

An International Magazine of Mechanical Music

Volume 17 Number 7

Autumn/Fall 1996

Edited by Graham Whitehead

The Music Box



Inside

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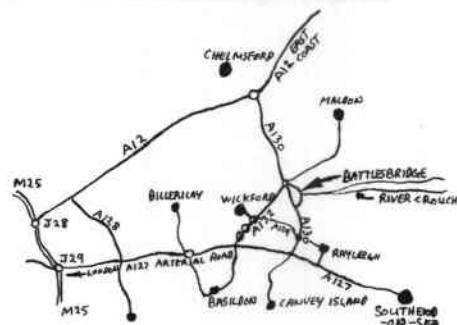
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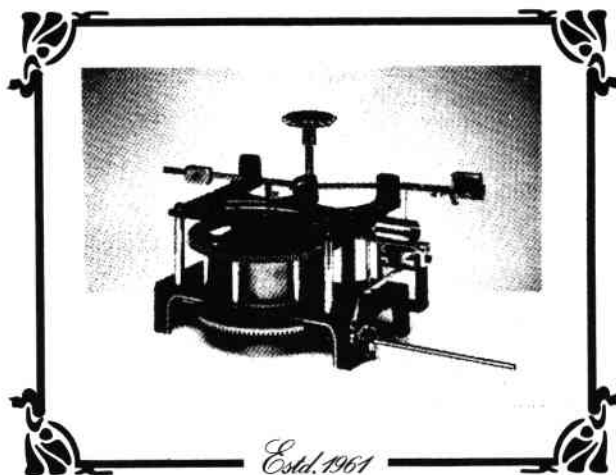
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The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 17
Number 7
Autumn/Fall 1996

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The Editor welcomes articles, letters and other contributions for publication in the Journal. The Editor expressly reserves the right to amend or refuse any of the foregoing.

Any contribution is accepted on the understanding that its author is solely responsible for the opinions expressed in it and the publication of such contributions does not necessarily imply that any such opinions therein are those of the Society or its Editor.

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Front Cover:

An 11¾-inch upright Symphonion with George Salter & Co., West Bromwich retailers' label. Sold at Christie's, South Kensington on 8 December 1994 for £2,860.

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President's Message

Annual General Meeting, 1996

This is my second annual message to you and, unlike last year's, this one is a short one.

It is inevitable that I make mention that the past twelve months have been as sad for us as those of the preceding year. Since our last AGM, we have lost Bob Haiselden who was without doubt one of the nicest and kindest gentlemen one might wish to meet. His advice and good counsel are missed greatly by those of us who are left to continue the Society. Bob carried with him a quiet and sincere enthusiasm which was so frequently demonstrated to us all. He was also a knowledgeable enthusiast for the music of Gilbert and Sullivan. It was this additional interest which brought Bob and myself on common ground for Sir Arthur Sullivan was my father's god-father and the music of Sullivan was as common in our house as that of Mozart or Handel.

We have also lost several notable members in the past months. The death of Jim Colley takes from our midst a greatly talented musical-box craftsman-engineer whose dry humour and West Country quips had a practised eye for quality. Although he achieved his greatest ambition just before he died when he became a fully-fledged Irish citizen, he remained a Bristolian to the end and would switch into speaking his choice 'Brissle' dialect at the drop of a hat.

We have also lost Harold Lapworth who, despite the burden of his fair share of years and more, not only continued working within his profession almost the end of his days, but also found time to involve himself in his local causes with the emphasis on conservation and the environment. But it was his meticulous eye for quality mechanical music which we shall miss. At a personal level, I shall miss the inevitable surprise whenever we met for he would smile with infectious enthusiasm as he placed into my hand something always tiny, inevitably rare and unquestionably priceless. He used to say that I taught him all he knew about mechanical music. On the contrary, he showed me more quality and rarity than I have ever seen outside of a museum.

Our Role of Honour inevitably continues but I must return to our Society and what we have achieved in the past year.

I am delighted to be able to report

that, after the traumas of two years ago, our Society is now solvent, we have no significant debts and, as our treasurer Richard Kerridge will confirm, we have once more been able to establish a small reserve.

This achievement is not the product of chance but of solid budget control, the increase in subscriptions eighteen months ago, and sound management from the Committee.

Perhaps nowhere has this budget control proved more efficient than in the production of our Journal, *The Music Box*. Thanks to the hard work of editor Graham Whitehead, we have been able to reduce the number of pages while maintaining, if not actually increasing, the quantity of contents.

Through the activities of our Meetings Secretary, Roy Ison, we have managed to hold meetings which have not just been financially successful but which have turned in profits. Among these meetings, I must single out the one organised by Arthur Cunliffe and his wife Noreen. Through diligent work and thanks to a phenomenally-helpful hotel and coach operator, we managed to make a significant profit on that single event.

It has been the successful organisation of meetings such as that one which have played a significant part in annihilating the financial concerns that blighted the Society two years ago.

At the same time, we have managed, through the good offices of David Walsh to organise profitable auctions which have contributed their share of relief. Our thanks go to Christopher Proudfoot for his expert handling of these events.

In the foregoing I have singled out a few members of the Committee who have been responsible for major contributions to the happy state in which we now find our Society. This is not to suggest in any way that others on our Committee have been less than capable in fulfilling their tasks.

As President I am honoured to record my personal gratitude and thanks to the whole Committee for their collective support throughout the past year. Without their guidance, I feel that I might not have been able to survive the slings and arrows of Presidency.

The Society has at least one unique enterprise to its credit and this is the Musical Box Register which is now of established international status. Ownership data on the register is subject to confidentiality and full security of course. But a by-product of the musical-box details is the first-ever opportunity to analyse how many musical boxes were made by which maker, the types of programme used,

dates, quantities, tunes and distribution.

This quite remarkable and unique data-base is expanding continually thanks to the combined efforts of members throughout the world, not just of the MBSOGB but also of our sister organisations overseas. Those of you who have yet to send in data on your musical boxes are urged to do so now. At its basic task, it serves as a record should your collection ever suffer misfortune of any kind.

This is the year which marks the 200th anniversary of Antoine Favre's invention of the tuned steel tooth as forming the musical movement in watches. He was not the first to use the tuned steel tooth as most historians now accept, but it does give the Swiss something interesting to celebrate.

At the express invitation of our sister association, the Musical Box Society International, I shall be attending their Annual Convention in Chicago this summer to present a keynote address on the pre-Favre use of the tuned steel teeth.

On this occasion, as your President, I shall also be expressing our greetings to our friends in the United States.

During the past year we have co-opted on to the Committee Alan Pratt who has already enthusiastically joined in to take his share of the management burden.

When I was elected, I did say that I believed it was wrong for a President to serve too long in office but that the health of the management committee was better served by a regular injection of fresh ideas and new blood. I also suggested that three years was both a useful and a sufficient time for a President to prove himself. Any longer than that and he risks having his weaknesses show through too strongly, meaning that he gets found out!

With that in mind, and remembering that this time next year I shall have completed my three years, it is therefore my intention to step down as President at the next Annual General Meeting and make way for somebody else.

This move in no way implies any disharmony with the Society and I shall be able to continue, if required, to contribute to the well-being of the Society and its journal. I believe that this will be for the good of the Society as a whole and allow way for fresh expertise at the helm.

The Society is once more in sound shape, if you will pardon the pun, and well-prepared to face the next millennium. Everybody has played a major part in ensuring that. And for that effort, I thank you all. ■

SOCIETY TOPICS

FORTHCOMING MEETINGS

Autumn Meeting
13th - 15th September 1996
The Green Dragon, Broad Street,
Hereford HR4 9BG,
Tel: 01432 272506

Saturday Morning - Registration 9.30 - 10.00.

10.15 - Leave hotel by coach to visit The Lost Street Museum at Ross-on-Wye. The museum is an interesting time capsule of shops and a pub dating from 1885-1935. There is a fine collection of mechanical music machines and lots more besides. Members can make their own arrangements for lunch at the many restaurants and pubs in Ross-on-Wye.

We leave Ross-on-Wye at 2.00p.m. to travel to Hay-on-Wye to spend the afternoon browsing in the numerous antique and book shops. We shall arrive back at the hotel 5.30 - 6.00 in plenty of time for the Society dinner which will be 7.30 for 8.00p.m.

Sunday Morning - Leave hotel using own transport for a visit to Dinmore Manor and gardens, which is only a few miles from Hereford, to spend the morning looking around the house and gardens. Members will have access to the music room which houses an 18th century chamber organ and a Victorian Aeolian pipe organ.

If any members have an interesting box etc., which you would like other members to see and hear please bring it along to the meeting.

Local organiser is Jill Haiselden. ■

Christmas Meeting 1996 **Saturday 7th December**

This will be "open-house" meetings at the homes of Nicholas Simons and Ted Brown.

Nicholas Simons, Blagreaves Hall, 173 Blagreaves Lane, Littleover, Derby DE23 7PW. Tel: 01332 760576.

Ted Brown, The Old School House, Guildford Road, Bucks Green, Horsham. Tel: 01403 823533

Please phone Ted or Nicholas for further details. ■

Spring Meeting 1997 **March 21st - 23rd, London**

Local organiser Richard Cole. Venue and programme to be arranged. ■

Autumn Meeting 1997 **September 12th - 14th. I.O.W.**

Local organiser M. Calvert. Details to be arranged.

Keith Harding has offered to be a local organiser for a meeting in 1998. Any member willing to be a local organiser for future meetings please contact Roy Ison. ■

Advance Notice

Rhine Tour 9th - 17th May 1997

Air Continental Coach. For further details contact Alan Wyatt now 01223 860332. ■

REPORT ON PAST MEETINGS

Society A.G.M. and Auction **Saturday, 1st June 1996** **at Ashorne Hall**

The Musical Box Society AGM this year was held at Ashorne Hall at the kind invitation of Graham Whitehead. As our President remarked, it was pleasant to be able to conduct our business sur-

rounded by such excellent examples of mechanical music.

The formal business of the Association was completed efficiently under the guidance of our President, Arthur Ord-Hume. All the present officers and committee were re-elected and the subscription remains unchanged for a further 12 months.

Arthur Ord-Hume gave notice that he intends to stand down as President at



Alan Wyatt receives the Life Membership Award pictured with MBSGB President Arthur Ord-Hume and Daphne Wyatt.



Craig Boswell, resident organist demonstrates the Hupfeld Phonolizst Violina.

MBSGB

April in Paris

Travel writers drool over it and songwriters romanticise it, but for the Musical Box Society group who travelled to the French capital in search of mechanical music, April in Paris was truly a memorable experience.

The majority of our party joined the coach at Landbeach, courtesy of Alan and Daphne Wyatt, where a number had stayed overnight in preparation for the 8.00 a.m. departure. By the time we had collected the final members of the group at Dover we had a full coach, and so popular was the Paris visit that some members travelled independently to join the main group at the Hotel Carltons in Paris which was to be our base for the next five days.

Most of Sunday 21st was spent travelling, but the ferry crossing was calm and made a pleasant break in the journey. We arrived in Paris late afternoon with plenty of time to settle into the hotel and prepare for dinner which had been arranged at Le Montmartre, a restaurant near to our hotel. After the meal there was still time to walk up to see the floodlit Sacré Coeur which was only a few hundred metres from the hotel.

8.00 a.m. Monday and we were off on the first part of a full three-day programme. Because of the size of our party, we split into three groups, and with the cooperation of David, our driver, managed to move everyone round in rotation.

Our first visit was to the automata collection of Christian Bailly. Christian, who is a well-known restorer and author on automata, had delayed his departure on holiday especially to receive our group. All of the items in his wonderful collection are in perfect condition and he played many of them for us. We were also privileged to go into his workshop to see some of his restoration in progress. He asked that we forgive his untidy workshop but when we went in we found a state of order and perfection that many of us can only dream of achieving!

Christian was bombarded with questions on restoration techniques and automata working which he answered with patience and an obvious love of his work. We were generously offered refreshments and all too soon it was time to change places with the other group who had been with Pierre Charial, the noteur of organ books. Pierre's English is not good enough to explain the intricacies of arranging and punching music but our good friend Phillippe Rouillé was on hand to translate.

Having seen the way in which the original arrangements are created, Pierre went on to show how the stencil,



Lunch on the patio at Ashorne Hall.



Covers off for a look inside the Wurlitzer Photoplayer.

the next AGM, by which time he will have served three years. It has been his stated view that MBSGB Presidents should serve a maximum of three years in order to bring new blood and new ideas to the leadership of our Society. From a low point two years ago when the very future of our Society seemed in doubt, Arthur has guided us to our present state of reasonable financial security and an ever increasing level of interest and enthusiasm from members.

At the end of the AGM, our President announced the award of Life Membership to Alan Wyatt for all his many services to the Society. This was warmly endorsed by the 60 plus members present.

After an excellent buffet lunch laid on by Graham Whitehead, which some were able to enjoy in the sunshine, we returned to view the items being offered in the Society auction. More than 120 lots came under the hammer including

disc and cylinder boxes, a 14 note organette, sundry discs and rolls and a substantial number of books and publications. The auction was conducted, with his usual humour and enthusiasm, by Christopher Proudfoot of Christies.

With the business of the day completed, we were then able to view Graham Whitehead's extensive collection of mechanical music and automata and, for the first time, take rides on his passenger carrying steam train which covers a mile around the grounds of Ashorne Hall. We rounded off the afternoon in a mood of nostalgia with Craig Boswell playing the beautifully restored Compton organ in its authentic cinema setting.

Our thanks go to Graham Whitehead for providing such a wonderful setting for our AGM and turning what could be a boring formality into a thoroughly enjoyable day. ■

or master, is modified to give feeling to the music. We then went across to his other workroom where he played a truly wonderful selection, mainly on his 42 note ODIN organ. This organ, made in France by a father and son business at St. Just, near Lyon, is fully chromatic with a particularly fine bass arrangement of 12 pipes. Being fully mechanical in operation it has a more 'direct' action than a pneumatic organ and this showed in the music. The music ranged from traditional classical, through modern shows, a little of the Beatles, to a piece of modern jazz which was truly breathtaking. The book for this was 17.5 metres long with more than 60,000 punched notes. The sounds which Pierre coaxed from the organ defy description but left most of our party almost speechless with admiration and eager to hear more.

Time was far too short on this visit to hear all but a very limited selection of Pierre's work, but he kindly invited us back on Wednesday afternoon to hear more of his delightful music.

In the afternoon we were off to see the Musée de la Femme et des Automates at Neuilly. The original collection of Jacques Damiot is now housed at the museum in an almost fairytale setting with the decorations done entirely in shells (sea shells, not the ones that explode!). The curator, M. Canal, gave a special demonstration to our party, and once again Phillippe Rouillé was on hand to translate.

Tuesday was our day for seeing Paris. Our coach ferried groups to the Eiffel Tower and to Versailles, whilst others chose to explore Paris by foot and by Metro.

MBSGB members were spotted at the top of the Eiffel Tower, cruising on the Seine, around Notre Dame and window shopping on the Champs Elysee, whilst those who visited Versailles reported fewer crowds than we had been told to expect. We had a couple of brief showers to remind us that it was April but that did not spoil our enjoyment of Paris.

Wednesday morning found us in the superb vaults beneath Rue St. Paul which houses the Musée de la Curiosité et de la Magie. Not strictly mechanical music, but a fascinating collection of illusions and automata with a magic show thrown in for good measure. The afternoon provided an opportunity to hear more of the wonderful music of Pierre Charial or to visit some of Paris's other museums and collections.

Wednesday evening provided what was to be, for many, the highlight of the Paris trip - a visit to the Musée des Arts Forain, a museum dedicated to fairground equipment and art. At Musée des Art Forains, the Favand collection, the largest of its kind in Europe, has been assembled over 20 years. It comprises 12 carousels, 15



Christian Bailly (right) explains one of his restoration projects.



Pierre Charial shows how musical arrangements are created.

stands (shooting galleries, wheels-of-fortune etc) and over 1500 individual pieces ranging from figures (not always horses) from gallopers and carousels, to side show curiosities. Each item is complete with documentation showing origin and history as well as photographs before and after restoration.

Not all the collection was on display due to limitations of space but no less than seven carousels were there to please the eye and the ear. With the earliest carousels the motive power was the paying customer, so we upheld the honour of the MBSGB and pedalled furiously! This resulted in a state somewhere between exhaustion and hysteria, after which we enjoyed refreshments kindly supplied by AAIMM, our sister organisation. This was partaken to the sound of their 65 note Hooghuis fairground organ.

For the fairground enthusiasts this was a unique experience. For those less knowledgeable a hugely entertaining evening in the company of our French colleagues.

We rounded off the day with dinner in a small French restaurant close by Notre Dame. Housed in a wine cellar dating back to around 1640, the meal was a fitting conclusion to our April in Paris trip.

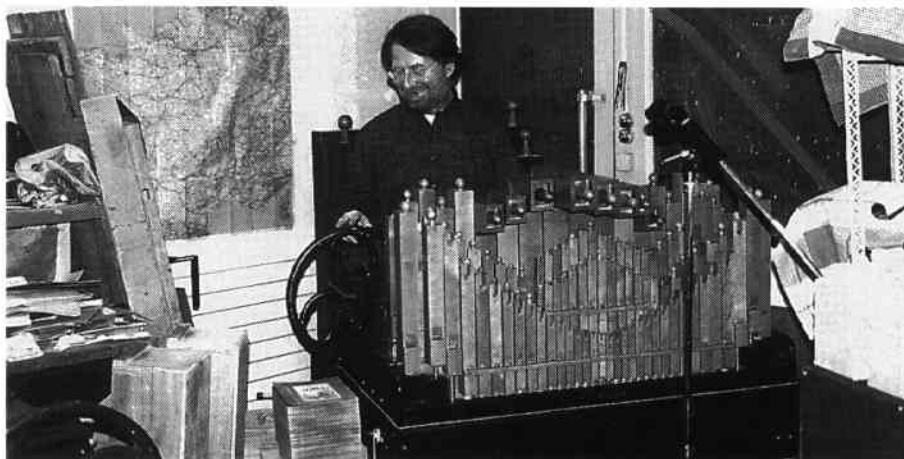
Thursday morning provided the opportunity for a short sightseeing tour of Paris before we set off for Calais. As always we each carry away different memories. For some the automata, for others the insight into the working methods of restorers. Or perhaps simply delight at seeing so many wonderful examples of workmanship from a bygone era. But above all, we shall remember the friendship and hospitality extended to us by our many friends in Paris.

Everyone agreed that this was a hugely successful trip and thanks must go to Alan and Daphne Wyatt for their meticulous planning. A special thanks to Phillippe Rouillé who translated, guided and smoothed the way wherever we went.

Alan Pratt



"Little Tich" automata.



Pierre Charial plays the Odin organ.



Pedal power in action.



The 65 key Hooghuis at Des Art Forian.

