

Volume 24 Number 3 Autumn 2009

The Music Box

An International Journal of Mechanical Music

In this issue:

- The New Century Disc Machines
- The Pianista
- Making a Musical Box
- Book Review

**H. A. V. Bulleid
1912 - 2009**



The Journal of the Musical Box Society of Great Britain

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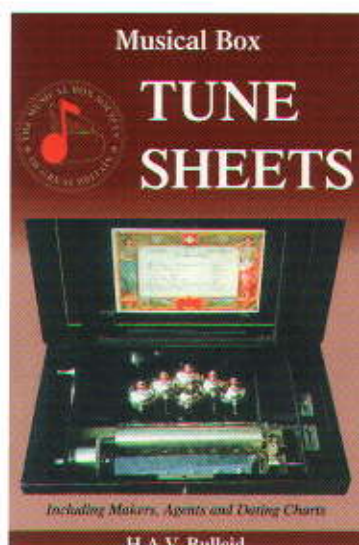
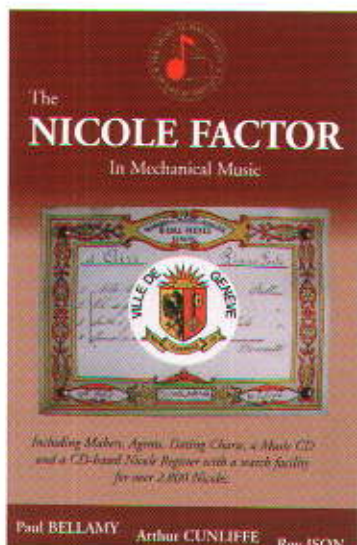
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From the Editors' Desk

Goodness me, it's five months to Christmas! How quickly time slips away, the Summer months seem to fly by in a blur of visits, meetings and events. In this issue you will find the Minutes of the Annual General Meeting of the Society. Please take a few minutes to read through them. This is your society too and you really need to be aware of what is going on. If you were actually there – so much the better. There is a variety of reports from the various local meetings – Chanctonbury, Teme Valley and Essex as well as the Society meeting in Hampshire.

Roger Booty's article on the Pianista makes interesting reading. As I mentioned in the last Journal, we really appreciate these articles which extend our knowledge and appreciation of these early instruments.

The New Century musical boxes described and illustrated so well by our American Vice-President open our eyes to disc machines made by firms other than the Big Three (Polyphon, Symphonion & Regina). The concept of disc shifting is certainly a new one on us! If you don't know what it is either, read the article!

Whilst talking of things American, many of us have been shocked and saddened by the tragic accident which killed Arkansas mechanical music dealer Martin Roenigk, and we send our sympathy and condolences to his family and friends. Our cover illustration this issue is part of our tribute to Anthony Bulleid. This issue holds the last Musical Box Oddments – number 122. A remarkable achievement by anybody's standards.

We continue with the series from Don Busby on making a musical box. Athur Ord-Hume reviews an interesting German publication and John Farmer has spent yet more hours devouring the journals of other societies, and reviewing them for us.

We are grateful to all our contributors. You may have noticed that this issue is the largest yet in our tenure – 40 pages. Even so, we have not been able to fit everything in. If yours is one of the articles we have been forced to hold over until a future issue we apologise – and this includes one from our President! We are pleased that so many of you are taking up the challenge of writing, recording or researching something for your magazine. Please DO NOT STOP – we shall publish it as soon as possible!

We applaud the idea floated in Register News of a panel of lookouts for stolen machines. Neighbourhood Watch has proved successful, and this could become a valuable service provided by members for members.

We offer our sincere apologies to Luuk Goldhoorn, one of our most

regular and learned contributors – we are sorry that we inadvertently left off his name as the contributor of that most interesting article in the Summer edition – 'Attention - music', about a predecessor of the Pling Plong. We really appreciate Luuk's informative and original articles.

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The Editors welcome articles, letters and other contributions for publication in the Journal. The Editors expressly reserve the right to amend or refuse any of the foregoing.

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Dates for your Diary 2009

Teme Valley Winders
Saturday 19th September 2009
12 noon start
Please contact **John Phillips**
on **01584 78 1118**

Chanctonbury Ring
Saturday 4th October 2009
10.30 coffee for an 11am start
Please contact **Ted Brown**
on **01403823533**

Autumn Meeting 2009
Derby
Host **Nicholas and Eileen Simons**
Friday 9th October 2009 -
11th October 2009

Chanctonbury Ring
Saturday 4th October 2009
10.30 coffee for an 11am start
Please contact **Ted Brown**
on **01403823533**

Essex Meeting
Saturday 31st October 2009
10am -4pm At the Parish Rooms,
Holy Trinity Church Rayleigh, Essex

Bring your own lunch –
coffee & tea provided by us
Why not bring along your own
favourite musical item to show
Please phone **Bruce Allen**
on **01702 23 2040**

Chanctonbury Ring -
Christmas Meeting
Saturday 28th November 2009
10.30 coffee for an 11am start
Please contact **Ted Brown**
on **01403823533**

Teme Valley Winders -
Christmas Meeting
Saturday 5th December 2009
12 noon start
Please contact **John Phillips**
on **01584 78 1118**

President's Message No. 13

The untimely passing of Anthony Bulleid has had a profound effect on the Society and the reality that his "Oddments" will soon cease will be a great loss to us all. Every now and then, Anthony would phone me up either to request information from the Register or to cast some doubt upon an idea I had expressed. The opening gambit would always be the same, "Bulleid here" followed by either, "Could you please find," or "What makes you think? In the case of the latter, you knew that most likely a blunder had been made and were due for a kindly but firm rebuke! O how I wish that once again I could pick up the phone and hear, "Bulleid here."

We are indebted to Tim Reed for offering to take over the compilation of new tune sheets. Tim had been submitting samples of new and unrecognised tune sheets to Anthony for some time and latterly Anthony had expressed the wish

that he should take over the project. Tim freely admits that he does not have the same depth of experience as Anthony had and he would need help. What once was the choice of an individual will now become a consultative process. I hope that there will be another Tune Sheet Supplement in the future, but it will need the input from many to achieve this aim.

A difficulty that has always arisen when planning a new supplement is that the quality of the photographs has often not been up to printing standards. Flash photography often burns out a section of the print. Many have the subject matter leaning over backwards so this type of print can only be used as a last resort. When taking a photograph, use a tripod or a firm stand whenever possible and try to avoid the use of flash. Particularly when taking a photo of a tune sheet, make sure that the edges are

not cut off and the card is a true rectangle. Modern digital cameras are so good their output is perfectly fine for publication. I firmly believe the old adage that a picture is worth a thousand words.

Our ancestors in Victorian times did not have to suffer the trials and tribulations of the computer. They wound things up, turned over pages in books and generally made their own entertainment. I think that we forget all of that at our peril. Computers are tools that can, and often do, go wrong. Make sure all your research and knowledge is stored in many ways so that when your electronic friend breaks down, as it will most surely do, the results of your hard work will not be lost for ever. In the meantime, wind the keys, pedal the bellows, turn the handle, pluck the strings and enjoy the sounds of yesteryear.

Arthur Cunliffe.

Précis of the Minutes of the Annual General Meeting held on the 6 June 2009

Before the meeting began, the President asked members to stand as a mark of respect for Anthony Bulleid. He said that Anthony's enthusiasm and knowledge would be sorely missed for many years to come. The meeting was declared open at 10:32 a.m.

Apologies for Absence

Nine members sent their apologies for absence

Confirmation of the minutes of the previous Annual General Meeting

Arthur Cunliffe reminded us that the membership agreed last year to establish the post of web master. The Advertising Secretary post was also confirmed as a Secretarial post with

reporting responsibilities. These had been inadvertently missed from the minutes and required to be recorded now. The minutes were then accepted and there were no matters arising.

President's Report

Arthur Cunliffe reported that the year had been difficult in some ways in that so many well-respected and long-standing members had passed away. On the brighter side, the Society had achieved much during the year, producing the new DVD and several publications. Our meetings have been very successful and work on the Membership list and the Restoration Project is moving forward thanks to the help of a dedicated team. Arthur thanked all the committee for their excellent

work and wished all members well for the coming year.

Secretarial and Officers' Reports

Subscription Secretary

Richard Kerridge reported that by the end of 2008 we had 463 members, which was a reduction of 6 members over the year.

Membership Secretary

Kevin McElhone noted that in recent years the number of new members had varied between 30 and 40 per year. He felt that the website and personal introductions were the best ways of keeping membership figures up. He would welcome any ideas on how to attract new members.

Correspondence Secretary

Bob Ducat-Brown gave details of how the Society Web Site had been expanded and improved. The John Powell index had been placed on the web and a new page of forthcoming events had been devised.

Bob also mentioned the success of the Society DVD project and gave details of availability. He thanked Roy Evett for his input to this project.

Meetings Secretary

Daphne Ladell reported on the meeting at Eastham Grange in September of last year. This meeting was an outstanding success and marked the opening of the new music room. A successful organ grind made a substantial sum for the Air Ambulance and Hospital charities.

The overseas visit to Speyer had been very successful and we had been well entertained by our hosts. Altogether it was a memorable occasion.

Daphne was looking forward to a meeting in Derby in the autumn of 2009.

Treasurer's Report

Richard presented his second report of the day noting that once again the Society accounts were in a particularly good state having shown a gain of £902.01 for the year. The Society now had net assets of £45,733.57 by the end of December 2008.

Report of the Editor

Paul Bellamy read out the Editors' report in which David and Lesley Evans thanked all those who had made contributions to the journal. They noted that the work of Floprint had been excellent and very supportive. They asked all members to keep on sending in material for publication.

Archivist Report

John Farmer gave details of the

books acquired during the year. He also used his report to give a progress report on the new Directory of Members and the Restoration Project, which are ongoing.

Auction Organiser's Report

David Walch reported that last year the Society auctioned 91 items, which sold for £4,796. The Society funds had benefited by donations amounting to £863.80. He thanked all who helped organise the auction.

Advertising Secretary Report

Ted Brown told the meeting we had 10 regular advertisers who, along with other fee payers, had provided us with £4,230 income for Society funds.

Report of the Publications Committee

Paul Bellamy gave details of the work of this committee and noted that Alison Biden and David Worrall had joined the team. It was announced that Anthony Bulleid's library would be given to the Society and become part of the archives.

To consider propositions under Bye-Laws Article 1 Section 4 duly and properly submitted to the Hon. Correspondence Secretary

There were no propositions received.

Election of Officers for the coming year:

Paul Bellamy took the chair for the re-election of Arthur Cunliffe as President / Chairman. Arthur was proposed by Paul, seconded by Ken Dickens and then elected by the membership.

Hugh Morgan having been on the Committee for many years has decided to retire and the President then thanked Hugh for all of the hard work and dedication he has put into the job.

Christopher Proudfoot proposed and Alan Pratt seconded the nomination of Kathleen Turner to serve as a

Committee Member to fill a vacancy. Kathleen was unanimously elected to serve on the Committee.

Arthur Cunliffe proposed that the rest of the Committee be elected en-bloc; this was seconded by Bill Sergeant. The membership voted in favour. Therefore Paul Bellamy, Coulson Conn, Richard Kerridge, Kevin McElhone, Robert Ducat-Brown, Daphne Ladell, David and Lesley Evans, John Farmer, David Walch, Ted Brown, Nicholas Simons and John Ward were all re-elected to continue in their respective roles.

To set the level of subscriptions/ fees for the succeeding year.

The meeting voted for these to remain unchanged.

To decide on the venue for the succeeding Annual General Meeting

The Society had provisionally booked the Village Hall in Roade for the 2010 AGM. Following a vote, the Committee confirmed this booking. To secure this venue for 2011, members voted to provisionally book the room straight away.

Any Other Business

The President announced that new binders would be for sale at the end of the meeting.

Michael Macdonald's pamphlet *The Organ Turner* would be sold for £1. Michael has kindly donated any money raised to the Society. There was a round of applause and Arthur thanked him.

Alan Wyatt expressed thanks for all of the kind letters and cards he had received. Also Alan passed on the continued thanks of Addenbrook's Hospital for the Polyphon which Alan Pratt repaired so that it continues to play on the Children's Cancer Ward. Alan then thanked the committee for their hard work.

Close of Meeting

The meeting closed at 11:54.

Chanctonbury Ring Meeting

10th May 2009 – By Alan K Clark

Forty members and their Wives and friends attended Ted and Kay's latest meeting, the theme of which was comparisons of similar machines. Following reminders of the dates of the next meetings, all of which had been published in the last Musical Box, we moved on to try and identify the tunes played on a barrel organ, only one however could be named. We were then given a demonstration of a Bijou Organette, or Helikon. This was a small 16-note machine of "Ariston Type", which played card discs; this organ luckily came with an original advertising sheet from the factor who sold it. The advertisement also carried a list of tunes, which could provide a useful dating guide. A Princess Organette was also shown which played larger zinc discs. The key positions within the key frame matched those of the Bijou, but the key frame was set at a different distance from the centre post.

Terry's talk was entitled Cylinder Boxes with a Difference. The difference being the playing time and the amount of music that could be placed upon similar sized cylinders.

The three boxes used for this revealing comparison all had 13 inch cylinders of approximately 5.4-cm diameter. The first one was by Ducommun Girod; this played eight airs on 94 teeth and played perfectly nice music for the usual sort of duration. The second box, also by the same maker was a mandolin box, this played four airs on a much finer comb with 184 teeth. This box was described by the late Anthony Bullied as a super mandolin box, in that it had groups of 9, 8, 7, & 6 teeth of the same pitch. The cylinder rotation time was about 90 seconds. Needless to say this box played very interesting and highly entertaining music. His third box



Alison Biden demonstrates her overture box.

for comparison was by Langdorff, was dated 1853, and played four overtures on 188 teeth. These tunes lasted for nearly 2 minutes and were excellent. The demonstration showed just how much complicated and intricate music could be set on a standard sized cylinder if the rotational speed was reduced, and a very fine comb used. The positioning of the cylinder pins must have needed extreme precision and how the makers managed to maintain such accuracy can only be wondered at.

The theme of comparison continued with Ted playing music on a succession of Britannia disc



David Pilgrim's Fisherman automaton.

machines, with increasing disc sizes of 5", 9 1/8", 11", 11 1/4" and 17 1/4". The comparison continued with tunes played on his 15 1/2 - inch Regina and Polyphon machines. We also tried to identify the unknown tunes on Ted's Hicks barrel Piano; we were not successful.

Following an excellent lunch, (and for some of us two puddings), supplied by Ted and Kay we moved on to listen to Ted's barrel piano. Following this the theme of comparison was continued by Daphne, who had arranged for two modern disc machines to be present for direct comparison. The two machines had very similar case designs, and were also similar in case and comb size. The Reuge machine played 11-inch discs on a single comb, and played very well. The second machine was by the Porter organisation and was a twin comb model based upon a Regina design, which employed the 11-inch comb design, but with peripheral drive, making the discs 12 1/8-inch. Needless to say the twin comb Porter had a more resonant sound than the Reuge, but the difference in their tones was quite distinctive and both had their attractions.

Our next speaker was Alison, who demonstrated her recent acquisition of a key wound overture box playing three overtures on six turns of the cylinder. The maker of the movement was unknown, but it had been recased in an attractive Nicole case. I think that the members managed to identify all the operas that the overtures were taken from. Our next item to listen to was a barrel reed organ by Wilhelm Spathe, following this we moved on to the usual "end of day" music played on the Steck Pianola, and the Aeolian Orchestrelle. Many thanks again go to Ted, Kay, their other helpers, and all those who took items along for presentation and thereby made our day so enjoyable.

Essex Meeting - 4th April 2009

from Don Busby

Attendance is being maintained with the presence of eighteen friends at this sixth group meeting at Rayleigh. We were pleased to welcome Terry and Ros Longhurst and Roy Russell, the last having recently joined the Society.

Don Busby described cutting out a mild steel bedplate on which he has mounted arbors to carry cylinders. He also demonstrated a gear train that synchronously drives both arbors to facilitate changing of cylinders on his musical box development.

Roger Booty demonstrated an Amorette hand-wound organ that was designed for children. Its disc is mounted on the rear panel and it has two pairs of animated dancing couples. He then showed one of Maxfield's main products, a rare 31-note table organette with double reeds. He was joined by Bruce Allen who introduced his own rare 31-note, floor-standing Maxfield organ. A lengthy discussion ensued about whether Maxfield manufactured organs or imported them from America, since each organette in the Maxfield range appears to have an American equivalent.

Alan Clark then demonstrated his Seraphone which has an American walnut case: it played with a very nice tone. His Seraphone is unusual in that it still retains all its original pneumatics, including the bellows.

Paul Bellamy explained the mechanisms controlling his fine self-made automaton which is a scene of London's St. Paul's Cathedral and surrounding area. We then broke for lunch, with "Breakfast at Tiffany's" in the adjacent Church hall providing refreshment for some of our



Robert Ducat-Brown with Symphonion.

members, so supporting this event to boost Church funds. After lunch, Paul operated the 3-dimensional scene in its picture frame, showing us night and daytime scenarios of road and rail traffic in a Victorian setting, including moon and sunrise, with dirigibles overhead. Paul also played an Ariston which he had bought in Strood market.

After Paul's display, Ted Brown played tunes on a 14" Stella disc box. This was followed by three medium-sized cylinder musical boxes. The first plays six airs but carries no identification; Ted attributes it to either L'Épée or Paillard. The second six air box exhibited a slight mandolin effect. Finally, the third was a Paillard, keywound and from around 1854.

Robert Ducat-Brown's talk was about Symphonion musical boxes starting with a brief history of the company; he then demonstrated an original style box with a diagonal bedplate and lever-wind. Then followed a smaller machine,

aimed at the low end of the market. Robert's third display piece was a 11 7/8" penny-in-the-slot, upright disc player which he had bought at a Society fair at Ilkeley, Yorks. This he has renovated from a very poor condition, making a fine new front and restoring its movement.

Kevin McElhone demonstrated a 9 1/2" Symphonion, a Polyphon, his Cabinet Concert Model Roller Organ and a Seraphone.

Bruce Allen showed a tabatière snuff box which played two tunes on 72 teeth. Bruce described how he had synthesised material, similar to the fabric of the box, by heating wood flour, lamp-black, lemon juice and egg white under pressure. His second item was a Serinette with 11 pipes in an oval wooden box of sophisticated design: this was thought to be the base for a model spinning loom.

We were entertained by David Pilgrim's 'Bird in a Cage' which sang with a captivating trill,

a musical box with Pepito, an animated monkey as an organ-grinder and, a bearded fisherman repairing his nets to "Greensleeves". We also saw the fine fairground roundabout which David had built from plans.

The day ended with Terry Longhurst showing two snuff boxes from early in the 19th Century. The first performed like an overture box, playing a long time on 88 teeth. The second was by Nicole Frères, playing three airs on 74 teeth. It is surprising

how much fine music emanates from such small musical boxes.

