near to a sleeping shepherdess, plays the flute and the dog repeats the music softly. The shepherdess awakens, takes her guitar and they play together. When the shepherdess resumes her first position because she does not want to be seen by the peasant who is returning. The shepherd also retires into the grotto of the shepherdess. All the time birds sing, goats graze, the clock on the big gate shows the time and two ladies dance a minute to the sound of a tympanon".

HIGH PRICES ROW AT MEETING

SECRETARY RAPS DEALERS

GRAHAM WEBB PUTS CASE FOR TRADERS

Mr. de Vere Green made a surprise and impassioned plea to Dealers at the end of the November 6th meeting. Addressing Members and Dealers at Berners Hotel, he urged Dealers to keep down their prices to a more realistic level. Revealing that he had recently bought very little from Dealers, he claimed that prices in the past year or so had sky-rocketed.

Deploing the sale of boxes amongst Dealers who each added his own profit to the box, he urged Dealers that they were pricing themselves out of business - certainly amongst other Members - and asked for not just a brake on prices but a realistic reduction. Adding that he was contemplating the sale of some of his boxes to beginner-Members at what he felt would be a fair price, he stated that boxes were, generally, cheaper to buy in America and that most boxes that are offered in the United States were fully overhauled and in 'as new' condition. He went on to say that he would consider buying his boxes in the States.

Member Graham Webb, a Dealer specialising in mechanical musical instruments, has made the following written reply to the charges that Dealers charge high prices:-

"I am writing with regard to the statement made by Mr. de Vere Green during the meeting regarding the prices of musical boxes. I am a sincere admirer of our Hon. Secretary and I realise very well how much he has done for the Society and for musical boxes in general in this country. Because of this, I feel that I should be allowed to make a case for the Dealers in musical boxes who belong to the Society.

Everyone knows how difficult it is becoming to buy boxes of quality and it naturally follows that when there is a scarcity of a much sought-after article, then prices rise. No individual is to blame and nor is any particular part of the pipe-line.

One must assume that the fantastic rise in popularity of the musical box - due in some measure to publicity to the Society on television and radio - which has taken place in the last few years has not yet taken place in America and that the prices over there are relatively what they were in this country two or three years ago.

Regarding the appeal to Dealers to refuse to buy unless the price is low, we must remember that, with increased popularity, the musical box has found a wider market amongst Dealers who do not specialise and who are only too willing to buy if we do not, often at higher prices than the boxes are worth, simply because they do not know the relative values.

Above all, a Dealer can only sell at a price which someone is willing and able to pay. If the prices are too high then he must go out of business, but if he has no musical boxes then he is also out of business.

It might be mentioned that, in point of fact, Britain is still the cheapest country in Europe for musical boxes.

One last thought: What is the worth of a box for which you have been searching for years?

The Cabinet Roller Organ

By J. P. HALL★

Reproduced from

MUSICAL OPINION November, 1965

with grateful thanks

ABOUT a year ago, I had a caller at my workshop, enquiring if I would repair a roller organ for him. As I normally deal with pipe organs and reed organs, I asked for details, for with 25 years experience I have found that people can be very misleading in describing instruments. Piped organs are not pipe organs, nor worked from the water supply, but turn out to be American reed organs with a small dummy display front of wooden pipes. I remember the first time I travelled miles to estimate for the repair of a so-called "piped" organ, to find a decrepit old American reed organ with a dummy front, dropping to bits with woodworm, and lately I have overhauled a Rushworth and Dreaper Apollo, which was described to me as a two manual American Harmonium organ. To get back to the roller organ, the gentleman delivered by car the next day, complete with a box of 30 rollers. I have repaired and overhauled hundreds of reed organs of different makes and sizes, visited museums and stately homes, but never seen one of these machines. The case was of walnut, stood 12½ in. high, 15 in. deep, 18 in. wide and on the top of the case: The Cabinet Roller organ, manufactured by the Autophone Co., New York, 1885.

