

An International Magazine of Mechanical Music

Volume 18 Number 2

Summer 1997

Edited by Graham Whitehead

# The Music Box



**Inside**

**Coaxial Conundrum**

**Bicentenary Stamps**

**Roll out the Barrel**

**Domenico Antonelli & Sons**

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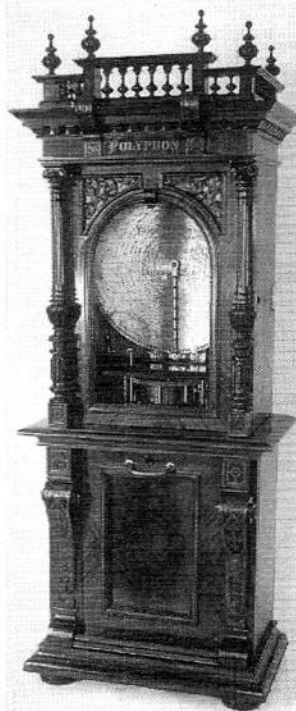
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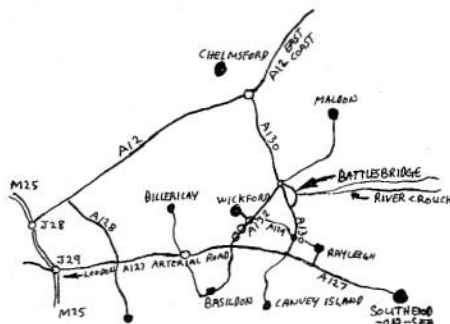
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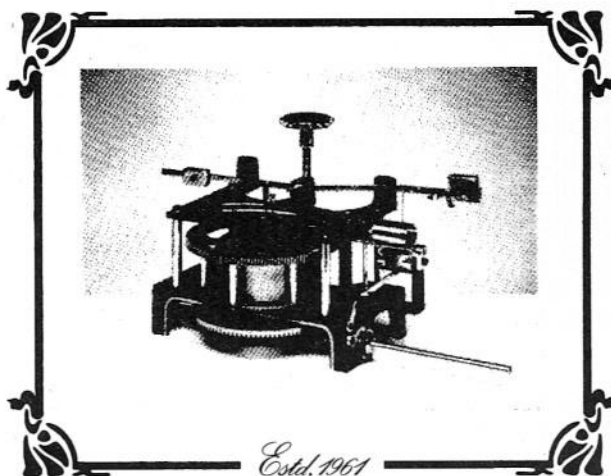
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# The Music Box

An International Magazine  
of Mechanical Music

The Journal of the  
Musical Box Society  
of Great Britain.

Volume 18  
Number 2  
Summer 1997

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## Contents

President's Message .....	32
Society Topics .....	32
Newsdesk .....	36
Register News .....	39
Docti Homines .....	42
Coaxial Conundrum by David Snelling.....	44
Bicentenary Stamps by Alan Pratt .....	44
Roll out the Barrel by John Young .....	45
Domenico Antonelli & Sons by Roland Antonelli .....	47
Musical Box Oddments - 73 H. A. V. Bulleid .....	49
Projects and Wants.....	54
Letters to the Editor.....	54
Classified .....	56

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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"On Tour in the Provinces." The Hurdy Gurdy Man, from a ,  
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## President's Message

More than twenty years ago, during my first period of MBSOGB presidency, I had long discussions with the late Hughes Ryder and Howard and Helen Fitch of the MBSI to try to find a way of bringing our two societies closer together.

Since our aims and objectives seemed similar it struck both of us as a logical development of our activities. In those days we found ourselves unable to think of much more than an interchange of published material.

This, though, was not the most satisfactory answer since each of us had members who belonged to the other's society. Clearly reprinting each other's articles was not going to be a satisfactory approach.

In the early days when Germany had not one but two mechanical musical instrument societies, another opportunity appeared and that was to publish selected papers from the English-speaking societies in German and vice-versa.

Talks, however, stalled due to individual differences, not the least of which was the problem of there being at that time two German organisations.

Now, though, there is a real chance for collaboration. Talks were held last year in Chicago between myself, President Metzger of the MBSI and President Hocker of the GDFMM in Germany.

An initial proposal, presented by Frank Metzger, is that we should consider placing all of the technical articles which we have published in the entire 35-years of our existence on CD-ROM.

Additionally, I have suggested that we should publish between us a comprehensive cross-referenced index of articles published by the three societies.

But of far greater importance is the exploration of translation of valuable material. There are quite a few members of the MBSOGB and the MBSI who either do not read German or who have but a limited ability in that language. By the same token, there is a proportion of the German membership which does not have English as a second language.

The opportunities for selective translation of material from one language to another would be by far the most beneficial outcome of any such liaison. Making available English-language material in German would be useful. How much more useful, though, to make available to English-speaking mechanical-music enthusiasts some of the vast corpus of German language published material!

I have personally worked towards such a goal for many years and I believe that it is both realistic and workable or our societies to collaborate to mutual benefit. Ultimately, it should be possible to publish within copyright laws and for members' use only limited editions of

English translations from German originals.

The groundwork has effectively been prepared and now it remains for the details to be worked out. The editing of foreign-language translation is today made much simpler thanks to some of the basic language/grammar translation programmes which can be used on a PC. These devices do not do all the job but they will produce a working, editable text which can be refined by the technical editor in the second language.

I personally regret that once again it has not been possible to bring this exciting proposal to fruition during my term of office, but we can all rest assured that my successor will be able to proceed as necessary with the support of the Committee.

This will be my last President's Message as by the time of the Annual General Meeting we will have a new incumbent. During my time in office I flatter myself that I have discharged my obligation to the best of my ability. The society is currently on a secure footing and can hold its head high.

A great deal of waffle is frequently spoken by those who aspire to high things. The best advice for all that will come in the future is to cut the cackle and take a positive step.

There are still many things to do, not the least of which is to increase membership. Your Committee is already addressing this problem and will no doubt report in due course. ■

## SOCIETY TOPICS

### FORTHCOMING MEETINGS

**Society A.G.M. and Auction  
Saturday, 7th June 1997 at  
Ashorne Hall, Ashorne Hill,  
Near Warwick**

Ashorne Hall is located and signposted from Junction 13 of the M40 (from the north Junction 14).

The programme for the meeting will be:

09.00 - 10.00 Registration  
10.00 - 10.30 Coffee  
10.30 - 12.00 A.G.M.  
12.00 - 13.30 Auction Viewing  
14.00 - Society Auction

Items from the workshop of the late George Worswick, including restoration materials, spare parts and part movements, will be in the Auction together with numerous items from other Society members.

This will be followed by a short concert on the Mighty Cinema Organ by Craig Boswell, resident organist and conducted tours of the mechanical music collection, if required.

Registration fee of £8.50 includes morning coffee, one course plated buffet and Mighty Cinema Organ Show. Conducted tour free. Licensed bar facilities and cafe. Train tickets £1.50. ■

**Autumn Meeting  
September 12th - 14th 1997  
The Crown of Crucis Hotel,  
Ampney Crucis, Cirencester,  
Gloucestershire GL7 5RS**

Hotel package - Dinner, bed and breakfast for two nights £82 per person based on two people sharing. The Hotel is asking for a deposit of £25 per room on booking. The Society Dinner on Saturday will be £16.50 per person for non-residents.

The Hotel is situated in the Cotswolds in the picturesque village of Ampney Crucis which is about 2 miles from Cirencester.

There are only 25 rooms in the Hotel (all reserved for MB members) and therefore early booking is advisable.

The local organisers are Arthur Cunliffe and Keith Harding.

*Provisional programme to date:*

Friday evening - dinner in your own time followed by an interesting couple of hours when members can demonstrate any of their own mechanical music which hopefully many of the members will bring!

Saturday morning - registration followed by two talks, one by Arthur Cunliffe and the other to be arranged. Saturday afternoon tour of Keith Harding's Museum and the local Cotswold Countryside Collection Museum.

Society Dinner followed by entertainment to be arranged.

Sunday Talk, followed by members "show and tell." ■

### Future dates for 1998

Spring 1998 - April 3rd to 5th - Wymondham/Norwich - Local organisers: Hugh Morgan and Richard Bartram.

Autumn 1998 - September 18th to 20th - Rochester/Ashford - Local organiser: Paul Bellamy.

Are any members willing to put on a one day meeting in their own homes for the first Saturday in December? Please contact Roy Ison on 01522 540406 for further details. ■

## Notice of Annual General Meeting

The Annual General Meeting of the Musical Box Society of Great Britain will take place on Saturday, 7th June at Ashorne Hall, Ashorne Hill, Near Warwick. The AGM will commence at 10.30a.m. and will be followed at 2.00p.m. by the Society Auction.



## REPORT ON PAST MEETINGS

**Spring Meeting 1997**  
**Friday 21st - Sunday 23rd March**  
**at Hotel Ibis (Heathrow)**  
**112-114 Bath Road, Hayes,**  
**Middlesex**

For the Society's Spring meeting this year Richard Cole, our host for the weekend, had arranged a particularly full and varied programme.

The weekend kicked off in style with a visit on Friday evening to the Players Theatre. Situated beneath Charing Cross station, The Players keeps alive the traditional 'music hall' atmosphere with plenty of audience participation kept more or less under control by chairman Johnny Dennis resplendent in tails and red waistcoat.

Before the show we enjoyed dinner at the Theatre, choosing from a menu that offered such delights as Bangers and

Mash followed by Spotted Dick and custard! A great start to the Spring Meeting.

Saturday started with a visit to the Brentford Mechanical Music Museum where Richard Cole demonstrated some of the many exhibits and gave an all-to-brief 'mini-concert' on the Museum's Wurlitzer. Notable among the demonstrations were the Welte Philharmonic Autograph Model 43, and the Hupfeld with rhythm and drum box. Richard



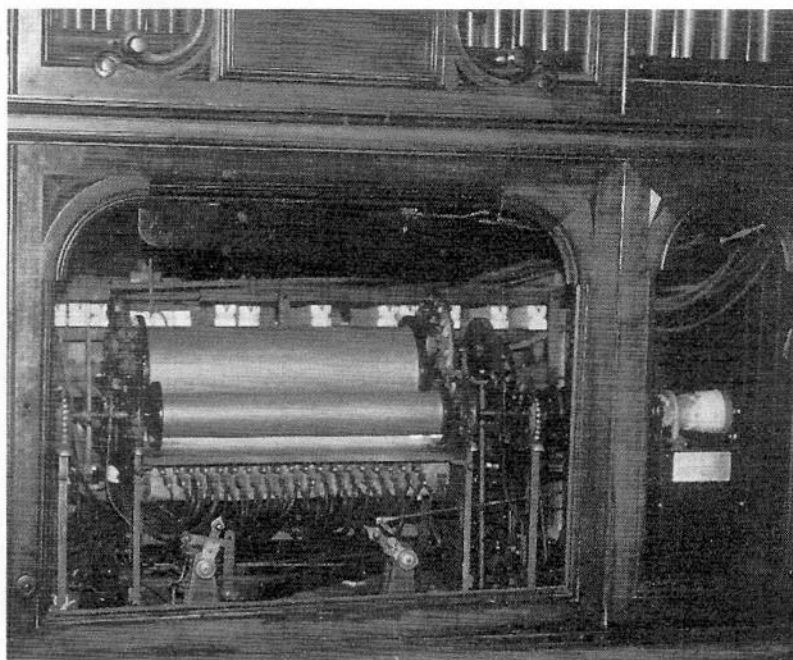
Richard plays the Wurlitzer.



Welte Philharmonic Model 43.



Hupfeld, at Brentford Mechanical Music Museum.



Close up of the "spool frame" of the Hupfeld.

played some interesting rolls on the Pianola 'push-up' with the Steinway grand.

Because of the numbers involved our party was divided into two groups. Whilst the first group was savouring the delights of the Mechanical Music Museum, the other group were a few hundred yards up the road at the Kew Bridge Steam Museum. Nothing to do with mechanical music, of course, but an interesting visit for anyone with an interest in 19th century technology. Most of the engines on view - and some "in steam" were originally used for water pumping and have been restored to a high standard by the Museum. For the clock enthusiasts a rather nice Magneta Master Clock stood in grand isolation in what was originally

the entrance to the building but is now rather a backwater. At around mid-morning the groups changed over before finally meeting back at the Steam Museum for lunch.

After lunch we had another experience of London's horrendous traffic problems as we made our way to Dulwich to the home of Richard Cole and Owen Cooper. Once again we split into two groups and, whilst the first group were with Richard and Owen, the second went a little further along Rosendale Road to the Vintage Wireless Museum run by Gerry Wells. With over 1,000 wireless sets on display ("No trannies or stereos" said the notice in the entrance!) ranging from crystal sets through to examples from the Fifties, the Museum presents a

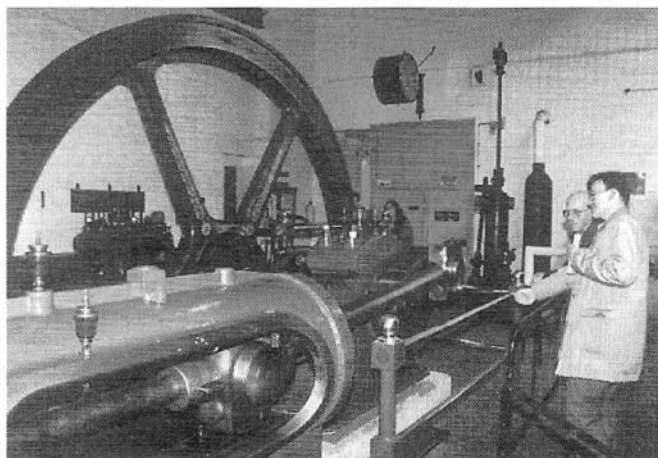
fascinating reminder of dimly remembered family evenings around "the wireless".

Another changeover and we're back to Richard's where he demonstrated some of his amazing collection. Getting three organs and two pianos - including a grand - into one's living room is quite a feat and necessitated an extension to house the pipes of the Aeolian, but the resulting sounds justified the sacrifices in space. Richard even found room to demonstrate the Theremin - an unusual electronic device with no keyboard and which requires no physical contact. Talk about conjuring up music from the air!

Owen found room on the landing to play his Dutch street organ interspersed with the 19<sup>58</sup> Symphonion. Space was



Richard demonstrates the Push-up.



Watching the wheels go round! Pumping engine at Kew.



Magneta clock at Kew Steam Museum.



Just some of the 1000 radio sets at Gerry Wells museum.



Richard and his Aeolian pipe organ.



in short supply, but the number of people sitting on the stairs was proof of their interest.

Altogether this was a delightful afternoon of music, hospitality - and home-made cakes and tea. What more could anyone ask?

It was now time to return to the Brentford Museum where Richard had organised a pianola and vocal concert. Michael Broadway showed just what can be achieved by way of personal interpretation of piano roll music in both solos and in accompanying Vaninne Parker. Vaninne displayed a talent which encompassed a variety of songs from classical to whimsical humour, and they both left us wanting more. But it was back to the hotel for dinner to end a busy but most enjoyable day.

On Sunday we made our way to St. Albans Organ Museum for a musical tour around the collection of fairground and dance organs, with the odd organette

thrown in for good measure.

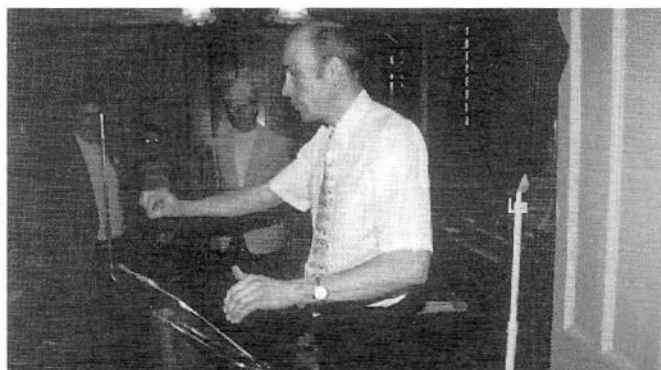
Our guide around the exhibits was Bill Walker who was, as always, a mine of information on the instruments and their history. John Millar played both the Rutt and Wurlitzer organs. Each has its own distinct sound, presented to good advantage by John's keyboard skills, although privately afterwards he admitted that his favourite was the Rutt.

And so another busy and tuneful MBS weekend came to a close. As well as the pleasure of the collections, the chance to meet old friends and talk mechanical music is a formula for success. But none of this would be possible without all the hard work which is put into these meetings by the local organisers. Richard Cole, ably assisted by Owen Cooper, and no doubt others pressed into service for the occasion, provided us with a memorable Spring Meeting.