NEWSDESK

Successful meeting at Ilkley

The Musical Box Society's exhibition of mechanical music was a great success with both exhibitors and visitors. Held in the Winter Gardens in Ilkley on Saturday, 22nd June, the venue proved to have a suitably vintage feel to it despite a somewhat faded exterior.

The thirty or so stands displayed (and played) a wide variety of instruments including cylinder and disc boxes of all sizes, gramophones and cylinder phonographs, organettes, books and ephemera. Reuge brought along a very extensive range of their modern musical boxes and among the trade tables could be found something of interest to almost everyone. Lester Jones of Renaissance Discs held an eye-catching display of new discs ranging from 4" to 36" in diameter, whilst at the other end of the hall Nicholas Simons seemed in constant demand for demonstrations of his Tanzbar accordion.

Organised jointly by John Turner and John Powell, the event received excellent publicity in the local press and TV, and to remind everyone of what was happening, a barrel organ played outside the Winter Gardens for most of the day. Out in the town Alan and Daphne Wyatt were popular with their street piano and provided further evidence that Ilkley had been transported back in time for the day - musically speaking.

More than 400 visitors paid to come into the show, arriving from immediately it opened at 10.00a.m. and still coming in until just before it closed at 5.00p.m.

Thanks go to all members who turned up to help and to Arthur Cunliffe and David Walch who manned the MBSGB stand throughout a busy day. Special thanks, of course, to the two Johns for all their hard work in putting on an interesting and successful exhibition.

And now there are four!

An astonishing mechanical music discovery is set to cause a stir in the world of classical music and in studies of Haydn's music in particular.

In 1932 a German musicologist, Ernst Fritz Schmid, published an article in the highly respected *Zeitschrift für Musikwissenschaft* called 'Joseph Haydn, Werke für das Laufwerke (Flötenuhr)'. His paper was the first published source in which it was acknowledged that Haydn had written music especially for mechanical organ and its thesis was that three clockwork barrel-organs had been found in Europe which between them played 30 of the 32 pieces of music Schmid had identified as penned for the *Flötenuhr*.

In 1982, to mark the 250th anniversary of Haydn's birth, University College Cardiff invited Arthur Ord-Hume

to write a book on the master's involvement with barrel organs. The book, aptly called *Joseph Haydn and the Mechanical Organ*, was met with acclaim throughout the world of music which still saw clockwork music as anathema.

The book dealt at length with the music on the three clockwork organs, one of which has since become the property of the Nationaal Museum van Speelklok tot Pierement in Utrecht where it is now restored and playing.

Arthur Ord-Hume posed a provocative question. Since the publication of Schmid's discovery of three surviving organs in 1932, are these the only instruments to have been made by Father



General view of the hall.



David Walch deals with an enquiry on the MBSGB stand.



Plenty to look at and listen to at the fair.

Primitivus Niemez, the famous priest-cum-organ-builder who was also librarian for Count Esterházy - or were there others waiting yet to be discovered?

The discovery of a similar type of organ in France some years ago revealed the same distinctive type of construction as the Haydn-Niemez instruments, only the barrel had been repinned to play much later popular music.

But now a fourth organ has turned up which plays a dozen pieces of Haydn's music. Our President, responding to the discovery in a flash, will not let on where it is, saying only that it is 'somewhere in Europe' but we can let on that he has been seen toting tape-recorders and cameras and traversing the Alps (by plane) so one can assume that it is not in Germany. Nor do we yet know what of Haydn's '32' it plays but, as with all good stories I can only advise you to 'watch this space'!

It works like this

Oh dear! The good old British Broadcasting Corporation has got itself involved in spreading some mis-information again!

On the evening of May 14th its Pebble Mill studio broadcast a recital of music ostensibly for the 'player-piano'. The presenter was Rex Lawson, a member of the Player Piano Group. He gave a description of his instrument which clearly identified it as a 'piano-player' or push-up, but he insisted on calling it a 'player-piano'.

He went on to describe the reproducing piano in the time-honoured manner beloved of the player-pianist which denies all reference to the manual work put in to making the roll a true interpretational performance.

Goodness knows there's enough first-hand evidence available in print now to corroborate that roll-correcting and post-editing was often extensive before the great recording pianist could smile, acknowledge that, yes, it was the way he wanted it to sound - and then signed his name on it.

This type of BBC programme is very useful to promote the cause of mechanical music and we commend the presenters for their foresight, but it takes no more time and barely greater effort to get the details right.

Mr Lawson also called himself a 'pianolist', reflecting the title of Gustav Kobbe's book of that title published in 1907. The correct name for a person who pedals a player-piano or a piano-player is 'player-pianist'.

And 'Pianola', being a brand-name of one type of player instrument, is not a generic term on either side of the Atlantic.

The programme of music performed on piano-player was representative of most of the century or more of automatic piano and included the modern works of Nancarrow.

Is this particular reporter (meaning me) alone in thinking that Nancarrow's music, while superbly testing of the player-piano's ability, is the sort of atonal detritus which, though mechanically clever, is musically sterile? I fear this sort of thing often makes many young people steer clear of music?

Perhaps it is not just coincidence that others who populate this dark corner of

composition and propagate music of this genre have names like Glass and Cage.

There remains much to be said for having a tune that you can whistle! Again, I have to admit that the paperboy in my street can whistle Schoenberg...

Merry music for a coin

The interval in the above-mentioned radio prog was shared by a visit to two notable UK public-entertainment collections. First was Keith Harding's Museum of Mechanical Music with some spirited sounds from disc and cylinder musical boxes.

With the banter of a good showground presenter, an assistant rattled off a stream of rather 'pier-end' puerile patter between tunes (stopping short of - but only just - inviting us all to 'Roll up!'), but it was all good fun.

Next there was the St. Albans Organ Museum with some bright and breezy organ music. The museum has some quite pleasing cafe organs which certainly play very well.

Bomb misses Robot

When the IRA decided to set off another of their infernal bombs in West London back in April, they chose to do it outside a house in the exclusive residential estate called 'The Boltons'.

Thankfully it was only a small bomb and it was placed in the grounds of a house being renovated. But it was right next door to the home of Gerald Stonehill, the *real* expert in the player-piano and reproducing-piano world.

Gerald, interviewed by the world's media both immediately and extensively after the detonation, lamented the loss of his window-glass but averred that he was otherwise unharmed.

Gerald Stonehill, you will recall, is the mastermind behind the current long-term programme to record all the Duo-Art music rolls on Compact Disc for Nimbus Records. The instrument being used is his special home-made Duo-Art Robot which normally lives in the room closest to where what the police would term 'the device' exploded.

York's Museum of Automata

Two years ago, members of the Musical Box Society had the opportunity to tour the fascinating collection of mechanical devices at the Museum of Automata in York.

This museum was set up originally by Andrea and Jon Robinson whose extensive collection of pieces (both ancient and very modern) had been swelled by the acquisition of the former Jack Donovan collection.

For some three years now, this establishment has been operating under Receivership under the direction of its bankers.

Your reporter chanced in to the Tower Street building last month and met Jim Butler, curator and leading light through these difficult times.

The current news is that the museum is secure in the short term and its bankers are prepared to continue operating it as a going concern.

Which is an encouraging piece of news.

Our greatest achievement

What, somebody once asked in a quiz, was Man's greatest technical achievement in the world? Answers ranged from the invention of the wheel to antibiotics, from televised football through to the hamburger. The real answer, though, didn't emerge.

It's the telephone.

With the 'phone, like it or not, you can reach anybody in the world eventually. And that's some achievement - even if you don't like it.

In the Musical Box Society of Great Britain, though, we missed out on inventing the 'phone system, we even missed out on the wheel (although it was, I understand, a close thing...). But we do have something to be proud about - the Musical Box Register.

This is rapidly becoming a world-wide enterprise with support from collectors and collections, museums and restorers in every significant country.

The benefits are clear. It offers a degree of security in the knowledge that the details of your property are contained in a confidential central registry. It affords a brilliant research tool from which more accurately than ever before we can trace the development and history of makers and their work. And it offers a unique reference number for every musical box in the world.

The important thing is that everybody can send it valuable details - and it is totally in confidence. The Registrar has a foolproof system which, even if the computer and its software were to be stolen, cannot reveal ownership details on any item. The data stored is, I am told, all numerical and reads a bit like a bus timetable - and you know as well as I do that nobody can understand one of them!

The Register works so long as everybody participates. The majority of members are now in the system but there is a significant few out there who have yet to join in.

Departed but never forgotten

Once more it is our sad duty to record the passing of significant faces from our midst.

Within hours of closing for Press comes news that **George Worswick** has died. He suffered a stroke following an operation after a short illness. A full tribute to George will follow in our next issue.

Mrs Marina Worswick, to whom we extend our deepest sympathy, has agreed in the short term that she will assume George's responsibilities regarding acting as the mailing address for The Musical Box Register (see previous item) but a change will be announced before the end of the year.

Our older members will remember **Claes Friberg** in Denmark. For many years, Claes ran the Mekanisk Musik Museum in Copenhagen until the lease on the property expired and the Museum had to be sold at auction in London.

Claes, a member for many years and a one-time regular visitor to our meetings, died in April this year. He was only 51 years of age. He was the principal collaborator with Q. David Bowers in writing the celebrated *Encyclopaedia of Automatic Musical Instruments* and his

knowledge of European automatic instruments was expansive. A man who loved his pneumatic pianos and was usually portrayed looking at them with a mixture of delight and awe (or sitting on top of an orchestrion with one of his beautiful museum assistants), he had, in recent years, played less of a part in the mechanical music scene although he claimed that he would like to form another museum collection.

We offer our sincere condolences to Ennie who only recently had become Claes' second wife.

The mechanical music scene in France - and Paris in particular - was unthinkable without **Alain Vian**. Although in advancing years, Alain remained a staunch supporter of mechanical musical instruments (although he often said he hated mechanical music) to the end. He played a significant part in the foundation of the Association des Amis des Instruments et de la Musique Mécanique (AAIMM) back in 1975. He died on November 30th, 1995 in his 74th year.

Alain's life had been full, rewarding, yet not without tragedy: born into a wealthy family with a industrial background (his father had a successful business but, in 1944, was murdered by a tramp), his activities embraced all aspects of music and he was a talented performer on a number of instruments, including the accordion. Alain always said that his life was influenced by the jazz of the famous 'Hot Club de France'.

His brother Boris was one of the most important of France's modern writers and novelists and he and Alain made a number of broadcasts and recordings of songs and recitations. As a retailer of first-quality keyboard and mechanical instruments, Alain's shop in Paris was a mecca for enthusiasts from the world over.

His talents and wide-ranging skills made him unique. Composer of more than 800 songs, collector of ephemera, inventor of numerous inventions, Alain will be missed by all who were touched by his rich enthusiasm and his friendship.

Was it a Bavarian Swan Lake?

One of the delights of a Free Europe and the dismantling of the old Communist strictures is that for the first time in seventy years we have 'open access' to Russian archives.

It is often forgotten that during the hey-days of mechanical music, the Russian Empire was the largest market for musical boxes, mechanical organs and musical automata of all kinds. Trading statistics show that, from earliest times, Russian aristocracy and nobility bought freely and wisely at both international fairs and direct from manufacturers.

Records of this type of sales are often found in the West, but what happened in the East has never before been able to be researched.

While an appreciation of mechanical music is still very much of a new experience to those in Russia today, a rich archive of material is just waiting to be explored.

It was while engaged in just such an 'exploratory dig' that a curious piece of information was found in St. Petersburg recently. It was part of a diary by none

other than Piotr Ilyich Chaykovsky. If that name sounds unfamiliar, then go for the more usual transliteration of the Cyrillic alphabet and you have Tchaikovsky - he of *Nutcracker* and *Swan Lake* fame, no less.

Well, it seems that although Tchaikovsky was born at a place with an unpronounceable name, by the age of ten, he was living in St. Petersburg. Funnily enough, he studied law not music and, at the age of 19, went into the Ministry of Justice as a first-class clerk.

What happened next is common knowledge: his choral work with Lomakin, piano lessons with Kündinger and, after a long struggle (for he was no instant genius), the first step on the shaky ladder towards compositorial stardom.

What has not been known until now, though, is something quite extraordinary. The details are still a bit sketchy because the follow-up work is still being done in both St. Petersburg and in Moscow. However, it's such a scoop that readers of *THE MUSIC BOX* deserve first, if as yet incomplete, pickings.

Tchaikovsky Senior was a qualified inspector of mines and, consequently, fairly well off. The family home in St. P'burg was, consequently, no simple 'two-up, two-down' or, for the benefit of American members, a 'condo'. No, it was a grand house and furnished with taste and discretion. And on his travels, old man Tchaikovsky had stumbled upon 'a grand mechanical organ'. So taken was he with this early orchestrion that he promptly bought it and installed in the family home.

And the young Tchaikovsky spent his youth listening avidly to the works of Mozart played on the barrels of this Black Forest creation. And of these, it was *Don Giovanni* that captured his youthful imagination.

That is the sum total of the story to date. What happened to the instrument? Did Tchaikovsky base 'Swan Lake' on a mis-played Mozartian barrel rotated backwards? Watch this space - again.

Could it be that it was a mechanical musical instrument which inspired this great man on the path to becoming a musical best-seller? Was an orchestrion the source of music which influenced him in these formative years? Do we owe his whole musical output to so unusual a start?

We are proud and privileged to bring you this genuinely exclusive piece of news never before published, certainly not outside Russia and, as far as we know, not even there.

The source for this discovery remains for the time being confidential but the person behind it is at present being threatened with all manner of dreadful things unless he writes up the whole saga for *THE MUSIC BOX*.

We think he'll ultimately give in...

Poland's National Anthem

Did Poland's National Anthem first see the light of day on the cylinder of a musical clock?

Polish historian and author Andrew Zaluski believes so. He is in the middle of writing a book on the 18th century composer Michal Kleofas Oginski to

whom the melody is attributed. The problem is that nobody seems totally certain and Mr Zaluski's researches are turning up some queer anomalies.

Most interesting is the discovery that a Dantzic clockmaker seems to have made a musical clock which played, on a dulcimer, the melody which today lies at the centre of the confusion. Happily, says Mr. Zaluski, the clock is still in existence, although the barrel has been re-pinned.

New free magazine

News comes in from Alan Wyatt of a new "Free Magazine" for buyers and sellers of all collectables.

The publishers do not give details of distribution numbers except to say that it will be distributed free to as many Collectors Fairs, Flea Markets, Antique & Collectables emporiums, Boot Fairs and traders in the south of England that they can manage.

The title of the new publication is "Magpie." Adverts at 5p per word can be sent to: PO Box 2630, Lewes BN7 3PY.



Letters sent to the Editor may be reproduced in part or whole, unless marked, "Not for Publication." Due to the amount of work involved in producing the "Music Box" the Editor regrets he cannot answer all letters personally.

One day Fair at Ilkley

David Walch and Arthur Cunliffe write:-

What a fantastic day! The one day Fair at Ilkley must be among the best events ever put on by the Musical Box Society. Our thanks and congratulations go to John and Joyce Turner and to John and Joan Powell who obviously worked so hard and so long to organise this event. Thanks are due to all the other members of the Society who helped in the running of displays and the manning of the various tables.

Apart from the joy of greeting good friends again, another pleasure was seeing the appreciativeness of the ordinary people of Ilkley. They came in their hundreds, both with and without their hats, to marvel at the workings of mechanical music. A particular joy was to see the wonderment in the faces of young children who were seeing a musical box for the first time.

A few visitors returned to the Fair having been home to bring the family musical box in to show us. Some interesting machines were seen which had been in the same family for generations. What was particularly noticeable was the desire of the owners to treasure their boxes and pass them on down the family.

Many visitors sought further information and a few appeared to be interested in joining the Society. Most traders were satisfied and thought they would come again if given the chance.

Thanks and thanks again for a memorable day. In the words of the North-erners it was a "reight good do." Let's hope that the event will be repeated next year.

Register News

Over 4,000 boxes have been registered so far. The recording of disc machines and organettes has been very slow. Members seem to be reluctant to register these instruments. Please do make the effort to send in information and register your collection. Information should be sent to: The Registrar, c/o Mrs. M. Worswick, 108-110 Station Road, Bardney, Lincoln LN3 5UF.

What should have been a simple upgrade to the computer has resulted in all sorts of system failures. The fact that so called experts fail regularly to cure the problem has resulted in a substantial backlog of boxes still to be entered into the system. This will take time so if you are waiting for a prompt reply to your

query please try to understand the difficulties.

Two repairers have written in stating that they too have noticed difficulties with a number of Lecoultre boxes. In some cases, repinning may have had an effect especially if the cylinder has been repinned two or more times.

Rule of thumb advice on setting up these troublesome boxes is to set the bass teeth in register and then adjust the treble end to obtain maximum accuracy. There are usually more pins in the bass and middle section of a cylinder than in the treble end, so less correction work is required by tackling the problem in this manner.

Unusually a very small number of

Nicole boxes have been reported as having similar register problems. What is interesting is that they are all of the two per turn or the "fat" cylinder type. It looks as though marking out and drilling these larger cylinders presented more problems than usual. One must assume the larger cylinder diameter, the increased number of holes for pins, plus arranging two tunes on the one turn made life much more difficult for the workforce.

Few people seem to be interested in forming sub-groups within the Society as suggested in the last Register News. Maybe the idea will develop but to date only owners of Triola instruments are keen to gather information and develop the idea of sharing information on music rolls. ■

The Musical Box Register

MARTINET ET BENOIT

This firm were known to have been in business in Geneva around the year 1850. They were noted for making clocks,

watches and musical boxes. Gebel Benoit was recorded as working in 1831 and he may well have been the Benoit of this partnership.

Few movements have survived and all recorded so far in the Register have been of the snuffbox type.

06/96 v. 1.

Name	S/No.	T/card * = Yes	G/No.	Comments	Reg/No.
Martinet et Benoit	2604	-	?	3 air. Snuffbox. In tinplate box.	R-1974
Martinet et Benoit	3042	-	?	3 air. Snuffbox.	R-2553
Martinet et Benoit	3204	*	?	3 air. Snuffbox. In tinplate box	R-421
Martinet et Benoit	3830	*	?	4 air. Keywind.	R-3160

MERMOD FRERES

Founded in the year 1816, this firm continued making musical boxes up to the year 1911. The final closure date cannot be exactly determined.

Gustave, Louis and Leon Mermod were the three brothers who ran the business in Ste-Croix for many years. Mermod boxes are of good quality and

ingenious construction often with a strong non strident tone. Many boxes have the "Parachute Safety Check" and silent handle winding. Mermod also developed the horizontal compensated endless escapement. In later years much of their output was developed towards America. Mermod worked with both Jaccard and Margot briefly during the

latter part of the 19th century.

The Stella and Mira disc machines were also made by this company. These too were excellently made with outstanding tonal qualities. Music on Mermod products is always well arranged often for the Sublime Harmonie type of machine.

06/96. V. 1.