The organ was in a bad state, the case marked with paint and colourwash, the ornate brass hinges were green, the worm gears clogged with fluff and grease and dirt, and the yellow pine sounding board stained with over-oiling. Someone had turned the handle the wrong way, with a roller in position, causing the valve tails to be strained and bent, and bending the pins on the roller. The organ was short of wind, and some notes were dumb. The organ made a noise, but there was no co-ordination or tune. I dismantled the action complete with wind section, from the case, and cleaned away all dust, grime and grease. The principle was the same as some barrel pipe organs, only on a smaller scale, brass reeds being used instead of pipes. One turned a handle that revolved a pinned roller, and small exhausters created suction.

The wind section consisted of a small bellows and two pairs of exhausters. One pair drew wind from the sounding board, and the other pair created suction in the bellows against the pressure of an internal crocodile spring. There were 20 brass reeds housed in a block 7 in. by 2½ in. by 1½ in. in two rows:

A♯ E F G G♯ A A♯ C D D♯
E F G G♯ A A♯ C D D♯ F

8 ft. C being in the top row, and 4 ft. C in the bottom row. Pitch C528 (medium).

The rollers are wood cylinders 6½ in. long by 1½ in. in diameter, studded with pins which protrude ¼ in. The roller revolves three times per tune, and the tune is pinned spirally. The duration of a tune is about 45-60 seconds according to the speed the handle is turned. The travel of the roller in three

revolutions is ¼ in. before the roller carriage is swung out of mesh, and returns to the starting position. Three springs return it to the starting position and drop it into mesh. There is an adjustment with set screws for lining up the roller carriage.

It was a bit of a problem, lining up the roller carriage with the worm gear and fashioning springs of the right tension. The real difficulty was getting the carriage to throw itself outwards away from the valve tails and spring back into the starting position, the worm to drop into the right mesh and lock itself, so that the roller revolved no more, or less, than three times. The slightest adjustment can make the tune sound just a jumble of notes.

On the bottom of the organ I found a label marked thus:

DIRECTIONS

The handle is attached to the instrument by screwing it upon the end of the crank, and is operated by turning it in THE SAME DIRECTION. When you wish to remove the handle, unscrew it holding the bellows crank if necessary so that it shall not revolve.

The roller has two holes in one end, and one in the other. Turn the two holed end toward the end of the instrument where the handle is, and place the central hole over the end of the driver shaft, and the hole near the edge of the roller over the pin in the driver arm. Draw back the spindle at the opposite end, by means of the brass button, and insert the end of it, into the single hole in the center of that end of the roller.

Now play. Turn the handle just fast enough to play the tune properly. The roller will revolve three times spirally, and when the tune is finished, it will slip back to the beginning. If you wish to repeat the tune keep right on turning the handle.

There is a steel hook under the roller shaft, whose business it is to hold the roller up against the keys. But the instrument will play no tune without a roller: and if you have turned it without one in, until the shaft is away from its place of beginning a tune, then press down the hook, let the shaft slip back: insert your roller, and turn away. The instrument will then play no music until it has got around to its place, when it will begin the tune.

Keep the instrument in a dry place, away from the dust, fill the oiler with good sewing machine oil, and OIL THE PARTS OFTEN.

I must express my sincere thanks to Mr. Tom Potter, of Kirkby Stephen, for allowing me the facilities for examining his cabinet organ in order to write these notes.

P.S. The days of finding a treasure are still with us, for recently I acquired a Theodore C. Bales barrel organ of three stops, complete with barrel and original list of tunes. The organ has stood neglected in the dairy of a country farmhouse. I am at present restoring it.

