JOURNAL OF
THE
MUSICAL BOX
SOCIETY OF
GREAT BRITAIN

THE MUSIC BOX

a magazine of mechanical music

Vol. 5 No. 5

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The Editor writes:

'It's all happening' would be an apt description of the life of our Society and mechanical music in general. During the period since last I wrote so many things have been happening that it's difficult to know where to begin. Having said that, however, I know that I must begin with a simple thank you.

To many of us, far too many in fact, the Church of England means no more than that, if one confesses to being 'C of E', it's very much like saying 'I am nothing in particular'. This image of the Church will have been shattered for many of us when the Provincial Meeting was held in Salford, at the Stowell Memorial Church, by kind permission of the Rev. Jonathan White. Unfortunately unable to attend, I am assured that his excellence as a host is only surpassed by his devotion to the general cause of humanity. On behalf of the Society I extend a warm vote of thanks to the Rev. White and Mrs. White for their

THE MUSICAL BOX SOCIETY
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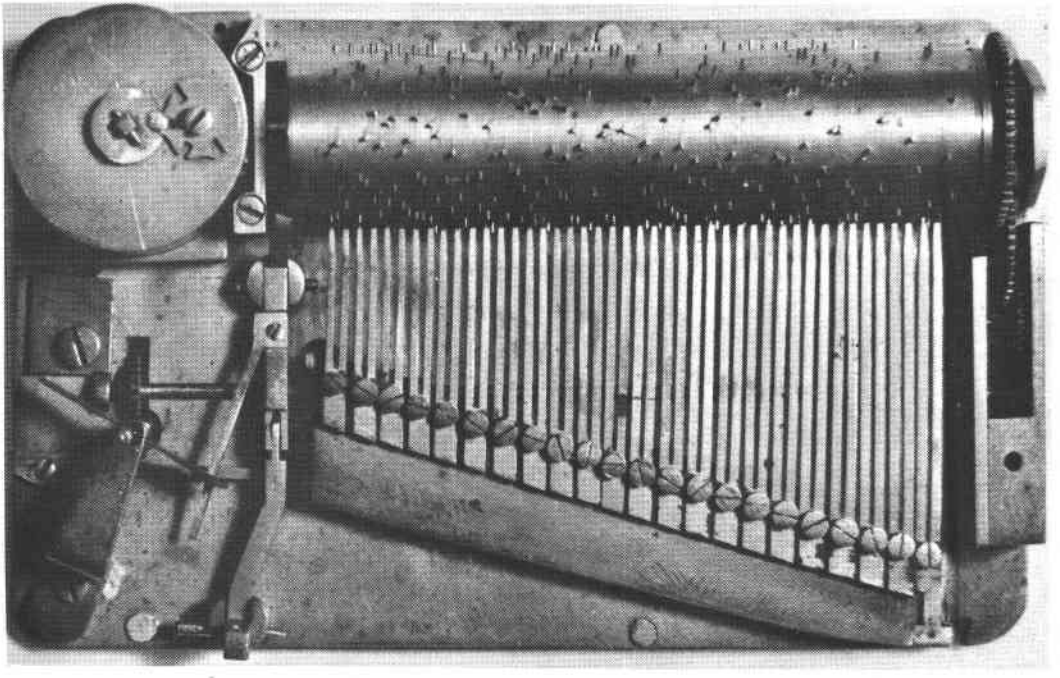
AN EARLY AND UNUSUAL MINIATURE MOVEMENT

by Frank Metzger

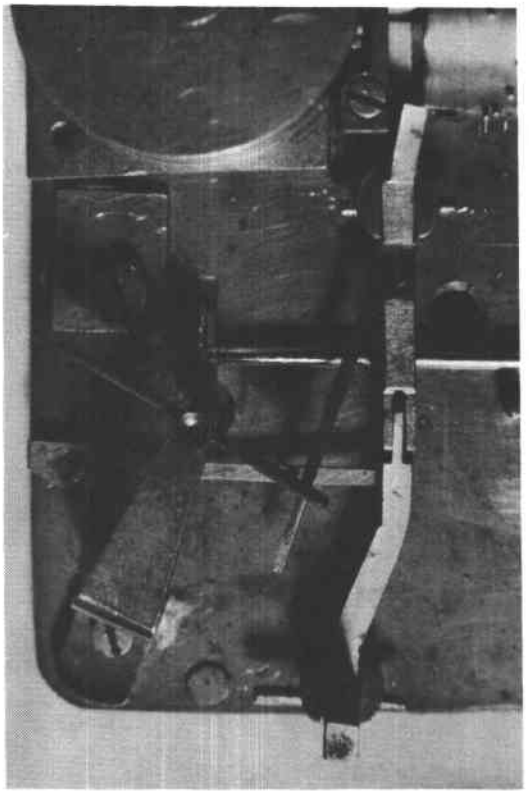
After having collected, bought, sold, and repaired miniature musical boxes and movements for some time, even the dedicated aficionado becomes somewhat jaded. After all, though the containers they come in can have infinite variety, the musical mechanisms are basically the same and though they produce pretty music, are mechanically quite simple. For this reason, it was a special pleasure for me recently to come across a most unusual miniature musical mechanism.

I hardly know where to begin to describe all the differences between this little mechanism, which had been put into a nondescript box of much later vintage, and the ordinary snuff box movement. In Picture A, you see an overview which reveals some truly curious things.

The most outstanding difference is, of course, the stop mechanism which is further detailed in Picture B. Note that the basis intent of the craftsman was to provide a stop-start mechanism to be operated by a push botton rather than by the usual slide. Note also that he gave up one of the usual functions of the stop-start mechanism by not providing a method for continuous play. Most importantly, note the exceptional work and patience that must have gone into this part of the little mechanism. There are two separate and beautifully executive leaf springs, one of which provides for automatic stop of the main stop lever and the other which provides for simultaneous stop of the endless screw. Note also that in order to achieve the effect he wanted, the craftsman used not one or two, but actually three hinge points. The result is a stop mechanism which works so smoothly that no



Picture A



Picture B

audible click is heard either on starting or stopping.

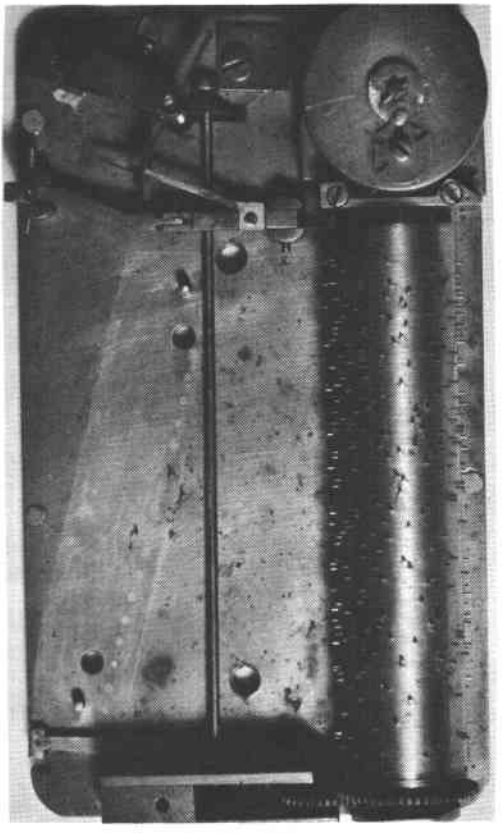
Of course, a look at Picture A indicates some other interesting features, some of which are not unusual in early MMM's. The comb is of the two-teeth-per-section variety and contains twenty-two sections. It appears to me that it was entirely sawed by hand, then adjusted, and finally hardened. Some of the bass teeth which are on the right, as was quite common in early movements, have very small integral steel resonators.

By now you will have noticed perhaps the most unusual feature of this movement. Note in Picture A the position of the main gear train. Beautifully made, it is on the right instead of on the left, and, of course, with the endless screw-in governor on the left, this necessitated an extremely long (the understatement of the year) shaft between the last of the main drive gears and the gear to the endless screw – see Picture C. That shaft is fully three inches long.

Of course, in some ways this construction strikes one as being similar to the man who scratches his left ear by passing his right hand behind his head. More likely, however, the elegant execution of the whole mechanism indicates some specific purpose. As yet, however, I have not been able to guess what this was except that perhaps it was constructed this way in order to fit into an unusual box or container.

There are other unusual features. Note, for instance, the "stand-offs" which can be clearly seen on the front edge of the movement in Picture A. These are little rivets which extend below the bottom plate and act to keep if off the surface by about 1/32". Another small but interesting feature is the Geneva lock. Although the male portion of the lock looks very clumsy, it works very smoothly and appears to be less in danger of breaking off than the more modern approaches.

Finally, note the pivot plate holding the shaft on the left of the mechanism next to the endless screw. Why would such a beautifully executed little mechanism have such a gross and unrefined-looking item such as this? The best that I have been able to come up with is that perhaps this entire mechanism was a try-out of some new approaches the craftsman wanted to attempt in the construction of what was then still a relatively new approach to mechanical music.



Picture C

REPAIRING A FLEMISH DANCE ORGAN

by Ted Bowman

Louis Hooghuys was born in 1856 at Bruges. His father was a church organ builder and Louis, keenly interested in mechanical music, entered the family business. After some years experience in the repair of barrel organs, Louis Hooghuys started building them in 1882. He subsequently designed organs to play perforated cardboard music books, like the instrument supplied to M. Beats. The mechanism of Hooghuys organs is characterised by neat design and rapid response. Members of the Hooghuys family were perhaps exceptional in that not only did they design and build the organs, but also arranged the musical score cut into the music books.

One day in 1910, M. Auguste Beats, the proprietor of a dance hall in Ostend, took delivery of a brand new dance organ from the Hooghuys organ works at Grammont. The majority of mechanical organs acquire nicknames: No. 595 is no exception and was dubbed "Big Bertha" by Belgian soldiers in the 1914-18 war. The organ is now owned by A.J. Boutwood Esq. of Clophill, Bedfordshire, having been purchased for preservation in 1959. No. 595 is the organ which kindled Mr. Eric V. Cockayne's interest in mechanical organs; several parts of the mechanism are illustrated in his recent book "The Fairground Organ".

No. 595 has 70 keys; three organs of this size were built with identical keyframe scales and registers. One is now in the U.S.A. and the fate of the other not known. The Hooghuys organs associated with the famous Becquart roundabout also have 70 keys, but have different scales and registers. On No. 595, 51 keys are used to play musical notes, the remainder actuating the percussion instruments, swell shutters and changes in registration. The 51 note-playing keys are in four groups: bass (6), accompaniment (10), melody (19), and counter melody (16). The musical scale or gamme is in F and is non-chromatic, all D sharps and G sharps being absent. The notes F G A C D E comprise the bass; this, coupled with the non-chromatic scale, presents certain difficulties in attempting to arrange contemporary music for the organ. Furthermore, the customary method of setting out the scale when tuning by following a cycle of consecutive fourths and fifths, cannot be employed.

The melody section has five registers: violins, flute, accordian, cor anglais and xylophone. Momentary actuation of a register key operates a latching mechanism, avoiding the neccesity for a continuous slot in the music book. One key, labelled register fermee, releases all the register latches. Thus if, for example, the flute is required solo after a passage with flute and xylophone, then the flute register key must be actuated in addition to the register fermee key, so as to re-establish the latch. The violin register has three wooden pipes to each note: an open pipe fitted with a harmonic brake or "frein", the octave of similar construction and a stopped fifteenth. The 57 pipes are mounted in the central case, behind the swell shutters. The frein was patented in 1876 by Gavioli. It consists of a metal blade, rather like a miniature garden hoe, positioned close to the mouth of the pipe. The frein serves the same purpose as a roller bridge on a church organ pipe, that is to prevent the pipe note jumping up about an octave when blown with high pressure wind. The flute is labelled "flute harmonique" and is identical to the equivalent church organ stop. The 19 double-length pipes, each with a very small hole near the mid point, are mounted low on the centre front of the case. The accordian has 19 pairs of free reeds, made of brass, mounted in a box behind the flute pipes. All of the pipework and action of the organ operates on a wind pressure of 225 mm. (9") water gauge, except for the accordian which is supplied via a pressure reducing bellows incorporating a variable area inlet valve, similar to the jet and needle assembly on an S.U. carburettor. The cor anglais consists of 19 reed pipes mounted high on the organ case. The reeds have capped wooden resonators, a small hole being pierced in each of the vertical faces of the cap. The xylophone, made of rosewood, has 19 bars mounted vertically.

The counter melody section has only two registers: vox humana and baryton. The vox humana has a reed pipe and a stopped wooden pipe for each of the 16 notes. The reed pipes have cylindrical polished brass resonators with conical feet; these and the associated wooden pipes are arranged in two symmetrical groups flanking the xylophone. Wind is supplied via a tremulant of the oscillating pallet type: for tuning purposes, the pallet can be held fully open by means of a wire. The baryton bears no resumblance to the baritone of the fairground organ. In the interior of the organ, this register is labelled "cello", so the keyframe name evidently refers to the 18th century instrument with sympathetic strings. There are two. open wooden pipes for each note, one pipe fitted

with a frein, the other with a roller bridge. The 32 pipes are mounted in symmetrical groups in side cabinets adjoining the centre case.

The accompaniment group has two wooden pipes for each note, one pipe stopped, the other open, an octave higher and fitted with a frein. The 20 pipes are mounted inside the centre case.

The bass group has 6 stopped wooden bourdons mounted transversely underneath the centre case, also 6 pairs of "helpers" inside the centre case. The helpers, also of wood, comprise the stopped octave and open fifteenth. There is one bass register, labelled "bombardon", a reed stop with large tapering wooden resonators. The bombardon is mounted inside the centre case, the longest resonator being mitred four times.

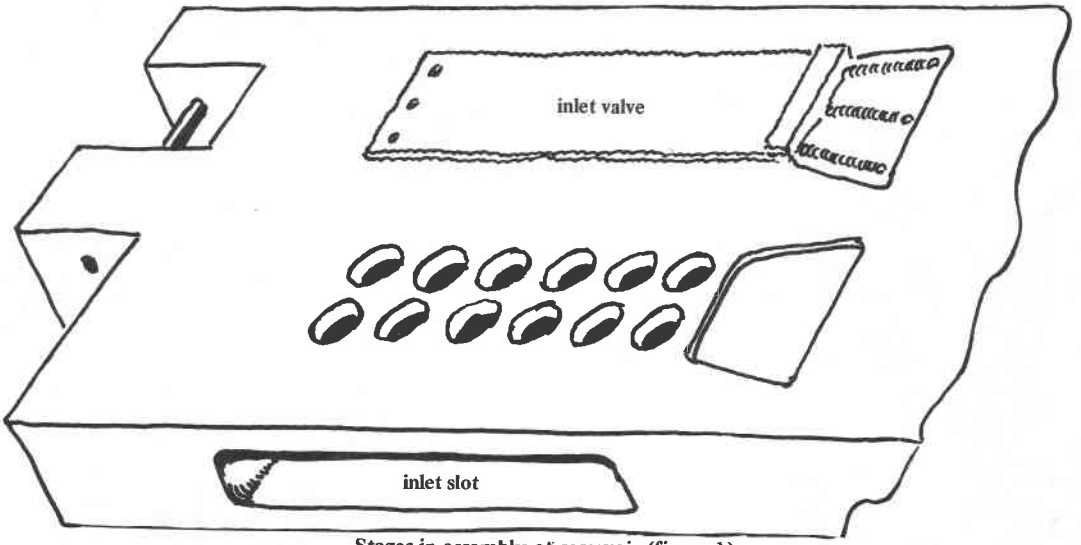
Percussion consists of a snare drum with two independently actuated sticks, castanets and a triangle housed in the left-hand side case below the baryton pipes. The corresponding space in the right-hand side case is occupied by a bass drum and cymbal actuated simultaneously by one key.

Two keys are required for the swell shutters, one to open them, the other to close them. A second tremulant, affecting only the cor anglais and baryton registers, required another key and is cancelled by the register fermee key. The last key on the keyframe, if allowed to rise, inhibits the action of all the other keys and thus prevents the organ howling when a tune is finished and the perforated cardboard has passed completely through the key-frame, allowing all the keys to rise.

The perceptive reader will have noticed that one key remains unaccounted for. The mystery of this spare key, separating the register and swell keys, remained until my colleague Rod Wakeman and I were priveleged to visit M.R. Charles Hooghuys, the grandson of Louis Hooghuys. M. Hooghuys kindly looked out some original records and told us that the key was for a mandoline register, which had been removed from the organ in 1914. An example, alas not in working order, exists on a 90 key Hooghuys, No. 690, in the museum of mechanical musical instruments in Utrecht. The mandoline consisted of a set of strings on a lyre-shaped frame, plucked by quills. On No. 595, the mandoline had been mounted behind the cor anglais and no doubt presented formidable problems of tuning and maintenance.

As can be seen in the photograph, the organ is embellished with a richly carved and painted proscenium about 20 feet wide and 17 feet high. The paintwork is the original and bears the signature "Soudain". Complete with the cardboard music repertoire of some 100 items and mounted on a trailer, the equipage weighs 35 cwt.

