

Volume 25 Number 7 Autumn 2012

# The **Music Box**

*An International Journal of Mechanical Music*



## **In this issue:**

- MBSGB Survey Results
- Golden Jubilee Meeting Report

**The Journal of the Musical Box Society of Great Britain**

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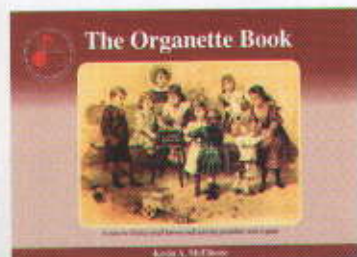
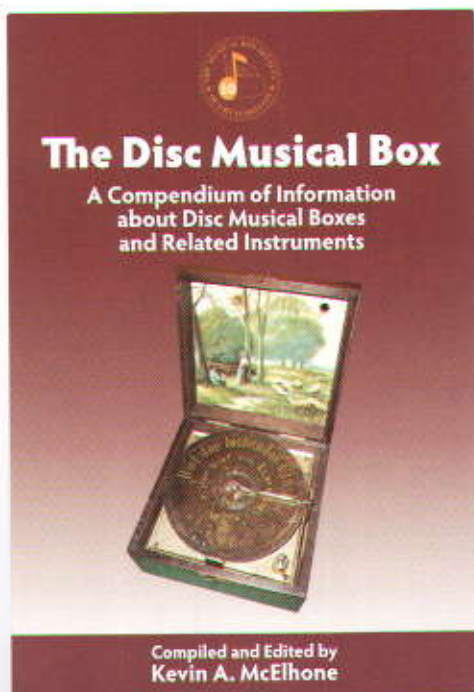
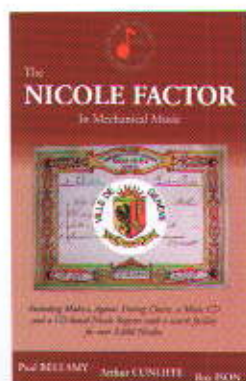
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The 50th Anniversary Disc Musical Box Book, a limited edition, is now available to members at a special discount of £65/book or \$/Euro equivalent, ex P&P. A member attending the 50th Anniversary Meetings in 2012 will be able to buy up to two books at a further special price of £60 each, which will be held until further notice.

*Please read the article in this Journal for a review of the book.*

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# From the Editors' Desk

Our Golden Year is slipping away – already I am selling Christmas presents in our gift shop – and the Golden Jubilee Meeting report makes one envious of those fortunate enough to have been able to attend. Special thanks are in order to the committee members who have worked so hard behind the scenes to make these events happen. Without their commitment and time we would all be the poorer! Special thanks are also in order to the members who are generous enough to open their collections and/or give of their expertise for us to share at these meetings.

Few of us ordinary mortals will have been in a position to attend the Milhous Brothers collection sale in Florida earlier this year. We were lucky enough to have a copy of the catalogue and a wonderful reference book it will be in the future – amazing colour illustrations and detailed descriptions of some exceedingly rare instruments, not to mention the cars! Because of the interest the sale aroused world-wide, we have included a special saleroom report from the auctioneers. Certainly many of the purchasers seem to have been unaware of the world of mechanical music before the collection came to the market and fell under the spell of the instruments as presented as part of an amazing auction experience. We listened to the auction live on the Internet as we could not be present in person, and I must confess we laughed nearly all the way through – the auctioneer could easily have had an additional career in show business. He was superb and very amusing with it.

As editors, we have been in a bit of a quandary about how much space to allot to the results of the Survey and

in the end concluded that it would be most sensible not to select portions of it but to reproduce it in its entirety in one issue for ease of reference in the future. Kevin McElhone has invested huge amounts of his time in analysing the results, for which he must be thanked. Also a bouquet to all those members who completed and returned their surveys.

**Restoration Matters!** Looks at covering the bellows for bird boxes and whistlers, and once again we lay an emphasis on the use of the correct materials and glues. From my experience the flap valve operation was always the crucial part of the procedure and it is worthwhile paying particular attention at this stage.

Luuk Goldhoorn has once again found a musical box to amaze us – we put his article in the Stray Notes section and hope that this will remind you that we are looking and hoping for 'snippets' to keep this feature going regularly.

Alison Biden has concluded her observation on Things not being what they used to be, and she also contributes 'News from Other Societies' to the journal. These summaries of the contents of sister journals are very interesting as well as making good reading.

Thank you to all our contributors once again, and if you have a pet subject, do please tell us all about it!

#### Front cover illustration:

*An unusual Symphonion - an 11 7/8<sup>th</sup> Coin-operated model with Cigar Dispenser & Picture Gallery. It was seen during the Golden Jubilee meeting - see article on page 259.*

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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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## President's Message No. 25

We are now half way through our 50<sup>th</sup> Anniversary year and time seems to be flying by! In April we successfully staged our special meeting in Pembury to mark this occasion. Members came in from all over the world to attend the meeting and to me it appeared to be one of the most cosmopolitan gatherings we have ever held. We had members from America, Germany, Denmark, France, Sweden and Switzerland.

By good fortune our meeting coincided with a visit to this country being made by our American friends all of whom were also members of our society. Sometimes it is difficult to realise just how many members we have in other parts of the world.

Annie Tyvand, who is the President of the MBSI, took the opportunity to present the gift of a gavel with a special case to the Society and I was proud to receive it on behalf of all of us. I have no doubt it will be used by Presidents well into the future. During the meeting Annie chose to wear the Presidential chain of office that the MBSGB had presented to the MBSI many years ago in the times when Cyril De Vere Green was our President. Very few of our present membership had ever seen this item before and it was gratifying to see that Annie wore it with obvious pride.

There will be a full report on this meeting elsewhere in the Journal, but suffice to say that it was enjoyed by all and appeared to be a meeting full of fun and laughter in spite of a fire alarm going off one day very early in the morning.

During our meeting our commemorative souvenir of the

Racca piano was distributed to all attendees. It has already proved to be a most popular item and appreciated by everybody. The fact that the Society, with the help of Robin Timms who arranged much previously unavailable music for the instrument, helps to mark the souvenir out as being unique and important. Only a limited number of these instruments have been made so I recommend, if you have not already got one, that you purchase one before the stocks run out.

Our second Anniversary meeting will be held at Eastham Grange in September which will be another special meeting to mark our 50<sup>th</sup> year. Those who attend the Teme Valley Winders meetings will know the venue very well and I know that those members, along with John and Hilda Phillips, have put in an enormous effort to lay on a very special event.

Unfortunately, due to illness I was unable to attend the AGM at Roade on the 9<sup>th</sup> June but there was no escape and you still elected me to carry on as President for another year. I thank you most sincerely for your continued support. I would also like to express my thanks to the Society for granting me Life Membership. It is indeed an honour and I appreciate it greatly.

The AGM is an event when members can have an input into the Society, how it is organised and who is going to run it. We are always looking for dedicated people to assist in arranging all the tasks required to run a successful organisation. At the conclusion of the AGM this year, it was particularly gratifying to receive so many messages of thanks and support from the

membership for the work the Committee are doing. I know that these remarks have been appreciated by the Committee.

All this takes me to the recent questionnaire sent out a little time ago by the committee to try to find out just what members want from the Society. A group within the committee is actively analysing the results at the moment and it is encouraging to see that, unlike most other clubs and societies, we are bucking the trend and gaining members rather than being in decline.

Alison Biden in the last journal outlined some of the changes that have taken place within the Society since its inception. In her concluding article I have no doubt she will present what she thinks will be the challenges we will face in the future. One such challenge will be the rapid and constantly changing ways in which we communicate with each other and another will be how we continue to enjoy our hobby. I believe that at all costs we must maintain and collect everything to do with mechanical music and play them so that we can return to times long gone when life was less frenetic.

It is essential to continue to support the Society by maintaining your membership, attending our events and by writing articles for the journal. Nothing in the electronic world can replace meeting someone face to face or enjoying an instrument that is there before your very eyes. Technology is wonderful, but it has no soul. Electronics are marvellous, but they generate few emotions. I Pods and Tablets are great, but they have no joy.

**Arthur Cunliffe**

## Teme Valley Winders

Summer Meeting – 23rd June 2012 – from John Farmer

Summer holidays seemed to take their toll, with only 17 attendees for this meeting, including two house guests of John and Hilda's, namely Barbara and Les West, from Fontwell.

The presentations were started by John Farmer with a demonstration of a NorCos Pocket Organ, in brand new condition. Following a posting on Mechanical Music Digest by a person in Buffalo, NY, John had purchased one of these novelties. The seller had found some boxes of these instruments, un-opened, at an auto-jumble. They were produced in 1954 and rumour has it that a competitor bought up stock to keep them off the market. These recently discovered examples are in pristine condition, complete with three rolls. The finder even posted a video on YouTube showing him opening one of the boxes, still sealed from 1954. The concept is similar to the earlier Rollmonicas, but in a somewhat cheaper, red plastic, body. John followed up with some tunes played on his recently acquired Stuber 26 note street organ. The organ is around 12 to 14 years old, but with very little signs of wear. It plays 130mm. wide paper rolls, the scale being the same as Deleika and Hofbauer. The organ has a rank of 15 Pan flutes for the melody, with a further stop-controlled rank of 15 violin pipes. Accompaniment and bass are provided by a further 14 stopped wooden pipes in the lower part of the case. The organ has a strong voice, ideal for outdoor use.

Malcolm McDonald then played a couple of jazz piano rolls for us on the Weber grand, starting with a Mike Boyd roll, number N1006, Honky Tonk Train Blues, composed by Meade Lux Lewis,

played by Nevill Dickie. This was followed by Golden Age roll 1113, Farewell Blues played by Edythe Baker, this being a transcription of a Duo-Art roll. Whilst in piano mood, Nicholas Simons played two more rolls, namely Silver Buckle Rag by Jos Sikorra, roll 1097 from the Hollywood Vintage series, and another from the same series, number 1194, Cuttin' Up, a Slow Drag by Haskell.

John Phillips and Nicholas Simons then demonstrated an example of the MBSGB 50<sup>th</sup> Anniversary Souvenir "mini-Racca" using some of the tunes specially arranged by Robin Timms, and managed to sell one unit (plus one sold the week before by JP). Whilst into selling, John also showed an American style clock which he had been asked to sell by a friend. The clock was in working order, but needed some fettling (a technical term!). Bids were forthcoming. John then played a tune on the real 48 note Racca, followed by a second tune deftly turned by clock Winder David Henthorn.

John Phillips circulated details of an interesting exhibition in Switzerland concerning automata. The *Automates et Merveilles* exhibition runs until 30<sup>th</sup> September at three participating museums, the Musée d'art et d'histoire at Neuchâtel, the Musée international d'horlogerie at La Chaux-de-Fonds and the Musée d'horlogerie – Château des Monts at Le Locle, and feature the automata of Jaquet-Droz, Jean-Frédéric Leschot and others. More details are available at [www.automatesetmerveilles.ch](http://www.automatesetmerveilles.ch). John also showed a press cutting explaining how the Oscar winning movie "Hugo" has benefited the Automatomania team, Michael and Maria Start, based in Kinloss.

They were closely involved in producing the effects for the film, and are now being inundated with restoration work, and may have to take someone in to help. They also provided automata for the new Daniel Radcliffe movie *The Woman in Black*.

After refreshments, Alan Beresford, moving away a little from strictly mechanical music, gave us an illustrated update on his progress with Virtual Theatre Pipe Organs. Alan had told us some time ago about his original project involving wiring up a genuine Wurlitzer console to a MIDI controlled computer system using Hauptwerk software to create a very realistic simulation of a theatre organ. This console was Opus 1265 originally installed in the Embassy Theatre, Baltimore. Having been "bitten" by the VTPO bug, Alan told us how he has now converted a Compton organ console from around 1929, probably from the Luxor theatre in Twickenham. This project was somewhat more complex since Alan has added 137 SAMS (Stop Action Magnets) to the console to get a more realistic operation. He showed some video, with sound, of both organs being played. This was followed up with a presentation by Alan's friend, Keith Chambers from Warwickshire. Keith's project is even more ambitious since it involves a complete Wurlitzer organ, originally from the Granada, Greenwich, with a console similar to that in Dorothy Robinson's music room. Keith, and his friend, Peter Collett, saw the organ in 2007 at a location in St. Austell, with everything piled up in a large metal container in a barn. It was in a pretty poor state, with metal pipes broken,

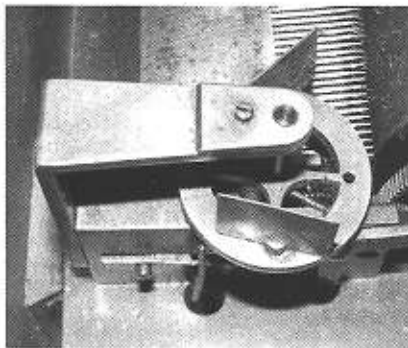
and wood pipes coming apart at the seams. However, with the help of several other friends they rescued the organ and, over the past few years, have restored almost every piece, with just a few more bits to do. The restored parts are now scattered amongst various houses, lofts and garages in Warwickshire, whilst Keith and Peter find a permanent home for it. So if you know of a suitable venue which would welcome a substantial theatre organ, let us know. Keith showed us many photos of the work together with film of similar organs being played. Later, Keith, who is an organist at his local church, also played a couple of tunes on the Viscount organ which is still in residence at Eastham.

Returning to mechanical music Alan Beresford showed us a video of his recently acquired 19 5/8" upright Polyphon, and then demonstrated his LeCoultre & Brechet 6-air cylinder box, in plain case. Its serial number, 23509, dates it to around 1848, and the group made an attempt to identify some of the tunes. Alan followed up with a demonstration of his Symphonion 5 3/4" disc box, and then his newly acquired Raffin 20 note street organ, which is a 20/40 model, in excellent condition, complete with a trolley made by the previous owner. It plays well, with a more mellow tone than the Stuber, and more suited to indoor use.

As usual, Hilda and helpers had produced tea, coffee and cakes to refresh us during the afternoon, and a vote of thanks was given. There will be no Autumn meeting for the Winders because John and Hilda will be hosting the second MBSGB Anniversary event from 14<sup>th</sup> to 16<sup>th</sup> September. The next meeting of the Teme Valley Winders will, therefore, be the Christmas meeting planned for Saturday 8<sup>th</sup> December 2012, starting at 12 noon with a buffet lunch. It is essential that those wishing to attend contact John Phillips on 01584 781118 to confirm, since numbers will be limited. Bring along seasonal items if possible.

**John Farmer**

## Register News No 76



*Fig 1. Wheel governor*

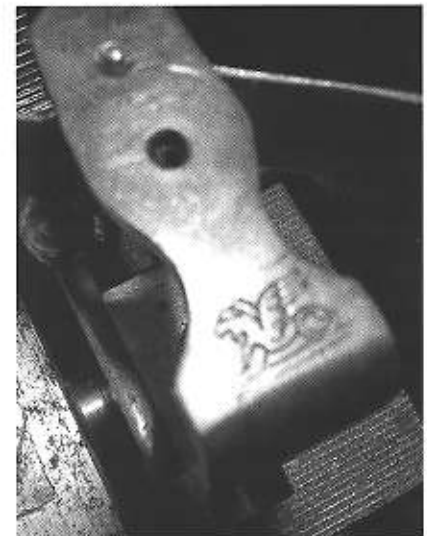
There are a few requests coming in from individuals to register cylinder boxes, but new entries come in mainly from the internet and auction catalogues. We are still some way from registering the 10,000<sup>th</sup> box and I even have one member wishing to reserve that number for one of his boxes. I suspect he will have to wait a year or so before that happens.

Alison Biden has kindly undertaken to re-establish the Disc Box Register and the Organette Register but in a different format which will use a modern database. The entry forms will have to be redesigned so that information can be gathered in for

the new format. Once all the new forms have been designed and the computer file is ready, you will be informed via the journal. For those members who have already registered their disc box or organette, existing information will be retained along with original register numbers so it will not be necessary for you to register your boxes again.

Whilst gathering all the information about cylinder boxes over the years I have come to realise that certain areas about their manufacture are practically unknown to us today. The one that eludes us most of all is the lack of information on the people who arranged and worked out how to transpose music from a score to a cylinder.

These people must have been first class musicians able to arrange the melodies of the day to fit onto a cylinder in the time it takes to do one revolution. Their ability to abridge a melody whilst often adding appropriate ornamentation must have been outstanding. They had



*Fig 2. Winged lion mark of Rivenc*

to remember not only the notation of the comb, but also how to design a chart showing where the notes should be placed on the surface of the cylinder. It was only when they had done this four, six or eight times that the people pricking the cylinder could take over to mark out where all the holes should be placed. It is possible to get away with marking a few notes in the wrong place and we have all seen cylinders with

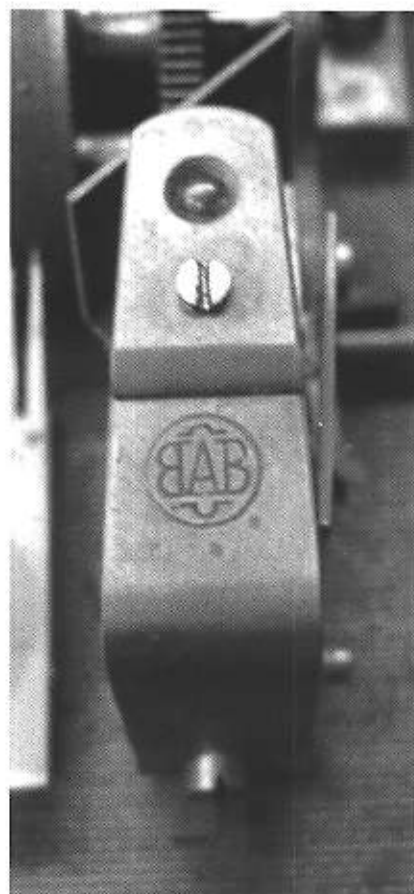


Fig 3. The mark of Bremond

holes marked not to be pinned or to have their pins broken off by the finisher. Too many mistakes however would be unacceptable.

I have never seen any information about these tune arrangers or how they were employed. I suspect they were highly paid and held in great regard. If you know anything further about these people please tell us.

