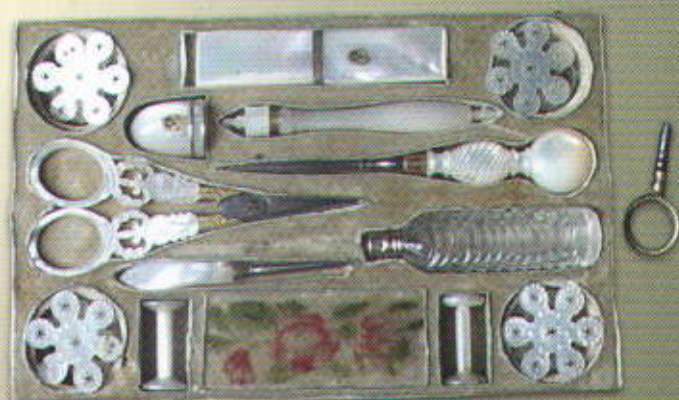


The Music Box

An International Journal of Mechanical Music



In this issue:

- MIDifying a Barrel Organ
- Musical Phonobox?
- A Pair of Novelties
- Stolen Musical Box
- An Early Sewing Box
- Thoughts of a Music Arranger
- Fifty Years Ago

The Journal of the Musical Box Society of Great Britain

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Keith Harding's World of Mechanical Music

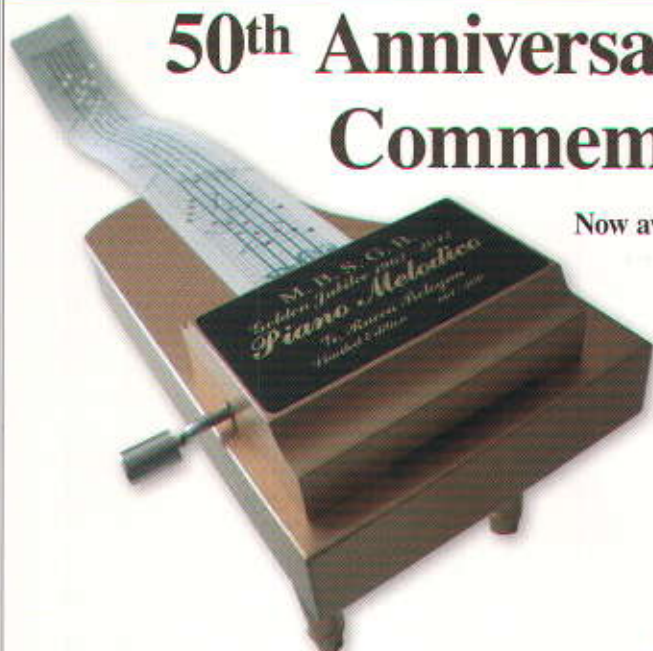
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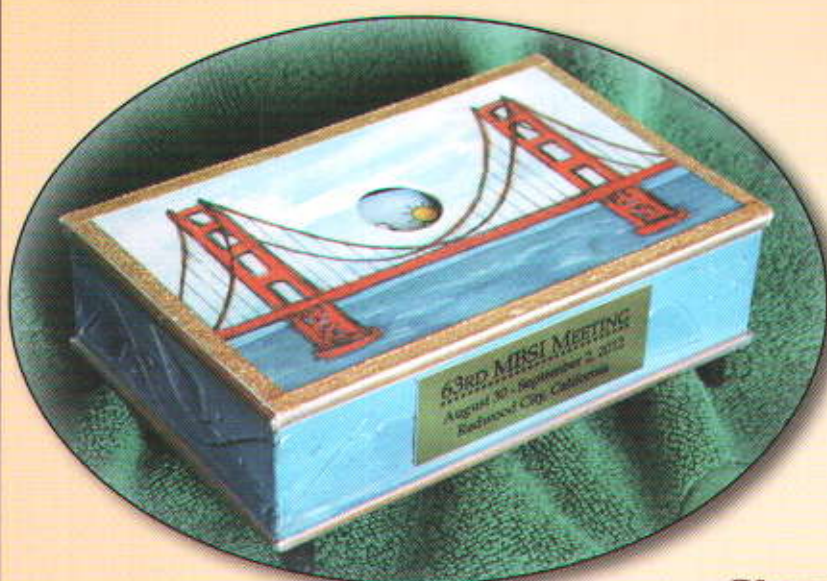


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From the Editors' Desk

What a Winter/Spring it has been! However, that is all behind us hopefully and here is the Summer issue of the Journal.

The cover features a most interesting sewing box. We are always delighted to hear from Luuk Goldhoorn and he has written a wonderful account of it. This is in addition to his revealing entry in *Stray Notes* on the manufacture of black composition snuff box cases. Roger Booty has contributed a great article describing the steps which led him to become a 'Music Arranger' which will hopefully encourage others to 'have a go'. Rob Baker enlightens us on *MIDifying* a street barrel organ, an interesting project which raises the inevitable ethical questions of course, which he addresses.

Gordon Bartlet has intrigued us once more – last time it was an automaton monkey for his street organ, this time it is dancing ladies! I should talk to him about a commission job for dancing bears!

Odd instruments continue to surface to confound and amaze us. The "Phonobox" fits into this category. Is it a musical box? Is it a phonograph? Turn to page 53 for answers.

Also in this category might come the picture we came across recently of a street piano, circa 1925. The operator (grinder) seems to have lost his monkey and found a radio to entertain the public with. One wonders if his received donations suffered or even increased as a result! See page 47.

The glass harmonica concludes its airing in this issue. Discussing it with Ted Brown (like one does), he recollected that one of his neighbours was a restorer of square pianos. The neighbour had

been offered a glass harmonica. He renewed the silk strings which suspended the tuned glasses (each glass engraved with its note and the engraving gold-filled). He sold the Georgian instrument to Dame Evelyn Glennie, the percussionist. Although she could not actually hear it she was able to feel the vibrations. Hopefully she will not suffer the fate of earlier exponents of the instrument (see page 75).

The Old Bailey Records seem set to provide a rich seam for historians to dig into. We have brought you an abridged transcript of the case of perhaps the first musical box to have been stolen in London, or maybe anywhere. The case occurred in June 1813. What sort of musical box was it at that date? Interesting that all the participants seemed familiar with musical boxes and how to operate them. The Judge asked if the tune had been recognised – it obviously was not a singing bird! We hope to bring you more of these cases as space permits.

We were delighted to publish a letter passed on to us by the Treasurer. The various committee members of the Society quietly go about their tasks without us members taking particular note. Like Kevin McElhone and Kath Turner, they are quietly efficient. We say farewell and a huge thank you in this issue to the outgoing President, by the next issue his successor will be in place. Thank you to all the committee members. Special mention should be made of the two members who, at their own expense, represent us on the

Continued on page 43...

Front cover illustration:

*an early sewing box -
see article on page 70.*

Contents

Society News	43-50
From the President	43
Wessex Group Meeting	44
Register News	45
Chanctonbury Ring Meeting	47
Minutes of the 2012 AGM	48
MIDifying a Barrel Organ	51
Musical Phonobox?	53
A Pair of Novelties	55
Stolen Musical Box	60
Colour pages	61-64
Making a Musical Box	65
An Early Sewing Box	70
Thoughts of a Music Arranger	71
Fifty Years Ago	74
Stray Notes	75
Dates for your Diary	78
News from Other Societies	79
Letters to the Editor	81
Classified Ads	84

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.

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

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President's Message No. 28

European Project. Paul Bellamy and Ted Brown have been joining with chairman Dr Giovanni Di Stefano (Italy), Philippe Rouille, Michel Tremouille, Jean-Pierre Arnaut, Jean-Marc Lebout (France), Robert Florizoone (Belgium), Franco Severi (Italy), Ralf Smolne (Germany), Raphael Luthi (Switzerland) and Dr Hans van Oost (Netherlands) to produce an online multi-lingual platform that will display all our collective knowledge and enthusiasm for mechanical music to fellow researchers and the public at large. If this multinational collaborative exercise were conducted commercially it would be a million pound project. As it is, it is all being carried out by volunteers on a minimal budget.

The Publications Committee led by Ted Brown is also to be congratulated on its tremendous work on the several books produced in recent years – the latest of course being the Disk Box book. Great work by Ted Brown, Paul Bellamy, David Worrall and of course Kevin McElhone as its author.

Our web master, Bob Ducat-Brown, has done a wonderful job on the web site upgrade – it is a pleasure to browse through it, with some pleasing musical box background music too.

We should also like to thank all our contributors to the Journal over the last years. Without you it cannot thrive!

Our best wishes to you all.

Wanted

Society member to give a talk to Warrington Model Engineers. Dates from Sept 13 to Feb 14. Expenses will be paid. This is an excellent way of encouraging new members. For more details please contact the acting correspondence secretary – see Officers page.

Now our 50th anniversary year has drawn to a close, I believe we should be justly proud of where the Society is today. We held four varied meetings during the year which celebrated our success as a society. These ranged from the humorous and entertaining to the serious and technical. One only has to read the reports in the last journal to see the good times that were had by many.

It is difficult to say where we go as a society from here. There is another scholarly book on musical boxes waiting to be published which is good news indeed as books have always been the life support system for the society. No other society has produced anything like the number we have over the years and we should be justly proud of this achievement.

What form our future publications will take is open to conjecture, but as one correspondent said in our last journal, "I got to thinking just how wonderful real books are." Maybe we should be thinking in the future of a series of smaller books based on the style of the popular Shire books. Electronic books are another possibility that may just take the place of paper and ink.

This will be my last message as President of the Society. It is hard to believe that seven years have passed since the meeting at Guildford when the committee decided to nominate me for the post. I would like to thank all who have helped and supported me in the duties of President. I hope you will give the same support you have shown to me to whosoever is elected to the post of President at our AGM in June.

In spite of all the rumours of the decline in people joining societies and similar organisations, we

now have a few more members than we did seven years ago. We must be doing something right! It would seem that we are the only society that is maintaining our membership. Other clubs and societies appear to be in decline. It could be that the internet and electronic communications have lost them members due to the fact that information and contacts could be accessed free, almost instantly and without too much trouble. Thus the question "Why join a society when you can get it everything you wish for nothing?"

It would appear that the younger generation live a completely different life style nowadays to older generations apparently preferring the company of a computer to that of a human being. The art of conversation and establishing good human relationships seem to be in rapid decline. What older generations did or accomplished are dismissed as being of little importance.

I have no doubt there will be a swing back and once more the items we treasure from the past will become the "in thing" and collectable once again. Until that time arrives, we will have to make sure that we play our part in ensuring that all the musical items we love and cherish are still there to be rediscovered once again. We must not throw away anything to do with mechanical music. Keeping an expensive overture box may not be too much of a problem but low value items such as piano rolls and small inexpensive musical items may not fare as well.

I believe that we all have a duty to bring the wonders of Victorian mechanical music to the attention of the younger generation. One day in the future they might remember what they saw and heard in their

youth and a spark of interest returns. I think we would all wish to be remembered by someone in the future as the person who gave them their love of mechanical music. Thus a seven year old becomes destined one day to become a member of the Society

and learns to enjoy the musical items we love and cherish today.

Fortunately, some of our members have been going out to schools already trying to plant the seeds of interest. Unfortunately we can never be sure that any have fallen

on fertile ground, but we can always hope.

I send my very best wishes to you all.

Arthur Cunliffe

Second Meeting of Wessex Group

Sunday, 24th February, 2013

Due to an emergency impacting on the proposed programme only 48 hours beforehand, the venue of this second Wessex Group meeting was switched to the home of the organiser, Alison Biden. Twelve people were in attendance, with eleven others sending their apologies. Amongst the gathering there were four 'fresh' faces, as well as the 'curious and interested' lady from before.