Name	S/No.	T/card * = Yes	G/No.	Comments	Reg/No.
Mermod	2214	*	?	8 air. Hidden bell box. Lever wind.	R-1914
Mermod & Margot	3065	-	?	2 air. Snuffbox. In tinplate box. Keywind.	R-4414
Mermod	6798	*	1255	4 air. Keywind.	R-3955
Mermod	8767	-	?	8 air. Crank wind.	R-3022
Mermod	9156	-	79	10 air. Lever wind.	R-3115
Mermod	9164	*	?	6 air.	R-422
Mermod	9629	-	?	8 air. Quatuor Forte Piano. Lever wind.	R-3845
Mermod	9746	-	?	6 air. Buffet style with 3 dolls.	R-423
Mermod	10721	-	?	2 air. Interchangeable.	R-3116
Mermod	12332	*	?	6 air. Sublime Harmonie Piccolo Inter. Crank wind.	R-3202
Mermod	12387	-	?	6 air. Interchangeable. (x 4 cyls). Ratchet wind.	R-2303
Mermod	17254	-	?	10 air. Piccolo. Lever wind.	R-3146
Mermod	18746	-	?	8 air.	R-1324
Mermod	21505	*	?	10 air. Sublime Harmonie. Lever wind.	R-424
Mermod	24183	*	?	12 air. Longue Marche. Sublime Harmonie. Crank wind.	R-2588
Mermod	24687	*	?	10 air. Lever wind.	R-3205
Mermod	28312	-	?	6 air. Interchangeable Concerta Ratchet wind.	R-2253
Mermod	28614	*	?	8 air. Interchangeable. Crank wind. (3 x cyls)	R-2996
Mermod	31294	*	253	8 air. Guitare. Lever wind.	R-3957
Mermod	33366	-	?	? air. Interchangeable. Ideal Piccolo Concertina. Crank wind.	R-3031
Mermod	43585	-	?	6 air. Ratchet wind.	R-2305

Name	S/No.	T/card * = Yes	G/No.	Comments	Reg/No.
Mermod	44906	*	644	8 air. Crank handle winding.	R-2121
Mermod	45148	*	?	6 air. Lever wind.	R-2690
Mermod	51904	-	?	10 air.	R-1453
Mermod	54322	*	?	8 air. Piccolo.	R-425
Mermod	56428	*	?	8 air. Guitare. Crank handle winding.	R-1539
Mermod	57904	-	?	? air. Ideal Sublime Harmonie Piccolo.	R-1325
Mermod	60255	-	?	6 air. Crank handle winding.	R-1537
Mermod	63753	-	?	10 air. Lever wind. Penny in slot.	R-3147
Mermod	71594	*	?	8 air. Crank handle winding.	R-426
Mermod	75988	*	?	12 air. Crank wind.	R-2691
Mermod	80428	-	?	8 air. Crank handle winding.	R-1538
Mermod	80430	-	?	8 air. Crank handle winding.	R-2206
Mermod	80681	*	?	8 air. Crank handle winding.	R-4319
Mermod	81853	-	?	6 air. Crank handle winding.	R-1540
Mermod	82045	-	?	8 air. Crank handle winding.	R-1541
Mermod	86246	-	?	12 air. Crank wind. Coin operated.	R-3030
Mermod	102810	*	?	12 air. Crank wind.	R-2541
Mermod	103162	-	?	6 air. Interchangeable Sublime Harmonie.	R-1454
Mermod	103272	-	?	6 air. Interchangeable	R-427
Mermod	104748	-	?	6 air. 6 bell. Interchangeable. Sublime Harmonie. Crank wind.	R-1894
Mermod	105752	-	?	6 air. Interchangeable. Ideal soprano. Crank wind.	R-1857
Mermod	106042	*	126	6 air. Interchangeable. Ideal Guitare. Crank wind.	R-1767
Mermod	106079	-	?	6 air. Interchangeable.	R-428
Mermod	107367	-	?	6 air. Interchangeable. Ideal Piccolo.	R-429
Mermod	110384	-	?	8 air. Crank winding.	R-2306
Mermod	112697	-	?	6 air. Interchangeable.	R-430
Mermod	112700	-	?	6 air. Interchangeable.	R-431
Mermod	115837	-	?	6 air. Interchangeable. Sublime Harmonie	R-432
Mermod	117611	*	?	8 air. "Gitare" Crank wind.	R-2540
Mermod	117703	-	?	10 air. Forte-piano. Coin operated. Crank winding.	R-3037
Mermod	119018	-	?	8 air. Crank wind.	R-3283
Mermod	120028	-	?	6 air. Sublime Harmonie Piccolo. Interchangeable.	R-2739
Mermod	120136	-	?	? air. Peerless Forte Piano. Interchangeable.	R-2308
Mermod	122518	-	?	6 air. Interchangeable. Sublime Harmonie. Crank wind.	R-2865
Mermod	128290	-	?	6 air. Ideal Sublime Harmonie. Interchangeable.	R-2107
Mermod	394401	-	?	6 air. Interchangeable Sublime harmonie.	R-433

MOJON MANGER

Around the year 1880, Mojon Manger were at 26-27 Bartlett's Buildings in London. They also had a factory in Chaux-de-Fonds in Geneva and a warehouse in Coventry.

Noted for making the larger type of

musical boxes, the Register information suggests that the bulk of their output was directed towards interchangeable boxes with multiple combs. The movements were well set up and musically satisfying. Some of their boxes have MMC stamped on the governor cock.

Their later type of tune card was printed in full colour and featured a dancing couple on the left hand side of the card. As far as is known only Mojon Manger used this design of card.

6/96. v. 1.

Name	S/No.	T/card * = Yes	G/No.	Comments	Reg/No.
Mojon Manger	954	-	?	6 air. Interchangeable Mandolin Piccolo. Lever wind.	R-1858
Mojon Manger	13312	-	666	6 air. Interchangeable Mandoline Piccolo. Lever wind.	R-2176
Mojon Manger	15512	*	?	6 air. Interchangeable. 4 cyls. Lever wind.	R-2199
Mojon Manger	15925	-	?	8 air. Lever wind.	R-443
Mojon Manger	15955	*	666	6 air. Inter. S/Harmony Piccolo. (x 4 cyl). Lever wind.	R-3699
Mojon Manger	16253	-	?	8 air. Lever wind.	R-444
Mojon Manger	20732	-	?	6 air. Interchangeable.	R-445
Mojon Manger	25982	-	?	6 air. Mandoline Piccolo Interchangeable + Table	R-446
Mojon Manger	26830	-	?	8 air. Lever wind.	R-3889
Mojon Manger	27825	-	?	? air. Longue Marche. Crank wind.	R-3332
Mojon Manger	28441	*	?	8 air. 6 bell Buffet style. Lever wind.	R-1547
Mojon Manger	28739	-	?	6 air. Interchangeable. Lever wind.	R-4311
Mojon Manger	30425	-	?	6 air. Interchangeable. Lever wind. x 4 cyls.	R-3144
Mojon Manger	30538	-	?	? air. Lever wind.	R-3151
Mojon Manger	31391	*	?	10 air. Lever wind.	R-2080
Mojon Manger	31462	-	?	6 air. Longue Marche Interchangeable. Crank wind.	R-2304
Mojon Manger	32499	*	411	12 air. 6 bell box. Lever wind.	R-3943
Mojon Manger	32656	*	3891	8 air. Soprano. Lever wind.	R-2131
Mojon Manger	34069	*	?	12 air. Excelsior Piccolo. Lever wind.	R-1011
Mojon Manger	34662	-	968	6 air. Interchangeable Mandolin. Lever wind.	R-3245
Mojon Manger	54616	-	?	12 air. Lever wind.	R-2209

Docti Homines

Being a review of contemporary
literature on mechanical music
published at home and the world
over as monitored by The Library
of Mechanical Music & Horology,
Guildford, Surrey.

Das Mechanische Musikinstrument, Journal der Gesellschaft für selbstspielende Musikinstrumente e.V. No. 65, April 1996.

Just as with the Musical Box Society International in America, the German mechanical musical instrument society is celebrating the 200th anniversary of 'the music box'.

On a more certain footing, Luuk Goldhoorn delves into the invention of the star-wheel as used in disc-playing musical boxes and quotes patents which were granted to Paul Lochmann suggesting that the first such patent appeared in Lochmann's name as early as the beginning of 1886.

It is well known that during both World Wars, our musical-instrument industries were forced to switch over to war production. Piano-makers all over England (Broadwood in particular) made aircraft in the days of wooden warplanes. Somehow we have not given much thought to what happened in an equally war-torn Germany. Recently a 1918 German bomber (for the aircraft enthusiasts it was a Halberstadt Cl IV biplane) was being completely restored - and it was found that the woodwork in the wings was stamped as having come from the workshops of Ludwig Hupfeld!

Hendrik Strengers writes on the Symphonion illustrating the number of styles shown in contemporary advertisements. He lists all the models and their disc sizes, including several we have not seen or heard of before. There is then a large section devoted to reproducing the tune titles of discs.

In a provocative article entitled *Das Ariophon, ein Gegenstück zum Libellion*, Hans-W. Schmitz suggests that the Ariophon was rival machine to the Libellion. Lochmann used the same name for a model of accordion, demonstrates the author, so there was already some confusion.

The Langenbucher/Bidermann clockwork spinet in the Brussels museum plays three pieces of music, originally transcribed by Ph. J. van Tiggelen in 1983. The music is published in a paper by Bernhard Häberle. This instrument is remarkably similar to the compound organ/spinet in the Rockford Time Museum, Illinois.

The Keyframe, Journal of the Fair Organ Preservation Society, Number 1, 1996.

Chairman Peter Hayward describes how the archives of the FOPS are being transferred to the National Fairground Archive at Sheffield University. This

will ensure the preservation of the Society's records and their availability.

Richard Ellis provides a report on the Bombala Rally of 1995. Bombala is a small town between Sydney and Melbourne which, remarkably, attracted 13 instruments and a turnout of 2000 - and in a township with a population of just 1500 that's a three-hour drive from the nearest city which is Canberra!

The register of organs belonging to members now occupies four closely-printed pages and clearly shows that there are now more organs available than there were even a decade ago.

Andrew Pilmer translates an article by Hans van den Berg on the rebuilding of the 70-key Bursens organ in Holland - *De Zeventiger*. This is illustrated with useful and clear photographs.

The horny business of owners modifying their instruments 'to bring them up to date' receives a copious airing in the correspondence pages. It all began when one organ-owner announced he was converting his Gavioli organ to play floppy discs.

The argument needs no repetition in these pages, merely that we should underscore that those who own 'antique' instruments have a responsibility to preserve them in original condition. There are enough newly-made things around if one wants to play a floppy disc on them.

The editor of *The Keyframe* says: "... the heart and soul of a vintage English fairground organ is the style of music it plays and arrangements from the golden age of music-marking between the wars are best. Make no mistake, the conversion of historic organs to microchip and floppy disc threatens to curtail our enjoyment of vintage fair organ music."

MBSI New Bulletin, Issue 129, March/April 1996.

Steve and Jere Ryder contribute an article, translated from Fredy Baud's original, on the Musée Baud and the workshop of Baud Frères which relates the whole story of how this business and museum were founded. It is illustrated with photographs taken from the archives of the enterprise.

The Musical Box Registry offers data on the musical boxes produced by Ducommun-Girod, Falconnet and Greiner and it has been discovered that Falconnet was in partnership for a time after 1841 with Lacroix.

Mechanical Music, Journal of the Musical Box Society International, Vol. XLI, Spring, 1996.

The first paper in this issue is a major presentation on the self-playing banjo by David Ramey, Jr. Many will be aware of the complexity of the plucking fingers of the Encore banjo. Here the author describes the various patents which went into the instrument and then how the instrument was used for providing musical entertainment in public places. David Ramey tells how his father obtained the remains of some surviving instruments in 1975 and subsequently produced 40 replicas.

Luuk Goldhoorn presents details of a

Mermod Frères manivelle contained in a celluloid case. H. A. V. Bulleid describes a *Harpe Harmonique* musical box by Karrer and describes what he believes are some unusual and distinctive characteristics. He adds that very few Karrer-made musical boxes have been reported and suggests that they were possibly made by Paillard.

Hendrik Strengers writes about pneumatically-played pianos in The Netherlands illustrated in the main with some old advertisements. This is followed by Kevin McElhone who describes the discovery of a roll-playing Bellolian reed organ. Joseph Schumacher then describes a Turkish 36-note portable street piano made in Prinkipos (Papa-Adissi), the one-time Greek settlement near Constantinople.

The issue concludes with an article on automata seen on a visit to Switzerland by Don and Jackie Day, and a description of the Griesbaum 'Whistling Man' automaton which is still to be found today.

Musiques Mécaniques Vivantes, Journal of the Association des Amis des Instruments et de la Musique Mécanique, No. 16, 4^{ème} trimestre, 1995; No. 17, 1^{er} trimestre, 1996.

The first issue under consideration here begins with a listing of all the mechanical music museums in Europe with a number in France which we have not heard of before this.

There is a description of a tour to Switzerland and a visit to the collection of Claude Marchal, founder of the AAIMM in 1975. In the museum of CIMA there is a modern piece 'Columbine replying to Pierrot' which is a writing automaton made in Grenoble in 1993. This is illustrated as are several other 'new' pieces including *La Musicienne* which is a new piece showing a girl actually playing a keyboard-controlled 24-note pipe organ.

It is only to be expected that both of these issues, the second in particular, devote much space to the news of the passing of Alain Vian (noted in this issue of *THE MUSIC BOX* as well). Alain's shop was a mecca for mechanical music in Paris.

Philippe Rouillé describes a visit to Paris by members of our Society in April and suggests the problem of trying to find an exhibit that was open what with the dismantling of the collections of Triquet, the Musée des Arts et Métiers, the Musée du Conservatoire de Musique and so on.

Etienne Blyelle describes in characteristic technical terms a very early miniature musical movement contained in a gold pocket case. We are told that it plays 'a single air on two turns' using 44 teeth - but we do not know what the music is. How nice it would be to see the air written out.

*The Library of Mechanical Music & Horology,
24 Shepherds Lane,
Guildford,
Surrey, GU2 6SL.
October 10th, 1995*

15 1/2" POLYPHON DISCS

A SUPPLEMENT TO THE LISTING IN THE "DISC MUSICAL BOX HANDBOOK" (BY GRAHAM WEBB)

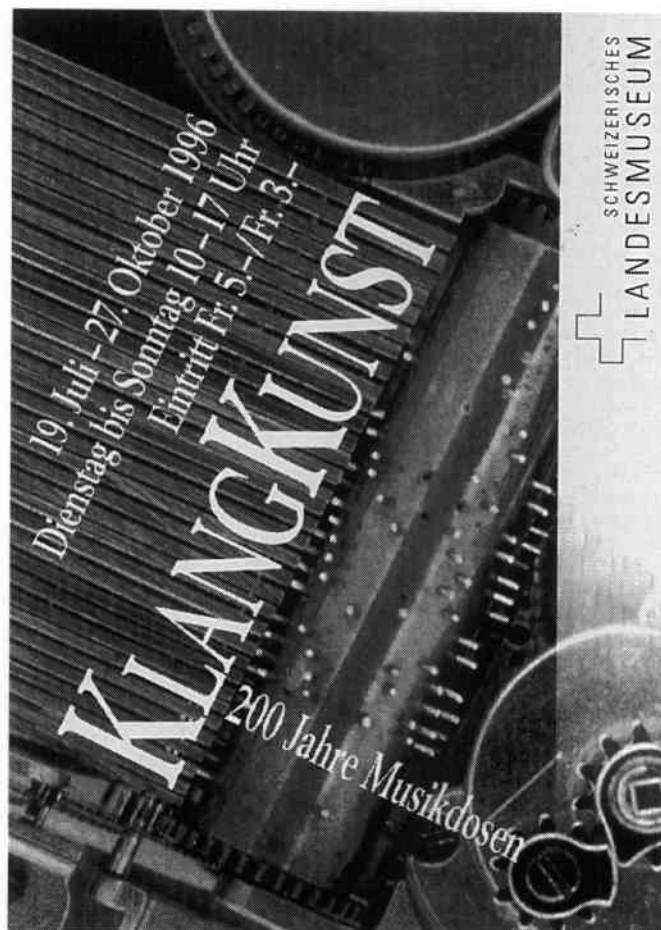
By Niko Wiegman, Willem van der Veer, Kevin McElhone, & Coulson Conn

The "Disc Musical Box Handbook" by Graham Webb devotes the last third of its pages to listings of discs made for the Polyphon musical boxes. Some Commentators have criticised this as a waste of space, but for others of us it is a valuable resource, allowing us to seek music for our machines that we want to play. Unfortunately, the listings, while extensive, are not complete; in an effort to "fill in the spaces" the following have been compiled by the above authors, all for the 15 1/2" boxes.