I am concluding this Register News by adding a selection of photographs of parts of cylinder boxes. These are for general interest and may give a few basic pointers to all those who are new to collecting.

Pictures 1, 2 and 3 show types of governors. The first is known as a wheel or compensated governor and it is used on boxes that make varying demands of the spring during running. Usually fitted to organ boxes, these governors help to maintain a constant playing speed. (It appears to have been



Fig 4. Inlay

modified – generally there would be a pair of spring-loaded pivoted arms attached to the rim, one where the hole is on the right side of the wheel, the other of course diametrically opposite. The wings are mounted on the arms. Upon starting, the wings are held close to the centre of the wheel by the springs and swing out as the angular velocity increases. In this way changes in velocity are compensated for by changes in the arm position – Ed)

Figures 2 and 3 illustrate governors that have trade marks on them. The winged lion is the mark of Rivenc and the one stamped BAB was the trade mark of B. A. Bremond for many years. Always examine marks and numbers on governor blocks as sometimes they give a clue as to the maker.

Finally if you find a box that has an inlay of the quality illustrated in picture 4, it is very likely the movement inside will be of excellent quality. Manufacturers always fitted their better quality movements into good boxes except perhaps in the very early days when cases were plain.

Arthur Cunliffe

### Need Photos of historic significance

Now that we have approached the Society's 50<sup>th</sup> Anniversary I would like to attempt to put together Video "Montage" of people and events from those 50 years. I have some of my own video from the last few years, and some from one or two other members going back to the 90's, but there is very little before then. This is therefore an appeal to any of you who have photographs or film of interesting people or events, to let me have copies for possible inclusion in this project. I cannot guarantee to include everything you come up with, but I will endeavour to make it interesting. Ideally I need this in "digital" form, but photographs can be scanned, and celluloid film can be "digitised" (albeit at a cost), so if you have something you think is appropriate, please get in touch. The aim will be to get it completed before December, so please get in touch as soon as possible if you have suitable material. My contact details are on the "Officers" page.

John Farmer



## Essex Meeting Report 28th April

From Bruce Allen

The meeting commenced by welcoming two new faces, namely Chris and Sharon Pointer. Michael Young was unable to attend but sent a message to say that the work on the Barnston church barrel organ is finished in the workshop, and it is now being installed back in the church. It is hoped that a visit to see and hear it will take place in the autumn or spring of next year.

The meeting got underway with Bruce playing his cylinder hymn box. Some detective work has established that it is probably a P.V.F. box. The tune arrangements were quite elaborate, and the sound produced was quite pleasant. The second box was a key wind Lecoultre circa 1854-5, with tune sheet, playing a selection of popular tunes some with Irish connections. One of the other tunes entitled "Tubal Caine", appears to be a little out of the ordinary, it has definite Masonic connections, and research has seen it listed as a "Hymn" in a programme published by one of the many London Lodges.

Alan Clarke demonstrated a whistling man which played very well. He had a second man but this was without a movement. Alan had purchased this at an antiques fair. He then related several anecdotal stories from the early days of the society, all of which made good listening. Alan concluded by demonstrating John Odgers' very unusual Paillard 3 bell cylinder box. What makes this box so different is that the bell strikers were Arabs and not the usual butterflies or Chinese men.

John Natrass was next to demonstrate. John has been collecting for about 30 years, and can be relied upon to come up with something different. He started with his Seraphone Organette. This has been in John's shed for many years, but played very well. John's next item was a table top reed barrel organ. John had been having problems with setting it up correctly and asked for help or advice. Several members were able to assist and we look forward to hearing it at one of our next meetings. John then pulled an early snuff box sized movement in a tin out of a carrier bag. The movement had

unknown maker's marks. Paul Bellamy went into raptures about the quality of the music.

Next out of John's carrier bag was the star of the show. Again a snuff box type of movement, this one had a segmented comb, and was in excellent condition. The box was wound up and placed on a surface to play, here the drama began! The key had been attached to the movement by a piece of soft string for safe keeping. Whilst the movement played the cylinder pins picked up the string and started to take it towards the segmented comb. Swift action from Paul Bellamy performing an emergency stop to the governor with his finger prevented a disaster. The string was eventually cut free, and the movement allowed to play. The quality of the arranging was very good. We wait with baited breath to see what comes out of John's shed at the next meeting.

Roger Booty then played 3 discs on his Stella asking if anyone could identify them. One was definitely a hymn tune, but no one could remember its name. The 2 others remained unidentified.

After lunch John and Sharon showed their musical Teddy Bear. They explained how the movement worked, and that they thought the Bear was probably of 1930's vintage. Next they gave a short video presentation featuring a conjuring Teddy Bear automaton. Although modern, the quality of this automaton was very high; the name of the maker unfortunately could not be remembered. Their next contribution was also a video clip, this time of their Lillyput Island cabinet complete with a very large number of Pelham puppets. The puppets being actuated by a complex mechanism hidden in the top of the cabinet. This is a very large cabinet and is believed to have come from a large London Department store, where it could have been used as a window display. It is believed that there were two other cabinets which were used to make the full display.

Robert Ducat Brown then presented some video clips of his larger items. The

Bevington Chamber Barrel organ was the first to feature. This dates from 1805 and comes complete with two barrels each pinned to ten tunes. Unfortunately only one tune is known. This organ had been purchased by Robert after having seen an advert in the Music Box magazine. The next barrel organ was a Phillips organ dating to 1802-6. This organ has 6 stops including drum and triangle. It also has 3 barrels. The organ had been restored by the late Freddie Hill. The next clip was of a small Pasquale street piano, again this played very well. Then a 65-note Steck Pianola with Aeolian action was demonstrated, this having been purchased via the Exchange and Mart many years ago. The case has been completely repolished by Robert to his usual very high standard. Other items featured were a Mojon Manger buffet cylinder box and a Phoneon player organ of 1900 vintage.

Paul Bellamy then gave a talk describing the miniature Racca pianos which had been given as table favours at the 50<sup>th</sup> Anniversary Dinner. He described the making of new tune sheets and the technique he uses to join the plasticized paper strips. He then demonstrated a Melodia organette he had purchased. Using this organ he talked about his technique for the recovery of old and virtually lost transfers. He has successfully recovered the transfers and has been able to repaint them to as new condition. Well worth an article in the magazine Paul!!!

Next up was Terry Longhurst with an overture box of unknown make. Terry had purchased the box in auction, only to be rung up by the auctioneer the next day to ask if Terry would sell it back to them as one of their clients had missed it in the sale because he had been held up in traffic! The box has had its comb restored by Max Plummer. The cylinder is of 3 1/2" diameter and plays 4 overtures, 2 by Rossini and 1 by Meyerbeer. A terrific box, which sounded beautiful.

The date for the next meeting is Saturday 3<sup>rd</sup> November.

## Things Aren't What They Used To Be...

*The second of a two-part article by Alison Biden looking at how things have changed during the lifetime of the MBSGB and reflecting on some of the implications.*

*Sharing our interest with the wider world and encouraging new members is a complex and hefty subject currently under review by the Committee. In this second and concluding article, some of the challenges facing the Society are examined along with some possible responses.*

The Musical Box Society of Great Britain will shortly have been in existence for fifty years, and whilst it continues to enjoy a membership level which could be described as thriving in comparison with many organisations, it cannot be denied that the level of involvement has suffered the impact of changing social trends during those five decades. Everyone has his or her own theory as to why large numbers of organisations have experienced a reduction in the number of members over the years. It is not so much a question of 'the younger generation isn't interested' as the general public at large is now much less inclined to join an interest group. Two reasons for this have been identified as a more mobile population and greater costs associated with participation, particularly the cost of transport. To counter the latter more local groups are being encouraged, and details of a new initiative may be found elsewhere in this issue.

By far the biggest factor in the decline of clubs and societies has been the advent of television, which began to satisfy the needs - information and entertainment - that were prime motivations in the past for joining groups. Since the late twentieth century the adverse effect of television has been superseded by that of computer technology and the internet. With unlimited information now (often freely) available, the defeatist would regard the internet as the final instrument of destruction of all clubs and societies. This is the paradox of the internet: unlike television, using it is not solely a passive activity and as much as it may threaten those wishing to share

their special interest, it can also facilitate and assist in achieving their aims. Another paradox is the proliferation of websites makes it harder to get the message across, but conversely more information than ever is accessible, though one may have to look for it in a number of different places.

I joined the MBSGB in 1980 because I wanted to learn more about musical boxes, and it was the best, if not only, means of doing so. Now I would undoubtedly start by carrying out a search for information on the internet. Having been advised to join MBSGB, I had to go to considerable trouble to track it down. Nowadays it would take only a few seconds with the use of a computer, or other similar device, connected to the internet. In the past the Society would have depended largely on people seeking it out; now it has opportunities to reach out towards not only the would-be enthusiast, but to whet the appetites of undreamed of numbers of casual observers by playing mechanical music on internet sites.

YouTube is probably the most popular and most visited, from the rabid enthusiast to the bemused curious. It is a dynamic resource where mechanical music instruments are showcased, and you can listen to their music and learn more about them. If you haven't already seen it, I can recommend MBSI's delightful introductory video series, *The Marvels of Mechanical Music*. Many private owners (some MBSGB members amongst them) already share videos of their collections with the world at large.

This they can do anonymously by using a pseudonym and without removing the items from their home. This is an area where the Society, or members as individuals, could expand activity. It would be a useful 'advertisement' for the Society if besides information posted with the video there was also a referral to our website. The downside is not one of security, as some people fear, since the identity of the original source can be disguised, but abuse by people posting videos of a poor standard. Not only should the recording itself be of good quality but also the sound of the instrument. There is nothing more off-putting than hearing a musical box which is out of register or needs dampers replacing! There is one offender of this kind in our midst. If he is reading this I have this to say to him: *I do know where he lives!*

Many people reading this article will be familiar with our own Society website, which besides linking the members with each other, literally provides a link between the Society and the public at large. Already an impressive tool for the dissemination of information, new ideas for making it an even more dynamic and effective means of communication are being looked at, although because of its very nature, this should always be an evolving process. As well as providing a pleasurable sound for entertainment, the linked videos can foster a greater interest and possibly encourage new membership. And to facilitate this, the would-be member can now join the Society via an adjacent interactive page on the website. It could not be more convenient.

The MBSGB website used to host a forum, where members could discuss items of interest or ask each other for advice. This has now been closed due to lack of use. There is an argument which says the need is already being met by the Mechanical Music Digest (MMD): subscribers receive a daily email which may contain any number of items related to any aspect of mechanical music. These may be queries, information, or opinions, though the traffic's most popular subject concerns player pianos and mostly emanates from North America. MMD also has an archive of previous topics which can be accessed if you are a subscriber (subscription is by voluntary donation.) However, unlike a forum, the uninvolved observer cannot always learn from following the discussions, if subscribers choose to respond privately rather than publicly. I believe there is still a place for a forum or forums to satisfy the need for the exchange of information on maintaining and repairing instruments, and voicing theories on their history and development. Detailed technical information can be swiftly and cheaply transmitted by email, though ultimately nothing beats face to face encounters and live demonstrations.

There also currently exist on the internet other channels of communication, social networking sites such as Facebook and Twitter. Some of our 'sister' societies already use Facebook. Although it is too early to quantify the value of their use, there is a feeling that the experiment is worth continuing. As the term 'social networking' suggests, it provides a means of both keeping members in touch and indirectly promoting the society. There are some downsides, not the least that in order to avoid the abuse and misuse of an 'account', there has to be careful (for that read 'time-consuming') monitoring.

The use of social networking sites is therefore being very carefully researched to determine whether the Society might benefit.

A more private manner of sharing one's thoughts and instruments on an individual basis can now be facilitated at very low cost by the use of video telephone calls using a 'voice over internet protocol' (VOIP) provider, the most commonly known one being skype. In some respects this does weaken the 'need' to belong to a society – but conversely, in practical terms, it now affords the opportunity to be in personal contact and sharing one's interest with another collector anywhere else in the world. This particularly opens up opportunities for those with mobility difficulties.

There is more to the new technology than the Internet. We now have devices called smart phones, and if you thought 'phones were for talking to people, that is probably the least of their uses. (*Users should be aware that prolonged exposure to UHF radiation can cause or aggravate a whole raft of medical conditions – Ed*) I use mine to record items of interest at auction viewings, so I can review the lots quietly at home and consider whether I wish to bid. I also have a 'library' of recorded or filmed instruments of mine, so I can share them wherever I happen to be. This is very useful if I find myself in conversation with someone who is not familiar with the concept of a musical box. Some people have mechanical music ring tones – another means of stimulating interest. Smart 'phones could be further exploited if the Society were to use Facebook, as members happening upon unusual items could send a video or photo to our Facebook area via their phone, to share with the rest of the membership.

So what else has changed? The

value of many instruments. Whilst some have recently been sold for stratospheric amounts, many more modest items have seen their relative value fall over the years. This means the owner of an instrument needing attention may be reluctant to seek professional help as it is not 'economically viable,' and the danger is that many instruments face an uncertain future. There is an upside: one of the reasons the 'amateur' theorist offers for a lack of interest is that novices cannot afford to start collecting. There is a two-fold counter argument: it is now cheaper relatively than ever before to start a collection, and in any case ownership is not a prerequisite to joining our Society. By joining one can access other people's collections and build up one's own knowledge and experience.

You may still be asking yourself: Who would want to invest time and money in joining a like-minded group of people in order to share or learn more about their interest, when it can be done at virtually no expense from the comfort of one's home, at a time of one's choosing, with access to world-wide resources? Everyone is different, but I believe that sooner or later, the majority of people taking this virtual approach would feel the need to engage physically with both the instruments themselves and those who appreciate and understand them. As our President observed in his message recently, the virtual world cannot offer the complete experience: nothing compares with the real thing or live performance. The virtual world can complement the real by stimulating interest and facilitating greater communication.

*We haven't mastered telepathy yet, so if you have a view or idea to share relating to any of the above, please contact a committee member in person, by letter, by telephone (mobile, landline or VOIP), via the website or by email.*

## MILHOUS COLLECTION ACHIEVES IMPRESSIVE \$38.3 MILLION IN SALES

*The highly anticipated Milhous Collection generated \$38.3 million in sales with 100% of all lots sold.*

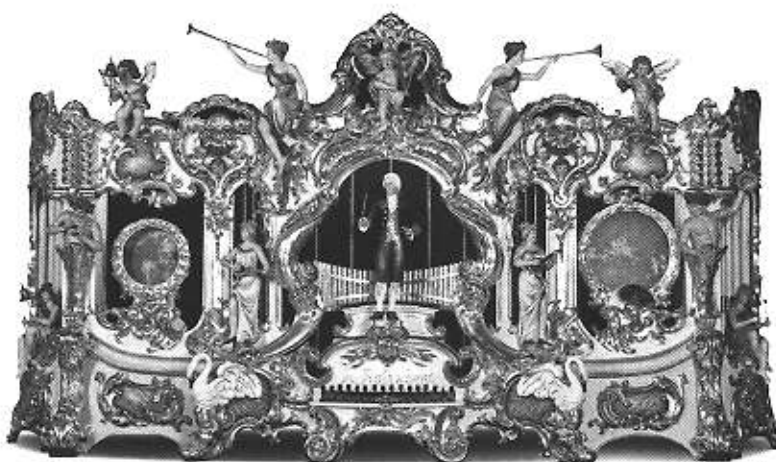
*Presented by RM Auctions in association with Sotheby's, the sale featured an unprecedented group of automobiles, mechanical musical instruments and collectibles*

BOCARATON, Florida (February 26, 2012) – RM Auctions in association with Sotheby's lifted the gavel on the renowned Milhous Collection during a two-day sale this week in Boca Raton, Florida, generating over \$38.3 million in sales with an impressive 100% of all lots sold.

The result of over 50 years of dedicated collecting by brothers Bob & Paul Milhous, the sale presented a range of exceptionally rare mechanical musical instruments, automobiles and collectibles before a packed house. Bidders represented 18 countries from around the world, including as far away as China, Russia and the United Arab Emirates.

Strong prices were recorded across all categories in the sale with contests between multiple bidders and prices frequently exceeding their estimates. The highest price of the multi-day sale went to a Pebble Beach class winning 1912 Oldsmobile Limited Five-Passenger Touring, chassis number 64626. The only known surviving example from that year and featuring one-off coachwork, the Oldsmobile attracted fierce bidding, realizing a final sales price of \$3,300,000 to set a new world record for an Oldsmobile sold at auction

*"We're thrilled with the results from the Milhous Collection sale," says Rob Myers, Chairman and Founder, RM Auctions. "The incredible quality and presentation of the collection captured the attention of the global collector world, resulting in lively bidding and setting numerous records. Never before has such a wonderful series of automobiles, mechanical musical instruments and collectibles been offered to the public in one location. In terms of its diversity, international interest and results, it set a new benchmark for this type of private collection sale."*



David Redden, Sotheby's Vice-Chairman adds, *"The extraordinary success of this collection is a testament to the vision of Bob and Paul Milhous. From mechanical musical instruments to antique firearms, motor cars to clocks, petroliana to the 46-foot carousel, each item was selected as one of the finest of its type. Interest came from around the world with clients reacting with enormous enthusiasm to the chance to own a part of the magical world of Milhous."*

The sale was highlighted by an unprecedented offering of mechanical musical instruments, considered among the rarest, largest and most mechanically complex and decoratively elaborate examples in existence. The sale was a benchmark for these types of pieces, the range of which had never previously been seen at auction. Leading this part of the sale was the exquisite 1903 Ruth Style 38-B Fair Organ. One of only two examples known to exist, it generated a lively bidding contest before selling for an impressive \$1,265,000. Another one of the absolute highlights of the Collection and the sale was the ornate Gaudin 125-Key Dance Organ which sold for \$1,150,000.

The centrepiece of the collection, the 46-foot custom built carousel, also drew strong interest from collectors. A one-of-a-kind, fully-

functioning work of art, it spurred a lively bidding war in the room and on the phones, realizing a final sales price of \$1,207,500 to applause from the crowd.