The programme followed two broad themes: 'Special Effects' and 'A new acquisition and why I got it', which complemented a few random miscellaneous items. As it was a Sunday the proceedings opened with a rendition of Handel's 'Largo' on a 31 note Maxfield upright organette, followed by a selection of hymns on a Celestina organette. This was followed by a demonstration of boxes, all with very tuneful bells, one of which also contained a hidden drum which could be disengaged at will. Several illustrative photographs were passed around for people to see the mechanisms normally hidden from view. The first of these boxes was an Ami Rivenc, bells in view; next was a good

Nicole hidden bells and drum and the last was a Ducommun Girod hidden bells box. This led to a discussion about instruments which play only a set of graded bells, and what they are properly called, which necessitated referring to the more modern technology of a computer! The last item, also on the theme of special effects, was a Nicole piano-forte cylinder box playing four sacred airs, neatly returning to the musical subject we opened with.

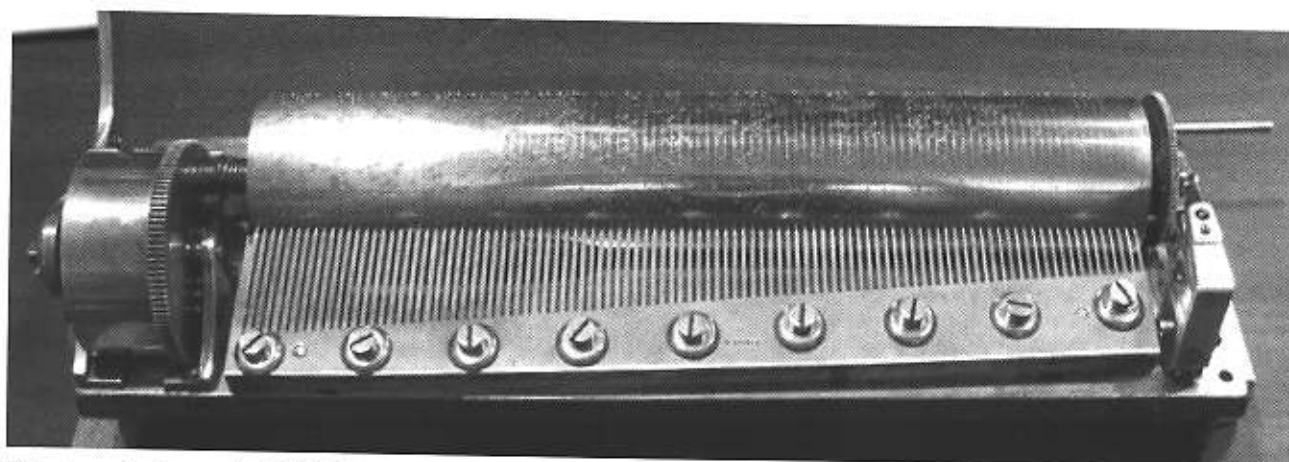
During the lunch break much fun was derived from people testing their arm strength trying out a newly arrived Thuringer Konzertina.

The more serious content (which is only relative) resumed after lunch with a 9 3/4 inch Polyphon front wind table top box with bells. This was followed by an 8 1/2 inch Monopol, which proved challenging as it would not stop, and it was difficult to identify the start of the tune on the discs. The current owner claimed it is not featured in *The Disc Musical Box Book*, but does appear in the Bowers' *Encyclopaedia of Automatic Musical Instruments*. The next item for display was a

Sankyo cylinder musical box, which proved to be surprisingly tuneful. The final contribution from this member was a modern duo of singing birds, which appeared to sing every bird song known to man! A very fine Vox Celeste (yes, at least one does exist!) brought us back to the theme of 'special effects,' whilst an array of different snuff boxes departed from either of the themes, but went down very well with the audience. Like some sort of musical Tardis, most of them seemed to contain more notes and music than could be conceivably possible for the size of case. Finally, while tea was served the audience was serenaded with a selection of tunes from a 12 air Langdorff Tremolo Piccolo box, with a (very brief) demonstration of its zither.

The change of venue was deemed a blessing in disguise, and the meeting an enjoyable day out, featuring as it did, a very wide range of different subjects.

Register News No 79



The struggle to reach 10,000 boxes on the Register continues. Fewer individuals are now sending in details of their boxes. Perhaps we have itemized most of the private collections within the UK. The main attention nowadays is coming in from America with help also coming from the repairers over there. It seems to have taken a long time for the Register to come to their notice; however they are now much more alert to the advantages to be derived from the accumulated data. The other two sources of information are auction house catalogues and the boxes that are being offered for sale on EBay. Having said this, the total number of boxes now registered has reached 9,615 so there are just 385 to go!

In the early days it was a case of entering up a great deal of information which apparently had little significance. Then gradually information began to make a little more sense and, particularly in the case of Nicole boxes, patterns began to emerge. As time has passed I now believe that the Register has much information hidden within it which has to be teased out by research and querying by computer. The Register has been compiled by me after years of work and considerable expense. It is available to all for interest and research but the actual ownership and copyright remains with me as the author.

The late Anthony Bulleid first understood this and in his latter days he often pointed out where I should go in the Register to find out the answers he required. His queries appeared to have little relevance until his writings were published. That demonstrated Anthony's skills and expertise which remain outstanding to this day.

Over the passage of time, many boxes have been repaired and altered. It is not easy to spot these alterations when they took place nearly a century ago or even earlier. Sometimes these changes cause serious doubts as to the validity of your research or investigations. I came across such a box recently and very kindly the owner cooperated with me to try to find out what had happened to his box and why.

In the early days when Nicole housed their movements in cases with a drop flap and a compartment for housing the key, they often used fruitwood as their first choice of timber. These early examples seldom had any decoration to the lid. When Nicole serial number 17,699 turned up, it was interesting to see that it had with it a handwritten note of great age stating that, "It was brought from Europe in a sailing vessel about 1840." That information would fit very nicely with the age of the box. The case however was of a type that was made thirty to forty

years later. Here was one of these problematic boxes. The movement cannot possibly be original to the case. What had happened?

Further investigation showed that the original tune sheet was missing and another later "columns and composer" type of tune sheet had been substituted. In the lower cartouche of this tune sheet there was stuck a label saying, "From M. J. Paillard & Co. Musical Boxes, 680, Broadway, New York." As their label had been stuck over any identification marks that may have been in this cartouche, not a lot more could be ascertained from that source.

This however was not the only alteration to the box as the movement had been converted from being key wound to lever wind. It almost looked as though there was not a lot left of what started off from Europe in 1840! The tunes are those that were pinned on the cylinder and are correct. An examination of the movement showed that the alterations to change the movement from keywind to lever wind had been expertly done. That of course could account for the need to find a different case. Under examination the comb showed signs of having had teeth replaced and these were done very well indeed.

One likely conclusion that can be reached is as follows. The box had



The original tune sheet with M J Paillard label attached

been in the same family since imported around 1840 as stated by the vendor and confirmed by the presence of the handwritten note. Sometime later the box suffered an accident that required expert attention to the movement. As the box was a much loved item, the family decided to go to M. J. Paillard and have it restored and the teeth expertly replaced.

What happens next is open to conjecture. Paillard may have suggested that as they were doing a lot of work why not bring it up to date by changing the movement to the modern lever winding whilst presenting it in a modern case with decoration?

On the other hand, the case might have suffered wood worm and in those far off days that was unacceptable. It could have been fitted into a second hand case that Paillard had to hand. No one for sure will ever know but that is where we are today. It would be possible to make a new fruitwood case and change the movement back to being keywind once more. Then

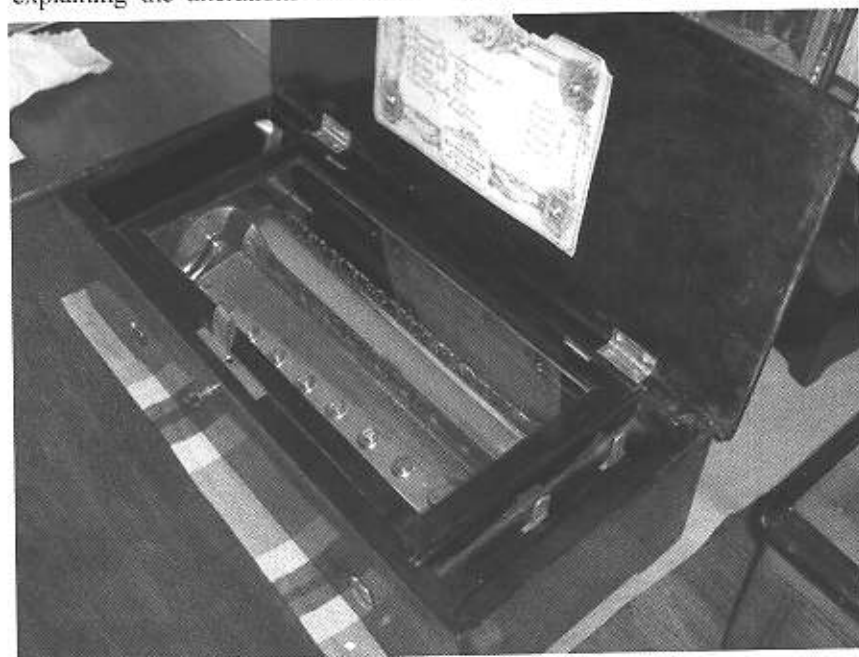
the bedplate would have extra holes in it which would be difficult to disguise! I believe that as the changes were done so long ago they are now part of the history of the box.

My considered conclusion therefore would be to leave the box as it is but make sure a note is left with it explaining the alterations that have

been made. By doing this, those who come to own and enjoy the box in the future will be a little more knowledgeable about its past.

Have a good look at the photographs and maybe you will spot something I have not!

Arthur Cunliffe.



Nicole Frères No. 17,699, circa 1840

Chanctonbury Ring Meeting

17th March 2013

The usual healthy attendance started our new year off in March this year, as the canteen is a bit warmer in Spring.

Peter Trodd presented us with an extremely well constructed replacement case for a 13" Kalliope movement that he had acquired. This brought back into use a movement that also needed extensive repairs. It sounded very good.

A new member, Claire, brought in a Nicole Frères box with a lily pad, frog and dragon fly inlay on the lid. The first time some of us had seen this was on another Nicole at John Mansfield's, being played by Peter Murray. We played two early chamber organs, a sectional comb snuff box and Roger Booty compared both a single and a double comb 9 1/2" Stella. We also compared two 5 1/4" Symphonions, one with a single comb and the other with two heavier combs playing alternate teeth each side of the pressure bar like the upright Polyphons. We then played several small 4 1/2" to 8 1/4" disc boxes just to compare the sounds.

The next meeting will be on May 12th. Lunch will be provided.



Don't try this at home! Ted Brown demonstrates how to play a musical box with the end stone missing...



The latest form of automatic music of the 1920s

Précis of the Minutes of the Annual General Meeting

held on the 9th June 2012 at Roade, Northamptonshire.

The President/Chairman being indisposed, the Joint Vice-president, Paul Bellamy took the chair and declared the Meeting open at 11 a.m.

Apologies for Absence.

5 Officers & 13 members sent their apologies.

Minutes of the 2011 Annual General Meeting.

The 2011 AGM Minutes, with one minor correction, were approved; there were no Matters Arising.

President's Report - In his report, the Hon. President congratulated Kevin McElhone and the Publications Subcommittee on the success of *"The Disc Musical Box"* book; noted MBSGB's lead in such publications; expressed appreciation to Paul Bellamy and Ted Brown for their work on the European Project; thanked Daphne Ladell, and her team for arranging the 50th Anniversary Meeting at Pembury and John Phillips & team for the Table Favour; his pleasure over the Chairman's Gavel, presented by The Music Box Society International to mark MBSGB's Golden Jubilee; reminded members of the other Golden Jubilee meetings: the Autumn Meeting at John and Hilda Phillips, and the 50th Anniversary Banquet Weekend on 1st - 2nd December 2012; thanked the Society for the award of Life membership; noted that we were maintaining our membership numbers; and encouraged members to continue their membership.

attend meetings and write articles for *"The Music Box"*.

Proposal: That the President's Report be adopted as read and the award Life Membership of the Musical Box Society of Great Britain to Arthur Cunliffe be ratified.