When acquired by Mr. Boutwood, most, but by no means all, of the organ was in working order. About 7 years ago the bellows feeders had deteriorated to the point where major attention was necessary. Since the instrument had to be completely dismantled to remove the bellows, opportunity was taken to carry out various other repairs. One end of the building in which the organ is kept was made into a clean area by building a polythene tent over a rough wooden frame. Each rank of pipes was taken out of the organ case and kept on its wind chest. After removal from the case, the action was reassembled to reduce the possibility of warping and all pneumatic connections were sealed with masking tape to exclude dirt. Attempts to have the bellows repaired professionally failed, so the choice lay between fitting a rotary blower, or tackling the job ourselves. Vandalism apart, a blower would have



Stages in assembly of reservoir (figure 1)

made the instrument entirely dependent on an electricity supply, whereas with bellows one simply turns the handle.

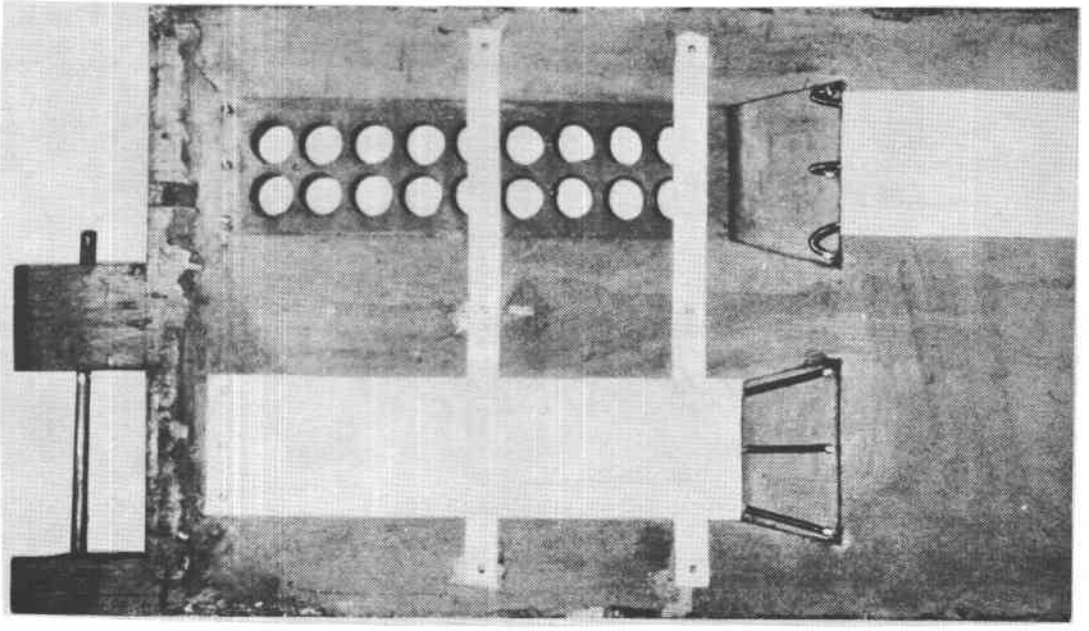
Having removed the reservoir bellows from the assembly, I came to the surprising and reluctant conclusion that the next step was to saw the feeders section in half along the dotted line (see figure 1) Fortunately at this stage, M. Oscar Grymonprez was visiting Mr. Hart's organ museum at St. Albans. In the absence of a common language, vigorous nodding of M. G's head accompanied imaginary sawing movements on my part, so all was well.

The leather was much patched and it was hard to decide which layers were the original covering. Each layer was removed separately with the aid of a small steam jet. A short length of ¼ inch copper tube, slightly flattened at the end, was connected with a flexible plastics pipe to a boiling kettle; string wrapping around the pipe made it possible to hold it. A screwdriver was used to prize the layers apart. The steel blade soon became coated with copper, presumably a fungicide in the scotch glue. Having removed all the leather, but retained the stiff card linings as patterns, the rope hinges were cut and gouged out of the woodwork and the centre boards containing the inlet valves removed. Nearly all of the 24 brass wire valve springs were broken: of the intact springs, dimensions were noted and extension per unit length measured. Equivalent springs in lacquered steel were obtained from Herbert Terry and Sons Ltd. of Redditch. As a result of their "minimum order" policy, enough springs remain in stock to replace the springs on another three sets of feeders!

New inlet valves were made from two layers of sheepskin glued together with clear "Bostik" – a flexible glue is essential if the valve is to seat properly over the inlet perforations. The tensioning springs were stitched to the upper layer of sheepskin with thin galvanised iron wire and a narrow transverse strip of sheepskin glued over the stitches. Pairs of inlet valves were then fitted to the upper and lower surfaces of each of the two moveable centre boards of the feeders assembly, one end of each valve being screwed to the centre board and the free eyes of the springs being screwed down in dove-tail shaped cavities in the centre boards. Two transverse strips of leather were then added to limit the displacement of the open valves. The photograph taken at this stage shows one valve folded back to reveal the perforations into the inlet slot cut within the thickness of the wood (as in figure 2)

Reconditioning of the hinged ends of the centre boards consisted of replacing the leather facing on the semi-cylindrical ends of the boards. The grooves into which these parts fit were worn and so a true concave surface was regained by building up with veneer, followed by sanding, the sandpaper being wrapped around a piece of broomshank of suitable diameter. The centre boards were then re-attached, using "Terylene" rope secured with tapered, scotch glue-coated dowels, care being taken that the boards were correctly centred. Passage of air around the hinge was prevented by a thin strip of sheepskin glued across the upper side of each hinge.

New internal stiffeners for the feeders leatherwork were made from thin hardboard, the dimensions



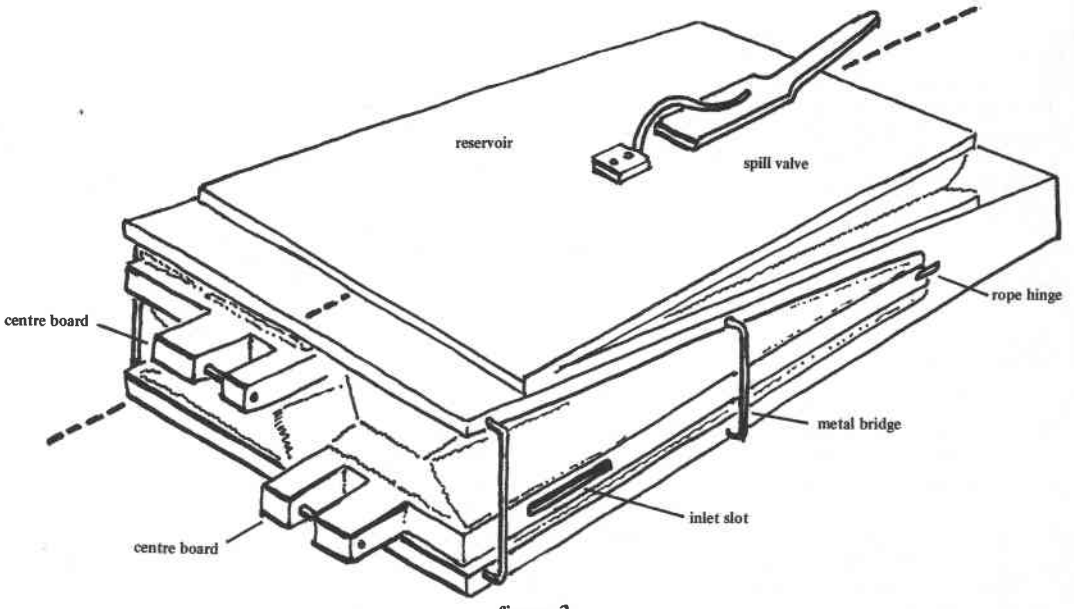
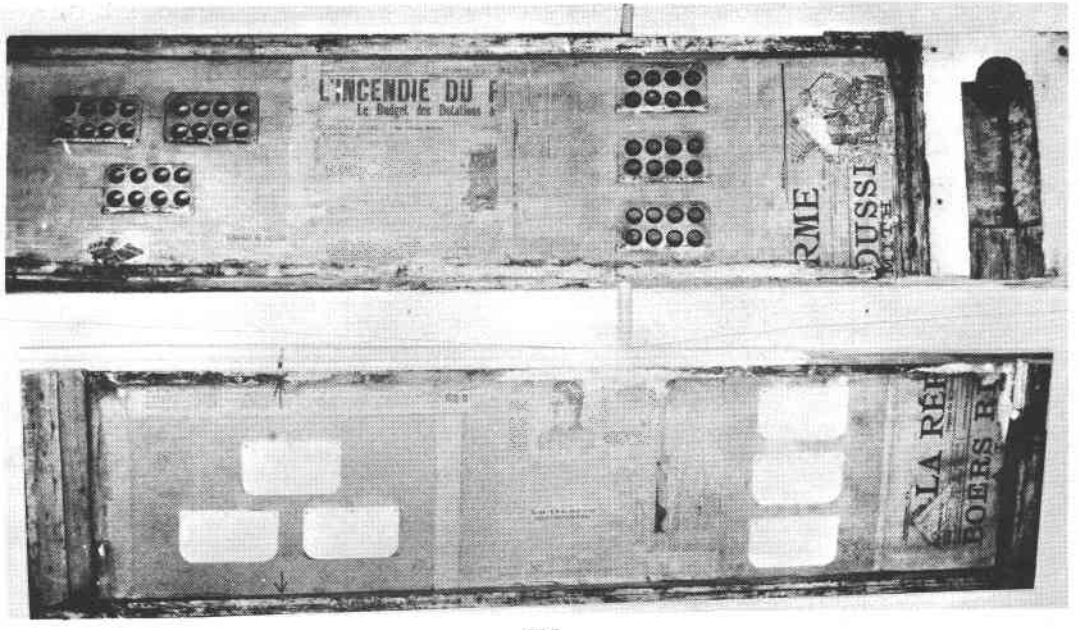


figure 2

copied from the originals. The stiffeners were scotch glued to the sheepskin and the leatherwork scotch glued to the edges of the centre, upper and lower boards, starting at the mid point of the parallel section, ensuring neat corners at the free ends of the feeders where the leather is subjected to maximum flexure. The edges of the leather were then smoothed towards the hinge, beyond which the excess material could be removed later, when the glue had set.

The transfer valves between the feeders and the reservoir were now replaced: since they lie on the upper surface of a stationary board, no tensioning springs are needed. Photographs show "before and after" – note that the newspaper used to line the woodwork features reports on the Boer war, some 10 years before the organ was built!

The metal bridges joining the upper and lower fixed boards of the feeder were replaced with copper-



coated welding rod and the two pairs of feeders joined along their upper surfaces with a strip of T-section aluminium alloy secured with countersunk screws. Originally, the feeders had been joined with a spacer strip and double-ended nails, but it was thought preferable to make future repairs easier.

It was now possible to rebuild the reservoir bellows, the folding walls of which are formed of thin beech, hinged with leather strips both internally and externally to the upper and lower boards. Thus the method adopted for the assembly of the feeders was not possible, since the glued joints required pressure on seemingly inaccessible internal surfaces. The difficulty was overcome by first glueing the sides, internally and externally, it being just possible to reach inside as far as the hinge. The sides were then folded outwards, allowing access to glue the end pieces which were also folded outwards. Finally, sides and ends were folded inwards and the corner pieces glued on (see figure 3).

Having renewed the leather seat on the spill valve and replaced the array of strong springs which provide the necessary pressure on the upper surface of the reservoir, the bellows were ready to be replaced in the organ case.

Whilst the bellows were being repaired, my colleague Rod Wakeman had a busy time making new freins, most of which had fractured, as had nearly all of the conical feet of the brass resonators on the vox humana. The brass cones had been produced by spinning: the replacements were made by rolling and soldering. There were open joints on many of the wooden pipes: generally it was possible to reglue these without completely dismantling the pipe, though this was necessary in a few instances. All of the pipes were carefully cleaned, the wooden ones rubbed down and revarnished where varnish had been the original finish.

Fortunately, the action itself was in excellent condition, apart from the keyframe rollers, the rubbers of which were completely perished. After several unsuccessful experiments on rollers covered with foamed rubber pipe insulation, the original shafts were kindly recovered for us by an acquaintance in the printing industry. All bare woodwork was treated with "Rentokil"; such damage by furniture beetle as had occurred, happily was confined to accessible parts, such as the cor anglais puffboard. Here, several treatments with thin, hot scotch glue served to block all unwanted holes and, as a further precaution against leakage, the cavities behind the leather diaphragms were lined with paper before replacing the leatherwork.

Much of the pneumatic pipework required replacement. Some was replaced with flexible plastics pipe, but in most situations this was found to be too bulky, apart from being quite expensive. New paper tubes were made by wrapping gumstrip around a glass tube former. All rubber connectors

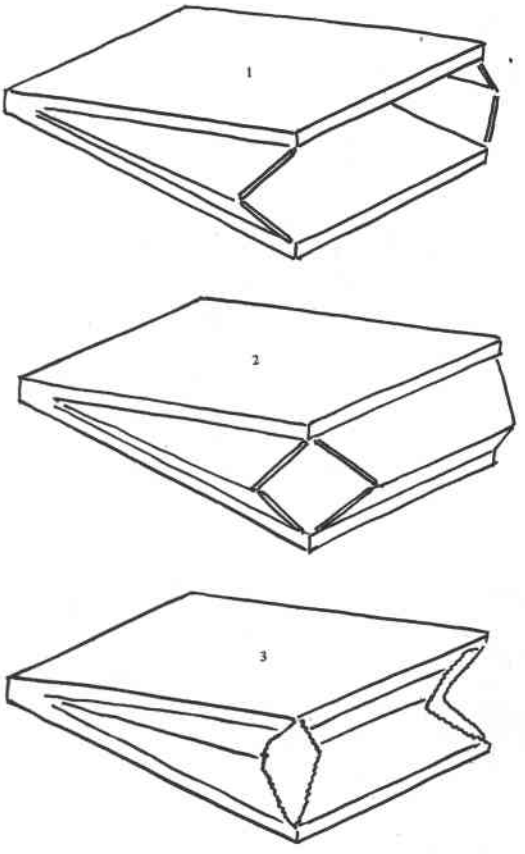


figure 3

were replaced. The pneumatic motors operating the drum sticks, cymbal and castanets were re-leathered. These motors are simply small-scale version of the bellows feeders and did not present any problems. Where the leather joint faces between wind chests appeared sound, they were gently cleaned with a fine wire brush. Such brushing raised enough pile to ensure an airtight joint. Damaged or tightly compressed leather was replaced.

During dismantling, several corroded screws were encountered and proved impossible to remove with a screw- driver. The remains of the heads of such screws were gently ground away with a dental burr: it was then generally possible to remove the screw by gripping its shank. Rusted tuning wires on reed pipes were freed with "Plus Gas" and cleaned with abrasive paper. Some reeds were found to be damaged – these were removed and gently stroked between thumb and a screwdriver shank until the correct curvature was obtained. The curvature was judged from the appearance of neighbouring reeds known to be in playing condition. I suspect that the

adjustment of reeds has much in common with work on dampers – the way to learn is to try it!

Reassembly of the organ proved straightforward, leaving only the task of tuning. In consequence of the non chromatic scale, a kind friend loaned his electronic organ and fortunately the Hooghuys accordian turned out to be tuned A = 440Hz, the same as the electronic organ. It would have been extremely tiresome to retune the accordian, perhaps even unwise. Tuning was carried out in several sessions of about one hour each. In the case of registers with more than one pipe to each note, the fundamental or lowest pipe was tuned first, the air being allowed to flow in the others, but speech prevented by placing pieces of rag in their mouths. If the other pipes are removed, or their airflow stopped, the pressure at the foot of the pipe being tuned is upset and its pitch changes slightly when the other pipes are allowed to sound again. Since the building in which the organ is kept has a rural electricity supply, likely to suffer from variations in voltage, the pitch of the electronic organ was checked against a tuning fork at the beginning of each session though no pitch variations were in fact noticed. Needless to say, tuning was done only when the temperature was near to 60F, the expected playing temperature.

Since being restored to full working order, No. 595 has raised nearly £2000 for various local charities by playing at fetes and barn dances. Most of the musical repertoire consists of dance music of the 1920's arranged by either Hooghuys or Schollaert, but we have been fortunate to acquire some modern tunes arranged by the well-known noteur Arthur Prinsen. As a further concession to modernity, a $^1/_3$h.p. electric motor and vee-pulley countershalf have been added to the rear of the centre case to spare the operator from the not inconsiderable task of turning the wheel by hand – which effort amounts about $^1/_{10}$h.p. by calculation. In conclusion, I should like to express appreciation of Rod Wakeman's tireless enthusiasm for the repair project, and of the photographic skill of Brian Watt.

The article reproduced here was found by the Editor in the magazine 'Invention' for the week of August 20th, 1887. A curious glimpse of the sometimes macabre humour of the period.

An American contemporary, calling attention to the many clever novelties that have recently been produced in automatic toyrs, says :—"One very amusing subject representeda monkey cook, gorgeously arrayed in ruby and white satin with an elaborately flowered waistcoat. He stands upright holding an exceedingly natural-looking meat pie. On being wound up his eyes begin to wink in a very mysterious manner and presto, he raises the cover of the pie and discloses to view an unfortunate kitten who loudly mews her disapproval of the entire proceedings. With another mysterious wink the quasi. cook once more shuts her in her crusty tomb and turns his head in all directions with a series of comical winks, while he joyfully smacks his lips in anticipation of the dainty tit-bit he is about to serve."