The impressive catalogue of 509 lots was rounded out by an eclectic assortment of other collectibles, ranging from ornate hall and tower clocks to such decorative art pieces as Tiffany lamps and various artworks, as well as a diverse series of petroliana, neon and porcelain signs, unique gasoline-powered tether cars and models, and a large range of firearms from the late 19th century. The clocks in sale were led by the E. Howard Four-Dial Painted Cast Iron Eight-Day Post Clock which soared over the high estimate to sell for \$106,375. A further highlight of the clocks in the sale was a Black, Starr & Frost Hall Clock which fetched an impressive \$103,500 against a pre-sale estimate of \$50,000 - \$60,000.

Katherine McFadden  
Press Officer | RM AUCTIONS | 1  
Classic Car Drive, Blenheim, Ontario  
N0P 1A0, Canada

*We are grateful to Katherine for kindly providing the above press release and to RM Auctions for permission to reproduce their photographs - Ed*

## Survey Results

First of all may I thank the 78 members who returned their forms, which from a total membership of 357 is a return rate of 21%. If every question is answered each form has 55 questions so that is a total of over 4,200 responses to log! I discounted one form as he had only given his age & not answered any other questions at all.

It is easy to see that the largest number of members are aged 71-80 (30) with most (61) members being over the age of 60. This can be interpreted as loyalty to the society over a very long period of time for those who joined at a young age like myself 27+ years ago, or simply an indication that interest in our hobby often does not grow until the children have been through the expenses of university and left home thereby creating some space in the home which needs to be filled and money to pay for it. The main thing is that everyone's story is a different one and it would certainly be interesting to hear in more detail from a few long-standing members as to how they first got interested - do please write to the editors. My own interest in Fairground organs was at the age of 10 at an open day at the old Clapham Transport Museum in London where

they used to have steam Traction Engines and organs playing on two Sundays a year in the late 1960's, although I did not buy my first Orchestrelle until after I had bought my first house at the age of 25. I joined the society at the suggestion of Steve Cox from Laguna rolls and on the way home from visiting him I called in at the Mechanical Music Museum at Chichester but was told "sorry we are closed today for a private group". When I got my first magazine I found out that the private group had been... The Musical Box Society of G.B.

I hope that both individual members and committee members will be able to read and digest this data and we will certainly be discussing in great detail what we should do over the coming months and we will no doubt act on many of the individual suggestions made. Indeed, we have already set up a working group to look at ways of attracting more members and publicising the society more widely to the general public. It is also interesting to see how many people do not insure their collection or have public liability insurance when they take instruments out to play or give talks. I think there may well be more articles to discuss some of these results.

A note on the coding of replies, which is entirely down to me. No reply means exactly that, no answer for that question. Not Applicable, perhaps to do with questions about meetings or Auctions simply means there is no reply but it is not applicable because the person does not attend those meetings. It is important to see the difference. One person noted insufficient time to complete the form... Several people only answered the first two questions.

I think the most important one is *How did you find out about us?* but again not everyone answered this one. I had hoped that we might be told about some good public or private collections that we could visit but nothing has been mentioned, although there are some museums that we have still not visited as a group, such as the Cuckoo Clock / Black Forest Museum in Cheshire and some others I know of in Scotland.

I think a LOT more people might come to meetings if transport was shared as that is frequently mentioned as a problem.

**Kevin McElhone**  
*Membership secretary.*

### 1. Profile of Members

#### A. What age group are you in?

21 - 30    x  
31 - 40    x  
41 - 50    xxx  
51 - 60    xxxxx.xxxxx.xxx  
61 - 70    xxxxx.xxxxx.xxxxx.xxxxx.  
71 - 80    xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.  
81 - 90    xxxxx.xxxxx.x

Not given - everyone answered this question!

#### B. What year did your interest start?

1932	1940	1942	1945	1950	1950's	1954	1955	1955	1957	late1950's	1960	1960
1960	1960's	1962	1962	1964	1965	1965	1965	1966	1967	1968	1968	1969
1970	1970	1970	1970	1970	1972	1972	1974	1978	1979	1980	1980	1980
1980	1980's	1982	1983	1985	1986	1986	1990	1990	1990	1990	1998	1998
1998	2000	2000	2001	2001	2002	2002	2003	2008	2008	2009	2010	

with Father's instrument    xx  
cannot remember    x  
not given    xxxxx.xxxxx.x

#### C. How did you find out about M.B.S.G.B.?

Advert    x  
Antiques Magazine    x  
A.T.O.S. Magazine    x  
Back issues found with m/box    x  
Book / from Library    xxxxx.  
Bought from dealer-member    xxxx Guess who...  
Collector / Member / Friend    xxxxx.xxxxx.xxxxx.xxxxx.  
C.Conn USA visiting him    x  
Family / Relative    x  
Frank Holland    x

Graham Webb	x
Gerry Planus	x
Harold Smith	x
Husband joined	x
Internet	XXXXX.
Jim Colley	x
Keith Harding	XX
Leaflet in M.M. Museum	XXX
Leaflet - unspecified	x
Paper inside cassette tape	x
Radio - C.De Vere Green	x
Sister Society	xx
The Media 1960's	x
Cannot remember	XXXX
Not given	XXXXX.XXXXX.XXXXX

D. What year did you join the society?

1962	1964	1964	1965	1966	1966	1967	1968	late 1960's	1970	1970		
1970	1971	1973	1973	1974	1975	1976	1977	1978	1980	1981 & 2001 re-joined		
1983	c.1985	1986	1986	1987	1987	1990	c.1990	1992	1994	1995	1995	1995
1996	1996	1998	1998	1999	1999	2000	2001	2001	2003	2003	2004	2005
2005	2006	2006	2006	2007	2007	2007	2008	2008	2008	2009	2010	2010
2011	2011	2011										

Many people could not remember so did not reply to this question.

At least 4 members joined in 1960's left due to attitudes of some elite collectors of the time, but have re-joined in the last 6 to 7 years.

E. What made you join the society?

Saw quality journal / meeting members	XXXXX.XX
Need to learn more about m/boxes	XXXXX.XXXXX.XXXXX.XXXX
An interest in / love of Mech Music	XXXXX.XXXXX
Interest in Cyl boxes & Organettes	x
Interest in Disc Musical boxes	x
Love of Music & Vintage Machines	x
Wanted to restore a m/box or movement	XXX
A Need for Friendly Advice	x
To be part of the society loving M.M.	x (Uncle was member No.39)
The Local meetings (TVW)	XX
Holidays and Meetings (?)	x
Met Members at Christies Auction	x
Visit to Bob Minney	x
Attending AGM	x
Husband joined	x
Recommendation from member / dealer	XX
Super Friends & Music	x
Intro to friendly local group C.Ring	x
Sounded interesting	x
To develop my interest	xx
To meet people with the same interests	xxx
Interest in indoor instruments of all types	x
Not given	XXXXX.XXXXX.XXXXX

F. What country do you live in

UK	65	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
UK & Abroad 50/50	01	x
Eire	01	x
Netherlands	02	XX
Sweden	01	x
Switzerland	01	x
New Zealand	01	x
Canada	02	XX
USA	03	XXX

G. Are all of your Cylinder and Disc Musical Boxes or Organettes on the Society Register?

Yes	18	XXXXX.XXXXX.XXXXX.XXX
No	48	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
No reply	08	XXXXX.XXX
Do not own any	03	XXX
most sold since partner died	01	x
Did not know about Disc & organette register	01	x

Many said Cylinder boxes only on register.

H. Do you need help Registering them?

Yes	07	XXXXX.XX
No	54	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
No reply	08	XXXXX.XXX
Not applicable	07	XXXXX.XX

**2. Interests** No, I did not fix this, but Disc boxes were ahead until I typed up the very last form!  
Do remember the survey was sent out a few months before my recent book was published.

**A. Do you collect?**

Automata	18	XXXXX.XXXXX.XXXXX.XXX
Barrel Organs	20	XXXXX.XXXXX.XXXXX.XXXXX.
Chamber or Church types.	09	XXXXX.XXXX
Books	31	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
Cartel	13	XXXXX.XXXXX.XXX
Cylinder Musical Boxes	55	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.
Disc Musical Boxes	55	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.
Ephemera	10	XXXXX.XXXXX.
Manivelles	21	XXXXX.XXXXX.XXXXX.XXXXX.X
Mechanical Pianos	15	XXXXX.XXXXX.XXXXX.
Orchestrions	08	XXXXX.XXX
Organettes	33	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXX
Player Reed Organs	13	XXXXX.XXXXX.XXX
Pneumatic Pianos & Pushups	20	XXXXX.XXXXX.XXXXX.XXXXX.
Recordings	19	XXXXX.XXXXX.XXXXX.XXXXX
Singing Birds & Whistlers	24	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
Street, Fair and Dance Organs	16	XXXXX.XXXXX.XXXXX.X
Sur-Plateau movements	05	XXXXX.
Tabatieres & Snuff Boxes	25	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.
Theatre Pipe Organs	01	X
Toys & Novelties	26	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
Did not tick any	06	XXXXX.X
Gramophones & Phonographs	01	X

**3. Meetings****A. Do you come to Society meetings**

Often	21	XXXXX.XXXXX.XXXXX.XXXXX.X
Sometimes	18	XXXXX.XXXXX.XXXXX.XXX
Never	21	XXXXX.XXXXX.XXXXX.XXXXX.X
Just Once	01	X
Will in 2012	01	X
AGM only	01	X
TVW only	03	XXX
Chanctonbury Ring only	01	X
No reply	05	XXXXX.
Only just joined	03	XXX
Unable to attend recently	03	XXX

**B. When you come to meetings What do you like ?**

Seeing & Hearing collections	09	XXXXX.XXXX
Talks	04	XXXX
Automata	01	X
Mixture talks & Demonstrations	02	XX
All Mechanical Music Subjects	03	XXX
Educational Aspects	01	X
Esp Cyl & Disc Boxes	01	X
Happy Meetings	01	X
Historical Information	01	X
Ted Brown's Hospitality @ C.R.	01	X
Restoration topics	03	XXX
Technical Issues	03	XXX
Meeting other members	01	X
Time to chat / Friendship	16	XXXXX.XXXXX.XXXXX.X
A Wide range of Topics	03	XXX
Everything / Almost Everything	06	XXXXX.X
Chance to buy something	01	X
The Slick Organisation	01	X
Visits to new places	01	X
The Auction	01	X
No reply	11	XXXXX.XXXXX.X
Not applicable / never been	28	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXX

**C. What do you not like**

Non mech music activities / visits	02	XX
Often too rushed, no time to talk	02	XX
Would rather not say	01	X
Evening Entertainment	01	X
Organs, especially hand-turned	01	X
Repeats of recent events	01	X
Shortness of AGM	01	X
Cannot Drive	01	X
Emulation of MBSI meetings	01	X

Too much noise [Hearing loss]	01	x
meetings too long or expensive	01	x
Being over-awed at the size of some collections	01	x
Anything NOT connected to Mech Music	02	xx (irrelevant content as one person put it).
Nothing/ Not Much	12	XXXXX.XXXXX.XX
no reply	24	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
not applicable / never been	26	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X

D. What would you like to see / hear / do more of

Meet the public to show instruments	xx	
More Local Groups	x	[this person attends 2 of them]
Informed Technical Talks	xx	
Disc & Cylinder Boxes	xxx	
Documentation - History	x	
Talks about History	xx	
Talks about Restoration / Techniques	XXXXX.XX	
AGM to include a talk	x	
more Auctions	xx	
Time to chat	xx	
Top Speakers	x	
Outings	x	
Practical Demonstrations	x	
Technical Articles in Journal	x	
Victorian Music	x	
It's all about right	xxx	
Nothing	x	
no reply	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XX	
not applicable / never been	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X	

E. If you never come could you say why please.

Not applicable	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
No reply	XXXXX.XXX
Too Expensive	xx
Distance/Diary (time)	XXXXX.XXXX Responders located in Derbyshire, Dorset x 2, Lancashire, Shropshire, Somerset, Yorkshire x 2, Scotland
Mobility Problem	x
Personal Problems	x
Do not Drive any more	xx
Too busy Shift Worker	x
Too Far [not in UK]	XXXXX.XXXX
Too Far [age/health]	XXXXX.
Just joined	x hope to come next year.
Various	x

Some thought meetings were primarily in the South - perhaps people count the local groups rather than the national meetings which are clearly all round the country over a period of several years.

**4. Journal & Website**

A. What do you like?

All of it / Well Done Journal	XXXXX.XXXXX.XXXXX.XXX
Auction News	x
Technical & Restoration articles	XXXXX.XXXXX.
Short Articles on specific items	x
Colour pages in Journal	x
Forum on internet was good	x
General M/Box Articles	XXXX.
High Standard Journal	x
The Variety / Range of articles	xx
To instruments would like to own	x
Journal on good quality paper	x
Journal format quality & Layout	x
Journal Ok but outdated	x
Historical Research	XXXX
Information	x
Payment of Subs online	x
Practical Articles	x
Reader Letters	x
Register News	x
No Reply	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.
No Computer	xx

B. What do you dislike?

Nothing	XXXXX.XXXXX.
Broken articles spread throughout Journal	x
Chit-Chat	x
Photos that are out of Focus	x
Sometimes too much cylinder boxes	xx



Too many Advertisements	X
Too much about other societies	X
Too much about Regional Meetings	XXXX
Anything about Pneumatic instruments	X
Articles that are too technical / long	XXXX
Endless how to make Cyl Box series	X
Website lacks dynamism	X [from a committee member]
Don't like inclusive package prefer to make own arrangements	X (National Meetings)
Too Expensive	X
No Reply	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
One person said Editorial Process is poor & prone to errors, Suggest Authors vet proofs prior to publication (Name can be supplied to editors – who will offer them the opportunity to take over the Editorship! - Ed)	

C. Have you ever written an article?

Yes	24	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
No	43	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXX
No reply	09	XXXXX.XXXXX

D. Would you like to write an article in the future?

Yes	18	XXXXX.XXXXX.XXXXX.XXX
No	31	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
Maybe	05	XXXXX.
If Asked	01	X
No reply	21	XXXXX.XXXXX.XXXXX.XXXXX.X

E. Have you ever advertised in the Journal

Yes	15	XXXXX.XXXXX.XXXXX.
No	50	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.
No reply	10	XXXXX.XXXXX

F. Do you use the web site ?

Yes	29	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
No	31	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
rarely	02	XX
no reply	09	XXXXX.XXXXX
No Computer	05	XXXXX.

G. If so, what aspects appeal to you?

All good	XXX
Ease of Use	X
Forum, now closed	X
Links to other sites	XXX
Search Facility	X
Some stuff should be members only	X not specified what.
Tunes lists not comprehensive	X Kevin only spent 15 years working on them - please try harder!
Visual appearance	X
Video Recordings	XXX (one suggested sounds should start as soon as site comes up)
Details of Meetings	X
No reply	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XX
Not Applicable	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
Would like reprints from MBSI on e.g. Disc Restoration	

H. Do you make use of the links to other sites?

Yes	XXXXX.XXXXX.XXXXX.XXXXX
No	XXXXX.XXXXX.XXXXX.
No reply	XXXXX.XXXXX.XXXXX.XXXXX
Not Applicable	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.

I. Are you able to make contribution to the web site - e.g. tunelists etc.?

Yes	XXXXX.XXXXX.XX (I would record boxes for Youtube)
No	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
Don't Know	X
No reply	XXXXX.XXXXX.XXXXX.
Not used	XXXXX.XXXXX.XXXXX.X

**5. Forthcoming Society Publications.**

A. Is there any subject you would like to see a book published on ?

It is interesting to see that Automata is the most requested subject for a new book - any volunteers ?

Aeolian Orchestrelles	X
Automata.	XXXXX.
Barrel Pianos	X
Building a Musical box	X
Building Tuning Street Organ	X
Carillons	X
Ceramic Musical Novelties	X (not just Crown Devon)
Chamber Barrel Organs	X

Clocks (Musical) x  
 English Translation of Workshop of Dr.Wyss x  
 Most already covered x  
 Person wants to do a book themselves - unspecified subject x  
 Restoration (all instrument type) xx  
 Tunes and their Dates x  
 Not Particularly/ No xxxxx.  
 No reply xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.x

**B. Do you have any comments on past publications?**

All very interesting x  
 All Excellent / very good xxxxx.xxxxx  
 Most are chronically out of date with modern technology x (not sure what this means)  
 Nicole Book very informative x  
 Some were poorly produced x  
 Pity all tunesheets not in colour x  
 No comment / reply xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx  
 Want all books same size x

1. Organette book = good but strange size xx (2 committee members said this !) \*1  
 Comment \*1 This size was an old 'imperial' size saving over £2,500 on the production costs compared to A4 format  
 2. Cannot decide if books are Coffee Table or Reference Books - format won't work for both.  
 3. Like the all-round high standard & appreciate amount of work involved - xx

**6. Society Auction [Never includes do not attend any meetings]**

**A. Do you Sell in this ? (note 'never' includes do not attend the AGM)**

Often 02 xx  
 Sometimes 18 xxxxx.xxxxx.xxxxx.xxxx  
 Never 38 xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxx Too Far - Shropshire  
 Not Yet 01 x  
 No reply 17 xxxxx.xxxxx.xxxxx.xx  
 Joined in 2012 01 x  
 Am not in UK in June 01 x

**B. Do you Buy in this ?**

Often 03 xxx  
 Sometimes 25 xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.  
 Never 31 xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.x  
 No reply 16 xxxxx.xxxxx.xxxxx.x  
 Joined in 2012 01 x  
 Am not in UK in June 01 x

**C. What do you like about it?**

Bargains can be bought xx  
 Chance to buy restoration project x  
 Convenient quick settlement x  
 Easy to use xxx  
 F.A.B. x  
 Interesting / Unusual items xx  
 Informal x  
 Just the way it is & Fair system xx  
 Low Cost of Fees xxxxx.x  
 Prices seem fair x (from someone who has never attended)  
 Unrealistic Reserves x  
 No reply xxxxx.xxxxx.xxxxx.xxxxx  
 Not Applicable / Not Attended xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx

**D. What do you dislike about it?**

Nothing xxx  
 Fewer lots in 2011 xx  
 Unrealistic reserve expectations xx  
 Poor quality some lots x  
 Too many unsold lots x  
 Too Noisy during viewing x  
 The Auctioneer ! x  
 Too far away xx (Shropshire, West Kent)  
 No reply xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.  
 Not Applicable / Not Attended xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxx

**7. Your collection**

**A. Do you ever take instruments out to play ?**

Yes 36 xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.xxxxx.x (one said only at MBSGB meetings)  
 No 23 xxxxx.xxxxx.xxxxx.xxxxx.xxxx  
 No reply 12 xxxxx.xxxxx.x  
 Used to 05 xxxxx.  
 No Collection 01 x

**B. Do you give talks to groups?**

Yes	29	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
No	29	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
No reply	15	XXXXX.XXXXX.XXXXX.
Used to	02	XX

Some said only within society meetings [so perhaps I did not word this question correctly?]