- | | | | |
|------|--|------|--|
| 1189 | WIENER BURGER (wals van Ziehrer) | 1568 | EL MOLINERO DE SABIZA-DANZA DE LOS ENANOS Y JOTA (C. Oudrid) |
| 1193 | MUNCHENER SCHAFFTER-TANZ (polka van Hippenmaijer) | 1587 | ADDICAL REGGIMENTE JEHACIC |
| 1197 | MUSSINAN-MARSCH | 1588 | ACH KONNT ICH NOG EINMAL SO LIEBEN (Aletter) |
| 1205 | FAEDRELANDSSANG (E. Kroyer) | 1589 | AZ RANO BIS MORGAN FRUH |
| 1211 | DAT HAT KA GOETHE G'SCHRIEB'N (Wiener Couplet) | 1590 | WALDBAURISCHE LANDLER (Grasberger) |
| 1212 | DAS ERSTE SOHNCHEN | 1592 | WEIST DU MUTTERL WAS I TRAUMT HAB |
| 1220 | NA BILE HORE (SUR LA MONTAGNE BLANCHE) | 1607 | LA MASCHERETTA- GANZONETTA TRIESTINA |
| 1222 | ACH NENI TU, NENI/VERSCHWUNDEN IST MEIN FREUD/MA JOIE M'A QUITTE | 1648 | EMMA, MEIN GELIEBTES MAUSESCHWANZCHEN (STEIDL) |
| 1225 | AM WEG ZU DIR (Slavisch Lied) | 1664 | TOLZER SCHUTZENMARSCH (KRETTNER) |
| 1245 | SOCIALISTENMARSCH | 1665 | HEIL UND SEIG-BUNDESMARSCH DER DEUTSCHEN IN BOHMEN (SCHNEIDER) |
| 1251 | WESTPHALEN LIED (Haverkamp) | 1667 | UNTER DEM SIEGESBANNER MARSCH (Franz Blon) |
| 1252 | JUBILAUMSSCHUTZENFESTMARSCH (Sabathil) | 1678 | WENN DU NOICH EINE MUTTER HAS (Heiser) |
| 1254 | A PORTUGUEZA (Keil) | 1684 | DAS DEUTSCHE LIED (Kalliwoda) |
| 1255 | GRUSSE AUS WAHREN (Schweichert) | 1686 | WIEHNACHTSLIED |
| 1256 | SRBIJANKA | 1688 | SEIDL MARSCH |
| 1287 | PETERSBURGER MARSCH | 1688 | WAS NICHT WARTE KONNEN SOGEN SAGT EIN EINZIG KUSS |
| 1305 | ZU AUGSBURG IM GOLDNEN STERN | 1699 | BELLE MADELON - Polka Piquee |
| 1312 | KLIKO WALZER | 1700 | BERLINE FRANCAISE-DANCE DU SALON (Thuillier) |
| 1324 | BUDAPESTEN SZOKASA A LEANYNAK A PROBAHASSAG BOL (Alkalmazta Sternberg) | 1702 | LE REGIMENT DE SAMBRE ET MEUSE-ALLEGRO MILITAIRE (Rob. Planquette) |
| 1334 | DUPPELER SCHANZEN MARSCH (#186 der KGL. Preuss. Armee) | 1709 | SCHERBELBERG-WALZER |
| 1339 | BAYERN PFALZ GOTT ERHALTS (Carl Wendling) | 1711 | FEEN WALZER |
| 1357 | LIPSIA MARSCH (Schmidt) | 1714 | HEIDELBERGER STUDENTENMARSCH (Georg Hulsberg) |
| 1385 | OESTERREICHS SOHNE MARSCH (Zistler) | 1715 | WALZER LIEBE (Felix Wollheim) |
| 1393 | MY SILESIA (Mittmann) | 1716 | SUSS LIEB |
| 1396 | KIRMES WALZER/ COUNTRY WAKE WALTZ/VALSE DES FETES VILLAGEOISES | 1722 | 7DE TAVASTEHEUS FINSKA BATALJONS MARSCH- SOLDATGOSEN |
| 1408 | DAS MAILUFTERL/SPRING AIR (Kreipl) | 1726 | JA, JEG ELSKER VALSEN (Norwegisch) |
| 1429 | WENN ICH EIN VOGLEIN WAR | 1734 | DIE VERKAUFT BRAUT |
| 1430 | SCHIER DREISSIG JAHRE BIST DU ALT | 1762 | DIE ZAUBERTROMPETE-SCHUZEN POLKA (Gamm) |
| 1434 | SENKARABURNAM (Indisch) | 1771 | LOUKA ZELENA VALCIK |
| 1443 | RUSSIAN/RUSSICH | 1779 | INDIANA-VALSE CELEBRE |
| 1461 | FOR OG BAG | 1801 | DIE LINDENWIRTIN |
| 1466 | MARGOT SENSEE (Strauss); also KLUG GRETELEIN (Strauss) | 1803 | DU DU LIEGST MIR IM HERZEN |
| 1470 | BUDAPESTER WIRTHE MARSCH | 1806 | GIQUE AMERCAINE (Victor LeClerc) |
| 1472 | VERLORENES GLUCK, Armenischen Walzer (Jul. Gerchen) | 1807 | LA RONDE DES MAYELOTS-FANTAISIE MARITIME (Henri Cas) |
| 1473 | MENSCHEN SAN MIR JA ALLE (Carl Lorenz) | 1809 | MAM'ZELLE NITOUCHE (Herve) |
| 1475 | KARINTHIAN SONG (Th, Koschat) | 1813 | LA FETE DU VILLAGE |
| 1476 | AUF WIEDERSEH'N | 1818 | LES GARDES MUNICIPAUX |
| 1480 | REISE ABENTEUER (Lincke) | 1833 | LE CHEVAL DU MUNICIPAL - CHANSON MARCHE (Paul Courtois) |
| 1482 | HOCHDEUTSCHUND WEANERISCH (Mars von Karl Schmitter) | 1834 | TANTH WEN AUS POLZIN (Ehrke) |
| 1483 | LUMPUS UND PUMPUS MARSCH (Millocker) | 1835 | MUNKELEI MARSCH (Frankl) |
| 1487 | BJORNEBORGARNES MARSCH | 1850 | SLOZNO, SLOZNO BRACO MILA |
| 1488 | DINKA (Wals van Olfert Jespersen) | | |
| 1489 | DU GAMLA, DU FRISKA, DU FJELHOGA NORD | | |
| 1498 | ZU WARSCHAU SCHWUREN | | |
| 1531 | AA DAGMAR ! | | |

- 1856 BLAGO, BLAGO
1861 HRVATSKA POLKA (N. Stoosa)
1870 MARCHE DES PETITES PIEROTTES
1874 VIE ELEGANTE (Wals van St. Georges-D'Estres)
1875 KONIGL PREUSSISCHER ARMEE MARSCH NR 50 (Mollendorf)
1894 "LES BLONDES" (Chanson valse van H. Fragson en A. Stanislas)
1914 ALTHANNOVERSCHEN CAROUSSEL MARSCH
1922 "SOURCOUF" RONDEAU VALSE (Rob. Planquette)
1950 L'ANGELUS (Wals van F. Wohanka)
1952 LA MACHTAGOUINE (Chansonnette Auvergnate)
1971 CABRIOLE POLKA (Desormes)
1983 WIE SCHON LEUCHT UNS DER MORGENSTERN choral
1996 GEGRUSST SEIST DU KONIGEN, GEISTLIHES LIED
1997 MARIA ZU LIEBEN - Kath. Kirchenlied
1998 GEGRUSST SEI TAUSANDMAL
10000 AM WIENACHTSBAUM DIE LICHTER BRENNEN
10006 ICH BETTE AN DIE MACHT DER LIEBE
10025 IST DENN KEIN STUHL DA FUR MEINE HULDA
10026 SOMMERNATS VALS
10060 KVASAR VALSEN
10064 BIER WALTZER
10076 "CAPRICE" VALSE LENTE (A. Turlet)
10078 BIN ? NET E LUSTGER SCHWEIZERBUE
10081 VO MEINE BERGE MUESS ICH SCHEIDE/
ADIEUX AUX MONTAGNES
10082 SCHWEIZER PSALM: TRITTST IM MORGENROTH DAHER (A. Zwyssig)
10092 OTPAAHO CEPANY - OTRADNO SERDZE (Kubatnha-Cavatnine)
10103 BIMMEL BOLLE
10105 SWIR, SWIR, SWIR, ZA KONIMEN
10107 DIE HERZEN AUF, DIE ROSEN BLUH'N (MAX WINTER)
10109 DAS EINSAME ROSLEIN: "ES LIEGT EIN WEILERFERN IM GRUND" (Hermes)
10111 MUSS I DENN ZUM STADTLE HINAUS
10112 DEUTSCHES FLAGGENLIED (Richard Thiele)
10113 BAYRISCHER AVANCIRMARSCH (Adolf Scherzer)
10119 STIMMT AN MIT HELLEM HOHEN KLANG
10123 "MADAME POMPADOURS SANG" AF "MUNCHHAUSEN VALSE "DET RODESTE GULD"
10128 TRANSVAALSCH VOLKSLIED (Kriegslied der Buren)
10131 ACH ERNST
10132 PUTT, PUTT, PUTT, (Humorist Polka)
10137 FRAU LUNA-Automobil Polka (Paul Lincke)
10141 BAL BOUREE -DANSE DE SALON (Oscar Morley)
10145 KAISER MANOVERMARSCH (Sackur)
10147 WIENER PRATER LEBEN
10149 MIT BOMBEN UND GRANATENMARSCH (Bilse)
10154 "MIN SOL" NEOPOLITANSK SANG (E. De Capua)
10155 BITTE, BITTE, BITTE LASS MICH
10159 DEFILIR MARSCG IM SCHRITT
10161 REVES BLEUS
10164 IM REICHE DES INDRA: ES WAR EINMAL MARSCHLEID (PAUL LINCKE)
10165 IM REICHE DES INDRA: WENN IM LAUER FRUHLINGSNACHT
10167 SIND WIR NICHT ZUR HERRLICHKEIT GEBOREN (STUDENTENLIED)
10168 DER REICHSTE FURST- PREISEND MITVIELSCHONEN REDEN (Volklied)
10170 DER MAI IST GEKOMMEN
10171 SO LEB DENN WOHL, DU STILLESHAUS (Volklied)
10172 FREUT EUCH DES LEBENS (Rundgesang) (Nageli)
10173 WOHLAUF NACHGETRUNKEN (Volklied)
10176 ACH WIE IST'S MOGLICH DANN (Volklied)
10177 LIEB HEIMATLANDADE (Volklied)
10179 FEHRBELLINER REITERSMARSCH
10180 LINZERISCHE BAUM (Carl Lorens)
10190 NUR FUR SIE - Polka (Fr. Junger)
10192 UNTER ROSIGEN MADCHEN, Polka (Jungen)
10195 ROKOKO WALZER
10196 GESCHICHTEN AUS DEM WIENER WALD- Walzer (Strauss)
10200 AK SON SAM ANG. Indonesian
10204 LIA PHART PHA TRA (Indisch)
10211 HERZ, ICH BITTE DICH, LASS MICH WEINEN
10213 HIRONDELLES DE FRANCE
10214 BUREN MARSCH (Derfla)
10226 OH' DITES-LUI
10227 ZWEI AUGLEIN BRAUN
10229 MORGEN MUSS ICH FORT VON HIER (Volklied)
10230 FINSTERWALDER SANGERMARSCH
10231 DER GUTE KAMERAD (Volklied)
10232 ES KANN YA NICHT IMMER SO BLEIBEN
10233 WOZU HAST DU DENN DAS? Coup.
10234 SORMA WALZER (Grossman)
10260 DIE ERSTE COMPAGNIE- GESCHWIND MARSCH (Joachim Albrecht Prins von Preussen)
10261 "IDYLLE" VALSE ANGLAISE (A> Andreewska)
10262 "SOUVENIR" Valse Anglaise
10263 POTGOTOWIE Polka
10265 GRAF WALDERSEE MARSCH
10266 IN LAUSCHIGER NACHT (WALZER)
10269 TRAUER MARSCH/ FUNERAL MARCH (Chopin)
10270 SVIGGERMAMA
10271 PFLAUMEN POLKA
10272 DAS NACHTLAGER VON GRENADA
10273 DER FLOTTE STUD10
10274 VON DER DONAU ZUR SPREE (Wals van Ziehrer)
10275 NOCH SIND DIE TAGE DER ROSEN
10282 ICH HAB DEN GANZEN VORMITTAG (Studentenlied)
10284 DAS REICH DER FREUDE (MEIN LEBENS LAUF IST LIEB UND LUST)
10288 AILES SCHWEIGE, JEDER NEIGE
10291 AN DER SALLE HELLEM STRANDE (Fesca)
10293 EIN LUSTIGER MUSIKANTE
10298 SIEBENBURGISCHES JAGERLIED- ICH SCHLOSS DEN HIRSCH IM WILDEN (Forst)
10299 AENNCHEN VON THARAU
10300 FRUHLINGSLIED
10304 ALT HOLLANDISCHER EHREN- MARSCH
10316 DAR VUGLBARBAAM- Valzer
10329 O JUGEND, WIE BIST DU SO SCHON
10330 DER ZIEGENERBARON, WER UNS GETRAUT (Strauss)
10331 EIN PROSIT DER GEMUTHLICHKEIT
10341 ACH HEDWIG, HEDWIG, HEDWIG ! WAS DU VERLANGST, DAS GEHT NICHT !
10355 DIE HASSELNUSS DUETT (Oscar Strauss)
10356 PAPA MAMA (Rheinlander) (Gratzer)
10359 DU MEIN GIRL/JUST ONE GIRL
10361 BUBERL KOMM ! Walzer aus "Die Drei Wunsche"
10362 ALTNIEDERLANDISCHES DANKGEBET (Wir Treten Zum Beten)
10364 DER LUSTIGE EHEMANN (Oscar Strauss)
10365 DES KONIGSGRENADIERE (Marcel Fichtberger)
10366 STEIGER MARSCH (Mit Dem Liede: Gluck Auf ! Der Stieger Kommt)
10373 WIE ENTZUCKEND SIND SIE, BARONIN (aus "Das Susse Madel")
10374 LAUNISCHE DAME UND DAS IST DAS SUSSE MADEL
10381 UNSERE GARDE -MARSCH (Forster)
10382 WO DIE ALPENROSE BLUH'N
10383 DIE POST IM WALDEN
10384 DIE SCHMIEDE IM WALDE (Michaelis)
10385 CORONATION MARCH (Percy Godfrey)
10390 DERNIERES ENTREINTES-VALSE CHANTEE (Coublier)
10391 FAUST- TRIO DE LA PRISON (Gounod)
10393 WO FINDET DIE SEELE DIE HEIMAT

- 10394 MAIKAFFER - LIED AUS OPRETTE "JADWIGA"
(Rudolph Dellinger)
- 10395 SCHMEIKELKATZCHEN, SALONSTUCK
- 10396 SIE HINAUS BEIM MORGENGRAUEN (Dregert)
- 10397 HAB'N SIENICHT DEN KLEINEN COHN
GESEHEN
- 10401 MINUET WALZER (Meissner)
- 10402 MEINE EINZIGE LIEBE-WALZER RONDO
(Lincke)
- 10403 SEI GEGRUSST DU MEIN SCHONES SORRENT
(Waldman)
- 10406 DAS HERZ AM RHEIN (Hill)
- 10407 PRASENTIR MARSCH d. Kaiserll. Matrosen
Division
- 10408 BOJIM GELME (Turkisch)
- 10411 WIEGENLIED (Taubert)
- 10414 FLECK WALZER (Karger)
- 10415 DIE SUSSEN KLEINEN MAGDELEIN
- 10416 GLUHWURMCHEN IDYLL (Lincke)
- 10424 LASSET UNS DAS LEBEN GENIESEN-Marsch
(Simon)
- 10425 ACH BLEIB MIT DEINER GNADE (Choral)
- 10426 VON HIMMEL HOCH (Weihnachtslied)
- 10428 SO NIMM NUN MEINE HANDE
- 10429 ES ZOGEN DREI BURSCHEN (Volkslied)
- 10430 GOOD BYE MIGNONETTE (Dance)
- 10442 SKYLARK, SKYLARK; or THE BOYS MESSAGE
(Rogers)
- 10449 TIROLER HOLZHACKER BUAB'N Marsch
(Wagner)
- 10456 GRUSSE AN DIE HEIMAT
- 10462 O DU MEIN PUSSELCHEN (Holleander)
- 10463 TIEF IM BOHMERWALD (Volkslied)
- 10465 OB DU MICH LIEBST
- 10466 BLUE BELL MARCH SONG
- 10468 VIERLANDER LIED, VEBERN GROSSEN. (Teich)
- 10470 UEBERN GROSSEN TEICH (Wals)
- 10471 MOLLY, MEIN KLEINER NIGGER Marsch
- 10481 BERLINER LUFT Marsch (Lincke)
- 10483 EIN KLEINES BISCHEN LIEBE- BERLINER
LUFT (Lincke)
- 10484 DIE KIRSCHEN IN NACHBARS GARTEN
- 10485 GROSSER GOTT DICH LOBEN WIR (Lobegesang)
- 10486 O SUSANNA, WO IST DAS LEBEN DOCH SO
SCHON (HINSCH)
- 10487 DER VORSCHUSS AUF DEM SELIGKEIT
- 10489 BIS FRUH UM FUNFE MARSCHLIED (Lincke)
alternate tune to Graham's #10489
- 10490 SCWAUKELLIED
- 10496 NIMM MICH MIT (Lincke)
- 10500 ROSEN TULPEN NELKEN (Lied van Lincke)
- 10503 KASINO LIED "UND DER TEUFEL LACHT DAZU"
- 10505 WEIBER MARSCH (DIE LUSTIGE WITWE)
- 10506 PAS DES PALINEURS - SKATING (Jouve)
- 10509 ROSEN TULPEN VELTEN
- 10515 DIE HERZN VON BERLIN (Hollander)
- 10519 OBERBAYRISCHE SCHUHPLATTER
- 10527 DER MANN MIT DEN DREIFRAUEN "SIGNAL
MARSCH" (Strauss)
- 10531 DEF DOLLARPRINZESSIN (AUTOMOBIL
MARSCH)
- 10533 YOU SHALL LIVE IN A CHALET (Moller)
- 10534 MY WORD IF I CATCH YOU BENDING
- 10539 DER FIDELE BAUER Marsch
- 10541 DER FIDELE BAUER
- 10548 KUSSLIED (Herbstmanover)
- 10551 UED VOM SCHLAFCOUPEE, DIE GESCHIEDENE
FRAU
- 10553 WUSSTSET DU MADCHEN (Lehar)
- 10557 HUPF MEIN MADERL alternate tune to Graham's
#10557
- 10562 LIEBES WALER
- 10563 ALTE KAMERADEN, MARSCH (Teike)
- 10569 "DAS PUPPENMADEL" PUPPENMADEL WAIER
(Fall)
- 10570 DIE PARADE DER ZINNSOLDATEN
- 10571 DIE DORFMUSIK, WAIER AUS POLN
WIRTSCHAFT
- 10573 WENN DER VATER MIT DEM SOHNE-MARSCH
"KEUSCHE SUSANNE" (GILBERT)
- 10582 LIEBESTANZ "MADAME SHERRY"
- 10588 PAULINE GEHT TANZEN
- 10590 VOGEL FLIAGST IN D(AS?) WELT HINAUS
- 10593 PUPPCHEN DU BIST MEIN AUGENSTERN
(Marsch aus Puppchen) Gilbert
- 10598 GEHN WIR MAL ZU HAGENBECK (Marsch aus
Puppchen) Gilbert
- 10599 UNTERN LINDEN/ GIRL ON THE FILM MARCH
- 10600 KIND ICH SCHLAFE SO SCHLECHT- GIRL ON
THE FILM TWO STEP
- 10601 LIEBLICHE KLEINE DINGERCHEN/ MARSCH
AUS DIE KINOKONIGIN (GILBERT) 10601 & 02
ARE AS GRAHAM BUT MORE DATA
- 10602 IN DER NACHT WENN DER LIEBE ERWACHT
- 10608 GROSSMUTTERCHEN
- 10612 ES WAR IM SCHONEBERG (Kollo)
- 10613 DIE MANNER SIND AIE VERBRECHER MARSCH
aus "WIE EINST IMI MAI" (Kollo)
- 10615 MADCHEN SIND WIE DIE ENGLN
- 10618 IN DIE HEIMAT DAT GIBTS EIN WIEDERSEHN
- 10623 TANZEN MOCHT ICH, WAIER aus
CZARDASFURSTIN
- 10626 MALWINE ACH MALWINE (aus
SCHWARTZWALDMADEL)
- 10630 DIE MADIS VON CHANTANT "DIE
CZARDASFURSTIN" Kalman
- 10631 FASCHINGSFEE
- 10632 MADLE AUS DEM SCHWARZEN WALD (aus
SCHWARTZWALDMADEL)
- 10637 SALOME FOXTROT
- 10641 WER WIRD DEN WEINEN (Foxtrot aus Die
SCHEIDUNGSREISE)



The following article is reproduced from "Good Words" which dates from 1864. Further information on Mr. Bass's Bill can be found in "The Music Box," Volume 9, p. 158-165.