A SOCIETY TIE

The design shown here, well known to all of our Members, is taken from a new tie which has been designed by Mrs. M. Worrall. The tie is now made available to Members, and is to be had in three colours, Navy Blue, Maroon, and Bottle Green. There are three qualities at prices of: £1.00, £1.50, and £2.50. The one at £2.50, has the motif embroidered on it.

Anyone requiring a tie should send the money, plus 10p for postage to: Mrs. M. Worrall, 4 Redcar Road, Sheffield S10 1EX. Overseas Members should obtain an International Money Order.

Motif – actual size

CLAGGET – A CONFUSED HISTORY UNRAVELLED

by Arthur W.J.G. Ord-Hume

On page 498 of Volume 4 of THE MUSIC BOX was published extracts from a most rare work entitled "No. I. of Musical Phaenomena" by Charles Clagget which he himself published in 1793 at his Musical Museum, 16, Greek Street, Soho in London.

Clagget was a musician, inventor and entrepreneur and self-styled "Harmonizer of Musical Instruments". But he had an equally-famous namesake and contemporary. By a quirk of fate, misfortune befell both their business enterprises in the same year, and I have detected a degree of confusion between their respective careers as described by several authors of repute. Since the careers of both men are of common interest, this article is an attempt to set out in right and proper order the relevant events in their lives.

First of all, who were the two men and why the confusion. It is necessary to preface any description of them with the remark that the use of Christian names or even initials was by no means common in the 18th century and for the same matter it was far from uncommon to find surnames misspelled. For this reason, a cursory examination of contemporary writings may lead the enquirer to believe that Clagget of the Musical Museum and Claggett of the Apollo Gardens were one and the same man. It is proved that several past authors (including E. Beresford Chancellor) have fallen into this trap.

Charles Clagget was born at Waterford in Ireland in the year 1740 and became leader of the band at the theatre in Smock Alley, Dublin, in 1764, which position he held until 1774. During this period, he composed several songs and became noted for his skill in accompanying the voice. He also composed duets for the violin, violin and violincello, and flutes. In 1776 he came to London and devoted his efforts to the improvement of various musical instruments. In December 1776 he patented "Improvements on the violin and other instruments played on finger boards" which he maintained rendered it "almost impossible to stop or play out of tune". In August 1788 he took out a further patent for "Methods of constructing and tuning musical instruments which will be perfect in their kind and much easier to be performed on than any hitherto discovered". Ultimately he produced his fully cromatic (sic) trumpet or horn and the Aiuton or Ever-Tuned Organ, the subject of the description already published in THE MUSIC BOX.

According to Groves, about 1791 he exhibited these instruments publicly at the Hanover Square Rooms although I have been unsuccessful in finding any notice of.this event. On October 31st, 1793, Clagget gave what he termed an "Attic Concert" at the King's Arms Tavern, Cornhill, several of the pieces being played on or accompanied by the various instruments invented or improved by him. The performance was interspersed with "A Discourse on Musick" in the course of which Clagget read the contents of a letter he had received from Haydn in 1792 applauding the improvements he had made to the pianoforte and harpsichord.

This discourse was published with the word-book of the concert. Clagget is said to have died in 1820 at the age of eighty.

So much for the published history of Charles Clagget as recorded in Grove's *Dictonary of Music*, the *Oxford Companion to Music* and other sources. What goes unrecorded is that, according to a surviving notice in the Guildhall Library (Trade Cards collection), some time after 1793, Clagget extended his Museum to premises at 163, Strand. The notice is undated, but since it states that "His Majesty has been graciously pleased to have this (the Teleochordon stop invented by him) applied to a Harpsichord, which he calls his perfect Instrument" and since the booklet of 1793 makes no reference to this undoubtedly worthwhile recommendation, it is reasonable to assume the date to be post-1793. Incidentally, Grove's refers to the invention as the "Teliochordon" whereas we have undeniable proof from the notice referred to above (and reproduced here) that the spelling was "Teleochordon".

One other important fact remains to be revealed about Charles Clagget, but first we must cross the River Thames to St. George's Fields on the south side.

Here in the beautiful rural surroundings afforded by the unspoiled river and along with such famed gardens of attraction as Cupers Gardens, the Dog and Duck, Finch's Grotto Gardens and The Temple of Flora, was set out The Apollo Gardens. These aimed at attracting better concerts and better entertainments than the others and sought to attract

more visitors from London who could either cross the river by the new Blackfriars Bridge or by the traditional ferry boat. The gardens were laid out by one Walter Claggett (spelled with two "t's") at an expense said to have been in the region of £10,000. They opened to the public on June 11th, 1787. A principal attraction was the great orchestra (a concert-hall band-stand) erected by Claggett and which contained a splendid organ. Orchestral concerts were given in season but, due to some long-forgotten controversy, Claggett was unable to secure a music licence. In his many advertisements for the Apollo Gardens, he states that he cannot charge any admission fee due to the lack of a music licence, so everybody must come in free. However, to keep out undesirables, everybody must have a ticket in order to take tea and these tickets are available at the gate upon payment of a shilling. That, it seems, was one way round the law.

On October 25th 1787, Claggett staged a benefit concert for the widow and daughter of Michael Arne (son of Dr. Thomas Arne) who had died on January 14th, 1786.

Numerous descriptions survive referring to the "large and particularly beautiful" orchestra and to the excellent organ. However, as with so many of these gardens, the presence of the well-to-do in the shady walks attracted pick-pockets, prostitutes and the riff-raff in general. Claggett, judging from his impassioned words in some of the advertisements which survive for the Apollo Gardens (Guildhall Library, London Gardens, Misc. Coll.) took various steps to try to sustain the level of entertainment at his premises and to exclude the undesirables. Claggett, it should be said, was no newcomer to this type of business. He had at one time been lessee of the Pantheon in Oxford Street, London. This was a large circular building with numerous galleries running round the interior. A venue for musical entertainments, it was opened in 1770 but did not

Under the Patronage of the King.

CHARLES CLAGGET Patentee,
For improved Muſical Inſtruments,
Alſo Inventor of the AIUTON,
A MUSICAL PHÆNOMENON,

An ORGAN without Pipes, Bellows, Strings, Glaſſes, or Bells,

THE only keyed Inſtrument in the Univerſe, which never will require to be re-tuned in any Climate; at the ſame Time it is ſweeter than any other Organ, and the Power or Loudneſs may be adapted to the Church or other Buildings, for which AIUTONS are deſigned.

ALSO

His Royal Teleochordon Stop for Organs, Piano-Fortes, and Harpſichords, by which he has added Fifty Notes, without one additional Key or String, and by this Means, the worſt Concord upon a Teleochordonized Inſtrument is better than the beſt where that Stop is not applied.

His Majeſty has been graciouſly pleaſed to have this applied to a Harpſichord, which he calls his perfect Inſtrument.

LIKEWISE

His Cromatic French-Horn, upon this Inſtrument regular Airs can be performed, in all Keys, in as juſt Tune as on the Violin, and always *IN THE NATURAL TONE OF THE INSTRUMENT*, without Crooks or Bitts, or undergoing any Change whatſoever; until the preſent Diſcovery, this was impracticable. All thoſe who have viſited either of his Muſeums, and heard the above Improvements, have confeſſed the infinite Pleaſure they have enjoyed from the ſuperior ſweetneſs of the AIUTON, and the juſt and harmonious Effects produced from his Teleochordon and French-Horn.

His Muſeum, No. 163, Strand, is open from 11 until 4 o'Clock.

ADMITTANCE ONE SHILLING.

At his Muſeum Greek Street, Soho, he has a great Number of Harpſichords, Piano-Fortes, Violins, Tenors, Violoncellos, and Guitars, New and Second-hand to diſpoſe of.

succeed, closing down six years later and giving way to the Countess of Huntingdon's Spar Field Chapel which was erected on the site.

In spite of Claggett's efforts, a petition was riased for the closing of the gardens and thus the final evening was that of May 20th, 1793. The orchestra was subsequently re-erected in Sydney Gardens, Bath, and the rest of the Apollo Gardens remained desolate. On April 9th, 1800, a severe gale blew down the majority of the surviving buildings, and with the building of Waterloo Bridge (Waterloo Bridge Road went straight through the nearby Cuper's Gardens), the land south of the Thames was developed. The site of the Apollo, whose buildings were erected on piles in the swampy ground of St. George's Fields, was obliterated by an engineering works, and the open fields and lanes became the tangle of streets which extended from Waterloo Station to Blackfriars Road in the pre-war, pre-development days.

Edward Walford, author of *Old and New London,* makes two references to Claggett, naming him the first time as Clayett and the second as Cloggett. Beresford Chancellor in *The Pleasure Haunts of London* states that Claggett lost heavily over the Apollo Gardens and subsequently "passed through the bankruptcy courts". An unidentified reference in the Guildhall Library specifies that Claggett went bankrupt in 1793 as a result of the failure.

A piece of information included here but not evident from the contemporary notices is the Christian name of Claggett – Walter – which appears on his unsuccessful application for a music licence and is subsequently quoted by Warwick Wroth in *The London Pleasure Gardens of the Eighteenth Century* (1896).

To complete my information regarding these two men with such similar names are directly overlapping periods, I then examined the records of the bankruptcy courts from 1790 until 1800. It was here that I uncovered the final surprising fact. There is no record of Walter Claggett, lessee of the Pantheon and the Apollo Gardens, having been involved in bankruptcy proceedings. However, in *The Times* for April 1st, 1793, there is a notice under the heading "Bankruptcy". This reads: –

> Charles Clagget of Creek (sic) Street, Soho, Musical instrument Maker, to surrender April 13th, 16th, May 11th at Guildhall. Attorney Mr. T. Holloway, Chancery Lane.

Thus the appearance of this notice contemporary with the well-publicised failure of the Apollo Gardens and the systematic omission of any Christian name or initial from all references to the Claggett of the Apollo, would appear to have led to some confusion in the past. Whatever happened to Walter-Claggett is not recorded. That Charles Claggett weathered his examination is proved by his concert in October of the year of his bankruptcy at which his instruments were played, and also by his extension of his "Musical Museum" to additional premises in the Strand post-1793. Certainly after that date nothing definite seems to be known about him either.

One mystery remains. He obviously built and demonstrated the Aiuton. Whatever happened to it? And did it, as his little pamphlet suggested (*vide* THE MUSIC BOX, Volume 4, page 506) contain a barrel mechanism "as other Barrel Organs do"?

A TRADEMARK CORRECTION

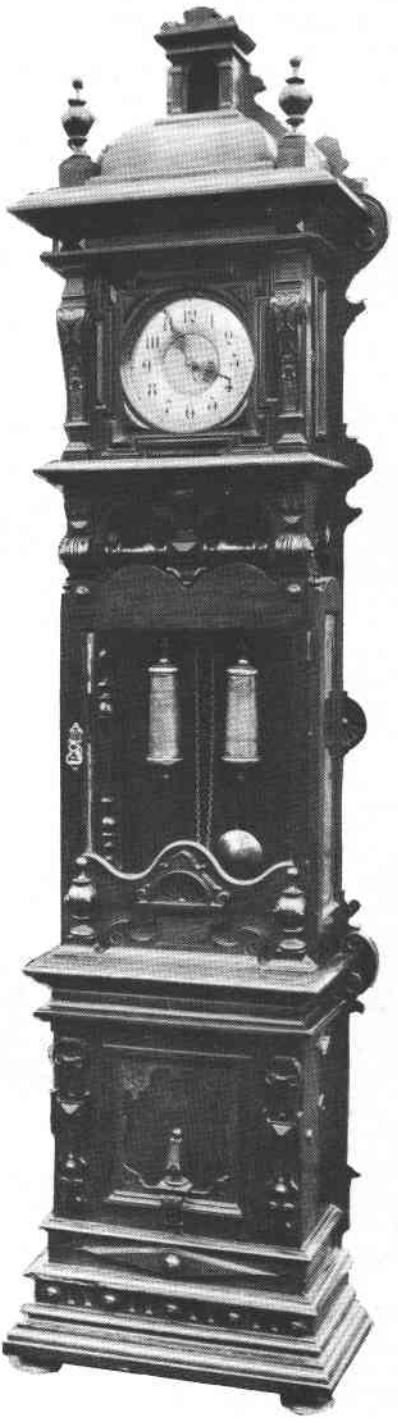
In the summer of 1966, your new Editor, Graham Webb, located a musical box with a distinctive tunesheet bearing the reproduction of a trademark consisting of a triangle and striker cross, the initials B.S. within and the world DULCET beneath. This I published on page 355 of Volume 2 of THE MUSIC BOX. On November 20th of that year, my searches through the directories of trademarks and register of businesses produced what I erroneously believed to be evidence that this trademark was that of the musical box importer, Brugger & Straub. This information was published on page 426 of the same volume of our Journal and was subsequently used in my book, "Collecting Musical Boxes & How to Repair Them".

Conclusive evidence by way of original advertising literature and catalogues has now come into my possession which proves that I was wholly unjustified in my provenance and I demonstrated the cardinal sin of taking circumstantial evidence, albeit what at that time appeared very reliable evidence, and drawing rash assumptions. Several other subsequent writers on musical box makers and their trademarks have compounded my error although the evidence I have now turned up was quite within their powers to uncover and thus make suitable corrections. It is because of the wide publicity which this error has now received that I feel it necessary for this lengthy statement.

The trademark shown on the tunesheet mentioned above is, in fact, that of the very large musical box importers, Barnett Samuel & Sons, Ltd. of Worship Street, London, E.C. This company, which factored pianos, American organs, harmoniums, talking machines and small musical goods, appears first to have used this about 1905 and the style of tunesheet seems to be a hark back to the previous two decades. Arthur W.J.G. Ord-Hume

A GEISHA HALL CLOCK

by J.D. Weir F.B.H.I.



RECENTLY I came into possession of a Geisha hall clock playing 15½ inches discs. It has one or two very interesting features. As most Members will have seen pictures of this type of clock (if not, see page 61, Volume 2 of THE MUSIC BOX), I won't describe the case in too much detail. The wood used is black walnut, and the front and sides are glassed in. The glass frame ends short of the bottom of the clock movement housing by about 6 inches, this space being taken up with open carving. The overall height of the clock is just about 9 feet 2 inches.

The clock movement is a basic 8 day rack strike, with Vienna type dead beat escapement and adjustable palet pads. The gathering palet is two edged and gives one complete revolution for every two blows struck. Instead of the usual chain or line system, a variation of the 'endless chain' principle is used.

Starting at one end, which is anchored to the left side of the seat board, the chain passes down round the strike weight pulley, up round the sprocket on the first wheel of the strike side, then hangs down in a loop before going up round the sprocket on the first wheel of the going side, down round the going weight pulley, and finally up to the right side of the seat board where the other end is anchored.

The first wheels in both trains carry ratchets, and the clock is wound by pulling on the central hanging loop of the chain. This action winches both weights up at the same time. As this system does not give the main advantage of the endless chain system as developed by *Huygens*, i.e. a form of maintaining power on the going train, it is interesting to speculate as to why it was used. This is the only clock on which I have seen it.

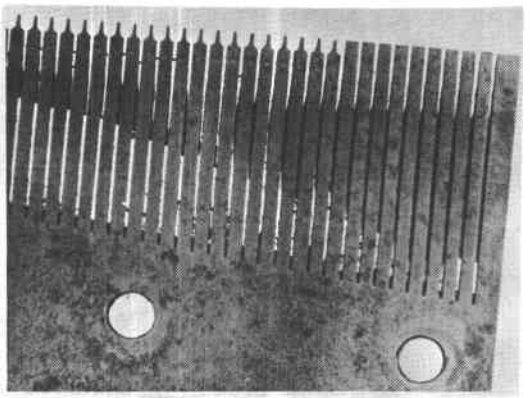
The clock movement does not appear to bear any identifying marks. It would be interesting to find out if the Polyphon Company made their own clock movements or bought them in from outside.

The clock and musical movements are not connected by tripwork, although the guides are

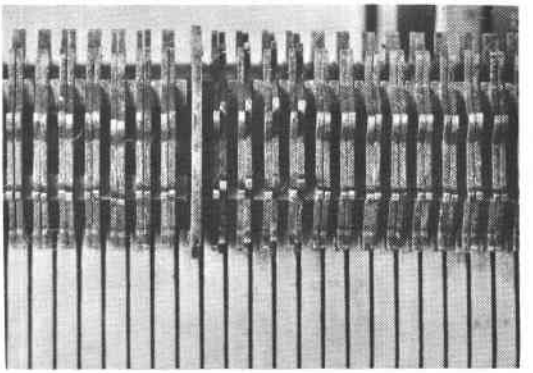
there. The musical part is coin operated however. The original owner must have thought that no one in their right minds would pay a penny for what they could hear for free every hour.

The main point of interest is the musical mechanism, and this merits going into in some detail. Although basically an upright Polyphon with a clock on top, the bedplate has the motor mounted behind it, in the same way as the movement for a table Polyphon, except, of course, for the addition of the penny trip mechanism. The bedplate is mounted across the case and the motor winds from the right. The automatic stop is very ingeniously worked out and uses a count wheel. This has one slot cut in it and revolves once for every two revolutions of the tune-sheet or disc. A knife edge rides on this wheel and drops by its own weight into the slot, pushing aside a small gravity actuated shutter to do so. At the same time the stop arm, which carried the knife edge, comes into contact with the tail of the fan.