**C. Do you carry public liability insurance?**

Yes	15	XXXXX.XXXXX.XXXXX.
No	42	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XX
Used to	01	X
Not sure!	01	X
No reply	17	XXXXX.XXXXX.XXXXX.XX

**D. Do you insure your collection against damage / theft etc.**

Yes	44	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
No	17	XXXXX.XXXXX.XXXXX.XX
No reply	14	XXXXX.XXXXX.XXXXX.
In house contents rather than special policy	05	XXXXX

**E. Might you be interested in insurance in the future?**

Yes	23	XXXXX.XXXXX.XXXXX.XXXXX.XXX
No	26	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
Maybe	01	X
No reply	25	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.
already have it	01	X

**F. Are all your boxes on the Register?**

Yes	14	XXXXX.XXXXX.XXXXX
No	44	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX
Unsure	01	X
No reply	12	XXXXX.XXXXX.XX
Do not have any	06	XXXXX.X

Only 3 people noticed this was a repeat of question near start (useful for checking how they filled the form in)

**8. Other****A. Is there a museum or collection near to you that could be of interest for a Society Visit?**

No	46	XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.XXXXX.X
no reply	17	XXXXX.XXXXX.XXXXX.XX

Yes - see below for breakdown

Avington, Hants	X	very fine Church Barrel Organ in Church
Beamish	X	(only 1 Polyphon in the Cafe)
Cotton	X	
Guildhall Southampton	X	Dual Console Compton Cinema Organ
Hine Collection	X	Shaftesbury - Fairground Organs 01747 - 852408
Winchester City Museum	X	Oldest working clock in England
St.Albans	X	
K.Harding	X	
Will send details	X	
Whole list from Switzerland		

1 Person who said 'no' lives under 6 miles from a museum with 3 Disc Boxes, a Player Piano and a Barrel Piano!

1 person asked for a list of all UK museums - see my Shire Book edition 3 !

**Additional Comments**

Instead of asking for S.A.E. with renewal for membership card, why not simply enclose the card with the next magazine.

Answer - the magazine is sent out by the printers, not by us, in bulk at a discount rate.



An Ariosa organette making an appearance in a German band, probably circa 1900. If you come across other instances of organettes, or other mechanical instruments, in unusual circumstances, please contact Kevin McElhone, who kindly provided this image.



## The Musical Box Society of Great Britain Golden Jubilee Meeting

MBSGB at Tunbridge Wells, Kent.

*Society Members Celebrate at the 50th Anniversary Meeting - 18<sup>th</sup> to 23<sup>rd</sup> April 2012.*

In 2012, the Musical Box Society of Great Britain (MBSGB) celebrates its Golden Anniversary, having been formed very nearly 50 years ago in December 1962. To mark this auspicious occasion, the Committee determined that a suitable series of meetings and events be arranged to take place during 2012; the Spring Meeting, held at the Mercure Hotel, Pembury, Tunbridge Wells, Kent was the first of these.

The meeting was held over 5 days during which time a total of 99 members were present. Although the majority stayed for the full 5 days, others attended for 3 days, 2 days, 1 day, and yet others attended on selected separate days. Amongst those attending, we were particularly pleased to see those from overseas, the USA, Switzerland, Germany and Sweden, who had journeyed to be with us on this special occasion. We were also honoured to have with us the Musical Box Society International (MBSI) President, Annie Tyvand, 3 MBSI Past-presidents, and the Swiss President, Andre Ginesta. The location chosen is set on the Kentish Weald with attractive country side and villages just a few minutes away from the hotel; it is an area not usually seen or appreciated by the vast majority of travellers or tourists as they speed through Kent, either on the motorways or on Eurostar!

An opening dinner was held on the Wednesday evening after which, with no formal after-dinner entertainment arranged, members were free to relax and talk amongst themselves.

The formal programme of events began on the Thursday morning. Divided into two, each half of the meeting travelled separately by coach for a morning visit one of two destinations, Biddenden Vineyards or Finchcocks Musical Museum.

Our party went first to Biddenden Vineyards; set in the Kentish Weald, they are the oldest commercial vineyards in Kent and produce wines, ciders and apple juice drinks. During our visit, we were given a walking tour of some of the 22 acres planted with vines but, being early in the season, there was little to see other than pruned vines and a few leaves. We were shown the winery and the process of making the wine and cider was explained. Afterwards, we enjoyed a wine tasting, and then had lunch, which was taken in the vineyard's small café. The visit ended with an opportunity to buy some of the local produce.

After lunch, the two parties swapped venues; we set off to Finchcocks Musical Museum. The museum is housed in a Georgian manor house set within fine parkland. In the museum, we were able to view the collection at our leisure, moving from room to room to see and examine the very varied collection of historical keyboard instruments that were on display. Many were pianos and were in an unplayable condition; for some the cabinet work was elaborate and yet others had once been owned by well-known people, such as the unusual piano, finished in carved, ornamental

beech wood and once owned by the Music Hall artiste, Vesta Tilly. The songs sung by this artiste during her career were often arranged for the later cylinder musical boxes as well as for disc musical boxes.

Our visit ended with a recital given as a special favour to mark our visit to Finchcocks, by the director, Richard Burnett; he entertained us all on those instruments that had been repaired and tuned for the coming season. An excellent and amusing programme was much appreciated by our members.

Returning to our hotel we prepared for dinner during which the President, Arthur Cunliffe welcomed those present and particularly those who had travelled long distances to be with us to share in our celebrations. A raffle had been organized to take place after the dinner, the proceeds from which were for Society funds, and a selection of prizes donated by Society members were on offer. However, the draw itself produced some very odd and embarrassing results, as Dame Fortune clearly favoured one particular table of diners and, altogether, one side of the dining room!

Friday was given over to Talks and Play & Displays. Four of these had been arranged:

The Teme Valley Winders, with John Phillips, Nicholas Simons and John Farmer, who presented 2 videos, the first on the Seeburg and KT Special and the second on the harvesting and production of

## Souvenirs of the Golden Jubilee Meeting



*Ted Brown, Arthur Cunliffe & Paul Bellamy – on the award to Arthur of Honorary Life Membership of the MBSGB in recognition of his services to the Society.*

*President of MBSI, Annie Tyvand, presenting the Commemorative Gavel given by MBSI to MBSGB to mark the latter's Golden Jubilee; the gavel was received by Arthur Cunliffe on behalf of the Society.*



*Robert Yates – recently appointed MBSGB Joint Vice-president, Arthur Cunliffe - MBSGB President & Annie Tyvand - MBSI President pose for the camera.*



*50th Anniversary Meeting - Group Photograph taken whilst on our visit to Jack Henley.*



*The members behind the 2012 Celebrations: L to R Arthur Cunliffe, Clive Houghton, Ted Brown, John Phillips, Daphne Ladell, Nicholas Simons, Paul Bellamy & John Farmer.*



*Display & Play Group - Teme Valley Winders with their instruments at the ready!*



*Display & Play Group – the Chanctonbury Ring with Annie Tyvand, MBSI President, being shown the Triola by Ted Brown.*



*Seen during the meeting - Some of the Classic Cars in Jack Henley's collection.*



*Seen during the meeting - A Quatro Revolver Cylinder Musical Box.*



*Seen during the meeting - Concentrating on the music being played by a Western Electric Piano.*



*Salomons – MBSGB Visitors assembled in the Salomons Science Theatre for the Musical Programme played on the No10 Welte Player Pipe Organ.*

*Oh! Really - Banquet Entertainment in Progress!*



*Seen during the meeting - Detail of the unusual Symphonion's Picture Gallery Pediment; the selection in the instrument was of 1st World War personalities – that on shown above being of Admiral Lord Jellicoe.*





*Equine Transport of Yesteryear – The NIMROD – London to Dover Stagecoach; just one of several that threatened to distract some of our members from visiting Hever Castle.*



*Seen during the meeting - An unusual Polyphon - the Excelsior 15 3/8" Table-top model.*

*Seen during the meeting - An unusual Symphonion - an 11 7/8" Coin-operated model with Cigar Dispenser & Picture Gallery.*



# 63<sup>rd</sup> Annual Meeting

*Open Your Golden Gate!*

## Paramount/Victorian Tour

### Art Deco to Victorian

Enjoy the day spanning the 1920's to the 1890's. This tour includes the beautiful Paramount Theater organ of Oakland and the fabulous Painted Ladies of San Francisco, with their collections of automatic musical instruments. This tour has it all!

Lunch will be served on stage, accompanied by Dave Calendine on the theater organ.

View our 2012 promotion video today at [gndr.me/video](http://gndr.me/video)



Paramount Theater Exterior



Painted Ladies



Paramount Interior

August 30 - September 2, 2012

*It Only Takes A Tiny Corner Of  
This Great Big World To Make  
The Place We Love....*



Golden Gate Chapter

shellac; this group also described and demonstrated five different models of self-playing accordions.

The Chanctonbury Ring talked about and played:

The Triola – Ted Brown;

Forte Piano cylinder musical boxes – Terry Longhurst; and Operatic Music by Bellini on cylinder musical boxes – David Worrall.

The Essex Group, with Bruce Allen, Robin Timms and Roger Booty, who described and played Maxfield Organettes and Polyphon Disc arrangements.

For the fourth group, Clive Houghton demonstrated a fascinating series of automata. Whilst some of these were antiques, others were modern day automata; designed and made by Society members Walter and Rosa Dahler, they demonstrated admirably that both the ingenuity and skills necessary to produce these intriguing items are alive and well to-day.

During the day, Kevin McElhone launched his new book, *"The Disc Musical Box"*, published jointly with The Musical Box Society of Great Britain to mark the Golden Jubilee of the Society. Members were able to purchase a copy at a discounted price, only available at the meeting and, for those who wished, copies signed by the author were also available.

For those who wished to see something of Tunbridge Wells and the Kent countryside, a shopping trip to the town had been arranged and several of our party availed themselves of this opportunity to spend some time in that attractive town and the countryside of Kent.

Items to be sold at the Meeting Auction were on display prior to dinner on the Friday evening, the Auction itself being held

after dinner and conducted by Christopher Proudfoot. Some 50 lots came under the hammer and although many did not appear to have been sold when the hammer dropped, some wheeling and dealing after the Auction ensured that some more items found a new home

Saturday was another full day of visits; first to Salomons. Once in the ownership of the Salomons family, the buildings and grounds are now the campus of Canterbury Christchurch University. Amongst the many buildings on the campus is the Science Theatre. Designed & built 1894-6 under the direction of David Lionel Salomons, it was chiefly used by him to demonstrate scientific inventions and discoveries to friends and colleagues. To-day, however, it houses the object of our visit - the huge No 10 Welte Player Pipe Organ. Installed in 1914, at a cost then of £4,500.00, it is the third

in a succession of Welte organs owned by the Salomons family; it is the finest Welte organ installed in the United Kingdom and the only one of its type left in the world, a similar example at the Welte factory in Germany did not survive the Second World War!

The instrument has over 700 pipes and can be played manually from the console, or by use of the two automatic players, one for Welte Orchestrion and the other for Welte Philharmonic music rolls. The organ had been tuned recently and we were treated to a varied programme of music to illustrate its full capabilities. Afterwards, members were able to request musical items from the large library of musical rolls held on site. With the recital over, we were served lunch and then we boarded our coach for the second of our two visits – Hever Castle.

On arrival at the Hever Castle coach



**ROB BARKER**  
PROFESSIONAL ORGAN BUILDER  
SINCE 1987

♪

**BESPOKE ORGANS**  
BUILT TO YOUR SPECIFICATION AND  
BUDGET

<b>TUNING</b>	<b>PIANOLAS</b>
<b>REPAIRS</b>	<b>HARMONIUMS</b>
<b>RESTORATION</b>	<b>BARREL PIANOS</b>
<b>MUSIC ARRANGER</b>	<b>CHURCH ORGANS</b>

Website: [www.robarkerorgans.co.uk](http://www.robarkerorgans.co.uk)  
Email: [robarkerorgans@hotmail.co.uk](mailto:robarkerorgans@hotmail.co.uk)  
Phone: 01406 330162

park, we found an unplanned, but nevertheless interesting addition to our itinerary; members of the Kent Carriage Driving Club were assembling for an afternoon drive. For those of our company with an interest in historic transport and matters equine, this was an added bonus of no short measure and it took some effort to "rein" them in so that we could gain entrance to Hever Castle grounds as an organised party!

Hever Castle has both historic and romantic connections; over 700 years old, and once the home of Anne Boleyn, it was to this building that Henry VIII came to court his second wife. We were able to tour the building, much modified by more recent owners, but still with tapestries and period furniture, and then we were free to enjoy the award winning gardens and watch the other amusements laid on for other visitors.

Our visit over, we travelled back to the hotel and prepared for the 50<sup>th</sup> Anniversary Banquet. This was a lively affair, with the company in a relaxed and in jolly mood, encouraged by our entertainer for the evening Bertie Pearce - a magician who performed a variety of bemusing and sometimes startling acts at each table in turn. Always a popular form of entertainment, the repertoire of tricks was very well received and delighted our members.

The final part of the evening was the distribution of the 50<sup>th</sup> Anniversary Meeting Table Favours, preceded by the ceremonial opening of a mystery package containing a special example of the favour. When opened, the long held secret as to the nature of the favour was revealed to Society members; it was a model of a RACCA Piano Melodico, fitted with a Manivelle musical movement and complete with a roll of music specially arranged by Robin Timms. The

results were a credit to all who had been involved in its design and production! The special souvenir model had been won in the raffle held earlier on the Thursday evening by a member who wished to remain anonymous.

Sunday, our last full day, centred round a visit to Jack Henley to view his very eclectic private collections. Jack has been an enthusiastic collector over the years and has put together a fantastic collection of items, including clocks, musical boxes, classic cars, juke boxes and Crown Devon musical pottery to say nothing of the turret clocks. Split into five groups, each with a briefed leader, the members toured this extensive and very varied set of collections. However, not only did we see the items but we heard those that were musical; Jack both wanted and encouraged us to play the instruments in his collection. A break for lunch and a group photograph to mark the occasion, and the visit continued until each group had seen all parts of the collection.

Following afternoon tea, we departed for the hotel and to prepare for the farewell dinner held later that evening. A Jazz Band had been arranged to play for our enjoyment both during the meal and after and members were kept humming and tapping by the varied programme of traditional jazz music.

After dinner, came speeches and presentations:

to Arthur Cunliffe who, on behalf of MBSGB, was presented with a Chairman's gavel; the presentation was to mark the Golden Jubilee of the Society and was made on behalf of the Musical Box Society International by their President, Annie Tyvand;

to Arthur Cunliffe, Life Membership of The Musical Box Society of Great Britain - awarded

in recognition of his services not only to the Society, but to the mechanical music interest as a whole; to Robert Yates, to mark his appointment as a Vice-president of MBSGB; and expressions of thanks to our Meetings Secretary, Daphne Ladell, and her 2012 Sub-committee Paul Bellamy, Ted Brown, Nicholas Simmons and Clive Houghton, for a successful Golden Jubilee meeting.

We bade farewell that evening to those departing early the following morning. For those not departing so early, however, there was an invitation to visit the meeting's open house - to see the collection of Michael and Janet Shears. Those who made the journey were well rewarded. Here is a collection, well presented and set in a house of historical and architectural interest. The collection itself, although not large, was full of quality. Mainly centred round disc musical boxes it contained some very unusual, if not unique examples of these and was very well worth the journey to see and hear them.

This was yet another very enjoyable Society meeting centred on some most interesting venues. Credit is due to Daphne, our Meetings Secretary, and all those who served on the 2012 Sub-committee for putting together a varied and stimulating programme of visits and activities. Our grateful thanks must also go the Jack Henley and Michael and Janet Shears for allowing members to visit their homes and to both see and hear the wonderful instruments in their care.

Altogether, those attending the 50<sup>th</sup> Anniversary Meeting at Pembury, Tunbridge Wells, were provided with a most entertaining meeting and one that achieved what it set out to do - celebrate the Golden Jubilee of The Musical Box Society of Great Britain, 1962-2012.

## Restoration Matters!

### 11 – Bellows for Whistlers and Singing Birds

This article describes a simple method of rebuilding the small bellows used in both Whistlers and Singing Bird boxes. Readers may be familiar with these novelty instruments, which both operate in a similar fashion. Apart from the very early fusee driven movements, both whistlers and singing birds operate by means of a clockwork driven 'going barrel' which makes a single rotation whilst playing the tune. The periphery of the barrel contains two cams, both of which operate a slide whistle, one for the air valve and the other for the slider which governs the pitch of the whistle. The going barrel powers a small crank wheel to which is connected a rod, the other end of which is pivoted onto the bellows centre board. To the centre board are fitted two pumping bellows, sitting between two fixed boards which are mounted at an angle and this arrangement creates a double-acting pump. This pump blows wind into the reservoir, which is mounted immediately adjacent to one of the fixed boards. Also fitted to this assembly is the slide whistle, which is mounted on a small valve box which gets its feed directly from the reservoir. Also involved in this arrangement are a number of small valves which control the flow of air into and out of the two pumping bellows. These mechanisms are still

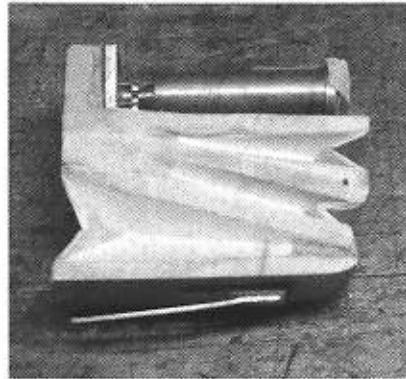


Fig 1. The complete bellows

being made today for both whistlers and singing birds and it is the intention of this article to describe a method of recovering these bellows that has been successfully employed by the author. Modern mechanisms are fitted with small disc valves which have proved themselves to be very reliable and not to need replacing when the bellows require work. It is unfortunate that at least one manufacturer of these mechanisms uses thin rubber cloth for the bellows and after a few years this will harden causing the mechanism to progressively slow and finally stop working. Rubber cloth is used as it obviates the need to use conventional stiffeners on the bellows which are required in order to prevent the sides of the bellows blowing outwards on the delivery stroke. Inevitably, these bellows will

require recovering correctly within a few years. Here, I describe how to recover these bellows with the correct material, zephyr, and how to fit the stiffeners.