Thank you Richard, your efforts were appreciated by us all. ■

## Society Auction

The Society's annual auction will be held at 2.00p.m. on Saturday, 7th June at Ashorne Hall, Ashorne Hill, Near Warwick. Christopher Proudfoot (by kind permission of Christie's, South Kensington) will be our Auctioneer and mechanical music items of any size will be very welcome. Viewing which will end at 1.30p.m. will be after the A.G.M. finishes and the Auction will be at 2.00p.m. A great chance to sell and buy. Commission rates - Buyer's premium 7.5%, Selling commission 7.5%.



Richard Cole conjures up music from the Theremin.



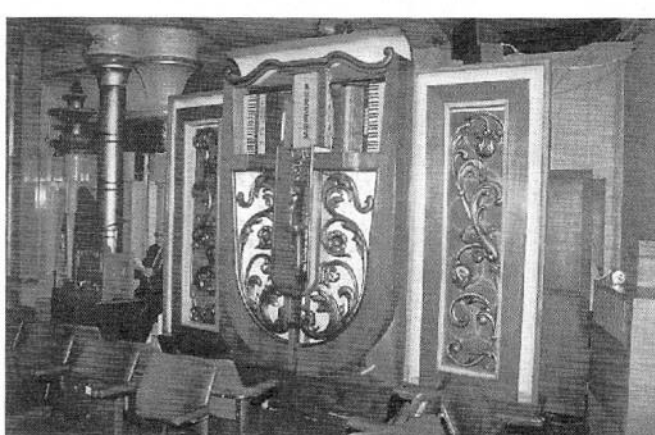
Bill Walker with a smaller exhibit, the Organette.



Owen Cooper plays the Street Organ.



John Millar at the keyboard of the Rutt, St. Albans.



Arthur Bursens Cafe Organ at St. Albans.

## In Memoriam – GEOFF MAYSON



It was with great sadness that we learnt of the death of Geoffrey Thomas Mayson, on September 18th 1996. He died following a heart attack while on holiday in Germany.

Geoff was born in Liverpool in 1929. He became an industrial chemist and worked both in this country and abroad. His interest in musical boxes started about thirty years ago; the first box he restored was found by his wife Clare Marie in a junk shop in Warrington. He never looked back.

Geoff joined the MBSGB about twenty-five years ago, as Member 782. He designed and built from scratch his own musical box, which he finished in 1977. (Descriptions of the construction of the movement and tuning the comb were published in *The Music Box* in 1975 (Vol. VII, No. 1) and 1977 (Vol. VIII, No. 4). It played Schubert's "Trout" theme and variations.

For the last twelve years, he concentrated on restoring snuff boxes and singing bird boxes. He very much admired the artistry and craftsmanship that went into producing these, and, ever wishing to increase his knowledge, he undertook to build a bird box from the start.

His enthusiasm never waned, and shortly before his death he had completed his manuscript on *Mechanical Singing Bird Tabatieres*. On the day before his death, he had been to visit a great friend to look at and discuss musical boxes, and had also planned to go to a meeting of the German Musical Box Society.

Geoff is remembered by his family as a very loving husband and father, and by musical box enthusiasts worldwide for his enthusiasm and willingness to share knowledge. As one of his friends remarked, he helped others "To look at antiques not as rich men's playthings, but as the product of the master craftsmen who made them."

To the musical box world, Geoff will himself be remembered as a master craftsman: his skill in re-covering bird-box bellows was a byword among specialist collectors.

We extend our deepest condolences to Geoff's wife, Clare Marie and their daughter, Clarissa, by both of whom Geoff will be especially missed.

(It is hoped that *Mechanical Singing Bird Tabatieres* will be published in the next eighteen months - two years).

## In Memoriam JIM BALCHIN

Bob Minney writes:-

It was a great sadness to hear of the death of Jim Balchin on the 23/12/96. He was one of the "good old characters" of the mechanical music scene.

I first came across Jim at an Egham & Thorpe Rally in the 70's, exhibiting a very large and ornate black Cafe Piano playing extremely loudly and well indeed. Later he purchased a Hofbauer 20 note organ kit and after assembling it, commenced designing and building a series of 20 note hand turned organs all of similar design, the later ones of which were quite tuneful and reliable. He also exhibited a Pasqualé Barrel Piano and a 32 key Prinzen hand turned organ at rallies in the Home Counties.

After suffering a stroke some 10 years ago he made a partial recovery and even built some 3 more organs, but after his wife's death in 1993 only attended events occasionally. He was 86 years old.

## NEWSDESK

### Regina - the unkindest cut?

It is well documented that the end of the musical-box era saw manufacturers diversifying into other fields. Nicole Frères made gramophone records, so did Polyphon who also turned to typewriters and cars. Paillard was another who made typewriters and later cinematography cameras and projectors. And the non-musical activities of Regina in Rahway, New Jersey, are equally well-documented.

Or so we all thought.

Your scribe was in America last month where, while visiting Glenn Grabinsky, collector extraordinaire of Montville in New Jersey, he saw a saw.

Now to see a saw is scarcely a strange sight, but to see a saw suspiciously signed 'Regina' is surely something seldom seen. Seriously!

In Glenn's superbly-equipped musical-instrument restoration workshop there hangs upon a wall the most extraordinary lumber-jack's tree-cutter you can imagine. Best described as a single-handed operated two-hand saw, this strange device folds up when not in use so that the barbed teeth are protected. In use, it is unfolded and

the frame placed around the tree trunk with a wooden rift to which it is secured by means of a cable which passes around three pulleys. The operator grabs a-hold of the handle and uses it as if there's an invisible fellow on the other end to reciprocate his movements.

The give-away is the trade label. In the same style of type as appears on musical boxes, the name 'Regina' is on a well-preserved transfer on the varnished wooden rift or 'back-handle' of the saw.

Now nobody who has ever written anything about Regina has mentioned saws, not even Q. David Bowers. And, to the best of anybody's knowledge, this is the only example in surviving captivity. Were they a popular commodity? Were they a nine-day wonder which made Regina's funds swell like a maiden's chest 'neath her vest? We shall never know.

What is likely, though, is that it was a short-lived and, consequently, commercial failure. No advertising has ever been found for it (although, admittedly, the advert pages of *The Lumberjack's Weekly Clarion* have never been scanned by musical-box-aware historians) and no records for it

appear in the preserved Regina Company records.

How many Regina saws ever entered the forests of America and were used in earnest is anybody's guess. My own feeling is that the mixture of wood and metal, cables and pulleys probably did not last long and the saws were quickly abandoned as a bad idea.

So Glenn Grabinsky's saw could be a unique survivor. It puts a whole new meaning on the description of a 'musical saw'.

Say you saw it in *THE MUSIC BOX* first...

### MBSI and NAWCC museum non-starter

Plans to build a 7,000 sq.ft. musical-box museum area combined with the new extensions to the National Association of Watch & Clock Collectors (NAWCC) at Columbia, Pennsylvania, have been abandoned.

The scheme, announced at the MBSI convention in Chicago (see this page, Volume 17, No. 8) and hailed as a project for the New Millennium, was apparently scuppered by a membership vote which took a narrow view of musical-boxes and failed to identify



the connection with horology. And this was despite the support of the NAWCC executive.

As the news confronted a dismayed MBSI membership, however, other factors came to light including a rumoured hike from the original estimate of a \$75,000 'furnishing' estimate to more than \$200,000.

As a consequence of this, the MBSI's museum committee may well have viewed the collapse of their plans with the NAWCC as a blessing in disguise.

It should also be remembered that Columbia is not the most accessible of places and while it is admitted that our American brethren seem to think nothing of travelling thousands of miles to meetings, the throughput of people visiting an exhibition in so remote a place might have been lower than expected.

So what now? There are ideas flying around like mosquitoes on a swampy summer night. Other alternatives, apparently, exist and those charged with doing something about it are reported to be doing just that.

### An early lever-winder

Christie's South Kensington disposed of a quite extraordinary musical-box in April. It presented itself as yet another nail in the coffin of those so-called experts who think that everything there is to know about musical boxes has been written umpteen times.

At first glance it was a mere silver-cased snuff-box having a lid hinged in two unequal parts. Inside, measuring a full 50mm in length, was a comb-playing cylinder musical movement.

From that point on, however, this proved to be a wierdo inspiring great confusion.

The movement stop-start was an up-down knob, the two-air cylinder was changed using an internal thumb-slide and a 'blind-carrier' isolating wheel, the comb was a 'treble-left; bass-right' type formed in sections of two teeth and the winding was by to-and-fro thumb-lever. And the music was not very melodious due, one feels, to much tinkering in the past.

Maker? Who knows - but the case was French provincial hall-marked (if that is what you call those early French silver-marks) no later than 1820. The style of wheel-work, according to a colleague who has studied enough wheels in his life to earn the *sobriquet* of an informed *spokesman*, is French but probably not Parisian.

Somebody, obviously considering the unusual mechanism to be unusual enough to outweigh the singular modernity of musical performance (*i.e.* distinctly atonal), paid £2,000 plus commission for it.

I am reliably informed that *THE MUSIC BOX* will have some pictures of this for the next issue. Don't miss it! I promise you won't be disappointed!



La Maison de la Musique Mécanique.



Founder and Curator M. Françoise Dussour showing the Mayor of Mirecourt some of the exhibits on opening day.

### Maison de la Musique Mécanique de Mirecourt

This is the name of the new museum located in Mirecourt which is the ancient centre of the French barrel-organ manufacturing industry.

The curator is M. Françoise Dussour who writes:

"The collection was first located in Combrit (Brittany). It was formed during some 40 years by myself and my father. We have been slowly collecting together mechanical musical instruments until eventually the location in Combrit was too small. The difficulty with all sorts of collections is 'what becomes of it in the future'. So we had to decide to find a durable place to show it.

"In Brittany it was not possible and other than interest shown at the little harbour of Ile-Tudy (where we have organised many street-organ festivals but which we found not a very successful museum location), we made contact with the Mayor of Mirecourt.



The "Serinette."

"I was very happy to have this chance to revive the memory of the barrel-organ makers in the place which formed the cradle of the industry in France.

"The last of these organ-makers was Georges Poirrot who died in 1954. All was sold by Alan Vian in America.

"The project took six years of work and in October 1996 we moved the collection one-thousand kilometres - and the family (I have four children). Sadly, at the end of 1994 my father died.

"November of 1996 saw the grand opening. It was not very large, but we showed a selection of rare mechanical musical instruments. The new museum is located in a two-storey house newly rebuilt in the historic centre of Mirecourt. At present, the instruments are located only on the first floor."

M. Dussour also provides some fascinating information about the organ makers who once made Mirecourt so famous. She says she is working on the history of the industry but so far:

"The oldest are Nicolas Gavot (1715-1774), Joseph Bernard or Besnard (1709-1769) et Dominique Bourdot (?-1761). And after that we find the names of François Didelot, Nicolas-Antoine Lete, Charles-Mathieu, Gandjeant-Batiste Gadault, the family Benoit, Husson-Jacotel, Rollin-Thomassin. We can find Louis Dumont-Parisot, Dumont-Parisot or Dumont-Charlotte and the famous family Poirrot. The last organ-maker was Georges Poirrot who died in 1954.

"Very well-known firms were Remy-Grobert and afterwards Thibouville-Lamy."

A 16-page colour catalogue shows some of the museum exhibits and these include a Zimmermann player piano using a Hupfeld under-keyboard action, a Carpentier *Melotrope* perforated card key-top player, a selection of fine French barrel organs including a free-reed instrument by Remy-Grobert, and the music-noting drum used by George Poirrot for noting perforated card music. A trumpet organ by the great maker Charles Anciaume is also depicted.

The museum is located at 24, rue Chanzy, 88500 Mirecourt (Vosges), and the telephone number is 03 29 27 37 51 13.

### The Original Meaning of 'Clunk-click'?

Here's a teaser for you. We all know that some of the early musical boxes played tunes in several parts. A four-tune movement, for example, might play just three airs, one of them being played on two revolutions and separated by a conventional pause and tune-change.

Where, then, would be a logical place to put that tune-change?

Good question because logic ought to dictate that the change would occur at two adjacent steps on the snail. For example, on a four-change box, one and two could work together. So could two and three, even three and four. But four and one? No, that's unrealistic because this means that in the middle of the tune there's going to be a pause and a dirty great bang as the cylinder slides back to the first-tune position. Surely no musical-box maker could be that insensitive?

But the answer is yes, that is just what they did. And more than once, too!

Christie's South Kensington sold, on April 10th, a part-overture box by F. Nicole. This was serial-numbered 14074 and was characterised by the three exposed control levers on the left case side. The cylinder was numbered 2269.

The odd characteristic was that the part overture was played on cylinder positions four and one, producing that surely little-vaunted bang in the middle.

A similar musical box is in the Ryder Collection in New Jersey where a good thump separates the halves of an overture where silence of operation might be thought a virtue.

Nobody seems to have noticed this before.

The over-riding question, then, is why? But there again, there are more strange things in the world of musical boxes than most of us ever dreamed of.

### Perforons . . . la Musique!

News reaches us of a splendid organisation in France. Showing how quickly information reaches your scribe's news-desk, it was set up in 1987 and now has 130 members in France, Belgium, Switzerland and Italy.

The aim of the society is the preservation and development of perforated music, either rolls and books for pianos, organs and other instruments.

President Lorraine Aressy says: "We try to help the owners of instruments to discover, save, exchange and compose music for new and old instruments. In addition, we publish information on the instruments themselves, especially old literature when it appears to be important for the history of mechanical instruments."

Perforons . . . la Musique produces a loose-leaf bulletin which members are entreated to store in a binder. The title is *Les Cahiers de Perforons* and each bulletin is 24 pages with the articles divided into subject categories. The first of these editions to be received is reviewed in our feature *Docti Homines*.

While writing it is worth pointing out that the journal of automata

published in France, *Coppélia* (see pages 206 and 208 of Volume 17 No. 8) appears to have ceased publication after merely six excellent editions. The passing of a magazine which started out so commendably is to be regretted.

### Literary Award goes to Alexander Buchner

The MBSI Literary Award for 1996 has been presented to Alexander Buchner whose book, *Mechanical Musical Instruments*, is still considered essential reading by mechanical musical instrument collectors.

Besides numerous articles and papers, Buchner has written eight works on his subject. His receipt of the Q. David Bowers Literary Award, accepted on his behalf by Jürgen Hocker, recognises the enormous debt of gratitude which we bear to this man's pioneering work, much of it written during a time when political intransigence limited his research.

### Buy early for Christmas . . .

Retiring President Arthur Ord-Hume seems to have been burning the midnight oil afresh. In the next six weeks he has not one but *two* new books coming out.

The good news is that only one of them will concern mechanical music!

The latest from his pen is called *Restoring Musical Boxes and Musical Clocks* and promises to be the most thorough and comprehensive work on its subject to date. It will deal with the repair and restoration of small barrel organs, dulcimers and carillons in clocks as well as disc and cylinder musical boxes plus snuff-boxes and singing birds.

A new departure will be a comprehensive guide to casework repair while there are also pinning charts for setting music to barrels.

Publishers are Mayfield Books.

His other missive is his aviation autobiography. Arthur's first career was as a pioneer in the field of designing and constructing light aircraft. In the immediate post-war years when private aviation was officially frowned upon, he designed and built his own single-seat aircraft, restored numerous others and had many an adventure. Largely through his stubbornness and perseverance, legislation was created to permit home-built aircraft to be flown in Britain.

One-time airline pilot, test-pilot and a founder of the Popular Flying Association in 1946, Arthur says that his book is called *On Home-made Wings* and has masses of fascinating pictures of old aeroplanes plus a selection of cartoons which he drew of the more-wild days of civil flying.

What strange people get into musical boxes! ■



# Register News

For the statistically minded, the Register has nearly 5,000 boxes recorded. By the time these words are read, that number will have been reached. The Nicole gamme number file has 1,273 separate programmes listed. 1,048 of them have full details of the tunes. The remaining 225 are awaiting discovery!

A relatively new file is being developed recording the titles of tunes that have been pinned on cylinder boxes. However, these are only noted when it has been possible to date the tune. This information helps enormously in the accurate dating of boxes or at least provides a "not before date." There are 392 airs listed at the present time.

Any assistance in the accurate dating of musical box tunes is always most welcome. On occasions a com-

position was altered by the composer and re-published later. A first performance was given in a different country and only achieved success years later in another part of the world. As far as the Register is concerned the earliest date found is the one noted.

One hundred and nine main makers and/or agents have been listed in the Register. Surviving boxes seem to have come from relatively few makers. It would appear that the lesser manufacturers made many fewer boxes than the really big players. The main manufacturers are as follows:-

Nicole Freres	=	1,654
Bremond	=	195
Ami-Rivenc	=	129
Paillard	=	152
P.V.F.	=	143
L'Epee	=	206

Lecoultre	=	240
Ducommun-Girod	=	128
Unknown boxes	=	1,064

Very few boxes made by the following makers seem to have survived. Please particularly look out for boxes made by any of these manufacturers and send in details to the Registrar.