★ Mr. Hall is a Society Member, Membership No. 167

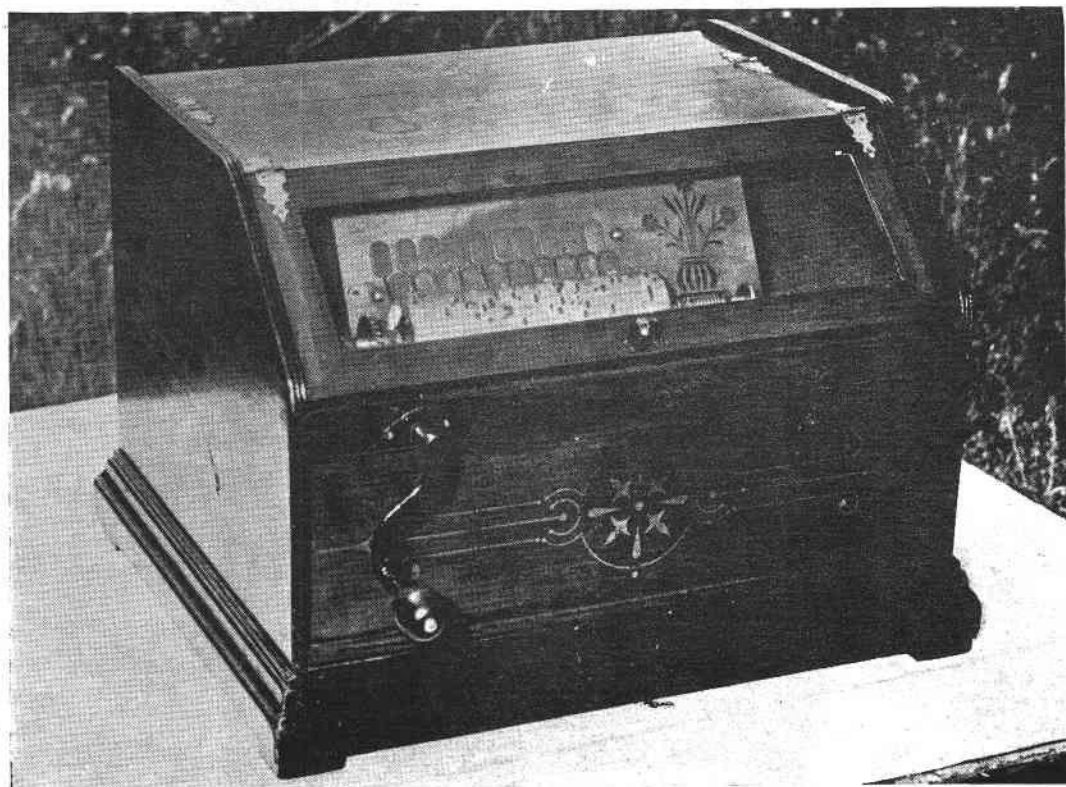
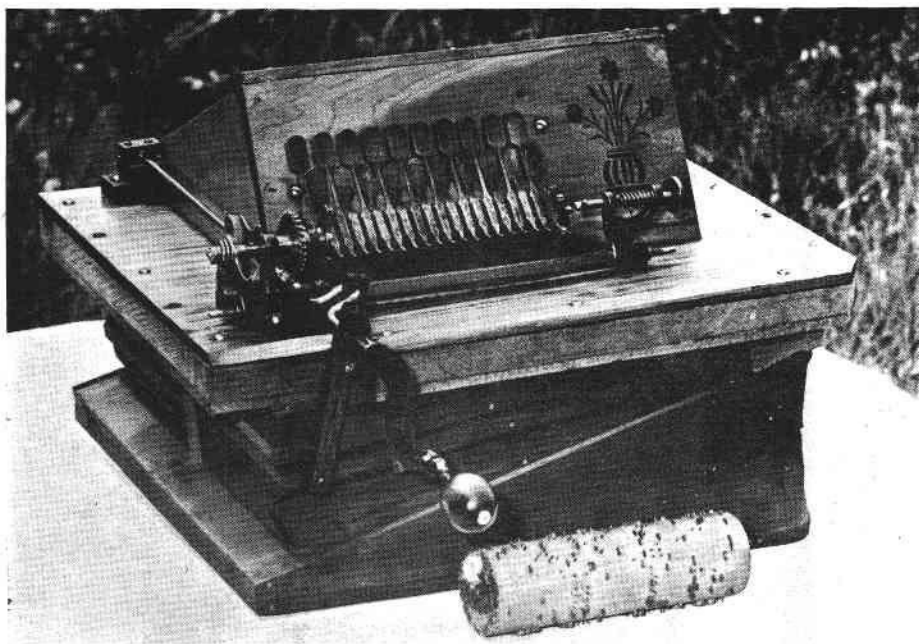
The two pictures (facing) are reproduced with acknowledgement to THE WESTMORLAND GAZETTE