Our day was filled by an interesting programme, thanks again to Bruce's efforts. The next meeting will be on 31st October 2009, at Rayleigh.

MBSGB in HAMPSHIRE

Society Members Spring Meeting – 24th, 25th & 26th April 2009

The MBSGB 2009 Spring Meeting was held in Eastleigh, Hampshire. On Friday evening, with 55 members assembled for dinner at The Holiday Inn, the President welcomed those present, particularly those attending their first such meeting and those who had travelled from the continent to be with us. After dinner, we were entertained by Sina Hildebrand and Gotthard Arnold. They had come from Heidelberg to both be with and to entertain us. They gave us two performances based on their Automata & Organ Player routines, very cleverly and skilfully executed.

Saturday morning was given over to a presentation by our hosts, David and Lesley Worrall. Drawing upon their extensive personal collection, supplemented by one or two instruments from other members, we were taken on a fascinating journey showing the development of the cylinder musical box.

To show something of the origins, the first instrument played was a musical clock by John Ferry from the 1780's. Playing 4 tunes on eight bells, the technology employed laid the foundations of the stand-alone cylinder box. Next, from the 1830's we heard two boxes by Nicole Frères that, like so many from this period, played beautifully. Then came a black composition "snuff" box from the 1840's, with fine lid impressions of a contemporary Austrian dancer, Fanny Elsleer, whose performances of the Cachuka and the Crackovienne were very popular indeed in London

and elsewhere at that time. This was followed by a quadrille box of 1850, made by Nicole Frères for dancing in the home.

Continuing on through the 19th century we heard boxes by Nicole, Henriot, L'Épée and Bremond. All were a delight to hear as well as being in fine restored condition. One two-per-turn Nicole Frères forte/piano box displayed the differing volume of the two combs in an unusually effective way.

Another two-per-turn by Nicole Frères, this time playing ten sacred airs, described as a "rescued box" because of the extent of the restoration work it had undergone, was clearly a favourite. The tune played was the 'Hailstone Chorus' from the oratorio "Israel in Egypt" by Handel. Two bell boxes followed; one with six bells by L'Épée, and another by Bremond that had strikers in the form of singing mandarins looking very enthusiastic. An alternate tooth box by Langdorff sparked some lively discussion on the purpose of alternate tooth combs, and also on the merits of Langdorff arrangements versus his contemporaries.

Next came the inter-changeables. A PVF with three cylinders was followed by an 1890's instrument bearing a Nicole serial number but probably by Paillard. On this we heard Weber's 'Invitation to the Waltz'. Finally among the inter-changeables was one by Mermod Frères; unusually, this was coin operated and where this might have been placed remains a mystery for such a box would be

vulnerable in a public place. Last among the cylinder boxes was another coin-operated instrument, this time a splendid 'station' box by Paillard with bells, drum, and three dancing figures.

To end his comprehensive presentation, David showed a few disc boxes. Among these was a Kalliope playing a "nine and one-eighth inch" disc, reminding us that discs always seemed to be in an odd number of inches – never in a round number! An interesting comparison was made between a 15½" Polyphon and a similar sized Regina brought to the meeting by Alan Godier. Playing the same disc on each machine enabled a true comparison to be made, and it was generally agreed that the Regina had the "fuller" sound.

The final instrument shown was a modern automaton by Walter Dahler of Brugg, Switzerland. In this imaginative tableau, a father bear is entertaining his son by blowing bubbles. The sequence includes head movements to draw attention to the impending action, removing the cap from the soap solution jar with one arm, moving the other arm to dip the wire ring into the solution, retracting it, transporting it to the mouth, blowing a stream of bubbles, replacing the cap and returning both arms to their rest positions. The little bear follows these movements with his head, responds at the end by applauding enthusiastically and invites the audience to do likewise. Throughout the sequence, a small Reuge movement provides musical accompaniment.

It is not possible in a written report to convey the pleasure given by seeing and hearing such fine boxes. Neither is it possible to describe in detail every instrument. Suffice to say that the morning passed all too quickly with so many varied sounds to enjoy. Thanks to David and Lesley for the work involved in bringing more than thirty instruments to the meeting and allowing us to share in their pleasure of such a fine collection.

Saturday afternoon, the meeting took time off from mechanical music and visited a historic Silk Mill, situated on the banks of the River Test at Whitchurch, a few miles north of Eastleigh. Here, members were taken on a conducted tour of the mill, told something of its origins and history and saw examples of its output. Although, today, its contract work is done on machines powered by electricity, the reasons for sighting the mill in this location in 1830 were not to be overlooked and some of the original machinery was still in-situ and working, powered by the River Test through a huge waterwheel. As it was a Saturday, however, there was no work in progress to view although examples of the many patterns produced over the years were available for members to see & handle.

Members returned to the Holiday Inn for the Saturday evening banquet and the after-dinner entertainment given by a local hand-bell ring group, The Bishops Bells. They are a group of nine ladies who practice in the nearby village of Bishops Waltham, hence their name. They entertained us with some very well performed pieces displaying their skills and technique to good advantage and to the delight & appreciation of all. Their programme allowed time for audience participation and our members took up this opportunity very enthusiastically indeed. A good number gave a very good account of themselves in their two impromptu performances. The entertainment by the visitors over, our members

were spontaneous in their request for an encore, to which Bishops Bells responded with yet another piece to the delight of us all.

On the Sunday morning, the meeting checked out of the Holiday Inn and repaired to Milestones, the Hampshire County Council's Living History Museum of yesteryear located on the outskirts of Basingstoke. Here we were met and hosted by our members, Richard Kerridge and Keith Hilson, who are members of Milestones and keep a street barrel organ permanently on the site.

We were able to tour the museum, and view the many exhibits illustrating domestic, commercial and industrial life in Victorian and early twentieth century times. Amongst all this, we found three other society members entertaining the visiting public as well as our own members. On the street with Richard Kerridge, both on show and playing, were a Tomasso 40 key Barrel Piano, a 31

note keyless Pell Street Organ & a Varetto 26 note Street Barrel Reed Organ. Further along the street, we found the performing duo of Paul Baker & Keith Hilson entertaining customers in the museum's Public House, the Hesketh Arms. After lunch, which was served in the museum restaurant, members were free to say their farewells and depart for home, to re-visit the exhibition hall, or repair to the public house and join Keith and Paul in a final singsong.

And so ended another successful MBSGB meeting. Our thanks and appreciation to all concerned in its planning; to the entertainers, to the management & staff of the Holiday Inn Hotel who had looked after us all so well throughout the weekend; to Clive Houghton & Doug Pell for providing the Audio-Visual support on Saturday morning, and to Daphne, our meetings organizer, a big thank you for arranging this weekend. We look forward to our next meeting in the autumn.



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BONHAMS AUCTION REPORT

Knowle 12th May



Fig.1 Mandoline interchangeable by Paillard

Bonhams sale of mechanical music at Knowle, West Midlands, on May 12th attracted the usual enthusiastic crowd of buyers. No sign of economic gloom and bidding was brisk. Among the first items up was a Columbia Type AG Graphophone which was snapped up at £990. The next lot, an oak HMV gramophone horn (no gramophone) made a surprising £520, whilst a horned gramophone whose appearance was somewhat marred by a too-shiny rechromed back bracket nevertheless realised £845.

The first of the cylinder boxes to be offered, a Paillard 'Timbres-Visibles', serial no. 26534, made £820. A Junot interchangeable, with four cylinders in an original matching case, went for £970. Another Paillard – serial no.11623 – with 12 key organ section was in demand at £1250. Enthusiasm for restoration remains strong, with a large Black Forest-style Chalet with eight air cylinder movement and clock made £500 despite needing a total restoration to case and movement. At the other end of the size range, a black composition snuff box with painted lake scene under glass to the lid, realised £570.

Lot 99, an interchangeable by PVF (serial no 15773) with six cylinders each playing six airs and original tune sheet was the subject of lively bidding up to £3960. The cross-banded and inlaid rosewood case

decorated with floral cartouche and musical instruments was matched by the stand. **Picture 1** Altogether a very handsome instrument. A miniature ivory and bone musical bon heur de jour playing two airs made £720. Interestingly, this box is illustrated on the cover of John Clark's book 'Musical boxes', a copy of which was also in this sale.

An early Rivenc key-wind box (serial no. 6277) in plain mahogany case attracted great interest prior to the sale. With exposed controls - no end flap - and bearing only the Rivenc (not Ami Rivenc) name and no winged lion trademark this is a very early box well worth the £1600 paid. **Picture 2**

A rather elaborate musical photograph album by Paillard playing the usual two airs and in good condition made £450. Large diameter cylinder boxes always attract interest and Lot 110 was no exception. Bearing the serial no. 1941 there was no clue as to the maker, but with end flap, key wind configuration it was clearly an early box. Two teeth needed replacing but when restored this will be a fine box, worth the £1480 paid. **Picture 3**

A collection of Crown Devon musical items was less popular than usual and only the cigarette box stood out with a bid of £260 securing it. Disc boxes were largely absent from this sale

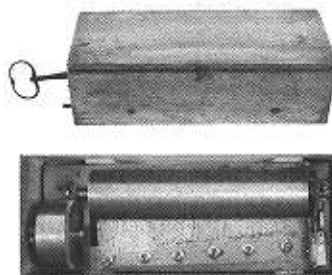


Fig.2 An early key-wind by Rivenc playing four airs.

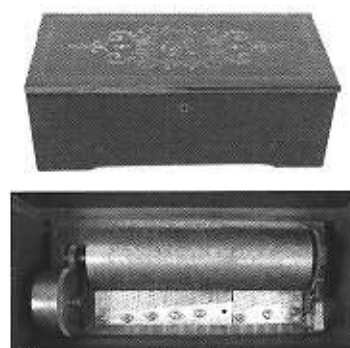


Fig.3 Key-wind two per-turn box - maker not known.

but a 9/4" Kalliope needing some comb work made £620. Almost the last of the mechanical music items offered was a singing-bird-in-cage by Bontems (Lot 118) The single bird sang well and attracted a buyer at £1480.

All prices quoted are inclusive of Buyers Premium. With 26 offices throughout Britain and offices in many major European cities, Bonhams offers an unrivalled service to mechanical music collectors, and will continue to hold sales at both London and Knowle salerooms to meet their needs.

Future sales dates:

Knowle 29th September 2009

London: Knightsbridge 10th November 2009, 30th September 2009
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Teme Valley Winders

27st June, 2009 – Eastham Grange – By John Farmer

A slightly smaller group than normal was welcomed by John Phillips and apologies (although not required!) were received from Maurice and Wendy Adams (we hope she continues to do well), and Val and Doug Pell (we hope Doug is feeling better too). New member, Clock Winder Gary Watson, was welcomed. John appealed to members to come up with ideas for "themes" for future meetings as the number of unseen instruments owned by the group was diminishing. John decided that this meeting would be sequenced by "oldest first" in relation to invention or manufacture.

Alan Pratt started with a PowerPoint presentation to support his talk about Ctesibius of Alexandria who, in the second century BC, is believed to have invented the first organ, a hydraulic, or water organ, and possibly the water clock operated by a float and pointer. Alan gave more of the history of the inventor and his instrument, and its workings, and told that a replica had been built and shown in London in 1998 (Covered in *The Music Box* by Paul Bellamy - V20, 6, p.185). It is believed that an example eventually ended up in Germany and inspired the first modern organs in Europe. Mike Page followed with another PowerPoint presentation about the tunes on the mechanical chimes of St. Laurence's church in Ludlow. The chimes are mentioned in documents dated 1540, but with no detail, but Mike has found later detail from 1795, 1808, 1883 and 1890, and listed the tunes at various stages. Some tunes stayed throughout this period, others were removed and re-introduced. The system was changed to electro-mechanical in the 1980's, but still retains the 1890 tune list.

John Farmer followed with a Nicole Frères 4-air cylinder box dated 1845

– 1850, which had just been returned by Alan Godier after re-pinning and other remedial work. This was one of John's first purchases, but had always had a small patch of pins missing. It now played all the notes (and hopefully in the right order!). Alan followed with his own 8-air L'Épée box from around the same period, having a nice veneered case and playing very well. It has an unusual "business card" sized tune sheet, which needs to be recorded in the register and the tune sheet book. This is quite early for L'Épée, although was numbered 4998.

John Phillips returned front and centre to show some photographs of the Euphonic, a type of upright piano patented in 1842, having an exposed and highly decorated cast iron frame, with the piano action concealed under the keyboard, and three highly decorated resonator boxes at the base of the frame. Peter Bill at Rock (5 miles away) has an example, and there are also examples at Finchcocks, the V&A museum, and one other private address in the UK, plus one in the USA. John has just acquired a sixth example, but it is currently in pieces and requires extensive restoration. Members were able to view John's instrument later in the afternoon. John Harrold followed with his talk and demonstration of a street barrel organ by A. Corvi from 1869. When John acquired the instrument it had a poorly made replacement case with just two original panels, and many problems with the pipes. John has fully restored the instrument, which now plays very well. It has a number of wartime tunes on a non-original barrel, probably by Wright and Holmes of Manchester. This fact suggests that the previous owners were wrong in stating that it had been unused between the 1930's and 1960

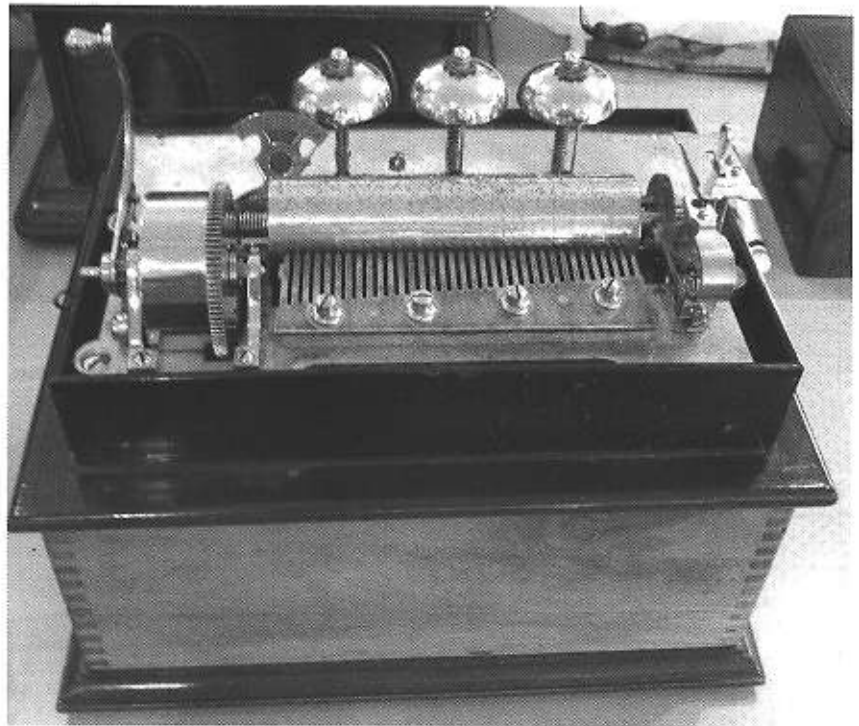
Kevin McElhone showed a 10 air, nickel plated cylinder box, probably by B H Abrahams, which was unusual in that it is "upside down". The movement is fixed to the lid of the box and hangs upside down when clipped onto the base. To play it has to be lifted off the base and turned over to rest on the base. It has 3 bells and hammers, but only two actuators, and the bells are untuned. Thus a fairly cheap movement, but there is no obvious reason for this unusual arrangement, although it does make the mechanism easily visible when playing. Kath Turner demonstrated a very nice Tabatiere in a wooden box, playing 6 airs with a German flavour. It probably dates from around 1900 and is in good condition apart from the dampers.

Nicholas Simons' presentation focussed on the modern Sankyo "pling-plong" movements, which are quite popular because of the ease with which owners can punch their own music. Nicholas played several tunes on a 20-note instrument, some of the tunes being his own arrangements and some being from the Internet (notably from MMD). He also explained how the mechanism worked, and demonstrated a 15 note version acquired in Europe. A similar mechanism called a Melodian, has an electrically driven transport mechanism, although the sound is generated by tuned prongs. However, Nicholas had investigated the playing action and found it to be much more complicated than the Sankyo model. It is understood that the Sankyo units had been made up to 80 notes, but these are no longer available. Paul Bellamy mentioned that he has re-tuned examples of the 20-note version in order to produce some accidental notes, and hence widen the musical scope.

Several group members have these mechanisms, so it was suggested we might have a pling-plong concert at some future meeting (absent members could send their punched tune cards to be played at the concert).

Paul Baker, who was in the area attending a gramophone fair, demonstrated a Polyphon "Concert" hornless gramophone from around 1911. The very basic internal "horn" consists of just a piece of wood mounted at an angle underneath the turntable to direct the sound towards the front louvers in the base. Paul played a Polyphon record to demonstrate the instrument. These were very cheap instruments and were often offered free against subscription to a record club. Paul, and also Nicholas, then played several tunes on John Phillips' Yamaha piano whilst John demonstrated the piano's ability to record such performances and play them back. As a finale Paul Baker performed a duet with himself! Some of those present were fascinated by the piano's recording capability and were soon found crawling under the piano, which by now had all panels removed, trying to deduce its secrets.

Having been requested by Alan Godier, John Farmer then demonstrated the de-rusting fluid Evaporust. John and Alan had left two quite rusty 15 1/2" Polyphon discs, and a very rusty tuning chain from the Euphonicon, to soak in a tray of Evaporust earlier in the day. John showed that, after several hours, the rust had been converted to a black deposit which brushed off, but the un-rusted steel remained unaffected, and the titling was also untouched. When the discs and chain were washed and dried, any remaining blackness brushed off leaving clean steel. A few small deeply rusted spots suggested a second immersion would be beneficial. The fluid is completely non-toxic, and pH-neutral (i.e. it is



Three-bell 10-air musical box with a case resembling a phonograph. The top board lifts off and parks upside down with the movement inside the case.

not an acid), and has no affect on other metals (e.g. lead or brass). After treatment, John pointed out that the steel is very prone to re-rusting, so needs to be protected by a lacquer or other sealant (John Harrold suggested Harmony hair spray on the top side of the discs and black shoe polish on the playing side). A coating of oil or lacquer is appropriate on other items or allowing a coat of Evaporust to dry on also works.

Finally John Phillips gave a short demonstration of Engine Turning using his newly restored 1927 Lienhard straight-line engine turning machine. He produced four sample patterns on a polished brass sheet, all from the same pattern bar. The number of patterns that can be produced is limited only by the imagination of the operator. John is hoping to write an article for the "Music Box" on this subject sometime in the future.

As usual, Hilda provided the group with refreshments part way through, including some delicious meringues. The next

meeting of the Teme Valley Winders will be on Saturday 19th September 2009, starting at 1:30p.m. prompt (NOT 12 noon as stated in the Spring journal). Those wishing to attend should contact John Phillips on 01584 781118 to confirm and get directions if required. Any instruments, clocks, piano rolls or items of interest are welcome. If you have ideas for themes, let us know.