Alibert, Baker-Troll, Bendon, Bordier, Bruguier, B. H. Abrahams, Aubert, David Cadet, Heller, S. Troll, Mojon Manger, Olbrich, Ullmann, Weill & Harburg.

Please help the Society to make 1997 the best year ever. More authors are required to write articles on every type of mechanical music and related fields. If you have useful hints and tips on restoration or can pen a letter to the Editor, please share your knowledge for the enjoyment of all. ■

## The Musical Box Register

### NICOLE FRERES

The history and development of Nicole Freres has already been well documented, so these notes only deal with specific points of interest the Register has revealed. The original dating chart produced by the late John E. T. Clark for this maker has proved to be reasonably accurate. The number of surviving Nicole boxes is evidence that they were well made and regarded at the time as being the premier make of musical box to own. The fact that they were held in such high standing probably led to fewer of them being thrown away when musical boxes were in the doldrums. There are more surviving Nicole boxes than any other make.

The listing will have to be presented in many small sections and this first part deals with the boxes up to and including serial number 20,999. This will probably be the most interesting section to the historian and researcher as it includes boxes made by Francois and Reymond Nicole. The first two

Francois Nicole boxes had no easily spotted serial number and have been identified by their Register number only. Many of these very early boxes are rigid notation examples.

It would appear that Nicole started by making smaller boxes having two, three or four airs. Many early examples were overture boxes or part overture. Often the last air was a two per turn type playing two airs on the last turn. R-3610 has been reported as a forte piano type. This may well be an error as no other forte piano example turns up until much later on in their production. Snuff boxes turn up at this stage and completely disappear after the number 15,000. They may well have made more, but so far none have been recorded.

The first two per turn type turn up as snuffboxes having 12 airs. Then comes a brief period when no more seem to have been made. Nicole must have been developing the 8, 10 and 12 air two per turn type at this time. The first of these appears to be serial

number 18616, but as little is known of this box other than the serial number and type, it too may yet prove to be a snuffbox movement and not one of the larger movements. The majority of two per turn boxes in the early 20 to 25 thousand numbers are of the 8 or 10 air type. After serial number 30,000 by far the greatest number of two per turns were 12 air.

Between serial numbers 16,000 to 21,000 the majority of boxes were of the 6 or 8 air type. Note the first true hymn box arrives as serial number 19616. Tunes pinned on these early boxes come mainly from popular operas of the day, a great number being the overture. Others come from a selection of traditional and popular airs. Examples are:- Overtures from Rossini, Mozart, Weber, Donizetti. Popular airs include:- God Save the King, Rory O'More, The Rose will Cease to Blow, Rule Britannia, The British Grenadiers and Bid Me Discourse.

01/97 v. 1.

Name	S/No.	T/card ✓ = Yes	G/No.	Comments	Reg/No.
Francois Nicole	0	-	?	3 Overture. Keywind.	R-4641
Francois Nicole	0	-	?	3 Overture. Keywind.	R-4642
Francois Nicole	3	✓	?	3 Overture/Part Overture. Keywind.	R-450
Francois Nicole	12	-	?	4 air. Keywind.	R-1685
Francois Nicole	38	-	?	5 air. on 2 turns. Keywind.	R-1686
Francois Nicole	84	✓	?	3 Overture/Part Overture. Keywind.	R-451
Reymond Nicole	99	-	?	4 air. Keywind.	R-906
Francois Nicole	101	✓	?	4 air. Keywind.	R-3083
Reymond Nicole	124	-	?	6 air. Keywind.	R-907
Reymond Nicole	135	✓	?	3 air. (2 overture). Keywind.	R-908
Reymond Nicole	140	✓	?	3 air. Keywind.	R-909
Reymond Nicole	185	-	?	3 air. Forte-piano. Part Overture. Keywind.	R-3610
Reymond Nicole	189	-	?	4 Overture. Keywind.	R-3659

Name	S/No.	T/card ✓ = Yes	G/No.	Comments	Reg/No.
Reymond Nicole	199	-	?	3 air. Keywind.	R-4684
Nicole Freres	337	-	?	3 air. Snuffbox. Keywind.	R-3528
Reymond Nicole	372	✓	?	3 Overture. Keywind.	R-910
Reymond Nicole	378	✓	?	3 Overture. Keywind.	R-2905
Reymond Nicole	379	✓	?	4 air. Keywind.	R-2074
Reymond Nicole	382	✓	?	3 Overture. Keywind.	R-3284
Reymond Nicole	407	-	?	3 Overture. Keywind.	R-1702
Nicole Freres	432	-	?	3 air. Snuffbox. Keywind.	R-3529
Francois Nicole	501	✓	?	4 air. Keywind.	R-1687
Reymond Nicole	547	-	?	4 Overture. Keywind.	R-3233
Francois Nicole	670	-	?	3 air. Snuffbox. Keywind.	R-3285
Reymond Nicole	671	✓	?	6 air. 2 per turn. Keywind.	R-2598
Reymond Nicole	712	-	?	6 air. Keywind.	R-2907
Reymond Nicole	779	✓	?	6 air. Keywind.	R-2906
Reymond Nicole	786	-	?	? air. Keywind.	R-3466
Nicole Freres	1091	-	?	2 air. Snuffbox Necessaire. Keywind.	R-2864
Nicole Freres	1245	-	?	2 air. Snuffbox. Keywind.	R-1945
Nicole Freres	1482	-	?	2 air. Snuffbox. Keywind.	R-4704
Nicole Freres	1711	✓	?	4 air. Keywind.	R-452
Nicole Freres	1720	-	?	2 air. Snuffbox. Keywind.	R-3530
Nicole Freres	2953	✓	?	2 air. Snuffbox. Keywind.	R-1946
Nicole Freres	3297	✓	?	2 air. Snuffbox. In tinplate box. Keywind.	R-1859
Nicole Freres	3312	✓	?	2 air. Snuffbox. In tinplate box. Keywind.	R-1944
Nicole Freres	3520	-	?	4 air. Snuffbox. Keywind.	R-2552
Nicole Freres	3546	-	?	3 air. Musical Workbox. Keywind.	R-4198
Nicole Freres	3570	-	?	3 air. Keywind.	R-3830
Nicole Freres	3762	-	?	3 air. Part Overture box. Keywind.	R-2378
Nicole Freres	3842	-	?	4 air. Snuffbox. Keywind.	R-1943
Nicole Freres	4935	✓	?	3 air. Snuffbox. Keywind.	R-1949
Nicole Freres	4938	-	?	3 air. Snuffbox. Keywind.	R-453
Nicole Freres	4978	-	?	4 air. Keywind.	R-3946
Nicole Freres	5523	-	?	3 air. Keywind.	R-2072
Nicole Freres	6606	✓	?	3 air. Snuffbox. In tinplate box. Keywind.	R-2911
Nicole Freres	7279	✓	?	3 air. Keywind.	R-1455
Nicole Freres	7998	-	?	3 air. Keywind.	R-454
Nicole Freres	8165	-	?	4 air. Keywind.	R-455
Nicole Freres	8320	-	?	4 air. Also listed as an Overture box. Keywind.	R-456
Nicole Freres	8346	-	?	? air. Keywind.	R-3686
Nicole Freres	8378	-	?	3 air. Snuffbox. In tinplate box. Keywind.	R-4709
Nicole Freres	8554	-	?	? air. Keywind.	R-457
Nicole Freres	8644	-	?	? air. Keywind.	R-2041
Nicole Freres	8738	-	?	3 air. Snuffbox. In tinplate box. Keywind.	R-2715
Nicole Freres	9227	-	?	? air. Keywind.	R-4006
Nicole Freres	9236	-	?	3 air. Snuffbox. Keywind.	R-458
Nicole Freres	9455	✓	89	3 air. Snuffbox. In tinplate box. Keywind.	R-459
Nicole Freres	9543	✓	?	3 air. Snuffbox. In tinplate box. Keywind.	R-1948
Nicole Freres	9584	-	129	6 air. Keywind.	R-460
Nicole Freres	10240	✓	?	3 air. Snuffbox. Keywind.	R-1947
Nicole Freres	10921	-	?	3 air. Keywind.	R-2501
Nicole Freres	11197	-	?	3 air. Snuffbox. In tinplate box. Keywind.	R-2073
Nicole Freres	11263	-	?	? air. Keywind.	R-461
Nicole Freres	11344	✓	?	3 air. Snuffbox. In tinplate box. Keywind.	R-2564
Nicole Freres	11556	-	?	3 air. Keywind.	R-3649
Nicole Freres	11955	✓	527	2 air. Snuffbox. In tinplate box. Keywind.	R-462
Nicole Freres	12429	-	?	3 air. Keywind.	R-2912
Nicole Freres	12638	✓	?	2 air. Snuffbox. In tinplate box. Keywind.	R-463
Nicole Freres	13266	-	?	12 air. 2 per turn. Snuffbox in tinplate box. Keywind.	R-134
Nicole Freres	13665	-	?	12 air. 2 per turn. Snuffbox. Keywind.	R-464
Nicole Freres	14041	-	2	6 air. Keywind.	R-2616
Nicole Freres	14046	✓	1	6 air. Keywind.	R-465
Nicole Freres	14066	✓	688	4 air. Keywind.	R-2742
Nicole Freres	14074	-	14	4 air. Keywind.	R-2487
Nicole Freres	14081	-	?	4 air. Keywind.	R-466
Nicole Freres	14088	-	30	6 air. Keywind.	R-1830
Nicole Freres	14407	-	?	6 air. Keywind.	R-3084
Nicole Freres	14490	-	25	4 air. Keywind.	R-2617



Name	S/No.	T/card ✓ = Yes	G/No.	Comments	Reg/No.
Nicole Freres	14605	✓	24	6 air. Keywind.	R-2619
Nicole Freres	14650	—	35	4 air. Keywind.	R-2621
Nicole Freres	14924	✓	73	4 air. Keywind.	R-1456
Nicole Freres	14926	✓	40	4 air. Keywind.	R-2622
Nicole Freres	15444	✓	118	4 air. Keywind.	R-467
Nicole Freres	15454	✓	135	6 air. Keywind.	R-2626
Nicole Freres	15590	—	119	4 air. Keywind.	R-2379
Nicole Freres	15723	—	132	4 air. Keywind.	R-2625
Nicole Freres	15988	—	160	6 air. Keywind.	R-3358
Nicole Freres	16271	—	142	4 air. Keywind.	R-2071
Nicole Freres	16573	—	?	? air. Keywind.	R-1688
Nicole Freres	16689	—	?	3 air. Keywind.	R-3085
Nicole Freres	16866	—	?	4 air. Keywind. Automaton movement.	R-2516
Nicole Freres	17000	✓	?	6 air. Keywind.	R-2909
Nicole Freres	17001	✓	220	6 air. Keywind.	R-2635
Nicole Freres	17181	—	257	6 air. Keywind.	R-2638
Nicole Freres	17277	✓	262	4 air. Part Overture. Keywind.	R-1553
Nicole Freres	17311	✓	260	6 air. Keywind.	R-1554
Nicole Freres	17581	—	213	3 Overture. Keywind.	R-2634
Nicole Freres	17882	—	334	6 air. Keywind.	R-2643
Nicole Freres	17885	✓	381	6 air. Keywind.	R-2654
Nicole Freres	17930	✓	?	6 air. Keywind.	R-2154
Nicole Freres	18008	✓	262	4 air.. Part Overture. Keywind.	R-2639
Nicole Freres	18202	—	258	6 air. Keywind.	R-3359
Nicole Freres	18566	—	142	4 air. Keywind.	R-2498
Nicole Freres	18616	✓	347	8 air. 2 per turn. Keywind.	R-2499
Nicole Freres	18620	—	496	12 air. 2 per turn. Keywind.	R-2666
Nicole Freres	18773	✓	373	6 air. Keywind.	R-2652
Nicole Freres	18840	✓	335	6 air. Keywind.	R-2644
Nicole Freres	18860	✓	373	6 air. Keywind.	R-3859
Nicole Freres	18863	✓	?	3 air. Keywind.	R-2430
Nicole Freres	18913	✓	372	6 air. Keywind.	R-2650
Nicole Freres	18914	✓	371	6 air. Keywind.	R-2500
Nicole Freres	19015	—	381	6 air. Keywind.	R-469
Nicole Freres	19020	✓	414	6 air. Keywind.	R-3209
Nicole Freres	19073	✓	347	8 air. 2 per turn. Keywind.	R-3335
Nicole Freres	19110	✓	376	4 air. Keywind.	R-2653
Nicole Freres	19170	✓	437	6 air. Keywind.	R-2664
Nicole Freres	19224	✓	512	3 Overture. Keywind.	R-470
Nicole Freres	19403	—	319	8 air. Keywind.	R-2642
Nicole Freres	19616	✓	411	6 air. Hymn box. Keywind.	R-2991
Nicole Freres	19620	✓	349	8 air. Keywind.	R-2645
Nicole Freres	19696	✓	224	4 air. Keywind.	R-1457
Nicole Freres	19813	—	?	6 air. Keywind.	R-4449
Nicole Freres	19831	✓	352	6 air. Keywind.	R-2647
Nicole Freres	19919	—	428	6 air. Keywind.	R-471
Nicole Freres	19973	—	?	4 air. Keywind.	R-3086
Nicole Freres	19983	✓	?	4 air. Keywind.	R-4543
Nicole Freres	19994	—	?	8 air. 2 per turn. Keywind.	R-3860
Nicole Freres	19999	—	470	8 air. 2 per turn. Keywind.	R-3360
Nicole Freres	20084	✓	96	6 air. Keywind.	R-2623
Nicole Freres	20149	✓	398	4 air. Keywind.	R-2657
Nicole Freres	20226	✓	427	4 air. Keywind.	R-2663
Nicole Freres	20232	✓	350	4 air. Keywind.	R-2646
Nicole Freres	20247	✓	493	6 air. Keywind.	R-2636
Nicole Freres	20467	✓	539	8 air. 2 per turn. Keywind.	R-2670
Nicole Freres	20491	✓	535	8 air. 2 per turn. Keywind.	R-2343
Nicole Freres	20518	✓	446	6 air. Keywind.	R-2665
Nicole Freres	20574	—	562	6 air. Keywind.	R-2668
Nicole Freres	20614	✓	527	6 air. Keywind.	R-2669
Nicole Freres	20632	—	546	6 air. Keywind.	R-2656
Nicole Freres	20737	✓	425	4 air. Keywind.	R-2662
Nicole Freres	20808	✓	?	4 air. Keywind.	R-2109
Nicole Freres	20946	✓	416	4 air. Keywind.	R-2661
Nicole Freres	20953	✓	?	8 air. Keywind.	R-2075
Nicole Freres	20989	—	?	? air. Keywind.	R-3211

# Docti Homines

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

## The Keyframe, Journal of the Fair Organ Preservation Society, Num- bers 4, 1996, and 1, 1997.

News of the progress of the restoration of the Edwards' 89-key Verbeeck organ which was acquired by The Fairground Heritage Trust with the aid of a £500 donation from the FOPS. Chairman Peter Haywood was able to assure all who were concerned that the restoration was well in hand and a new home found for the instrument in Northampton.

FOPS is on the look-out for a new logo since the existing one, when reduced to the size of a pin-badge, appears as a blur. Several designs have been suggested and no decision so far made. Spectacles for badge-watchers could be an as-yet unconsidered answer.

Modern times are marked by the submission of the first-ever article sent to the Editor by e-mail - a report on the Nottingham Riverside Festival last August. Archie Mercer looks at the repertoire of the fair organ, suggesting that the hey-day of the instrument was from 'about 1892 until the early 1930s'.

Craig Robson's 'Service City Collection', a museum of mechanical musical instruments off Botany Road, Alexandria in Sydney, New South Wales, is described by John Ellis. This Australian collection is now the home of the famous 56-key Dutch street organ *De Klok*, subject of so much vituperation two decades ago when it was plucked from the streets of Amsterdam and transported 'down-under'. The collection is not at present open to the public but is expected to be in time for the Sydney Olympics in 2000.

The first issue for 1997 begins with the sad tale of the transfer of the FOPS archives to Sheffield University. That organisation has sent in a request for £3,000 to enable 'preservation and easy access to the collection' to be arranged. Quite rightly, the FOPS is up in arms. If an agreement was made with the University to take over the archives - and no mention of a bursary was made - then it is little more than reprehensible. Peter Haywood is to tackle the University head-on concerning the matter.