The completed bellows assembly is shown in Fig 1. Here can be seen the double-acting bellows, the reservoir to the bottom and the whistle to the top. The reservoir is fitted with a spill valve which ensures that excessive wind can be exhausted to atmosphere. The bellows centre board is hinged to the left and rocks between the two angled fixed boards. This figure shows the assembly in its completed state, with zephyr covering and paper stiffeners, which can be seen through the translucent zephyr. Fig 2 shows the assembly in its part-restored condition, with only one bellows recovered. Also shown is the bellows covering with the stiffeners in place. It is at this point that this method varies from that suggested by other restorers. I prefer to lay out the zephyr flat and glue the stiffeners onto this, prior to gluing this around the boards. Others suggest gluing the zephyr to the boards first and then gluing the stiffeners to the outside. The problem with this idea is that it is very difficult to get a neat and accurate fit of the zephyr without the stiffeners already being in place, and then it is difficult to get the stiffeners to glue neatly to the outside of the zephyr once fitted. My method follows traditional organ building techniques as used on larger leather bellows.

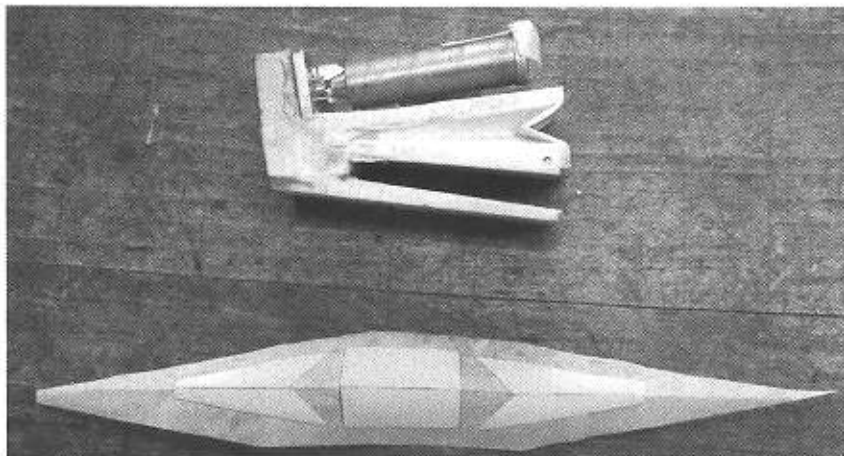
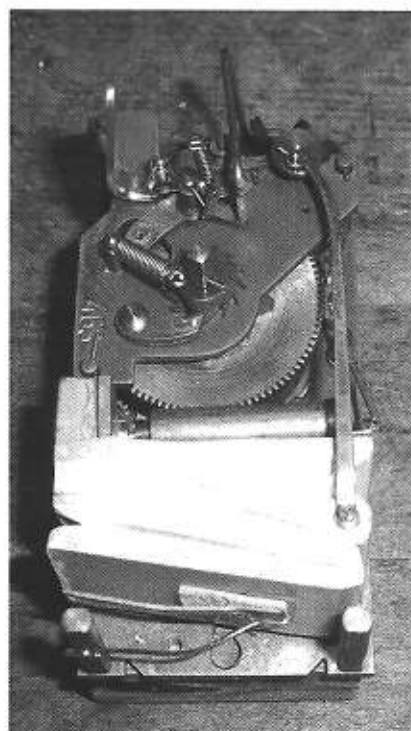


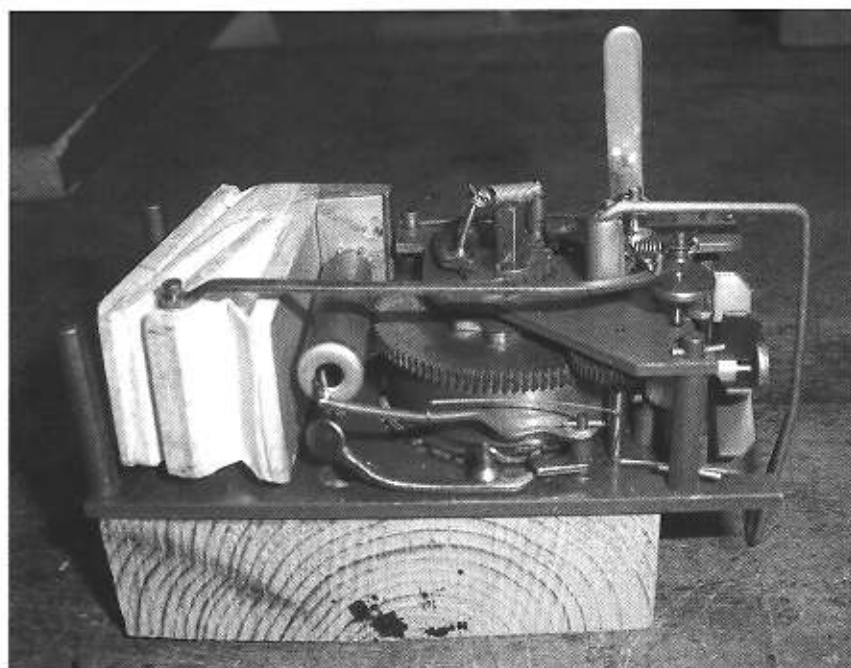
Fig 2. One bellows recovered, the material ready for the other

A piece of this zephyr is laid on the bench and marked with a centre-line. The better organ leather suppliers stock different thicknesses of zephyr. Use the thinnest you can get. Contrary to what others have said, it is not necessary to treat the zephyr with a sealer such as



*Fig 3. Complete bellows reassembled*

egg white or diluted rubber solution. Unlike leather, zephyr is totally airtight. The stiffeners can now be cut, from ordinary 80gsm paper. For such small bellows working on low pressures this paper is adequate to prevent blow-out. These bellows are traditionally 'box-ended' which means that the end stiffeners are rectangular. These two rectangles are actually a single piece of paper which has been cut along the centre fold apart from a 2mm section at each end. This keeps everything together without creating additional resistance to the continuous folding whilst pumping. All gluing is done with hot glue, made rather more liquid than usual. Zephyr has a slightly greasy surface and hot glue is found to be better than any modern glue, with the added benefit that it is reversible. The total width of the rectangular stiffeners must not be less than  $1 \frac{1}{3}$  times the distance across the fixed boards. This gives around a 50 degree movement of the stiffeners between closed and open as any more than this will lead to excessive stress in the bellows. Cut out the other stiffeners as shown in Fig 2 remembering to cut almost the full length of the fold before

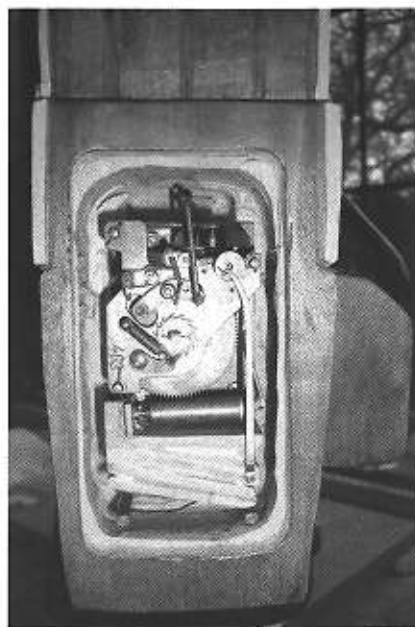


*Fig 4. The cams can be seen below the mainspring barrel*

gluing the stiffener onto the zephyr. Leave to set for a few hours, suitably weighted to avoid curling. The covering can then be glued around the bellows boards, starting with the outer edges and then folding the two triangular sides inwards to glue. At all times ensure you work to a very high degree of accuracy and avoid using excessive amounts of glue. Once you have finished the two pumping bellows move on to the reservoir, which is constructed

using the same principles. Carefully cut off any excess zephyr leaving a neat finish.

Fig 3 shows the completed set of bellows reassembled onto the main backplate and connected to the crank wheel. The main spring 'going barrel' can be seen just above the whistle. Fig 4 shows a close-up of the cams, followers and whistle. The newly recovered bellows should run smoothly and quietly without showing any signs of resistance. The reservoir should open immediately on pumping and stay open, or nearly open throughout the tune. If extreme care has not been taken during recovering you may be left with even the smallest hole which will make the whistle inoperative. Fig 5 shows the complete assembly refitted into the body of the whistler, the wire at the top reconnecting with the neck linkage to make the head turn whilst whistling.



*Fig 5. The complete assembly refitted in the body of the whistler*

A reliable source of zephyr is the German leather supplier Herzog, see <http://www.lederfachhandel.de>

Good quality hot glue is available from John Farmer, <http://www.musicanic.com>

## Stray Notes

An occasional series originated by Luuk Goldhoorn  
*Harpe Eolienne - Luuk Goldhoorn examines a rare snuff box type.*

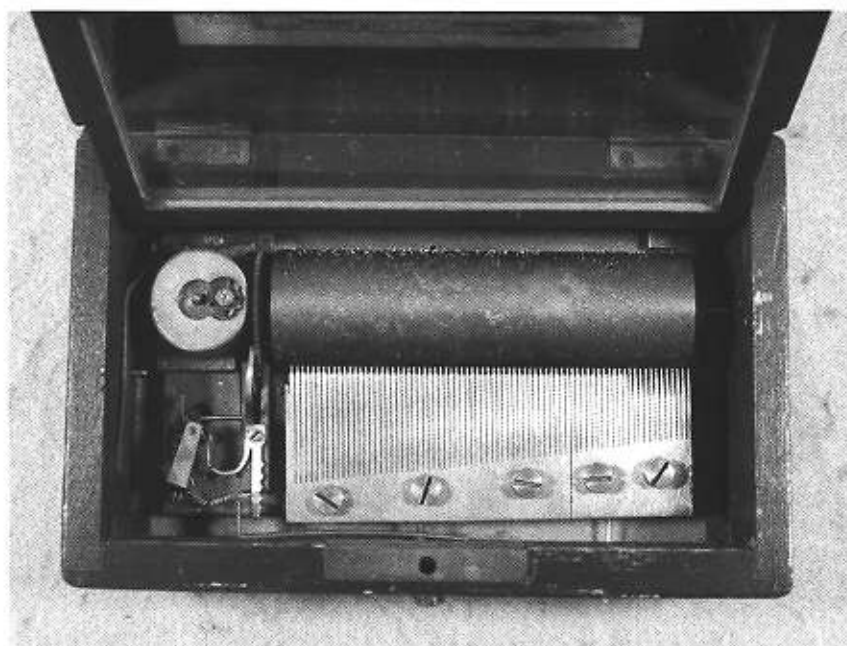


Fig 1. Snuff box harpe-eolienne

Arthur Ord Hume describes the harpe-eolienne as a style invented by F Conchon in which two combs were used. One comb of relatively stiff teeth played loudly in conjunction with a normal comb. The shorter comb was usually at the base end and was provided with a zither which in some boxes seen, operates underneath the comb. The movements are fairly small.

On page 139 of the *Musical Box* (edition 1995) such a box is depicted, being of standard format with the zither above the comb. It could have been the work of Greiner, Arthur said.

Graham Webb writes in his book *'The Musical Box Handbook'* (second edition p.27, 28) almost the same but added that the short comb, harder but not louder, was used as an accompaniment to the melody. The two writers had also different opinions about the loudness of the small comb.

A picture of a box by Conchon is given in Webb's book. It shows the

short comb at the left side and a handle to activate the zither which is placed under the comb. The long comb has 53 teeth, the small 23, so a relatively small cartel box.

Two combs in a snuff-box-work is a rarity. Two are known: One in Christian Eric's article in the journal of the MBSI Vol. 34/1 (1988). It is a sublime harmonic snuff box from an unknown maker. Two combs with 37 and 38 teeth are combined in a four tune snuff-box. The cylinder measures about

9 cm. The latest tune is from 1875.

The other is in Arthur Ord Hume's book (1980 edition, plate 56). It is a work by Thorens dating from the first quarter of the 20<sup>th</sup> Century. The two combs have 27 and 28 teeth.

They are the only two-combs work I had ever heard of, even Blyelle did not write about such works.

And now I can show you a snuff-box-type harpe eolienne. The box measures 15 by 9 by 5.5 cm (figure 1). The maker is unfortunately unknown. On a number of parts 50 is scratched, and the bedplate is stamped with the letters JT. This doesn't help to identify the maker and also the tune card doesn't give any more information than the tunes which are played. The full name of composers and titles indicates only a date after 1860, and the number in the lower part of the card, 91460751, doesn't help. But the appearance of the box (figure 6) suggests 1880-1890.

The cylinder is 9 cm long, with a diameter of 2.5 cm. The two combs have 52 and 23 teeth. (Figures 2 and 3)

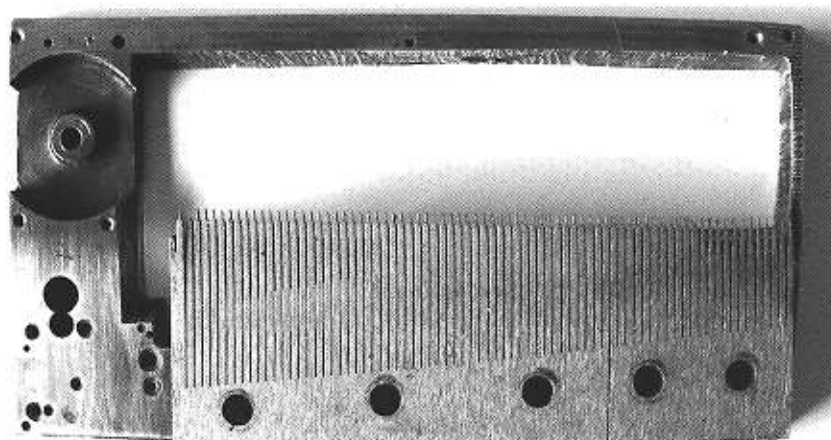


Fig 2. The two combs on a common base.

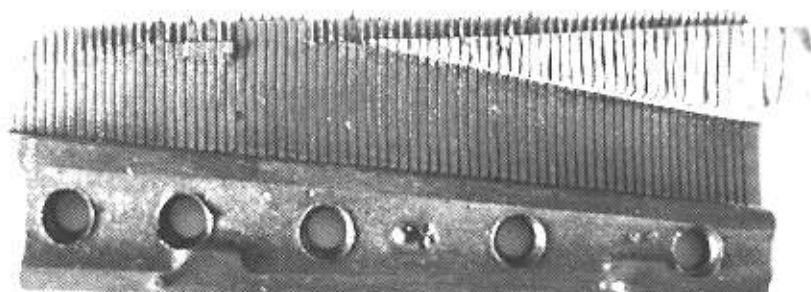


Fig 3. The underside. The tuning weights on the teeth of the small comb can be seen.

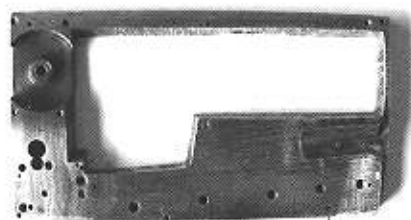


Fig 4. Showing the half tube for the zither paper at right, just above the two right comb screw holes

Under the small comb a half-pipe is placed in which the zither paper can rest (figure 4). It is made from rough polished brass, and riveted with a nail, not a screw. Not at all in accordance with the quality of the

work of the blanc-manufacturer, and therefore most probably made by the assembler of this work. The glass lid can be opened, but can't be taken off, a construction I have not seen before.

It would be nice if members who know about other different constructions in musical snuff boxes would add their knowledge to our readers.

## Two new local groups started

### New Midlands Group formed

A new MBSGB regional group is to be formed. This will be the Midlands Group, and will meet probably twice a year, like the Essex Group. It will not have a fixed home, but will meet at various homes in the region, allowing a greater attendance than would otherwise be possible. The group is being organised by Nicholas Simons and so far he has three venues agreed, his own home in Derbyshire, David O'Connor in Lincolnshire and Kevin McElhone in Northamptonshire. The group will rotate around these three venues, and possibly more as negotiations continue. Further hosts will always be welcome with the host specifying any limits to capacity. Meetings dates will be designed not to clash with any other regional meetings.

The first meeting will be on Saturday 20<sup>th</sup> October 2012 at the home of Nicholas Simons in Derby, starting at 1.30pm for 2.00pm. The meetings will stick to the well established programme of people bringing items for demonstration, a bit of local input, socialising and then afternoon tea to finish. After tea, anyone not wanting to depart would be welcome to stay and play. Contact details for Nicholas are given in the officers' page of the journal.

We welcome all members within travelling distance to attend, especially new members.

### ... And one in Wessex

Alison Biden will be coordinating this group, intending to meet twice a year in a hired hall. The final choice of venue, close to Winchester, capital of the ancient kingdom of Wessex, will be selected from a current shortlist. All of these have good transport communications, ample parking and easy pedestrian access. Inauguration date: Sunday 28<sup>th</sup> October, 2012. It is hoped that a diverse programme can be developed to appeal to all mechanical music interests. Activities such as bring and show, and talks/demonstrations on a variety of subjects are envisaged, as well as the opportunity to socialise with your fellow enthusiasts. All members are welcome, whether local or prepared to travel. Invitations will also initially be extended to non-member enthusiasts or potential enthusiasts/members. For further details, including times, venue, proposed programme and catering arrangements, please contact Alison Biden (details on committee page of journal), leaving a message with your own contact details if need be.



# Making a Musical Box

by Don Busby

## Simple Division

*An inexpensive, versatile machine for circular division is described. It was developed by the author as an aid to making his musical box. After trials of how to mark out cylinders for pinning, he designed a small gear train for dividing cylinder circumferences to achieve time bases for music to be played. The device might have applications additional to that for which it was conceived.*

The principle of operation of this dividing machine is to step-down input rotation to give a reduced output rotation. If we define the step-down ratio as the number of turns of input to give one rotation of output then the device described below has 6 ratios varying between 240:1 and 80:1. The full range of ratios is given later and optional variants are suggested.