Proposed by Richard Kerridge and Seconded by Clive Houghton. The meeting agreed.

Secretarial and Officer Reports:

Subscription Secretary - Kath Turner: 420 fully paid members, 3 members had formally cancelled; others not renewing by April 15th 2012 were regarded as cancelled and would not receive the summer edition of *"The Music Box."* This policy will apply for future years.

Membership Secretary - Kevin McElhone: 29 new members enrolled in 2011 and 13 so far in 2012; most new members continue to come via the Internet. Annual recruitment was broadly static, averaging 33 over the past 8 years. New ideas requested; the recent Membership Survey, results to be published in the summer edition of *"The Music Box"*, might help.

Correspondence Secretary: Nicholas Simons; an E-mail or other enquiry received every 2-3 days, all received an answer but some were referred to a member with more appropriate experience or expertise. Enquiries categories: Repairs, Custom Tunes, Makers, Historical Requests, Help with Stolen Items and Academic Research. The Tune Sheet book

is an invaluable reference work.

Meetings Secretary - Daphne Ladell: Scarborough Meeting held in September 2011 and the Golden Jubilee Meeting at Pembury in April 2012 both successful. Drew attention to the Autumn 2012 Meeting at John & Hilda Phillips and the special Golden Jubilee Celebration Weekend at Hitchin Priory, Hertfordshire, on 1st - 2nd December 2012.

Chairman drew attention to the Local Group meetings that formed part of the life of MBSGB: Chanctonbury Ring, Tempe Valley Winders and The Essex Group; he requested that the AGM show its appreciation to the organisers and that such be recorded in the 2012 AGM Minutes.

Jonathon Ling then proposed and Richard Kerridge seconded that all the above reports be accepted. This was unanimously agreed by the meeting.

Treasurer - Kathleen Turner: The 2011 Accounts showed a net in-year deficit of £5,855.50, due in the main to payments for the publication of *"The Disc Musical Box"* in advance of bulk sales income. Income from Membership Subscriptions was down £644.00 and that from the Auction by £377.00. The Society's net assets stood at £33,625.91 on 31st December 2011. Attention was drawn to post auction sales of unsold lots; **private sales of these agreed immediately after the auction should attract the Society premiums due from BOTH vendor and purchaser.**

Editors - David & Lesley Evans: Continuing good supply of

publishable articles for "*The Music Box*" noted and appreciated; loss of Anthony Bulleid "Oddments" made up by Luuk Goldhoorn's "Stray Notes"; the series "Making a Music Box" by Don Busby had been an important contribution, complementing the other regular articles. Continuing need for articles stressed.

Archivist – Alison Biden: Notable additions to the Archives have been "The Disc Musical Box" and "Treasures of the Forbidden City"; contact has been re-established with AMICA (Automatic Musical Instrument Collectors' Association) and exchanges of magazines and information in place; requests for information have been received and responded to; exchanges with MBSI have revealed that MBSGB does not have a policy in place to safeguard the long-term future storage of its Archives and that the Committee needs to consider this matter.

Auction Organiser – John Ward: Society Auction at the 2011 AGM had 81 lots; high reserves resulted in many being unsold; sale total was £2,839.00 from which the Society realised a net income of £446.09.

Advertising Secretary – Ted Brown: Advertising revenue for 2011 showed an increase of nearly £400.00; a double page colour advertisement agreement should help the 2012 Accounts; use of the free Classified Advertisements by members was encouraged; reciprocal advertising arrangements with MBSI had been arranged and as a result, MBSGB's Publication Advertisement will appear in the next issue of the MBSI Directory and so have a life of 2 years;

Printing costs for "*The Music Box*" had been held and the printers, Flo-print Colour Ltd., had recently agreed to a further year without change; publishing

more colour photographs would remain under review but, if implemented, would affect costs and, therefore, subscription rates.

Web Master Report – Bob Ducat Brown: Society Website enhanced with Subscription Renewal facility with payment by electronic transfer and should encourage members to renew their membership and not let it lapse; however, **the Committee asked all members to ensure that they took the necessary action to avoid the Society having to bear the 5% surcharge imposed by Paypal** on the transaction(s) concerned. The selling of MBSGB books online was technically possible but introduction of the facility will need to be considered by the Committee as copyright and trading implications complicated this issue; links to 27 mechanical music related videos are now available from the Website, more such videos welcome; Authors Index to "The Music Box" articles now on the Website.

Registrar's Report – A. Cunliffe: 9,407 musical boxes now on the Register; reduction in requests to register noted; appeal to members register their boxes if not already registered; work with John Farmer to transfer the Register to a modern database system is on-going; consideration was being given to making the Register available to members online via the MBSGB Website; a new Disc Musical Box Register is under development, the Registrar for this being Alison Biden;

Bill Sargent then proposed and Clive Houghton seconded that all the above reports be accepted. This was unanimously agreed by the meeting.

The 2012 Golden Jubilee Sub-committee – Daphne Ladell: members of the Sub-committee,

Nicholas Simons, Paul Bellamy, Ted Brown and Clive Houghton thanked for their support and hard work in helping her with organising the Golden Jubilee celebrations.

Publication Committee – Ted Brown: the publication of "*The Disc Musical Box*" had been an initial success and well received worldwide; MBSGB's publishing record, 5 successful publications to-date, was unique within the interest and the envy of other Societies; each publication had at least covered its costs and provided a small surplus to help fund the next publication; a sixth publication was presently under consideration.

The Chairman interrupted the formal Agenda at this point to ask the meeting to welcome 2 new members attending their first AGM – Christopher and Sharon Pointer.

To consider propositions under Bye-Laws Article 1 Section 4

No proposals had been submitted for consideration under this item of the agenda.

Election of Officers for Next Society Year

Ted Brown took the Chair for the next 2 items.

President/Chairman. Arthur Cunliffe was proposed by Brian Chapman and seconded by Clive Houghton and duly elected unanimously to serve for the forthcoming year.

Vice-president. Paul Bellamy was proposed by Jack Henley and seconded by Jonathon Ling and duly elected unanimously to serve for the forthcoming year.

Paul Bellamy resumed the chair for the remaining items.

Recording Secretary. David Worrall was proposed by Alan Pratt and seconded by Brian Chapman and duly elected unanimously to serve for the forthcoming year.

Vice-president. Robert Yates from the USA was proposed by Alan Pratt and seconded by Alan Wyatt and duly elected unanimously to serve for the forthcoming year.

The Chairman asked that the Committee be re-elected en-bloc; proposed by Peter Howard and seconded by Jonathon Ling, the following were duly elected to serve in the capacities shown:

President/Chairman

Arthur Cunliffe

Joint Vice-Presidents

Paul Bellamy, Robert Yates

Treasurer

Kath Turner

Subscription Secretary

Kath Turner

Membership Secretary

Kevin McElhone

Correspondence Secretary

Nicholas Simons

Meetings Secretary

Daphne Ladell

Recording Secretary

Paul Bellamy

Editor(s)

David and Lesley Evans

Archivist

Alison Biden

Auction Organiser

John Ward

Advertising Secretary

Ted Brown

Web Master

Bob Ducat Brown

Registrar

Arthur Cunliffe

Recording Secretary

David Worrall

Committee Members

John Farmer

(To assist the Auction organiser)

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

Membership Fees for 2013 were agreed as follows:

Single Member - £24.00,
Joint Membership - £30.00,
Life Member - £Nil.

The Committee's recommendation that a Joining Fee should NOT be charged was accepted.

Date and Venue for 2013 AGM

- Saturday 1st June 2013 at 11 a.m. in The Village Hall, Roade, Northamptonshire.

A.O.B.

John Farmer appealed for Historic Photographs & Films

of MBSGB Activities, to be used in the DVD he was preparing to celebrate the Golden Jubilee of the Society; to be shown at the 50th Anniversary Foundation Day Banquet Weekend on 1st December 2012.

Alan Wyatt, on behalf of the membership, expressed a vote of thanks to all Officers for the successful running of the Society for another year.

There being no further business to discuss the meeting closed at 12.17 p.m.

Stop Press

It was announced at the last committee meeting that our latest publication, the Disc Box Book (author Kevin McElhone) has recovered all of its costs and is already showing a small surplus. The unsold books are now going to the author and the Society will continue to sell them and advertise them on his behalf as agreed by Kevin and the Society, and indeed as requested by him. Kevin and the publications committee and its chairman, Ted Brown, are to be congratulated on yet another success.

Election of Officers at the AGM

This year for the first time we have an unusual situation, in that there are multiple candidates for many of the Committee posts. For this reason the Committee has decided to introduce postal voting, so that all members may contribute to the decision-making process even if they cannot attend the AGM. In with this edition of the Journal you will find an insert in which the various candidates state their 'Election Manifestos'. It is important that you exercise your right to influence the outcome, so please read the insert carefully and complete and return the voting form to the Returning Officer well before the AGM, so that there is plenty of time to count the votes. Thank you!

MIDIfying a Barrel Street Organ

by Rob Barker

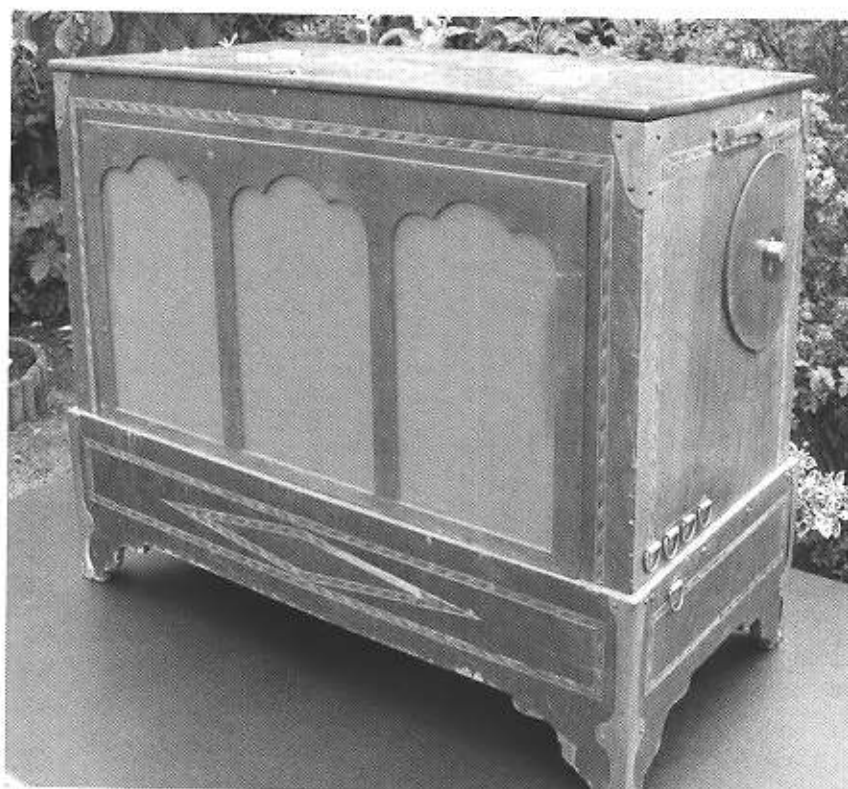


Fig 1 Norwegian barrel organ

I started working as an apprentice church organ builder in the 1980s, after that I became a self employed organ builder working on all types for mechanical musical instruments for nearly 25 years but in all these years I had never come across a Norwegian mechanical organ.

I was recently approached about adding a MIDI system to a Victorian era barrel organ from Norway. In our little world of mechanical music it can be quite a controversial thing to add something electronic to something old. However, although the organ had been restored and played well, with just one barrel of unknown Norwegian tunes it was really only of interest to collectors. In order to be used as a working instrument, its repertoire needed broadening. The most economical and discreet way to this was to add a midi system.

use the barrel, so initially the MIDI system was to be made on a slide in cradle to match the one the barrel was fitted to. However, as with a lot of smaller barrel instruments, the barrel fitted directly into the

organ and not on a cradle! So the midi system had to be fitted around the barrel so it could still be used and kept in the organ when played by MIDI. This presented something of a challenge, as in



Fig 2 Pipe ranks visible

The owner wanted to still be able to

such a small organ space is at a premium. However the spacing of the keys was just wide enough to fit the solenoid magnets in between, so they took up very little room. At the back, above the barrel there was just enough room to fit the electronics and a control panel for the player. The back of the organ is warped and curved so the player unit shelf is curved to match.