The sad news is the passing of our old friend and one-time MBSOGB member, Leslie Brown of Stockton-on-Tees. Many will recall the jovial face of Leslie who always looked older than anybody else we have ever met - yet eschewed a youthful enthusiasm for mechanical instruments. When finally his moment came last November, he had attained a healthy 87 summers.

Richard Dean gives a history of an ancient Limonaire, built around 1905 as a 60- or 67-key organ and subsequently returned to its makers for enlargement to 87-key. There is a description of a

remarkable American, Ken Smith, who has built faithful copies of instruments which sound and look like the originals. Author Michael Clark says he was 'taken in' by an 89-key Gavioli and a 38-key Ruth, all built from scratch by the talented Ohian.

## Bulletin, Magazine of the Player Piano Group No. 140, September; No. 141, December 1966; No. 142, March 1997.

An unusual, but nevertheless useful, project which the PPG is starting is the preparation of a 'catalogue of catalogues' relating to piano rolls.

The project is defined in Bulletin No. 140 together with an article on Aeolian catalogues and roll-numbering protocol. This is followed by a look at the Auto-graph-Metrostyle artists as introduced in the 1914 Themodist listings. Names are listed. The long-standing debate regarding Duo-Art roll speeds is taken up at length by Gerald Stonehill and responded to by editor Julian Dyer.

A reprint of the Harry Ellingham text (1922) describes how piano rolls are made and there is an appendix on roll durations at different speeds and lengths and depending on the thickness of the paper.

No. 141 contains a celebration of 100 years of the Pianola, introduced in 1897. Dr. Hickman's thoughts on the Duo-Art are discussed in the light of a continuing published squabble between Rex Lawson and Gerald Stonehill, now pacified (fuelled, perhaps?) by Denis Hall.

Less controversial ground is reached after that with a series of reprints of stories about Aeolian in America published in 1914 by *Music Trade Review*.

Australia's Mastertouch music roll company has received much publicity recently in that country. Its owner Barclay Wright has also received \$150,000 to help establish a 'pianola museum'. Newspaper articles about this enterprise are facsimiled.

No. 142 announces that to celebrate the Pianola's century, a special music-roll is to be cut and issued. Suggestions are invited for the choice of music.

Ampico's recording piano - a Chicker-ing grand - and its action were described by Edgar Fairchild (known as 'Cookie') in a 1969 AMICA Bulletin. That story is reproduced here and highlights how much the 'reproducing action' depended on human input. Two unusual player pianos come in for comment - a Bansall conversion and the Electrelle.

The editor relates the history of the Pedal Duo-Art, an instrument once popular in Britain and almost unknown outside these shores. There is a useful article for the novice piano-roll buyer warning what to look for, the pitfalls and so on. The width of piano rolls (which varies dramatically between makers) is described by John Phillips.

## Het Pierement, Journal of the Kring van Draaiorgelvrienden, 44e jaargang, No. 1 January 1997; No. 2 April 1997.

One of the great artists of the Dutch street organ was Feite Posthumus. Born at the height of the First World War (March 18th, 1817), Posthumus was a great artist who was summoned to decorate instruments made by many famous street-organ builders. When the National Museum in Utrecht was restoring its

great Carl Frei instrument, it was he who carried out the painting, each part being carried up the steep steps to his attic apartment. His death on November 10th last is suitably marked by being the lead article in the first issue here.

Archival photographs of Perlee's great organ-rental business in Amsterdam present a fascinating insight into another age which has departed forever. We are reminded that Gijs Perlee's last years were spent making small working replica organs (mostly for sale to the American market) and for which that great man of the Dutch organ world Rompke de Waard arranged music with such supreme delicacy.

More rare pictures follow with factory shots taken of Louis Hooghuy's works at Grammont in Belgium. At least one of these styles is now completely forgotten. There is a strange feeling seeing a works photo-call picture from 1907. Seventeen of the 19 faces in the picture look identical. All have the same caps set at the same angle and all have the same moustache!

The technicalities of musical arrangement for street organ come under the scrutiny in an excellently-presented technical paper by Alois Broeke. Dance-organs and their development are traced in a pictorial presentation featuring rarities by makers such as Fasano and De Vreese.

James C. Bishop was one of London's most important organ-builders at the end of the 18th century. An extensive illustrated article describes one of his barrel organs, while there is a description of a brand new 70-key Dutch street organ called, peculiarly, *De Armstrong* by Henk Ockers of Wijchen.

The second edition considered here begins with an article by Gerdy Bijleveld on the barrel organ in folklore although this deals mainly with the legend of recent times.

Leon Warnies Stichting is one of the preservation foundations of today and we are given a current statement of its accounts and activities. In the regular section devoted to restoration and renovation are details of the history of two organs, the first being *De Snuffel* and the second being *De Dubbele Biphone*. This last is also the subject of an article on its rebuilding, a project currently in hand at the National Museum where the organ is now preserved.

Technical matters continue with a paper by J. Brink on the technique and practice of tuning street-organs. In this introductory part he discusses the tuning systems in use when the instruments were first made, highlighting the very large differences between French and Belgian organs, those of Gebrüder Bruder and Richter, and Wellershaus.

More ancient pictures from Hooghuy's follow and an article is reprinted from *De Natuur* describing the Organina and Ariston organettes.

During the night of January 27/28, a terrible fire in Roermond completely destroyed two priceless Richter show organs. The pictures don't bear looking at.

## Musiques Mécaniques Vivantes, Journal of the Association des Amis des Instruments et de la Musique Mécanique, 1<sup>er</sup> trimestre, 1997.

Today the much-loved and very individual sound of the Limonaire organ is



being copied by several makers. Probably the first was Marc Fournier who stopped his limited production in 1979-80. Now his son, Christian Fournier, has taken up the mantel and is making organs under the name Limonaire Fournier. His 56-pipe instruments use the 35-key Limonaire scale and a larger version with 71 pipes uses Limonaire's 47-key scale.

Anthony Charberlot writes on restoring accordions on mechanical instruments and gives some practical tips on the processes and practices involved.

Our French colleagues, as with some of those in America, believe the phonograph to be a mechanical instrument, which it clearly is not. A four-page article re-opens the controversy as to who invented the first of the things. Was it Frenchman Charles Cros in 1874 or was it Thomas Edison in 1877? We do not know nor, fearfully, care, yet it should be remembered that the man who made his name as the inventor of the light-bulb was a mere child when the first light bulb was invented. *Verb sap?* Or should it be *Vive la France?*

**News Bulletin, Member magazine of the Musical Box Society International. Issue 133, November/December 1996; Issue 134, January/February 1997.**

This news-bulletin is supposed to contain material which is not of sufficiently high quality to enter the MBSI's main magazine. It is also the vehicle for advertising, not permitted in *Mechanical Music*. Nevertheless it frequently contains interesting matter.

No 133 sees President Metzger waxing enthusiastic about the NAWCC/MBSI museum plan which we now know to have fallen through. Thoughtfully, though, he points out that it was then only an agreement in principle.

No. 134 contains much society news but also reveals that there is now yet another supplier of new Ariston cardboard discs, this time in Switzerland. There is now no excuse for those tattered and torn discs with their run-together one-time chain perforations!

Beatrice Robertson has a project to unite orphaned musical-box cylinders with movements that will play them. As co-ordinator of the scheme, if you have a spare, movement-less cylinder, register it with her at 12140 Anchor Lane, SW, Moore Haven, Florida, 33471, USA, or fax to her on (+) 941-675-3746.

Details from the Musical Box Register suggest that Henriot was an agent or distributor for pieces made by Badel.

**Mechanical Music, Journal of the Musical Box Society International. December 1996.**

First in this issue is an abstract of the presentation given at Chicago by MBSOGB President Arthur Ord-Hume called 'Celebrating Two Hundred Years of Antoine Favre' in which he describes a historian's approach to the study of history and concludes with illustrations of a tuned steel tooth-playing musical movement bearing the date 1651 which, he says, cannot have been made later than 1750 and therefore most certainly predates Favre's 'invention' by at least 40 years.

The Angelus Melodant Artstyle was an expression piano made by Wilcox & White. The reconstruction of one is des-

cribed by Joseph Hutter. In a short paper, Ralph Heintz illustrates the unusual comb from a Helvetia disc musical box which has two very long 'extra teeth' cut after the treble teeth. These, concludes the author, are not played by the normal disc projections and he wonders if they were used to play special bell discs.

Art Sanders describes a keyboard-operated Mills Violano-Virtuoso which he built from a beyond-repair machine. This is followed by a reprint of an article by the Violano Virtuoso Society (a new one on this reviewer) dated 1960. H. A. V. Bulleid describes the activities of David Lecoultre in the 1830s and describes features found on a typical box. Four features he homes in on are (1) hooked comb teeth; (2) badly corroded leads; (3) all dampers soldered; (4) cast iron comb base.

Maarten Van der Vlugt tells the story of a much-travelled and frequently-sold 70-key Decap organ which will forever be associated with Henk van Leeuwen of Haarlem. The organ is now in America where the author instantly recognised it from its sound. This article contains many snippets of valuable information on history.

Many have seen the illustration from *The Scientific American* describing the Autophone. Few have seen the other pictures which went with that 1879 front-page article continued, as ever, 'on page two'. The complete article is reprinted with all four engravings - sadly a little on the black side of black-and-white.

Larry Karp writes on the Alexandra musical box by Cuendet. This is distinguished by having hollow, open cylinders which slid onto a mandrel for playing. He says that it was 'a bad idea whose time ought never to have come' but, significantly, omits to relate the object behind making and marketing this admittedly dubious-quality box. It was, after all, a serious attempt to prolong the fast-subsiding Swiss musical-box market by offering interchangeable tunes at a price to rival the disc-players emanating from Germany.

**Das Mechanische Musikinstrument, Journal der Gesellschaft für selbstspielende Musikinstrumente e.V. No. 67, Dezember 1996; No. 68, April 1997.**

After eleven years in the editorial chair, Hans-W. Schmitz has stepped down and his place has been taken by the Zwingenberg organ-builder Bernard Häberle who has been a member for many years. Mr Häberle is a writer of no mean accomplishment and his contribution as editor can confidently be expected to be of the highest order.

In the opinion of the present reviewer, the prime requirements of an editor for a journal is that not only should he be completely conversant with mechanical music but that he should be fluent of pen and sharp of ability. He must stamp his expertise and authority upon all that he publishes. Mr Häberle has that ability to succeed the retiring Mr Schmitz who, it is hoped, will receive some worthwhile reward (a Literary Award, perhaps?) for his contribution to mechanical music.

Two new features are introduced - a 'Readers' Forum' and a regular assigned essay *Das besondere Instrument* which means 'the special instrument'. In this issue the piece under the spotlight is a

musical and automaton puppet theatre from the 1897-8 Ernst Holzweissig Nachfolger catalogue.

The main part of this issue is a comprehensive survey of the Waldkircher Orchestrionfabrik Gebrüder Weber starting with an introductory essay by Herbert Jüttemann which looks at the company history, the instruments and the people behind them. President Jürgen Hocker follows with a major paper on the 'golden age' of the company tracing year by year its achievements.

Stefan Fleck studies the variety of orchestrion which incorporated animated figures in his valuable paper *Automatische Capellen*. There is an illustration of an extraordinary instrument made by Gebrüder Bruder for Coney Island in America.

Issue No. 68 begins with a down-to-business plea from the new editor for editorial copy 'not in RTF format!' he cries showing all the signs of one who battles with technology and, like the rest of us, only wins some of the conflicts.

The business of Julius Berthold is reviewed by Jürgen Ehlers. His Klingenthal business made music-roll perforating and copying machines, perforated discs and a wide variety of mechanical musical instrument parts. This article is illustrated by reproductions of Berthold's patents.

Helmut Kahlert describes the Black Forest musical-clock industry in 1840-45 and lists all the makers who worked in the area. A valuable paper on conservation by Thomas Grünwald describes the effects of temperature and humidity on instruments and is illustrated by some disturbing pictures. Organ keyframe repairs are considered in a nicely-illustrated article by Lothar Wonneberger.

**Les Cahiers de Perforons, bulletin of Perforons . . . la Musique. No. 31 Hiver, 1994; No. 32 Octobre, 1995; No. 33, Février 1996; No. 34, Juin 1996; No. 35, Octobre 1996.**

This new candidate for our attention is the loose-leaf bulletin of a 130-strong group of collectors and enthusiasts in France which this year celebrates the 10th year of its existence.

The format is separate A4 sheets produced by copier or laser printer. Mostly the printing on the earliest is only on one side - useful for collation. The first issue seen here reproduces old illustrations and advertisements of street-organs and player pianos.

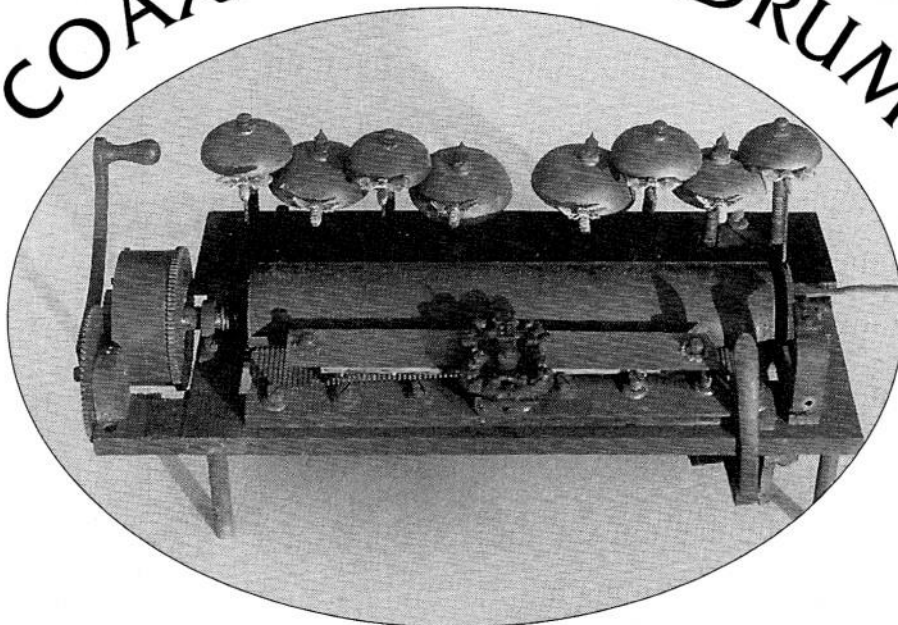
No. 32 has features on Limonaire together with some fine pictures not seen before and first printed in *La Nature* in 1907-8. These are continued in No. 33 which also features a description of expression systems in player-pianos.

In No. 34 there is a French-based bibliography of piano-roll catalogues containing material new to this reviewer. An international discography of player-piano music appears in No. 35.

This is a useful addition to the published sources on mechanical music. UK subscription is 190 French francs per year and all back issues are available (600 pages) for 480 francs. The address is 27 rue Labat de Savignac, F 31500 Toulouse, France.

*The Library of Mechanical Music & Horology, 24 Shepherds Lane, Guildford, Surrey, GU2 6SL. April 21st, 1997* ■

# COAXIAL CONUNDRUM



by David Snelling

The movement in the photograph was lurking on a side table in a dingy Dublin antiques shop until it was spotted by the writer last month. Despite being covered in rust and dirt it somehow drew attention to itself due, perhaps,

to the bee bell strikers which are painted white and individually decorated in different patterns in a combination of red, blue, yellow and green.

After a brief haggle and a taxi ride the movement and the writer ended

up in room 419 at the Westbury Hotel. Pausing only to regain his breath your correspondent and his Swiss army penknife commenced the obligatory dismantling process in an attempt to find ammunition to justify the purchase of what appeared more and more in the light of day to be a heap of rusty junk.

Then the penny dropped. The movement was like no other the owner had ever seen, let alone owned, in that the spring barrel was in line with the cylinder and there was a gear attached to the winding lever which bore a strange double barrelled makers name.

Enquiries made of our Registrar elicited the information that, of over 4,600 registered boxes, he had only come across one other box with a coaxial spring barrel. Furthermore the maker's name does not seem to have been recorded previously.

The restoration process has now been started and has revealed a number of unusual technical features and raised questions about the maker which are not answered in the existing music box bibliography.

Watch your magazine later in 1997 for a full report on this interesting movement and what can be gleaned about its provenance.

If anyone has, or has seen a similar movement a telephone call to 01624 823483 would be much appreciated. ■

In February 1796 a clock maker from Geneva, named Antione Favre-Salomon, claimed the invention of a new musical movement based on a tuned comb. Whilst others may dispute his claim to be the first to use a tuned comb, the Swiss have marked the bicentenary of the event with a set of four postage stamps.