The author's fundamental aim is for one turn of input to represent one musical beat, with output being used to turn a cylinder the required amount between successive notes. The input knob has 12 equal circular graduations to facilitate pinning notes between beats.



Fig 2. Output Face

The size of the gear train, excluding operating knob and input/output axles, is 71.5x50x18.3mm (about 2¾"x2"x¾"). Dimensions throughout this paper are in millimetres unless stated otherwise: figures are accurately proportioned.

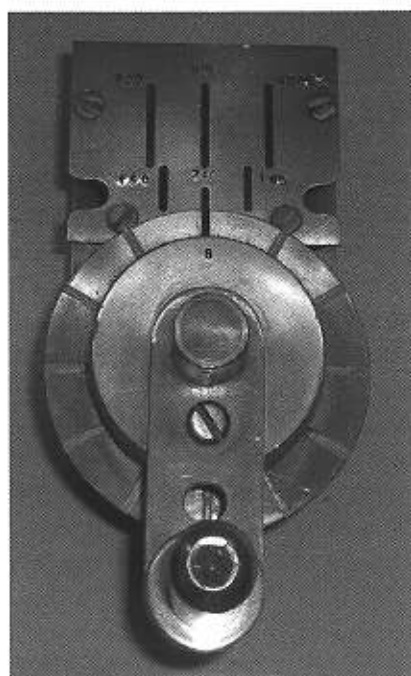


Fig 1. The finished dividing machine - Input Face

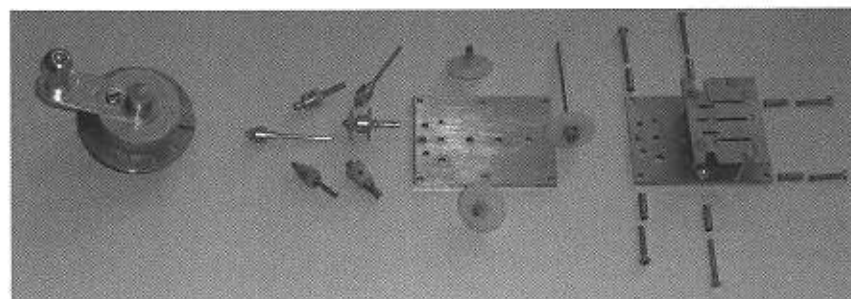


Fig 4. Component Parts

All gears are of 0.5 Module Pitch, thus their Pitch Circle Diameters (PCDs) are 0.5x (No. of teeth). All diagrammatic representations

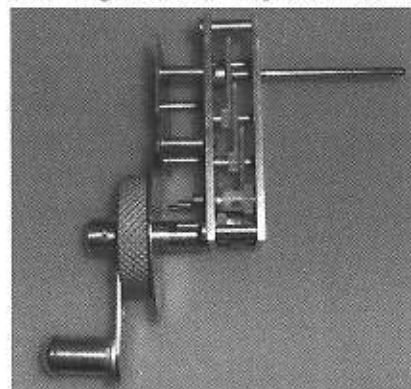


Fig 3. Gear Train

of gears show Pitch Circles. The fully assembled dividing machine is presented in figures 1-3. Component parts can be seen in figure 4. Gears, axles and spacers are held between two brass plates, the Upper Plate (UP) is the input side, whilst the Lower Plate (LP) leads to the output axle.

### The Gear Train

Figure 5 is a schematic drawing of plate LP with gears in position: Pitch Circles are shown dotted where large driven pinions reach over double gears to the smaller pinions driving them. All data needed to make LP and UP are given by the figure and its Key.

Figures 6-8 are side elevation sections through centres of gears

shown: for purposes of clarity some gears are excluded from each figure. The figures give an indication of where M2 set (grub) screws are used to fasten onto axles, through brass collars and gear bosses. Axles should be flattened slightly to accommodate grub screws: failure to do so will mean that burring of axles by screws will make dismantling difficult if modifications or repairs are needed.

Unlike a gear-box transmitting powered drive to machinery, this

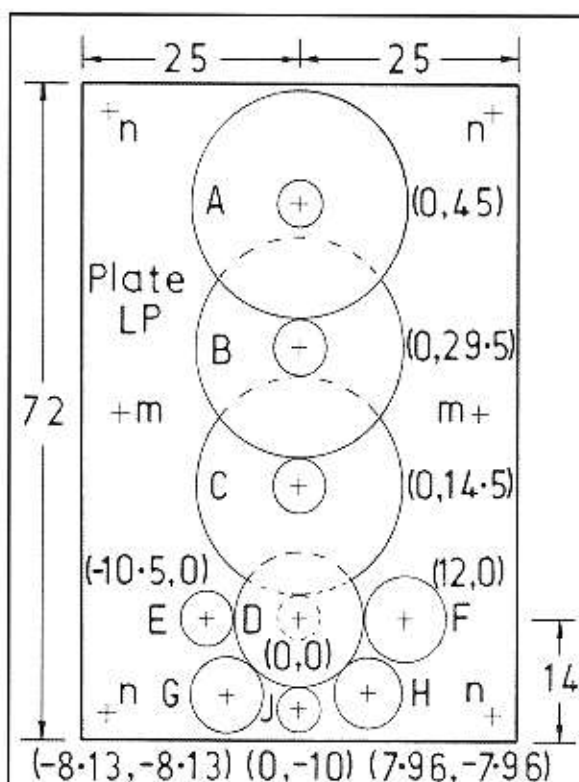


FIGURE 5

**Gear Layout**

- UP and LP are cut from 2.66 thick brass plate
- axle centres for gears A-J (I is omitted) are shown as rectangular Cartesian co-ordinates (x,y) where centres for A,B,C,D and J are on the y-axis and centres for E,D and F are on the x-axis. Centre for D is the origin (0,0)
- co-ordinates for centres of G and H are trigonometric derivations using (sum of PCDs)/2 in each case and taking angles GDJ and HDJ as 45°. In practice, the lathe vice can be rotated 45° then back 90° to locate G and H more accurately using (sum of PCDs)/2 for cross bed or lead screw moves from the origin: rotational accuracy is not important. Clearly G and H are not central to their two 'satellite' neighbours: this is unimportant unless more separation is needed for gears other than specified. Further, E and F need not be on the x-axis: however simplification of lathe operation was the aim
- centres 'n' are of holes 3 dia. in UP and M3 tapping in LP for fastening the gear drive assembly together
- centres 'm' are of holes 3 dia. in both UP and LP for fastening the assembly to the item to be divided

hand-operated dividing machine carries a low load at slow speed, often being stationary: it can therefore utilise low-cost, moulded plastic gears. Sources for those used by the author are given at the end of this paper. Other materials used in the build should be to hand in the reader's workshop or easily sourced locally.

Gears and axles purchased from the two named sources were measured and details are tabulated below. These data determine sizes of spacers and collars necessary for holding gears in position, for which details are given in tables 1 and 2. It would be prudent to check alternative purchases for variations from the listed data and make appropriate adjustments.

Fabrication of component parts involves:

- drilling axle and fixing holes in LP and UP
- cutting axles, spacers and collars
- assembling and securing gears to axles
- adding spacers

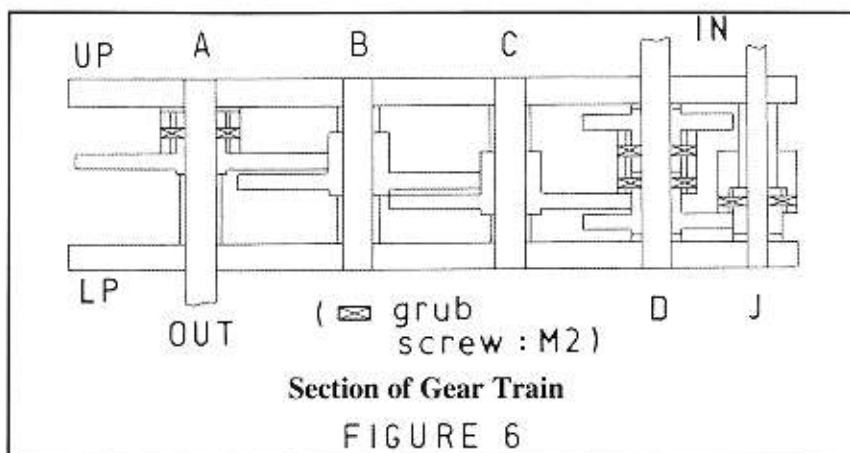


FIGURE 6

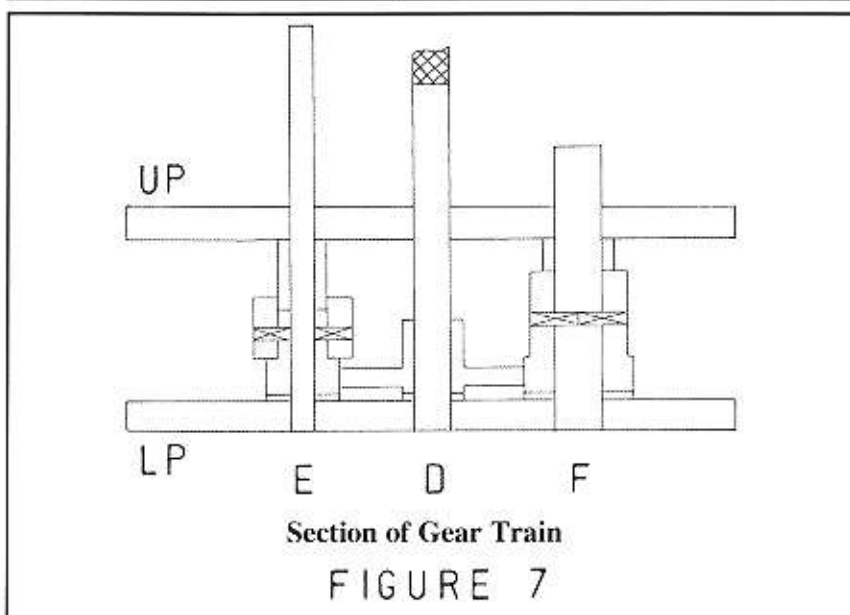
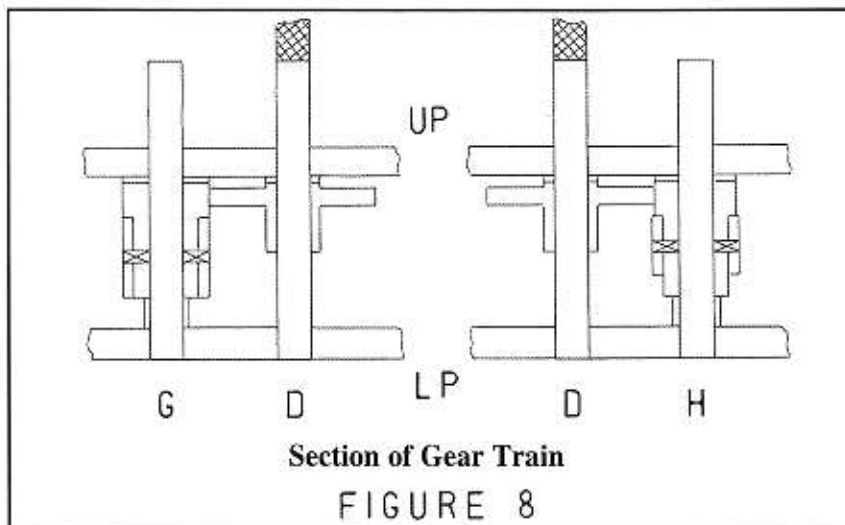
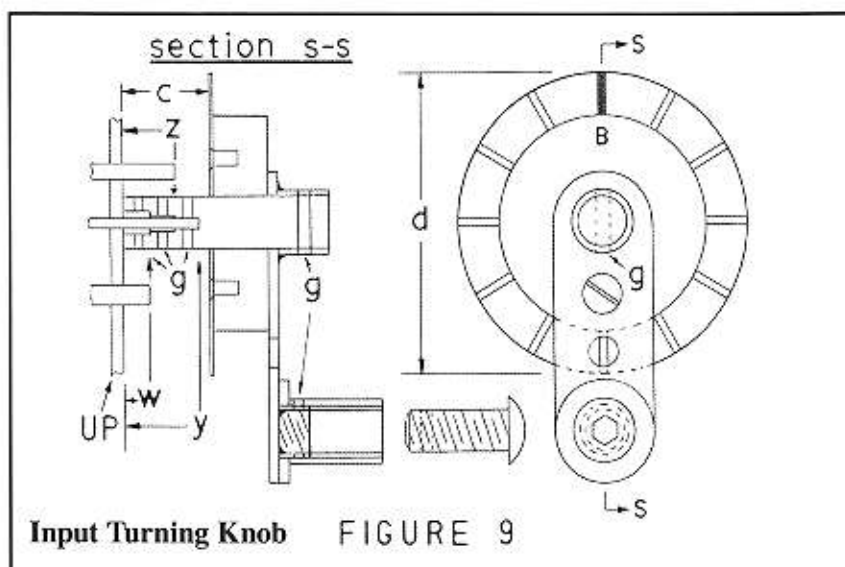


FIGURE 7



Assembly is a simple matter of inserting lower ends of axles, carrying gears and spacers into LP: a small amount of manipulation is required to locate gears J,E,F and C between the two D gears. Gears B,A,G and H follow, after which UP is placed over the axles, again with a little manipulation to ease all axles into place. Plates UP and LP are then fastened together with pillar spacers 13 long using M3 brass screws through holes 'n'. If undue stiffness exists when the train is turned using extended axle D, determine which axle spacers need rubbing down to ease movement. Gears which cannot be moved very slightly up and down between LP and UP, when screws through holes 'n' are eased, are those needing attention. It may be necessary to carry out adjustments a few times to achieve easy running.



#### Controls and Registers

How do we operate and control our input? For this we need to make and fit an input turning knob with Index Circle, also a Register Plate to serve as a datum. Information for making these items is given

#### Key to Fig 9

The main features and aspects of making this item are:

- dimensions indicated by letters in the figure must be as follows to ensure correct fitment of parts and registration: other sizes are flexible:  
 $d=58$ ,  $c=18$ ,  $w=5$ ,  $z=10$ ,  $y=15$
- knurled knob, ex workshop stock, stamped 'B' to represent the beat to be processed on the cylinder surface
- Index Circle, ex copper sheet 1 thick. This is milled 0.5 deep at 30° intervals using a 1.5 dia. slotting mill before cutting to diameter 'd'. It is secured to the turning knob by countersunk screws at the rear
- shaft for knob, ex M10 silver steel rod, fits onto axle stubs of gears D,E,F,G,H or J. The stubs are variously  $w \times 4$  dia.;  $z \times 3$  dia. and  $y \times 2$  dia. The inner end of the shaft is drilled to dimensions as per section s-s of the figure and secured by M3 set (grub) screws indicated by g
- 6 grub screws should be used to secure the knob shaft to axle stubs. In particular, when using a 2 dia. shaft, screws need to be adjusted to achieve parallel running of the Index Circle relative to the Register Plate. This aspect would be improved by drilling a deeper 2 dia. hole in the knob shaft, however this would only be possible by eliminating one 2 dia. shaft. Another solution would be to use auxiliary sleeves inside the 3 and 4 dia. holes
- in order to maintain clarity cross-hatching of sectional parts has been omitted
- knob with Index Circle is placed on the shaft to leave clearance 'c' from the outer surface of gear train plate UP
- the outer end of the shaft passes through the auxiliary handle (AH) and is secured by a set screw to a soldered sleeve

**Key to Fig 9 continued**

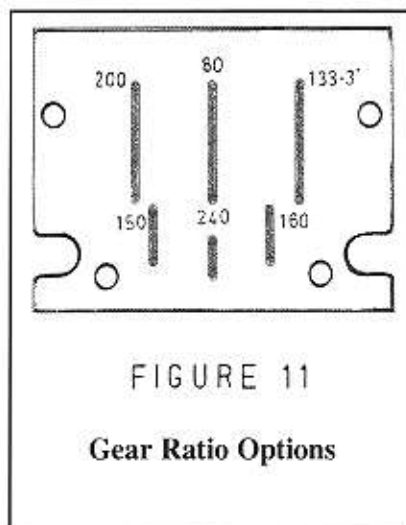
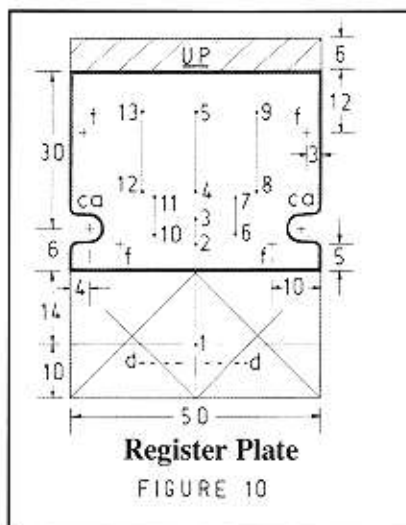
- a hole, not shown in the figure, should be drilled through the plate of the handle to allow viewing of the Index Circle groove behind
- the plate of AH is screwed to the turning knob a rounded nut, soldered to the outer end of AH carries a washer, 2 concentric sleeves and a retaining screw. The screw is secured by a grub screw which is accessed via a hole in the outer sleeve, to prevent unwinding whilst in use.

in the following figures with accompanying keys.

Fabrication of the input turning knob is described in figure 9. The knob is fitted with an auxiliary handle for winding-on as opposed to moving one beat at a time.

The make up of the Register Plate is shown in fig 10. Its fabrication and fitment to plate UP is explained in the key to the figure.

The 6 gear ratios which the divider provides are shown in fig 11, which is the Register Plate ready for fitting to plate UP. Many variations of gearing are possible: for example, turning the input knob two rotations between beats will halve the number of output divisions. Alternatively, fractions of a turn at input will increase the number of divisions produced. The full range of possible input/output ratios is left to the reader's imagination. Notwithstanding the myriad of divisions which are possible, the aim of one turn of input per musical beat, to simplify pinning a cylinder, should not be overlooked. Of course the scope of the machine is not limited to the



gears chosen by the author who designed his version specifically for his musical box development. A further useful feature would be the addition of a counter to indicate the number of input turns made: this could be operated by a cam or other projection on the input knob or axle.