The crank shaft was also fitted with a speed sensor so if the grinder wishes, the music speeds up or slows down dependent on the cranking.

The organ itself is unusual. It is a 25 note instrument on a similar scale to 20 note Frei/Raffin but it has 5 ranks of open & stopped pipes, some of which form a mixture rank playing at different pitches. There are no violin pipes & as a consequence the organ has a rich & unique tone palette which is easily varied by the grinder. The ranks are all separately controlled by sliders which work in the opposite way to convention (in for on, out for off). The barrel can be used instantly if the grinder wishes. The barrel is also unusual in that it has 14 tunes, as opposed to the more conventional 8, which probably explains the wide spacing of the keys.

The whole system is completely removable & no permanent changes have been made.

The owner seems happy that the organ now has a new lease of life. If you would like to hear it for yourself, there is a link to my Youtube page via my website www.robbarkeorgans.co.uk

The sound quality of the recording does not do the organ justice but I think it still makes an interesting project. We would also be interested in hearing from anyone who knows anything about Scandinavian organs.



Fig 3 The unit control panel fitted

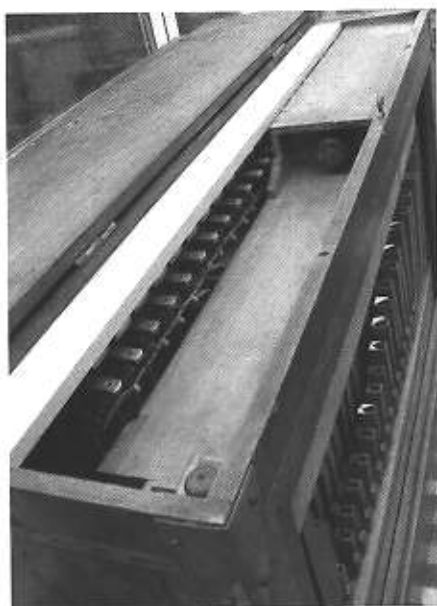


Fig 5. All that can be seen in normal usage

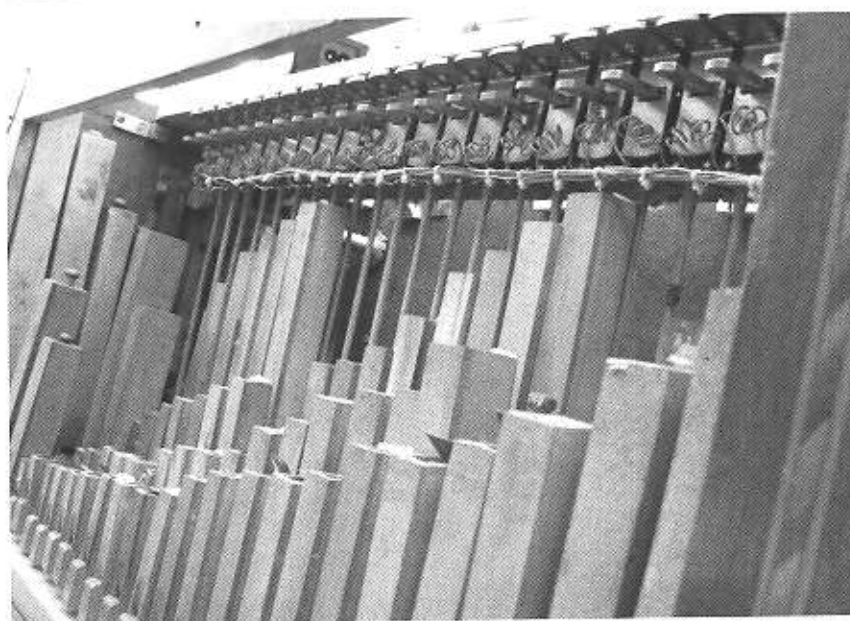


Fig 4 Neatly fitted relays at top

A Musical Phonobox?

By Kevin McElhone

I have come across three examples in the past ten years of a rather unusual cylinder musical box as illustrated. To open the case two metal hooks have to be released enabling the handle on the top of the machine to extract the mechanism from the case. Once the lid has been lifted clear of the case it must be turned over and replaced on top of the case thereby covering the tune-sheet. The tune-sheet is in the bottom of the case and says it was made by B.H.Abrahams in Switzerland.

There are 35 teeth in the comb and three bells which all play the same pitch. This should really be called a two-bell box as the two outer bells are played from the same tooth on the comb. Therefore one or two or three bells of the same pitch may be played – giving soft, loud and very loud. There is a tune indicator for the 10 tunes and the whole mechanism is Nickel-plated. The lever wound mechanism is very tight or stiff to wind and plays for a very long time despite being rather small.

All three examples found of this type of musical box have the same gamme number or program of tunes. In 2008 Jane Dicker was able to identify that all except tune No.1 came from the same three year period.

The serial number visible is 16545. Of the numbers of the other two examples, one of which was in derelict condition, the other of which was owned by a USA collector who has passed away only the latter is known. The serial number of the example known in USA is 8420.

The Phonograph which looks to be in a similar case was seen by Christopher Proudfoot to whom I am grateful for the photographs. Strictly speaking it is a Paillard Echophone,



Fig 1. What is it?

1. Coronation March	Meyerbeer	c. 1849
2. Because I Love You	F.W.Bowers	1898
3. Our Threepenny Hop	H.Castling	1901
4. Goodbye Dolly Gray	P.Barnes	1900
5. The Horse the Missus dries the clothes on	H.W.Leigh	1901
6. The Honeysuckle & the Bee	W.H.,Penn	1901
7. San Toy- Six Little Wives	S.Jones	1899
8. Mary was a Housemaid	N.Lambelet	1899
9. I can't tell Why I Love you but I Do	G.Edwards	1900
10. God save the King		1901 onwards

but has been renamed Operaphone by a Southampton dealer called Butler. The optional crank or key wind is the only example he has ever seen on any phonograph.

Do any other members have instruments of any kind in cases which are obviously original but are perhaps unusual like this?

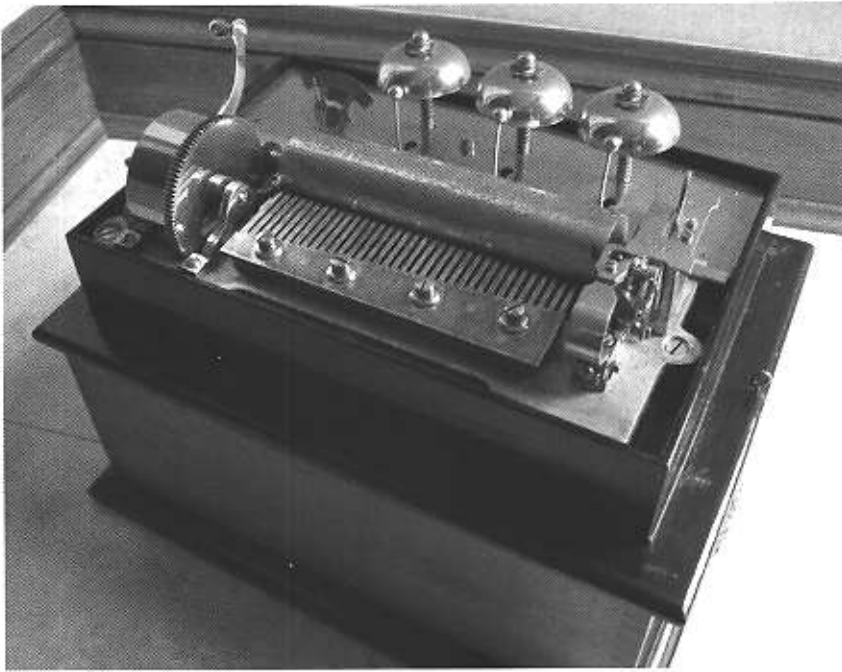


Fig 2 Is it a BHA?



Fig 3 Or a Paillard Echophone?



Fig 4 Or a Butler's Operaphone?

A Pair of Mechanical Music Novelties

By Gordon Bartlet

The motivation for making these two pieces of frippery comes from my fascination with mechanical music featuring moving figures. They are not intended in any way to replicate the wonderful automata made by the old masters (and still being made by one or two skilled individuals). They are really a bit of fun, but with an outcome that satisfies me, if not anyone else.

The first one has been christened the "The Palais de Dance". The dancers are 1:12 scale dolls' house figures; a useful way of obtaining a range of suitable figures with a wide range of really nicely made clothing. There are three pairs of dancers, two gyrating in a sun and planet fashion and the third rotating about a fixed axis. An organ-grinder works a small organ; a dolls' house figure with a replacement bionic arm. Round plastic belting plus a range of Meccano gears bring the figures to life.

Down below, air is produced by a rocker-type feeder. An air pressure of 3" water gauge is controlled in the reservoir by a pair of leaf springs salvaged from an old gramophone motor. These replaced a pair of spiral-wound wire egg cups that looked ideal but produced too high a pressure (I'm nothing if not resourceful).

Music comes from 16-note Amorette discs. Having discarded some wild ideas of using their metal projections to activate electrical contacts, with the pallets worked by solenoids I settled on a mechanical linkage via a key frame, rods and bell cranks. These lift spring-loaded pallets above a wind chest containing steel reeds salvaged from a piano accordion.

The second machine has been christened "The Dancing Class". It is similar to the first insofar as it is still a reed organ with moving figures, but with as many detail differences as possible for the sake of variety. Having discovered when demonstrating the first machine that people appreciate seeing the inner workings, this one has them on view within an open framework.

A hard-working dance instructress (Susie) plays a 1:12 scale harmonium whilst four girl dancers perform on the stage. Their bodies and limbs are wood, with wire joints. Heads are from oven-cured modelling clay, with clothes and wigs made by a friend with very nimble fingers. They are actuated in the same way as those found in the wonderful station boxes that, in days gone by, must have made the wait for a train in Switzerland so entertaining. They gyrate cheerfully, with the required up and down movement generated from a camshaft which includes cams for operating Susie's bionic arms (again modified from a dolls' house figure). Her right hand goes up and down, but her left hand plays in a back and forth stride piano style (Fats Waller would approve).

The wind chest once again contains reeds from my everlasting stock from the vandalised piano accordion. Operation is by suction, generated by a pair of separate exhausters. These are covered by rubberised cloth (the pressure system on the first machine has leather feeders). Tension springs control the reservoir suction, again at 3" water gauge.

Music is by perforated paper roll, working on the "paper-as-the-valve" principle. As the standard Draper or McTammany 14 note scale is a bit restrictive, I opted for 20 notes, using the same hole dimensions. I chose my own tuning scale in order to produce the harmonies needed for the cheerful dancing-type music from the 20's and 30's which I thought appropriate. Music, so far, includes "You're the Cream in my Coffee"; the title tune from "42nd Street", and (of course) "If You Knew Susie".

My original intention was to use continuous bands to avoid the hassle of rewinding. I changed this to playing via a take-up spool, after experiencing problems in obtaining an even rate of feed. Too much tension on the drive roller tore the rather thin and glossy paper, but too little tension resulted in slippage. This change, coming halfway through the project, accounts for some strange design details, but produces a properly controlled and consistent rate of feed.