Those who live in Society should either learn to tolerate society, or should retire to those deep solitudes and awful cells where the evils and advantages of living in crowds are unknown. Every man who comes out of the wilderness to dwell in London, - to form part of any given street, crescent, or square, should leave his castle, and all notions pertaining to a castle, behind him, and should amiably and tranquilly accept the new conditions of citizenship under which he lives and moves. Books, pictures, architecture, gas, water, and police - all the appliances of civilisation are brought within his reach at the smallest possible cost; and in return he is expected to give up much of that individuality, that rugged independence, in which the country resident may fairly indulge. The moment he takes up his abode in the town he becomes a neighbour, with all a neighbour's rights and duties. He is part of a great and delicate machine, which is easily thrown out of gear. To use a common expression, he must "give and take;" he must bow to the wishes of majorities; he must do unto others as he would be done by, and he must study the greatest happiness of the greatest number. If he fails in these duties he will be a bad neighbour, and a bad member of society.

One way of encouraging the growth of bad neighbours and bad members of society is to make bad laws; and Mr. Bass's Metropolitan Street-Music Bill, will be a law of this kind, if it is not rendered inoperative by the superior morality of the public. It will not only give power to individuals which they may use against the wishes and pleasure of the mass, but it will nourish a belief that the exercise of such power is a praiseworthy act performed under the highest sanction. It will stigmatise a harmless commodity much in demand as a "nuisance," and the men who sell this commodity as "rogues and vagabonds." Mr. Gladstone may well say that the bill "treads on dangerous ground," for no measure could well be framed which would more pamper private rights at the expense of public duties.

Mr. Bass's Bill, which is very short, enacts that any householder, personally, or by his servant, or by a police-constable, may require any street-musician or singer to depart from the neighbourhood of the house, and a penalty of forty shillings or three days' imprisonment, as the magistrate may think fit, is imposed on every one who, after being so required to depart, sound or plays upon any musical instrument or sings in any thoroughfare near any such house. It is to be lawful for a police-constable to take the offender into custody without a warrant. The bill extends only to the metropolitan police district.

A measure of this character would hardly have been tolerated, if the so-called "nuisance" which it sought to remedy had not been grossly exaggerated. To justify such an interference with the open sale and purchase of music and amusement, it was necessary to describe the music as discordant, the amusement as low, and as rather forced upon than sought by the public, and the annoyance to minorities of one or two persons in particular streets or districts, as something which no man could bear and yet pursue his avocation. No attempt has been made to show that the measure has been actually demanded, even by these minorities of one or two, here and there - if we accept Mr. Babbage; and we must therefore assume that it has been benevolently supplied without an order. It may seem ungenerous to look a gift horse in the mouth, but there are many horses which are not worth their salt. This piece of spontaneous benevolent legislation is a horse of this character, got by well-meaning enthusiasm out of blind misrepresentation.

— An Unneighbourly Act —

by a Paterfamilias



"The Organ-Fiend that Parliament has been solemnly asked to exorcise."

Caricatures, superfine articles in a few journals, and one or two pamphlets, have sustained those who asked for this exceptional Act of Parliament - this licence to put down the harmless pleasures of the many for the sake of gratifying a fretful few. Highly coloured pictures have been drawn of ugly grinning brigands, armed with knives to defend their hurdy-gurdies, and who, like the "wandering minstrel" of the play, are well acquainted with the value of peace and quietness, and "never move on under a shilling." This is the fancy sketch; but what is the reality? Generally a weak-faced smiling Italian - too indolent to be greedy - with a well-tuned organ, correct because mechanical, discoursing the best music of the day, and educating the ear of hundreds for a few halfpence. Such a visitor in poor and middle-class neighbourhoods is welcomed eagerly by young and old. Little children - the most sensitive and truest judges of humanity - crowd round him, and pay him for his pleasant labours with the coins given them by friends or parents. This is the organ-fiend that Parliament has been solemnly asked to exorcise, of whom the following anecdote was told the other day by a respectable contemporary: - "For years past one of the much abused 'organ-grinders' has been a regular Tuesday morning visitor in the streets of Pentonville; and his instrument, so far from being voted a nuisance, has made him welcome not only to juveniles, but to parents and others who have an ear, if not for music, for childhood's joyous play. Yesterday he appeared as usual, and to those who had been accustomed to reward his efforts, he sent in a neatly-written English circular, returning thanks for past patronage, and intimating that the state of his health required his return to his warmer native land. He desired, therefore, to bid his friends a grateful farewell. There is little doubt that this was a genuine outburst of feeling; and we can only wish that the poor man might bear with him some better fruit of an English sojourn than the pence of his patrons."

More appeals like this might be made to the better feeling of good citizens, if the question was to be settled by feeling; and more

evidence of the same kind might be produced, if the bill had been based upon evidence. Evidence and feeling, however, have been set aside, and prejudice has been the chief law-maker. Organ-playing is to be "put down," and we all know what putting-down leads to. It sets class against class, and produces a bitter, uncharitable spirit - a desire for revenge, very injurious to social morality. If street-music - good, indifferent, and bad - is to be sweepingly called a "nuisance," and to be "regulated" off the face of the earth - how many more "nuisances" are there which might be so treated, but which are tolerated for the sake of our neighbours? Take the smoking-nuisance - the pipe and cigar question - for example. This has been leniently dealt with, without special Acts of Parliament, in the true spirit of good citizenship, because the majority are supposed to be smokers; but suppose a "factious minority," who may be really annoyed by smokers in most places and at all seasons, were to get some courageous member to plead their cause, and to ask for some such enactment as the following? - "The existing law is found to be insufficient for the protection of householders from annoyance by smokers, and, therefore, be it enacted that any householder, personally, or by his servant, or by a police-constable, may require any smoker, or even chewer of tobacco, to depart from the neighbourhood of the house; and a penalty of forty shillings, or three days' imprisonment, as the magistrate may think fit, is imposed on every one who, after being so required to depart, smokes or lights any pipe or cigar, or chews tobacco in any thoroughfare near any such house. It is to be lawful for a police-constable to take the offender into custody without a warrant; and the bill (for the present) is only to extend to the metropolitan district."

A bill like this would only be directed against an intensely selfish pleasure which is often productive of great annoyance to many worthy and responsible people; while Mr. Bass's bill is meant practically to destroy a recreation which is open and liberal, and which has a refining influence in places where such influences are most needed. ■

The First Polyphon

The story of Brachhausen und Riessner who left the Symphonion factory and built their own Polyphon plant has often been told, but what exactly they made in their starting years is not widely known.

Due to the fact that only some limited advertisements were known and until recently no examples of their first products seemed to exist, this story could not be told, but, recently a couple of the earliest Polyphons came to light, there is now a good reason to tell about the first years of this new factory.

As known, it was at the Michaelis-Fair (Autumn-Fair) of 1890 that the firm of Brachhausen und Riessner first introduced their new instrument, the Polyphon, playing with cardboard discs, (fig. 1). Few people even could admire this new product as it was withdrawn in the first week of the fair. The "Zeitschrift für Instrumentenbau" from October 1st, 1890 tells us (in rough translation) that "unfortunately a short life was given to the "Polyphon", chased by competition from its birth on, it was already withdrawn from the fair in the preview week. The instrument is, as it was described to us, in many points equal to the Symphonion, the only difference being cardboard discs instead of metal discs."

It is an amazing fact that the difference between cardboard and metal was not paid more attention to by the editor of the "Zeitschrift," as this was one of the big fights in the early years of the disc musical box industry. First the production costs of cardboard discs (as already made for quite a number of years by Ehrlich for his Ariston) were much lower as those of metal discs, secondly the holes in the cardboard disc activate the levers of the plucking system, while with metal discs with projections, the latter activate the starwheels which in their turn pluck the teeth. It requires therefore a total different approach.

Nevertheless the first steps in the disc-musical-world were not as successful as Brachhausen and Riessner would have expected; they may have been hurt but not at all beaten: an advertisement appeared between November 21, 1890 and June 1st, 1891 in the "Zeitschrift" in which it is stated: Surprisingly new: "Polyphon" musical box with 40 notes, handcranking or spring-driven, with interchangeable cardboard discs. So it may be clear that these guys were not those who could easily be daunted.

New efforts were made and at the Easter Fair of 1891 the Polyphon was present again. The "Zeitschrift" didn't report enthusiastically about this new disc box as it reported on 21st of April 1891: "there is still the "Polyphon" a cardboard playing musical box with a

by Niko Wiegman and
Luuk Goldhoorn

steel comb from the firm J. M. Grob & Cie, from Leipzig Eutritsch; it cannot be seen as a new make since it was already on show at the Michaelis-messe, but withdrawn from the fair preview for unknown reasons. The music of the "Polyphon" equals that of other instruments in this class, but the overhanging cardboard disc seems to us not very favourable, since it easily can be damaged," (fig. 2).

To these lines a couple of comments

has to be made. First, the firm of Grob & Cie was not the maker, but only the sole representative of Polyphon, which position they lost in November 1891. From that date on Polyphon sold their musical boxes without the help of a wholesaler. Secondly, it becomes clear that the withdrawal from the fair, definitely under pressure from Ehrlich and Lochmann, did not result in a struggle over patent-infringements, and therefore we may conclude that the action of Ehrlich and Lochmann was only a boast.

In the third place, the "Zeitschrift" mentioned in its article at least two other firms who made disc musical



Vorzügliche Neuheit.
Poliphon - Spieldosen
mit 41 Tönen
zum Drehen und Selbst-
spieler m. auswechselbaren
Pappnoten ohne Zacken
empfiehlt
D. Freimann, Leipzig.
*Preise auf Verlangen
gratis und franco.*

Fig. 1. One of the first advertisements for the Polyphon cardboard manivelle, as it appeared in the "Allgemeine Anzeiger für Mechanik, Optik, Elektrotechnik, Glasindustrie- und Uhrmacherbranche" of 15th January 1891.

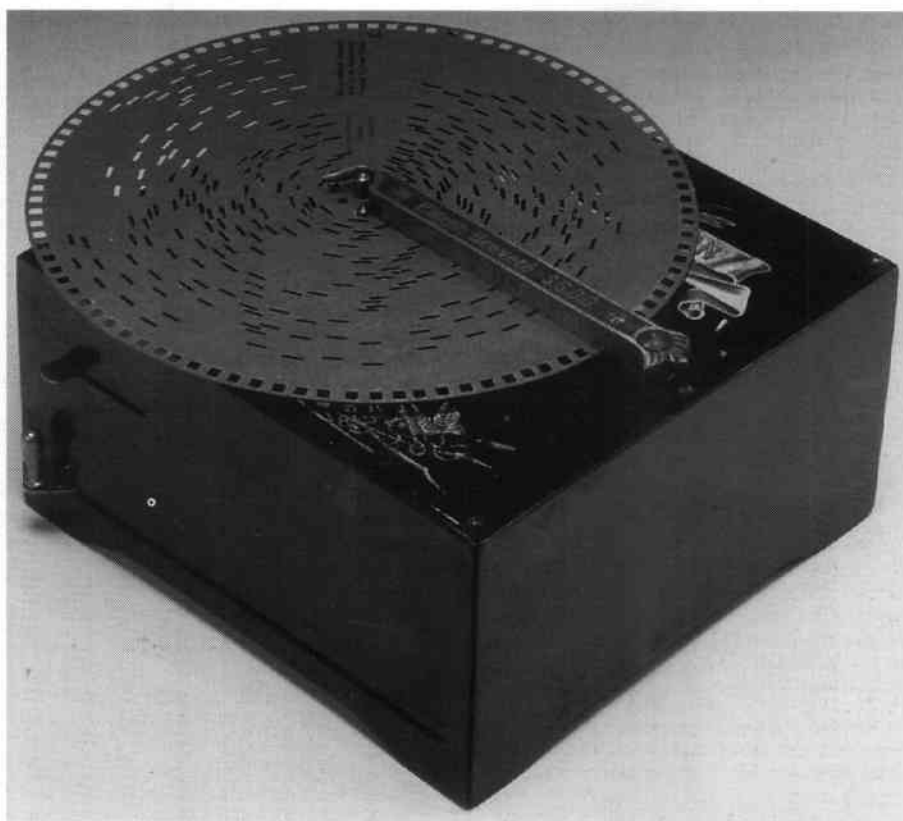


Fig. 2. The cardboard machine with a disc in place.

boxes, as it spoke about "other instruments in this class." Obviously these instruments were the Symphonion, built by Lochmann and the Baskanion, (fig. 3), a 28,4cm cardboard disc machine with a steel comb and 48 teeth, introduced by Ehrlich at the Easter Fair of 1889 and in production at least until 1892.

But the criticism of the editor didn't bother Brachhausen and Riessner, for the new disc musical box which they introduced only half a year later with a zinc disc of 40cm, also protruded over the box, (fig. 4). The appearance of this box is quite similar to that of the earlier cardboard machine: it is also a box without a lid and the iron upper plate is decorated with flowers and butterflies in the same manner, although with a different design, (fig. 5).

However, there is a big difference between these two machines: the latter has zinc discs with projections and starwheels. These projections were different and far better than those of the Symphonion ones as is reported elsewhere, (see Ord-Hume's "The Musical Box," p. 180, fig. 54). Unlike the habit of most musical box manufacturers, to patent their discoveries, Brachhausen & Riessner were quite modest in this respect, their first patent was not achieved before 2nd December 1890, which was about three months after the introduction of their first machine.

As can be seen from the picture, (fig. 6), and comparing it to the description of the cardboard Polyphon in the following lines, it is clear that this patented device was not put into production.

Their second patent was about a regulator with blades, attached to two springs, so the air brake was adjusted with consideration to the force of the main spring. This patent was granted on 1st September 1891; but its number: 61860, it was present before the third patent, number 62660, dated 25th January 1891, which was in the field of a plucking system, (see fig. 7). Also this patent was not used by the Polyphon factory, and maybe we may prudently conclude that these patents were all applied for after the unlucky presence at the 1890 fair. Presumably they were all efforts to prevent a further withdrawal.

It is quite curious that Polyphon's disc-projection-method, used in his metal disc machine, was not patented. Nevertheless, Lochmann tried to fight against these kind of projections, stating that it was an infringement on his patent. It took some time, but he lost, and it was not long before even he(!) used this form of projection, which was more durable and also cheaper in punching.

The struggle for patents on the starwheel, which was used by all manufactures at that time, was held

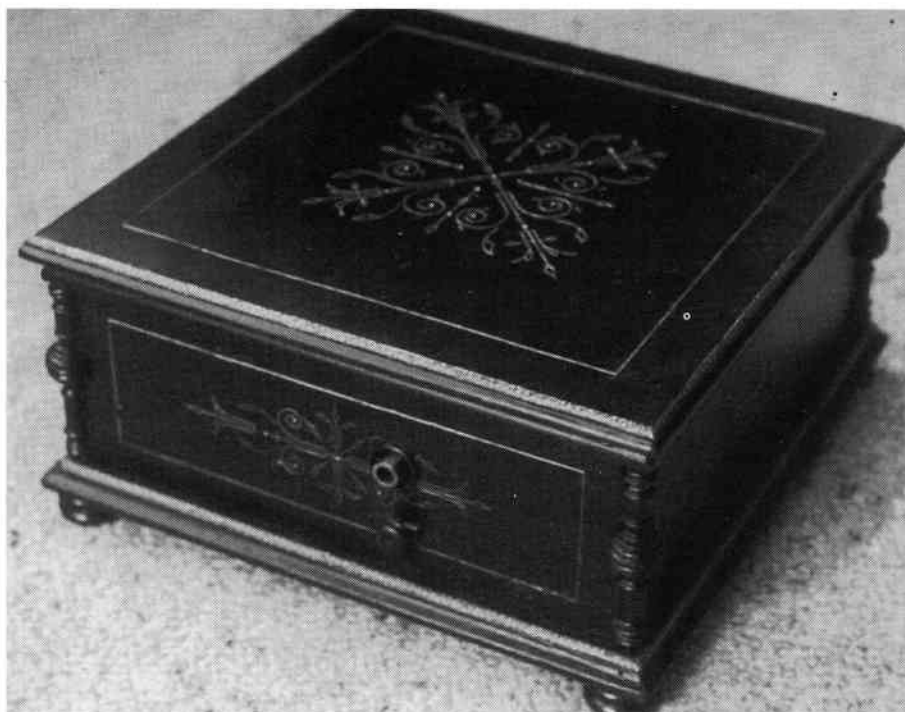


Fig. 3. The Baskanion machine, made by Ehrlich, about 1889.

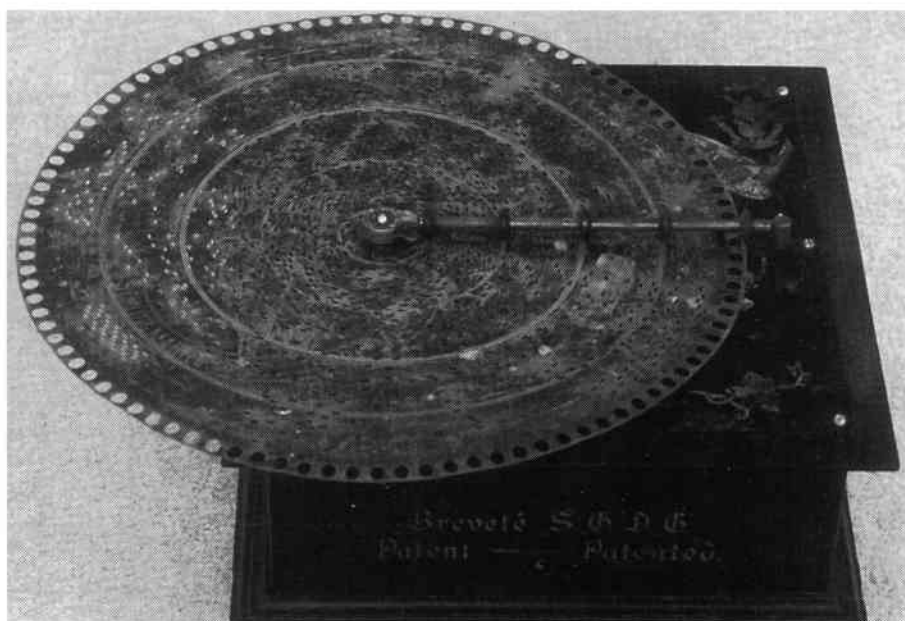


Fig. 4. The Polyphon Excelsior with its disc in place.