The stamps with denominations of 70, 90, 110 and 180 depict four musical boxes against a background of musical notations.

The instruments illustrated are respectively –

- \* A ring with mechanical figures and a musical movement made by Isaac-Daniel Piguet of Geneva;
- \* A basso-piccolo mandolin cylinder box by Eduard Jaccard of St. Croix;
- \* A station automaton by Paillard, St. Croix;
- \* A Kalliope disc box.

Despite the subsequent popularity enjoyed by musical boxes, M. Favre-Salomon failed to benefit from his invention. As late as 1800 Favre was still trying to obtain financial backing to make musical movements but without success. When he died in 1820, his invention was enjoying considerable success, but he is remembered only for his idea and not for its subsequent use. Not even a portrait of him seems to have survived.

The stamps are an interesting reminder of part of the history of the musical box and are on sale until around the

## Bicentenary Stamps

by Alan Pratt



end of the year, at Swiss Post Offices.

If you are not going to Switzerland, the stamps are available through specialist philatelic dealers. I obtained mine from The Amateur Collector Limited, P.O. Box 242, London N2 0YZ, who

specialise in Swiss issues. I have no connection with the company other than as a satisfied customer. They tell me that First Day Covers are no longer available but sets of four can be offered at £5.00 (cheque or P.O.) including P. & P. ■



"To Pin, or not to Pin," that was the question I was faced with when one day I thought it would be a good idea to have some extra tunes on my small portable barrel piano.

I suppose the seed was sown the day I listened to a selection of tunes played on a barrel piano owned by Alan Wyatt.

His instrument was pinned with what I consider to be real barrel piano music, tunes that I would call 'London Pub Songs.' Alan was kind enough to record this music for me, in fact, he had to do it twice for reasons which I'll explain later.

I well remember these songs when, as a lad, I lived in a house in London (Mottingham SE9) which backed onto a pub called the "King and Queen."

These songs "My old man said follow the van," "When Irish eyes are smiling," "Daisy Daisy," etc, would drift in through the open window on a summer's evening until well after closing, especially at weekends.

These were the memories and listening to Alan's piano prompted the construction of a barrel to fit my machine.

There are no real problems in the making of the barrel, sections of close straight grain pine were shaped and glued together ensuring enough material to machine down to size.

The drive cog was made from beech, divided up, cut and shaped by hand. The cog was then fixed with wood screws to the drive end of the barrel. The arbour was machined in two parts, each with a flange enabling them to be attached to the barrel ends with wood screws through the flange. They were shaped to match the arbour on the original barrel. Assembled in the lathe between centres it could now be machined to its final diameter.

Prior to the making of the barrel I had made the acquaintance of a very talented musician. He assured me that it would not be a problem for him to listen to the tunes on a tape and then re-write the music to suit my piano, eventually presenting me with a suitable grid with which to pin the barrel. The deal was, he would do this for me if I restored a small music box of his that had not played for years. I returned the box to him, now fully restored, he thanked me very much and then went off to a job in London and I never saw or heard from him again. So there I was, one bald barrel and insufficient musical knowledge to transpose ten tunes from a forty key street piano to my twenty-four key one, plus two bells.

At this point, I won't say I lost interest but with other work pressing the barrel was put to one side for a while. In fact it was about three years

# Roll out the Barrel

by  
John Young

before it was resurrected, this came about after contacting Robin Tims who very kindly agreed to arrange the music and supply me with digital co-ordinates to enable me to pin the barrel. A computer programming friend then programmed the computer to plot lines along the length and around the barrel, and lateral lines plotted at the smallest distance as measured on the original barrel.

This grid and the music tape was all I gave Robin, he then listened to the tape and re-wrote the music transposing the key and arranging the music from forty key to suit my twenty-four

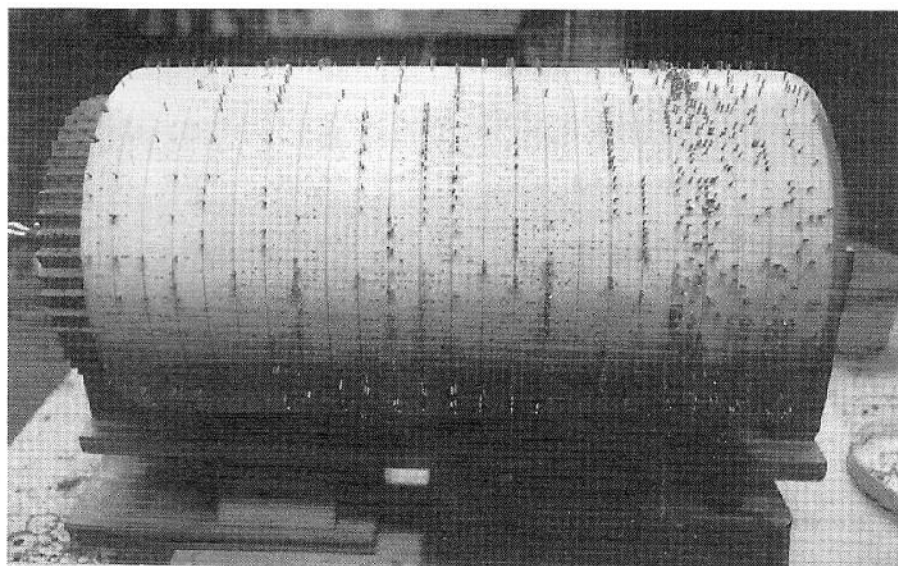
key instrument including the addition of an arrangement for the two bells that my piano also has. The information given to me by Robin was in a digital format, e.g. 152-12, 14, 32, 46 $\frac{1}{2}$  etc. the interpretation being key 15, track 2 and

then all the positions on that track around the barrel were pin positions.

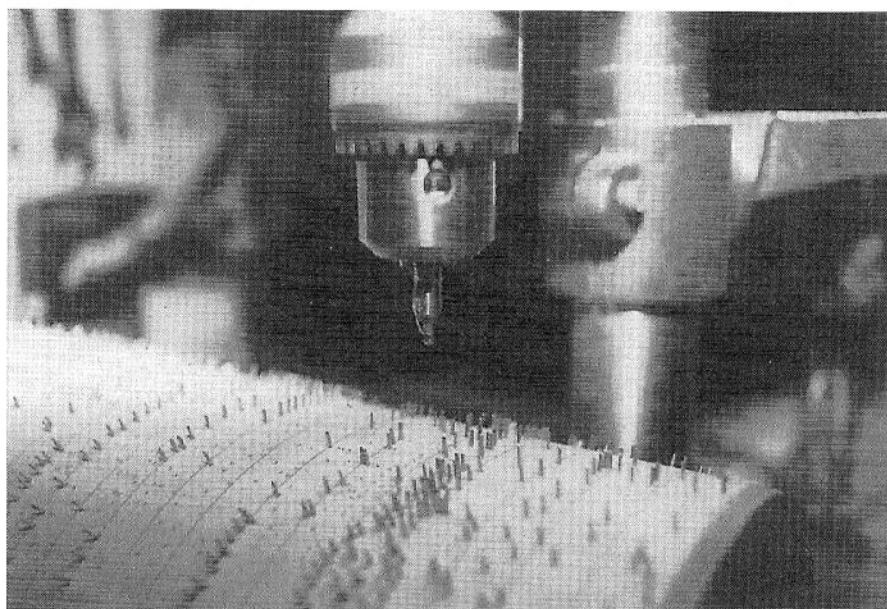
To make things just a little easier, the computer was programmed to accept all the co-ordinates and then print out just the key lines of the first tune track, but plot a small cross for all pin positions, the final result was less cluttered and the pinning positions were easy to follow.

Robin was even able to split the smallest time constant used into  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , phew!

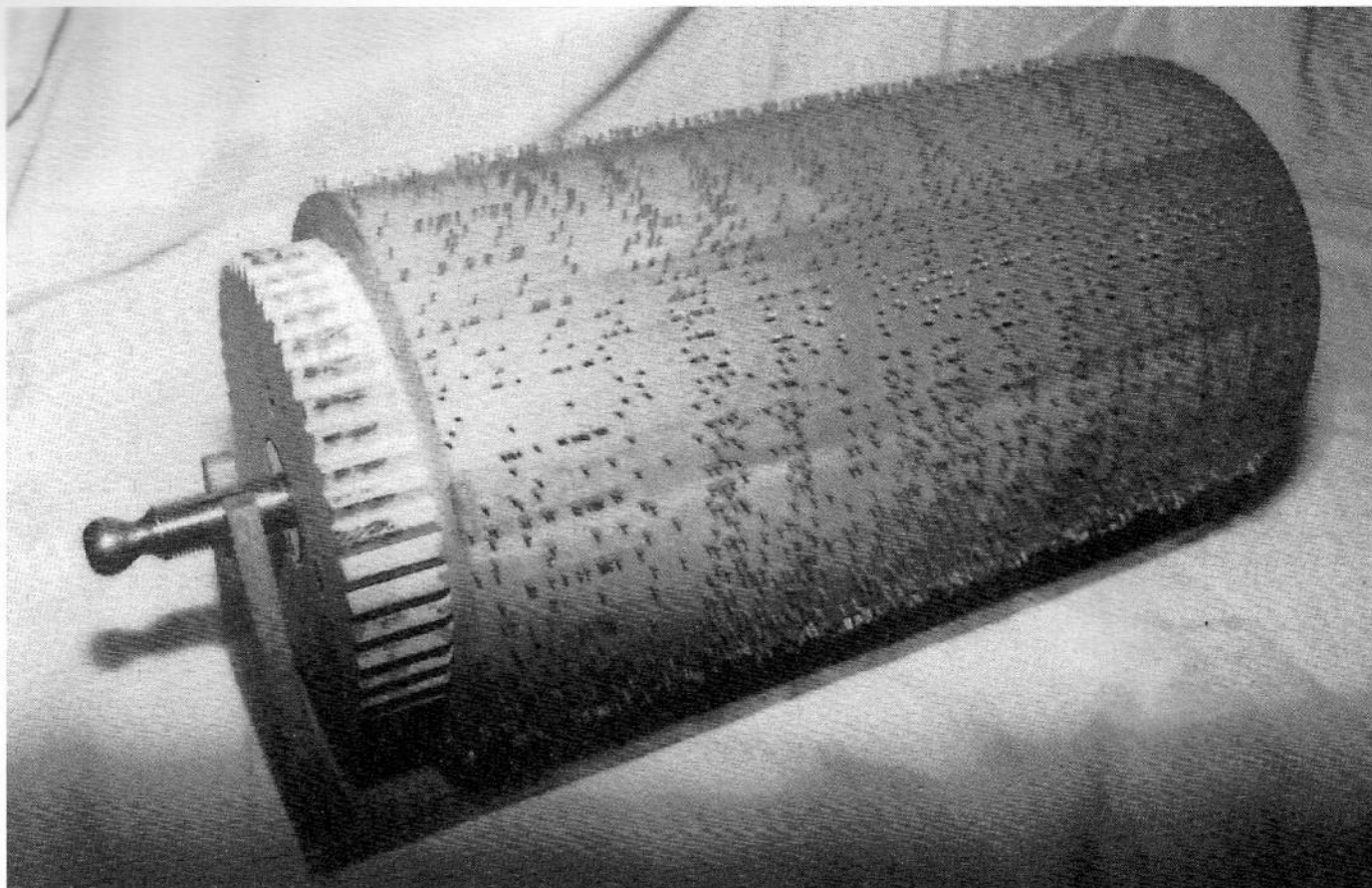
All I had to do now was wrap the grid around the barrel and start



Detail of barrel pinning grid.



Close-up of pinning punch.



Close-up of pinning punch.

pinning. Incidentally, the computer totalled up the plotted points, it came to just under 7,000! Oh boy! Pick up 7,000 pins, fit 7,000 pins into the punch and then press 7,000 pins into the barrel, I thought "maybe put it away for another three years." But no, as Magnus Magnusson often said "I've started so I'll finish." In fact putting in the pins is quite easy, but tedious and it does make your arm ache, but you get better at it the more you do.

I know that flat brass wire is available but I found it a lot cheaper to use round wire and quite easy to put through a pair of rollers, swaging it down to the right thickness.

The pins were cut to length using a pair of flush cut side cutters. This produces a pin with one clean square end and one chisel end, the chisel end being ideal for pressing into the wooden barrel.

Talking about the pins, there were times when I found them most frustrating, I would be sat at the bench, the barrel and a pot of pre-cut pins in front of me and it seemed that everytime I picked up a pin to fit into the punch it was the wrong way round with the chisel end at the top instead of the bottom. After a while I started to count the times I picked up a pin the wrong way round. It turned out, give or take a few, to be 7 in 10! were the wrong way round! I thought, pick up the pin and turn it round before you look at it. Guess what? The ratio stayed about the same, on a few occasions I even turned the pin around twice, the ratio

still remained the same, so I gave up!

At first I pinned one complete tune, I just couldn't wait to hear if the pins I'd put in would produce a recognisable tune. Absolute Magic! It works, now for the rest of the pins, it takes a long time to press in 7,000 and after a time one does get a tad cheesed off.

With all the pins fitted the barrel was put back in the lathe and the tops of the pins smoothed off using a boarded strip of emery cloth, the lathe turning at approximately 150rpm, keep fingers well clear, it will shred them if you don't.

All the pins were then checked for straightness and any that were a little off their mark were adjusted.

Finally, the barrel was fitted to the piano and the indexing grooves were marked off individually by lining up the pins with the hammer tails.

It was while marking off the indexing grooves that something looked a bit odd. The indexing marks on the arbour seemed a lot closer than those on the original barrel. Strange! The answer soon became apparent. Ten marks on the new barrel, eight grooves on the original. This can't be, thought I, but it surely was. The old barrel was pinned with eight tunes so why had I pinned the new one with ten? That is a question I still ask myself, and for which I have no answer.

When I acquired the instrument some twenty odd years ago, I think I was told it played ten tunes and many times I played all the tunes one after

the other, but I don't exactly remember counting them. I think there were just ten tunes on the barrel I copied, maybe it was that, which reinforced the belief that my instrument played ten as well. However, the pins are in now and I've got ten tunes on it, time to take some accurate measurements.

It would appear that if all the hammer tails were set very accurately, equal distance, all the pins on the barrel are dead vertical I can just do it. The hammer tails are 1.1mm wide, the barrel pins are 1.0mm wide and the track to track width is 1.3mm. This gives me just 0.1mm clearance, not a lot of room for error.

With the indexing grooves cut, the barrel in and playing, a small problem was found with any fast trill playing on a single note. The hammer did not have time to fall and strike the string before encountering the next pin. This was cured by setting all close repeating pins slightly lower than the rest. This does have the effect of reducing the volume of these notes but is not that noticeable when the tune is played at full gallop.

The barrel was then given a couple of coats of thinned shellac, this gives the wood a pleasing and protective finish and also capillaries down the side of the pins locking them in place.

I should like to take this opportunity to thank Alan Wyatt for his effort in recording the tape and to Robin Tims without who's brilliant musical expertise this project would never have been accomplished. ■



# DOMENICO ANTONELLI & SONS

*Barrel Piano Manufacturers 1895-1916*

by Roland Antonelli



## Domenico.

Domenico Antonelli was born in 1857, the fourth of six children. His father Raffaele was the carpenter in the small village of Picinisco, province of Frosinone, Italy.

Having trained with his father, and completed his military service with the famous 1st Regiment of the Bersaglieri, he married before leaving Paris to join his brother Victor, who was a self employed stone mason, and gained employment in a furniture factory.

In 1883 he left Paris for London where he joined the fast growing Italian Community in Clerkenwell.

During the ensuing eleven years he was employed mainly by Chiappa & Co. and after a short and unsuccessful partnership with Messrs. Rossi & Spinelli he left London for Manchester with his wife Cristina and four children Ernesto, Luigi, Romolo (father of the writer) and Giulia.