All that remains to be done now is to cut off excess axle length from gear D, fit the turning knob to the appropriate input axle and apply the output axle to the job to be divided.

Happy dividing!

Suppliers of gears

Hobby's  
W. Hobby Limited, Kight's Hill Square, London, SE 27 0HH, U.K.  
Tel: +44(0) 2087 614244 [www.hobby.Uk.com](http://www.hobby.Uk.com)

Item: Part No. Z2-Axle Gearwheel Set (Double Gears)

HPC Gears Ltd., Unit 14 Foxwood Industrial Park, Chesterfield Derbyshire S41 9RN U.K.  
Tel. +44(0) 1246 268080  
[www.hpcgears.com](http://www.hpcgears.com)

Item: PLG0.5-12, -15, -16, -18

**Key to Fig 10**

- the finished Register Plate (RP) is the rectangle with solid outline, also defined by fig 11, and is made from copper plate 1 thick
- UP is that portion of the gear train UP which extends beyond RP
- the rectangle below RP, marked d-----d, serves for holding the copper plate for machining and to carry the 'Origin' for lathe indexing for this operation
- point 1 within d-----d is the same origin as for gear D (fig 5)
- based on an Index Circle of radius 29 fixed to the input turning knob, even numbers 2-12 are the points which will line up with datum line B of the Index Circle depending on which input gear of D,E,F,G,H or J is in use. Odd numbers are the finishing points of these register lines. As in fig 5 points 2-13 are given as co-ordinates (x,y) from the origin. Lines running between even and odd partners were machined 0.5 deep using a 1.5 dia. slotting mill. It was convenient to have origin (0,0) at position 1, both for calculations and for moving between slots via this point

**Key to Fig 10 continued**

- centres 'f' are of holes 3 dia. for M3x18 c/sunk s/s screws through pillars 15 long, ex 4x0.5 brass tube. Corresponding holes in plate UP, tapped M3, accommodate these screws
- centres 'ca' are drilled out 5 dia. and cut away as shown, to allow screwdriver access to holes 'm' of fig 5
- cut off and discard d-----d
- stamp gear ratios on Register Plate (see fig 11)
- paint slots and numbers black and polish surface
- fit RP to UP
- co-ordinates for points 2-13 are as follows:

Point	x	y	Point	x	y
2	0	19	8	12	29
3	0	24	9	12	44
4	0	29	10	-8.13	20.87
5	0	44	11	-8.13	28
6	7.96	21.04	12	-10.5	29
7	7.96	28	13	-10.5	44

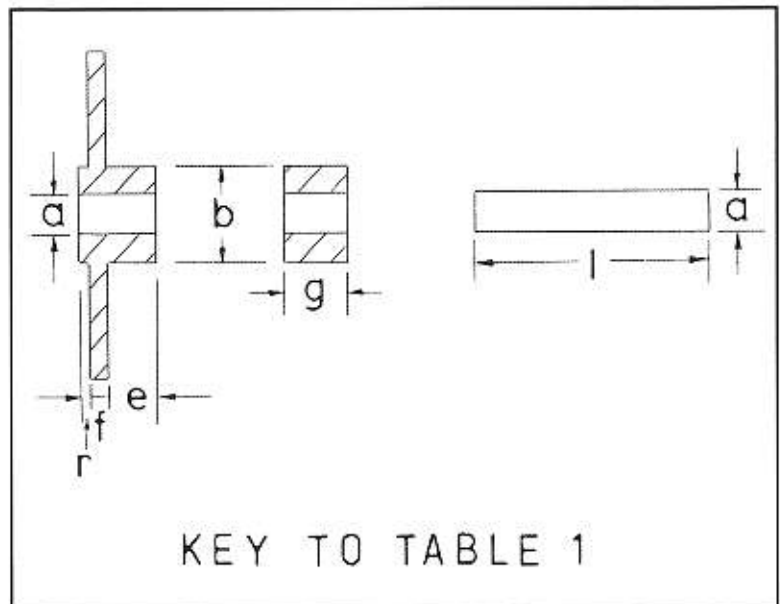
**Notes (Table 1):**

- 1 Choose axle protrusion to suit output usage
- 2 PCD of smaller pinion gear
- 3 Axle protrusion increased by 10 for testing: remove excess, finally
- 4 Boss of single pinion gear

**Notes (Table 2):**

- 1 Data shown thus, i.d./o.d./length
- 2 Data shown thus, i.d./o.d./length - for single bore. If double bore, then upper bore first.
- 3 i.d.=PCD+2xAddendum=overall dia. of gear, including teeth.
- 4 4 dia. axle is drilled and tapped for M2 grub screws through boss of gear. There is insufficient space for a brass collar.
- 5 Shorter than gear boss to avoid teeth of gear F.

Gear	No. of teeth	Axle (a/l)	b	c	F	r	g
A	50/10	3/18.32+10	5	4	1.5	0.5	-
		(3)	(2)				
B	48/12	3/18.32	6	4	1.5	0.5	-
			(2)				
C	48/12	3/18.32	6	4	1.5	0.5	-
			(2)				
D(x2)	30/10	3/28.32+10	5	4	1.5	0.5	-
		(3)	(2)				
E	12	2/33.32	4	4	3	-	-
			(4)				
F	18	4/23.32	8	7	3	-	-
			(4)				
G	16	3/28.32	6	7	3	-	-
			(4)				
H	15	3/28.32	6	7	3	-	-
			(4)				
J	10	2/33.32	5	-	-	-	4.5
			(2)				



Gear	Spacers (1)		Collars (2)	
	Upper	Lower		
A	3/8/0.5	3/4/6.5	6/8/4	-
			(3)	
B	3/4/2.5	3/4/4.5	-	-
C	3/4/4.5	3/4/2.5	-	-
D	3/5/0.5	3/5/0.5	6/8/6	-
			(3)	
E	2/4/5.5	2/6/0.5	4/8/5	-
F	4/6/2.5	4/9/0.5	-(4)	-
G	3/8/0.5	3/4/2.5	6/8/7	-
H	3/7.5/0.5	3/4/2.5	6/8/5	-
			(5)	
J	2/4/8	2/5/0.5	4/8/3.5	6/8/2.5
				(3)



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## Dates for your Diary 2012

compiled by Daphne Ladell

### Autumn Meeting 2012

John & Hilda Phillips are our hosts  
Friday 14th September – Sunday 16th

### Chanctonbury Ring

Sunday 23rd September 2012  
10.30 Coffee / Tea for an 11am start  
Lunch provided

Please contact Ted Brown on  
01403823533

### NEW GROUP

Midland Group  
Saturday 20th October 2012  
1.30pm – 2pm start  
Venue  
Nicholas Simons Derby  
Please contact Nicholas Simons  
on 01332 60576

### Chanctonbury Ring

### Christmas Meeting

Saturday 24th November 2012  
10.30 Coffee / Tea for an 11am start  
Lunch provided

Please contact Ted Brown on  
01403823533

### Teme Valley Winders

### Christmas Meeting

Saturday 8th December 2012  
12 Noon start

Please contact John Phillips on  
01584 78 1118

### Essex Meeting

Saturday 3rd November 2012

10am -4pm  
Hullbridge Centre  
Windermere Avenue,  
Hullbridge, SS5 6JR  
Bring your own lunch –  
coffee & tea provided by us  
Why not bring along your own favourite  
musical item to show

Please phone Bruce Allen –  
01702 23 2040

### Special 50th Anniversary Inaugural Dinner

Saturday 1st – Sunday 2nd December  
2012

Venue  
Hitchin Priory  
Hitchin  
Hertfordshire  
More information & booking  
form in Journal

## 50<sup>th</sup> Anniversary limited edition Commemorative Souvenir



Now available at £30.00 each  
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Contact Daphne Ladell 01737 843644 or  
email [Daphne.Ladell@btinternet.com](mailto:Daphne.Ladell@btinternet.com)

## A message from the vice-President

The 2012 Golden Jubilee year has been an exceptionally busy time for the committee in its 2+ years of preparation. Several non-committee members also played their part. It got off to an excellent start with the launch of the Disc Musical Box book and the Souvenir at the Pembury meeting, where we were also fortunate that it coincided with the European Tour of MBSI members, strangely called 'The Flying Pig'. Well, their attendance was welcome and it certainly helped that meeting to fly!

I particularly want to reflect upon my past membership, first as an ordinary member, then co-opted to committee in 1999 to assist Ted Brown with the 40<sup>th</sup> Anniversary book, then a full member with the same remit on what became known as the ad hoc Publications Committee and finally the V-P for the past eight years. As V-P, a 'sinecure without much of a portfolio', I continued with the ever increasing workload of the ad hoc committee. When the Disc Musical Box project commenced, David Worrall joined the team. I decided it was time for its terms of reference to be ratified and thus we created a Standing Committee: The Publications Committee. It deals with all Society publications except the Journal editorial, which is completely independent. Our publication record is very extensive: The Organette Book, The Nicole Factor in Mechanical Music, The Postcard Book, The Disc Musical Box book, Supplement 3 of the Tune Sheet Book, The Tune Sheet Search Engine. In about two year's time, the next publication with me as sole author may be offered to Committee for publication under MBSGB copyright: The Music Makers of Switzerland.

Cooperation with other Societies, the Sister societies, has been a

major part of committee activity. Earlier in the year the heads of the European societies came together for the first time to talk about areas of common interest at Ted Brown's private museum, the 'Old School'. It is a pan-European project where we seek ways to cooperate to mutual benefit, with Ted Brown and me as the MBSGB representatives. It is a year when Bob Yates agreed to accept the post of Joint Vice-President after the sudden death in service of our good friend, Coulson Conn. It is only when serving on this committee that one can really appreciate the benefit of longstanding, informal but friendly and cooperative relations with all Sister societies, particularly MBSI.

It was through this tie that I met the late Ralph Heinz, Coulson's predecessor. Both were passionate advocates of our mutual interest in music produced through the medium of programmed music. Ralph invited me to join MBSI, assuring me of a friendly welcome if I wanted to 'cross the pond'. I did so many times. He was right; the friendship was warm and generous. Quite a few of our Committee also have MBSI membership, which we encourage.

In respect of cooperation, I gave up my full time employment in the Electricity supply industry and worked under contract as a consultant and team leader for the European Commission in Russia and the former Soviet Union. I had German, French, Belgian and Greek team members and active participation with our Russian counterparts; I learned the importance of good relationships at a business level. (No, I am not an advocate of the centralised and bureaucratic European machine). It is the same with our European and other sister societies at a friendship level. Sharing common interests is

surprisingly rewarding in personal and practical ways. Our MBSGB annual European tours overcame language barriers and were full of fun and friendship. All societies are facing the ever changing world with its electronic and high-speed distractions. We have to adapt and change accordingly in order to share and sustain our common interest with the widest possible audience. Costs are increasing but the membership level has been steady for the past few years.

Thus cooperation is fundamental to everything we do and we must continue to do so by liaising in any area of mutual interest (and hence potential mutual benefit). We continue to write about Societies in our Journal, we exchange our Journals and information, the Register is open to all and our publications collate information from international sources. All of this is embedded, wisely, in our constitution, namely to maintain relationships with our Sister Societies. It is incumbent upon all of us who serve the membership, whose Constitution it is, to be active whenever and however possible! This needs to take place at an individual level, not just by Committee members.

A member recently said to me that the society coffers were excessive, so why not reduce the membership fee? A significant proportion is the value placed on stock and hence not cash until sold. Subscriptions multiplied by membership do not quite cover the cost of the journal and postage but, if one adds in advertising revenue and income from the Society auction, we break about even. The surplus has come from two sources, donations and publishing books. Books cost a huge amount of capital but we recover the donations, the overheads and make a surplus in

the accounts. No books means no surplus. The outcome would mean an increase in subscriptions and possible loss of members. Those who buy our books thus benefit all members because we can fund improvements and updates to such things as the website, equipment, etc. Some say: "I am not interested in this book, that one or t'other'. A personal choice, perhaps, but it is not a lot to ask from any member and they only come out about every few years at a price barely above cost of production...

So what for the future? 2013 may bring someone new to the job of President/Chairman and vice-president. The unique combined President/Chairman role is a vehicle with two sets of wheels. The front pair guides Committee policy in the desired direction, looking to the future, getting to understand and delivering what the membership want, dealing with and avoiding obstacles, making contact and sustaining friendship with sister societies. The back pair is there to balance

out the load, to counter inertia, to maintain momentum. The engine is the ordinary membership. They provide the fuel through subscriptions. We have to attract members on board by advertising our wares through our first-class Journal, the Society publications, the Website, the Register and our working contacts with other Societies. So, let's look ahead and plan for our 60<sup>th</sup> Anniversary.

**PB.**

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## News from Other Societies

Compiled by Alison Biden and Nicholas Simons

**Mechanical Music, Vol 58, No.3,  
May/June 2012**  
(See also [www.mbsi.org](http://www.mbsi.org))

MBSI President Annie Tyvand's message echoes a current theme common amongst mechanical music enthusiasts' societies around the world: how to utilise new technology to promote our interest more widely.

In his first-ever article for *Mechanical Music*, Jim Quashnock relates how he made some interesting discoveries during the restoration of Wurlitzer 105 band organ, followed by Larry Karp's account of restoring a (mis-named in his view) Perfection Disc musical box, including its felt dampers. Tim Reid supplies us with fascinating notes on another ten tune sheets. Craig Smith then writes more about orchestrion builder Bernhard Dufner, and Luuk Goldhoorn on the difference in layout of small and large musical boxes.

There are only three Chapter reports in this issue, allowing over five pages to do justice to the Japanese Chapter's submission. These are followed by a page

on viewing etiquette and a short feature in 'The Hunt' series, where Alec Reid describes an unusual box featuring dancing dolls.

**The AMICA Bulletin, Vol 49, No  
2, March/April 2012**  
(see also [www.amica.org](http://www.amica.org))

This is an issue packed with a wide variety of topics, although initially the magazine's contributors appear overawed by the success of the auction of the Milhous collection\*. President Tim Baxter alludes to it in his address, then discusses whether a collection can be valued in purely financial terms, Editor Terry Smythe welcomes the publicity for mechanical music generated by the auction coverage. There is also a feature on the recording artist, Charlie Straight, who worked at one time for both the Imperial Player Roll Company and its rival, QRS.

Two books are featured on the reviews page: the forthcoming AMICA publication by Q David Bowers on *Violin Playing Machines*, and the MBSGB's *Disc Musical Box Book*, by Kevin McElhone.

In an inspiring item entitled 'Lost and Found', Kenneth Long relates how an AMICAn helped in locating the perfect instrument, a 1929 Chickering Concert Grand piano, for the arts centre in Bosque, Texas, where it will fulfil a number of functions while simultaneously acting as a useful outreach resource.

Julian Dyer known to many of us in this country features prominently in this issue: first giving an account of two visits to AMICAn while on a working trip to California earlier this year, and later highlighting a forthcoming event (taken from a posting of his on *Mechanical Music Digest*.) Another of our fellow-countrymen, Rex Lawson, is also featured in a two-page account of the concert at which he performed in Illinois, in February.

In his regular feature, 'Nickel Notes', Matthew Jaro writes about enthusiast Durward Centre, who has been fascinated by mechanical devices since a small boy, and now owns a number of impressive orchestrions. John Tuttle, a player piano enthusiast, is the subject of another regular item, 'AMICAn



in *The Spotlight*', and there are several pages dedicated to a technical article by Peter Phillips on 'Understanding Duo Art Expression.' A practical item, 'Making Decals with a Home Computer', is a reprint of our own Keith Reedman's as printed earlier in *The Music Box*.

\*For any reader unfamiliar with this two-day event, prices realised in most cases significantly exceeded the estimates which were themselves considered optimistic by many.

**MOOS News, March/April 2012**  
(See also [www.moos.org.uk](http://www.moos.org.uk))

This newsletter is very much a double-sided information sheet with details of forthcoming events

**Reed Organ Society Quarterly, Vol XXXI, No.1, 2012**  
(See also [www.reedsoc.org](http://www.reedsoc.org))

There is always something to tickle my sense of humour in the ROS quarterly. In this issue the Rev Larry F Froemming writes about the history and architecture of the Heart Prairie Lutheran Church in Southern Wisconsin, originally a Norwegian Lutheran Church dating back to 1855 (thought now to be the oldest in the USA still used in its original state) which was merged with the Whitewater English Lutheran Church in 1948. It did not have an organ until about 1947, when it received a Story & Clark built in the 1890s, which had been used by the Whitewater Spiritualists until the latter gave up trying to communicate with the dead in the late 1940s, 'and their group "died."'

An amusing account by Frans van der Grijn relates the serious proceedings, somewhere on the banks of the River Neckar, to celebrate the 300<sup>th</sup> anniversary of the birth of Balthasar Schiedmayer, the manufacturer of pianos

favoured by Franz Liszt. Allen C Myers describes how he identified the Dolcan stop on his George Woods & Co organ. In 'Those Incredible 'Old Timers' Milton Wainwright writes about various repair challenges he has overcome. The regular centre-page music score features 'The Mosquito Waltz', while the concluded history of the Clough & Warren Organ Company is resurrected with an Appendix dealing with the fire that destroyed the works in 1899.

**Organ Grinders News, Nos 80, Spring 2012, & 81, Summer 2012**  
(See also [www.boga.co.uk](http://www.boga.co.uk))

In its Spring newsletter, BOGA marks the commencement of its 20<sup>th</sup> Anniversary year. The rest of the newsletter contains members' news consisting of reports on events they have attended or activities they have participated in, committee meeting notes and various announcements. The Summer issue continues on the same theme with a lengthy report on the BOGA 20<sup>th</sup> Anniversary Spring gathering at Blists Hill in May followed by a write-up of the AGM. An early item features the acclaimed German organ builder, Josef Raffin, who recently celebrated his eightieth birthday and who was invited to appear in a live entertainment television programme broadcast in the German language throughout Austria, Germany and Switzerland, at which he was awarded the Golden Master Craftsman Certificate from the President of the Ulm Chamber of Craft, for fifty years as a Master Craftsman.