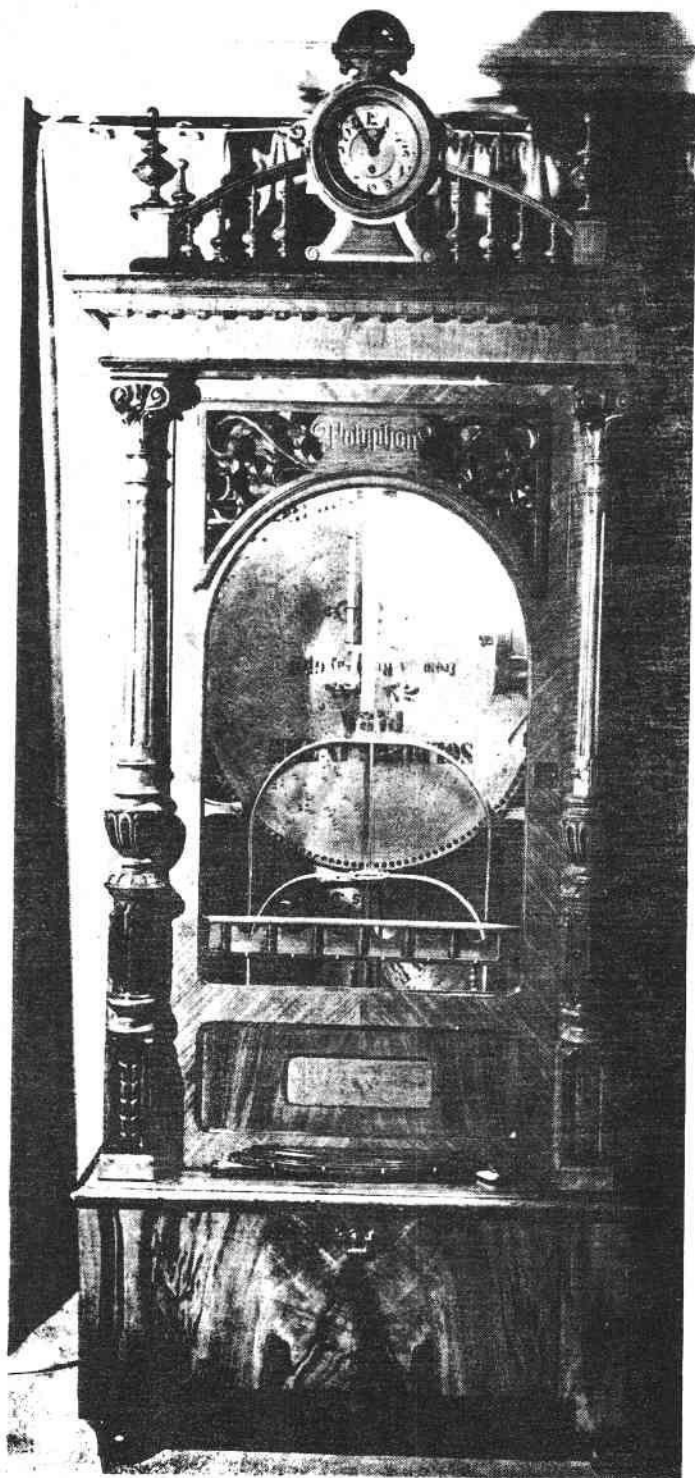
ALL HALF-TONE ILLUSTRATIONS IN "THE MUSIC BOX" ARE KINDLY DONATED ON FINE ART PAPER BY GILCHRIST BROTHERS LIMITED, PHOTO ENGRAVERS, LEEDS, 2

"MUSICAL BOXES - A HISTORY & APPRECIATION" by John E. T. Clark. The classic reference work on musical boxes. 42/- + 1/6d post & packing. Arthur Ord-Rume, Lake, Isle of Wight.

WANTED TO BUY. Manivelle (hand-cranked circular musical box) in good condition. Details to Mrs. F. Milsom, "Cranford" 159, Horbury Road, Wakefield, Yorkshire.