By 1896 he was well established and the trade directory of that year listed D. Antonelli & Co. Piano Organ Makers, 121, Great Ancoats Street. Progress was rapid and by 1903 the business took over larger premises formerly occupied by a furniture factory at 59, Great

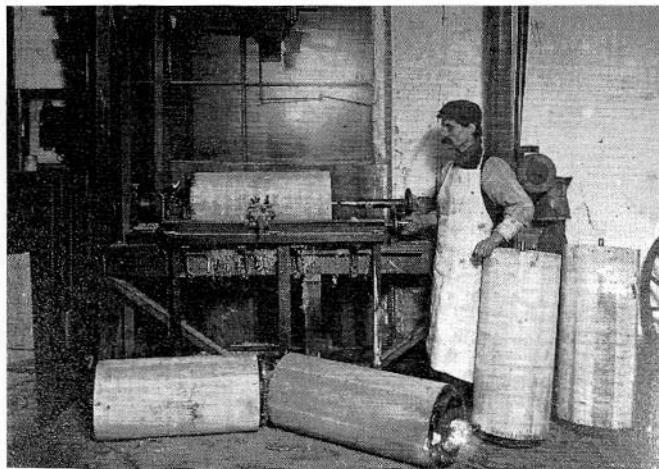


**Factory - 59 Great Ancoats Street and 2-4 Blossom Street.**

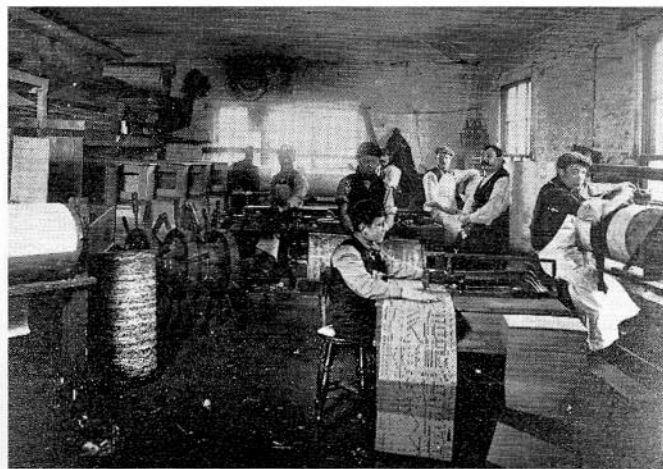
Ancoats Street. Whilst Domenico looked after the building of the pianos, the music was the responsibility of a Simon Robino whom he met in Paris and offered employment. By 1905 Ernesto, Luigi



**Engineering - Forge and Motor assembly.**



**Barrel turning.**



**Barrel pinning and book punching.**



**Assembly room showing rear screens.**



**Storeroom.**

and Romolo had all joined the business all having had training in music at the Manchester School of Music. Simon Robino left his employment about this time and the records show him at 59, Oldham Road as "musical instrument maker."

In 1906 the now D. Antonelli & Sons, "Manufacturers of Automatic Piano-fortes with Penny-In-The-Slot" had expanded into 2-4, Blossom Street and by 1910 had added 61, Great Ancoats Street.

In addition to the core business they provided an annual service to change the tunes on client's instruments to reflect the current Music Hall "top-of-the-pops" and cut "cardboard books" for Showmens' Organs. The business continued to flourish until the effects of the first World War and the advent of Radio saw the start of a decline of interest in Street Music. The business closed in 1916 so that the family which included Elvira and Dolorato could concentrate on developing the International Wafer Co. that was started in 1912 and an Italian food importing and retailing business at 55, Great Ancoats Street.

During the twenty years the production of pianos was prolific and the absence to date of known surviving examples must be due to the general practice of manufacturers removing the labels of the original manufacturer and replacing their own when re-stringing and re-tuning. The greatest exponent of this practice was Canon Wintle of the East Anglian Piano Co., who had strong connections in the North West, who not only changed labels but destroyed the originality of many hundreds of pianos to carry the East Anglian name.

Amongst Domenico's achievements was his patent of 1901 of an invention that made it possible to remove a barrel without disturbing the actuating mechanism.

His pianos were highly acclaimed and won awards at International Exhibitions; Bronze medal Milan 1906, Gold medal London 1910, Silver Medal Turin 1911.

In addition to many other civil awards for industry, he received the final accolade for his business success



**1914 - Italian Boys Band - instruments and uniforms provided by Domenico. Left to right Romolo, Bandmaster, Domenico, Ernesto, Luigi.**



**Antonelli - Mandoline Barrel Piano.**

and work for the Italian Community in Manchester by receiving the title "Cavaliere (Knight) of the Crown of Italy" a rare privilege at that time.

The writer is the proud owner of a 55 key Mandoline Barrel Piano with its

original mirrors and painted screen at the back. The tunes lead him to believe that it may be the original barrel.

*Is there anybody out there who has an Antonelli piano marked or re-labelled?* ■



# Musical Box Oddments

by H. A. V. Bulleid

Number 73

The Italian composer G. Persiani (1800-1869) received a lot of help from his wife, a famous soprano. He composed several operas with modest success, but only one outstanding, — *Inès de Castro*, 1835.

## Hooked teeth

In the 1830s, and probably a bit before, some cartel makers used combs with hooked teeth.

I think they were generally formed by running a milling cutter along the comb, probably before the teeth were slit and the tips shaped. A special cutter at least .05" (1.3mm) wide and capable of cutting to a depth of about .015" (.4mm) would be used, passing from bass to treble end. Or they could be filed.

Then as now the thickness of the teeth ends at the bass end was around .35" (.9mm) and at the treble end about .02" (.5mm). So naturally the depth of cut got less and less towards the treble end; and at about two thirds of the way the cut ran out and the treble end teeth were therefore not hooked.

Conveniently, this running out coincided approximately with the last tooth needing a steel damper.

The shaping of these hooked teeth naturally varied; examples by Nicole and D. Lecoultré are shown in Figs 1 and 2. But it was a simple milling operation on the soft comb steel and, apart from a specially-shaped cutter, no more expensive than providing flat ends to the teeth.

I have not seen any contemporary note about the purpose of the hooked tooth; but I have enquired from several restorers and they all agree that the main (and probably the sole) purpose was to help the dampers. I certainly agree, and I have drawn Fig. 3 to illustrate it. For forte-piano cylinders with long and short pins it was almost essential. But later experience, and perhaps also the advent of twin-comb forte piano, soon proved that dampers did not need this help; so, mercifully, all makers soon standardised on flat teeth.

The great snag about hooked teeth is that the extreme tip is too thin to allow grinding to remove wear, during restoration. Therefore worn tips have to be replaced which involves the chore of grinding the hooked shape; a bit tantalising because it only has to be done for accurate restoration while knowing that the dampers don't care a damn either way, — and nobody can see or hear any difference!

Hooked teeth are found on boxes

with raked and with radial pins. As can be seen from Fig. 3 the hooked effect makes no difference. A pin still leaves the tip from its extreme edge, the raked pin as always giving a marginally cleaner release.

## L'Epée's compact drum-and-3-bells box

There were many tooth-starved drum

and 3 bell boxes, but also plenty of good ones turned out in 1890, an example being L'Epée serial 30125. Separate 6-tooth and 3-tooth combs serve the drum and bells and the 8 1/4" (21cm) cylinder also allows 65 music teeth for the six tunes, the latest from *La Mascotte*, 1880. This movement is a very snug fit in its 17" (44cm) case.

All the usual L'Epée features are on show, including tune 4 (near the middle) being on the cylinder dots, clock type click springs, tune indicator tail riding directly on the cylinder end cap, and the .018" tune tracks. The case is more robust than usual

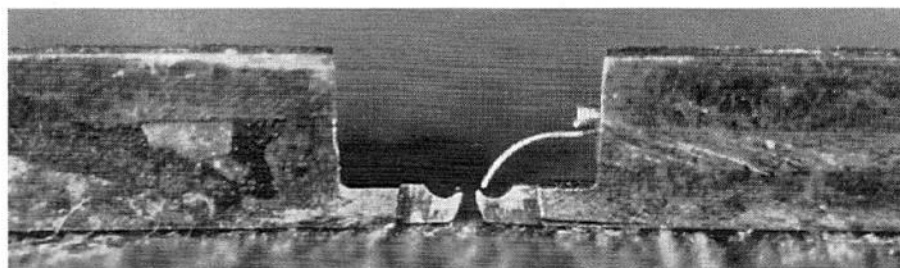


Fig. 1. Raymond-Nicole hooked teeth from 3-overture box serial 131, rather unconventionally posed, I have to admit.

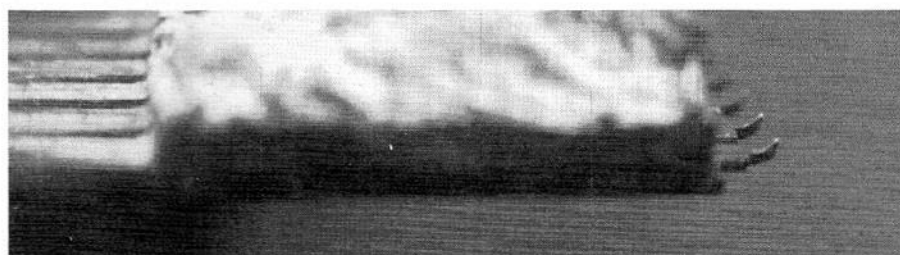


Fig. 2. D. Lecoultré hooked teeth on a 6-air 7 3/4" cylinder box; the same shape at the tip but a much wider cut.

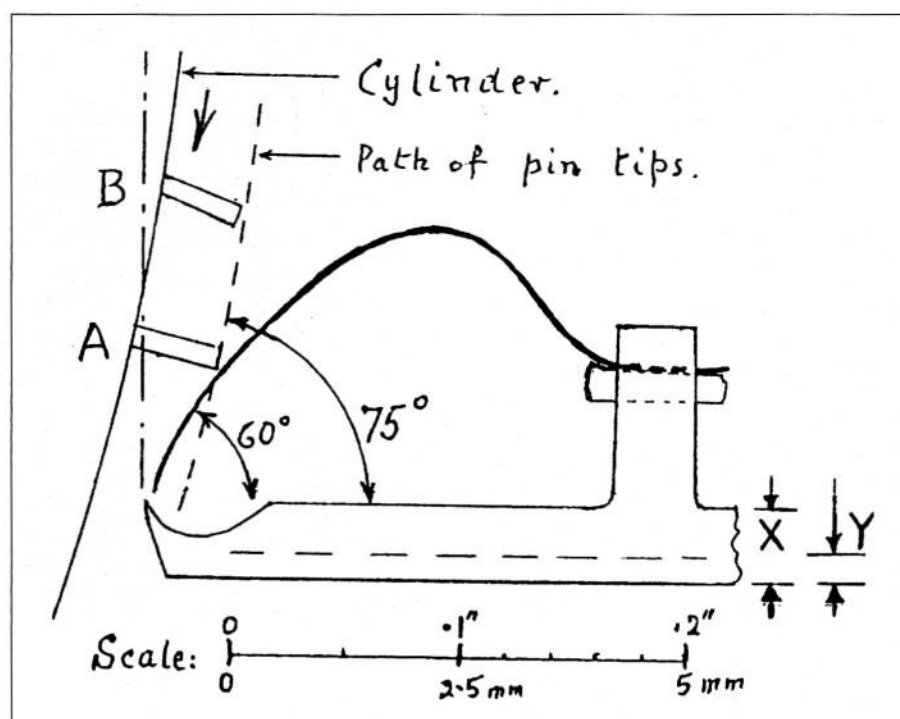


Fig. 3. Typical shape of a Nicole bass-end hooked tooth. Dimensions X and Y show the extreme bass and treble tooth thicknesses. The dotted line indicates the thinnest tooth; the cut will have run out before reaching it, hence no hook on treble teeth.

for later L'Epée boxes and has large and colourful inlay on the veneered lid.

The tuned bells have bird strikers. The drum strikers are small cylinders with patterned tips.

Serial 30125 sports a strongly coloured tune sheet, seen as no. 73 in the Ord-Hume book and aptly therein described as a gallimaufrey; it includes almost every known tune sheet decoration and has panels all around listing nineteen composers. Two of them, Audran and Verdi, actually have their tunes played by this box.

An almost identical box, except for the tunes, is serial 73064, made about fifteen years later. As fashion decreed, the case is two inches longer; but the only changes in the movement are to seven drum strikers and to bee strikers for the three bells, again with two separate on/off combs. This later box has a typical large Thibouville-Lamy tune sheet, with Exhibition medals claimed for London, 1885 and Paris, 1889 – as on Ord-Hume 69. The latest tune is the *Merry Widow* waltz, 1905.

### Comb scales

While visiting relatives at L'Auberson, Roland Fisher was shown two of the

ledgers prepared by the Cuendets for keeping a record of all their comb scales. The first ledger had 23 pages filled in, covering all types of movements and listing the models available with their numbers of comb teeth, Gamme numbers, and page references to the second ledger.

There are eleven pages of *Ordinaires* (standard, single-comb movements). Specials start with *Mandoline* on page 12. Page 17, shown in Fig. 4, covers four types including *Harpe Harmonique Piccolo* which comes in four varieties; those with 12 and 13 pouces cylinders playing 8 airs are on Gamme 71 and are referred to Folio (page) 101 in the second ledger.

This has over 200 double pages with numbered lists of tunes on the left side page – up to 35 per page in five groups of seven, sometimes headed with a note on the type of comb and number of teeth. The facing page is also ruled into five sections, each headed with a musical scale of 55 notes, including semitones, covering 5 octaves.

Left side page 101 is shown in Fig. 5. Sorry that "No. 71" has got cut off from the top corner, that is the Gamme number. The listing of tunes, gen-

erally with composers, is typical. Less common are notes added in red ink: here a group of seven Spanish airs, and also a note that "Nos. 1036, 1043 and 1045 can be played on *Ordinaires* by omitting the *Harpe Harmonique* (red scale)." This is possible because these boxes are of the less common *Harpe Harmonique Piccolo* type in which the second comb's teeth are all within the range of the main comb.

Right side page 101 is shown in Fig. 6, and you can see its number at top right! – with Gamme repeated at top left. This page is typical except for the scale for the second comb added in red ink. Care has been taken to ensure no mistakes in the teeth required for the two models; 62 plus 30 for the 12 pouces cylinder and 66 plus 34 for the 13 pouces (= 13.9", 35cm). The totals of 92 and 100 teeth differ a bit from the 93 and 103 in Fig. 4, it has to be admitted. This could explain the combs one sometimes finds with one or two unused teeth! The number of teeth needed is written below each note, with a dash for notes not needed. The extra teeth for the 13p. comb are written further below, as explained in the note.

The highest Gamme number is 331, except for a batch of eight in the

Harpe Harmonique Piccolo				
Airs	Pouces	Gamme	Folio	
6 airs 12 Pouces	104	71	101	30, 31, 32
8 airs 12 Pouces	93	62	88, 89, 222, 223, 224	
10 " 15 " "	93	71	101	
8 airs 13 Pouces	103	71	101	

Harpe Solienne				
Airs	Pouces	Gamme	Folio	
6 airs 7 Pouces	77	101	182	
8 airs 10 Pouces	77	101	182	

Fortissimo				
Airs	Pouces	Gamme	Folio	
6 airs 10 Pouces	103	103	182	
10 airs 14 " "	70	222	218	
12 airs 16 " "	83	103	218	

Fortissimo Piccolo				
Airs	Pouces	Gamme	Folio	
8 airs 12 Pouces	93	222	224	
12 airs 16 Pouces	83	103	224	

Fig. 4. Page 17 of first ledger, with two references to Folio 101. It confirms that some makers used the same gamme number on more than one size of cylinder comb; the two on gamme 71 differ by ten teeth, and the two for *Harpe Eolienne* on gamme 77 differ by about five teeth.

92 lames 100 lames 8 airs 13 pouces Harpe Harmonique Piccolo				
No.				
1036	Then man of many England	Blackth.		
1037	Marble Mountain	Cuck.		
1038	Koppy Komens	London		
1039	Leoline Great Spirit heart my	Waltz		
1040	Marble at sea	Richard		
1041	Edward, Edward, Edward	Ball.		
1042	Blue bell	Chatter.		
1043	The miller's Guard	Ch.		
1044	Peacock	Waltz		
1045	Marble Rich & firm	Flora		
1046	Patience	Pat.		
1047	La marjolaine	Compt. de l'année		
1048	Laetitia	March		
1049	La fille de St. Angel	Sigurd		
1050	Charlotte	Polka		
1051	Shirazie	Boogie		
1052	Elmire de l'Espagne	Waltz		
1053	Malaguena			
1054	La cachucha			
1055	Orléans de Polillon			
1056	Petite France			
1057	Polka Paraguate			
1058	Marche royale d'Espagne			
1059	The last note of summer	Flora		
See No. 1036, 1043 & 1045 for notes on the 13 pouces comb on the 100 lames Harpe Harmonique (above page).				

Fig. 5. Left side of Folio 101, gamme 71. The heading gives numbers of teeth for the two lengths. Any combination of these tunes can be used as gamme 71. Tunes are in no particular order . . . probably simply as received. The latest is No. 1047, 1877.