Kath Turner's 6-air Tabatière musical box.

The Pianista – By Roger Booty

Notes & Queries from "English Mechanic & World of Science"

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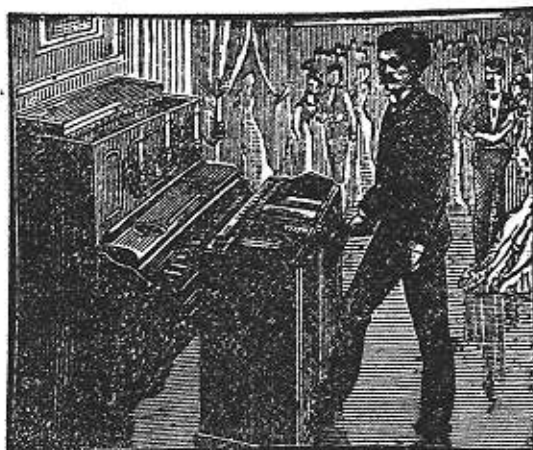


Fig 1. Advertisement in "Musical Opinions & Music Trade Review", April 1st 1884.

The subject of this little piece, the Thibouville Lamy Pianista, had a series of questions and answers about it in the pages of the "English Mechanic & World of Science" magazine, sent in by readers during the period 1881-1882.

The Pianista has been featured in the early pages of The Music Box and also the books of Arthur Ord-Hume and others, but these letters give a few little extra details about the machine which do not appear to have been noted before. For instance, although the 1884 advertisement shown here (Fig. 1) is not very clear, we find from the letters that the machine was not pedaled as in the Pianola push-up, but that the pedal at the front actually operated the sustaining pedal of the piano. The air to operate the notes, pressure rather than vacuum I believe, was produced via the crank handle which both worked a set of bellows and drove the rollers to pull the book music through.

The Pianista was offered over a long

period of time, still being available as late as 1905. (See illustration from Thibouville Lamy catalogue of that date from The Music Box, Vol.3 No. 2 (Summer 1967) P.115.) By that time the 65-note roll playing Aeolian Pianola piano player was firmly established on the market along with other roll playing machines. The Pianista still only had 54 notes playing from cardboard music and the only visible improvement, from the two advertisements shown here, is that the music in the latter model went completely from one side of the machine to the other, whereas on the early example, it was confined to unfolding and refolding all on the case top.

A later longer letter to English Mechanic had a total of 14 questions within it and ended, 'I hope "W.H.H." will not feel frightened at this long list of queries, but generously come forward to help one who is desirous of trying his hand at making this piece of apparatus.' It is obvious from

this letter, and others on differing subjects in the magazine pages, that the amateurs of the day were very keen at turning their hands to making absolutely anything.

So lastly I come to what for me is a rather obvious question. Why, if the Pianista was on the market for so long, have I no recollection of ever seeing or hearing of one in any collection?

Editorial Notes:

Other references to the Pianista in the Music Box occur in Vol. 6 No. 2 (1973) p. 92, where Arthur Ord-Hume describes the attempt to produce it under the name Miranda, duly thwarted by Jerome Thibouville-Lamy pointing out that he had patented the machine first in 1863, and the article by Hendrik Strengers in Vol. 11, Nos. 4, 5 and 6, in which he reproduces a bi-lingual version of their catalogue. All these may be obtained from your copy of The Music Box DVD!

A partial answer to Roger Booty's question about the whereabouts of Pianistas may arise from a personal memory. Many years ago, nearly sixty, actually, Editor David Evans had relatives who owned and operated a flourishing music business in Worthing, Sussex. A joint owner was the late John Mansfield, an early member of MBSGB and founder of the Chanctonbury Ring provincial meetings. The yard behind the main shop had various garages and storerooms situated beneath the upper floor of the building, which housed the record department and workshops for piano, radio and TV repairs. On one occasion one of the store room doors was open, and David, aged about 7, was able to peer in. The room was entirely filled with row upon row of rectangular wooden cabinets, mostly with foot pedals. He was intrigued with these, and asked his uncle (John Mansfield) what they were. "Oh", he explained in a rather off-hand manner, "Those are only old piano players. They are all going to be broken up". There must have been at least forty of them in there. Multiply that number by all the music businesses in Britain and that may give an indication of where they all went.

The following are reproductions of letters in English Mechanic, supplied by Roger Booty:

From "English Mechanic", Nov. 25th 1881:

[45399.]—**Automatic Musical Instruments.**—The great number of queries that have appeared lately in the "E. M." relative to arranging music for the orguINETTE, pricking organ barrels, &c., leads me to ask your musical and mechanical readers if it is not possible to get some more portable mechanical method of playing the organ, harmonium, and similar keyed instruments, than by means of large, expensive, and unwieldy barrels, or

wide clumsy sheets of paper, as in the orguINETTE. The great popularity of this latter instrument shows that a contrivance by means of which one can arrange music without being limited to the circumference of a barrel, is a boon to amateurs. But the orguINETTE is too small in compass, having only fourteen notes, and plays but in one key; therefore being suitable only for simple airs. What is required is some means of actuating the pallets by means of narrow strips of paper, cardboard, or metal, similar to the planchette in Debain's Piano Mécanique, in which small boards only 6 in. wide take the place of barrels, and music can be arranged thereon without limit as to length; but this is an expensive instrument. Can anyone give a description of an instrument called the Pianista, which was exhibited in the Paris Exhibition, and was played on the pneumatic principle by means of perforated cards. Is it to be seen in England? I am aware that this kind of mechanical music is regarded with a very small amount of veneration by proficient; but I have found, as a violin player, that if I arrange the P. F. (Piano Forté - Ed) accompaniments of violin and P. F. music on a barrel, I can get strict time and perfect accuracy as regards notes - a thing not always to be obtained from pianoforte players. I have fitted something of the kind to an harmonium, whereby I can play any length piece of music, and in any key; but would like to hear the opinion of others before finishing the same, and making the details public. - PLANCHETTE.

Dec. 9th 1881:

[45399.]—**Automatic Musical Instruments.**—Your correspondent may see the "Pianista" at 10, Charter House-street, a recently-established branch of a Paris house for the manufacture of all kinds of musical instruments. I have used one of these apparatus for six

years, obtained directly from the inventor, and can testify to its capacity for the faithful rendering of the music of the greatest composers. It may be used to play the harmonium or any organ, but is specially well adapted to the piano, by placing it against the instrument, the keys of which it covers to the extent of four and a half octaves, or some fifty-four notes. Self-folding perforated cards in volumes are used to interpret the music, the notation of which may be achieved by an amateur with any mechanical aptitude; the notes being marked on the cards by means of a graduated divided scale, and then cut through with a hollow punch. The most difficult part of the process is adjusting the time, according to the conception of the composer; but this is obtained by the regular division of the cards, like the bars in music. Mechanical pianos, even with changing barrels, soon fatigue, and the orguINETTE is popular probably on account of its comparative cheapness. The music of the cards does not work in a circle, and may therefore be of any length; and the pneumatic principle of the machine permits the performer to develop a quality unknown in mechanical music - that of expression, for, while he turns the handle with the right hand, with the left he presses a lever, compressing the air in the reservoir, causing the hammers to strike loud or soft, prolonged or short, following closely the idea and instructions of the composer, and providing the notation is correct, the time leaves nothing to be desired. - W. H. H., Brixton.

Dec. 23rd 1881:

[45592.]—**Automatic Musical Instruments.**—Can any of our correspondents give me any idea of the construction of the pianista, mentioned by Mr. Brixton last week? Is it a thing that could be made by an amateur? And, is it the same as the attachment that

is made to play the orguINETTE? If anyone could give me a few instructions in the making of one to play an har-monium, I should esteem it a great favour. Being unable to use my feet, of course, I cannot work the treadles; therefore, the above attachment would be a very great boon to me, and, I have no doubt, to others as well. Cannot our clever correspondent, "Fiddler," tell us about it? Or, does he not approve of reeds? — H. KING.

Jan. 6th 1882:

[45592.]— **Automatic Musical Instruments.** — "The pianista I use is contained in a rosewood case, 41in. by 12 ½ in., and 35in high, resembling a small harmonium. At the base in front is an opening for a hinged treadle bearing on the forte pedal of the piano. Within is a double-acting air reservoir working as a blacksmith's bellows, but with two connecting rods on the under end and on the upper fixed to a metal crank at right angles, into which the handle is screwed. At other end of crank is fixed a toothed wheel holding an endless chain; and meeting another toothed wheel in the centre of the case at the top, on a pair of vulcanised rubber rollers, revolving on each other like an American wringing-machine. Below the reservoirs are three shelves supporting 54 small parallel bellows, 10in. long, 1½ in. wide, and 1 in. deep when closed, and on the underside of each a round hole appears with a spring valve against it, alternating with a closing-valve placed inside. All these bellows are in communication with the reservoir and each other, for under each shelf three slips of wood are screwed so as to form tubes. To work these bellows a connecting upright rod is screwed through a cap on each at the movable end and above to a horizontal lever, projecting 2¾ in. from the back of case for the naturals, and 4in. for the sharps or flats. These are

covered underneath with a bulb of soft leather, size of the end of forefinger. They cover the keys of piano an inch or more, nearly touching them, and can be adjusted to any instrument, as the case rests on four screws and sockets. Side of levers nearest piano are fixed wires to each on little iron brackets in connection with the valves. These in their turn are connected by wire and elbow-hinges to a row (54) of steel lever-points passing through a slotted plate, and kept true by a ribbed cylinder revolving on a level with the upper roller. The lever-points move on a fulcrum under the table of the case, and are turned through or away from the slots by a clavier, having a like effect to the stop in a musical-box. All the minor bearings are covered with thread, felt, or leather, to prevent noise. At the right hand is the handle, on the left, above, is a brass stop, with hinged levers. By pressing the stop a circular wire spring fixed on the reservoir c compresses the air. While the handle is being turned this will give expression, replying only to the will of the performer, and is, therefore, not mechanical. On the table above, the perforated cards are placed in a recess to the left, the first leaf of which is put against the roller, half a turn of the handle dragging one through, with the clavier turned on, so that the steel points press against the card, their tension causing them to rise as they meet the perforations, which movement making the valve discharge some cubic inches of air, the leather-covered levers over the keys immediately strike the notes. The perforations being 1/8 in. to 3 in. long will suit every note in the scale, for so long as the steel point remains in the perforation the piano-key is pressed down, lengthening or checking the note in proportion to the extent of the perforation. There is an additional valve at the end of an upright tube, for the escape of the waste-air, governed by a screw-spindle, on which a nut may be turned to set the

instrument at any pressure. A joiner and smith could make the pianista for their own use, as it is still under a patent. The major part is wood, either pine or poplar, the levers beech, and the bearings little blocks of box. There are some castings in brass or iron, which would require a lathe, a quantity of fine piano-wire, but thinner. The only steel is the lever-points for the notes. These are tempered hard, to prevent the friction of the cards from wearing them out, and four steel springs screwed on each side of the top of case, to press the rollers together, and the cylinder on to the plate. Not being a draughtsman, I am unable to give plans; but H. King is welcome to a private examination of the instrument, if this description should prove insufficient. It will be perceived that the construction is complicated; but as every part is ingeniously balanced, there is nothing to get out of order. The greatest tact is required in the notation of the card-volumes, the result being very defective if proper time is not observed; but where correct, far surpassing in resources every system of revolving barrels or raised blocks. The attachment of the orguINETTE has been suggested by these cards. — W. H. H., Brixton.

Jan. 27th 1882:

[45592.]— **Automatic Musical Instruments.** — Will "W. H. H., Brixton" (page 431) answer the following queries:— 1. Are the cards put in by the hand or by the machine? 2. Are they strung together with strings like the cards in weaving harness work? 3. What length of cards will be required for a tune such as "The Old Hundredth," or for a glee with a hundred bars of common time. 4. Can a dance-tune be played as fast as a fiddler can play it on a fiddle. 5. Is there no danger of the cards going in faster at the one side than the other, and so spoiling the harmony? 6. Can any ordinary MECHANIC, who understands music, cut the cards?

I have been working at machines for playing pianos for nearly twenty years, mostly on the barrel principle, and I think "Brixton" is going too far when he asserts that time can be played more correctly by the pianista than by a barrel with blocks. — ENQUIRER.

Feb. 10th 1882:

[45592.]—**Automatic Musical Instruments.** — The answers to the six queries of "Enquirer" are:— 1. The cards are placed by hand on the table pianista, in a recess inclined outwards, which holds a volume of 12 to 15 yards. Understand, they never pass into the instrument, but over the table and between the rollers. 2. The side of each card is joined at each end by pieces of narrow tape, each tape crossing; that is, glued to the underside of one card and the overside of the next, thus keeping their edges close and parallel to each other, and forming a hinge acting both ways, something after the fashion of the cards in the Jacquard loom. 3. The 'Old Hundredth' would take 1 ½ yards. Unacquainted with music, I should not like to state the exact length of a hundred bars of common time, but may mention that the best makers of mechanical pianos make six airs to each barrel, as those of Gavioli or Lacape, of Paris. An overture, for instance, that of "Zampa", requires the entire use of one barrel, or six revolutions. With the pianista cards it is 12 yards, so that a barrel containing six airs may be deemed equivalent to from 12 to 18 yards, according to manufacture. The overture in "William Tell" takes 18 yards, probably the longest of any of the great operas. 4. The pianista can play as fast as any violinist, or any piece, however elaborate; it is equivalent to ten years' practice on the piano; it also gives the effect of two players on the same instrument, with the same verve or stamina that an accomplished pianist possesses. 5. The turning of the handle in connection with the rollers, between

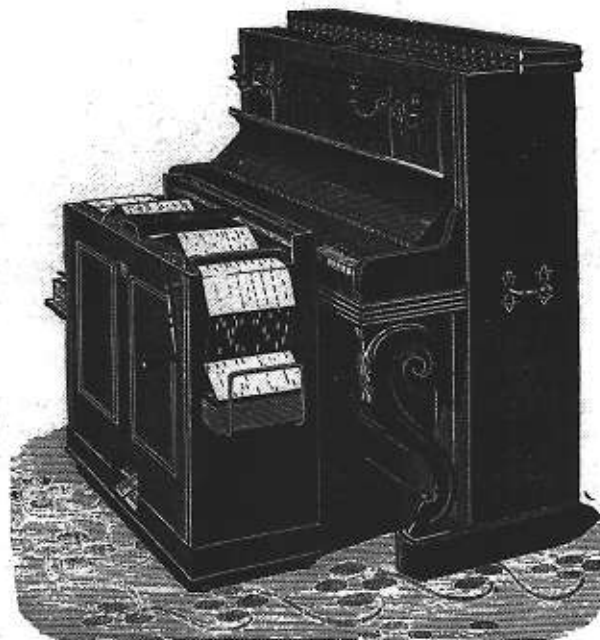
which the cards pass, is under the control of the player, and the cards must pass out as they pass in, being all hinged together. Neither do they require any rearrangement, for as they pass over the notes, described a few weeks back in the "E. M.," they re-fold themselves automatically in an inclined recess opposite the other. No attention is needed except for the "expression." This being the soul of music, cannot be produced except by hand by pressing a stop, and following the directions printed on the cards as they pass from one side to the other, like reading the title of a book. 6. Any ordinary mechanic may

make the music better or easier with a knowledge of the notes, though this is not strictly necessary; always beginning, however, with a waltz or a march, where the time is regular. The elaborate pieces of sentiment, as some of the airs of Mozart or Beethoven, are more difficult. It was not intended to state that a barrel does not keep perfect time; but the pianista has a certain delicacy of its own and the convenience of storing the card-volumes has an immense advantage, not requiring above one-twentieth of the space necessary for barrels, and not liable to damage in changing one for another. — W. H. H., Brixton.

PIANISTA THIBOUVILLE.

View of the Pianista placed before the Piano.

By means of the Pianista one can play the piano with expression, without any knowledge of music whatever.



This apparatus can be adapted to any piano either of English or foreign make.

View of the Pianista ready to be played.

LATEST IMPROVEMENTS.

Pianista Patented S. G. D. G.

JEROME THIBOUVILLE-LAMY'S patent Pianista with double pneumatic action has numerous advantages over the old system.

Besides the simplicity of the mechanism, which is a guarantee for durability, the double bellows give a greater power of touch and more precision in the fingering. The expression is also rendered more effective and the resistance of the handle is greatly diminished.

The direct action of the small bellows on the valve of the large ones reduces by more than ½ the pressure of the notes of the Pianista; which permitting the use of merely paper, diminishes considerably the price of the music.

The result is therefore:—1st, Economy; 2nd, Strength and Durability; 3rd, Execution—clear and expressive.

The Pianista far excels any other invention giving the facility to play the piano without the knowledge of music.

Very elegant in appearance, and rather small in size, the Pianista can be adapted to all pianos. The only fixing required being the adjustment to the key-board of the Instrument (*see illustration*) after having regulated its height by means of screws fitted for that purpose.

Fig 2. From Thibouville Lamy catalogue of 1905. (reproduced from *The Music Box* Vol. 3 P. 115).

Register News No: 64

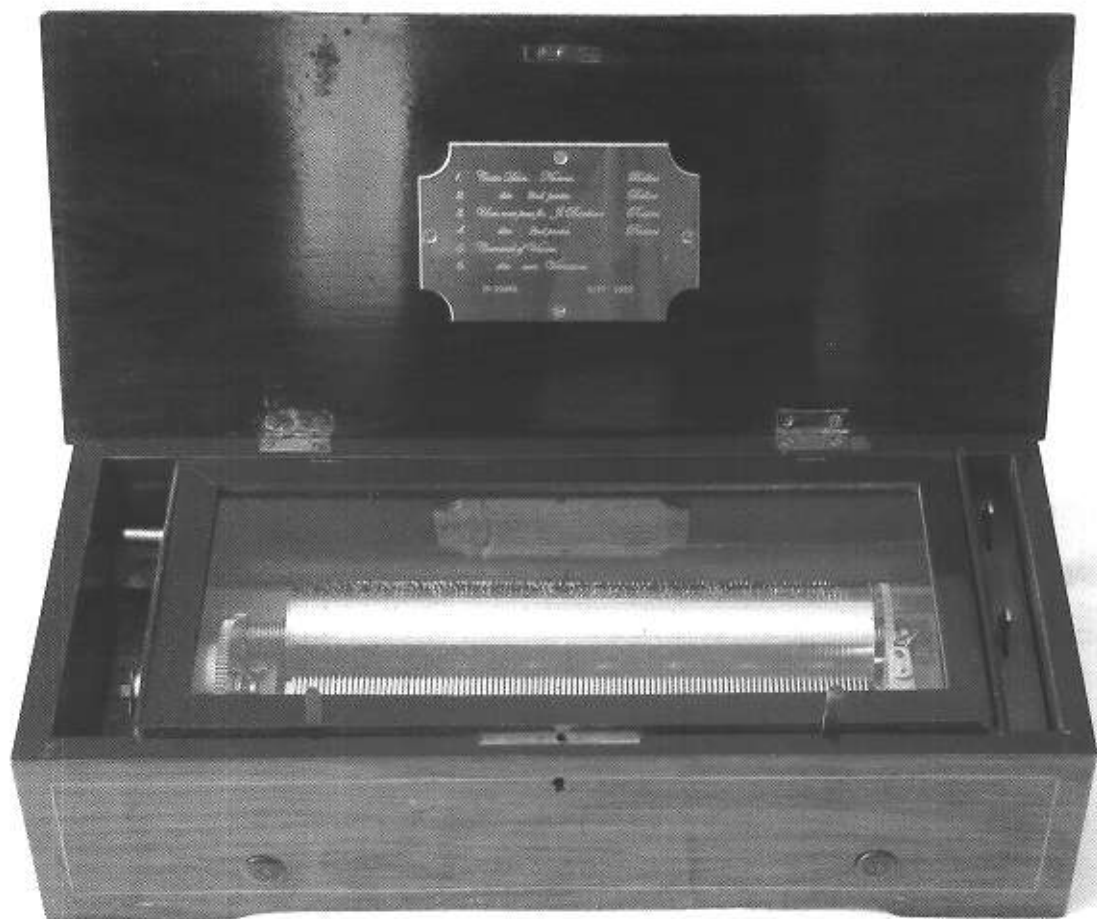


Fig 1. Rare form of variations box.