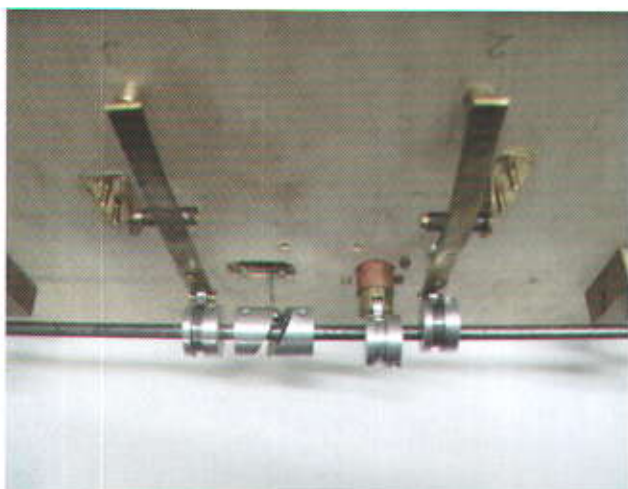
The dancing scenes in both machines are backed by a piece of silvered plastic (much lighter and safer than glass), which gives the illusion of many more dancers. Details of both machines can best be seen from the photos.

Why did I make them? Difficult to say, apart from the pleasure of producing a pair of novel and working pieces of mechanical music without resorting to any modern electronic gizmos. It shows the grandchildren that batteries are not, after all, a prime requirement for such things.



Both machines together, side by side

*Left "The Palais de Dance" on top;
"The Dancing Class" underneath*



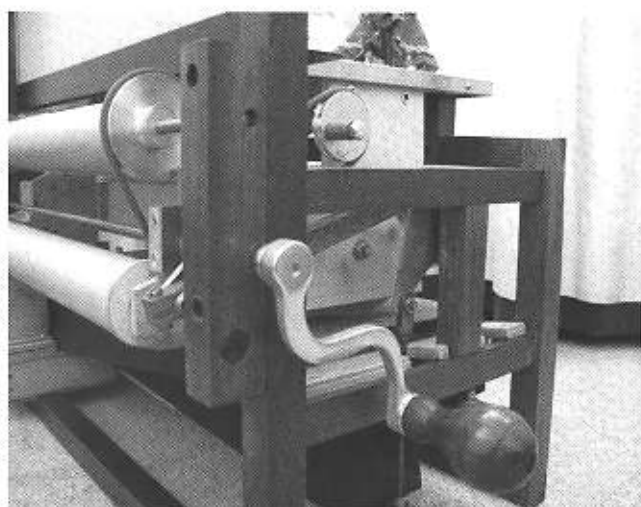
The camshaft, showing the rockers for dancers 2 & 3 plus Susie's arms (the zig-zag cam provides her stride piano style)



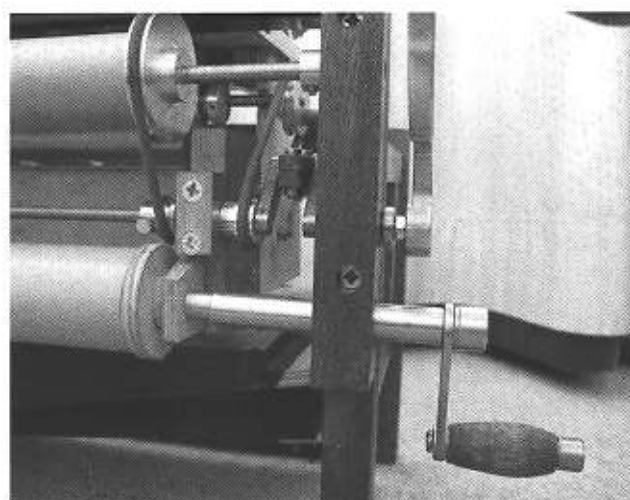
The innards of "The Dancing Class" wind chest. The "Palais de Dance" wind chest is similar. One reed has been removed



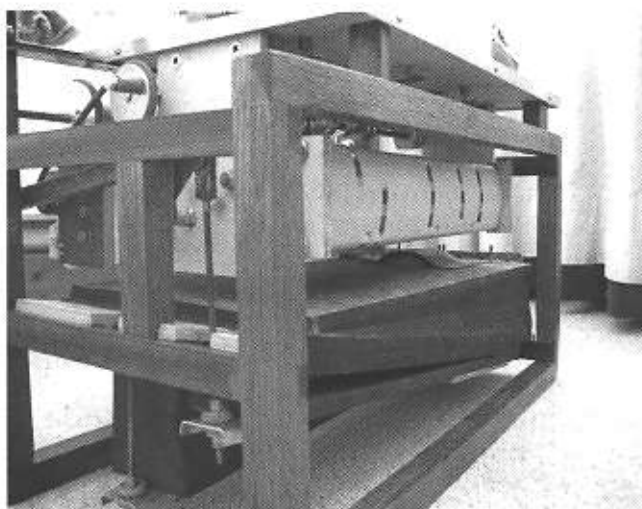
Susie concentrates very hard on her playing, but must ignore her image in the mirror!



The works. The handle drives the crank shaft and hence the connecting rod to the triangular brass rocker which operates the exhausters. The shaft goes on to drive the belt to the dancers' camshaft (to the right) and to a separate belt to the paper takeup roller (above and to the left)



The works again. The lower (removable) handle is for rewinding the roll. I really must improve that belt joint!



"The Dancing Class", with a roll in place and showing the twin exhausters under the reservoir



The dancers ready to perform. Don't be fooled by the mirror! The tracker bar started off as a boxwood school ruler (remember those?)

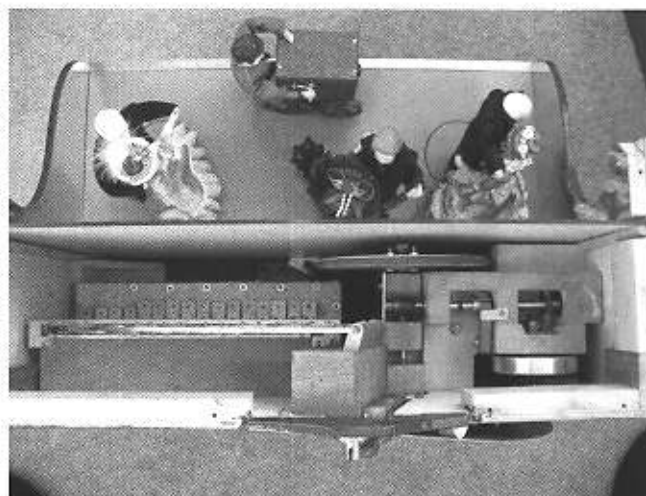
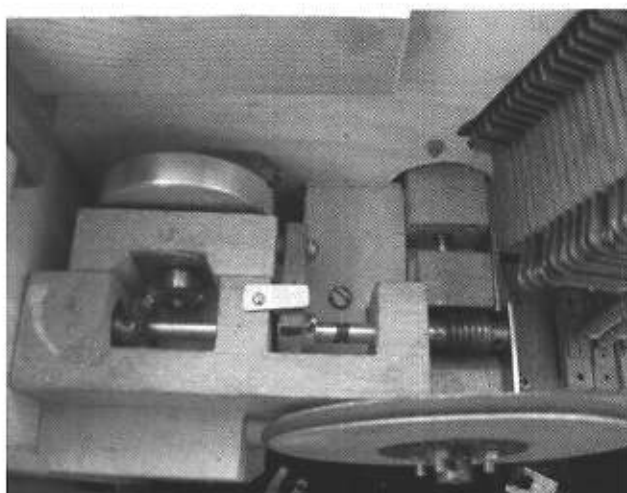
A general view of "The Dancing Class"





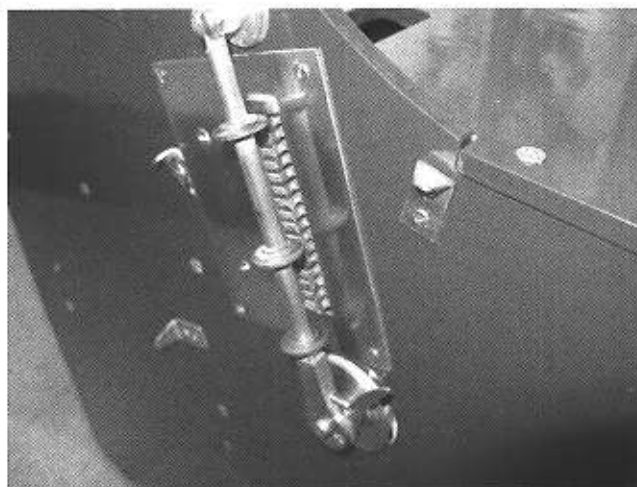
A busy scene at "The Palais de Dance"

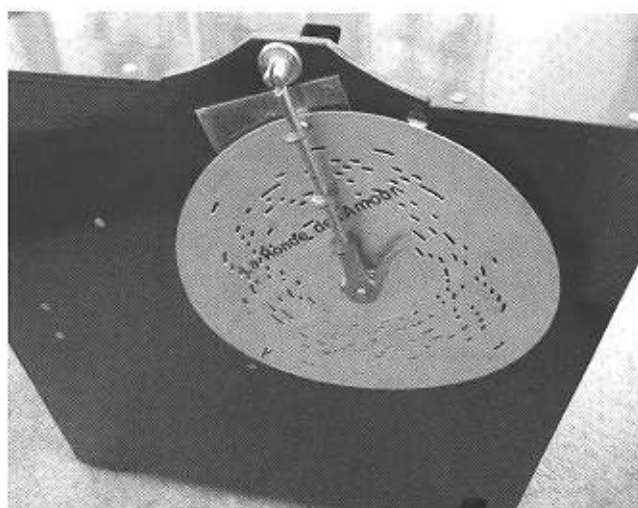
The works. Shaft from handle (beyond view on left) drives bevel gears to overhung crank and connecting rod (top left) to feeder. Shaft ends in worm drive to cross shaft driving Amorette disc and dancer drive belt via large pulley.



Left; Top removed from "The Palais de Dance"

Pressure bar and keys





Rear view with a disc place. This happens to be a recent home made disc: "La Ronde de L'Amour" has personal connotations!

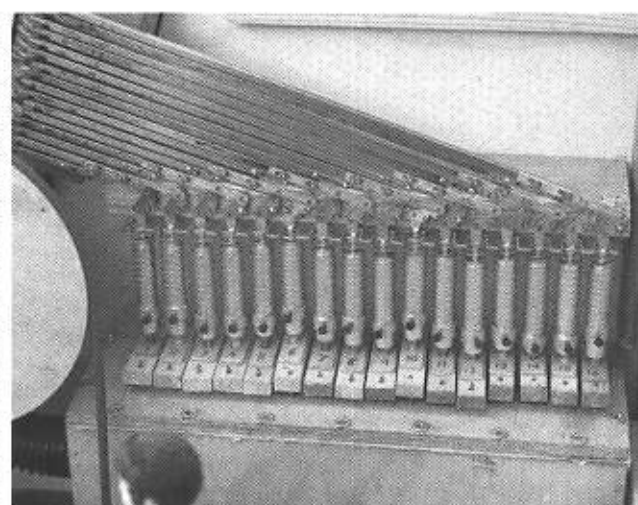
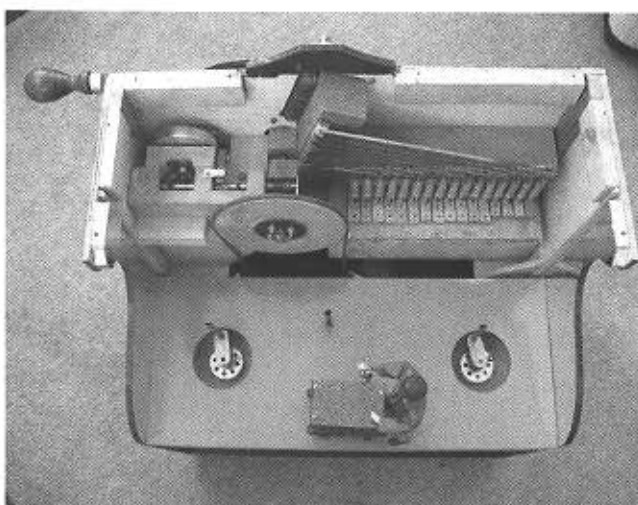
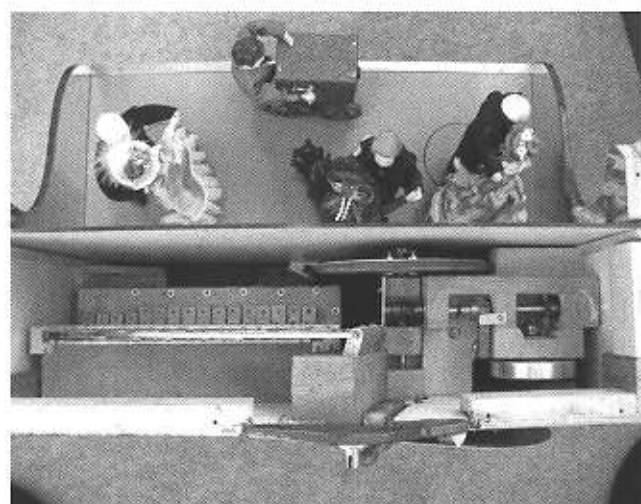
Right: The works again from the rear, including key frame on the left and with a disc ready to play

Below right: Push rods and bell cranks to the pallets, showing adjustments to the rods and spring tension. Notes 6 & 10 being played.