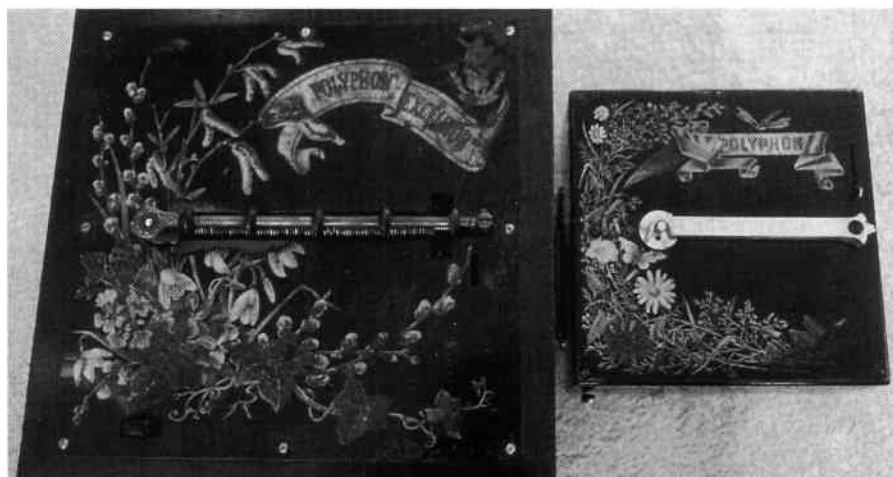
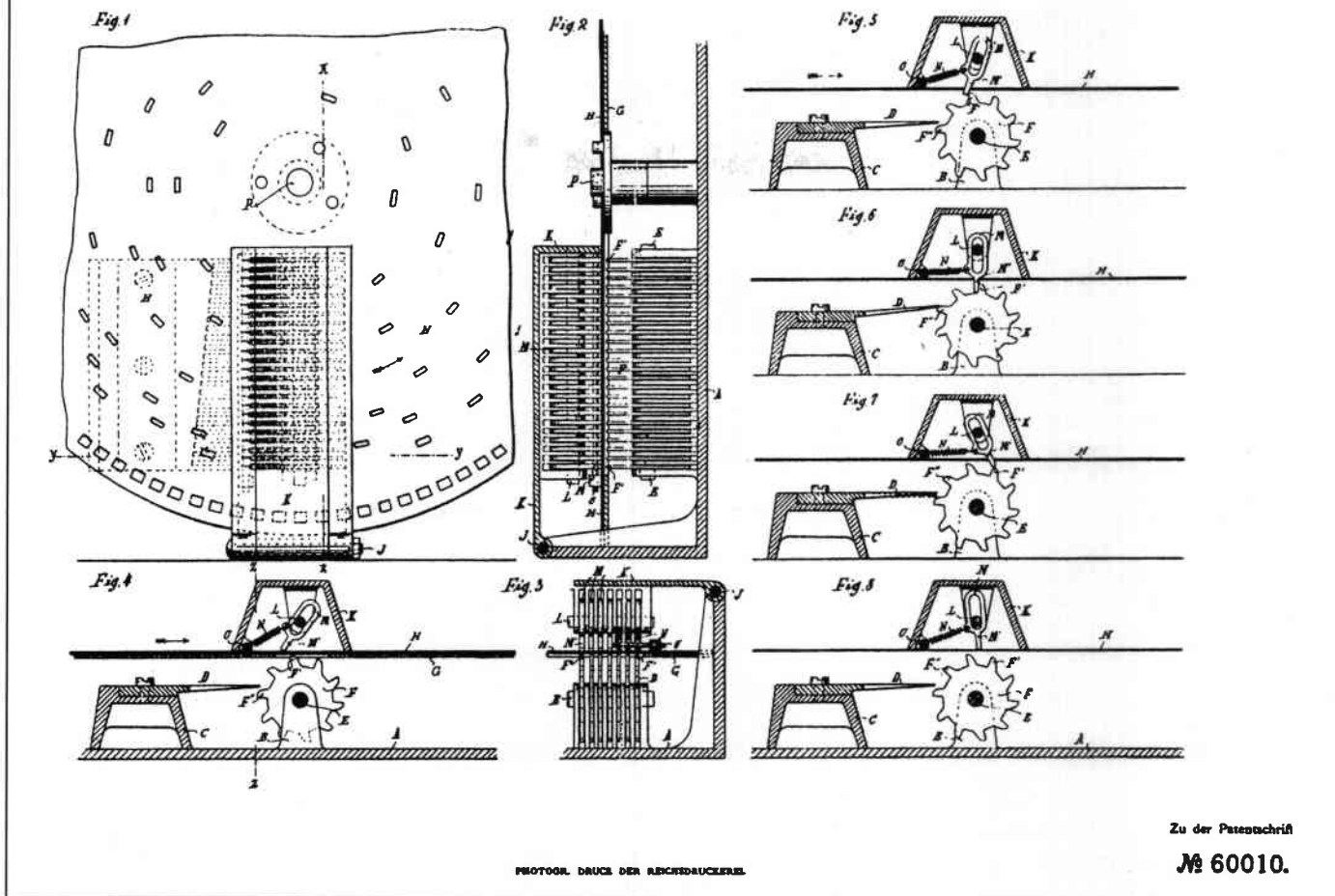


Fig. 5. On the right hand side, the Polyphon cardboard machine of 1890, on the left hand side, the Polyphon Excelsior with a 40cm metal disc, (about Easter 1890).



Zu der Patentschrift

№ 60010.

PHOTOGR. DRUCK DER RECHENDRUCKEREI.

Fig. 6. Patent number 60010 of 2nd December 1890.

at a later date (1894), and therefore didn't play a part in the relationship between Lochmann and Brachhausen & Riessner.

So far the history, but now the machines, as we promised. Maybe it has something to do with the fall of the Berlin Wall, as from that time on, unknown types of disc-machines have come to the western part of Europe, and because the Netherlands and Germany has a common border, it is not too surprising that in the last few years some very early Polyphons, from the cardboard-type as well as from the first metal-disc type have come to light.

The first one we saw was at a Dutch dealer who owned a cardboard type in the Autumn of 1989. It was to us a surprise, seeing a machine which we only knew by an old catalogue (see M.B. IV/4 Winter 1969, p. 303/4), but our surprise became even greater because it was housed in a wooden box. It could have been a kind of transport case, but as it was housed in it during its lifetime, a practically untouched machine was presented to us. Now it is in a Japanese collection, but some photos remained. Sadly we forgot to write down the titles of the

discs, but fortunately, as one disc was given to us as a present by the Dutch dealer, we are able to reproduce its title. It is the number 1, and its song is the Prussian Hymn, in German: Heil Dir im Siegenkranz.

As we found out sometime later Mr. Etienne Blyelle from Genève was the proud owner of such an early Polyphon, alas without any discs at all. Of course we offered him our unique disc and Mr. Blyelle thanked us, but the title information which was printed on the disc, was not the Prussian National Hymn: it was the Swiss National Anthem! what a surprise. Of course, Mr. Blyelle was only partly right: it was the Swiss Anthem, the English one and even the Prussian! all the same tune, but different words.

The first we heard of a cardboard Polyphon was in 1994 when one of us acquired another specimen of this very seldomly seen musical box. Its measurements were 20cm square and 10cm high, (although we learn that you are already quite familiar with these metric measurements, for your convenience we have also put them in inches: 8 x 8 x 4 inches).

The box uses cardboard discs with

a diameter of 22.3cm (8³/₄"), .6mm (.02") thick, with 96 square outer drive-holes. These holes have no function on this machine, but were most likely used on the manivelle-model. The crank of that model is placed at the right hand side of the front-panel, in the proximity of the outside drive-holes.

In the middle of the disc, two sets of three holes each, can be seen (fig. 8 & 9), the bigger ones are used for driving the disc. We presume that the smaller ones were used in the process of punching the disc, as they seem to have no function at all.

With the box came a dozen discs, which were of two kinds: 3 of these were obviously the early ones: title labels stuck on, oval stamped markings for the beginning and rectangular slots, (see Table 1 and fig. 8). The other ones have printed markings for the titles and the beginning, the slots are rounded off, (fig. 9). The style of titling these discs is quite similar to the very early blue painted 40cm Polyphon discs. It is not surprising that export was on their minds, as song-titles and the indication for the beginning were given in three languages: English, German and French. The construction

of the motor shows similarities with an early Symphonion motor (see fig. 10). This building-method was abandoned after some time, probably for economical reasons. There is a speed control and a very handy telescopic winding lever, which facilitates the winding action. As with all early disc-machines there is no end-stop.

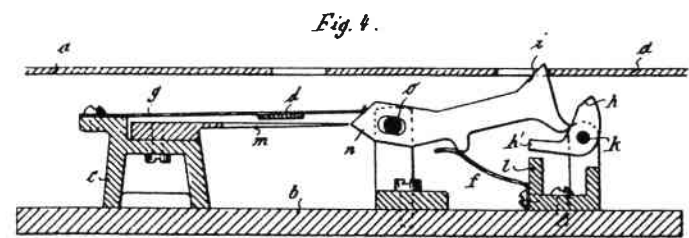
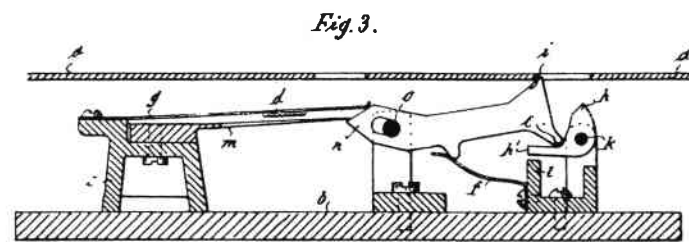
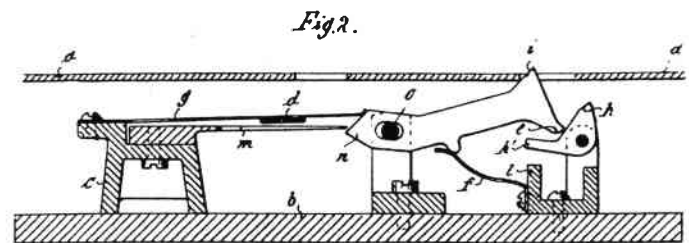
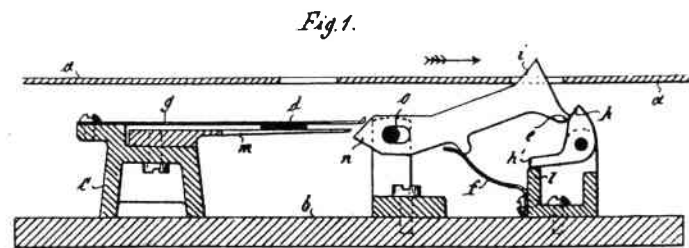
The plucking lever consists of two parts: a brass one which swivels around the gantry assembly and of which the top falls into the slots of the disc. The other part is of steel and plucks the tooth; it is riveted on the brass part and can rotate over a small degree.

It works as follows: When there is no slot on the disc (see fig. 11) the brass lever is pressed against the disc by a spring. If the steel part is in its upper position, it keeps the damper free from the tooth. As soon as a slot comes above the brass part, the spring pushes this part gradually (because of its shape) upwards. The steel part goes downwards, by which the damper touches the tooth and damps its vibrating motion, lingering from the last time the tooth was plucked. By gravity the steel part turns clockwise. As the disc proceeds the end of the slot pushes down the brass part, and by doing so, the steel part lifts first the tooth, then the damper and lastly frees the tooth but holds the damper. As soon as a new slot is above the brass part the action is started from the beginning again, (see figs. 11 and 12).

There is another device which attracted our attention: In fig. 13 a lever is shown which can be pushed away, by which all the brass levers are pushed downwards, and at the same time the governor is blocked. In that position a disc can easily be replaced. For this device Brachhausen and Riessner asked on 27th October 1890 for a "Gebrauchsmuster" protection (some kind of patent) which was granted, although it was not officially published before 13th October 1892.

FIRMA BRACHHAUSEN & RIESSNER IN LEIPZIG-EUTRITZSCH.

Hebelanordnung an mechanischen Musikwerken mit Stimmenkämmen.



Zu der Patentschrift

№ 62660.

PHOTGR. DRUCK DER REICHSDRUCKEREI

Fig. 7. Patent number 62660 of 25th January 1891.

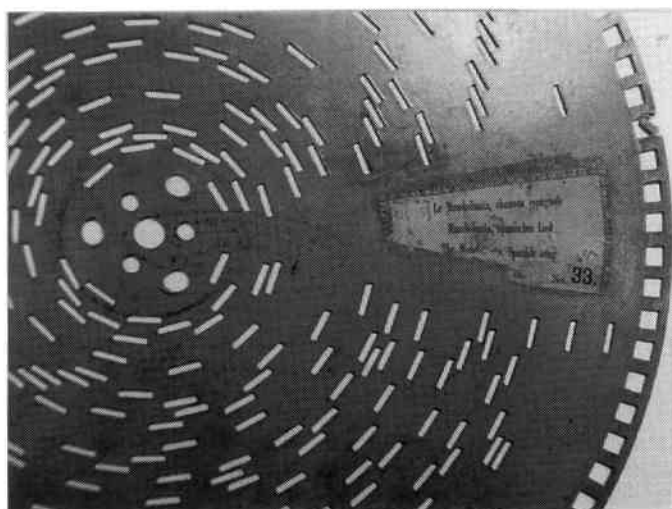


Fig. 8. Early type of cardboard disc, with stuck on label and stamped beginning mark.

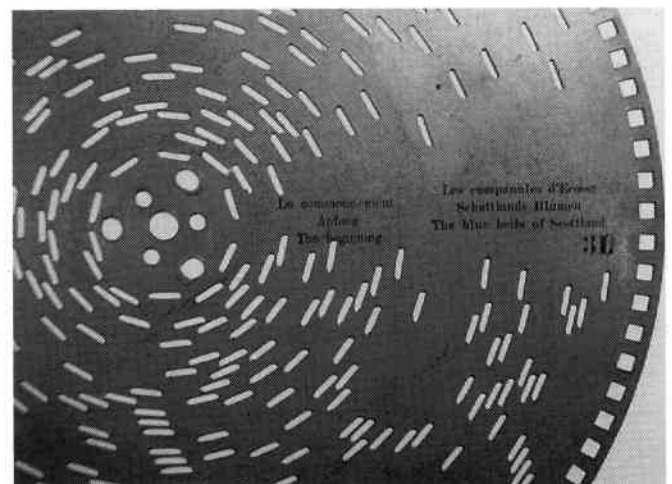


Fig. 9. Later type of cardboard disc, with printed tune title, beginning mark and number. Note the correction of this number from 31 to 30.

As the text of all the "Gebrauchsmuster" has been lost, it is not possible to give more than these few words about this invention.

This lever mechanism turns out to make very little accompanying noise, an evil of most, if not all, cardboard machines.

The working of this mechanism, even after over a hundred years, is quite satisfactory, and it is for sure that this box was well used. The wear on the levers was quite heavy, particularly the top of the brass parts which during playing are in constant contact with the disc.

After a good cleaning, the replacement of only three teeth and the repairing of the levers, it was time to listen to the music and that turned out to be a pleasant experience: the tone is quite nice and the tunes have good arrangements.

The tuning scale is shown in Table 2, nothing exceptional, as could be expected.

The next instrument built by Polyphon is a 40cm machine with overhanging disc, called "Excelsior." Its motor or musical part housing is totally different from all following instruments (see figs. 4 and 5), and as stated before, is more similar to the first Polyphon. Technically the most astonishing parts are the disc support wheels which are placed in the track of the projections. They must have had a hard life!

Its stay on the musical-box-market must have been a very short one as in September 1891 Polyphon advertised in the "Musik-Instrumenten-Zeitung" with a third machine, a very shallow box. The advertisement is reproduced here as fig. 14. In the lid a list of tunes was stuck on, which in five columns, gave the number of the disc, the title in French, German, English and the composer's name. As there are only twelve lines it is impossible that this list contains all the tunes available. But which selection was made is not clear. Quite a risky supposition is that these tune lists were individually composed at the buyer's request.

In the advertisement it is stated that 4 sizes and styles were available. As it is impossible that between Easter and September 1891 Polyphon built four new machines, we have to decide that these four machines couldn't be the same as the two cardboard machines and the first 40cm machine described above.

Also a specimen of this kind of machine, although a bit higher and without a tune list in its lid, was depicted in the M.B.S., Vol. 16/2, Summer 1993. It was sold in December 1892, while the paper behind the mirror was dated July 1892. So in only 27 months at least three and presumably four types of machines were produced.

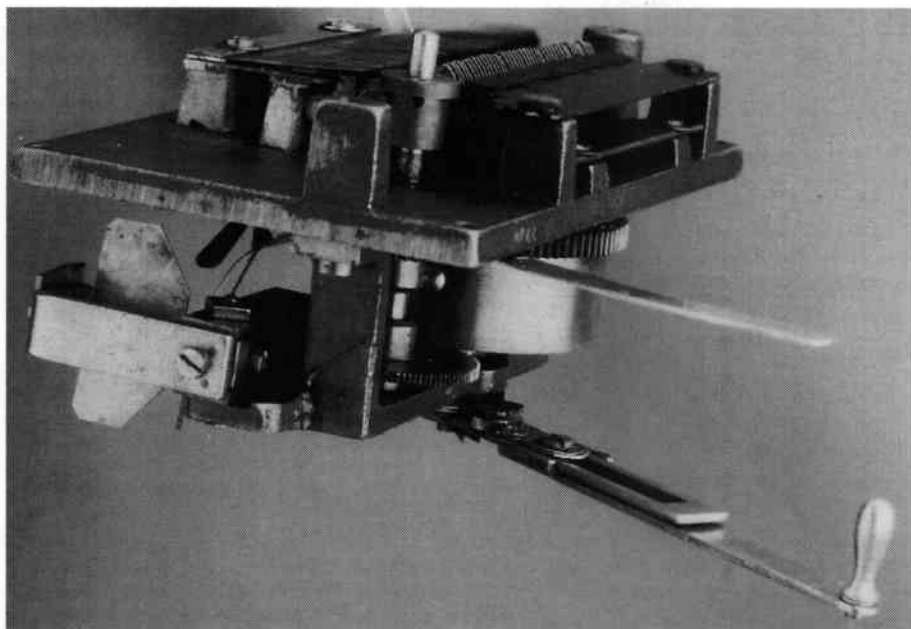


Fig. 10. The mechanism of the cardboard Polyphon.