The theft of some musical boxes as reported in the last journal comes as a stark reminder that great care is needed to protect our treasures. They should be photographed from all angles and carefully catalogued so that, should the worst happen, they could be easily identified. The Register can provide another layer of security providing a box has been registered and the unique Register number has been marked under the base board in the rear left hand corner. A Register number acts in a similar way to the number plate on vehicles.

To date, information from the Register has helped in the recovery of some stolen musical boxes. The first box recovered as a direct use of the Register was stolen in Blandford in Dorset and recovered in London. When the thief was challenged by the police, he could not explain the Register number nor could he understand why the police

knew so much about the box. Seeing his explanations were useless, he admitted the theft and justice took its course. The only down side of the story was that the true owner, who was not a member of the MBSGB, still refused to join. How's that for gratitude!

The present economic difficulties appear to have led to a rise in burglaries, so it may be the time to establish another layer of help to make the Register a little more sophisticated. If a group of members would be willing to act as lookouts whenever they visited antique fairs, auction sales, antique markets, car boot venues or other venues where musical boxes might be sold, then there would be a much improved chance of a stolen item being spotted and recovered. If a group of helpers could be established, then a list of stolen items could be circulated by email more or less instantly. If you are interested in this

idea, please contact me via email in the first instance and if practicable, a type of neighbourhood watch system could be devised. Contact me at adcunliffe@btinternet.com quoting MBSGB Register Security in the subject line of the message.

My thanks go to the member who kindly sent me some old catalogues. I had not seen these particular catalogues before and they were most useful for checking purposes. Please do not throw old auction catalogues away but hand them to someone who goes to Society meetings so that eventually they reach me. Constantly checking and re-checking means that step by step the Register is becoming a better database with fewer mistakes. This attention to detail results in minor mistakes being put right. The last example was for a box which had been reported as having 15 teeth for 15 bells when it should have been for 9 bells!

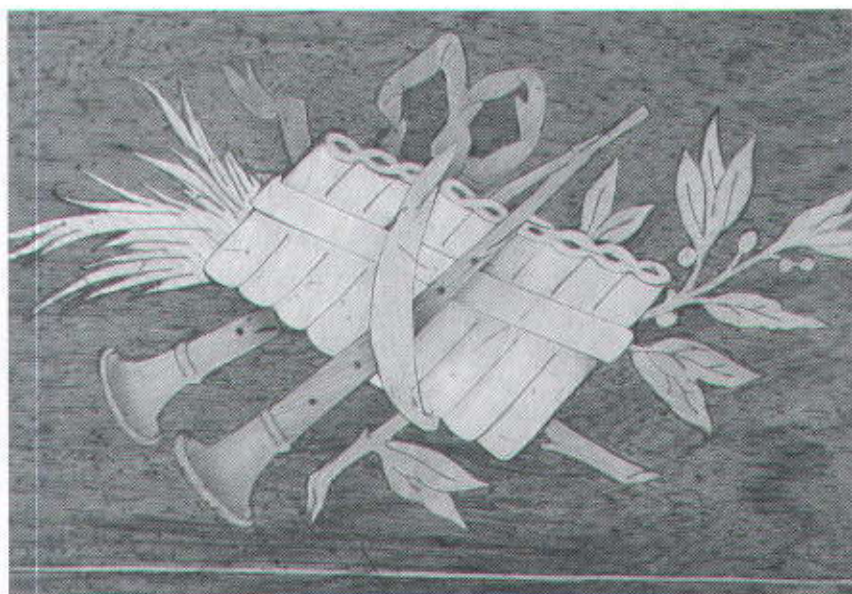


Fig 2. The lid inlay.

An unusual box numbered 10242, (Fig. 1) (Register number R-5016) has come to light recently which is proving to be interesting in a number of ways. Made by an unknown maker, it looks as though it was made in Geneva as the registration dots are used for tune 1. The cylinder is 27.5 cm long and just over 5 cm in diameter. Each turn takes 58 seconds to complete. The serial number is stamped on the L/H cylinder bridge and marked crossways underneath on the baseboard. Batch No 9 is stamped on parts and T4 is stamped on the great wheel. The type of lever and the narrow wooden platform at the right hand side would suggest that it was made in the earlier days of lever wind rather than later. The case is lightly grained with a faded walnut lid together with lines of stringing. The lid inlay of pan pipes and oboe type instruments (Fig 2) is surrounded by a floral bouquet. This too is faded with age.

What appears to be a pleasing but ordinary 6 air box turns out to be anything but that. Although there is a 6 step cam, the box plays only 3 airs as each tune requires 2 revolutions of the cylinder to complete. In each case the second turn of the tunes are pinned in a way normally associated with a variations box. The completions of the tunes all have a degree of ornamentation which is

strongly reminiscent of that layout. The first tune is "Casta Diva" from Bellini's *Norma*. Part 2 of the tune not only has a distinctive arrangement but also plays the impressive and well known arpeggio near the end of the piece using nearly all of the 103 teeth in the comb running downwards from treble to bass. The second tune is Rossini's "Una voce poco fa" from *Il Barbiere*. Again turn 2 of this air is impressive with developments to the theme which require listening to for a number of times to appreciate what the arranger is doing. The real show stopper is tune 3 which is the "Carnival of Venice." On the first turn the melody is played through in a straightforward manner to be followed by the Paganini variations in the second turn.

This box must have been expensive to make presenting the manufacturer and the arranger with difficulties that would have been easier to solve had they used the tried and trusted way of using a "fat" cylinder modelled on the 4-overture type of layout. I believe that this was an attempt to make a quality variations type of box with interesting music at a much reduced manufacturing cost. I imagine this may not have worked out, as what they saved on materials they more than lost on manufacturing difficulties. The cylinder required to be heavily pinned with the top 6 treble teeth being arranged for trills. The arranger used many teeth in quick succession which in turn required great accuracy in marking out for pinning and making the dampers. Some teeth were played so soon after each other that the dampers had barely time to work before they were used again. The box has been re-pinned and re-dampened and set up once more as it should be and the people who worked on it reported that it had taxed their skills. (Fig. 3)

The idea of using two turns for a single tune is not a common feature. After all, you only got 3 tunes for the price of 6, whereas a 2 per turn box gives you 12 tunes for the price of 6! Maybe this box was an experiment with only a few being made. Possibly this example is the sole survivor. No one will ever know for sure, but it could now be regarded almost as a museum piece.

Arthur Cunliffe.

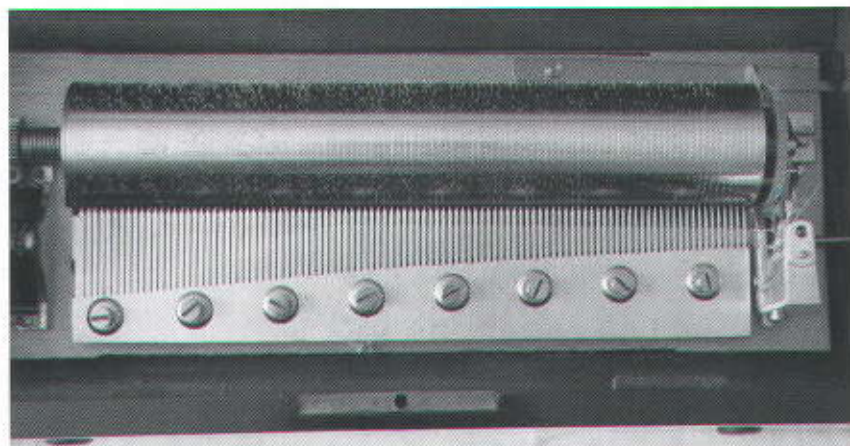


Fig 3. The Movement.

The New Century

by Al Choffnes and Coulson Conn

During the summer of 2007, Coulson Conn was visiting the island of Friday Harbor in Puget Sound, Washington State, where he was helping to care for his three-month-old grandson while his daughter was doing her research in marine biology. One day he received a phone call from his son, Kevin, who said "Dad, there's a New Century music box for sale on the Internet. It's labelled as a Mira, but it's actually a New Century, and I thought you might be interested in it?" Coulson replied "That's great, Kevin, you know I love those boxes, but I have three, and that should be enough." "That makes sense," said Kevin, "And anyway, it's wrongly labelled; its described as an 11 1/2" box, and it should be a 12" box." "Oh no, it isn't," Coulson replied, "11 1/2" is right, and forget everything I just said, I want that box!"

After some negotiations made more difficult by Coulson's being away from home and his bank, with Kevin's help the instrument was acquired, and thus one of the hidden types of musical boxes finally came to light. The box had been in the possession of a 98-year-old woman for as long as her granddaughter could remember, so it was unknown to the collectors of these treasures. After much effort, the full spectrum of New Century Instruments was now available to be seen and heard.

In much of the 1980's and into 1991, the publications of the Musical Box Society International frequently contained articles on New Century by Al Choffnes or Coulson Conn. These two collectors were convinced that this make of instrument is one of the finest, if not the finest, of the disc musical boxes. There were nine sizes and styles produced,

counting the upright instruments, but also counting the single comb and double comb instruments as one style, though the company literature counted them as two models, yet there was not a large number of any one style. Several of them have only one example known to the authors, and the 11 1/2" models were completely unknown. There was debate as to the actual manufacturers of these boxes, questions about the use of zinc discs, especially since it became known that a few of these instruments existed in Switzerland, but had totally different case styles and used steel discs. Also, since the music they emitted was so fine, there were efforts to acquire the discs and to have them copied for other New Century owners. Al, being more mechanically inclined and in possession of dealer literature, concentrated on the makers and the mechanics of these instruments, while Coulson concentrated on the music available, and the efforts to produce more of it.

The publications started with Al's article titled "The New Century - Some Questions Answered"¹. Al tells how he had earlier heard a four-comb instrument in the collection of a fellow collector, which impressed him with the beauty and loudness of its music. Like all the subsequent New Century boxes found, it had no markings, patent plates, or identification of any kind on the case or movement. The name appeared only on the discs. The case appeared to be of American manufacture, and this led to the speculation that an American importer may have imported the works and incorporated them into an American-made case, thus avoiding the high customs duties levied on completed music boxes. The question of the European manufacturer of the imported

works remained open, but who did American assembly/manufacture was answered by the business correspondence of a musical instrument dealer from Van Wert, Ohio, Dr. H. S. Ainsworth, which was made available to Al. See Fig 1.

This letter from Mr. Varrelman, President of Symphonion Mfg., states that the Symphonion Mechanophone was discontinued, and implies that the excess cases were used for the upright New Century machines. This would explain why these upright instruments are housed in a case that is oversized.

For photos of Mechanophone and upright disc shifting New Century see Figs 2,3.

The article concludes with price listings and promotional literature lent by a fellow collector².

In a follow up article³, Al recounts that correspondence with Etienne Blyelle-Horngacher, administrator of the Conservatoire Autonome Des Boîtes a Musique, in Geneva, Switzerland, revealed that Paillard & Co. of Ste. Croix, Switzerland manufactured the New Century movements and discs. Paillard won a medal for the New Century at the 1906 Milano, Italy Exhibition. The Conservatoire in Geneva owns four-comb and disc shifting instruments in upright cases that are quite different from those found in the United States. {During a tour of European musical box museums in 1999, the authors also saw one of these European case boxes in the Weiss-Stauffacher Museum in Seewen, Switzerland, and the director there said that they were known in Switzerland as Paillard boxes}. This article also contains a reproduction of the original New Century catalogue, with some parts

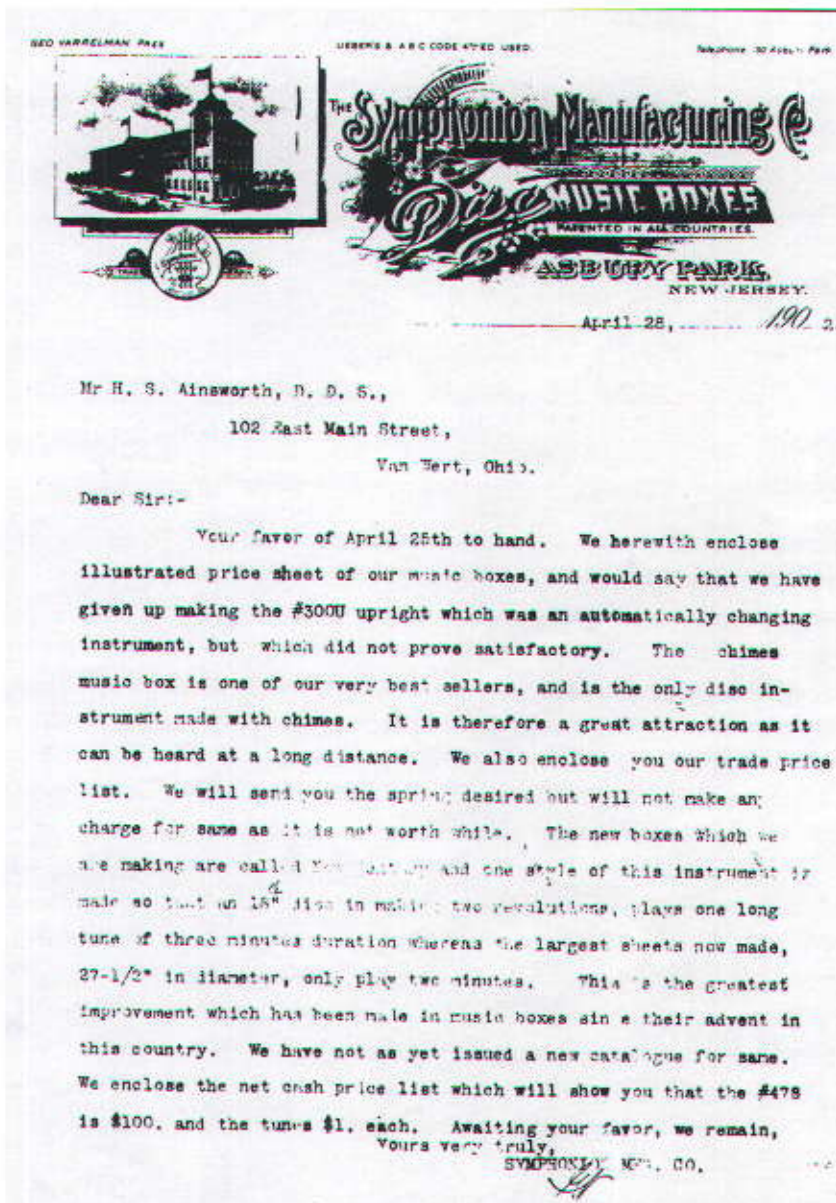


Fig 1. Letter from Symphonion Manufacturing Co. to Dr Ainsworth.

of the pages containing models 312 and 412 missing.

Coulson, meanwhile, had been busy collecting tune titles and numbers from all the various models' discs and publishing these to encourage more response from other collectors. He started with a listing of the 18-inch disc shifting discs [series 6000], which appeared in the above bulletin⁴. This was the start of an ambitious project to accumulate the wanted and needed discs of eight different owners of these 6000 series boxes and then have them copied by a disc maker in England. The reproduction discs played correctly, but the steel of these discs gave a crinkling

sound as the disc turned, helping to demonstrate why zinc may have been chosen as the metal for the original discs, in spite of the wear problems other maker's zinc discs had demonstrated. It was only later that Barry Johnson solved the problem of using steel for reproducing these discs, and now has a wide variety of lovely sounding discs available.

Publishing partial listings proved successful and through the help of fellow collectors, Coulson was able to publish, all in volumes of the Bulletin of the MBSI, the following: Vol. XXX, PI85, Further 6000 titles; Vol. XXXIII, P 20, New Century Discs 4000 Series;

Vol. XXXIII P 44, New Century discs 8000 Series; Vol. XXXV, P 5, New Century 7000 Series Discs; Vol. XXXVIP 28, New Century 4000 Discs- Update. The titles will be given later in a full listing of the discs produced.

Meanwhile, Al described the mechanisms of the unusual style boxes. He described the disc shifting mechanism of the 6000 series instrument in an article⁵ entitled "Inside the Disc-Shifting New Century". The New Century's disc-shifting mechanisms were well planned and work simply and reliably. Basically, the manufacturer's idea was to programme two complete melodies on each disc, or one long melody to be completed in two revolutions. To accomplish this goal, three steps had to be taken:

Continued On Page 359...



Fig 2. Symphonion Mechanophone.



Our Vice-President, Paul Bellamy, with his fine automaton picture - see Essex Meeting Report on Page 343.

Seen and heard at the MBSGB Spring meeting, a 6-air interchangeable box by Mermod Frères, coin operated and with two cylinders, recently restored in Switzerland by Musée Baud.



At the MBSGB Spring meeting, members preparing to 'have a go' at hand bell ringing, under the guidance of 'The Bishop's Bells' hand bell ringing group.



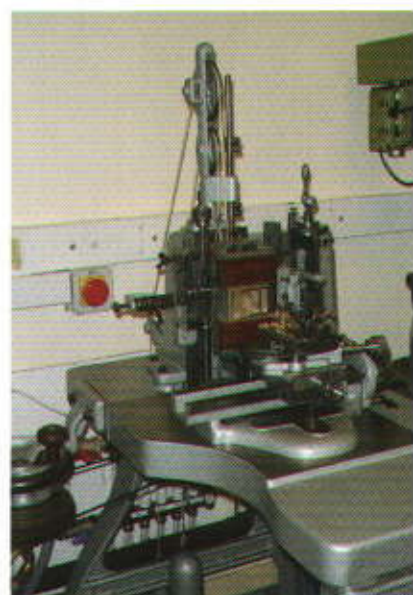
Seen and heard at the MBSGB Spring meeting, an 8-air 'Station' musical box by Paillard, with bells, drums and three dancing dolls.