When a penny is inserted the knife edge, on its counterbalanced stop arm, is lifted clear of the slot in the count wheel, allowing the shutter to slip over and cover the slot. As the stop arm continues to lift the penny falls clear of the coin pan and the stop arm, relieved of the weight of the penny, falls until it comes to rest with the knife edge on the shutter, which is about 1/32nd of an inch above the rim of the count wheel. The mechanism, by this action, is allowed to run, the knife edge drops on to the rim of the count wheel as it turns. When the count wheel has completed one revolution the knife edge again enters the slot, by pushing aside the raised edge of the shutter, and things are brought to a halt again. The train wheels run between brass plates and the spring, smaller than is normally used on a 15½ inch Polyphon movement of this type, is totally enclosed in a brass barrel.



Close-up of top comb showing tips ending in a point. These act on the right hand (outer) star wheel of each pair, going from the centre outward



Comb and star wheels. The left hand star wheel of each pair plays the lower comb, the right the upper comb

The comb set-up is most unusual. It is basically a duplex set with 152 teeth, but here all similarity with other comb sets I have seen ends. Except for the bass 10 teeth on each comb, the teeth are brought to a fine point, as in cylinder musical box movements, and the gantry contains a total of 142 star-wheels!! Except for the last 10, which are mounted singly, these star wheels, which are thinner than usual, are set in pairs, one pair to each slot in the gantry.

The combs, when correctly set, are played by these paired star wheels, one on the lower comb and one on the upper comb. The lower comb dampers lie on top of the comb and are made out of copper strips, felted on both sides and reaching almost to the tips of the teeth. As the star-wheels revolve they push the felted copper down on to the relevant tooth, killing any previous vibration. Just before the tooth is released by the star-wheel, the damper is released and allowed to spring clear of the tooth, the tooth is then free to sound. This whole assembly is covered by a patterned plate which shields all but the tips of the teeth.

The upper comb dampers are set beneath the tips of the teeth and act on small pins, about ¼ inch long projecting down from each tooth and set about 3/16 inch from the tip. The dampers are shaped like a flag on a stick with a small tail projecting from the upper corner, away from the stick. Roughly in the centre of this flag is a small pimple. The dampers are of the positive action type and at rest they are sprung away from contact. Before a tooth is struck the star-wheel pushes against the pimple, this causes the tail on the top of the 'flag' to interfere with the small pin projecting from the underside of the tooth to effect the damping of the tooth. This gives a very positive type of damping since it does not rely on the spring in the metal of the damper to take it on to the tooth, but pushes it on mechanically.

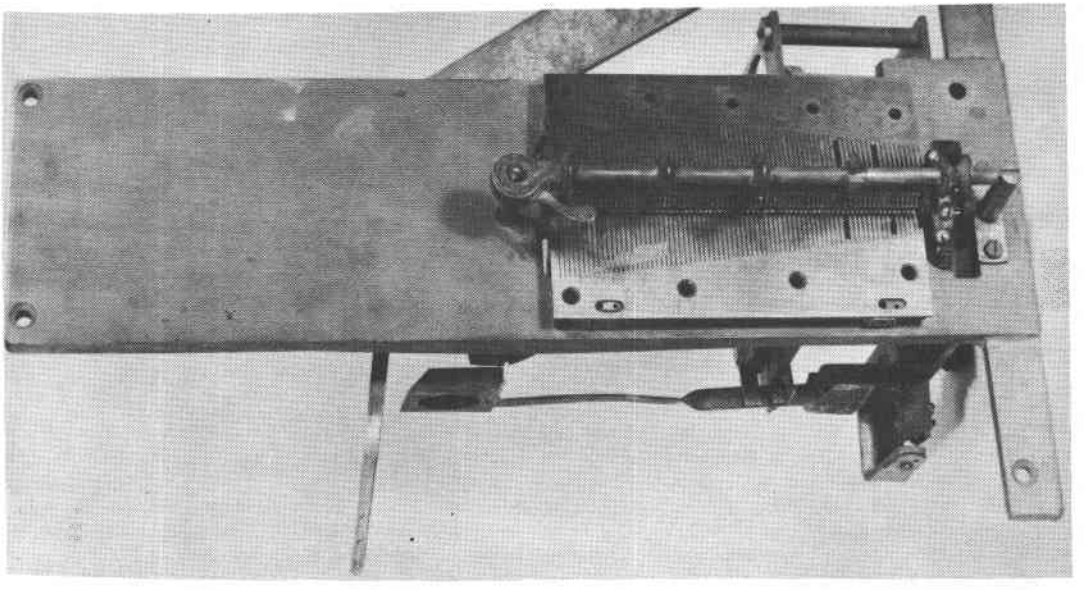
The only braking action on the star-wheels, apart from those for the 10 base teeth which have spring washers set in the gantry slots, comes from the top comb dampers, which press against the star-wheels for the top comb. These in turn press against the star-wheels for the bottom comb. As the surface friction between the paired star-wheels is less than that between the star-wheel for the top comb and its damper (with its dimple the damper would have a slight tendency to lock the star-wheel) it follows that it would be possible to move the star-wheel for the bottom comb round and play a note, without disturbing the other star-wheel.

An ordinary 15½ inch disc would push round two star-wheels per discs projection, remembering that these two thin star-wheels occupy more or less the same space as one ordinary star-wheel. Imagine however, a disc with some projections deliberately half out of register, or perhaps only half of the normal width, arranged to strike only the star-wheels for the lower comb (which are on the inside of each pair and thus nearer the centre) without touching the star-wheels for the upper comb. You would then get a disc playing certain passages on one comb, and others on both combs. *A Piano Forte Polyphon Perhaps??*

As the lower comb dampers are of the 'over the comb' type, and are not always in contact with the star-wheels for the lower comb, the moment the star-wheel for the upper comb is moved the friction between the two star-wheels would cause the star-wheel for the lower comb to move also, until it began to press on to its tooth. The star-wheel for the upper comb would then lose its grip and the star-wheel for the lower comb would be left in a very bad position for the next projection to strike. For this reason it would not be possible to arrange for the star-wheels for the top comb to be played on alone. Once both star-wheels were being driven however the tendency for one star-wheel to drive the other would cease to matter, and using narrow projections, slightly above and below the centre line of an ordinary projection, a very fast trill could be set up, as long as the first and last notes were on the lower comb. *A Mandoline Polyphon perhaps??*

This presupposes the existence of these special discs and unfortunately I have yet to see any. There are however a number of discs around for the show 'The Geisha' and, bearing in mind the name, it is possible that sets of these discs were made up for the Geisha clock and possibly included with the clock when it was sold.

I would be most interested to hear from any Member with a Geisha clock and to know if they have the same comb set-up. In particular I would be especially interested to hear from anyone having any discs with some narrow or apparently out of register projections, or a trill set-up with narrow, closely packed projections. Incidentally the gantry is stamped with the number 6.



Bedplate, general layout.

Editor's note: **Jim Weir is in the process of completely rebuilding this fine clock.**

THE PROVINCIAL MEETING ..... SPRING 1972

by Reg Waylett

This most successful and enjoyable meeting was held, by kind permission of Member the Rev. Jonathan White, at the Stowell Memorial Church, Salford, in the heart of Dockland, on Saturday, March 18th.

When the Rev. White and I arranged the meeting we anticipated that perhaps 30 to 40 Members might wish to attend. This number could have been accommodated in comfort in his Victorian Vicarage. Such was the response however that at the last minute it was necessary for the Rev. White to kindly allow us to use the church.

Sixty Members and guests attended the meeting, held on a warm, sunny day. There is no doubt that the attendance would have been even greater if it had been thought that they could be accommodated. Early in March I had begun turning applications down, because at this stage we only envisaged using the Vicarage.

The meeting was arranged to start at 10.00 a.m., but by 9.00 a.m. many Members were arriving. After coffee and registration the meeting commenced with a talk, illustrated with slides, on the Musical Box Society International tour of Europe 1971. I represented our Society on this tour, and my talk was a repeat of that given at the London meeting last October. As our meeting was held in this large church, it was impossible to black out the windows, and of course the day was one of the rare times when the sun shone brightly on Manchester's Dockland. It so lit up the interior of the church that the slides were not shown to full effect.

Following my talk Member Jack Tempest demonstrated to the meeting some of his unusual musical boxes, automata and toys. I must say that Jack has a most interesting collection, among the pieces he exhibited were a revolving Christmas tree stand and a paper roll concertina. These and the rest of Jack's pieces caused great interest.

During the interval for lunch the 40 lucky first applicants for tickets were supplied with an excellent lunch, prepared by Mrs.White. We also had the privilege of listening to several of the Rev. White's collection of disc and cylinder musical boxes and player pianos.

A charming touch was given to the proceedings

An attentive congregation

Rev. Jonathan White, Cyril de Vere Green and Reg Waylett (Daily Mirror picture)

when the luncheon interval was extended to 3.00 pm so that our host could perform a wedding ceremony in the church at 2.00 pm.

After a wonderful lunch, which included wine, we were to have heard a lecture by Member John Knott on the rare Roepke which is in the Salford Museum. Unfortunately John was taken ill on the day before the meeting and was confined to bed. The meeting was very disappointed and most sorry to hear of John's bad luck. They all joined in wishing him well.

The afternoon session commenced with a welcoming and thankyou address to our kind hosts the Rev. and Mrs. White by our President Cyril de Vere Green, who then carried on to enthrall us with some of his more recent finds. He demonstrated a fine gilt singing bird box and the alarm singing bird-clock which is described in this Journal on pages 248 & 249 by Dr. Robert Burnett. I was amazed when Cyril then showed us two snuff boxes, by different makers, playing the same tunes in exactly the same way. Cyril, we all wonder just how and where you find all these rare musical pieces.

Following the President's talk, our host showed us a cine film, entitled Sounds of Music. This short film about mechanical music which won second prize in the 1971 competition of the Manchester Cine Society, was really excellent. The Rev. White is to be congratulated on his skill as a movie maker. I have since asked if he would come to London to show the film in the Autumn meeting, and I am pleased to say that he has agreed.

The last item on a really fine programme was 'Question Time', when a panel of Members chosen from the floor, including the President and a Past President, Dr. Robert Burnett, answered on-the-spot questions. The panel was such a success that it was eventually necessary to terminate it at 5 o'clock so that Members who had come a long way to the meeting could start for home after tea.

The Rev. White and his charming wife are to be congratulated and thanked for their wonderful hospitality to all those who attended and for the tremendous amount of effort and work they put into a meeting that will long be remembered as an outstanding success.

I am pleased to say that the Rev. White has been persuaded to organise another meeting in Manchester at some future date. The Society are hopeful of booking suitable accommodation at an hotel in the city for March 1974. We are hoping to have enough room there at that time to accommodate up to 100 Members and guests. I for one will be looking forward to this meeting.

A RARE SINGING BIRD ALARM CLOCK AND ITS LUBRICATION

by Dr. Robert Burnett

In the Magazine for Christmas 1971 (Vol.5 No.3) I wrote an article about lubrication of mainsprings, prompted by a recent experience with a singing bird box. By a curious chance, I have now had another experience, again with the lubrication of a singing bird box, which I believe to be worth writing about in the Magazine.

The item in question is a singing bird alarm clock and, as it is of considerable rarity, I think it would be of interest to describe it first, before relating the incident concerning its lubrication.

SINGING BIRD ALARM CLOCK

The clock is shown in the accompanying photograph. The singing bird box forming the lower part is of the normal size, four inches long, and is decorated all over with a pale golden yellow enamel over engine turning. The swags on either side of the central lid for the bird are in white enamel and there is a ring round the dial of the clock decorated in the same style. The lid for the bird carries an enamel miniature painting showing a scene of mountains and a lake in the classicial Swiss style.

The clock, which is signed Henry Capt. Geneve, has a good quality eight-day Swiss movement and a very ingenious alarm mechanism:

First, the subsidiary dial for setting the alarm is a twentyfour-hour dial, so that, if the alarm is set to ring at 7 a.m. it will not then ring at 7 p.m. as well. Besides the alarm-set hand there is another hand on this dial which shows the time of day on a twenty-four-hour scale, i.e. it serves to show whether the time on the main dial is 7 a.m. or 7 p.m.

Secondly, the alarm does not continue to ring until its spring is run down, as in most alarm clocks, but it rings for a fixed time of about 30 seconds, and then stops. This enables the alarm, like the clock, to run for a week at one winding.

Thirdly, as the alarm stops ringing the lid of the bird box rises and the bird comes up and sings its song once and then goes down again. This, also, it will do several times at one winding.

Finally, the bird can be made to sing at any time in the usual way by means of the catch on the front of the case.

The movement of the singing bird, like that of the clock, is of good quality and the speed of operation is controlled by a centrifugal governor, instead of the usual air governor or fan. As a result, it operates at the same speed until just before the spring is run down. The use of a centrifugal governor in bird boxes like this one, which do not contain a fusee, is unusual, though I would not say exceptionally rare. However, I would say that the combination of the alarm clock and the bird box and the ingenious 8-day operation of the alarm is exceptionally rare. I do not think that it is very old and would place the date at about 1900.

LUBRICATION OF THE BIRD BOX

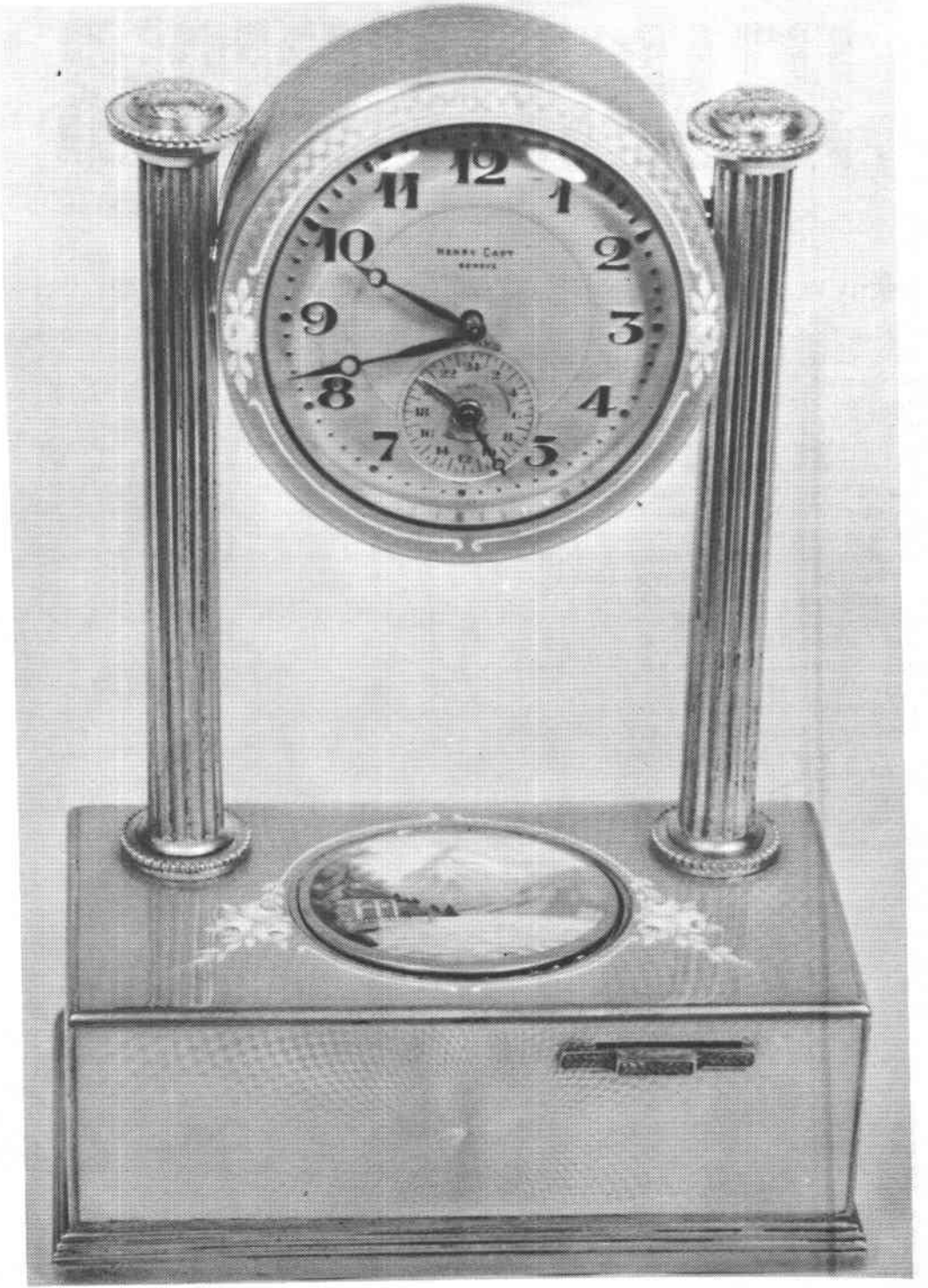
The mainspring was lubricated in the way I described previously and the pivots of the various staffs and the worm, or endless screw, were lubricated with a light clock oil.