FOR SALE. Two 9½" Polyphon discs, one 12" ditto, twenty-three 11" ditto, six Ariston discs. Exchange for 15½" Polyphon or 6½" Mira discs. Write: Brian T. Evans, 14, Boscastle Road, Parliament Hill Fields, London, N.W.5.





INSURANCE *for musical boxes*

and other musical instruments.

Fire, Theft, Accidental Damage in any situation including transit in the United Kingdom. Approximate annual premium 10/- per cent on the total value of all instruments owned by the Member. Minimum premium £1. 0. 0. Insured to stand the first £2. 10. 0. of any one claim.

Enquiries welcomed by

B. STODDARD & SON

Insurance Brokers

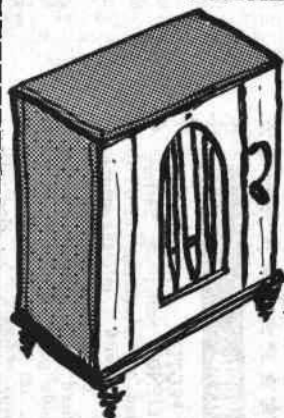
79, PICCADILLY MANCHESTER, 1

MUSICAL SNUFF-BOXES wanted. Complete or otherwise. I also want to buy movements without cases and cases without movements. Condition immaterial. C. de Vere Green, 11, Devonshire Place, London, W.1.

WANTED TO PURCHASE from fellow Members:- Antique clocks and musical boxes. Distance no object. Please write giving full details to:- E. Hitchcock, 18, Palace Street, Canterbury, Kent. 4(4)

pipe

BARREL ORGANS *wanted*



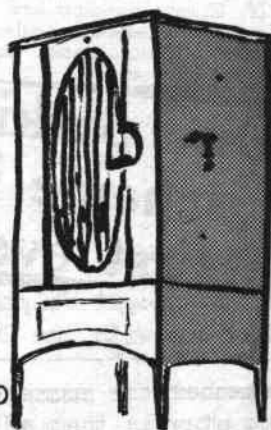
I WANT TO BUY BARREL ORGANS!

Any condition - either complete or just a handful of bits.
Pipes wanted - also odd barrels.

BARREL ORGANS RESTORED & REPAIRED
(privately)

Collection or transportation arranged anywhere

write to: The Editor, THE MUSIC BOX



WHAT The Press SAYS

a church which would not stop and had to be carried outside, still playing. It seems that such stubborn disregard for decent behaviour is not only the assumed prerogative of the barrel organ for the human performer is sometimes up against the electric whims of the modern keyboard instrument. There was, however, a time when they built organs to do just the things which the recalcitrant instrument referred to in the news clipping got up to. They called them cinema organs.....

There are several tales, variously appropriated, regarding a mechanical organ in

GWelo, Rhodesia, Thursday.—The choir was singing Lead Kindly Light and the congregation listened attentively during evensong at St. Cuthbert's Anglican Church, Gwelo. Suddenly a voice boomed out from the organ: "This is the British Broadcasting Corporation. Here is the news, read by..."

The choir trailed into stunned silence.

That was shortly after the congregation had proudly welcomed their new organ from Britain. Since then, the instrument has seldom failed to add new interest to church services.

On one occasion the volume control went haywire. When the embarrassed organist struck a chord, it deafened not only the congregation but most of the town as well.

"For no apparent reason it will also make a loud bang like a gun going off," said the harassed rector, the Rev. John Knight. "Sometimes there are so many bangs, it sounds as if the church is under heavy machine-gun fire." He added: "This isn't really conducive to worship."

The organ stops haven't helped much, either. "Half of them give a terrible discord," said Mr. Knight. "Unfortunately you cannot tell from week to week which stops are going to give trouble. Sometimes the organist will play one note, and the organ another. On other occasions, it simply refuses to play at all."

MITE OF A MUSICAL BOX.

FREE OPERATIC EXHIBITION AT COVENT GARDEN.

A musical box in the form of a fob-seal, an inch in height, the base just covering a postage-stamp and the mechanism in a space no thicker than a florin, is one of several hundreds of objects of interest in the Royal Operatic Museum, now open free to the public at the Royal Opera House, Covent Garden, during the ordinary opening times of the theatre.