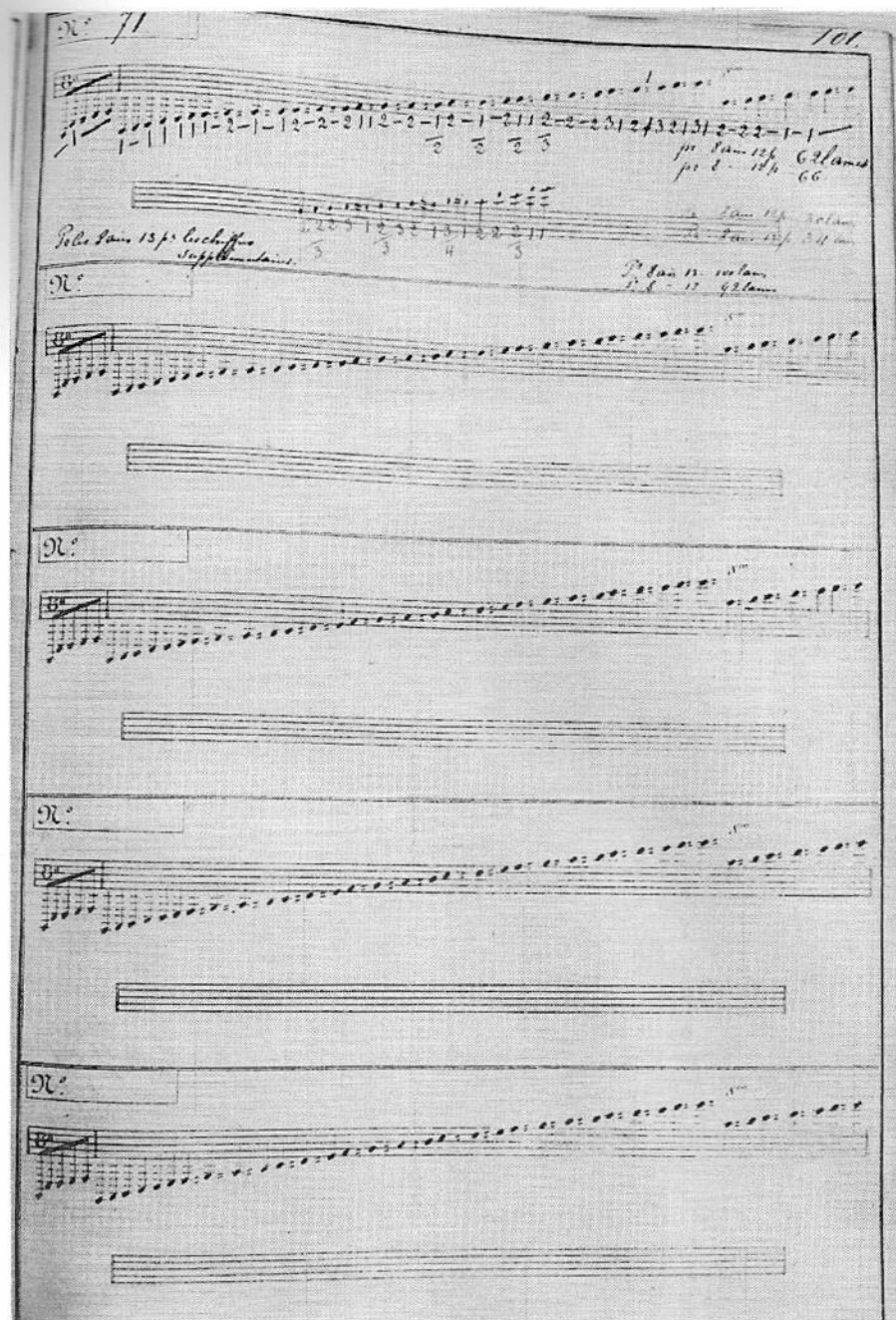


Fig. 6. Right side of Folio 101, giving the tuning scales for combs on gamme 71. The top treble notes are dropped three lines where marked simply to reduce height. The abbreviated note at top left reads: "For the 8 airs 13 poudes the additional figures."



Fig. 7. Serial 19813 written on bottom edge of case front and on the detachable base – its securing screw can just be seen at top right.

1230s. The highest tune number is 6100, but of course the same tunes are sometimes repeated in different arrangements. Separate ledgers were kept for tabatieres – more strictly described as *petites musiques*.

Important questions which cannot yet be answered are: at what date were these ledgers started? by which of the Cuendets? and were they shared with other makers?

Similar tuning scales were reported by George Worswick in Vol. 16, page 165.

#### Frères Nicole serial 198134

Information about Nicole boxes of the late 1830s, serial numbers around 17 to 19 thousand, keeps coming in I am glad to say. But recently the coming of serial 19813 has torpedoed the comment I made in Oddments 68 that "the external controls on 17311 and the concealing end flap on 18860 straddle the changeover period, about 1838."

Now, about a thousand serial numbers and a year later, this serial 19813 comes in with external controls as of old, see Fig. 7. So the changeover must have lasted from 1837 to 1840 . . . easy enough to understand, I suppose, with case makers resisting alterations and also, perhaps, a few set-aside movements.

Serial 19813 is a 6-air box with  $8\frac{1}{4}$ " (21cm) cylinder, tune 6 on dots. The comb, stamped F. Nicole, has 89 teeth, 88 used. The track widths are .015" (.38mm), the first time this close spacing of tunes has been recorded on a Nicole cartel box. The gamme number, 335, is scribed on bass lead and cylinder end cap. Tooth stiffness varies from 75 to 150, the thickness varying more than usual from tooth to tooth. The tips are more curved than usual, see Fig. 8. As usual in the pre-1840 period, the steel blank for the comb is not a rectangle; it tapers from 47mm to 39mm, bass to treble.

The blank numbers are 53 for all

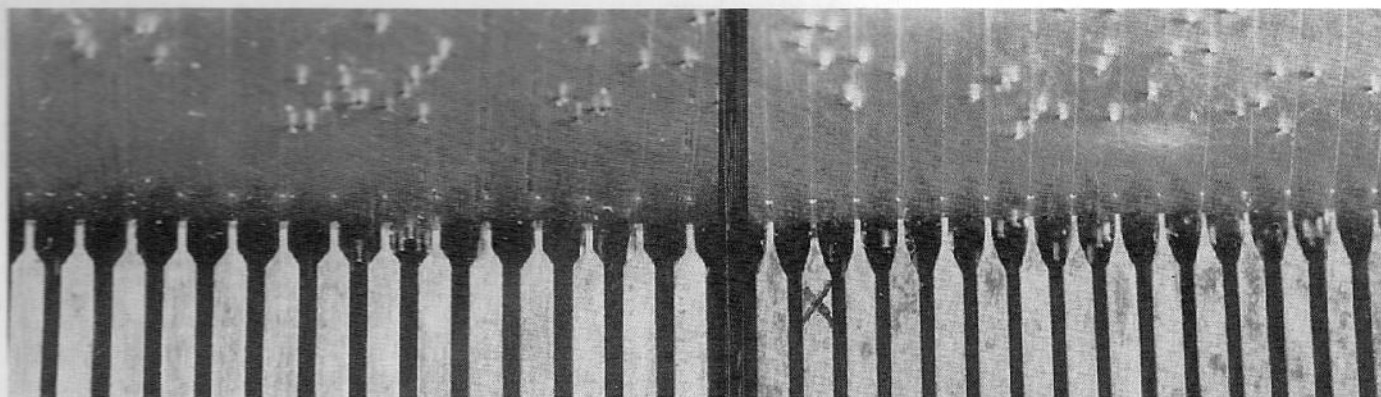


Fig. 8. Comparison of Nicole tooth tip shapes – left, serial 18860; right, serial 19813 which looks like an earlier shape. Tip X needs repair which is less easy to do tidily with this shape.

bearing brackets and the governor, and 5 for cylinder details; the arbor square is scribed V and the mating face of the cylinder gear is marked with five dots – a rather elegant craft touch. It strongly suggests that number 5 was in common use for that arbor and gear assemble early in the blank-making stage. See Fig. 9.

The cylinder has 3167 pins, average 528 per tune so on average the box plays  $10\frac{1}{2}$  notes per second. The pinning accuracy is excellent for timing but below standard for position in track, – about 5% were out of line, mostly in tune tracks 5 and 6. So some sideways justifiage was needed. Pin diameter is .009". The missing tune sheet was probably exactly like that shown on page 134 of Vol. 17 for serial 18860. Luckily the tunes had been re-listed on a piece of ruled card but unluckily they are a rare lot except for no. 4, from Balfe's *Siege of Rochelle*, 1835.

#### End cap brass pins

The cylinder end caps on the above

and most other early boxes usually have three holes about 4mm diameter and 4mm from the edge. I thought these were probably provided to fix the casting on a face plate for machining the bore and the two diameters in one set-up. It was Jim Weir who pointed out that they were always in line with the three brass pins securing the cylinder sleeve and were so placed to help when removing the pins.

In the pre-cement years end caps had to be securely attached, and it was quite some time before the sticky cement was accepted as an adequate fixer. Meanwhile, adding cement meant that end caps had to be removed after pinning; and this was made a simple operation, pushing them outwards with a lever in the adjacent hole, as can be pictured in Fig. 10. Of course these holes had to be plugged before centrifuging after it was realised that at least 1cm cement thickness was desirable.

To remove an end cap for re-pinning, the cement is softened near

the hole till the brass pin end can be seen and pushed out. This is far better than punching or drilling out the pins – the cylinder is less likely to get damaged and the pin will not get lost.

#### Langdorff 1857 tune sheet

Super mandoline boxes (teeth in groups of eight necessitating nearly 200 teeth so only four tunes from a 13" cylinder) were produced by the leading makers, quite likely to special order, up to about 1865. The latest recorded by Langdorff is serial 14125, made in 1863; but special interest attaches to his serial 10380 made in 1857.

Its tune sheet, shown in Fig. 11, is a rare variant from the usual Langdorff style of that period which featured an upright piano at the centre of the top border and composers' names in the side borders. This one is a simpler type, but it still honours the same fourteen composers. I think it must have been done in a bit of a hurry, during some emergency.

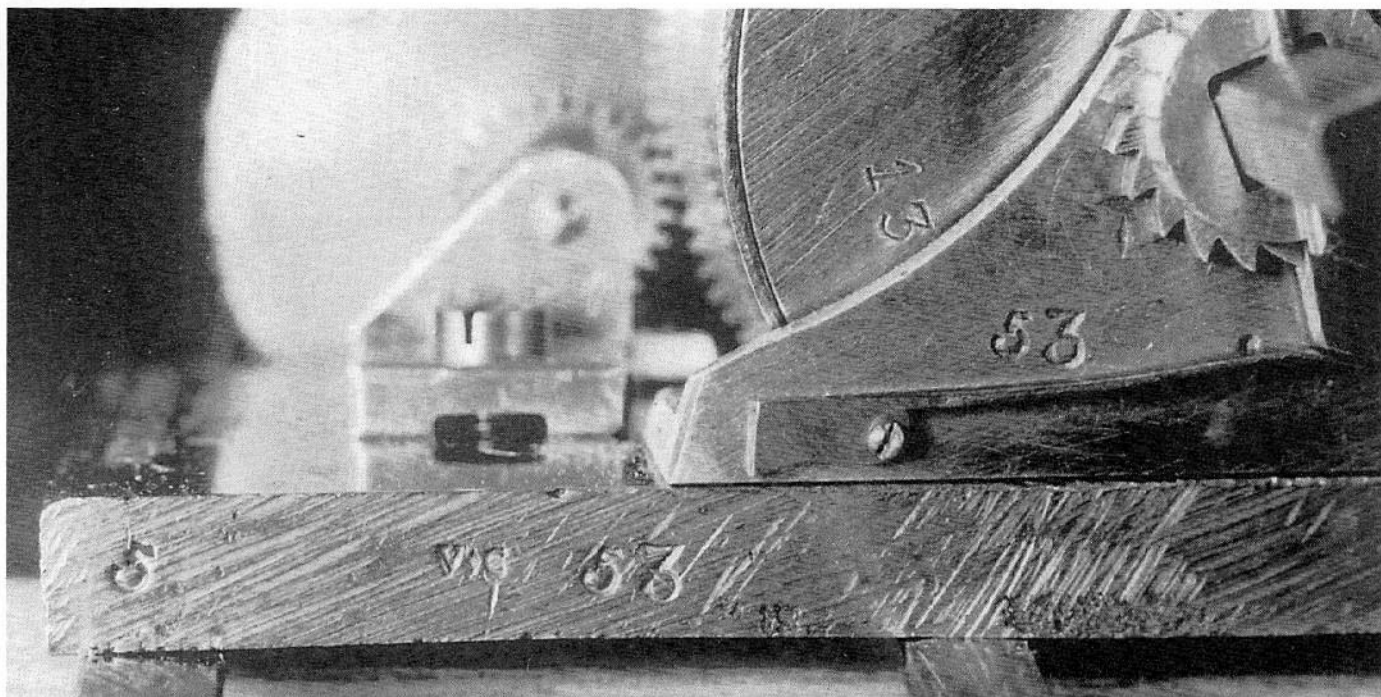


Fig. 9. Bedplate edge of Nicole 19813 showing blank numbers 5 and 53, and letters V and C with a diamond mark between which is probably a craft mark. The last two digits of the serial number are on the spring cover.



## More about the Paillards

The Registrar recently asked me to comment on two PVF boxes which have the same serial number, 692, and the same "curved damper panels" tune sheet. One is a 16" 8-air mandolin box with PVF monogram in the tune sheet cartouche; the other, 11" 8-air standard with P.V.F. Ste. Croix in the cartouche.

I think it is safe to attribute the 16" job to Paillard-Vaucher et Fils because their (rare) monogram is stamped on the governor.

I am continuing to assume, though I think it has not been proved, that P.V.F. stands for Paillard-Vaucher et Fils.

Positive facts about the Paillards and P.V.F. are . . .

1. The Paillards had far more production capacity than P.V.F.
2. The Paillards were in production of musical boxes from about 1840 until about 1905, compared with PVF from about 1850 until March 1885 (this date given in Piguet's 1996 book).
3. Far more PVF-attributed than Paillard-attributed boxes are recorded and seen at auctions – five to one at the last Christie's, 5.12.96.

Obviously, therefore, many of the PVF-attributed boxes cannot have been made by Paillard-Vaucher et Fils. Undoubtedly a lot were made by the Paillards, notable the "Columbia" which was made by C. Paillard as described on page 159 of Vol. 15 (my second book page 38) but they almost always come with a PVF tune sheet. Also, boxes with 1885 and later tunes

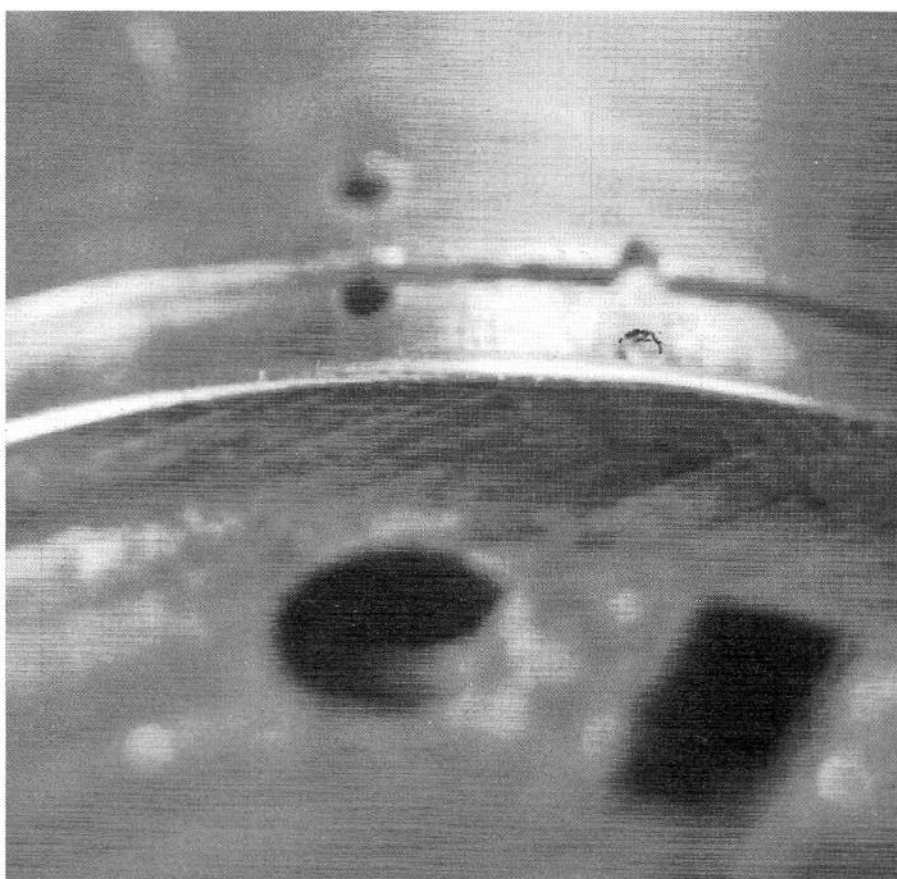


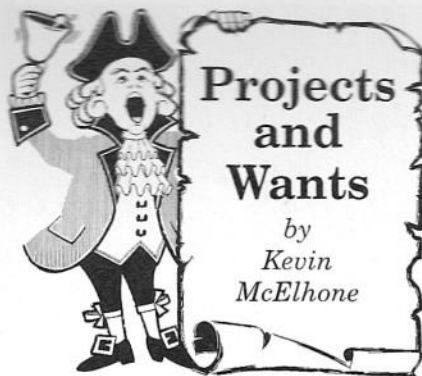
Fig. 10. Typical early end cap, showing one of the three securing-pin holes in the cylinder sleeve and end cap, with an access hole in the end cap for pushing out the pin. Also seen is a peg in the end cap flange and mating slot in the cylinder sleeve, sometimes fitted, as here, by D. Lecoultré.

cannot be by PVF; there are plenty of them about, generally sporting the well-known coloured tune sheet with a standing figure each side and the 1867 Paris medal in top border. Perhaps the long-established PVF agency in London continued in operation, after 1885.