Below: Top view again, but with mirror and dancers removed

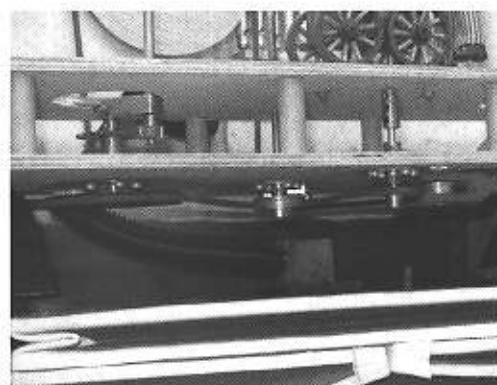


An early view of "The Palais de Dance" with spiral wound wire egg cups as springs



Left: The dancers close up

Right: Under the dance floor, showing belt drive to the dancers and organ



The Old Bailey Records

Theft of a musical box a hanging offence

From 1674 the Old Bailey has been the central Criminal Court for the City of London and the County of Middlesex. Over the last few hundred years there have been dramatic changes in the procedures for apprehending criminals, ranging from the public's sense of duty (cries of 'Stop Thief' or 'Murder' would result in many individuals taking part in the chase) through the Bow Street Runners (some of the first of the paid 'thief-takers') to the development of the modern Police force.

Theft was always considered a very serious offence. Burglary was originally the act of entering private premises at night for the purposes of theft. The same offence during daylight hours was Housebreaking.

For the last ten years the records of the Old Bailey have been available online in a comprehensively searchable form – the following appears to be the first instance of the theft of a musical box, in 1813. Described as a musical snuff box, it may have been similar to the one illustrated in *The Music Box*, Autumn 2011 page 95.

The Case of JOSEPH RICHARDSON, JAMES SIMONS, NATHAN SIMONS, SARAH SIMONS, JAMES FRANKIL, Theft: burglary, Theft: receiving, 2nd June 1813.

574. JOSEPH RICHARDSON and JAMES SIMONS were indicted for burglariously breaking and entering the dwelling-house of Mary marchioness dowager of Downshire, baroness of Sandys, in land, about the hour of twelve at night, on the 29th of March, and stealing therein, seven watches,

value £220, four watch chains, value £5, forty gold seals; value £120, two pair of ear-rings, value £300, two neck chains, value £20, two broaches, value £8, two diamond pins with a locket, value £2, a gold chain bracelet with a lock and key, value £50, seventy rings, value £320, two miniature pictures set in gold, with diamonds, value £200, a musical box, value £50, twelve other boxes, value £30, a tooth-pick case, value 10 s. a gold bando, value 10 s. a silver bread basket, value £3, a pocket-book, value £2, two silver ink-cups, value £2, a smelling-bottle, value £1, a reading glass, value £1, two pieces of silk, value 10 s. thirty gold medals, value £100, one hundred silver medals, value £20, three hundred and twenty pounds in monies numbered, six bank notes, value £5 each, ten bank notes, value £2 each, forty-nine £1 bank notes, her property. And NATHAN SIMONS, SARAH SIMONS, and JAMES FRANKIL, for feloniously receiving the said goods, they knowing them to be burglariously stolen.

MARY HILL, MARCHIONESS OF DOWNSHIRE, AND BARONESS SANDYS. Q. Is your house situate in the parish of St. George, Hanover-square - A. It is.

Q. In the night of Monday the 29th of March last was your ladyship's house broken open and robbed - A. It was, and the property stolen was of the value of some thousand pounds.

CHARLES BRIAN. I am porter to the Marchioness. On Tuesday morning I was called by the last witness; I went first into the anti-chamber, and then into the front drawing-room. Nothing was broken open in the front drawing-

room. This was a little after seven o'clock. I then went into the back drawing-room; I found the cabinet broken open, the table drawer, and some boxes that were in the room were broken open. There were papers about the room. There were things gone out of the cabinet and drawer.

JOSEPH BECKITT. I am a servant to Mr. Adkins, the Governour of the house of Correction.

Q. Do you know Richardson - A. Well, sir. I met him on the evening of the 6th of April, between nine and ten o'clock, in Little Earl-street, Seven Dials.

Q. Did Richardson see you - A. By his actions it appeared he did; by his turning down a street, and then running. He slipped off two great coats in running. I came up to him, and apprehended him in Little White Lion-street. I secured him. He asked me what I wanted. I told him not to talk to me in that way. He appeared as if he did not know me. He said, Mr. Beckett, I shall be hanged. I took him into a back-room of a public-house, and searched him. I took from his person five hundred and twenty-three pounds in bank notes. I then declined having any further conversation until we got to the House of Correction.

WILLIAM ADKINS. I am the Governor of the House of Correction. I know Richardson. On the 6th of April, Richardson was brought to the House of Correction by Beckett, one of my turnkeys; Beckett brought Richardson immediately into my office. I said to Richardson, I was very glad to see him back again; Beckett said he had taken a great deal of money from him; I said whatever you have taken. I said let me take an

accommpt down before Richardson; I then said to Richardson, from the manner in which the Marchioness's house had been broken open I had no doubt he was one concerned in it; he sat about a minute, and then he said, sir, I will not tell you an untruth; he said, I was concerned, and his part he sold to Simons's, meaning Simons and his wife, as I understood.

William Adkins. On the 13th I received from a person of the name of Levy a number of articles which have been identified by the Marchioness; the first is a musical snuff-box, a blood stone box, a locket watch, and two keys, eleven seals, seven gold, five small seals, and a gold ring, a diamond and garnet ring.

Adkins. These are all the things delivered to me at the Green Man public-house, Bow-street.

HARRY ADKINS. I am an officer of Bow-street. On Tuesday night, the 6th of April, I went with William Adkins and Beckitt to No. 16, Chandler-street; there I found Reuben Joseph and his wife.

Q. Did you take Reuben Joseph away from there - A. I did, and left Wheeler there to take care of Dinah Joseph. We brought Reuben Joseph to Bow-street. I afterwards went to Seymour-court, Chandois-street.

Q. Did you there find old Simons and Frankil in bed together - A. We did. I assisted in taking them. I took these keys from them. One of these keys upon the ring applied to the tea-caddy. We asked Simons if the tea-caddy belonged to him; he said it did not.

Q. Did you go to Levy's house - A. I did, at Poplar. I found Joseph Levy at home.

Q. Who did you find there - A. James Simons; he was locked up in a back washhouse. I took him

in custody. I told him I took him upon a charge of robbing Lady Downshire's house. He said he knew nothing at all about it. I took him into custody. James Simons had got on a long coat and a pair of pantaloons.

Q. After the robbery had been committed did you go to the Marchioness's house - A. I did.

Mr. Gurney. In searching old Simons did you find any money upon him - A. Fourteen pounds, sir. In the box under the bed was an hundred pound bank note.

Q. And how many guineas did you find also - A. Seventy-nine guineas, and two half-guineas.

SAMUEL SIMONS. I am an apprentice to Reuben Joseph; he is a tailor in Chandler-street, Grovesnor-square. I usually sleep at my father's.

To Mrs Dinah Josphe, wife of Reuben Joseph:

Q. After breakfast did you see any thing - A. Yes, while we were sitting together, a gold box.

Q. Do you believe that to be it - A. Yes; it is a musical box. Joe Richardson put it on the mantle-piece; I heard it play beautiful.

Q. Do you know the tune - A. No. I saw nothing else.

Q. After Richardson and young Simons had been gone some time did old Simons go up stairs - A. Yes.

Q. When he came down stairs did he say any thing respecting them - A. Respecting whom?

Q. Richardson and young Simons - A. I do not recollect.

Q. Do recollect yourself, and tell us the whole truth - A. I cannot

recollect.

Q. You have been questioned about this before, about old Simons going up stairs; upon his coming down do you recollect what he said - A. He said they were all asleep.

Mr. Gurney. You see you can remember when you choose it. Do you remember who was present at the time that Richardson spoke of the musical box - A. Mrs. Simons and old Simons, and Simons being gone up stairs, Mrs. Simons had offered him three guineas for it; he swore he would not take it; he would keep it longer. He talked something of eighteen; what that was I cannot tell.

REUBEN JOSEPH. I am a tailor.

Q. We understand that old Simons lodged at your house for two or three months before the Marchioness's house was robbed - A. Yes

Q. And that for some reasons Richardson used to be there - A. Yes.

Q. Did you see Richardson take any thing out of his pocket while you were there - A. Yes, something like that box. I afterwards saw the inside of it. There was something parted off at one end; it was a musical box. I went down stairs.

Q. to Marchioness. Was that box, before it received a damage, a musical box - A. Yes, it was.

Q. Now, did they all come down and breakfast after this - A. Yes, and Richardson shewed the musical box again. When he produced the musical box he wound it up by the key, and made it play. He put it on the table; he said Simons had offered three guineas for it, (I understood, old Simons) and from that to eighteen.

Continued on page 64



Norwegian barrel organ - see article on page 51



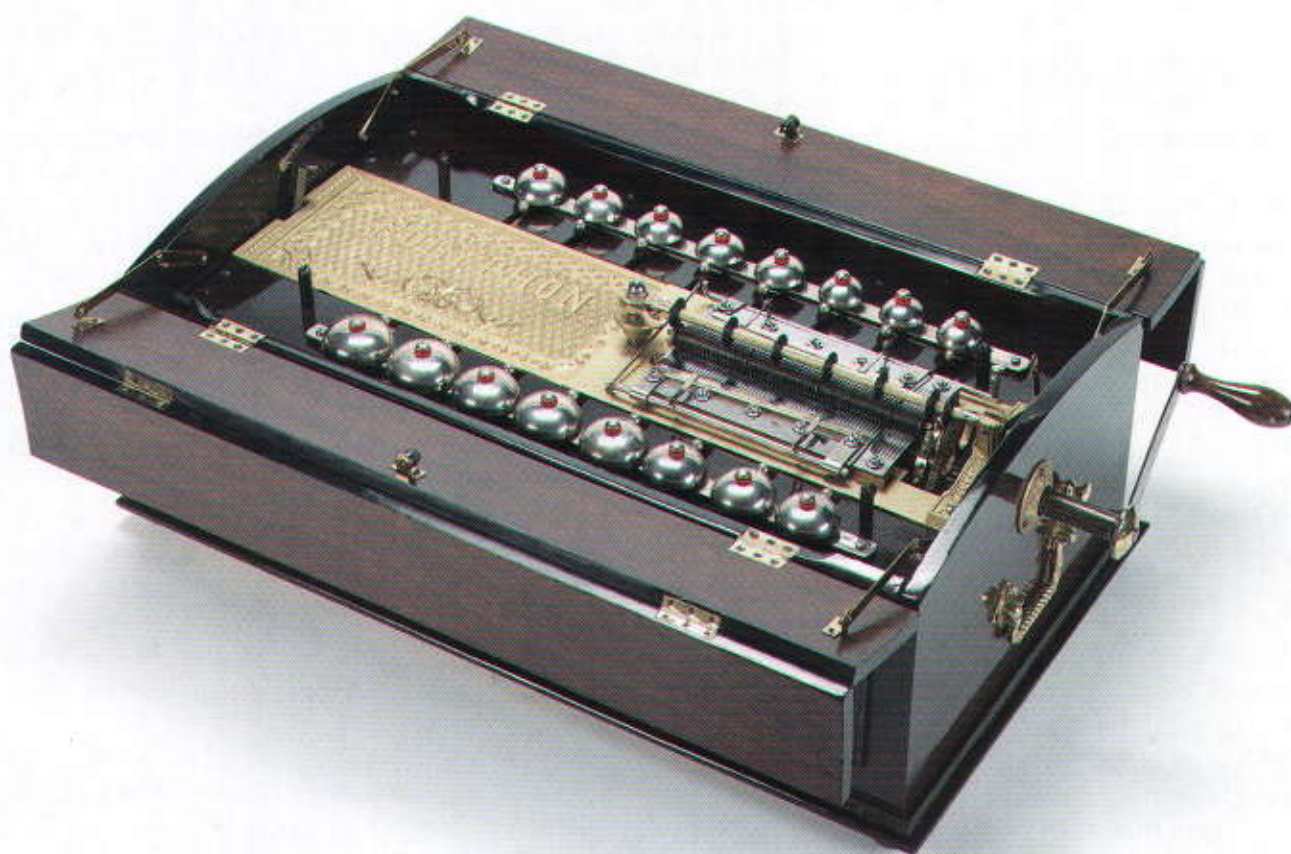
*Left: John Natrass's solution
- see Letters page*