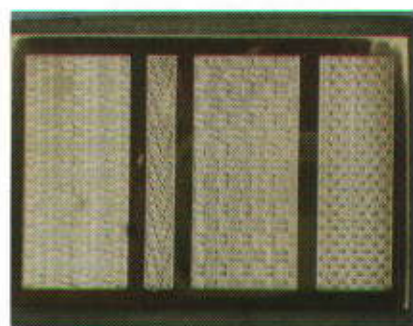
The dramatic effect of Evaporust on anorgan tuning chain- see Teme Valley Winders meeting report on Page 347.



Our Meetings Organiser, Daphne Ladell, demonstrates modern disc boxes at the Chanctonbury Ring meeting - see report on Page 342.



Seen and demonstrated at the Teme Valley Winders meeting, John Phillips' engine turning machine, and (below) examples of its work.



The 'New Century' upright model with four combs - see article on Page 355.

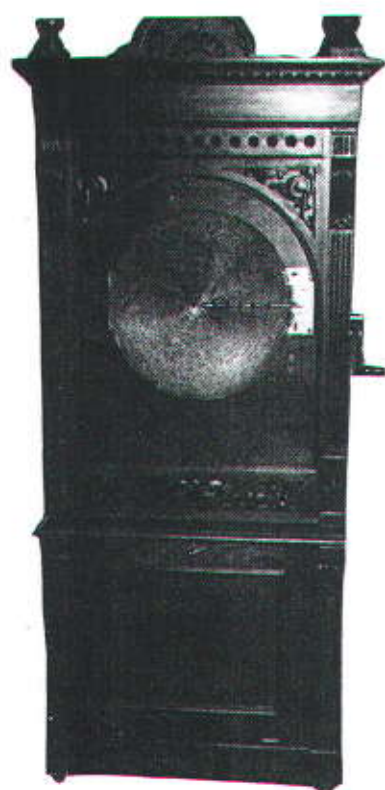


Fig 3. Disc-shifting New Century.

1. Tolerances in the gantry and star-wheel system had to be tightened to precise limits, 2. The star wheels had to be thinned to a minimum reliable thickness to allow for passage of an extra set of projections between the star wheel points, and 3. A system had to be invented which would reliably move the centre point alternately to the left and back toward the right. Paillard and the New Century met the challenge of producing a well-engineered and reliable disc-shifting music box.

Al continued publishing. In Vol. XXXIV, No. 1, p 28, he described the inner workings of the four-comb machines. While the machine shown is of the 8000 series, the same machinery would be present in the 7000 series instrument, with only the comb set-up varying, in that the left hand combs play the same notes as the right hand combs and at the same time in the 7000 series boxes, whereas in the 8000 series boxes the left hand combs are tuned differently from that of the right hand combs and play a

different musical passage, often in a mandolin tremolo octavo format.

In Vol. XXXIV, No.3, P 23, Al gives a summary of the instrument types, repeats a bit of the origin of these boxes, describes how the serial numbers are not segregated by the models of the boxes, and gives a summary of all the instruments known to us as of the end of 1988⁶. In 1999, some members of the MBSI took a group tour of European museums and collections, and there we saw a few additional upright Swiss case boxes. This visit, and time, has allowed us to add further to the listing of known instruments:

The CIMA Museum of the Reuge Co. has a model No. 412 with bedplate # 3923

A Swiss Collector has Model 478u with bedplate # 3868

The same collection has a model No. 412u with a bedplate # 3927

An American collector has acquired two Swiss style boxes:

A model No. 412 with bedplate # 4173, and A model No. 412u with bedplate #4167

All the above are in Swiss style cases, and play steel discs. Also, appearing in a summer 2008 auction in the US is a 15" duplex instrument [style 260] in a typical American case.

As the 18-inch disc diameter table boxes are larger than most other table boxes, and the problem of disc storage occurs, Al solved the problem by having some made⁷.

For us, this was a timely and necessary step, for we were finally able to add more music for our wonderful instruments. Barry Johnson had tackled and solved the problem of reproducing these discs in steel, and yet avoiding

disc noise. This he details in the Autumn 1991 MBSI Bulletin, also mislabelled as Vol. XXXVII, No.2. Barry's article appears on P 41.

Finally, through the help of a fellow collector, Al came into the possession of copy of a Rudolph Wurlitzer Co. brochure put out by the New Century makers, and incorporated into a book available from the Wurlitzer Co⁸. It not only describes the instruments, but also gives a listing for all the music made for these instruments! Thus ended Coulson's searches. It is to be noted that the listing for the No.6 [disc shifting] tunes goes through # 6107, and also the listing claims new tunes are in preparation, but we have never found any discs higher than number 6085.

In addition to the above, there were six titles made for use in Europe {more later}. These are in the collection of a Swiss collector:

6080 La Retraite Federale (Militaire) Chants Du Pays

6081 Schweizer Heimuch Wei Bin Stolzer Adler O Schweizeland

6082 Une Rouge Aurore Le Bon Camarade A La Patrie Semproch, Noble Champ

6083 La Ranz Des Vâches Der Alte Berliner

6084 La Fiancée D'Apenzell Le Rhin Suisse Roulez Tambours!

6085 Salut Glaciers Sublimes A Nos Pères Der Tyroler Und Sein Kina

So now we have learned who made the mechanisms for the New Century, who assembled them in the cases and why, why the upright cases are oversized, what each of the models look and sound like (except the single comb 11½" box) and what music was made for each. We can understand why

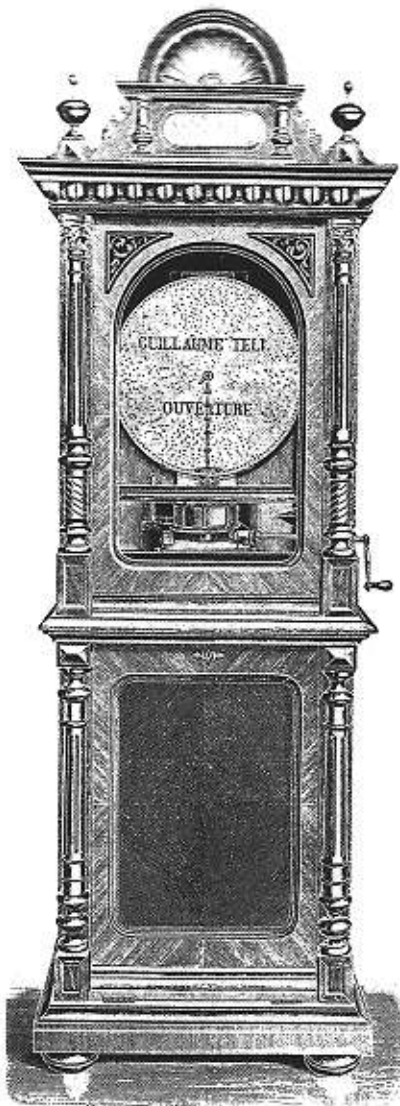


Fig 4. Swiss "Gloria" model 478B.

these are primarily found in the United States, but we are left with two questions: why are there some completely different case styles in Switzerland, and why do the European style boxes have steel discs. Fortunately, we have learned the answer to the first question.

AI has uncovered a catalogue which, in French, lists a series of disc box models under the name "Gloria". This was put out in about 1906 by the Paillard Co⁹. Apparently, after selling their mechanisms in America for about four years, they began to market them to their home country. A look at the pictures and descriptions of these "Gloria" boxes (not to be confused with the "Gloria" boxes put out by the Soci t  in Geneva)

shows them to be the same as the New Century boxes, except for the Upright case styles. This makes sense, as the Symphonion Company in America had probably used up their excess stock of the oversized cases, and was also in imminent demise, and so would not have had them available. The table model cases still look American in the brochure, though I do not think we have actually seen one in Europe.

Here are illustrations of a typical Swiss style upright "Gloria" instrument (Fig 4).

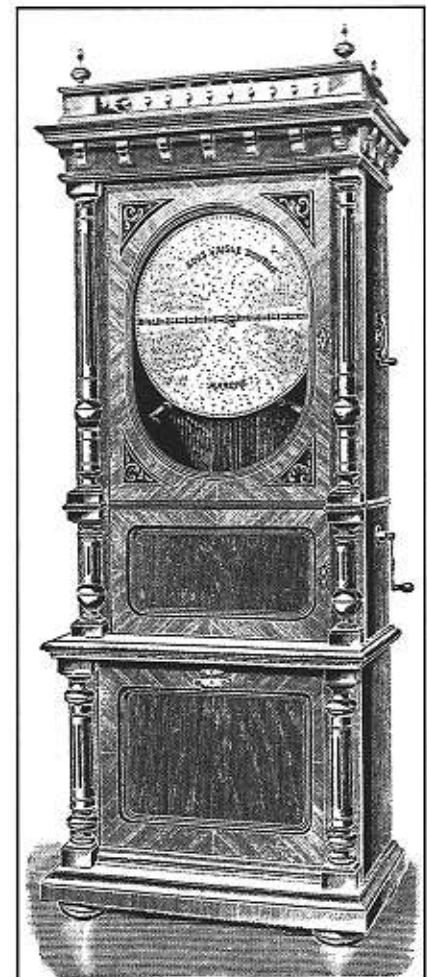
The final question remains unanswered. The easy answer is that the zinc discs would wear; yet Coulson, who has seen large numbers of these discs, finds relatively little wear on these projections. Nevertheless, Blylelle feels this is the answer. Perhaps the Paillard Company did solve the problem of noise from steel discs and incorporated this improvement. From the beginning, the Symphonion Company advertised the quietness of the zinc discs, and, though at the end, the remains of the Otto Company bought into the remains of the Symphonion Company in America, this was long after the production of the New Century instruments, so there would not have been an Otto influence. Actually, we don't know for sure where the zinc discs were made, but they probably were made along with the works in Switzerland.

Notes:

1. The Bulletin of the Musical Box Society International", Vol. XXIX, No. 1, Spring-Summer 1983.
2. Ibid. Pp 9 - 14.
3. Ibid Vol. XXIX No. 2, Fall 1983, p23.
4. Ibid. Vol. XXIX, No. 1, P 35.
5. Ibid Vol. XXX, No. 3, P226 - 229
6. Ibid Vol. XXXIV, No. 3, P 23 - 30

7. Ibid Vol. XXXVII, No. 2, P 47 (Autumn 1990) "Disc Storage Cabinets- Solving The Problem Of Finding Them"
8. Rudolph Wurlitzer Co, Cincinnati, Oh., catalogue dated 1904, pp 255 - 262
9. "Gloria, Boite   disques m talliques interchangeables"? - Paillard Co., circa 1906.

We unfortunately do not have room to reproduce all the material mentioned above. Journals of the MBSI are available to read on their web site at www.mbsi.org. Journals of the MBSGB can be found on the new DVD supplied to members recently. Copies of the other items can be obtained upon request from the Editor. - Ed



Another fine item from the Paillard 'Gloria' catalogue -No. 254 New Mechanical Piano. Playing on vertical strings at the back of the case, it used 28 1/2" discs.

H. A. V. (Anthony) Bullied

(1912 – 2009)

It is with the greatest sadness I have to report the untimely death of Anthony Bullied. He died peacefully on the morning of Tuesday 5th May 2009 at the age of 96. We send our condolences to his family at this most distressing time.

Anthony had many talents and he excelled in all of them. In his long and distinguished life, his interests varied enormously from cinematography to steam engines. His talent in engineering was no doubt passed down from his family background and from his father who had been a very distinguished engineer and inventor in the world of steam railway engines. Anthony too was a fully trained locomotive engineer who later became a development engineer in the textile industry. His interest in mechanical music arose from the fact that he had been aware of musical boxes for all of his life, his grandmother having been given one as a wedding present. Anthony recalled later how his own mother particularly enjoyed Home Sweet Home as played on that box. From all this, there arose a desire to find out more about the makers of these instruments, how they worked and how they influenced the Victorian world.

Anthony became the Musical Box Society member number 632 in the year 1973. It was not long before his keen mind and undoubted ability began to express itself in writings in the journal. Then Anthony's aptitude to undertake painstaking and accurate research led him to publish his first book, "Cylinder Box Design and Repair" in the year 1987. This was followed by "Cylinder Musical Box Technology" in 1994. Later Anthony embarked on the "Tune Sheet" project which led to the publication of "The Tune Sheets" book in 1999.



This work is ongoing with no less than three supplements being added to date. His exceptional ability to research and cross check all sources of information has resulted in these works being accepted as some of the best books on the subject. Many believe that, because of the depth and accuracy of his findings, they rank above the works of all others and I for one am not going to argue with that.

Anthony's regular contributions to "The Music Box" are outstanding examples of his ability to research, analyse and draw conclusions and then present them in perfect English. His ability as a fluent multi-linguist has meant that he could understand, evaluate and compare a wide range of source material from all over the world. He took nothing for granted, chased every detail about a maker or agent, constantly upgrading and revising his work. This surely marks his work as that of a brilliant analyst, scientist and craftsman. All this he achieved with modesty and without any pomposity whatsoever.

In 1998, the Society recognised Anthony's achievements by granting him the honour of Life Membership. This was not the only recognition he was to achieve, as the MBSI presented him with no less than two prestigious awards. He has also been acclaimed for his work in areas outside that of mechanical music.

Determination must have been part of Anthony's character as, every month he found new topics to write about in the journal. By April 2009, Anthony had written 120 of his Musical Box Oddments. Some of these are technical, many historical and all are interesting. I understand two more are awaiting publication. They will be published soon so, for the last time, we can admire his ability and technique.

Those who knew Anthony personally will testify how he loved to be presented with a challenge or a new theory. Discussions would be in depth and in detail, always conducted in a kindly and enthusiastic manner. In the background there would always be his gentle sense of humour and a twinkle in his eye. Even if he disagreed with your views, he appreciated your efforts and never discouraged them. Should a conversation become a trifle flippant, then he would thoughtfully address the person concerned with the remark, "that's a little lower fourth!" At these times the twinkle was very pronounced.

Towards the end of his life, Anthony was still carefully analysing and evaluating all the evidence he could obtain. A month before his death, he requested details from the Musical Box Register concerning Nicole gamme numbers. He was supplied with over 20 full pages of facts and figures. He spent many hours analysing these pages before returning them with his observations and queries all made in his microscopic handwriting.

I am sure that many of us will remember Anthony as a kind, perfectly mannered man, highly intelligent, with a wonderful sense of humour. Above all, I am sure he will be remembered as a gentleman in every sense of the word. We will never see his like again and we have been privileged to know him and learn from his achievements.

Arthur Cunliffe.

Making a Musical Box

by Don Busby

Milling Teeth Part 2 - Root Slot

Having dealt with milling of tip and damper anvil slots in Part 1 of this article, attention now turns to milling the slot between lead platform and teeth roots. First to be described will be design and operations leading to the author's 5 comb segments in which he milled the whole slot down to a common thickness. As explained in his "Comb Design" article, in spite of trying to attain acceptable Relative Stiffness across his comb by varying tooth width, treble teeth were still too stiff, bass teeth too flexible. This article will conclude with suggestions for varying thickness of teeth, both along each tooth and across the comb to reduce variability of stiffness.

Constant Root Slot Thickness

The jig described in the first part of this article is now used for milling the root slot as depicted in fig 1 which shows the work piece set at $2^{\circ} 57'$ to the lathe bed, ready for work to start. Fig 2 shows depth being measured towards the end of operations. The work piece is supported on the blank described in "Comb Design": it extends beyond the line of tooth tips and serves as a datum for measuring thickness remaining. Depth of cut is also available using the upper surface of the work piece as datum. Towards the end of the paper we shall consider how this simple measuring technique is compromised when thickness of teeth is varied across and along the comb: a solution to the problem is given.

Cutting out the root slot involves three separate steps, namely:

- mill out centre - 10 dia. end mill
- round off junction with lead platform - 6 dia. ball nose mill

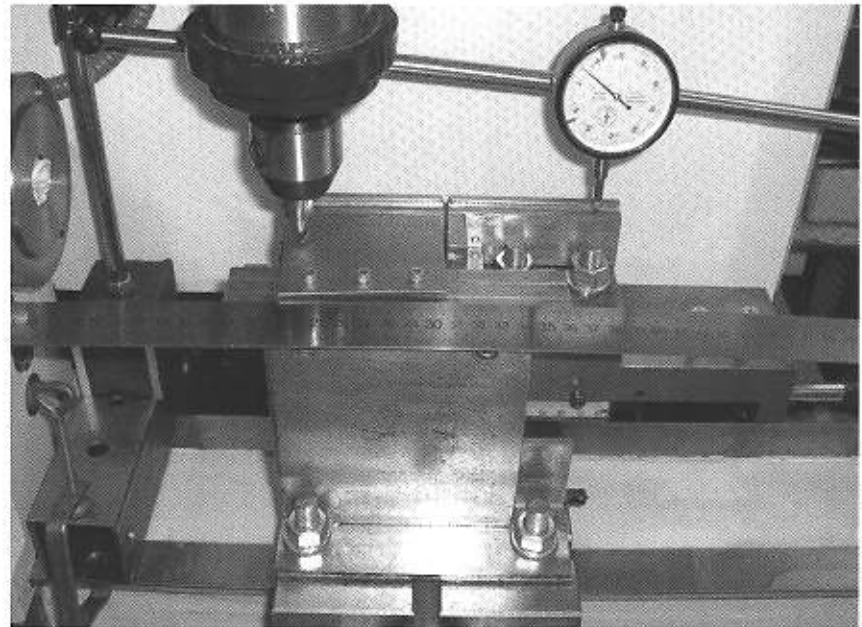


Fig 1. Jig and Comb Segment-Ready for Milling.

- round off teeth roots - 8 dia. ball nose mill

All dimensions are in millimetres unless indicated otherwise.

The reader will recall that it is suggested in Part 1 that after milling tip and damper anvil slots, pop-marks should be made at each side of the root slot. This is because our

shallow milling does not allow the ball mills to cut to the full extent of their diameters, as shown in fig 3. It would of course be possible to calculate the discrepancies and set lathe indices accordingly; however, this would be complex when varying root slot depth. Sufficient accuracy is given by use of pop-marks to act as stop indicators when milling with the ball nose tools.