The unexpected occurrence was with the bird itself. Normally I find that these work best free from any lubricant and if, as sometimes happens, some oil has been put onto the wing joints of the bird, it tends to make the wings move sluggishly and may cause one wing to catch on the filigree as the bird goes down, because the wing has not closed quickly enough. My normal procedure is to wash the bird thoroughly with ligher fuel and then let it dry. This dissolves oil or grease but does not affect the glue with which the feathers are secured.

In the present instance, I found that after the above treatment, the wings of the bird did not close freely. I assumed that some trace of sticky grease had been left and repeated the washing, but the more I washed the bird, the more persistent was the sticking of the wings after the bird had dried. I noticed, however, that while the bird was still wet with lighter fuel, the wings moved quite freely and I finally deduced from this that a little lubricant was needed which the lighter fuel supplied before it had evaporated. I, therefore, immersed the bird for the next wash in lighter fuel — about a teaspoonful — to which I had added one drop of light oil. I reasoned that this should leave a very thin film of oil when the lighter fuel evaporated and might provide just enough lubricant to make the wings move freely, but not enough to make their movement sluggish.

I was very pleased, andindeed relieved, to find that this proved correct and that after this treatment, the bird worked perfectly.

I am indebted to our President, Mr. de Vere Green for the photo and kind permission to write this note on the singing bird alarm clock.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FELLOW MEMBER

By Dick Baines

GERRY PLANUS ..... A Man Before His Time

Gerry Planus first became interested in Musical Boxes about twelve years ago. At that time he was running a sewing machine business but rapidly his interest was transferred to Mechanical Music. Musical Boxes in those days were not much sought after and Gerry would purchase any at a standing price of 'fifty bob' a box! The word soon got round and people eagerly brought him boxes for sale. So many arrived that the only way he could afford them was to use the money from the sewing machine business. Some of the boxes worked perfectly but others were faulty and he had great difficulty in finding someone with the knowledge to repair them. Eventually he was introduced to John Clark who told him all about the different types of box. Soon after this meeting Gerry discovered an unusual box in the Portobello Road, unusual in that there were two combs going in different directions. The price was six pounds, considerably more than he was used to paying, but on Clark's advice he threw caution to the winds and purchased it – the maker's name was Nicole Freres and the box a pianoforte. The second interesting box that he bought, again on Clark's advice, was a Du Commun-Girod overture box for which he paid three pounds ten.

The Musical Box Society of Great Britain was formed in December 1962 and Gerry was elected Vice-President. He is somewhat mystified as to the reason for this and puts it down to the other members seeing his large assortment of Musical Boxes and therefore imagining that he knew a lot about them. Having realised to his satisfaction that there was no arduous work entailed he accepted the Vice-Presidency.

By now Musical Boxes were in his blood and so he sold up the sewing machine business and opened a specialist Musical Box Shop in the Old Kent Road, where any part could be specially made to order and where there were loads of spares. There were also boxes in profusion a selection that would make any present day collector's mouth water. The prices were naturally very low by today's standards: a Nicole Freres eight air box would be priced at fifteen pounds and he had rows of interchangeable boxes on tables ranging from a modest twenty-five pounds to sixty-five pounds for a fat Nicole with six cylinders. Unfortunately Gerry was a few years before his time, the Society had not been long formed and an appreciation of the delights of Mechanical Music was the prerogative of a select few. Due to the very limited interest Gerry was forced to change his interest to clocks, which for a time he sold side by side with the Musical Boxes. When he eventually decided to close the shop down there were still mounds of unwanted spare parts and he estimates that there were about two thousand assorted boxes in the cellar!

He moved from the Old Kent Road to an establishment near the Portobello Road. He told me about this move and as I was living close by in those days I turned up to give him a hand. On arriving I found a scene of choas, with Gerry, tall though he is, standing on a chair and Atlas-like holding up the ceiling. I had realised that parts of W.11 are crumbling – but having to hold up a ceiling!

It turned out that he was redecorating by fixing up ceiling tiles and seemed quite pleased when I offered to stay on and help. The main trouble was that the walls were not square with each other with the unfortunate result that the tiles did not match up. After a while we had several stiff whiskeys to restore our nerve, but on returning to the task the walls seemed to be more crooked than ever. In the end we had a quick nip after fixing each tile and were more than a little merry by the time we reached the final corner where the tiles were thrust up in a confused jumble. The crowning insult was in him writing the misleading statement 'Dick's Corner' in large letters across it. I think this could well be libellous but don't miss it when paying him a visit.

Although there were still some examples of unusual Mechanical Music in this new shop Gerry was now more interested in clocks, and once again, like the earlier days in the Old Kent Road, he had a set buying price of five pounds a clock. He gradually became more discerning and his knowledge increased so that now he specialises in the rare and unusual and has some very fine pieces passing through his hands. He has bought and sold clocks by Knibb, Tompion, Graham and Quare to mention but a few makers, and possible the most exciting was an unusual automaton clock by Cox.

This clock had a musical base playing twenty-four different tunes, one for each hour of the day. There were fifty-six waterfalls and a selection of marching men and animals parading round the base. It was originally made for a Chinese Emperor and looted from the Palace in Peking by the 'brutal and licentious' British solidery.

In the past many of the clocks that Gerry purchased were inexpensive as they were damaged and because of this he resold them to collectors at reduced prices. Eventually through his world-wide contacts these pieces became more and more desirable, and now the very intricate movements he has restored by highly specialised qualified craftsmen who are his friends. Sometimes due to the time factor involved there are certain jobs which are obviously uneconomical and so he undertakes these himself. I understand that these skills will shortly be available to discerning collectors.

I think that Gerry is a very straight and fair person to do business with, and it is still possible to obtain bargains judging by the number of people who eagerly flock to his 'magnificent emporium in the West End (W.11)! I was fortunate enough to purchase from him one of the best pieces in my collection – an early chamber barrel organ complete with four barrels.

Several plain-covered volumes could be written about Gerry's individual brand of humour – always assuming one could find a liberal publisher, but suffice it to say that whenever I have visited him he has always greeted me with a smile and a joke. He occasionally comes down from Olympus to give us detailed descriptions of his many communications with fairies and gnomes and I believe he is soon going to startle us with the 'real truth' concerning the origins of the Musical Box. He has a tremendous personality and this fortunately seems to rub off on those around him. I am proud to know him as a friend and I am sure that many people in our Society will agree with me.

WORDS FROM GERRY ON HIS MINIATURE AUTOMATON PIECE

My automaton piece above measures approximately 7 inches high by 4 inches wide and, apart from the things which I don't know about, as I haven't delved into the guts of it yet, it has TWO dicky birds what whistles and prances around, and shoots in and out on the perches provided. You can see a drunken goat herd who is sitting amongst the rocky surrounds. He has in his hands a horn, and, tucked away in the middle of the lump of mechanism are a set of organ pipes, while hidden away in the rocky surround is the barrel for the music. This measures, wait for it! It measures 1¾ inches long and ¾ inch in diameter. The tracker bar contacts are 5 THOUSANDTHS OF AN INCH WIDE. How about that for a miniature organ? Can any of you fishermen types beat that?

Laying alongside the drunken goat herder is one poor old billy goat, he just lays there nodding his head and producing noises which, as they emit from an animal, I suppose are allowed in this modern society.

Under the piece is a set of 5 bells. The thing sticking up from the top has a mechanism which telescopes it up into the air.

THE ANNUAL GENERAL MEETING of The Musical Box Society of Great Britain was held on Saturday and Sunday, 3rd and 4th of June 1972, at the Great Eastern Hotel and Abercorn Rooms, London.

The Meeting was well attended by a total of 111 Members and guests. Again a good sprinkling of a new faces were to be seen among those of the stalwarts without whom the Society would not long continue.

The Registration was in the capable hands of Mrs. Sarah Tallis and Mrs. Marie Waylett, and the raffle, for the prize of a musical album in really fine condition, was, as usual conducted by Mrs. Jo Webb. The raffle was eventually won by Members O.G. Roberts.

Since our President was unavoidably away on Common Market business in Rome, the chair was most ably taken by Vice President David Tallis.

Member Ernie Bayly, Editor of 'The Talking Machine Review' was our first speaker and gave a most interesting talk called 'Bridging the Gap'. The talk was illustrated with some good slides and among many illuminating items we heard the voices of a trumpeter who sounded the charge of the Light Brigade; Thomas Edison; Florence Nightingale; Emile Berliner and others. An entertaining comparison was made by Mr. Bayly between the singing by Miss Edna May of 'The Purity Brigade' from the musical 'The Belle of New York', brought to England in 1897, and the Polyphon disc of the same tune.

The talk which followed was given by Member F. Moltzer, the Director of the Kijk en Luister Museum in Holland. Overcoming the problem of language with ease, Mr. Moltzer charmed us with a mastery of the British sense of humour that is a rare find in one who is not a native, or indeed any public speaker.

Apart from the sheer enjoyment of seeing numerous pieces from the Museum on slides, we were intrigued to have reinforced by Mr. Moltzer a suspicion which some of us have held for some time that Dawkins, a curiously English name for a Swiss maker, was merely one of that ubiquitous group of importing agents who put their mark on another's work. It seems that the boxes sold by Dawkins were in fact made by Ami Rivenc.

After the luncheon interval the Annual General Meeting was opened by Vice President, David Tallis. Reports by the Officers of the Committee were heard an received with no dissent, and the election of new Officers for the coming year was undertaken. Since all of the standing Officers were unopposed, these were returned. There being a vacancy on the Committee for an Active Member, and Arthur Ord-Hume having been proposed by Dick Baines, and seconded by Cyril de Vere Green, he was elected unanimously to fill this vacant position.

The Committee is now comprised thus:

Cyril de Vere Green:	*President*
David Tallis:	*Vice President*
A.R. Waylett:	*Hon. Secretary*
David Shankland:	*Hon. Treasurer*
Graham Webb:	*Hon. Editor*
Keith Harding:	*Active Member*
Arthur Ord-Hume:	*Active Member*

Under 'Any other Business' the question of a List of Members was discussed. Upon the Editor stating that a new list of a temporary nature was to be circulated with the present issue of the Journal, to be followed early next year by a full Directory of Members, various Members questioned the wisdom of issuing such a list in the light of the recent increase in theft from Members. After some discussion a vote was taken to decide to continue with the present plan.

The possibility of holding two Provincial Meetings each year rather than one, as at present, was discussed. It was decided to ask the Committee to do what they could to arrange this. For the moment two Organising Secretaries were mooted, G. Worrall for the Sheffield area, and Rev. J. White for the Manchester area.

Rather late owing to the length of the Annual General Meeting, the next speaker, Ted Bowman, although he apologised at the start of his talk for his lack of knowledge, provided us with a most erudite and well thought out talk on organs in general, from a huge Mortier to a church barrel organ, and some of the repairs done on a Hooghuys dance organ. An article by Ted on the same Hooghuys is to be found in this issue.

Since we were running so late the proposed demonstration of selected musical boxes was left out of the programme but it was generally agreed that we had certainly had our money's worth.

At the Annual Dinner, attended by fifty two Members and guests, somewhat of a milestone was reached when we were treated to a speech by the first woman ever to speak at one of the Society Meetings. Mrs. Jo Webb proposed the toast to the Society on behalf of the guests. Personal prejudice aside there is no doubt that Jo, with a witty and

Mrs. Jo Webb, 'sympathetic wit'.

most sympathetic speech, was the pleasantest surprise of the day. Several male Members were seen to approach her after the Dinner to take her up on the request she had made during her speech to be accepted as a sort of consolation prize by all those who did not win the raffle.

After David Tallis had replied to the toast, Arthur Ord-Hume, toasting the guests, gave us a dissertation on the problems posed by the differences in word usage between Britain and the United States of America. This too was well received.

The final speaker of the evening was Olin Tillotson of Canada, who surprised us with a most cleverly conceived talk, illustrated with slides of drawings, on an off-worlder's view of the collector. This amusing talk has been borrowed by your Editor to be published in a future issue of THE MUSIC BOX.

During the Dinner we had been regaled by a recording played by Arthur Ord-Hume of a Romance written by C. Balbastre (1729-1799) arranged for and played on a Mortier Cafe Organ.

The following day was opened by a talk from Arthur Ord-Hume on 'Barrel Pianos'. An interesting part of this talk was the recordings of various barrel pianos which were played. These pianos had been made in various parts of Europe and the differences in quality of sound and arrangement of tuned were clearly heard. The recordings were followed by a talk on the make-up of a street piano and general points on repairs. There is no doubt that this type of practical lecture shows Arthur at his best, which is very good indeed.

There followed a shortened version of the 'Technical Brains Trust', chaired by Graham Webb, and comprising Olin Tillotson; Arthur Ord-Hume; Bob Burnett and Keith Harding. The Brains Trust was quickly under way with questions from the floor, and quite difficult to end, showing, as usual, the increase in interest in the practical side of mecanical music.

Last presentation of the day came from Olin Tillotson, who showed slides of different aspects of the rebuilding of an Ampico grand Model A reproducing piano which had been undertaken by Canadian Member Dr. Jim Heyworth. A recorded message from Jim was played and several slides of boxes were shown. Also on tape was an interesting recording of a box playing 'The Rat-catcher's Daughter' followed by the same tune sung in Canada by a folk singer.

This ended the Meeting, with general agreement that it had been a good one. As has grown to be the norm there was a contingent of overseas Members at the Meeting. Among them were Steven Ryder, one of our younger Members; those already mentioned as speakers, and from Germany the Director of a Museum in Hochheim, Seigfried Wendel, who brought the news that a new Society has just been formed in Germany 'The German Society of Friends of Automatic Musical Instruments'. The Society was born on May 5th, with headquarters at the Hochheim Museum and has some twenty Members as a start. **G.W.**

Members Jocelyn Walker; Keith Harding and Chris Thompson make use of early amplifiers to hear an even earlier Nicole.

Musical Fun in Wonderful Copenhagen!

VISIT THE MEKANISK MUSIK MUSEUM!

A Welcome to Our Friends in Great Britain

The Mekanisk Musik Museum invites you to visit. We're located right in the heart of Copenhagen, just a short distance from the world-famous Tivoli Gardens. Our "new" location is in a large 100-year-old mansion. In addition a branch museum is maintained at Gavnø Castle near Næstved in the southern part of Denmark.

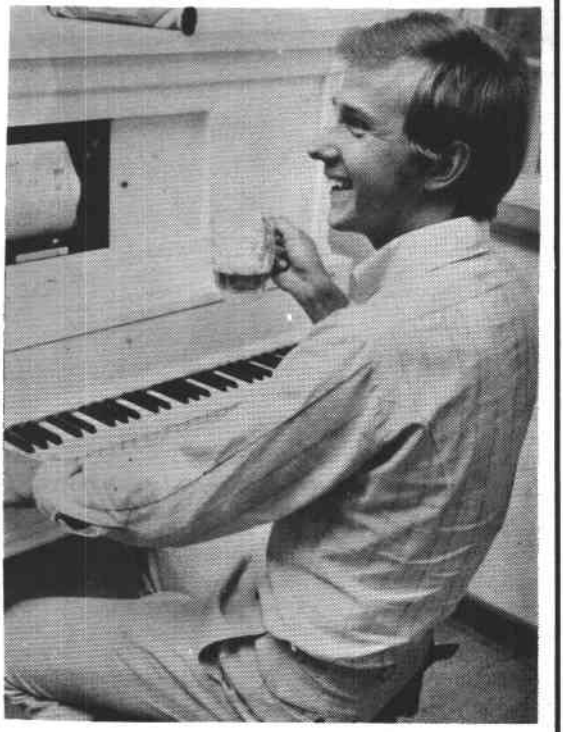
About the Mekanisk Musik Museum

The Mekanisk Musik Museum is owned by two avid members of your Society: Claes O. Friberg (managing director who lives in Denmark) and Q. David Bowers (who lives in Beverly Hills, California USA). Instruments on display are from the Friberg and Bowers collections.

The Mekanisk Musik Museum is quite well known in Denmark, having been featured on quite a few TV shows and in more newspaper and magazine articles than we can keep count of. Now, we want the Mekanisk Musik Museum, usually called the "MMM" by us for short, to be well known to you!

On view at the MMM are many different types of automatic musical instruments. The complete roster would require a long listing, but here are some of the high points . . . Disc-type music boxes are represented by a wide array of styles and varieties, including quite a few different Regina and Polyphon disc changers, a large disc-shifting Sirion, two or three different Lochmann instruments, and so on. Cylinder music boxes on view at the MMM range from small musical novelties to large interchangeable

Above: Bright pink and green Mekanisk Musik Museum poster of the type we use for advertising in Denmark.



Right: Claes O. Friberg has a good time with a player piano at the MMM.

Q. David Bowers and his son, Lee, listen to melodies on a Mason & Hamlin Ampico Model B reproducing grand.

cylinder boxes on matching tables. Music of the streets and the fairground is provided by many different organs ranging in size from portable hand-cranked models (so-called "monkey organs") to large instruments by Bruder, Ruth, et al.