The musical box was the property of Donizetti, whose operas had a great vogue in Victorian days. It plays a captivating little melody.

Mr. Richard Northcott, archivist to the Opera House, has assembled a collection of relics of famous composers, singers, and conductors for the past 150 years.

Member Brian Evans sent in this clipping from the **SUNDAY TIMES** of February 8th, 1925. The item referred to is unfortunately lost now.

Extract from a public notice: "Over the past eighteen months, the Council of British Ceramic Sanitaryware Manufacturers has become increasingly aware of the fact that the toilet is now accepted as part of the home..."

I'm so relieved!

Disc parking scheme is first ever

But I thought Polyphon solved that one with the Big Bin???

Remember the summer? Or did you stay in that afternoon? Thought you might like to be reminded of the beach scene.

Thirteen-year-old: Tell your parents about this man at once

Guaranteed!

A counter spy reports no fabric-care instructions on a very brief bikini—just a tiny tag to say: "The makers of this garment recommend karate lessons."

How did that get in?


LAST WORD

GOD - PROTECT - ME - FROM - MY-FRIENDS note: A battery-operated toy pneumatic drill for children with interchangeable cutter chisel and rammer, is advertised in the current issue of the trade paper, British Toys. It makes, say the makers, "a real drill sound" and is "bursting with play value."


Post Bag

Dick Baines of 24, Newton Road, London, W.2, writes:

I am writing to inform you that I have received the Summer edition of THE MUSIC BOX and am highly delighted with it. Its superlative quality far exceeds all previous numbers, both in its delightful illustrations

and highly informative writing. The standard is such that I feel it cannot fail to make a great impact on Members. 

C. W. Cramp of 4, High Street, Horsham, Sussex, writes:

The last edition was extremely good and how nice it was to see the early Polyphon catalogue. I hope some more full reproductions will quickly follow. I have recently found an 11" specimen of the 'Lochmann Original' disc machine. The discs have a characteristic arrow stamped out of some of them at the start position, but this does not appear on all of my 22 specimens. Some have printed on them "Lochmann's Original Ptd. i.a.Cs. D.R.P. No. 36578/25 (.2568/25) Brevete". The machine seems to have been purposely designed differently from other disc machines. Even the wooden idlers which press down on the discs are made $\frac{3}{8}$ in. wide and the starting lever looks like a cylinder-box one in a separate compartment of its own on the right hand side as in a cylinder machine. 

Editors Comment: Table model Britannias had this same stop/start lever arrangement mounted in a deck to the right of the disc and in these cases the motor was mounted under the deck. The patent number is interesting as the suffix usually denotes the year of patent issue. Whilst it seems certain that the Lochmann was a late comer in the disc box field, 1925 seems unlikely and there is as yet no evidence to support it short of turning up the original patent specification. It is interesting to note that Mrs. Gilchrist's 24 $\frac{3}{8}$ " Lochmann has a disc storage bin bearing an inlay of a 'candlestick' type telephone of circa 1920. This inlay is thought not to be original. This could well be a 'red herring' but it is strange to find how little we know about this recurring "Lochmann Original" box.

Dr. Robert Burnett, Kigesi Collage, Butobere, P.O.Box 90, Kabale, Uganda:-

I was very interested to see the photograph on Page 92 showing a metal musical 'snuff-box' from the Lidell Collection which is described as being by Nicole Freres, No. 14,604. If this description were correct, it would indeed be an interesting piece with a number 4,600 lower than the 19,000 given by Clark as the number of the first boxes made after the two Nicole brothers had amalgamated to form the famous firm.

Unfortunately, the claim that the box is by Nicole Freres and has this very early number cannot be supported for the following reasons:-

FABRIQUE DE PIÈCES À MUSIQUE
NICOLE FRÈRES
+ GENÈVE +

36 Airs Mandoline PIÈCE À 36 AIRS. 16 p 24l. Revolver

Cylindre N° 1

1. Cœur pieux. M. Novalis. Donizetti
2. Marche du Sacre. Le Papillon. Meyerbeer
3. Lorsque à mes yeux. Martha. Meyer
4. Sérénade finale. Emma. Verdi
5. Comme l'été. Lucie de Borgne. Donizetti
6. Bientôt l'été. Maria Hammermann

Cylindre N° 3.