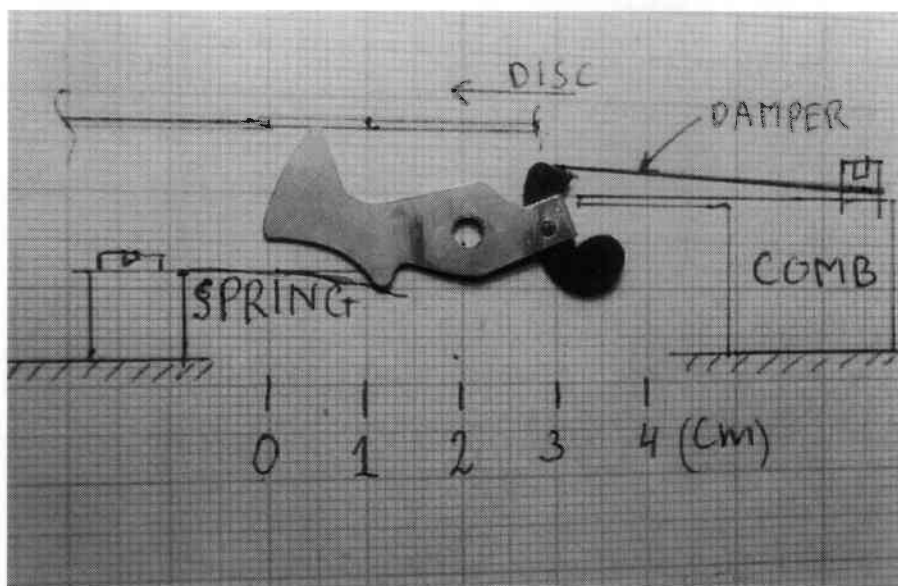


Fig. 11. Plucking lever, pressed down by the disc.

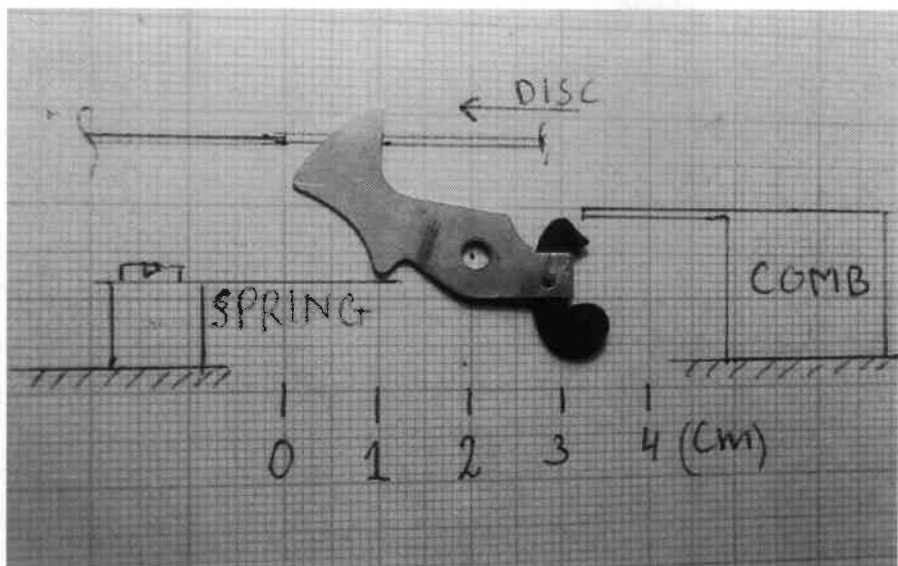


Fig. 12. Plucking lever, ready to strike the tooth, (for clarity the damper has been removed).

The last model turned out to be a success because this one stayed on the market until around 1895.

As we presume that Polyphon didn't start a new series of numbers with each new model, it is interesting to list the numbers of the machines described here.

The cardboard machines bear the numbers 1701 (described here), 2270 (now in a Japanese collection), 2700 (in Siegfried Wendel's Museum in Rüdeshheim) and one with an unknown number in the Blyelle collection. Three examples of the first machine with a metal disc which protrude over the box are known to us. One is in the Utrecht Museum, one in Rüdeshheim and one in the collection of Herman Lokenberg in Tiel (Netherlands). The numbers of these machines are between 4700 and 4800.

From the machine in the advertisement of September 1891 no speci-

mens are known to us, and therefore no numbers.

The last machine, from 1892, the one which was depicted in Vol. 16/2, was numbered 6383.

Of course this is not all what can be said about early Polyphons, but we hope it has been enough to explain the first two years of their existence.

Table 1

Tune titles for a cardboard Polyphon.

- 1 Prussian National Hymn.
- 6 Thee and thou, waltz out of "The bat."
- 13 The cloister bells, nocturno, Lefébure-Wély.
- 26 Devil's march, Suppé.
- 30 The bluebells of Scotland.
- 33 The Mandolinata, Spanish song.
- 49 The wave, waltz, Métra.
- 62 Silent Night.
- 69 Corn-flowers, German song, Stephens.

- 88 Entry into Paris, German military march.
- 121 "The favourite," pas redoublé, Donizetti.
- 135 "The trumpeter of Säkkingen," song, Nessler.
- 145 Christmas-song (O sanctissima).

The discs with numbers 6, 33 and 49 have a label stuck on, and are of the earliest kind. The others have their title printed on the disc.

Table 2

Tuning scale of cardboard Polyphon.

Tooth number	Measured frequency in Herz
1	150
2	170
3 & 4	227
5 & 6	304
7	342
8 & 9	380
10	(402) Numbers between brackets are replaced teeth
11 & 12	450
13	507
14	573
15 & 16	605
17	(679)
18	767
19	814
20	878
21 & 22	928
23 & 24	1047
25 & 26	1189
27 & 28	1256
29 & 30	1401
31 & 32	1592
33 & 34	1669
35	(1768)
36 & 37	1887
38	2111
39	2377
40	2525
41	2842
42	not used

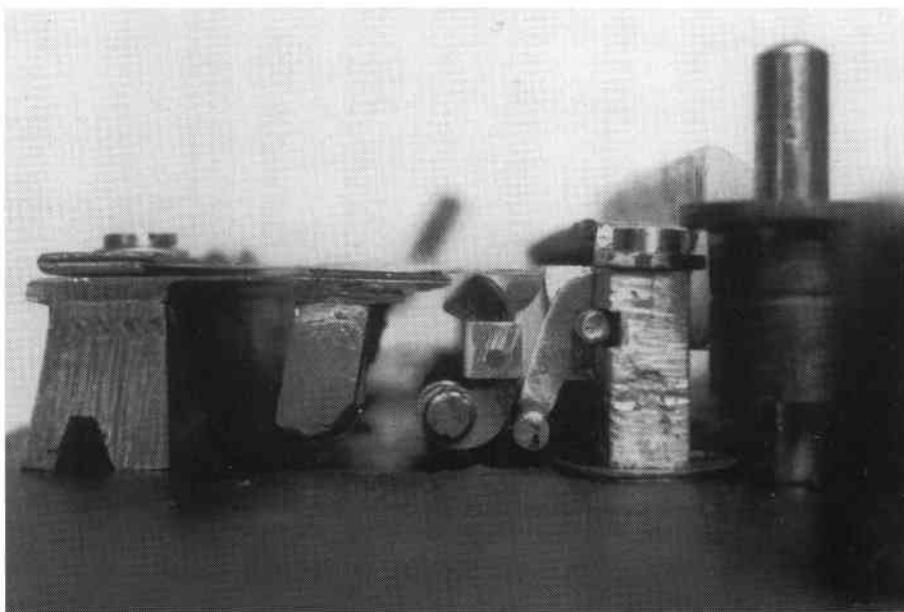


Fig. 13. Sideview of the bedplate of the cardboard Polyphon. Beneath the plucking levers the rod is visible, which pushes the steel part of the lever upwards and the brass part downwards, which enables the disc to be inserted.



Höchste Neuheit Patent. Haute Nouveauté. Brevet.

Engros. Export. Gros. Exportation.

Polyphon. Polyphon.

Verbesserte Spieldose nach Art des Symphonion **Nouvelle boîte à musique en genre „Symphonion“**

übertrifft durch die Reinheit und Klangfülle der Töne alle ähnlichen bisher auf dem Markte erschienenen Instrumente. *supérieure à tous les autres instruments existants vu la sonorité et l'ampleur des sons.*

Vorrätig in 4 Grössen und Ausstattungen, von der elegantesten, in nussbaum furnirtem Gehäuse selbstspielend bis zur einfachen Drehdose in schwarzem Gehäuse. Preise billiger wie die aller Concurränzinstrumente. Le „Polyphon“ se fait en quatre grandeurs et façons. Boîte élégante à ressort en noyer plaqué et simple boîte noire à manivelle. Perfection, Solidité et Bon Marché. (761 a)

* Cataloge gratis und franco. * Catalogues franco sur demande.

J. M. GROB & CO., Leipzig-Eutritzsches.

Fig. 14. Advertisement in the "Musik Instrumenten Zeitung" dated 12th September 1891.

Musical Box Oddments

by H. A. V. Bulleid

Number 70

Another composer with only two big successes among the dozen operas he composed is the German, Victor Nessler (1841-1890). His two successes were . . .

Der Rattenfänger
(rat catcher) von Hamelin 1879
Der Trompeter von
Säckingen 1884

Critics were full of complaints about Nessler's "tawdry modulations and easily memorable but dreadfully sentimental airs," but he had achieved his successes and they survive on tune sheets – particularly *The Trumpeter*.

B. H. Abrahams

The B.H.A. trade card illustrated in Oddments 69 dates from about 1895. Its back is shown here in Fig. 1, presumably a summary of cylinder boxes currently on offer by B. H. Abrahams, not necessarily all made by them.

The first two items are tabatieres. An interesting point about the boxes with 12½ pouces cylinders (= 13", 33cm) is that the price variation between the ten and twelve air versions was only 1¼%. The last three items of the Specials are 2- and 3-per turn movements.

The Automata include two very large and expensive items; a carousel or roundabout, and a fairground type of Big Wheel. The Extras include a speed regulator costing less than the tune indicator; I cannot visualise the superior indicator costing three times as much. P. Poignées are carrying handles.

All items are offered at net cash prices, – available at St. Croix – packing free.

Bremond's alternate tips

Nicole Frères made their quality 12-air 2-per-turn boxes, with 125 comb teeth, from about 1845 up to the late 1870s. Other makers produced similar 2-per-turn boxes, meeting an undoubted and increasing demand for more than the usual eight airs.

A few 12-air boxes were also made with 18½" (47cm) cylinders allowing 98 teeth; but as demand for musical quality became less critical large quantities of 12-air boxes started to appear with standard 13" (33cm) cylinders and only 62 teeth. They mostly had specially made "coarse" combs, but some used 6-air combs with the tips of alternate teeth removed to provide space for the extra six airs. No box of this type is (so far) recorded by Nicole – nor, I thought, by Bremond until serial 17132 turned up, as partly shown here in Fig. 2. It is a typical 11" (28cm) cylinder 6-air Bremond box, but with alternate tooth tips removed. It has the usual BAB stamp on the governor cock and serial number in large figures under the case, Fig. 3. The tune sheet is lost, but tunes so far recognised are all before 1860 and the box was probably made in 1878.

The bedplate and comb base are SBI castings. Blank numbers are 65 for spring and governor, 68 for cylinder. A small craft mark is stamped on both cylinder bearings, Fig. 4. (The same mark is on Bremond 16742, also with SBI castings but blank numbers 64 and 52 respectively; it has a 13" cylinder).

The comb has 103 teeth of which 52 are working. Bass lead is scribed 17132 and gamme 723. The 51 tip removals have been tidily done, which is unusual, and every tipless tooth is in tune with one of its neighbours. Whether this tuning was done by Bremond or the comb maker or a later restorer is impossible to say. I have never before seen

an alternate tip comb so tuned and cannot imagine what good it does; but some respected restorers claim a slight improvement in sound quality though not, of course, in volume. If you got a free gift of more volume from other teeth tuned to the same pitch, think of the volume from groups of eight teeth!

The 12-air alternate tip comb does possess a "looks good" factor, suggesting 6-air quality. I doubt whether tune arrangers liked it, but they achieved highly acceptable results. Tune 2 is that age-old favourite from southern Italy, *Santa Lucia*. It comes over fresh and clear and with beguiling decorations from the treble end.

Junod's Guitare Tremolo

I described Junod serial 30662 at some length in Oddments 63, Vol. 16, Page 236. It has 11" cylinder, 62 teeth playing 10 airs. Now an 8-air version has turned

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Fig. 1. Back of a BHA advertising postcard, with price list of musical boxes and extras.

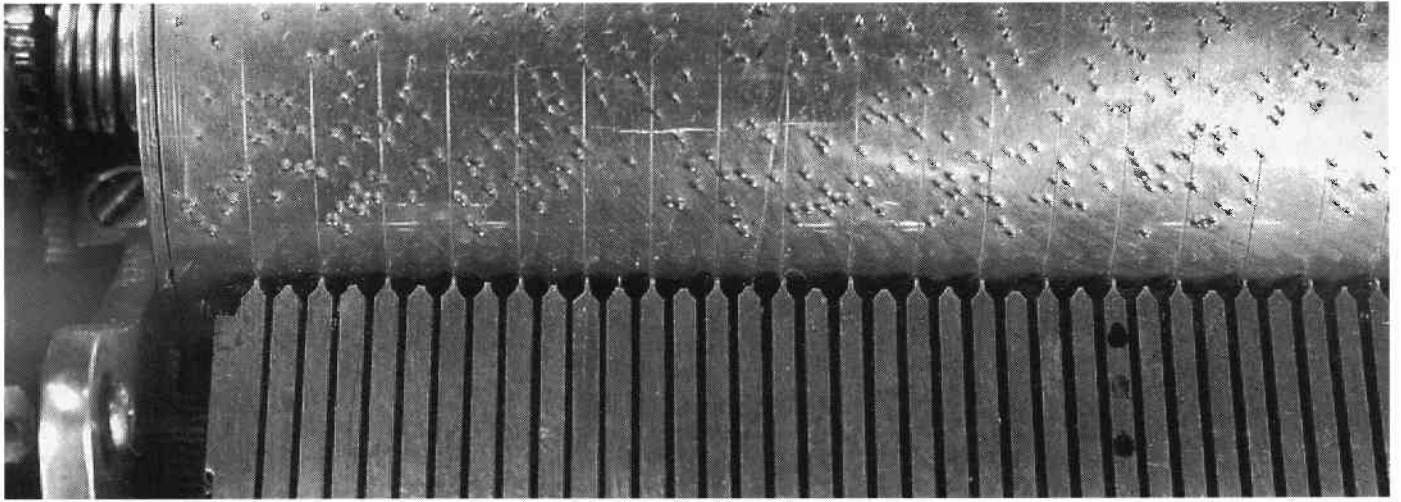


Fig. 2. Bremond serial 17132, with neatly finished alternate tipless teeth. The marked tooth is a 440Hz.

up with 77 teeth, serial 41711. Except that it has a more modest case, with transfers only and no plinth, the two are very similar – same "lyres and stars" tune sheet; same single blank number (up from 52 to 59); same zither fixing; same limited nickel-plating; same comb tooth relative stiffness, about 350; and also with tune 1 on the cylinder dots. Surprisingly, the tremolo pinning is "downhill" on serial 41711 and the comb base is by Karrer, not SBI.

The 24% extra teeth allow four groups of six and two groups of five, as shown in Fig. 5. This notably enhances the tremolo feature so the mandolin and sustained-note effects give very good support to the guitare strumming. The result is excellent on most tunes, particularly the ever popular *My Queen* waltz (1869); but strangely not quite so good on brisk tunes like *Blue Bells of Scotland* where the melody becomes slightly confused. I must say I regard my own opinions on music as rather negligible, but these

comments were endorsed when I sought "second opinions."

The latest tune on serial 30662 is dated 1885 and the box was probably made in 1887. The latest on serial 41711 is earlier, 1880, but luckily the tune sheet carries that purple oval stamp, "Made in Switzerland" which started in 1892. So probably a maximum of seven years elapsed between the making of these two boxes, and with serial numbers 11,000 apart the annual production rate was about 1,500. This means they started about 1865. Arthur Junod was born in 1864. So these simply cannot be Arthur Junod boxes.

However, the other Junods had been going strong years earlier, and until we know better I think we should continue to regard boxes with the Paris printing of the "lyres and stars" tune sheet as being by Junod.

The only other thought is for Cuendet, who used this tune sheet design in an

advertisement for the "Universelle" box of undestroyable damper fame. The Jules Cuendet catalogue, as quoted on page 238 of Vol. 16, lists *Guitare Tremolo* boxes; but their Works Ledger only reached serial 4000 in 1891. However, there were other Cuenets, not to mention all the Jaccards.

I am still short of safe fixes to enable me to chart Junod boxes, and to chart the use of the three Junod tune sheet types.

Jules Cuendet's Forte Piccolo

A tune sheet used for the illustrations in the Jules Cuendet catalogue is the "Terrace at right" type, here shown in Fig. 6. So I think it is quite safe to attribute the box it adorns to the same Jules Cuendet. The volume of their Works Ledger mentioned above finishes in May 1891 at serial 4335. So it does seem very likely that serial 4348, with latest tune 1889, was made in May or



Fig. 3. Characteristic Bremond numbering in figures nearly 3" high under the bass end of the 8 1/4" wide case.

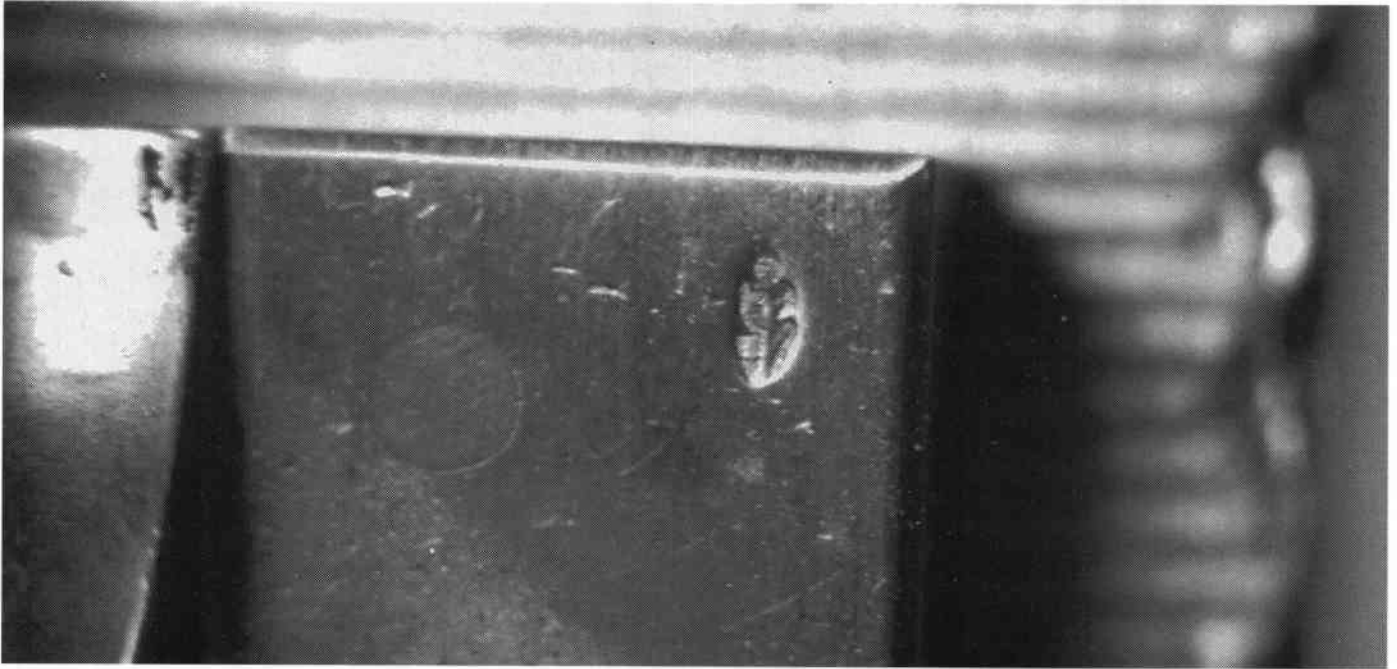


Fig. 4. Craftsman's mark, 3mm long, showing a stem with four leaves and a flower head. Seen on the cylinder bearings of Bremond serials 17132 and 16742.