There is no evidence of PVF running two sets of serial numbers. Therefore, returning to the problem of the two boxes with serial 692, the 11" box cannot have been made by them. I hope some clue to its maker will come from the "Cuendet 94" inscribed on its bass lead. ■



Fig. 11. Tune sheet of Langdorff 10380, in black on buff card 6"x 3" (152 by 76mm). The 13" (33cm) cylinder plays 190 comb teeth. The bass end cylinder cap is scribed G616/57 for gamme 616 made in 1857.



First of all, thank you to Jim Canavan for some more Pianostyle 88 note roll titles, but many more are still needed of this and the other roll types mentioned in the column last time.

Another Gem 20 note cob title has been found, 1296 Linger Awhile - thank you N. Pease.

I have been told of someone in Japan making NEW Gem organettes, but do not have an address, can anyone from Japan identify who this is so contact can be made.

Many thanks to members who sent in complete Faventia Barrel piano tune lists, two were received, one for 23 note and the other for 39 note instruments so hopefully ANY Faventia barrel can now have its tunes identified by quoting the 'gamme' number printed on the barrel.

In 1988 the Stitching museum in Holland was advertising for sale a Chorophon tune catalogue, but I have been unable to obtain a copy from them. If any member has a copy and could photocopy it for me I would refund any costs or exchange for any other reprint booklets/lists which I have.

Tom Valle, from Norway, is writing a book and would like any information you can offer to help. Polyphon-Werke, sometime in the early 1900's, entered into the record business. Later, around 1917, the same company bought the Deutsche Grammophon AG. He has not been able to find out very much about this. He has contacted the owner's sister, but at aged 96 her memory of 70 years ago is not too good. Polyphon A/S was started in 1920 by her brother, but Tom would particularly like to fill in details on the German history of the Polyphon Records. Please send details to Kevin who will collate and pass on to Tom.

The catalogue compilation continues slowly and I would encourage members of MBSGB to join MBSI to send in their lists to me of:- Ariston 19/24/36 note card organette discs; Aeolian 46 note organ rolls, Pianostyle 88 note rolls; Cecelian 65 note piano rolls; Wilcox & White/Angelus Symphony 58 note Organs/Pushup rolls; ANY organette music, particularly German Zinc rings and discs for new projects on Intona, Ariosa, Phoenix, Amorette discs.

A big thank you to Herman Lokenberg, from Netherlands, who kindly wrote in German for me to several contacts in Germany who have sent lists of around 1,000 Ariston discs between them to be processed into the catalogue as new titles or corrections/confirmations.

Does any member have a Clariophone, a German 24 note organette

which plays 6 inch wide zinc bands which wrap around a central wooden barrel core? A member in England would like to get some of his poor conditioned music copied and wonders if anyone else would be interested in sharing the cost - please write to Kevin on this one who will pass it on.

As Archivist of MBSGB I would like to ask if any members have unwanted copies of Sotheby, (New York or London) mechanical music catalogues which they would be willing to send to me as we do not have any in our Archives. I could refund postage or send you some English catalogues in exchange. Would anyone be willing to donate their old catalogues from Phillips or Sotheby's on a regular basis?

A big thank you to the six people who wrote to me with photos and details of

their Aeolian Organs following the recent detailed article in MBSI, I am getting much closer to being able to draw up a dating chart for the production of these instruments, but need a few more 'fixes' before I can be certain.

The archives of MBSGB which I hold are also looking for catalogues, books and leaflets/fliers about ANY mechanical music museums in any country so please let Kevin have any spares - maybe even last years issue, that is still useful to him.

I am also prepared to write a Review of any new Audio CD or Cassette Tape for "The Music Box" so that members can be aware of and hopefully wish to purchase newly made recordings. Please make sure the cost and postage charges are also given, plus method and currency of payment preferred if outside of UK. ■

## Letters to the Editor



*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.*

### Chanctonbury Ring

**Ted Brown writes from West Sussex:-**

I would like to use the letters page to restart the Chanctonbury Ring. This was a group of members, brought together by the late John Mansfield on 27th June, 1981. Our common cause was listening to, and discussing musical boxes. Unfortunately the meetings ceased after his death and the group dispersed.

Any members wishing to join us on the 18th May 1997 at 11.00 a.m. may do so by telephoning me on 01403-823533, giving their name, address and telephone number. We will meet in North West Sussex, food will be provided along with tea and coffee. Members wanting anything stronger will have to bring their own supply. We will start the day with a tape recording of a talk given by John in October 1978 and then play boxes for the rest of the day.

His feeling was that it should be a 'Seminar for beginner-members', with talks on mechanical music, which would give new and old members a chance to meet and exchange ideas.

Local members may wish to continue the meetings three or four times a year, more distant members may wish to come with a view to doing a similar thing in their own area. ■

### James Sandy

**Graeme Cruickshank writes from Scotland:-**

For some years I have been researching the history of James Sandy (1766-1819) of Alyth in Perthshire. He was a celebrated mechanist, being most famous as inventor of the integral wooden hinge for snuff boxes. He also made a variety of mechanical gadgets and musical instruments, combining these interests in the construction of musical boxes.

I am currently attempting to trace the whereabouts of surviving James Sandy items, and I hope that some of the members of the Musical Box Society may have knowledge of examples of Sandy's work. ■

### New patent device

**Peter Jenkins writes from Wales:-**

As a member of your Society I thought that you and other members and readers of our magazine might be interested in a new patent device for repinning musical box cylinders.

The following device with the title of 'Cylinder pin inserter for musical boxes' was designed to speed up this procedure. The specialised tool shapes the pin ends for easier insertion and will accept wire sizes from around .008" to .012". It can also supply uninked wire in continuous pre-set, measured lengths, from about 6 to 12mm. It will also sever the thin wire to a mitre type point and leave a flat top to the inserted cut wire. The wire will also be clamped firmly for injection and illuminated by two angled miniature Krypton bulbs during this close up operation.

This tool which performs five basic functions is 17cm long and is under a registered patent #2304617A. ■

### Appreciative of support

**Arthur W. J. G. Ord-Hume writes from Guildford, Surrey:-**

I am grateful for the sentiments expressed by Mr. J. Phillips (page 25, last issue) and am appreciative of his support.

Lest there should be some confusion in anybody's mind, allow me to make it clear that my 'retirement' as President is no more than the termination of my self-proscribed period in office. Aside from that, I shall not be 'fading away', nor shall I be 'put out to grass'.

As I believe most already know, I am a director and trustee of The Library of Mechanical Music & Horology the origins of which go back to 1910. In the fullness of time, this foundation will be handed over to The National Museum in Utrecht.

Besides that, I remain active in my lecturing and museum consultancy work as well as in the restoration of complex mechanical musical instruments and musical clocks. It will also be my pleasure to contribute further material to The Editor of THE MUSIC BOX.

I sincerely trust that my successor will enjoy the same confidence of the membership as that expressed by Mr. J. Phillips. ■



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Regina 27" Automatic Disc-Changing Musical Box, Orchestral Corona Style 34 Mahogany Case. Excellent condition. Can be seen Surrey. Details, Telephone: 0181 648 8468. Fax: 0181 648 4162.

Music Box magazines from 1965 to date. Also about 300 Christie and Sotheby catalogues (many with prices made lists). Same period. Offers for the lot or specific issues. Phone: 0161 439 6973.

### THE MUSIC BOX SUBJECT INDEX

with listings of Authors, Society Meetings and Excursion reports, selected Letters to Editor, H.A.V. Bulleid's Musical Box Oddments, Book and Record Reviews all cross referenced where appropriate. An easy to read compendium of Society proceedings of 32yrs, to end Vol. 16. 34 double sided pages simply bound in A4. £5 by post (U.K.) from John Powell (any profits to Society funds). Address from Ted Brown.

Orchestrelle Model 'V'. Mahogany case, lacks spool box otherwise complete. Presently not working. Ideal for spares or enthusiastic restorer. Any reasonable offer accepted. Tel: 01392-275956.

### WANTED

**Organette music wanted.** Any **Dolcine** card music any condition. 14 note **Melodia** and **Clariona** music (on spools). All other organette music, bands, spools, discs, any condition considered. Contact Ted Brown 01403 823 533.

Automata, large or small, can usually buy right over the telephone. Jerry Wallace, 1641 Tower Grove Drive, Beverly Hills, California 90210 (310) 858 0528.

Wanted. Motor for Adler-Fortuna Musical Box, upright model, 47.5cm (18<sup>5</sup>/<sub>8</sub>" ) discs. P. H. Wirtz, Wiesenweg 5, 63500-Seligenstadt, Germany. Tel/Fax: Germany 6182-66515.

Wanted. 15<sup>1</sup>/<sub>2</sub>" Polyphon, restored or unrestored. Would prefer only mechanism. Also can anyone supply details for Model 53 Polyphon. All offers heartily welcome. C. Nitschke, 30455 Hannover, Steinbreite 55, Germany.

### BLACK FOREST COLLECTOR

Seeking unusual and ornate Cuckoo clocks, Organ clocks, Animated Black Forest clocks, Musical Black Forest clocks - trumpeters etc.

Roy Alelli, P.O. Box 757 Harrison, NY 10528, USA. Phone: 010-1-(914) 835-1930, 010-1-(914) 835-0830. Fax: 010-1-(914) 835-0828.

### WANTED

**Barrel Pianos/Organs,**  
working or not, parts and carts.

Please telephone:

Alan Wyatt on (01223) 860332.

### NOTICE

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

### RATES FOR DISPLAY ADVERTS

SPECIAL POSITIONS (offered as available).

Outside back cover (tone or two colours)  
(full colour, one photograph to max. size of 8" x 6")

Full page only £249  
£560

Inside covers: Full page £218.

POSITIONS INSIDE JOURNAL (as available).

Full page £150, Half page £86, Quarter page £54, Eighth page £36  
5cm box in classified area £32, 3cm box in classified area £22

These charges include typesetting but are exclusive of any artwork which may be required. Half-tone, artwork and design can be provided if needed at additional cost. Black and white half-tones £15 each. Design and artwork quotes on request.

DISCOUNTS (applicable only on accounts that are settled within 30 days, otherwise strictly nett).

Four or more consecutive insertions:

Area rate less 20%

A further 5% discount is given if payment is in advance.

MECHANICAL DATA type area:-

Full page 10<sup>5</sup>/<sub>8</sub>" x 7<sup>1</sup>/<sub>8</sub>" (270mm x 180mm), Half page 10<sup>5</sup>/<sub>8</sub>" x 3<sup>1</sup>/<sub>2</sub>" (270mm x 88mm) or 7<sup>1</sup>/<sub>8</sub>" x 5<sup>5</sup>/<sub>16</sub>" (180mm x 135mm), Quarter page 5<sup>5</sup>/<sub>16</sub>" x 3<sup>1</sup>/<sub>2</sub>" (135mm x 88mm).

## Deadline Dates for Display Advertising Copy

1st April; 1st July;  
1st October; 1st February

Editorial copy **must** be submitted at least

**8 days** prior to above dates.

### Posting of magazine:

27th February; 27th April;  
7th August; 7th November

Is this the first thing you looked at?  
A lot of other members do the same thing. If you want to buy or sell something drop me a line, Ted Brown (address on the contents page).

Any members wishing to write to classified advertisers can send letters direct to me and I will forward them. For security reasons addresses are only disclosed at the request of individual members. Ted Brown. (Address in front of Journal).

Musical Box Society of Great Britain

### LAPEL BADGES

Ted Brown, The Old School, Guildford Road,  
Bucks Green, Horsham, West Sussex RH12  
3JP. Tel: 01403 823533

£2.00

Far East £2.20. U.S.A. \$3.00, Canada \$3.00

*Send in your  
classified  
for the next  
edition  
NOW!!!*

## Wanted

Articles for  
publication in the  
"Music Box"

Let the membership as a whole benefit from the experience of individual members. Write a letter or send a complete "article." Photographs of unusual pieces are also required for "Members Showcase."

Address your correspondence to:

**Graham Whitehead,**  
**Broadgate Printing Co. Ltd.**  
**Crondal Road, Exhall,**  
**Coventry CV7 9NH.**

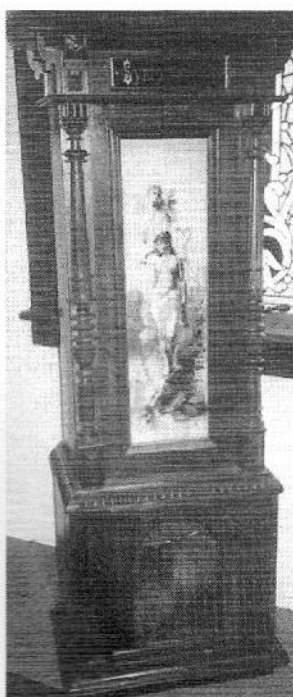




**Automated Dandy Smoker.**



**Victor 6 (w) wooden horn.**



**Triple Disc (Eroica).**

## OPPORTUNITIES AUCTION - ESTATE AUCTION

*Miles MUSICAL MUSEUM,  
EUREKA SPRINGS, ARKANSAS*

*Preview JUNE 19*

*Sale JUNE 20 & 21 - 8.00a.m.*

Includes: Great selection of musical boxes. 3 Disc-Eroica, 15 1/2" Regina Changer (w) Clock Reginaphone, Lg. Nichole (w) Stand and extra Cyls., Lots of other disc and cyl. mods. Also variety of automata.

Phonographs: Victors: Wooden horn Mods., Victor 6, Victor 4, etc. Others, including Edisons (w) signet horns and so many more, (over 40 machines), Schoolhouse mod. included, etc.

Orchestrions: Many varieties; Lg. & Small - Lg. Mortier, (87 or 90 key) - (2) Bursens, Artizan & others.



**Nichole Interchangeable.**

*The late owner collected for over 40 years and all will be sold in two days.*

*This auction contains a wide variety of wonderful antiques including over 100 beautiful clocks. Far too many categories to list in an ad.*

*This museum has been featured as one of the outstanding museums in America in the Smithsonian and Southern Living magazines. Eureka Springs is a vacation mecca. The town is commonly called "The Little Switzerland of America," and the home of the greatest country music shows on earth is located only 1 1/2 hours away.*

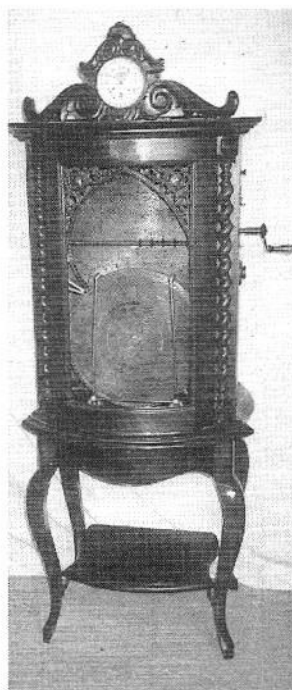
*A brochure will be available in mid-March.*

*Write: Opportunities Auction, Preston Evans, 5058 Kurt Ln., Conyers, Ga. 30208.*

*Phone: 1-770-483-0000 or 501-253-8961.*



**Reginaphone.**



**15 1/2" Regina Changer (w) clock.**



**Outstanding Organ (over 30 to be sold).**

# MECHANICAL MUSIC

TUESDAY, 15TH JULY 1997



A 19<sup>5</sup>/<sub>8</sub>" table Polyphon disc musical box, on matching table.  
Price realised: £3900.

Entries are now being accepted for the Sales on  
15th July and 18th November.

For further enquiries, please contact

Tony Jones

or Emma Simpson on Tel: 0171 229 9090

Fax: 0171 792 9201

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