Player pianos and reproducing pianos featured at the MMM include a lovely example of the elusive Hupfeld DEA (a recording of this is also available in the MMM gift shop) and an impressive Steinway Welte grand. We're quite proud of our orchestrion collection – a group which includes an ornate Seeburg Style H Solo Orchestrion (America's most ornate orchestrion), a Weber Otero and a magnificent and majestic Weber Maesto, a rare and ethereal-sounding Hupfeld Symphony Jazz, and a number of others, including a goodly number of American-style "nickelodeons" rarely seen in Europe. Rounding out the MMM display are an Encore Automatic Banjo, the only known surviving example (to our knowledge) of the Hupfeld Phonoliszt-Violina Model C, Mills Violano-Virtuoso violin players in several varieties (including a DeLuxe double-violin model with the rare Violano Orchestra attachment), the only known (to our knowledge) Resotone Grand automatic chrysoglott, and other curious, rare, musical, and interesting items!

What If I Can't Visit Denmark?

Well, we hope you can come to "Wonderful Copenhagen" (as they say in the song!) to see the Mekanisk Musik Museum. A wonderful musical experience awaits you; this we promise!

But if your plans don't include a trip to see us soon, then send us a letter giving us your collecting interest or specialty. We'll put you on our mailing list to receive a modest little catalogue we're now preparing. This will list six stereo high-fidelity records featuring instruments at the MMM, musical gifts and novelties, and some interesting organs, orchestrions, and music boxes for sale. Who knows, you just might find a few bargains. Certainly you'll at least find some good buys! Conversely, we're keenly interested in buying interesting instruments– so if you're selling, rather than buying, consider us to be interested in what you have to offer. We have regular shipments coming from England to Denmark, so transport is no problem. You'll find us to be quite competitive when it comes to buying things we can use.

An Affair of the Heart

The Mekanisk Musik Museum isn't a business proposition, it is an affair of the heart. The modest admission charge of 5 Kr. (just a few shillings!) helps pay the overhead. The museum directors depend on other income sources for their livelihoods. We think that automatic musical instruments are a lot of fun – and that they are meant to be seen, heard, and enjoyed. In this spirit the Mekanisk Musik Museum was created. If you agree with this philosophy, then we invite you to visit us – or, if you can't do this, then we invite you to get acquainted with us by mail. Either way, a friendship awaits you!

MEKANISK MUSIK MUSEUM

Directors: Claes O. Friberg and Q. David Bowers

150 Vesterbrogade; Copenhagen, Denmark

Open daily, 10am to 6pm.

Also a branch museum at Gavnø Castle near Næstved, Denmark

SUNDAY VISIT

A series of articles describing places which are of interest to lovers of mechanical music.

3. THE WEST CORNWALL MUSEUM OF MECHANICAL MUSIC.

by Arthur W.J.G. Ord-Hume

For the third in our Sunday Visit series, THE MUSIC BOX took itself off to the West Country to visit the West Cornwall Museum of Mechanical Music at Goldsithney near Penzance. Situated a mere 12 miles from Land's End and the Atlantic Ocean, this must be the 'farthest flung' outpost of mechanical music in the British Isles. Be that as it may, Douglas Berryman, owner and director of the museum, asserts quite rightly that this part of the country is one of the most popular of all the holiday areas and visitors from not just Southern England but from all over the country throng to that tapering peninsular of our land which is endowed with fine beaches, good bathing, excellent countryside, amenable climate, clotted cream teas and hospitable people.

Goldsithney is one of those tiny villages which is easily missed. In fact, the motorist can easily drive the half mile or so through it without even noticing it unless he is adroit at spotting the nameboard in the hedgerow. Nevertheless, it is a country community with all that a village should have — hotel and pub, post office and a scrimption of shops which, although tiny by city comparison, sell goods with a smile and a kindly chat.

It is here in delightfully rural setting that MBS Member Douglas Berryman has established his museum in a converted 200 year-old barn set back from the main road amid the starkly picturesque, ivy-covered relics of Cornwall's ancient industry — tin mining.

The museum contains something for everyone and the exhibits reflect, with few omissions, the gamut of mechanical music. Standing in the spacious entrance hall is a 25-inch Symphonion whose curlicues, fretting and turned columns contrast with the relatively plain cabinet of a barrel piano-orchestrion next to it. This pounds out gay Central European music — and one of those hackneyed Strauss waltzes. The musical box enthusiast will also find a Lecoultre overture box and Polyphons.

Within the foyer are available on sale a wide range of books on mechanical music and a special souvenir booklet is in the course of preparation and will be available very soon.

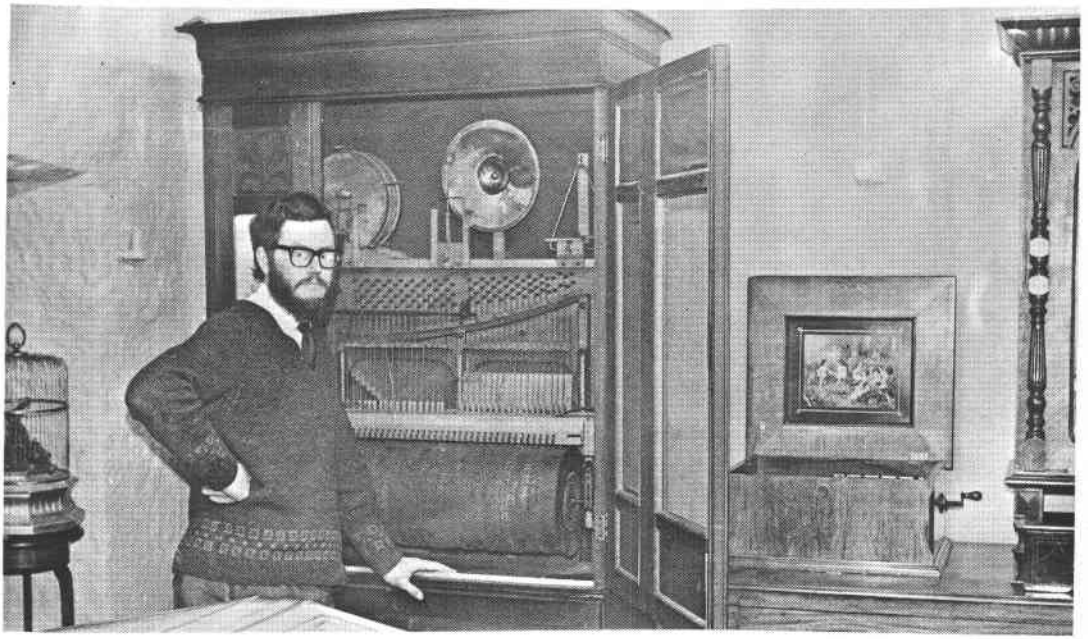
The main gallery of the museum is predominantly devoted to a fine display of self-acting pianos of various types ranging from a superb example of Debain's Antiphonal combination piano dating from 1851 (and similar to that presented to the Empress Eugenie) through to a Marshall & Wendel Ampico grand. A Hellbrunn Virtuola and, oddest of all, an Ibach with German Duo-Art action, are also to be found as well as a magnificent Steinway-Welte reproducing piano whose action, built on top of the normal piano, displays a mechanical complexity which reminds one of a Victorian pumping station — or 'down below' in a paddle-steamer.

Pride of place goes to a beautifully-painted Giovanni Racca Piano Melodici and a Mills Violano-Virtuoso whilst German cafe pianos, a Hupfeld Phonolizst Violina and a Triphonola grand compete for floor space with a large Aeolian Orchestrelle.

A second room in the museum is given over in entirety to an Aeolian Pipe Organ which, to all intents and purposes, fills it. Ironically, the organ really does sound better from outside the museum in the car park! The large selection of rolls with this instrument includes music specially written for the A.P.O. by Saint-Seans, Moszkowski and Isle of Wight-born Edwin Lemare.

This excellent display which is heightened by the fact that almost all the instruments are played regularly for the visitors (no push-buttons and taped sound here — other museums please note). The collection is, furthermore, not static and your privileged reporter was allowed to see the museum workshops where lurk other treasures in the throes of restoration for exhibition.

Hardly a day's visit if you live in London and all



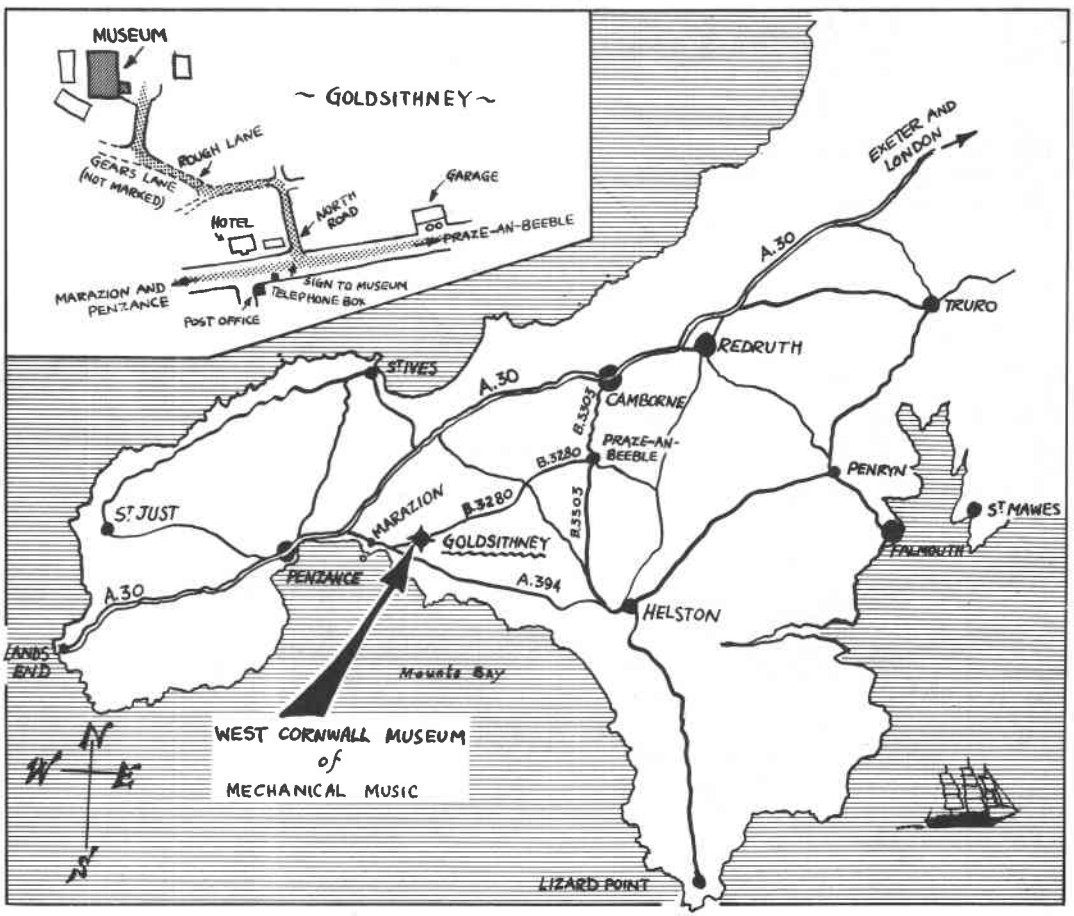
Top: **Member Douglas Berryman, museum owner, in the museum foyer which is devoted to musical boxes and this Austro-Hungarian piano-orchestrion.**
Below: **A corner of the museum showing some of the rare mechanical pianos. In the foreground is a Piano Melodici and in the right-hand corner an Ibach upright with German-made Duo-Art reproducting action.**

points North, but well worth seeing if you are in the West Country. Come to that, it's worth the 280-mile hike from the metropolis if you are really keen . . . . .

Facts about the collection:

Owner:	The collection is privately owned by Member Douglas Berryman.
Address:	Gears Lane (off North Road), Goldsithney, near Penzance, Cornwall.
Telephone:	Marazion 679
Opening times:	Between May 1st and September 30th: Monday to Saturday = 10 am – 12.30 pm, and 2.0 pm – 4.30 pm. (During July and August, evenings as well 7.0 pm – 9.0 pm) Sundays (May, June and September) 2.0 pm – 4.30 pm only. Out of season viewing may be arranged by appointment.
Admission:	25p. Free parking
Refreshments:	(when projected extension is complete) morning coffee, Cornish cream teas.
Programme:	The programme varies but normally almost every instrument is played and visitors are provided with an informal commentary.
Quick-fix location:	6 miles West of Penzance; two miles West of Marazion; 10 miles from Camborne; nine miles from St. Ives; 12 miles from Land's End; 285 miles from Charing Cross, London. Family-dumping beaches close by.

LOCATION OF THE MUSEUM



QUESTION AND ANSWER

by Keith Harding & Cliff Burnett

Mr. Cunliffe of Morecombe writes: –

"Congratulations on your article in THE MUSIC BOX. This sort of material is very useful. In some future edition could you deal with the job of making a good fit of a new tooth into the comb – I always seem to find notching the comb tricky."

Thank you for your encouraging letter. Above all, thank you for sending us a good question. The quality of this series is directly proportional to the number of good questions we receive from our readers.

Since most combs are too tough to file easily with steel files, cutting a slot for a new tooth is most easily done with a dental mechanics drill and grind wheels. However the original slot is cut, a rectangular diamond file gives a good section to the slot. Aim for (supposing the comb to be horizontal) vertical sides meeting a flat bottom to the slot at right angles. Do not make the slot too long as a shallow slope joint is hard to hide.

Having made a slot of reasonably regular shape, the tooth, being soft at this stage, is filed to fit the slot. Make the tooth slightly oversized. File away the bottom corners of the tooth base, as it has to fit into a slot which cannot possibly be cut absolutely square into the corners. The top of the tooth should overhang the joint a little at the joint end. When fitting the tooth, hammer it lightly into the slot, then remove it and file away the tight spots which will be shiny. These tight spots are often a very small area. Do not solder in the tooth until it goes right into position with the top flush to the comb. It is not necessary in fitting the tooth to consciously allow room for the solder, which will be drawn into a very small space by capillary action. Heat is applied to the parts to be joined, taking the usual precautions to avoid overheating and detempering of teeth, and acid cored solder, such as Arax, is applied directly to a slot, when it will flow right in. Whether you use acid cored solder or bakers fluid, it is absolutely essential to scrub the comb thoroughly with hot solution of bicarbinate of soda to neutralise the acid. All too often we see combs which have gone rusty in the area of a repair because they were not properly cleaned after soldering.

Grace Thompson has written a very interesting letter elsewhere in the magazine casting doubt on the accuracy of John Clark's table of Nicole dates. From our records, Jonathan White owns a Nicole Freres 6 Air Forte piano with a serial number 45036. According to Clark's list this would make the date 1880 to 1882. In fact the musical box bears a brass plate inscribed: –

"Presented to William Gould Esq., by the Penge and Upper Norwood Conservative Association, January 1877".

Working from Clark's list, it is possible to construct a table showing the average number of boxes produced by Nicole Freres per year as follows: –

Clark's Dates	No. produced	No. of years	Av. per year
1843–45	2,000	2	1,000
1845–47	2,000	2	1,000
1847–60	6,000	3	2,000
1860–61	3,000	1	3,000
1861–63	2,000	2	1,000
1863–70	1,000	7	143
1970–72	2,000	2	1,000
1872–80	1,000	8	125
1880–82	2,000	2	1,000
1882–88	4,000	6	666
1888-1903	2,000	15	133

Well done Grace. You have started an interesting line of research, and if everybody co-operates by sending us details of boxes in their collections which can be accurately dated, we can produce a new table of Nicole Freres dates.

Our records of Nicole Freres boxes are now proving most useful. Will everybody who has Nicole Freres boxes in their collection please send us details including Serial number, Gamme number, and list of tunes, as well as other useful information including dates wherever possible. The tie-up between Gamme number and programme is now quite conclusive, and we have been able to supply a lot of collectors with the programmes played by their boxes with missing tune sheets. If you want us to supply a missing programme, let us know the Gamme number which you will find scratched on the left hand end of the cylinder and the base tuning weight on the comb. Please send this information, together with your questions, to us at 93 Hornsey Road, London, N.7.

Mr. Lee of Leicester writes: –

"Further to my visit to your premises on Saturday,

6th May, with my $19^5/_8$" Polyphon spring in cage, which I left with you for repair, you requested the number off the motor works. It is 29699. It seems to be stamped on quite a number of parts throughout the mechanism. I take it this must be the date of it's manufacture."

The number I asked for, and which you have given, is the serial number of the motor which is stamped on the top of the plate around the main bearing. As was mentioned some years ago in the Music Box Journal, the date is to be found stamped on a copper rivet on the main spring. The date on your spring is 28-9-99. For your interest, I apprend a list of $19^5/_8$" Polyphon serial numbers together with their dates. You will see that htere is a tie-up between the serial number on the top plate and the date on the spring. Minor discrepancies are accounted for by the mass production methods used in the Polyphon factory, which meant that the spring cage assembly was not necessarily united with it's top plate on the same day as the spring was riveted.

$19^5/_8$" Polyphon Serial Numbers.

Date On Rivet	Serial Number on top plate
1-10-87	7831
1- 6-98	15000
6- 6-98	15145
24- 7-98	16986
22- 8-98	17160
18- 9-98	18707
5-12-98	21098
16-12-98	21408
28- 4-99	25801
11- 5-99	25350
18- 5-99	25995
7- 9-99	27728
28- 9-99	29699
27- 3-00	32444
15- 6-00	35432

This is yet another interesting line of research, and readers with upright Polyphons might like to help by sending us the relevant details. It quite often happens that a Polyphon spring has been replaced, and the copper rivet is no longer in existence. These records will provide a guide to dating the machine. More important, they will provide valuable research material concerning the activities of the Polyphon company during it's period of operation.