1. Cœur pieux. M. Novalis. Donizetti
2. Cœur pieux. M. Novalis. Donizetti
3. Marche. M. Novalis. Donizetti
4. Sérénade. M. Novalis. Donizetti
5. Le baiser d'adieu. M. Novalis. Donizetti
6. Romance. M. Novalis. Donizetti

Cylindre N° 5.

1. Home sweet home. M. Novalis. Donizetti
2. How on eh silver. M. Novalis. Donizetti
3. How on eh silver. M. Novalis. Donizetti
4. Oh, Mantana. M. Novalis. Donizetti
5. Gypsy Chorus. M. Novalis. Donizetti
6. Let to the land. M. Novalis. Donizetti

Cylindre N° 2.

1. Vio les tangens. M. Novalis. Donizetti
2. Vio les tangens. M. Novalis. Donizetti
3. Vio les tangens. M. Novalis. Donizetti
4. Vio les tangens. M. Novalis. Donizetti
5. Vio les tangens. M. Novalis. Donizetti
6. Vio les tangens. M. Novalis. Donizetti

Cylindre N° 4

1. Salut à mon dernier maître. M. Novalis. Donizetti
2. Salut à mon dernier maître. M. Novalis. Donizetti
3. Salut à mon dernier maître. M. Novalis. Donizetti
4. Salut à mon dernier maître. M. Novalis. Donizetti
5. Salut à mon dernier maître. M. Novalis. Donizetti
6. Salut à mon dernier maître. M. Novalis. Donizetti


Cylindre N° 6.

1. Pensées du soir. M. Novalis. Donizetti
2. Pensées du soir. M. Novalis. Donizetti
3. Pensées du soir. M. Novalis. Donizetti
4. Pensées du soir. M. Novalis. Donizetti
5. Pensées du soir. M. Novalis. Donizetti
6. Pensées du soir. M. Novalis. Donizetti

LONDRES

continued from Page 189

- 1) The comb is not stamped with the name Nicole. In the course of the time I have been collecting, I have only come across one box which I was satisfied was by Nicole Freres and in which the name was not stamped on the comb. This was a very late box.
- 2) The number stamped on the bed-plate which can be clearly seen in the photograph is 3425 and not 14,604, which is as written on the tune sheet.
- 3) If the box were by Nicole Freres and had the number 14,604, its date of manufacture could hardly be later than 1830 and I would expect it to be earlier still. But the stopwork and spring barrel are of a type which was not made until many years later - I would say not until about 1850.


Whilst, then, we must be grateful to the Birmingham City Museum for allowing us to see the photograph, I fear that we must conclude that the description of the box is not correct. 

Editors Comment I am delighted to be able to report that Dr. Burnett is returning to this country before the end of the year and he promises to make good his long absence by arriving at our Easter meeting, with, no doubt, some African musical boxes (?)

When Mr. de Vere Green attended the A.G.M. of the Musical Box Society of America, I wrote an address which he presented on my behalf. This was in the form of a statement of our Editorial aims and objects and I appealed for information from the States for publication. Mrs. Clarence W. Label, Secretary/Treasurer of the M.B.S.I. of America, replied:-

On behalf of the members of the Musical Box Society, I want to thank you for the letter which you sent to our Annual Meeting. We did so enjoy hearing from you and were most happy to learn about your desire to collect and increase knowledge about musical items.

We will do our best to help with this project and I hope between our Societies we will manage to preserve as much as is possible. "A lot of little drops of water make a mighty ocean", so a few words from each member should make a big book.

We have published four booklets that might be of interest to your members. I am sending you copies in the hope that you might glean some information from them. With best wishes from all of us to all of you. 

THE ILLUSTRATION on the facing page is of the tune sheet from the revolver box depicted on Page 113. Printed in black and gold, it lists the titles of all six cylinders on this rare mandoline box. The significance of the added legend "16 p 24 l" is unknown but probably relates to the types of music performed. It will be seen that the selection is principally operatic. The tune sheet measures $13\frac{1}{4}" \times 8\frac{1}{2}"$ overall and the box is from the Planus collection, Blackheath.