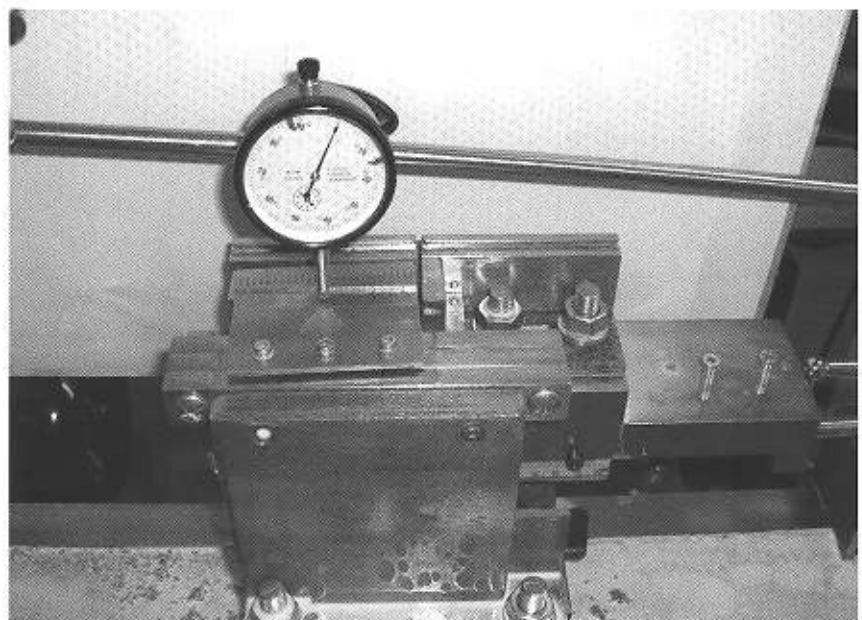


Fig 2. Measuring Depth-Towards end of Milling.

The figure shows the slot cut out by the 10 dia. mill which is centred on M, mid-way between E and F. Corners are rounded off using the ball nose mills which are depicted in their final cutting positions. It is clear that in order to cut to E and F they need to be closer to these points than half their diameter. The following procedure was used to mill these two curves. In turn, each ball nose mill was brought down onto a 0.2 thick paper 'shim' on the M flat, mill height was locked and the shim removed. Milling then commenced, slowly progressing outwards until pop-mark E or F was reached. Finally, the mills were lowered to remove the 'step' in each rising curve. Distances of E, F and M from A for each of the 5 comb segments are given in table 1.

Use of the 8mm dia. ball nose mill at teeth root end of the slot is shown in fig 4. Fig 5 shows results of the author's milling at constant thickness of 0.62 across the comb. The reader will notice a slight cross-bed error in segment 2. Teeth will be cut to correct length; the fault will not show at the upper surface of the finished comb. The tapered tips should be disregarded because, as explained in "Comb Design", plain tips will suffice for a musical box with a fixed cylinder.

using tooth widths defined in "Comb Design". Thickness is calculated from the relationship:

$$T = (190L/10000W)^{1/3}$$

Substituting relevant values gives the thicknesses required for RS=190 as:

Bass-Tooth No.1 T=0.6662
 Treble-Tooth No.125 T=0.5723

Distance from A at Segment Centre	(T)				
	5	4	3	2	1
E	*	8.30# 9.20	12.05	15.80	19.55
F	20.55	24.30	28.05	31.80	35.55
M	12.55	16.30	20.05	23.80	27.55

* Lead platform is totally milled away, so here the root slot can be completed using the 10 dia. mill centred at 9.55 from A, after its mid-slot sequence.

This point falls in damper anvil slot. Pop-mark instead at cross-feed 9.20 from A, 17.4 towards bass.

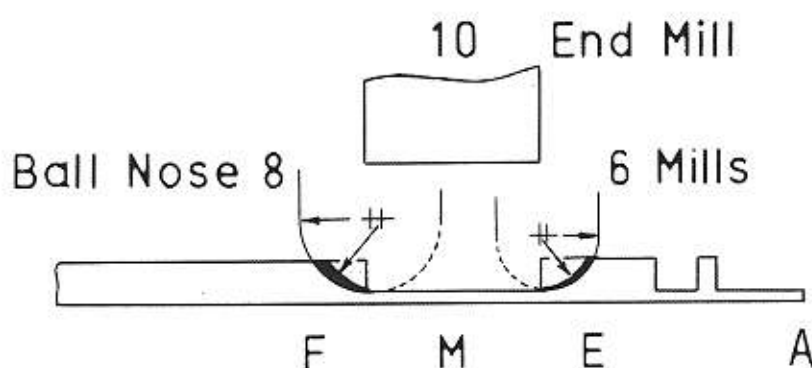


FIGURE 3

Fig 3. Mill Positions in Root Slot.

Gradation of Root Slot Thickness

We turn now to the second aspect of this paper, which is to vary tooth thickness, both along teeth and across the comb, in order to smooth out Relative Stiffness (RS) over its range. The author starts calculations for machining parameters from a point where he commenced this smoothing process by diminishing tooth width from bass towards treble end, because he had already milled down to 0.62 thickness. Anyone starting from scratch can make his own choice of tooth widths and thicknesses for a finer honing of RS.

We start by determining how thick our extreme bass and treble teeth need to be for both to have RS of 190,

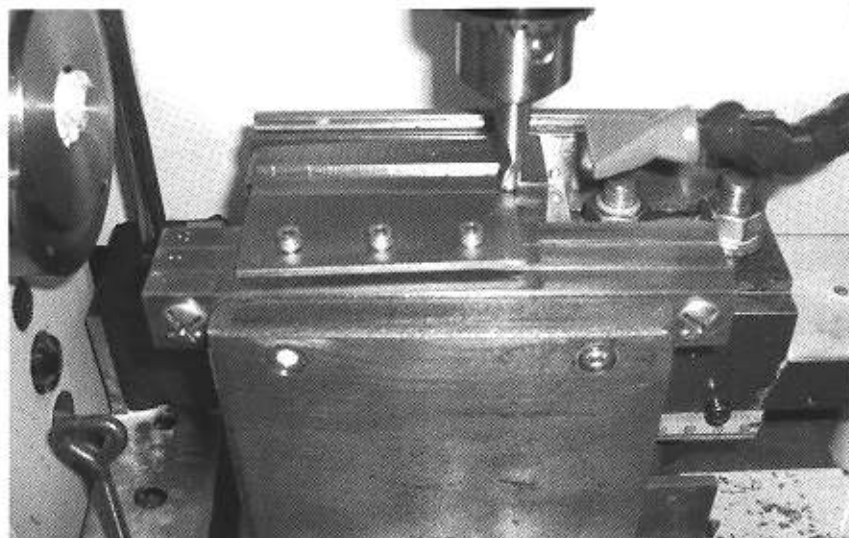


Fig 4. Ball Nose Mill at Tooth Root Curve.

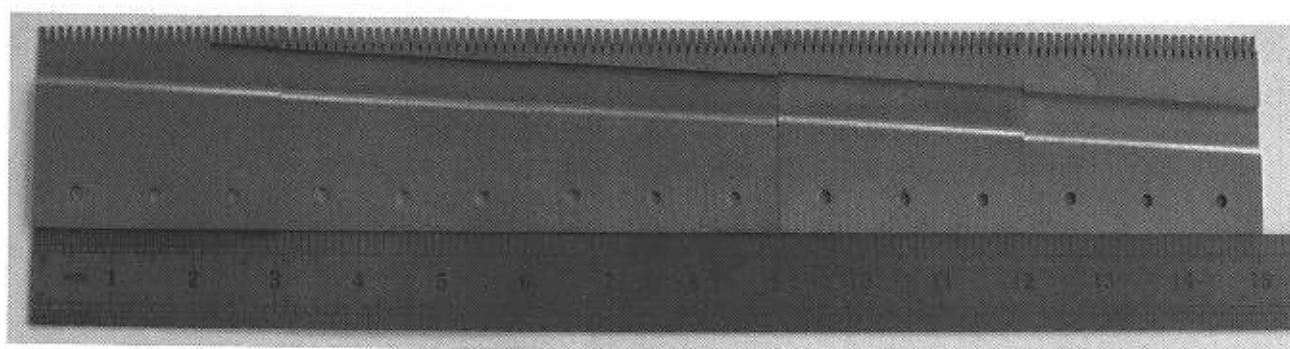


Fig 5. Comb Segments - Milling Complete.

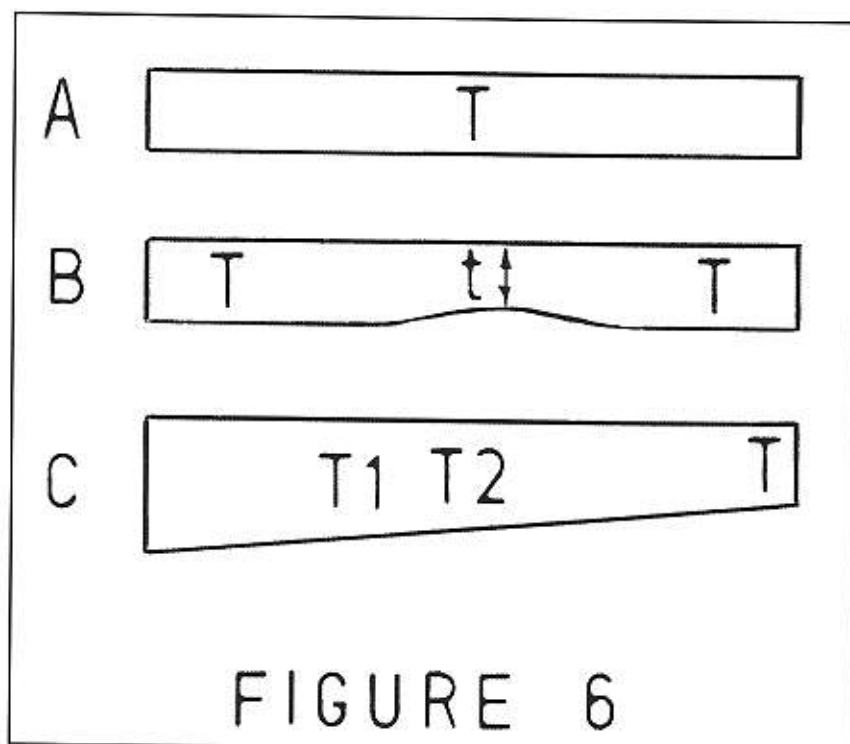


Fig 6. Thickness for Different Tooth Shapes.

The question now arises as to how far along the length of tooth that these thicknesses are to be achieved. In reference 1 (page 7) H. A. V. Bulleid gives a pointer as, "Thickness measured at thinnest part". He also comments on the imprecision of determining L, W and T and suggests that errors all work the same way when comparing stiffness of teeth, so stiffness ratios (RSs) are not seriously affected.

Let us consider the implications of applying ref 1 in our attempt to gradually increase thickness of each tooth towards its root, also across the comb towards bass. Fig 6 shows a selection of cross-sections of simplified teeth of various combinations of thickness. A represents a tooth of

uniform thickness along its whole length: T applies for calculation of RS. B is a similar tooth which has been partly thinned, perhaps during tuning: in this case it seems reasonable to use t for working out RS. We are considering a tooth like C. Clearly, C is stiffer than A, so we would not apply ref 1 here. Since thickness of C is a linear function of distance from tooth tip, and, if RS had but a linear relationship with thickness, then thickness at the centroid (T1) might be valid for calculating RS. However, we know that RS is a function of thickness cubed, so what is the correct thickness for working out the RS of C? After much deliberation it was decided to use thickness at mid-tooth length (T2): the resulting tooth profiles seem to be a reasonable consequence

of this decision.

We can achieve the required gradations of thickness by raising the edge of our comb segment which runs along the tips. Consider the following 3 hypothetical examples in which the 10 dia. mill has completed its work.

The existing situation of constant thickness is illustrated at fig 7/1 in which the mill has traversed in and out of the page. The slot left by the mill would be the same depth for any other direction of passage but, as already defined, it runs at an angle of $2^{\circ} 57'$ to the tooth tips.

Fig 7/2 shows what happens when tooth tips are raised and milling is to the same depth as above. Clearly, if the mill is running parallel to tips every tooth would carry the same slope at the bottom of the slot and tooth thickness at a given distance from tips would be the same for each tooth.

We are, however, milling at $2^{\circ} 57'$ to the line of tips and fig 7/3, which is a view from bass end towards treble, shows how the mill cuts deeper into the sloping work piece as we mill from bass to treble. The comb is upside down so teeth are getting thinner towards treble and towards tips. The root faces of the three slots are shown hatched or dotted, where hidden from view, and are shaded-in where visible. The tetragon to the right in fig 7/3 is the exit from the slot at the treble end. This is hidden from view by the uncut metal to the tip side of the slot. The exit at bass end is to the left, above greatest thickness.

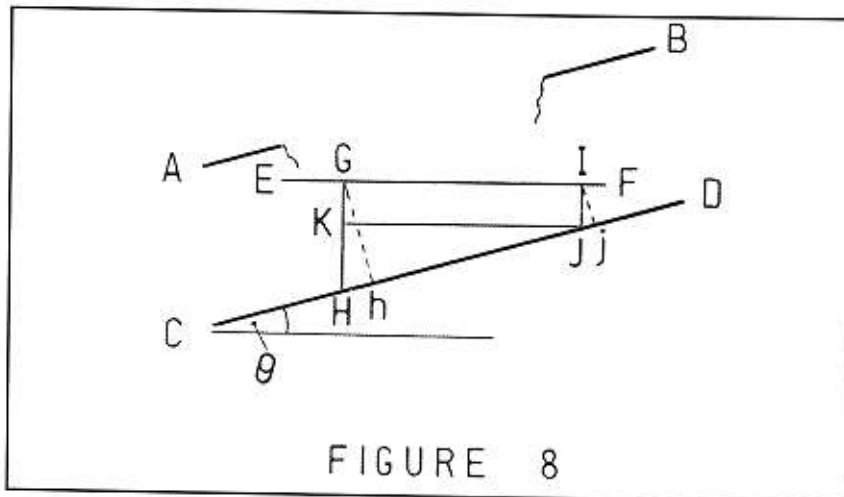


FIGURE 8
Fig 8. Determining the Slope

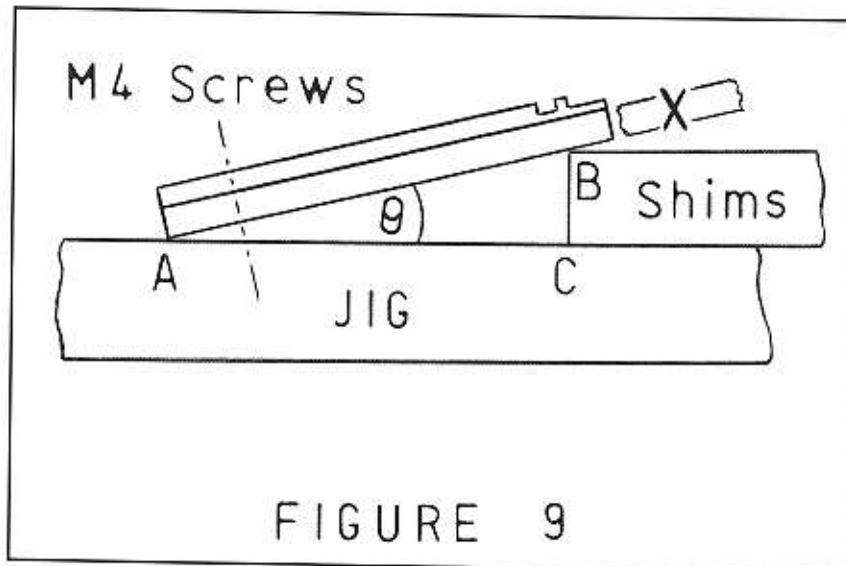


FIGURE 9
Fig 9. Achieving the Slope

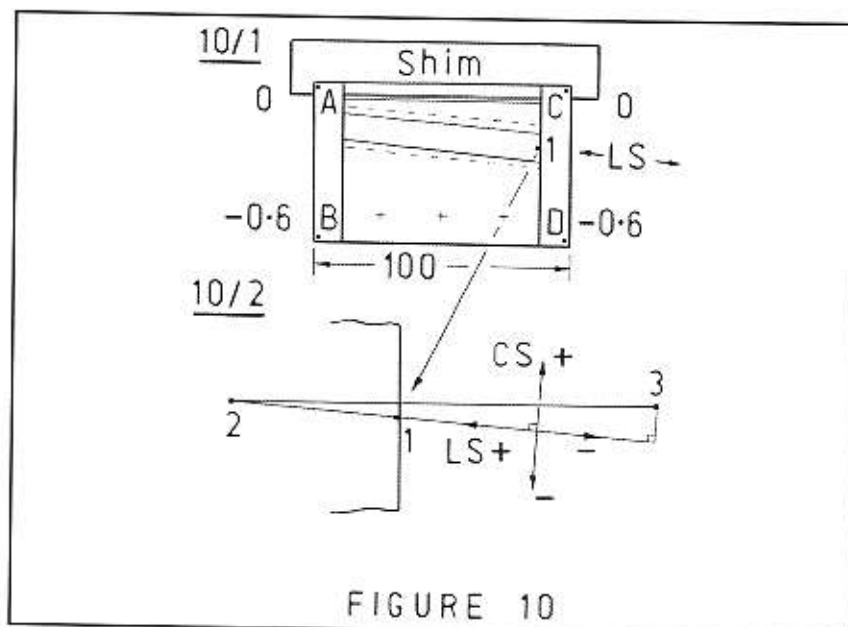


FIGURE 10
Fig. 10/1&2 Support Plate and Segment

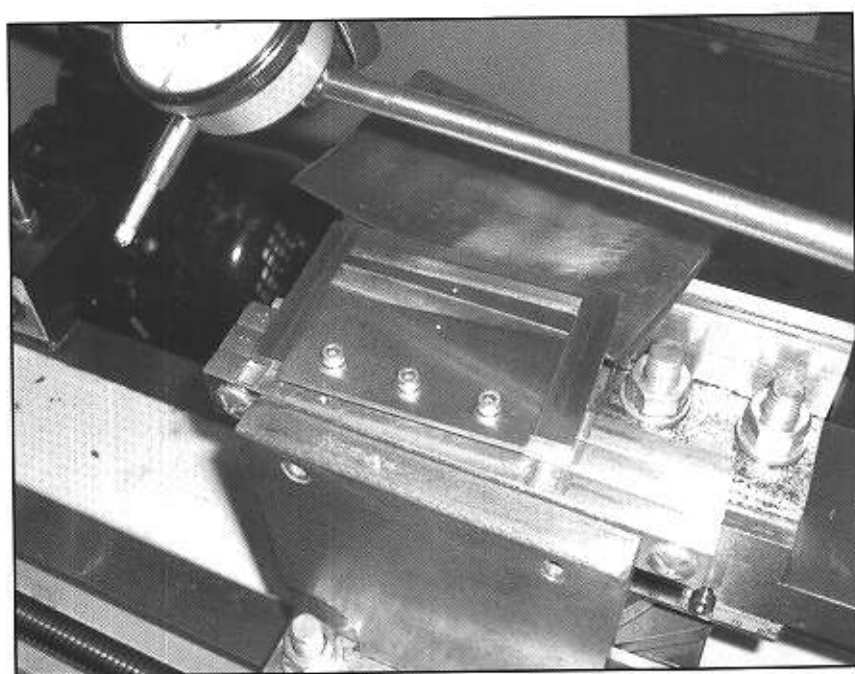
mid-root slot can be calculated using the angle $0^{\circ} 35'$ and the length of tooth between this point and tooth mid-length. The two calculated values, which embrace the whole comb, are shown in table 2. Milling will be carried out separately on each of the 5 comb segments, so values for outer teeth of each segment are obtained by interpolation between Tooth Nos. 1 and 125: results are also listed in table 2.