Mr. Parrott of Rugby writes: –
"Some musical boxes have light wood or metal stringing on the underside of the lid. Although the rest of the surface may be polished red or black the stringing retains it's natural colour. How was this achieved – was the stringing inserted after the rest of the lid had been polished?

When restoring a lid is it possible to retain the original colour of the stringing or must it be lost under the new layers of coloured polish?

As I am currently working on a box with this type of lid I would be grateful if you could publish a reply in the next edition of 'The Music Box'."

In this case, the stringing would appear to have been inserted after the rest of the lid had been coloured, as it is not possible to colour an area of wood without also colouring the strining. In the majority of boxes which have stringing on the underside of the lid, it is found that this has been polished over with red or black polish. The red was produced with a stain called Bismark. In general, I would say it is better not to apply any fresh colour to the insides of boxes unless you really have to. The old colours fade, especially the black, and it is very difficult to touch in without the touching in being glaringly apparent. If you completely refinish the interior, apart from being a difficult job to do well, the result is likely to look harsh and new. It is often better merely to remove all the dirt, Brasso is very good for this, and then if necessary lightly polish with clear polish or even just wax.

"I have a spring from a P.V.F.12 Air which is simply broken at the outside end. Can you tell me please how I can best shorten it and make a new end to re-hook it. Having done this, do I need to do anything to the Geneva stop other than replace it?"

The part of the spring you want to work on must be annealed by heating it to red and cooling it slowly; this will soften it and make it possible to cut it and bend it. Cut off the broken end of the spring and round it. With a scriber mark the outline of the hole required to engage with the barrel hook, which should completely enter the hole. Hold the end of the spring between soft chops in the vice and file out the hole, remembering to leave rounded corners. It is very important not to have any sharp corners and to avoid scratching the spring, or it will break again. Before replacing the spring, bend the softened end to a curve less than the curvature of the outside of the barrel in order to make quite sure that it engages with the hook and is pressed onto the hook by the next coil. In order to avoid distortion of the spring it is highly desirable to use a spring winder when replacing it in the barrel.

"I have a George Bendon organ box which is missing some 20 vital bridges on the organ part of the cylinder. Can you give me some idea as to how these can be replaced without repinning the whole cylinder? While on the subject, can you say whether it is possible to have a cylinder of this type repinned?"

This is a tedious job requiring a high degree of skill and patience. You must make a very fine punch tapered to a point which you will use to punch out the broken stubs of the old bridges,

taking care not to enlarge the holes. New bridges must be very carefully made to the exact size using musical instrument wire bent at right angles and hammered carefully into the holes to be the same height as the original bridges. They should be tightly held by the brass, but no so tightly that the brass is damaged. When you have finished this operation, it will be necessary to re-set the cement in the cylinder by spinning it in a lathe between centres on the arbor, applying heat very carefully to melt the cement so that it will centrifuge to the outside of the cylinder, and allowing it to cool. Remember that this is a very difficult job and you should not attempt it unless you are quite certain you know what you are doing and are not putting your valuable musical box to any risk. We can repin organ cylinders, but it is very expensive and there is a very long waiting list. You might like to write for a copy of our workshop manual which will tell you how to do it yourself, if you have a workshop and a lot of patience. Remember that on most good organ boxes the positions of the bridges are marked by a scribed line joining their ends.

"Do you know of a good filler/adhesive for the tortoiseshell cases of snuff boxes, and can you tell me how to colour and polish this to make a good job? Would the same do for the black composition boxes?"

The tortoiseshell used in snuff box cases is actually taken from the shell of the Hawksbill turtle. One of it's characteristics is that it will soften and become pliable in hot water. The old manufacturers of tortoiseshell boxes used to save all the trimmings and tortoiseshell dust. When these were steamed, they not only became soft but stuck together and could be worked into a sort of paste which was used as a filler. Also two pieces of hot tortoiseshell will stick together under pressure. It can be rubbed down with fine glass paper and buffed to give a high polish. Unfortunately the addition of colouring matter destroys it's adhesive properties and I do not know the answer for repairing black composition boxes. Perhaps a reader would be kind enough to write in with the answer.

"I have a good quality snuff box but the rachet wheel has worn so badly as to no longer work. Is there any way I can replace this?"

If you are a good craftsman and patient enough to work on small movements as you obviously do, I am sure you will be clever enough to mark out and cut a small rachet wheel by hand from suitable thin brass. Failing this you might be able to find a watch maker who can make you such a wheel or you could contact Messrs. Biddle & Mumford of Clerkenwell, London, who are professional gear cutters.

"I now have a total of four movements of the miniature type needing new endless screws. Apart from this they are in good order. Is there anywhere I can get these screws cut?"

It is a very difficult and expensive job to have these screws specially made, if indeed you can find anyone who can make them. However, there are still small musical movements being made, and you could try using the worms from these. The complete governor units are sold very cheaply by Messrs. Swisscross of 109 Norwood High Street, SE27 95F, Telephone number 01-761 0428.

It is gratifying to find that so many members are finding this Question and Answer column useful. We hope that you, our readers, will help to make it more so by sending in questions and also your ideas and comments, especially if you have a better answer than we do. Perhaps the most exciting thing is that some valuable research is being done into musical boxes and their history, and this could build up into a really valuable repository of information available to members. Please send any questions, comments and interesting discoveries concerning musical boxes, and especially details of your Nicole Freres musical boxes, to us at 93 Hornsey Road, London, N.7.

Mr. Harvey has a musical box with drum, seven bells and castanettes. On the governor block is stamped the name; "L.A. Grosclaude, Geneva."

Can any member throw light on this manufacturer?

BOOK REVIEWS

LA TONOTECHNIE by Joseph Engramelle, Minkoff Reprints, Geneva, 236 pp plus plates. 9ins x 6¼ins, illustrated.

Every collector and enthusiast for mechanical musical instruments owes a debt of gratitude to the work of Father Marie-Dominique-Joseph Engramelle, an Augustin priest of Saint Germain. For it was he who invented a simple system of noting music on to

the cylinders or barrels of mechanical instruments. Prior to his discovery of the principle which he called La Tonotechnie, music for the barrel was plotted on a flat sheet of paper in the form of a proportional graph. Indeed, Bidermann Senior, if one may judge from the surviving clockwork instruments of the late sixteenth and early seventeenth centuries, probably thought that all music for the barrell had to have a predetermined, equal number of bars and as evidence of this we see that the surfaces of the surviving Augsburg spinet barrels are ruled to a grid. Significantly, the very early cylinder musical boxes made by Lecoultre and others also featured a grid surface and hence each tune had an equal number of bars.

Engramelle, no doubt realising that it was a serious limiatation for all the tunes on a mechanical instrument to be of the same measure, went back to first principles and paid close attention to the winding handle of the serinette and larger barrel organs. He realised that the winding handle was, in fact, a vernier gauge by the use of which equal and accurate divisions could be scaled off on the barrel without the need for a grid ruling. Furthermore, by varying the increments by which the handle was turned, tunes of different measure could be pinned side by side and the tempo of a piece of music could be varied throughout its length if required.

Engramelle's masterly work, first published in 1975, describes in copious detail just how barrel-noting is undertaken. It was illustrated with woodcuts and included typical pieces of music, noted for barrel pinning. Three years later, his words and his teachings were expanded by Father Dom Bedos de Celles in 'L'Art du Facteur des Orgues', itself reprinted in facsimile some years ago. But the original 'La Tonotechnie' has been a very rare work – there isn't even a copy in the British Museum. It is thus extremely commendable that Minkoff of Geneva should have reprinted this book in facsimile. The standard of the print is high. The price is approximately £6.

DAS BUCH VON DER DREHORGEL by Helmut Zeraschi, Sanssouci, Zurich, Switzerland, Fr.14.80 168 pp, 4½ ins x 7⅝ins. illustrated.

Helmut Zeraschi, the Leipzig authority on barrel organs, has produced an eminently readable book on the progress of the instrument, with the accent on the street organ and its socialogical effects. He discusses the classical barrel organ and then investigates the name 'orgue de Barberie' by which the French call the street organ.

Many so-called classical composers wrote music for these instruments – Wolfgang Amadeus Mozart wrote (admittedly under protest) three renowned pieces of flute-playing clockwork – but a far greater number had to endure having their music pirated, and then abbreviated and otherwise massacred by the pinners of street organ barrels. The French banned the grinders from the centre of Paris, and only allowed the mendicant musicians in the suburbs where they were allocated official copper arm-bands, each bearing the symbol of the lyre and the name of their *padrone*. Only a set number were tolerated and the admission of a new member to the profession was the survival of the fittest in the race to accede to the arm-band of a deceased colleague. In Berlin the street organ industry bemoaned on the one hand the successful campaign being waged against street organists by householders and on the other the new laws of musical copyright. Haven for the street musicians and a place where they could play unchecked lay across the Channel in England where vague laws allowed them to ply largely unhindered through the city from the most fashionable parts to the lower-class areas of Chelsea and the docks.

Helmut Zeraschi deals with the mechanical organ in its many forms and manages to cram an enormous amount of information into his writing. The illustrations are few and far between (and the "Imhof orchestrion" on page 131 is a Philipps!) a number being taken from Dom Bedos. There is a good bibliography.

FERNER LEIERKASTENKLANG – DREHORGELGESCHICHTEN edited by Peter Schifferli, Sanssouci, Zurich, Switzerland, Fr.14.80. 224 pp, 4½ ins x 7⅝ ins, illustrated. KLEINER DREHORGELGRUSS edited by Peter Schifferli, Sanssouci, Zurich, Switzerland, Fr.6.80. 96 pp, 3½ ins x 6¼ ins, illustrated.

These two books are collections of written emphemera on street organs. The first comprises a dozen short stories in which the street organ plays an important part. Robert Wyss' style of illustrations is ingenious and amusing. The second book comprises a number of shorter writings, songs and poems about street organs interlarded with contemporary engravings, some from familiar sources such as Punch, and some which your reviewer has not come across before. An intimate knowledge of German is needed to appreciate both these books, yet it is important that someone has taken the trouble to collect such material which otherwise might forever be forgotten.

All these Swiss books (which are in German) are obtainable from Die Arche, Verlags AG., Rosenbuhlstrasse 37, 8044 Zurich. **A.O-H.**

FROM RAGS TO STARDOM

a modern version of an old, old story

ONE day, many months ago, a young lady who was down on her luck was found by a Very Kind Man. She was in the hands of some men who had undertaken to get rid of her, for a fee, for the man whose absolute possession she had been for years. The young lady was truly in a very bad way, she was in a run down condition, extremely maladjusted, and in fact, found it difficult to do even the simplest of tasks. When sat at a piano, an instrument she had played all of her life, she was unable to play a note, or even make a pass at the keyboard with her tired little hands. Even her clothes looked tired. She had long since lost her own beautiful dress which she had worn when first taken from her home. She was now reduced to a covering made from pieces of a curtain, and not very well made at that.

Luckily for the unhappy young lady, the Very Kind Man was able, from a vast experience of dealing with similar sad cases which had come his way from time to time, to see through the surface of sad despair to the beauty and basic quality of the person who still existed behind the ugly facade. Equally lucky for her was the fact that the V.K.M. had no intention of making her his own plaything but, if successful in taking her from the agents of her master, had no more reprehensible intention than to find her a good home where she could become again the elegant beauty she had once been.

To cut a long story short, the V.K.M's bid to obtain the custody of the young lady was successful and he took her, not to his home, where his wife and children might have taken exception to his unusual guest, but to his place of business. For this was not only a V.K.M. but also a very sensible one. When they reached his place of business he took her straight to a room which he kept for such purposes and made her comfortable. Such was his desire to make her feel at home that he had even bought the piano at which she had so often played in happier days.

When she had been installed in her new, if temporary abode, the V.K.M. waited impatiently for the time when he could escape from his affairs so that he could get on with the task of helping her. At last he had an hour or so free and, full of anticipation, he went to the room in which she was waiting, still sitting listlessly in her old makeshift clothes, too far gone to do anything but gaze into space with her large expressive eyes. The very first thing the V.K.M. did was to strip her of those unsuitable clothes, eager to gaze upon what lay beneath.

No. dear reader, do not draw back in disgust at the V.K.M's behaviour. Remember that he *is* a V.K.M. and that, in unclothing his young charge, he is doing so only to discover exactly how far her young body has advanced along that road to ruin on which it has been started. He took his time in examining her most carefully and completely and was at great pains to note her every reaction to his probing and pulling about of her limbs. When he was done with her he felt that he now had an intimate knowledge of her and would be able to help her all the more. Having taken some photographs of her, still in her unclothed state, he left her, since business was calling once more.

Now the V.K.M. had a friend named Grace Thompson, who lived in Harrogate and who was well used to his burning desire to place poor strays who came his way into homes where they could be given the loving attention they needed to be able to once more hold up their heads in pride (and do other things). In fact, Grace Thompson was one of the very few people he believed skilled enough in this field to be trusted with the vital work necessary for his new young lady. He sent Grace Thompson a description of the young lady and his opinion on what was needed in the way of care and attention, this together with the photograph. Grace Thompson, who was the feminine equivalent of a V.K.M., and knew from what she was told, and the photograph, that the task should be most rewarding, decided to take the young lady into her home. The decision having been reached, Alfred, Mister Thompson, said that he would go to London to collect the young lady and bring her home. Alfred did not at all mind having a young lady about the house, he often helped Grace with her work of rehabilitating these hapless creatures. It must be admitted here that the V.K.M. accepted a handsome amount of money for passing over the young lady, but not matter, she was now in safe hands.

Grace Thompson, having greeted the newcomer with her customary open hearted warmth, set to work immediately to bring her charge back to the full life she had once enjoyed. Nothing was too much trouble if it enabled the young lady to return to the full glory of vigour and beauty. She took months to work on every tiny facet, always kind but always efficient.

Meanwhile the V.K.M. was visited by a man who worked for some moving picture makers who were looking for some interesting personalities to star in a moving picture which was to be made with Lord (Laurence) Olivier and Michael Caine. Knowing that Grace Thompson had been most successful with, among other needy souls, the young lady, so successful in fact that the young lady was now able to play her piano as brilliantly as ever, and was beginning to look really beautiful again, the V.K.M. suggested a visit to Grace Thompson.

What a happy result there was. The young lady, now in blooming health, is to star, with no less than seventeen of Grace Thompson's other charges, in the moving picture called SLEUTH. Such is Grace Thompson's

care for her young lady that she insisted that no one but she should make the clothes in which her young protege will star. From the photographs we publish here it can be seen just what difference Mrs. Thompson's ministrations have made. In particular note the young lady's dress. What perfection in its elegance of pearls and ruching and lace. Our dear readers are strongly recommended to go to see this moving picture. Think of it, not only does it have stars of the magnitude of Olivier and Caine, but the rest of the cast is ENTIRELY made up of the charges of Mrs. Thompson. G.W.