June 1891 and duly appeared in the next volume of the Ledger. The dating is confirmed by the absence of the "Made in Switzerland" stamp on the tune sheet; it became obligatory in 1892.

This is a modest but interesting box, with 6" by 1⁵/₈" diameter (15 by 4cm) cylinder playing six airs on 57 teeth, see Fig. 7. The *a* teeth are nos. 15 and 16, relative stiffness 260 – rather high for a small box but meeting the tune sheet claim of *Forté* . . . though the accent is almost lost in the fancy lettering. Serial 4348 is stamped (in unusually small figures, only .1" = 2¹/₂mm high) on both cylinder bearings, end cap and great wheel, and scribed on the white metal comb base. Blank number 62 on cylinder details, and a large figure 5 cast under the bedplate.

Tune 1 is on the cylinder dots and pinning is at .11" per second so tunes last 43 seconds. The piccolo effect comes from the eight top treble teeth which provide three notes in two groups of

three and the final pair. They are heavily pinned, except for the first few seconds. They provide a traditional decoration to the music, at one time mostly associated with Ducommun Girod, and now an effective alternative to three bells. Also, they are clearly announced on the tune sheet! Where they spectacularly score over tuned bells is that they allow trills from rapid repetition which the bell arrangement could not match. I must say I thought they were good performers, and surprisingly so on some of the tunes, notably *Coming thro the Rye*.

The case of serial 4348 has triple stringing and a small transfer showing two friendly doves. The tune sheet is fixed by only three pins, in top corners and bottom centre. Though I frown on this, the tune sheet seemed quite happy so I re-fixed it the same way . . . accurate restoration.

There is (so far) no record of the date of Jules Cuendet's sales catalogue, a glimpse of the cover being on page 55 of

Vol. 17. But in it the only reference to Forté Piccolo is on their coin-operated boxes with dancing dolls; and they list no boxes with 6" cylinders – which they would quote as 5¹/₂ pouces. They do, however, quote boxes with 4¹/₂ and 6¹/₂ pouce cylinders. So our only Jules Cuendet catalogue source is incomplete.

Heller Tabatieres

The J. H. Heller tabatiere featured in "Collector's Showcase" on page 17 of Vol. 17 is doubly interesting for being a super-mandolin type and for having tune tracks a shade under .012" wide which allows 86 comb teeth playing 4 airs with a 4" cylinder. It has a nicely carved case and a blue-bordered Heller tune sheet headed MANDOLINE Extra. The word extra is justified by the groups of 8 teeth. Its serial number is 8543 and I think all the tunes are before 1860.

A similar but less exotic Heller tabatiere is shown in Fig. 8. It has normal .017" tune tracks which allows 51 teeth

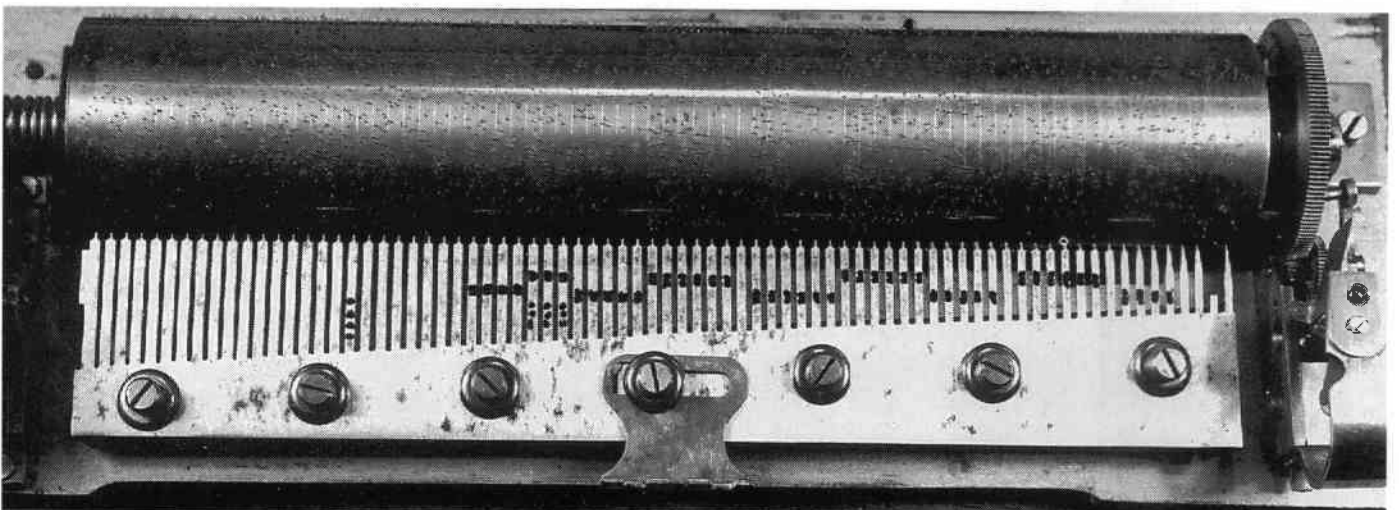


Fig. 5. Junod 41711. The zither, with tissue covering teeth 16 to 68, is removed to show the *a* teeth marked with dots and the nine groups of teeth tuned to the same pitch. Compare Fig. 2 on page 237 of Vol. 16.



Fig. 6. Colourful tune sheet of serial 4348 (inscribed just beyond the terrace) endorsed 6/a and 5 1/2 in the top cartouche for six airs and 5 1/2 pouches = 6" cylinder. I think tune 3 by Meyer Lutz, 1889, is the latest but I have failed to trace nos. 1, 4 and 6.

playing 4 airs with its 3 1/2" cylinder. The case is about the same size at 7 1/2 by 4 1/2 inches and sports a leafy carving, Fig. 9.

The blue-bordered Heller tune sheet was intended for a mandoline box but this heading has been crossed out and converted, rather optimistically, to Expression Extra, see Fig. 10. The serial number is 51977 and the date of the latest tune is 1890.

The 1" diameter cylinder was pinned to play at .09" per second, so tunes last just over 30 seconds. Initials E.B are cast in the brass comb base which is scribed 51977 and 550, presumably the gamme number. No mark on bass lead.

The *a* teeth, 440Hz, are nos. 12 and 13, relative stiffness 75. The serial number is stamped on the brass bedplate and scribed on the cylinder and on the loose inner case end which secures the glass lid. The performance is well up to standard and quite vigorous but not up to the weight normally applied to Wagner for tune 1.

There is some distaste about calling these small boxes tabatieres, because they are not snuff boxes. But this is the long-rooted terminology; Henry L'Epée gave the French slant when he wrote: "small boxes which played one, two, three or four tunes, and to which the general name of tabatières was given." And

Robert Jaccard described Swiss practice in his 1932 book, page 138: "thus the term 'tabatière' serves to designate the small movements; whether or not in a box or album or other object, it is always a tabatière as opposed to a *cartel*, the name given to larger pieces whose spring barrel rotates, instead of being fixed as in tabatières." I just anglicise them by leaving out the *accent grave*.

Damper details

The amount of damping needed by a comb tooth depends on two factors: the stiffness of the tooth and the additional weight added at the tip end.

With most combs the stiffness

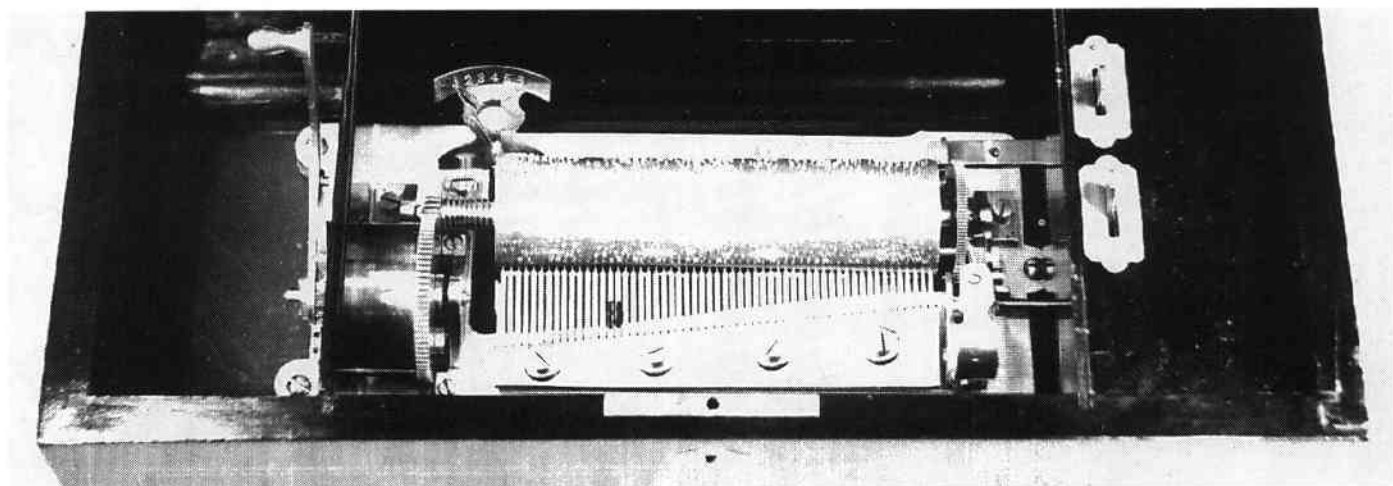


Fig. 7. Conventional 6 inch (15cm) 6-air 57-tooth comb of Cuendet serial 4348, with 440Hz *a* teeth marked.

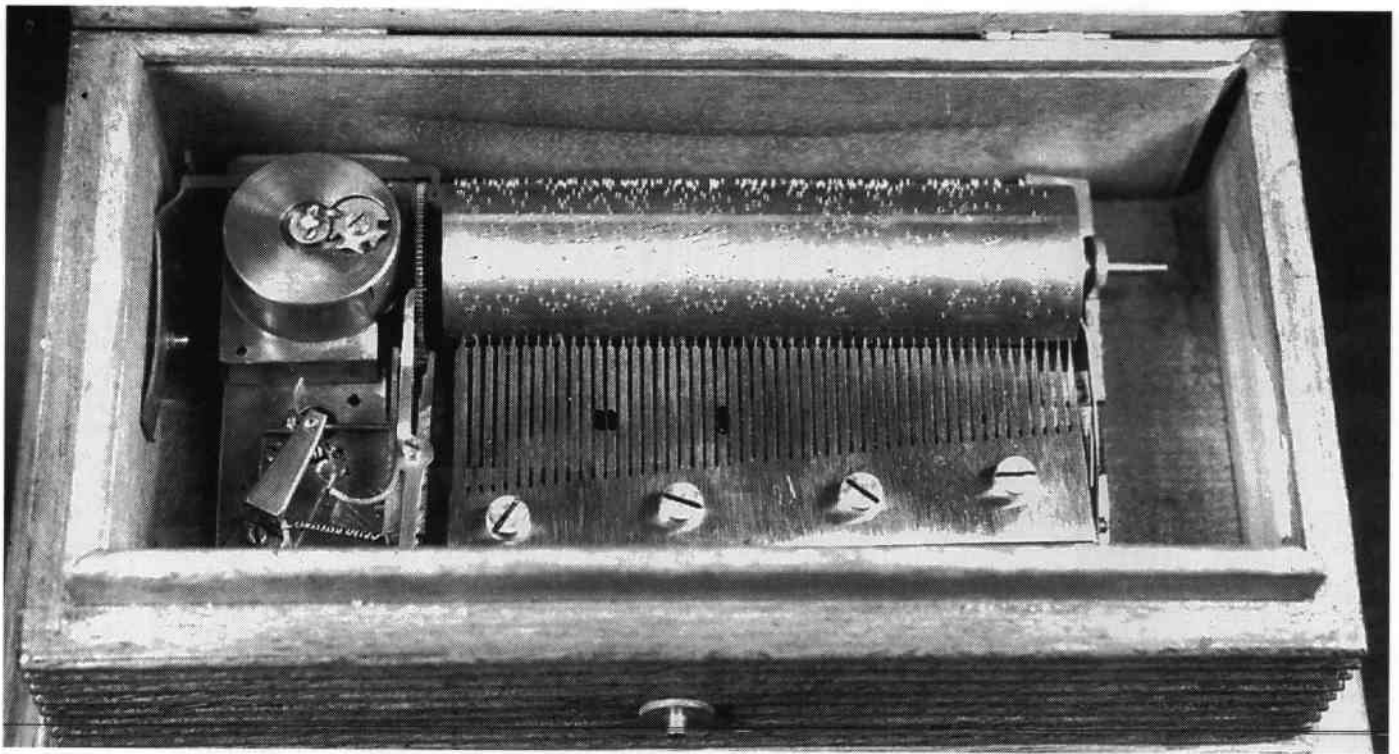


Fig. 8. Heller serial 51977 with glass lid and retaining end-piece removed, and 440 and 880Hz *a* teeth marked. No comb washers. Usual fixed winder underneath. Three securing screws for bedplate.

decreases towards the treble end, but only by a comparatively small amount. If there were no added weights, one damper size would serve the whole comb

– right up to the point at the treble end where dampers are not needed on account of the high frequency and quick decay of vibrations.

The added weights, consisting of leads, platforms for the leads, and anvils and pins for dampers, add to the work done in lifting the tooth so its vibrations



Fig. 9. Fruitwood case fluted all over, integral carving on lid, small conical feet concealed by the plinth. Usual on/off control at front, change/repeat at side.



Fig. 10. Tune sheet of serial 51977. Berne in French spelling; it is generally in German spelling on cartel tune sheets. Tune 3, 1890, is probably the latest.

have more energy and need stronger dampers.

Damper wire thicknesses available range from .06 to .12mm (.0024" to .0047") in .01mm steps. This is quite logical because the stiffness increases by about 50% from step to step.

Most cylinder musical box combs have these distinguishing features and require corresponding dampers . . .

Extreme bass tooth with double width lead needs - .10mm damper.

The next several teeth with about twice the average lead - .09mm.

Teeth with less lead and with full remaining platforms - .08mm.

Remaining teeth with damper pins - .07mm.

Soldered dampers - .06mm at treble end, otherwise same as neighbour.

The points at which to change from .09 to .08 and from .08 to .07 are not very important, but they should be closer to the treble end on combs with generally stiffer teeth, which happened over the period 1875 to 1885.

The business end of the damper should be very slightly convex as shown in Fig. 11, and its tip should be about .005" to .01" (say 1/4mm) above the tooth and accurately in line. On no account should it protrude over the tooth tip; it is best left up to .005" short, and rather more at the bass end.

As also shown in Fig. 11 the angle between tooth and damper should be about 60°. The cylinder pin approaches it at about 75° so a damper at that angle risks getting squashed against its tooth. Conversely, a damper inclined at 45° risks getting squashed against its tooth. Of course every damper must be securely fixed by its pin, and must be a good spring so it returns exactly to its set position after each deflection. ■

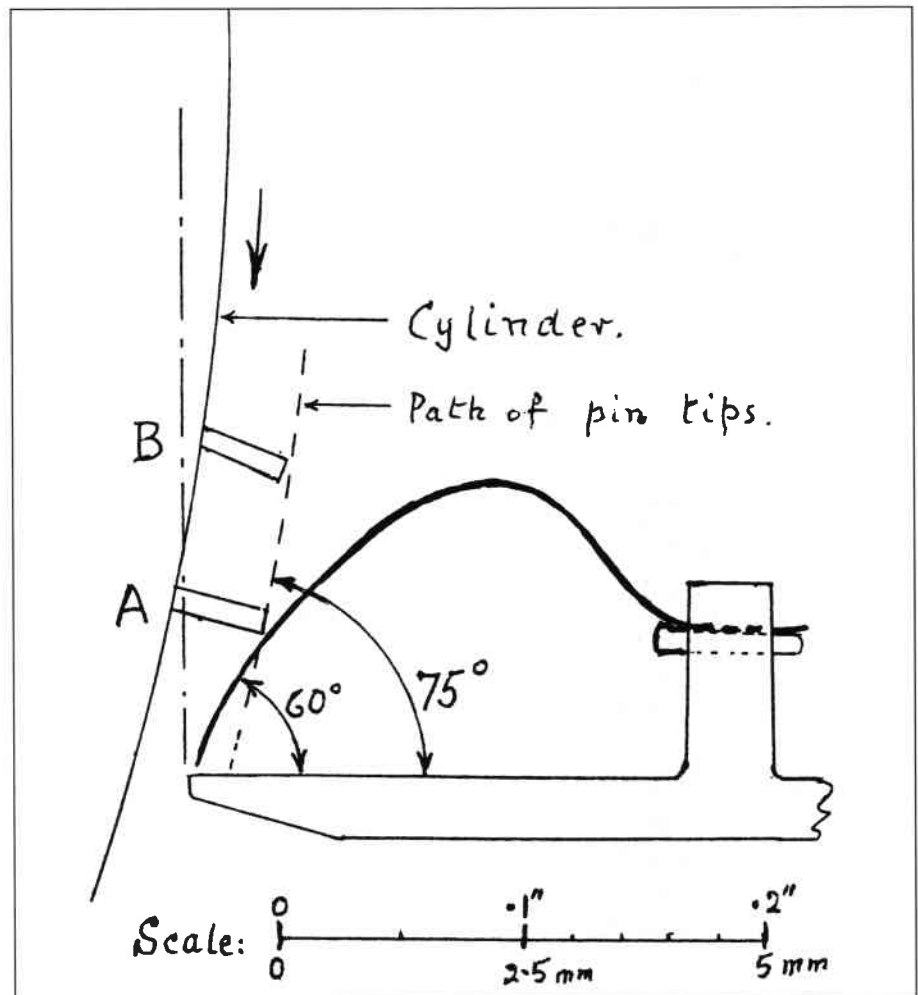


Fig. 11. Diagram of pin/damper engagement when the comb/cylinder interface angle is the usual 15°. It shows how the approach of the pin should be visualised when the comb is upside down for fitting new dampers. The pin marked A is just making point contact with the damper. The pin marked B if raked 15° to 20° would make face contact with the damper. If properly set up, the damper won't care which.

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