We are now ready to mill out the root slot, in the same way that we did for constant thickness, using a 10 dia. end mill and 6 & 8 dia. ball nose mills to round it off at lead platform and root. The only difference in operations is in the measurement of remaining thickness. This is illustrated by fig 10/2 which shows how remaining thicknesses of end teeth at mid-slot are measured against a datum which is the same distance from the line of tooth tips. The centre of each end tooth is 3.3 from the current edge of the segment, which is to be trimmed later by cutting off about half a tooth width: this was described in "Comb Design". The procedure used, with reference to points 1,2 and 3 of fig 10/2, which is a large scale representation of the area around point 1 at fig 10/1, is:

- Dial Gauge (DG) at 1
- Lead Screw (LS) -3.304
DG now at 2
- Set DG=0
- LS +8.289
- Cross Screw (CS) -0.427
DG now at 3
- DG reading x (-1) gives thickness remaining
- CS +0.427
- Continue milling along LS, repeating the above until required thickness is reached LS and CS operations cause the segment to move in the direction + or -, relative to the fixed DG.

At the treble end, the triangle embracing points 1,2 and 3 is rotated 180° about point 2: the measurement procedure is as above but with LS

Segment	5(T)	4	3	2	1(B)					
Tooth No.	125	101	100	76	75	51	50	26	25	1
Thickness at slot centre	.59	.62	.62	.66	.66	.70	.70	.74	.74	.77
	.5862 ----- for interpolating ----- .7740									



10.13 The Cut after Two Passes.

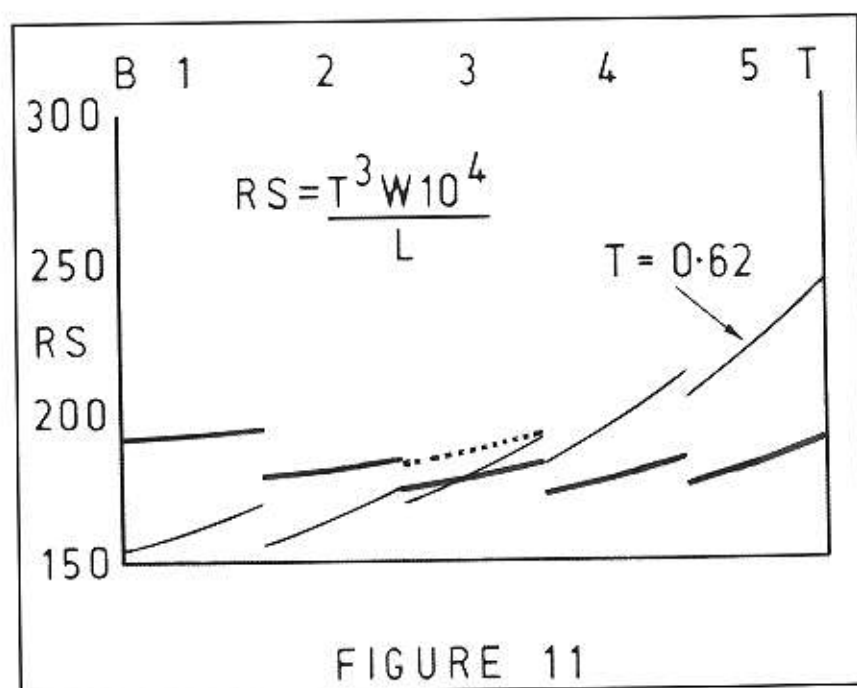


Fig 11. Relative Stiffness Values.

and CS moves in the opposite sense, i.e. above values $x(-1)$.

Fig 10/3 shows the result of milling after 2 passes where it can be seen that, as expected, the mill is cutting more deeply towards tips and treble end. After milling to the depths indicated by table 2, rounding off with ball nose mills completes the root slot.

An interesting final exercise is to calculate RSs for the whole comb using teeth widths detailed in "Comb Design" and thicknesses as milled above. Thicknesses at teeth mid-lengths are determined by interpolating between the values already calculated for Tooth Nos. 1 and 125, which were 0.6662 and 0.5723, respectively. Resulting values of RS are plotted blue at fig 11, together with black RSs which resulted from milling at constant thickness (0.62) and modifying teeth widths.

It can be seen that by varying thickness we now have a reasonably smooth set of RS values. The dip in values around comb centre could be moved up by increasing teeth widths: however, taking account of ref 1 it seems unnecessary to fine-tune RSs any further. The writer, having milled a new Middle C segment to the graded thickness criteria, intends to increase teeth widths from 2.1 to 2.2 for this addition to his 125 teeth comb, giving slightly higher values of RS shown by the dotted line at the centre of fig 11. The reader will no doubt wish to make his own choices for thicknesses and widths of his comb teeth: hopefully this paper will be of some help.

The next article will describe slitting teeth prior to drilling holes for damper wires.

Reference

1 Cylinder Musical Box Design and Repair - HAV Bulleid ISBN 0-930256-16-6

Musical Box Oddments No. 122

by Anthony Bulleid

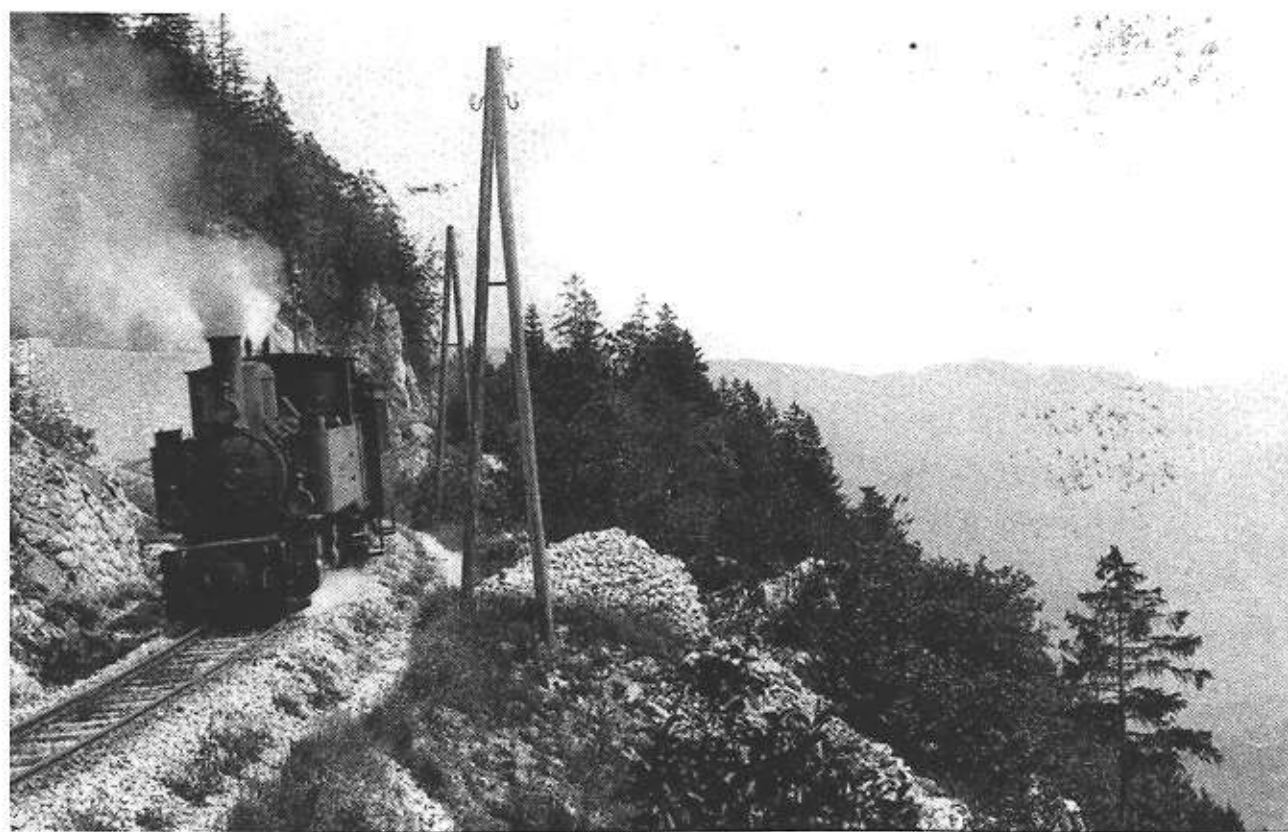


Fig. 1. A Ste. Croix train hauled by one of the three 0-4-4-0 Malet compound side tank engines, on the mountainside above Baulmes, noted for the many streams cascading down to the valley.

The railway to Ste. Croix

It opened in 1893, and made a long detour from Yverdon on the Neuchatel lake through Baulmes to climb the necessary 1000 metres without needing a rack. A map of the whole route was shown on page 198 of Vol 20 no. 6. A stretch high above Baulmes is in Fig. 1, another post card found by Roland Fisher from the huge album collected by his mother, Arthur Junod's daughter.

Mandoline Rechange boxes with Organ

F. C. LeCoultre rather unexpectedly made one of these large boxes in about 1868. It is serial 37,112 with seventeen six-air cylinders 26" by 3.5" diameter (66 by 9cms). The 22-key organ, with on/off control, is at the centre of the 154 comb teeth, - ample for good mandoline playing. Drive is from a huge

single spring, its case nearly 5" (12cm) diameter. Winding is by a crank handle on a vertical rod with pinion-and-contrate-gear, all within the very large 57.5" (146cm) case.

An auctioneer in 2002 got very enthusiastic about this box and gave supporting data culminating in hammer price estimates of \$60,000 to \$70,000. That is, up to £35,000. A lot of cash. But wait a minute, 26-inch cylinder? With six airs that would allow 260 comb teeth. But there are 154 teeth plus 22 keys adding up to the equivalent of about 185 teeth needing a cylinder of 18.5". Perhaps someone included the long arbors of rechange cylinders, but they would be a lot less than 26 inches. There is a very faint hope that the present owner of LeCoultre 37,112 may see these notes and solve the mystery.

Sad ending... but wait another minute, I nearly forgot to say about the music. Sixteen of the cylinders play classic and operatic airs, and the last cylinder plays dance music including a polka "Les Forges de St. Roch" by F. C. LeCoultre.

A Sinister Tune Sheet

The Nicole tune sheet in Fig. 2 is the same design as no. 394 and is for serial 40649, gamme 5635. But serial number 40649 dates from 1864 and tune 4 on this one was composed in 1877. Also, Nicole gamme numbers only started their five thousands in 1880. And the style of writing is unlike the usual Nicole style. So it ranks as a bogus tune sheet. But it does play the listed tunes, with bells, see Fig. 3. So who made it? One clue is the number 694, stamped on the mechanism, but that gets us nowhere. Another is the comb,

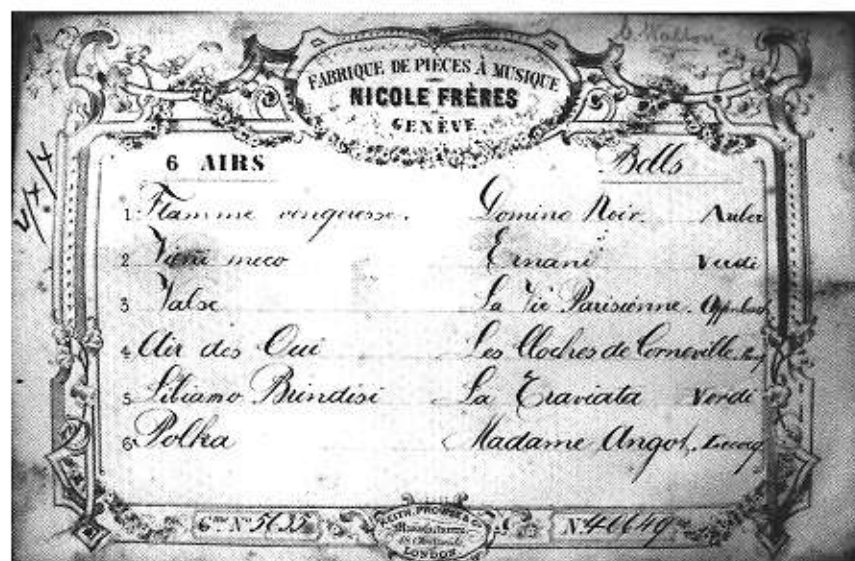


Fig. 2. A "borrowed" Nicole tune sheet, with calligraphy very unlike Nicole.

stamped W & H for Weill and Harburg. The most interesting is the governor, markedly stamped A. GROSCLAUDE who surely must be the maker - Fig. 4.

Nicole Gamme Numbers

Unlike most makers, Nicole stuck to one series of gamme numbers throughout their Geneva production. They started recording them about 1835, when their serial numbers had got to about 15,000. During the next 48 years, up to the end of their Swiss production, they turned out about 33,000 more boxes with highest gamme number 4973. That gives an average of 6.6 boxes for every gamme number. I was astonished when I first noticed this but now it simply shows that

popularity could lead to sizeable batches of boxes with certain extra-popular sets of tunes.

The Registrar has nobly applied a great deal of patience to the job of persuading his fairly well-domesticated computer to cough up this desirable data. For examples, Gamme 897 of about 1847 is reported on fifteen boxes. Gamme 1122 of about 1849 is on sixteen. Gamme 2615 of about 1867 (seen on no. 67 in the tune sheet series) is on ten. All these dates and quantities are only approximate, because the 3,000 boxes on our Register are only a 10% sample. Obviously, if another 1000 Nicole boxes get on the Register some are sure to have more of these same

gamme numbers.

The chart shown in Fig. 5 is intended to record the serial numbers (and thereby the dates) at which all these Nicole gamme numbers were first issued. It is quite likely that many appeared for a short life on only one or two boxes, and Keith Harding and Patrick McCrossan duly noted this when they first issued their chart in the Spring 1973 issue of this magazine, Vol. 5, no. 8. Very wisely, they plotted gamme number against serial number for every one of the few hundred examples on their records, by which a useful link was established, - which I copied in my second book.



Fig. 4. An easily-read stamp on the governor side plate.

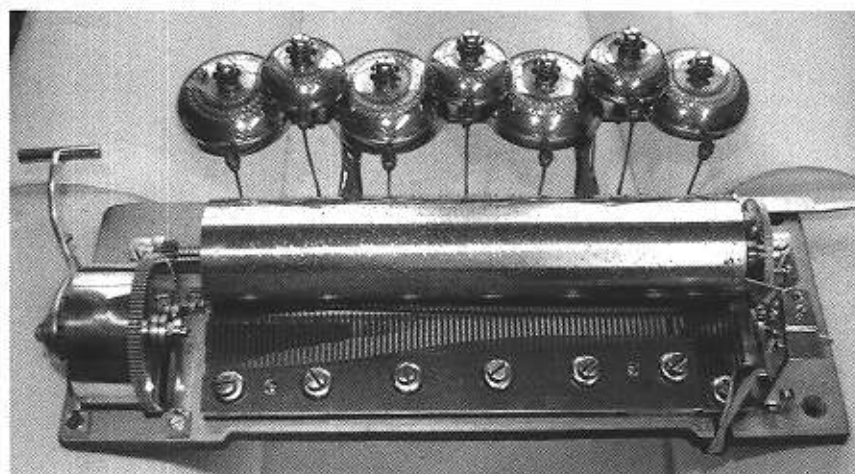


Fig. 3. A double-grip winder on a Nicole box is either very rare or impossible.

Now, thanks to the Registrar, I can offer the slightly improved version in Fig. 5. It has inaccuracies due to the small sample size and the preponderance of later boxes in the sample. And also to the strange snag that it keeps incorporating additional uses of all previous gammes. So if, for example, you asked it what serial numbers came with gamme 2615, you would be given ten numbers from 45,000 to 47,000. The higher you go the worse it gets. Possibly you will now agree that when the final Nicole records are proved, a few gammes like no. 2615 will be found on over a hundred boxes. Not rare.

LeCoultre also kept to a single series of gamme numbers, and I have some hopes of getting more data about them.

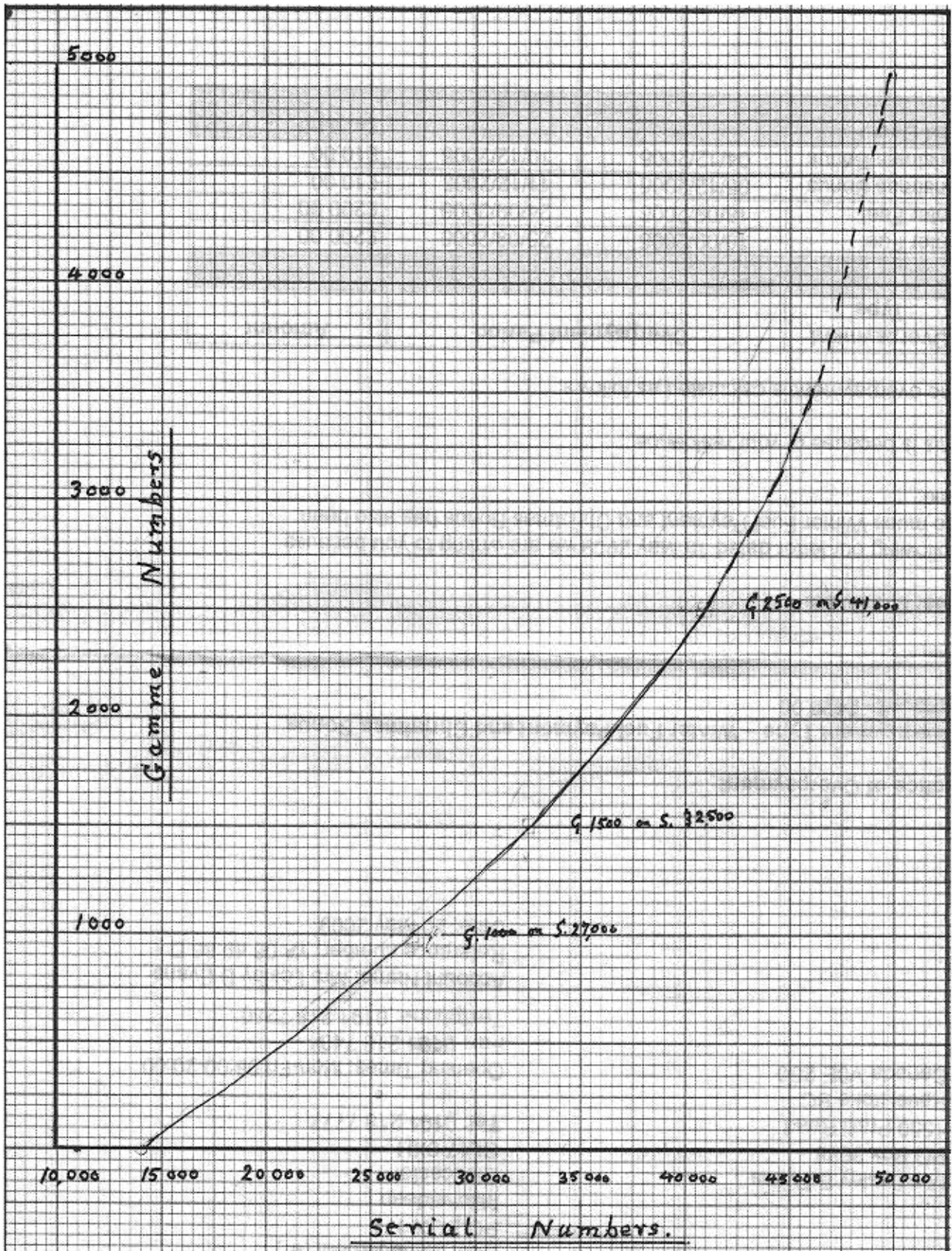


Fig. 5. Chart connecting Nicole gamme numbers with the serial number of the box for which they were first used. I have dotted the later part where information was less reliable.