**Player Piano Group – Bulletin No 212, Spring 2012**  
(See also [www.PlayerPianoGroup.org.uk](http://www.PlayerPianoGroup.org.uk))

This issue starts with the first of an occasional series of articles on unusual piano playing mechanisms, written by Nicholas Simons. In this first he describes the North

Tonawanda Pianolin which is unusual in playing an endless paper roll and incorporating a full rank of organ pipes with as many pipes as there are piano notes. Peter Phillips of Australia concludes his series of articles on restoring and conserving his pedal electric Duo-Art piano.

The recent discovery of some player piano spares at Scott's hut at Cape Evans prompts a further article, this time including some contemporary photos of the Broadwood being loaded onto the Terra Nova and of Cecil Meares, the leader of the dog team, playing it whilst sitting cosily next to the heater.

An interesting piece for the historians is taken from the *Music Trades Review* of 1908 which describes the industry-wide meeting held in Buffalo, NY, where the full scale 88 note roll standard was agreed. Without this agreement the player piano could never have reached such heights of popularity.

**North West Player Piano Association Journal – Spring / Summer 2012**  
(See also [www.nwppa.freemove.co.uk](http://www.nwppa.freemove.co.uk))

With only two issues per year this time we have a packed magazine with a mix of new articles and contemporary reprints. The Editor presents a study of the young Artur Schnabel, who, sixty years after his death, is still acknowledged as one of the greats. He recorded for five different manufacturers of reproducing rolls, excluding the Duo-Art. When told that this system give sixteen different levels of expression he playfully replied, "My playing requires seventeen!"

The centenary of the Duo-Art system is also celebrated and is linked to an extensive description of the Aeolian Hall, the London home of the Aeolian Co.

### Non-English journals

#### Het Pierement – Vol 59, No 2, April 2012

(See also [www.draaiorgel.org](http://www.draaiorgel.org))

This issue opens with an article by Andrew Pilmer on the Koenigsberg 'Harmonium.' The Koenigsberg family originated from Mirecourt in France, but their known history begins with Charles Nicholas Koenigsberg II living in Paris in the middle of the nineteenth century, from where he moved to Antwerp. There is some speculation as to whether Koenigsberg worked for an organ builder while still in Paris, possibly Gavioli. The article continues on this theme, then follows with a detailed account of the 'Harmonium's' history. A two page item describes how twenty four year old Tomas Serk uses modern computer technology in the punching of music books and rolls. The series on the 'Glorious Golden Days of Organs' racks up its 31<sup>st</sup> entry, featuring amongst other subjects, organs owned by Fredy Künzle of Switzerland. More contributions from the British in the form of the second part of an article by Jonathan Holmes on the Wilhelm Bruder Söhne model 76 and 77 'Starkton' organs. Another regular feature, 'Delving into the Lost Archives' has various items from 1965 and 1966, which is followed by a technical article about organ tuning, attributed to Johan Liljencrants and Alois Broeke (one has translated and edited the other?) Alois Broeke is the author of an article about Pascual Marquina Narro, the composer of the pasadoble 'España Cañí (Gypsy Spain.)' Organ builder Henk Veeningen is the subject of two obituaries, and the late Coen Alta, organ aficionado is remembered in a tribute.

#### Musiques Mecaniques Vivantes – no 2, 2012

(See also [www.aaimm.org](http://www.aaimm.org))

Jean-Pierre Arnault is as ever effervescent in his address, in which he reflects on AIMM's weekend in Paris for its AGM and visit to the Musée des Arts et Métiers, and looks forward to the events and festivals of the summer. This is followed by a description by Mona Sanjakdar Chaarani, of the medieval hydraulic clock known as 'The Clock of the Drummers' which is featured on the front cover of the magazine. Later in the magazine, in an exclusive article of twelve pages, this eminent scholar of Lebanese origin now resident in Quebec, writes extensively about the workings of the clock, with an introduction by Philippe Rouille.

The minutes of the AGM contain a section relating to various awards made by AIMM, amongst them the 'Musica Mecanica' which was awarded this time to Quentin David Bowers. Never ones to stint on effort, I am indebted to our French friends for their biography of this well-known American author and details of the other worthy award recipients. There follows two fairly detailed articles about a 'Charmeuse' organette, from Zimmerman of Leipzig, Germany, the first describing the instrument and its discs, whilst the second describes some of the mechanical features in greater detail, not omitting to observe that 'Unlike other organettes such as the Ariston (where one strove rather to simplify and reduce manufacturing costs) one senses that the 'Charmeuse' was created with the desire to achieve a beautiful musical result using the best improvements and ideas of from the development of other instruments.'

Etienne Blyelle turns his talent to describing in detail the workings of a 'one-off' early musical novelty, which was featured in the November 2011 London Bonhams sale (Lot 50, described as a 'purse-

form musical snuff box.')

Once again French initiative impresses me: the Les Gets Museum has collaborated with the publisher of a series of children's books to produce one for 6-10 year olds as an introduction to mechanical music. This is featured on the book review page, alongside a glowing review of the MBSGB's The Disc Musical Box Book (which the reviewer calls a 'bible!').

Another longish article by Denis Bouchet of the Les Gets Museum, has 'The cylinder, from the carillon to the phonograph', as its theme.

#### DasMechanischeMusikinstrument (Gesellschaft für Selbstspielende Musikinstrumente), April 2012

(See also [www.musica-mechanica.de](http://www.musica-mechanica.de))

An article of fairly close text but also including many illustrations by Q David Bowers entitled 'The Philipps Pianella and Pagnini Orchestrion and the Connection to Rudolph Wurlitzer' occupies thirty-five pages of this issue. Six pages are dedicated to an item about the restoration of the Musée Baud's Gebruder Bruder organ. Wolfgang Huller's series on unknown Welte-Mignon pianists continues with a portrait of Tosta di Benici. This is followed by another portrait, that of Waldkirch organ builder, Karl Wehrle. In a technical feature Herbert Jüttemann writes about parallel bellows, while in the series entitled 'Special instrument', Adrian Oswald describes his own designed Oswald organ. Dr Jürgen Hocker and Erich Knocke are the obituary subjects. Another regular item, 'Museums and Collections', features the exhibition of Vöhrenbach music factories. If you think some of the foreign societies' magazines are reviewed in too much detail, spare a thought for the readers of the German one: their equivalent feature runs to twelve and half pages!

**L'antico Organetto (Associazione Musica Meccanica Italiana), April 2012**

(See also [www.ammi-italia.com](http://www.ammi-italia.com), or [www.ammi-mm.it](http://www.ammi-mm.it))

The news is that in September the renovation of the Museum at Villa Silva will commence, and the next issue of the magazine will be 'virtual.' March 2012 saw the opening of the exhibition 'Note A Manovella' dedicated to the history of the barrel piano. Known as the street piano, it became popular between the 19<sup>th</sup> & 20<sup>th</sup> centuries as far away as the USA, due to the large number of Italian immigrants, who were comforted by the nostalgic sounds of their distant homeland. Various instruments are on display, culminating in an extremely rare Vosgien piano, in Empire style, which once belonged to Francis I, King of Naples, along with tools used in barrel piano manufacture. The exhibition which continues until 9<sup>th</sup> September, is free to visit on Saturday and Sunday afternoons, or other times by appointment. A translation of an article about the Organs of Vienna, originally published in *The Music Box* (Winter 2011) is followed by a look at the varying fortunes of certain Graphophones, phonographs and Pathephones. SISAR (an acronym for a scanning, listening and recording device) is the topic of the next article, which explains how modern technology is helping to rescue the musical elements of deteriorating old mechanical instruments, while another, the 'Allegretto' is a model developed to demonstrate the workings of a street organ.

**SFMM Journal (Schweizer Freunde Mechanischer Musik), No 112, December 2011**

(See also [www.sfmm.ch](http://www.sfmm.ch))

The first article is a report on the 13<sup>th</sup> International Carousel and Street Organ festival, held in Winththur 29<sup>th</sup> September – 1<sup>st</sup>

October, 2011. This is followed by an article on Viennese musical clocks, and another on the effects of electrifying Station boxes. Several pages are devoted to an item by Paul Bellamy on the invention of the musical box. There follows a feature about the 'Museum Mechanische Klangfabrik' (translates roughly as 'mechanical sound factory') in Haslach an der Mühl, Austria, while barrel organ builder Martin Zumbach is the subject of another. Other contents include reports on a trip by the Society to such places of interest as Neuchatel, Le Locle, and La Chaux-de-Fonds, and an organ grind (?) on 4<sup>th</sup> September, 2011.

**SFMM Journal (Schweizer Freunde Mechanischer Musik), No 113, April 2012**

(See also [www.sfmm.ch](http://www.sfmm.ch))

The opening article is a translation of one originally printed in MBSI's *Mechanical Music*, Vol 57, 5, about whether the name Gaillard was a misprint for Paillard. It would appear from another feature that 2012 sees the 30<sup>th</sup> Anniversary of the Lichensteig mechanical organ gathering (3<sup>rd</sup> June), set up by Fredy Künzle. The article goes on to describe the history of this gathering and the contribution Fredy has made over the years to the world of mechanical music, particularly in German-speaking Switzerland. There follows a feature on a Ruth Concert Organ which will be present at the gathering. Hansjörg Surber writes about the Muzsikáló Múzeum in Szentendre, Hungary, containing a number of mechanical instruments. A final article relates the Hans Christian Andersen fairy tale of the Nightingale, in which the Chinese Emperor prefers the singing of an artificial nightingale to the real thing – until it breaks down!

## 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@btinternet.com](mailto:kevin_mcelhone@btinternet.com) or Ted Brown on 01403 823533 as either will be pleased to advise.

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.

2430 Harry Sheldon

Staffordshire (re-join)

3131 Wally Donoghue U.S.A.

3132 Bjorn Isebaert Belgium

3133 John Diehl U.S.A.

3134 Steve Kerr West Sussex

3135 Michael Wilson London

3136 Michael Lund USA

3137 William Koh Singapore

3138 Warren H.Kern Cheshire

167 Jim Hall Cumbria

(re-join on original number)

## Letters to the Editor

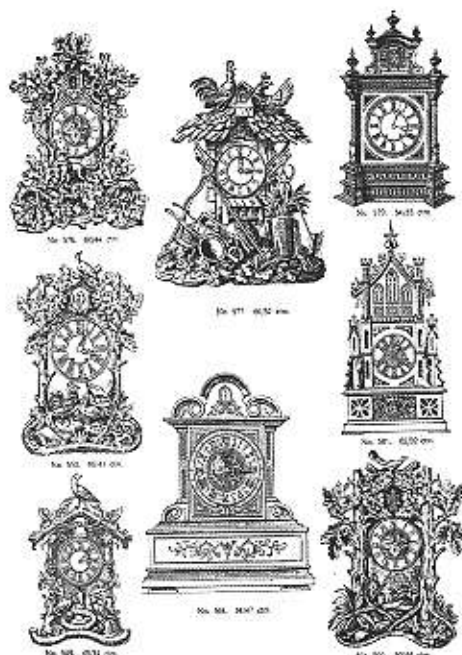
**From: Mark Singleton**

Sirs,

I was just reading the last edition of the journal when I came across the report on the Teme Valley Winders meeting. I noted the pictured cuckoo clock was incorrectly attributed to Emilian Wherle in Furtwangen.

The Wherle family never turned out even one cuckoo clock. While Emilian was alive he manufactured Trumpeter, Flute, Singing Bird & Rooster clocks.

The clock that was brought along to the meeting was made by Johann Baptist Beha & Sohne of Eisenbach and is a model no 584 and can be viewed in their catalogue of 1890. See the accompanying illustration.



**From: Arthur Cunliffe**

Dear Editors,

I am writing to express my thanks and gratitude for the great honour the Society has bestowed on me by electing me a life member. To be given the award at the Pembury meeting when we were celebrating our 50<sup>th</sup> Anniversary came as a bonus.

I hope that I will be able to serve the Society for many years to come, but whatever happens this award will always mean a great deal to me. As I look back at the names of those who have been given the honour, I realise I have a great deal to live up to.

Once again my grateful thanks.

**Arthur Cunliffe**

### CLASSIFIED SALES

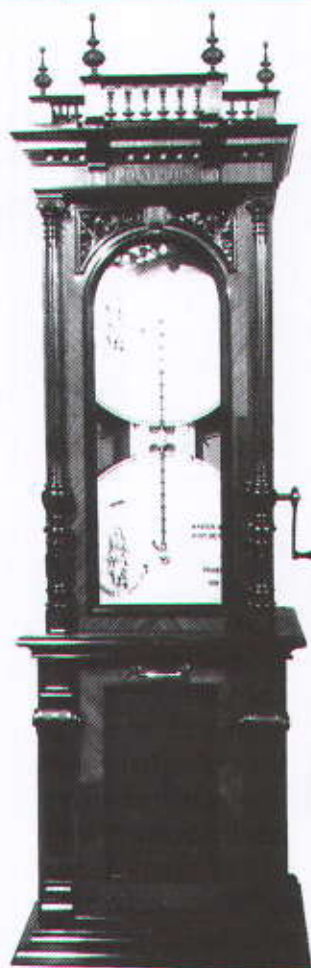
Organ/Pianola Stool, 3 musical Photograph Albums, Keywind case, Ami Rivenc 17 1/2" Cylinder Musical Box needing restoration, several musical alarm clocks, disc and cylinder, Musical Plates and Manivelles, Symphonion, Polyphon, Komet, 15-note card strip playing mechanisms, Concert Roller Organ, Cabinetto, Ariosa in original packing crate, Seraphone, Cordia, Maxfield 31 note floor standing organ, RARE with rolls and loops, Mandolina, Mechanical Orguinette, Autophone, Ariston, plus large box of organette case parts and reeds, Hicks Barrel Piano, Clockwork Barrel Piano, Church and Chamber Barrel Organs, Player Piano, 3 Orchestrelles, 1 Aeolian 43 note organ, Whitehead fair organ, Triola, Tanzbar Accordion, 2,000 musical box discs and out-of-business Ed Schmidt organette rolls. Many other instruments on consignment from friends and members. Details from 01536 726759 Kevin McElhone.

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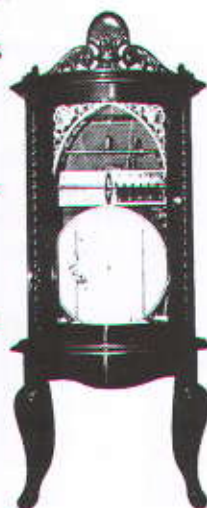
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Musical Automaton "The Pearl Fisherman"  
by Henry Vichy, Paris, c.1895  
Sold: € 40.500,- / US\$ 55.500,- / £ 34.800,- / ¥ 4.600.000

Automaton "The Soldier" by Henry Vichy, Paris,  
with "Lioret" phonograph, c.1895  
Sold: € 44.200,- / US\$ 60.500,- / £ 38.000,- / ¥ 5.040.000



»Mechanical Music  
Instruments & Automata«  
- The World's Leading Specialty Auctions -



„Buffalo Bill“ Automaton  
„The Smoker“  
by Vichy, c.1900  
Sold: € 21.000,- / US\$ 26.000,-  
£ 16.800 / ¥ 2.100.000



„Singing Bird Jardinière“  
by Blaise Bontems, c.1880  
Sold: € 30.500,- / US\$ 38.000,-  
£ 24.400 / ¥ 3.050.000



Large Singing Bird Bocage  
Automaton, c.1880  
Sold: € 13.945,- / US\$ 19.940,-  
£ 12.130,- / ¥ 1.603.675



Barrel Organ „Adolf Holl,  
Berlin“, c.1910  
Sold: € 23.363,- / US\$ 33.400,-  
£ 20.325,- / ¥ 2.687.000



Exquisite Turquoise-Set Gold and  
Enamel Vinaigrette with Early  
Barrillet Movement, c.1810  
Sold: € 32.000,- / US\$ 40.000,-  
£ 25.600 / ¥ 3.200.000



Regina Style 35 Automatic  
Disc Changing Musical Box, 1899  
Sold: € 13.526,- / US\$ 19.340,-  
£ 11.770,- / ¥ 1.555.500



1920s Audio-Visual Display  
Gramophone with Revolving  
Lights and Mirrors  
Sold: € 13.500,- / US\$ 17.000,-  
£ 11.000 / ¥ 1.350.000



Silver-Gilt Singing Bird  
Automaton by Bruguiere, c.1835  
Sold: € 40.000,- / US\$ 49.500,-  
£ 31.500 / ¥ 4.000.000



Fine Interchangeable Mandoline  
Musical Box by "Samuel Troll,  
Geneva/Switzerland", c.1880  
Sold: € 16.500,- / US\$ 22.600,-  
£ 19.200,- / ¥ 1.880.000



„Musical Monkey Photographer“  
Coin-Op Automaton  
by Phalibois, c.1880  
Sold: € 29.500,- / US\$ 37.000,-  
£ 23.600 / ¥ 2.950.000



Automaton „Dancer on Chair“  
by Phalibois, c.1900  
Sold: € 37.000,- / US\$ 46.000,-  
£ 29.500 / ¥ 3.700.000



„Wurlitzer Mod. 1080“  
Jukebox, 1947  
Sold: € 18.500,- / US\$ 23.000,-  
£ 14.800 / ¥ 1.850.000

**Consignments are now invited**

Whether you have one piece or an entire collection, the spectacular prices realised in the past two years show that now is the right time to sell your quality mechanical music instruments! We offer you a dedicated auction service, with global marketing and international representatives in many countries.

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Free shipping for any major consignment from the U.K.! You just pack – we do the rest!

For confidential consignment inquiries, please feel free to contact us directly in Germany or via one of our international representatives (pls. see below)!

All items illustrated above show the realised results of our auctions held in the past two years!

➤ **Consignments are welcome at any time** ➤

– Next closing date: September 1, 2012 for next sale on November 24, 2012 –

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## Fine Mechanical Music & Scientific Instruments

Wednesday 14 November 2012  
Knightsbridge

We are currently consigning items for our next Fine Mechanical Music and Scientific Instruments sale on Wednesday 14 November. MBSGB, MBSI, AMICA, BVWS and other related society members enjoy a seller commission discount.

Closing date for entries  
Friday 21 September

To arrange a confidential valuation with a view to selling at Bonhams, please contact the specialist directly.

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A rare Grand Format overture musical box,  
by Nicole Frères, serial No. 39192  
Sold for £28,750