*Above, bottom left & right:
musical "Phonobox" - see
article on page 53*



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OLD BAILEY *Continued from page 61*

COURT. Did you understand eighteen guineas - A. Yes. He said he would not take it. Richardson also took out of his pocket a gold watch; he asked me what it was worth.

JOSEPH LEVI. I am a salesman and silversmith; I live at High-street, Poplar.

Q. You know Cohen - A. I do, and James Simons, and his mother; I was in company with them at Cohen's-house the last day of March, about three o'clock in the day time; I went there again between eight and nine in the evening; I stopped there till near ten o'clock. Mrs. Simons came with her son, she brought a bundle there in a handkerchief; I saw the bundle opened.

Q. Look at these articles - A. This is one; this musical-box, and this watch-chain another; this locket-watch was in this gold purse. These three purses I cannot say whether they were produced by her or by James; part of these seals I am most sure James Simons brought; this ring Mrs. Simons brought; James Simons produced a number of seals on a string, about forty; this chain James Simons brought; this is the tooth-pick case, I cannot say by whom it was produced; this chain Mrs. Simons brought, Mrs. Simons asked thirty pounds for them; Henry Cohen, and I partly paid her twenty-eight pound for them; the musical-box was not sold, nor the locket-watch, we could not agree about them.

Richardson's Defence. My lord, and gentlemen of the jury, a just sense of horror at my present awful situation, and being unwilling to attempt to justify my conduct, I plead guilty; which guilt originated in the dangerous acquiescence of

most dishonest practices. Pardon my presumption; having only attained my twenty-six years, bred to a stonemason. I cannot be supposed to have transgressed the laws of my country, to that extent as I humbly acknowledge to be the case without wicked advice, by characters whose chief dependance were to trace the steps upon various mansions, for advising me, and other unfortunate persons like myself, to rob and plunder every thing to themselves, they acquiring the property; to such characters I have fallen a prey. I can assure you that my actions have never been that of a self-premeditated thief, and it is the only reparation I can make. Sorry I am to make my own condemnation, justice makes me do it; I never carried any offensive weapon about my person, and so far from doing violence on these occasions, upon the least noise or alarm sooner to risk violence I ran away rather than by violence endangering the lives of valuable subjects. I have too frequent fallen into and adopted the mode of systematical house-breaking. Mrs. Simons and her family, who are now indicted with me, they have been the chief persons that I have been connected with since my being in London three years, who have informed me what houses to break into, and when and what part the most valuable property was contained, which property I was obligated to sell to them at the sixteenth part of the value, and when I have so done there have been persons in the street to rob me of the same. My escape from Cold Bath-fields prison is too notorious, it is well known I escaped from there; when being moneyless I went to Mrs. Simons; Mrs. Simons then mentioned the robbing of the house of the noble Marchioness. I have pleaded guilty, and am therefore determined to tell of the Simons's family. They gave me instructions about the house; which after their giving me several times, they set me to

rob the house, which I humbly beg pardon for the same. On my apprehension I acknowledged my guilt and contrition. I have been the chief instrument of restoring the property back again. Pardon me, my wife is only seventeen years of age, entirely without any protection by the recent loss of her father. I humbly implore your mercy; spare my life; I have transgressed in the extreme, yet as I have endeavored to discover the present robbery and to restore all the property in my power, I humbly hope you will save my life. Banish me wherever you please; I implore mercy, for which I and my family will for ever pray.

James Simons's Defence. The things I sold to Henry Cohen I received of my father. I am quite innocent of the robbery.

Nathan Simons left his defence to his counsel.

Sarah Simons' Defence. I acted under the directions of my husband.

James Frankil's Defence. I am as innocent as his lordship I declare to God I know no more about it.

RICHARDSON, GUILTY - DEATH, aged 27.

JAMES SIMONS, GUILTY - DEATH, aged 16.

NATHAN SIMONS, GUILTY, aged 50. Transported for Fourteen Years.

SARAH SIMONS, NOT GUILTY.

JAMES FRANKIL, NOT GUILTY.

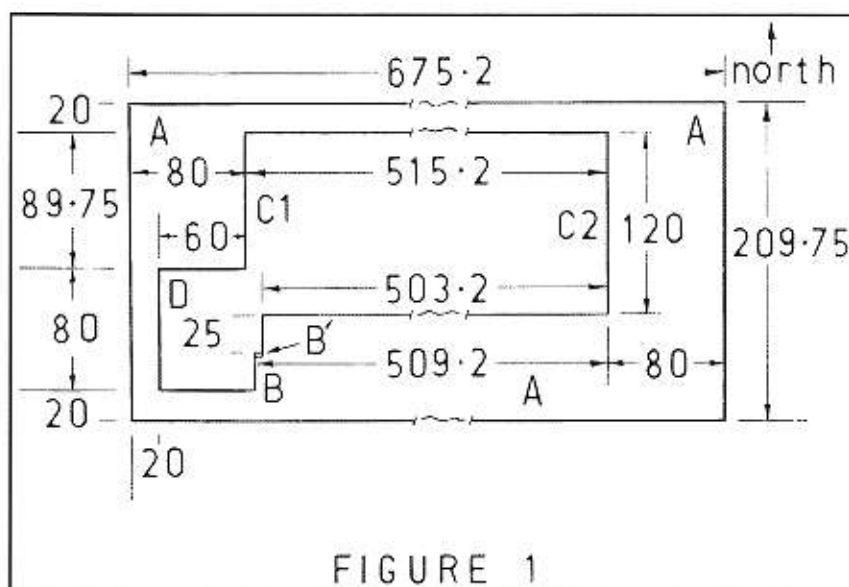
Second Middlesex jury, before Mr. Baron Graham.

Making a Musical Box

by Don Busby

Fitting Cylinder to Bed Plate

With completion of cylinder design, work could start on developing a bed plate and means of fitting cylinders to it. This article describes cutting of a bed plate from a slab of mild steel and fitting of arbors to accept interchangeable cylinders. A gear train, which will be the subject of the next article, ensures that the cylinder arbors rotate in synchronisation to facilitate cylinder changing: this aspect of the design calls for precise placing of brackets to carry the arbors and also determined sizes of voids to accept the cylinder and drive spring barrel.



Dimensions of bed plate

Work described in earlier articles led to cylinders of a precise length and a method of fitting them between arbor plates to allow inter-changeability of music. Other studies produced a design for a gear train to carry power from the drive spring unit to both arbor plates to keep them in synchronisation to allow for easy changing of music cylinders. A bed plate was designed to take account of sizes determined by the above work. As the reader is aware, some bed plates are of cast iron, others are made of brass. The author decided to cut his from a sheet of 10 thick mild steel plate, being a readily available, inexpensive material which would allow flexibility of development and working up on the lathe. An off-cut of such material, 1000x250x10, was acquired from a local steel stockholder. Using an angle grinder with a 115 dia. cutting wheel, this was reduced to slightly more than the overall size shown in fig 1. Surface scale was then removed from both faces of the plate using a hand-held belt sander. Next the *north* edge was squared up with a grinding disc in the angle grinder, working to strips of oak clamped

top and bottom along the finishing line. Then followed an application of lay-out blue for scribing out parallel cutting lines, 6 apart, as a guide for milling. Two pairs of 12 dia. holes were drilled through the rectangle of the cylinder void, positioned to suit lathe cross bed movement limitations.

The plate was next bolted to a raised platform on the cross bed of the lathe as shown in fig 2. The long overhang at the tail stock end was supported by a wooden platform, clamped to the bed of the lathe, with top surface well greased, the tail stock having been removed for this operation. It is essential that the two ends of the cylinder void (C1 and C2 on fig 1) are parallel and precisely 515.2 apart as they will carry brackets for the gear train and cylinder arbors. These were therefore milled out using a 6 dia. slotting drill, first working along end C1 and through to B. The *eastern* edge of D was then milled away, 6 wide and 25 long to finish at B' where a step was sloped off at 45° through half plate thickness: this will later be ground concave to

give clearance for the spring barrel drive gear as will be described in the next article. Within limits of lathe movement, lengths of about 25 were cut along the two long runs of the cylinder void, rounding off corners as appropriate. The other three edges of the spring barrel void (D) were then milled out, leaving two small sprigs to be cut through with a hacksaw to safely remove the inner blank. Finally, the work piece was turned round to enable milling of end C2 and associated short corner runs along the cylinder void.

Removal of metal to produce the cylinder void was by hand-held grinder, first with a cutting disc along the remainder of the two long lengths, see fig 3, then cleaning edges with a grinding disc up to clamped oak guides.

Excess metal at ends and *southern* edge of the bed plate, also unwanted metal in areas marked A (fig 1), will be removed only after design and fitting of cylinder arbors, comb, power unit, governor and controls have been completed:

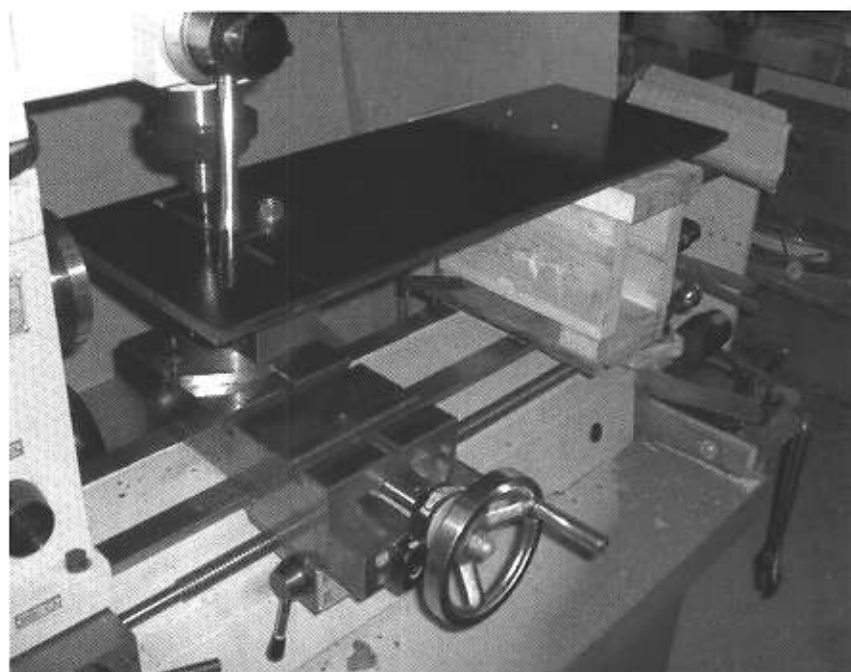


Fig 2. Lathe assembly for milling bed plate

being external boundary lines, these will be cut off and smoothed using the angle grinder.