This is the last Oddments completed by Anthony Bulleid before his death. His contribution of (at least) 122 articles for The Music Box must be a record.

News from Other Societies

from John Farmer

Mechanical Music, Vol. 55, No. 2, March/April 2009
(See also www.mbsi.org)

Steve Boehk opens this issue with an extensive article about Regina at the 1904 St. Louis World's Fair. He covers the trading environment of the era, and Regina's efforts to overcome competition, and their marketing activities associated with the Fair. The Fair (or at least the centennial of the "Louisiana Purchase", which the Fair celebrated) was commemorated by two new songs of the day – "Meet Me in St. Louis", and "St. Louis Tickle Rag and Two Step". Both were available on Regina discs for the Fair.

David Cadet cartel boxes are Larry Karp's subject this time, and several boxes are illustrated and described. Larry also explains that Cadet was probably not a surname but meant "younger", thus David the younger. Larry gives some additional information, provided by Olin Tillotson, about the David family. George Coade's well-illustrated article describes the instruments included in the recent Ghysels Collection Display at the Art and History Museum in Brussels.

Also in this issue Leland Fletcher illustrates his acquisition of a rare Rococo style, 11 7/8" table top Symphonion which was also coin operated, and Henri Noubel describes the rise and fall of the Spanish Organillo, and the players thereof, the organilleros. Finally, Terry Smythe appeals to collectors who own original literature to consider arranging for it to be preserved by electronic scanning. This can be done either by lending items to Terry, or using his detailed advice to do their own. Details from Terry by e-mail

smythe@shaw.ca, or see his web site examples <http://members.shaw.ca/paul122/docs.htm>

Mechanical Music, Vol. 55, No. 3, May/June 2009

Brian Shaw starts a four part series entitled The Orchestrion in 19th Century Newspapers – A glimpse into the news of the past. Brian made extensive use of recently available digital archives of old newspapers by searching for references to "Orchestrion", and later "Maelzel" and "Panharmonicon". In this first part he covers the Panharmonicon tours of the US, 1811 to 1820, Maelzel in the 1830's, and "The Grandest Instrument in the World" in the 1840's.

The Lipsia disc box seems a rarity, since Hendrik Strengers and Arno van der Heijden knew of only one when they wrote their original article (reproduced in this issue of Mechanical Music), in 1999 for *Das Mechanische Musikinstrument*. However, Coulson Conn explains in a subsidiary article how he acquired a second example, and Robin Biggins describes some subtle differences between the two (as yet discovered) only examples. These authors would be eager to learn of any more machines of this make.

Part 2 of Tom Meijer's Dutch Street Organs and Popular Music is reprinted (with permission from Het Pierement), and covers recordings from the early 20th century, together with some of the arrangers. Philippe Rouille authors a fictional story "Favre and the Sanza" (the Sanza being a simple hand-played instrument with tuned prongs).

Organ Grinders News, No. 69 – Summer 2009
(See also www.boga.co.uk)

Committee members Yvonne Gosling (New Members Representative), and Derek Stevenson (President), give brief autobiographies, and David Wright covers the Little Downham Bygone and Organ Extravaganza which was held on 21st March, 2009. The event raised £1485 for various charities. Mark Malpass recounts his attendance, together with the Goslings, at the Sandbach Transport Festival on 18th & 19th April 2009. The rest of this issue provides coverage of the annual gathering that was held at the GWR Museum of Steam, Swindon, on Saturday 9th May 2009.

Player Piano Group – Bulletin 190, March 2009
(See also www.PlayerPianoGroup.org.uk)

Christine Robinson recently discovered the Shulbrede Tunes by Charles Henry Parry after hearing Themodist roll 30572 – Children's Pranks, and Dolly. This is one of a set of 5 rolls issued by Aeolian in 1932. (Re-cuts are now available from Julian Dyer). Christine goes on to give a brief history of Parry and his music.

Adam Ramet writes about the Melville Clark Apollo push up in which the roll is driven by clockwork, and mentions some tunes available on the special rolls, which have a square indent on one end. In this 50th anniversary year of the PPG, Julian Dyer starts to provide some of the story of the group and its development. There follows a detailed list and review of some of the recordings made of piano rolls in the 1960's.

North West Player Piano Association Journal – Spring/Summer 2009(See also www.nwppa.freemove.co.uk)

The Virtuola is No. 5 in the Less well known Reproducing Systems series, but this name was used by the Romhildt Piano Company of Leipzig and by Hallet & Davis of Boston, Mass. (makers of Angelus and Artio-Angelus reproducing pianos), as well as by Hohner for one of its accordions. It is the German one that is covered in this journal. Unfortunately no technical data has yet been found, so it is not clear whether this was a true reproducing system, or an expression system.

Richard Rogers is Famous Musician no. 61. He was born in 1902 to a quite prosperous family of Russian Jewish descent, although Richard grew up having no particular faith. Both his parents were musical and his mother, Mamie, taught him to play. He was taken to various concerts and shows in New York and inevitably developed a will to compose. He met Oscar Hammerstein whilst taking part in Varsity shows at Columbia University, New York. The rest of this article further describes his development and music.

Elsewhere in this journal – The men who catalogued the works of long-gone composers (did you

know that the K numbers for Mozart's works relate to Ludwig von Kocheľ?), the Zumpe piano, Four Indian Love Lyrics, and lots more.

Non-English journals**Het Pierement – April 2009**(See also www.draaiorgel.org)

Highlights: -

- Fritz Wrede, Hanover
- Metamorphosis – De Gouwe
- Broadway revisited
- Draaiorgels in Japan (part 2)
- Glorious organs 19
- Orchestrons in the Netherlands part 1
- Jaime Texidor Dalmau (Composer)
- Albert Chiappa 1935 – 2008

Musiques Mecaniques Vivantes – 2nd. Quarter, 2009(See also www.ammi-italia.com)

Highlights: -

- Restoration of a Limonaire, or is it a Gavioli?
- A family portrait of various sounds Part 4
- Capital Cuff Boxes
- A Limonaire 25 key Barrel Organ
- A difficult Musical Box repair – Gotthard Arnold
- August Schollaert by Tom Meijer
- "King of Rome's" Serinette
- Sounding springs and rods (gongs)

Das Mechanische Musikinstrument No. 104, April 2009(See also www.musica-mechanica.de)

Highlights: -

- Glockenspiels between Heidelberg and Darmstadt
- The building methods of Viennese and Berlin-made flute clocks
- Repairing a barrel organ gear
- The electro-mechanical piano
- Four barrel organs with flywheel regulators

L'antico Organetto, April 2009(See also www.aaimm.org)

Highlights: -

- Leonardo Da Vinci and the Mechanical Drum
- Giacomo Puccini and Welte
- Longiano Festival 2009

Other Journals Received: -**Newsletter from Schweizerischer Verein der Freunde, March 2009**(See also www.sfm.ch)**Nieuwsbrief from MechaMusica (Belgian Society). June 2009**(See also www.mechamusica.be)**William (Bill) Nevard**

1925 - 2009

Member No. 42

It is with deep regret to the older membership that we learn of the death of Bill Nevard from Essex. Bill was one of our early members who was a builder for the Licensing trade. He hosted the American contingent at some of the London meetings and always had a musical gem in his jacket pocket. Be it a musical seal, singing bird box or snuff box, it was always a delight to hear. Our deepest thoughts go to his wife, Betty, and family.

Ted Brown.

Book Review

by Arthur W. J. G. Ord-Hume

Faszination Player Piano

Dr Jürgen Hocker.

350 pp. 160mm x 240mm (6½ ins x 9½ins). Paperback with pictorial covers.
Illustrated throughout, mostly in colour. Edition Bochinsky, PPMEDIEN GmbH, Bergkirchen, 2009.
ISBN 978-3-937841-80-9. Text in German. €49,90.

Despite what many would claim otherwise, Germany was the cradle of the player piano and the reproducing piano emanated not from New York or Hayes but Leipzig, Frankfurt and Freiburg. Some of this can be attributed to the unusual but real coincidence of the invention of the paper-as-a-valve organette in both Germany and America more or less at exactly the same time.

By the 1870's the burgeoning world of popular mechanical music – meaning here low-cost access to music for the masses – had almost reached boiling-point. Demand for instruments was a vast untapped marketing resource and the next breakthrough would earn untold riches for its inventor. The annual Leipzig Music Trade Fairs were the industry showcases for new products and everybody eagerly awaited its revelations.

Pneumatic player actions almost came about by chance and it seems that to begin with their significance was little understood by those outside the industry. As a consequence it took until the opening decade of the 20th century for the player to get established. The rest, as they say, is history!

Dr Jürgen Hocker is known to us in the MBSOGB as a past long-standing president of the German mechanical musical instrument collectors' society – the GSM. Today he is Honorary Chairman of that august body. This is his second major book on player pianos, his previous work being *Begegnungen mit Conlon Nancarrow* which recounted the author's close association with this *avante-garde* composer's music for the player.

Because the author has a wide interest in both music and musical instrument history it is only to be expected that Hocker is just as interested in the compositions and their composers as he is with reproducing systems and suction.

Indeed this book gives the reader an insight into the works of modern artists for the medium such as Stravinsky, Hindemith, Ligeti and, of course, Nancarrow. But there are many others who in recent

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New Members

We welcome the following new members who have joined us since the last journal was printed.

If you would like to get in touch with members near to you please look at the new members list or contact the correspondence secretary. If you would like to start a NEW Local area group please contact Kevin McElhone on 01536 726759 or kevin_mcelhone@hotmail.com or Ted Brown on 01403 823533 as either will be pleased to advise.

Local Groups currently meet in Essex, Sussex and Worcestershire between two and six times a year.

You will get far more out of your membership if you come along to a local or national meeting, you might make some new friends and hear wonderful instruments..... If you are not sure then just book in with our meetings organiser as a day visitor the first time.

3050 Gerald P.Greenwood, Staffs
3051 Nicola Simeone, Italy
3052 Tony Waddell, Hampshire
42 Jonathan Hills, Essex

[using his late uncle Bill Nevard's number].

times have turned to the perforated music roll to encapsulate and perform their musical ideas. Hocker introduces us to James Tenney, Daniele Lombardi and Caroline Wilkins and many others who are only now emerging as the rising globes of the future. In this group are luminaries such as Kiyoshi Furukawa, Marc-André Hamelin (one of his pieces is, mysteriously, entitled *Solfeggietto a cinque for Player Piano: after C P E Bach*), Tom Johnson and Georg Kröll.

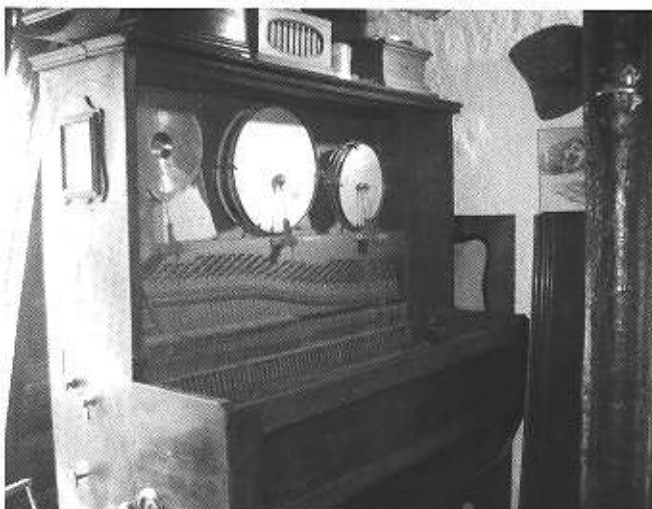
It has puzzled many player advocates over the years why those who wrote music for the player piano in its hey day took such a pedestrian approach to their challenge. For no other credible reason that they had not bothered to understand the instrument before starting, their contributions were, in general, pathetic. Nowhere did they appear to sense the opportunities of escaping the limitations of eight fingers and two thumbs, let alone spreads in excess of two octaves!

The modern musicians have learned their potential capability from the likes of Nancarrow and Ligeti.

Hocker's book is copiously illustrated and presents a fine 'all-round' approach to the subject. The title, which translates as 'The Fascination of the Player Piano', might better be expressed with synonyms such as 'allure', 'appeal' or even 'enchantment' but this is a merely academic point.

After a brief but concise introduction describing the antecedents of the reproducing piano (musical clock, organette, cylinder- and disc-playing musical boxes) he describes the birth and development of the instrument in, primarily, Germany but at the same time highlights the contributions made in Paris, London and America. Not surprisingly, however, the main thrust of his developmental section concerns the work undertaken in Germany.

There is an excellent 'rollography' listing new and ancient music created for the player and a complete discography of compact-disc recordings plus a catalogue of the Nimbus LP recordings of piano-rolls from 1973 as well as the contributions from other record companies. There is a bibliography and an adequate Index. A valuable addition to a fascinating aspect of mechanical music.



Barrel Piano Spotted in a Strange Place

Alison Biden reports another in a ski resort, this time Les Deux Alpes in the French Alps. A relation noticed it in a restaurant. Probably Belgian, it appears to have a set of re-iterating hammers (extreme right section of strings, under the smaller drum), and what looks like a mirrored top panel standing upright against the wall at the far end. It is most likely spring-driven. An assortment of gramophones adorns its top, with possibly a Kalliston organette at left!

Letters to the editor

From: Bill Cooper.

Dear Sir,

In last quarter's Magazine on page 310 is shown a restorer's nightmare. In the last local auction was a wooden box 8¾" x 6" x 4½" high, on the lid was a pretty Victorian picture of children towing a rowing boat & a winding handle on the side. After taking out 4 rusty screws, the barrel was 2½" long 2 1/8" diameter; the comb teeth were as in the magazine, I'm sure it is un-restorable. I am glad that I only paid £50 for it, note "no fool like an old fool".

The four tunes were, God Save the Queen, Home Sweet Home, Sweet Hearts & Rule Britannia. The barrel was driven by the winding handle on the side.

Yours

Bill Cooper

From: Bill Cooper.

Dear Sir,

I have been a member for over 20 years, I cannot ever remember reading about the different loudness

of various musical boxes. I recently came across a 6-bell box; the box is not the original, all mahogany, including the bottom. I renewed the baseboard with a very old piece of pine; much to my disgust it wasn't any louder at all.

Two PDF boxes which I have are twice as loud, the only real difference in the boxes is the bell box has three legs of 5" high steel that certainly touch the bottom. So is it the comb? How can combs be that different?

Yours truly

William Cooper

(Basically, the thicker the metal that the comb is made from, the harder it will be for the cylinder pins to lift it and the louder it will sound. Also the tone will be harsher, so there is always a compromise. No doubt our engineering members could describe all the variables in much more detail - Ed)



Martin (Marty) Roenigk

We were very sad to learn of the sudden death of Marty Roenigk of Mechantiques in Eureka Springs, Arkansas, on June 18th. In a tragic motor accident, Marty was killed and his wife Elise was seriously injured. Though perhaps better known to American collectors, Marty was a true gentleman, honest and fair as a dealer, and greatly respected by all who knew him. He restored and operated two historic hotels, and in his 'spare' time collected and dealt in all kinds of mechanical music. Though we had not met Marty, we did buy two instruments from him and were impressed by his kindness and generosity. We offer our thoughts and prayers to Elise and his family.

The Editors

MORE CLASSIFIED WANTS

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88-note Piano Player, preferably "Pianola". G R M McArdle. Derby Tel: 07717 103942.

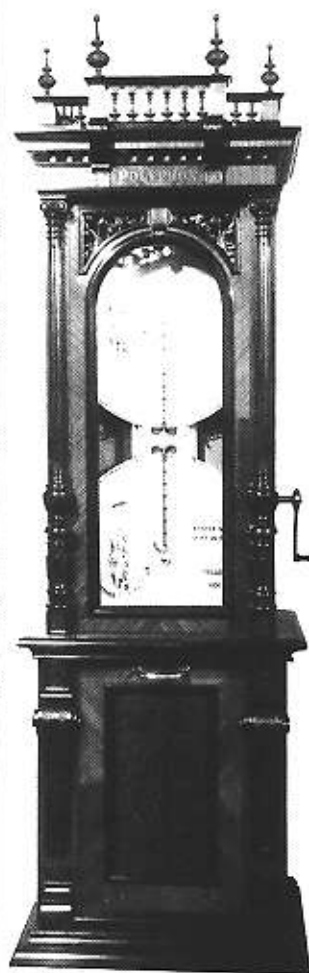
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Angelus Squire upright pianola with 65/88 dual tracker bar. Original instruction booklet, with stool and 40 rolls. £850 or best offer. Also a few 88-note player top actions for spares/projects. Cheap to good home. Please contact Paul Baker, Gosport. Tel: 02392 522582.

Pasquale 48-note Street Barrel Piano with nice original handcart. Piano in working order but would benefit from restoration. 10 tunes, last pinned in 1939 including "Roll Out the Barrel". £950 or best offer. Please contact Paul Baker, Gosport. Tel: 02392 522582.

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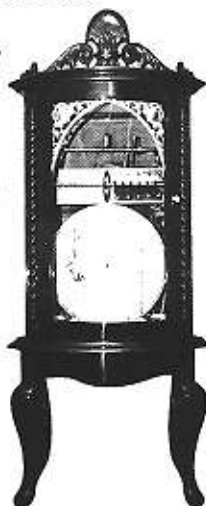
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Editorial copy **must** be submitted at least 8 days prior to above dates

Posting of magazine:

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LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:

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