LIST OF MEMBERS

- 170 John Whiteway, 36, Church Street, Wellington, Salop
 171 H. Cornacey, 11, Draycot Road, Wanstead, London, E.11
 172 D.G. Evans, 6701, Boulevard East, West New York, New Jersey, U.S.A.
 173 B. Nichols, 50, Richmond Road, New Costessey, Norwich, NOR 41K
 174 J. E. Deacon, 20, Glen Road, Wadebridge, Cornwall
 175* C.O.D.Thompson (Snr), 150 East Highland Dr., Zanesville, Ohio, U.S.A.
 176* J.Horl Freiday, 20 Hollister Dr., West Hartford, Conn. 06117, U.S.A.
 177* C. H. Miller, 67, Kuhlthau Avenue, Milltown, New Jersey, U.S.A.
 178* Col. Turner W.Gilman, USA(Retd), 826 Main St., Hanover, Mass 02339, U.S.A.
 179* Charles L. Currie, 602 Lincoln Avenue, Palmyra, New Jersey, U.S.A.
 180* M.Triksoko, 21470 St.N.W., Apt.301, Washington D.C. 20037, U.S.A.
 181* Miss E.Klein, 8215 Forest Hills Blvd., Dalas, Texas 75218, U.S.A.
 182* E. P. Owings, 124 Cowdery Street, Sandusky, Ohio 44871, U.S.A.
 183* Clayton Shull, 4502, Wexford Road, Indianapolis, Indiana, U.S.A.
 184* Miss E.M.Walker, 18242 Monte Vista, Detroit, Michigan 48221, U.S.A.
 185* A.Fowler, 829 Graham St., P.O.Box 10324, Raleigh, N.Carolina, U.S.A.
 186* L.Moeller, 2124 Grove Street, Baldwin, New York 11510, U.S.A.
 187* Jacob De Bence, 1675 Pittsburgh Road, Franklin, Pennsylvania, U.S.A.
 188* G.G.McClintock Jr., 731 West Sixteenth St., Penna., 17070, U.S.A.
 189* R.R.Meijer, 222 Queens Drive South, Little Silver, New Jersey, U.S.A.
 190* Melvin T. Werner, 156, East 5th Avenue, Berea, Ohio, U.S.A.
 191* Roy Waterman, 110 Garfield Street, Barrington, Illinois, U.S.A.
 192* Dr. Byron P. Merrick, Box 126, Berlin Heights, Ohio, U.S.A.
 193 David Ellison, "Ambleside", Garton Lane, Hunmanby, Mr.Filey, Yorks.
 194 Walter Thomas Norris, Swannanoa, Rangiora, R.M.D., New Zealand
 195 William John Sturdy, Chelcombe, Pilford Avenue, Cheltenham, Glos.
 196 Peter D. Ward, The Old Vicarage, Grantchester, Cambridge
 197 Mrs. Dorothy B.Whitmore, 35 Wickham Way, Haywards Heath, Sussex
 198* L. Gazin, 8232 W. 3rd.St., Los Angeles, California 90048, U.S.A.
 199 Michael Hill, 15, New Bridge Street, London, E.C.4
 200 Raymond H.Hill, 88, Deerswood Road, West Green, Crawley, Sussex

CORRECTION OF ADDRESSES

- 140 Miss L. Hodge, 52, Lower Sloane Street, London. S.W.1

~~~~~  
 All material published in THE MUSIC BOX remains Copyright by the Author.  
 Brief extracts may be quoted provided that due acknowledgement is given  
 both to the Author and THE MUSIC BOX. In all other cases, the Author's  
 written permission for reproduction must first be obtained through the  
 Musical Box Society of Great Britain.

~~~~~  
 THE MUSIC BOX is printed by Data Sift Limited, Fernshaw House, Fernshaw
 road, London, S.W.10 and published four times each year by The Musical
 Box Society of Great Britain at 11, Devonshire Place, Wimpole Street
 London, W.1. ~~~~~ Christmas, 1965