Notes on ..... THE ARIEL ORGANETTE

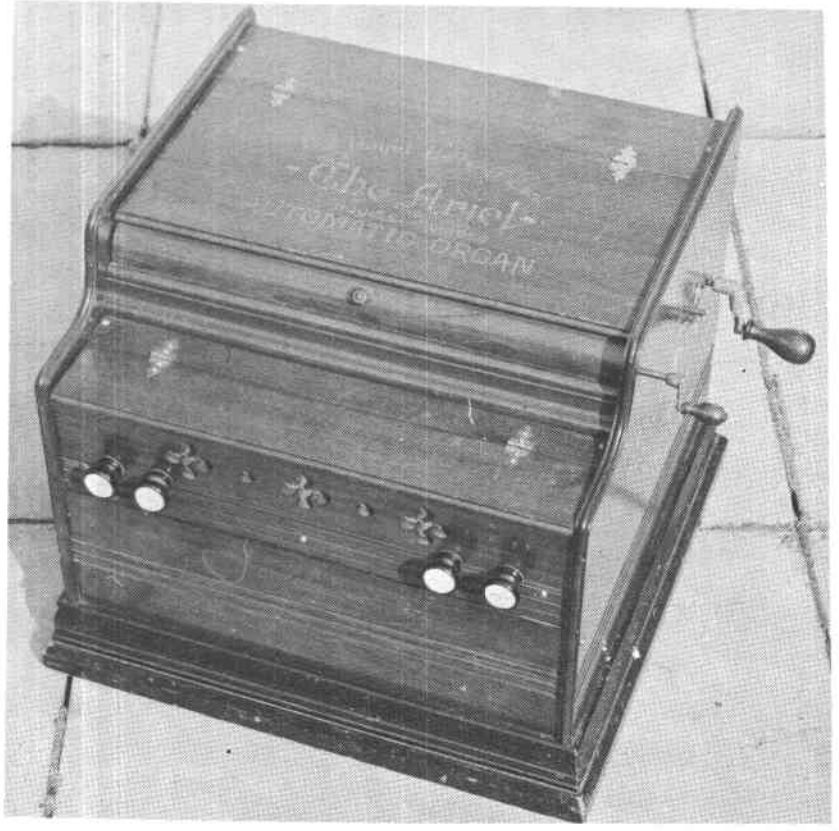
by Roger Booty

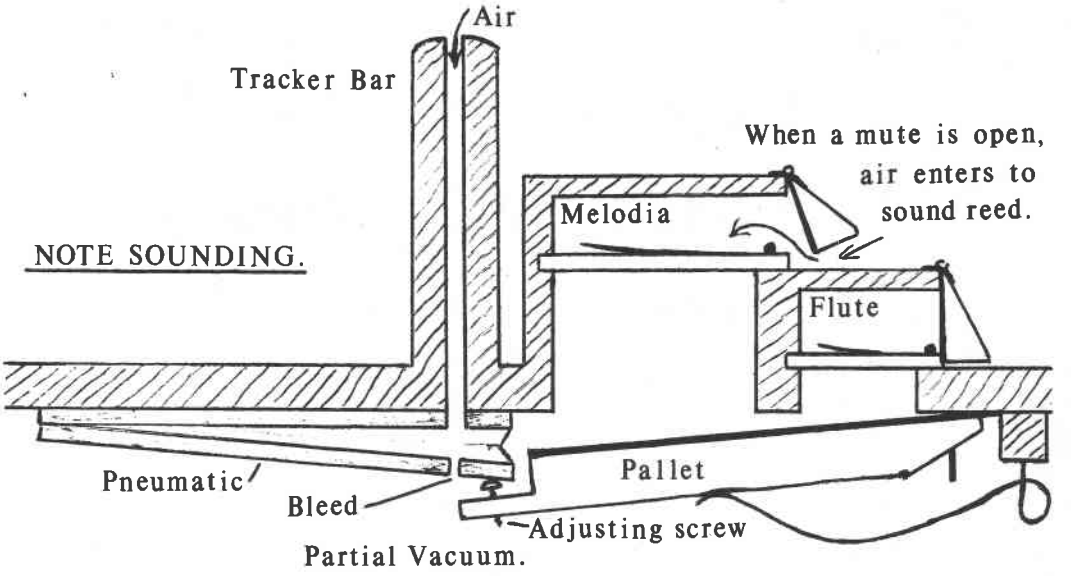
If you are the owner of a rare disc musical box, a barrel organ or an unusual organette like my Herophon, you usually never have any music other than that which you bought with the machine. There are though a few exceptions, and the Ariel is one of these. I have no more trouble finding music for it than has the owner of a Celestina, Seraphone or Mandolina. All four machines play the same 5½" wide, 20 note rolls and bands.

My machine was made at the beginning of this century. Its design and method of operation immediately make you think it is American but at the bottom of the directions card it states 'English Manufacture'. There is also a small stamped brass plaque to the left of the tracker bar which reads; 'J. Pittuck. Manufacturer. 63 Union Street, Stonehouse, Devon'. Perhaps the action was imported from America And a case fitted at the above address. Actually parts of the action and case are the same as those of another apparently English organette, the Seraphone. The wording and layout of the direction cards of the two machines are identical.

The Ariel is large, with a walnut case measuring 17½ inches wide, 16½ inches deep by 14½ inches high. It has four stops; Flute; Vox Humana; Forte and Melodia. The reeds for the Melodia stop are tuned the same as on the Celestina: G♯ C♯ D♯ F♯ G♯ A♯ C C♯ D D♯ E F F♯ G G♯ A♯ C C♯ D♯ F. The reeds for the Flute are each tuned one octave above their corresponding notes in the Melodia stop. Pulling the Vox Humana stop causes a rod with a card blade fixed to it to be moved to the right. A pin joined at right angles to the end of this rod catches another pin in the side of a small pulley. The pulley is turned by a cord from the crankshaft and spins the rod with the card blade, to give a wavering effect to the notes. The Forte stop merely opens a swell flap above the stop knobs. Careful use of the stops can often be very effective, especially in a piece like the Hallelujah Chorus from the Messiah.

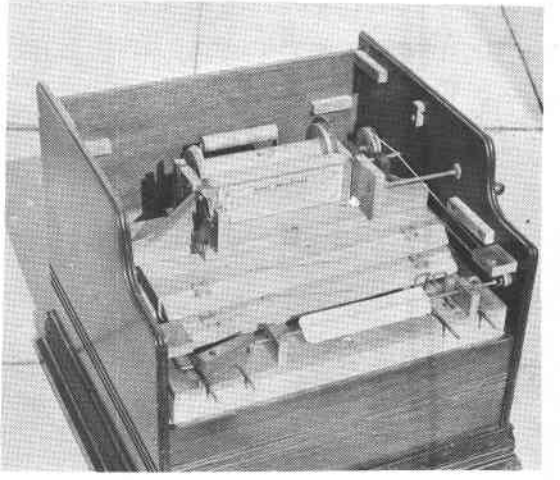
As with all pneumatic organettes the notes answer promptly and are therefore good for playing quick and lively music. When a note is to be sounded





THE ARIEL ORGANETTE ACTION

a hole occurs in the paper roll and allows air to enter through the tracker bar and open a small internal pneumatic. This pneumatic resembles a very small bellows and is covered with a lightweight zephyr skin. As it opens it lifts a pallet valve which allows air to pass inwards through a reed, and sound the note. As the paper roll moves on and recovers the hole in the tracker bar, the air is taken out of the pneumatic through a small bleed hole. The pallet valve then recovers the reed opening. A small adjusting screw is fixed at the end of the pallet valve to ensure that it is lifted the moment air enters the pneumatic. The pallet valve uncovers both the reeds that are present for each note. They will only speak though, if the Melodia or Flute stops have been drawn. Then the leather faced mutes that cover the reeds for each stop are opened, thus letting air in to sound the note.



ADDENDUM – THE HEROPHON ORGANETTE

Further to the article on the Herophon which appeared in the last issue of THE MUSIC BOX, we now have information from Arthur Ord-Hume that the Herophon was manufactured by Ch. F. Pietschmann & Sohne. Arthur has written an article on a court case between Ehrlich, maker of the Ariston, and Ihlee & Sankey, English agents for the Herophon. This will appear in the next issue of THE MUSIC BOX.

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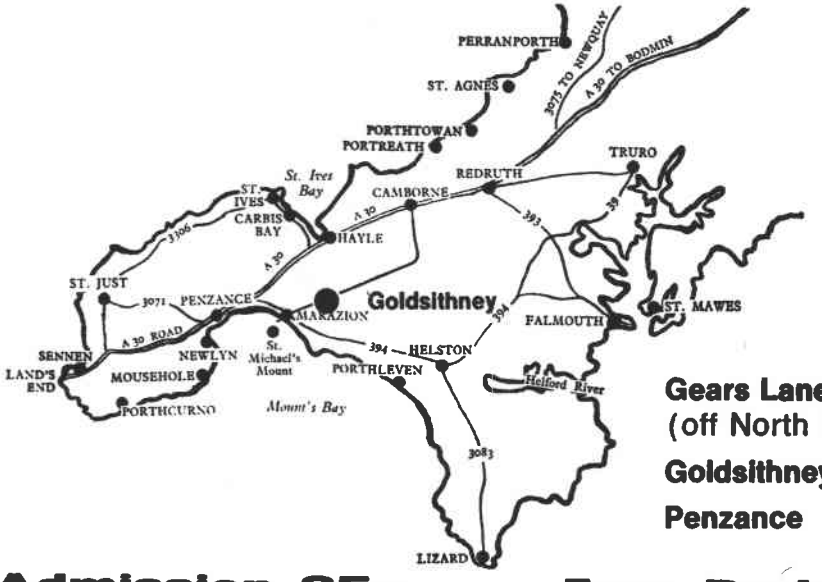

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FOR SALE: 80 rolls for Kasternome 88 note piano. Best offer or exchange H.W. Turner, 230, Sudbury Heights Avenue, Greenford, Middlesex.

THINNING collection. Jack Donovan has for sale, at the time of going to press, automaton figures; musical boxes (cylinder and disc); singing bird; musical oil painting; clockwork toys, etc.

Let me know you wants, maybe I can locate for you. The address is: 26, The Boltons, Portarlington Close, Bournemouth.

WANTED: Symphony/Angelus 58 note player organ rolls. Also square 'discs' for Herophon organette. R. Booty, 3, Foxborough Chase, Stock, Ingatestone, Essex.

WANTED: Damaged, incomplete, even wrecked Nicole Freres boxes with serial numbers below 47,000. Patrick McCrossan, 6, Mill Gap Road, Eastbourne, Sussex. Telephone: Eastbourne 35478.

LETTERS TO THE EDITOR

Arthur Cunliffe of Morecambe writes:

Towards the end of the Victorian era, my Grandmother gave two musical boxes away. One was given to my Aunt and the other to my mother. Both of these boxes had been bought new by another member of the family, and were now to be trusted to the next generation.

For a few years, the boxes led the life of a normal musical box of the time, being brought out only on Sundays and special occasions for family entertainment. Then my mother went with her sister and her brother-in-law to open a branch of Lloyds Bank in Mexico. This was in the year 1906. Yes, one of the boxes went with her and I believe it was played at sea during a storm to comfort some small children. My mother returned to England in the year 1909, but alas the box did not, so I know for certain that one cylinder musical box was exported to Mexico!

What of the second box? It too had been used to calm the heated brow. During the Zeppelin raids on this country in World War One, my cousin hid under a great oak sideboard and played the box for comfort.

Many years afterwards when I came along, one of my very early memories was of this box standing on a window ledge of my Aunt's large house in

Derby. It must have made a great impression on me, for I apparently stayed for hours by the box asking for it to be played again and again. Incidentally, another memory of Derby was my being fascinated by my Uncles "Bullnose" Morris car, and I seemed to divide my time between car and musical box.

I was given the musical box at the tender age of six, but I had to wait many more years before I had a "Bullnose" Morris to go with the box. However, by the age of eight I had removed three teeth from the comb by the incautious use of a screwdriver! The worst thing I did was to destroy the thin cardboard instruction sheet that had laid for years on top of the glass lid. I remember it so well. It was printed in a short of copperplate handwriting print and the colour of the printing was blue to match the tune sheet colour. On the top it simply stated, B.A. Bremond. Geneva. A line was drawn down the centre of the card and on the left were written in English, and carefully numbered, the operating instructions. On the right they were written in French. Above all this was a neat drawing of the box with arrows pointing to all the levers. These were numbered like the instructions. Finally, right at the bottom in small print came the vital item. B.A. Bremond. Geneva. 1877. I do have to rely on a youthful memory, but I am 99 per cent certain that the date was 1877. Now, if this is so, this could be used as a basis for dating early leverwind Bremonds, and I give it for what it is worth. The serial number of my box is 14074.

On reflection, I believe that the first box could have been a Bremond too, and I have since discovered that relations on my mothers side of the family did work and live in Geneva round the 1870's. Both boxes were originally purchased by them and brought back from Geneva, then in the fullness of time, handed on to my Grandmother. The tune sheet of my Bremond is printed in French by the way, e.g:
Guillamme Tell. Air Amis secondez.
No. 3 tune is Le Feu-follet. Romance.
No. 4 tune. Le Domino Noir. Air quelle nuit, and so on.

I hope all this will have been of interest to Members and I should be most interested to hear or read of any comments about Bremond boxes.

Keith Harding writes:

Some years ago Mr. De Vere Green made the sensible and now generally accepted suggestion that combs consisting of groups of teeth screwed to a common base be referred to no longer as "laminated combs" but as grouped teeth.

May I now, through the courtesy of your columns, make the suggestion that the lead weights on the underside of the teeth be referred to more correctly as "tuning weights" and not as "resonators", which they are not.

The purpose of these lead weights is to lower the pitch of the teeth by adding weight to them and the tooth can be tuned by adding lead to lower the pitch or removing lead to raise the pitch.

A resonator is a device designed to vibrate in sympathy with a particular frequency emmitted by a sound source, thereby amplifying it or giving "colour" to it. Examples of resonators are the wooden tubes on reed organs, such as orchestrelles, or the spectacular brass trumpet and trombone resonators on orchestrions whose sound source is actually a vibrating reed.

In the case of a musical box, while the vibration of the tooth is picked up and amplified by the bed plate and the sound board, there is not part of a musical box which may strictly be referred to as a resonator. I hope that in future your excellent magazine will set the lead, as in so many other directions, by refering to the leads of the comb as lead tuning weights.

Robin Timms of London writes:

I have read in several books that Polyphon went out of business in 1914. As far as I can make out, however, the three Polyphon discs in my collection with the highest serial numbers must have been produced after this date, because the operettas from whcih the tunes were taken were first produced later than 1914.

The discs in question are:

20027	Waltz from *The Gipsy Princess,* by Kalman.
20028	Geh, Alte schau from *Dreimarderlhaus,* by Schubert (the English equivalent of this is *Lilac Time).*
20036	St. Cecilia Polka from *Girl from the Black Forest* by Jessel.

According to Mark Lubbock's *Complete Book of Light Opera* (Putman 1962), *The Gipsy Princess* was first performed on 17th. November 1915, in Vienna; *Dreimarderlhaus* 15th. January 1916, also in Vienna, and *Girl from the Black Forest* on 25th. August 1917, at the Komische Oper, Berlin.

Does this mean that Polyphon were still in business and producing new titles as late as the end of 1917? I would be most interested to know also whether any Member can produce an $11\frac{1}{8}$ inch Polyphon disc with a higher serial number than 20036.

Grace Thompson of Harrogate writes:

I have recently come across two musical boxes which might be of interest to Members. The first was a small 8" cylinder, 6 air lever wind, plain light wood case, very fine comb, very good player. Stamped on the comb was LsEGLY. No other clues or signs of identification. This is a name I have not come across before. Is it an hitherto unknown maker I wonder, or an over zealous distributor? I hope one of our members can cast some light upon this

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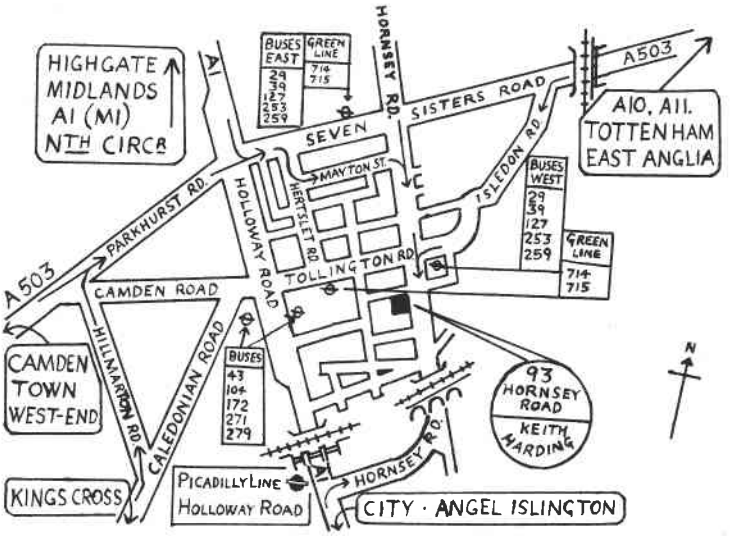

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?

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If you are, then you will quite probably derive immense enjoyment leading to a greater fulfilment of your interest by becoming a Member of

THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The aims and objects of the Society are extremely simple. The Society exists to bring together all those who share a common interest in the collecting, preservation and appreciation of all types of mechanical musical instruments.

What for? What good does the Society do? The Society brings together fellow collectors from all over the British Isles and many foreign countries including Switzerland – the accredited birthplace of the musical box as we know it.

The Society publishes a quarterly Journal called THE MUSIC BOX which is devoted to articles on all aspects of musical automata, repair and overhaul tips, descriptions of fine and unusual musical movements and, of course, it circulates Members addresses.

Membership to the MUSICAL BOX SOCIETY OF GREAT BRITAIN opens up a whole new world of musical box appreciation. Wherever you live, up-to-the-minute news of members and collections reaches you through THE MUSIC BOX. Twice a year, a full day meeting is held at which all members and their guests are invited to attend. Regional meetings, film shows, lectures and demonstrations are held at various places at intervals.

How much does all this cost? Just THREE POUNDS (U.S.A. $8 per year! If you are not convinced that Society membership can benefit you, why not send 10/- (50p; $ 1.50) for a specimen copy of THE MUSIC BOX? Judge critically, for yourself.

The Journal of the Musical Box Society of Great Britain, THE MUSIC BOX, is devoted to articles and material of interest to collectors, antique dealers, historians of mechanical music and enthusiasts in general. As a work of continuing reference. THE MUSIC BOX publishes much material which has never before appeared in print as well as reproducing contemporary advertisements, descriptions, articles, patents, tune-sheets, lists of types of boxes and lists of tunes which they play.

Additionally, it acts as a clearing house for the opinions and researches of Members throughout the world and carries advertisements for Wants and Disposals. The main purpose of the Journal is, of course, to act as the mouthpiece of the Musical Box Society of Great Britain and is recognised as the leading authority in all matters concerning mechanical music and mechanical musical instruments. The Society maintains archives and publishes in facsimile much out-of-print material in its Journal.

THE MUSIC BOX contains articles of three basic types; general interest, historical; technical. Instructions on the repair and overhaul of various types of mechanical musical instrument provide a most valuable guide to such work for other overhaulers.

The Musical Box Society of Great Britain.
Bylands, Crockham Hill, Edenbridge, Kent.

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