The final design includes legs of steel rod, 19 dia. and 25 long, to raise the bed plate and a wooden dowel to transmit comb vibrations to the musical box wooden housing. As with the removal of unwanted bed plate metal, positions of legs can only be determined at final design stage. In the meantime, to allow for easy working and protection of fittings, legs were bolted at corners of the over-sized plate, both above and below the bed as can be seen in fig 6.

Finally, edges of voids were de-burred and sharp corners slightly rounded. At this stage it was noticed that marking-out lines were being partly erased by operations. In order to maintain the lay-out pattern, centre punch marks were made at ends of major datum lines around the periphery of the bed plate.

Once voids of the bed plate had been cut out work could start on fitting brackets for arbors to carry cylinders. Early in this project the thought had been to set arbors into long bushes to minimise movement other than the required rotation of

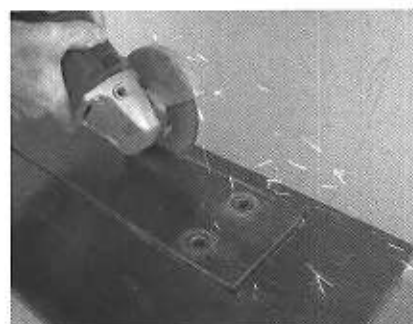


Fig 3. Removing cylinder void using hand grinder

the arbors. A wooden prototype bed plate was built along these lines, including the full gear train. This work indicated that long bushes and the extensive gear train, coupled with a heavy cylinder might be too much for a spring drive unit. It was therefore decided to shorten the axle supports and use needle roller bearings to minimise friction. The finished product is shown by figs 4 and 5. The former is a side elevation of the two arbors which are mounted at sides C of fig 1. The latter is a sectional elevation showing bearings, bushes, shim washers and axles within the units: cross-hatching has been omitted to avoid clutter. Sectioning has exposed the far face of cylinder drive pin slots (dps) in cylinder arbor plates J and j.

Brackets for the arbors were fitted on the centre line of the 120 wide cylinder void as follows, methods of fastening being defined in the key to fig 4. Brackets D,d,E,e,L and l were clamped into position with concentric bushing and a long silver steel rod through the holes of both upper brackets, from bass to treble, to ensure correct alignment. At the same time the distance between the upper edges of opposing faces of E and e was checked at 515.2, matching the length of the cylinder void. Brackets at bass end were secured first by marking out, drilling and tapping for M4 screw fasteners for brackets E and L, those for the latter being countersunk to lie flush with the bed plate. With bass end brackets securely placed, treble end positioning of brackets was checked again for correct alignment and

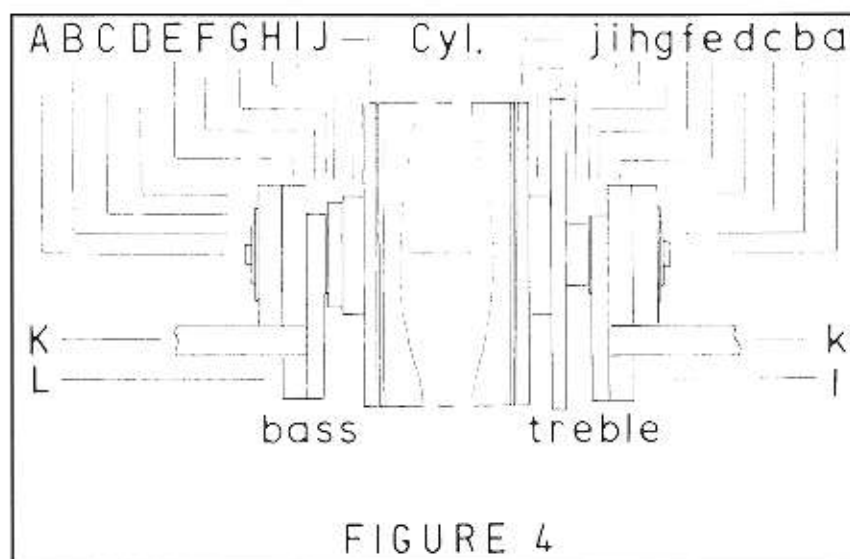


FIGURE 4

Side elevation of brackets and arbors

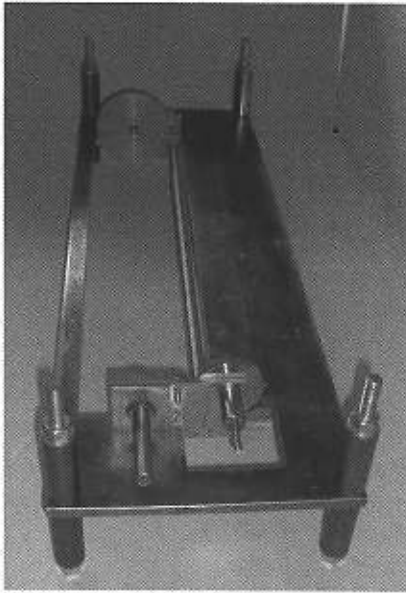


Fig 6. Bed plate fitted with brackets, gears and corner legs

bracket separation before screwing e and l into place. Finally, gear train brackets F and f were screwed to L and l with M4 countersunk screws.

* * *

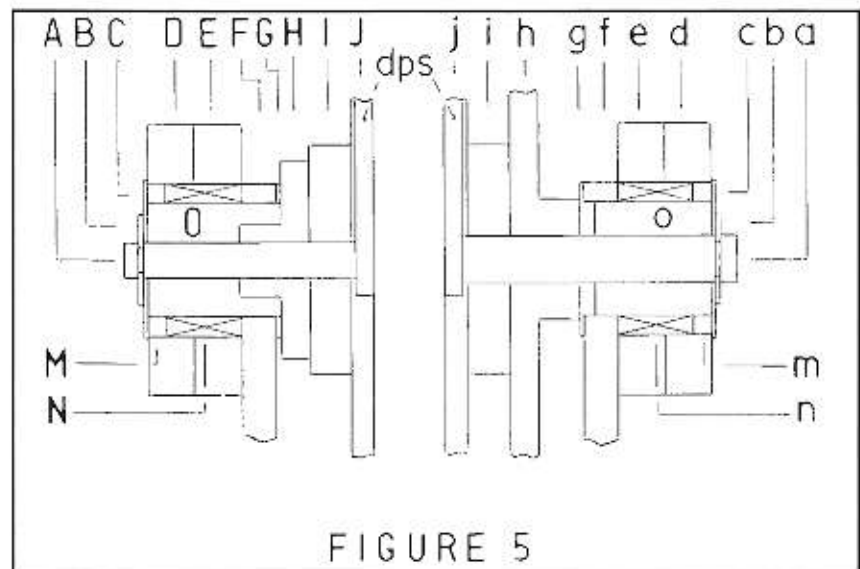
Roles of Components - Figures 4 and 5

A,a	Centralising axles
B,b	Circlips
C,c	Bronze washers
D,d	Arbor brackets - screwed to K,k
E,e	Arbor brackets - held to D,d by N,n and F,f
F,f	Gear train brackets - screwed to L,l
G,g	Bronze shim washer, bronze bush
H,h	Drive gear (65T), Great Wheel gear (200T)
I,i	Main bosses - sweated to A,a - I screwed to H,h screwed to i
J,j	Cylinder arbor plates - screwed to I,i
K,k	Bed plate
L,l	Brackets - screwed to K,k
M,m	Bronze packing bushes
N,n	Needle roller bearings
O,o	Bearing axles - O screwed to H,h pinned to o (through g)
P,p	Fastenings at 120° to impart rotation of H,h to O,o

Key to figures 4 and 5

A	Steel rod, 6 dia, 39.5 long sweated to I, enters 1 into J, recessed 2.5-3.5 to receive B	J,j	Mild steel arbor plate for cylinder, 6 thick x 98.5 dia, slotted to receive cylinder axle and drive pin
a	Steel rod, 8 dia, 46.5 long, then mating with i,j and b as in A	K,k	Bed plate, mild steel, 10 thick. Note that this continues across in front of cylinder, but is excluded for clarity
B,b	Circlip 5/20x1.7/20x1	L	Mild steel bracket, 55 wide, 15 high, 8 thick to support F
C,c	Bronze shim washer 6/26x0.5, 8/26x0.5	M,m	Bronze packing bushes, 19.05 x 25.4 x 3 thick
D,E,d,e	Mild steel axle bracket, 48 wide, 45 high, 8 thick 1" hole centred on width, 22.5 high	N,n	Needle roller bearings, Code J128, 3/4" x 1" x 1/2" thick O Bearing axle 22.5 x 19.05 x 6, recessed 12 x 7 for boss of H
E/e	screwed to K/k	o	Bearing axle 20 x 19.05 x 8
D/d	held to E/e by tight fitting needle roller bearing housing (see fig 6)	P	M4 set screws at 120° to impart rotation of H to O
F/f	Mild steel gear train bracket (to be specified in a later article), screwed to L/l	p	M3 rods at 120° to impart rotation of h to o
G	Bronze shim washer, 19/25.4x0.5		General All fastenings are by M4 hexagon drive screws, countersunk where necessary.
g	Bronze shim washer, 8/25.4x2.5, enters 2 into f		* * *
H	Drive gear, 65 teeth, 0.5 Module, PCD 32.5, 5 thick, screwed to I, boss 12x7 enters O		
h	Great wheel, 200 teeth, 0.5 Module, PCD 100, 5 thick, boss 20x7 butts up to g		
I,i	MS collar dias 6/38.1(1.5"), sweated to A/a-nominal thickness 7, adjusted during assembly to achieve correct		

The above Key gives theoretical sizes for components. However, during final assembly it was necessary to adjust thickness of bosses I and i to achieve the required distance between cylinder



Sectional elevation of arbor assemblies

arbor plates of 463.2, which is overall cylinder length plus a gap of 1 between end caps and arbor plates. Other adjustments found to be necessary whilst fitting the gear train included, a thin shim between brackets F and L and, polishing out high spots in holes for arbors through brackets F and f to achieve free running of gears.

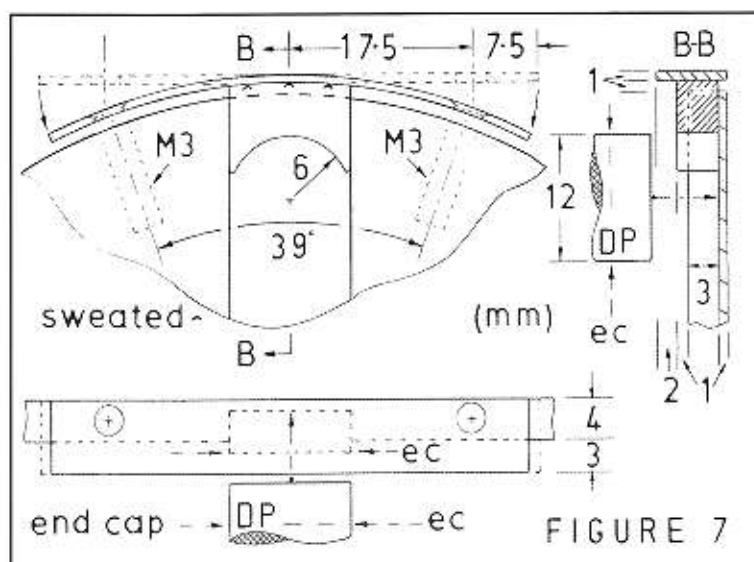
A means of holding a cylinder in position in arbor plate slots was described for our pinning machine in an earlier article. The clip design so developed has been modified to serve the same purpose on the musical box, as shown in fig 7.

It is now necessary to check the concentricity of the cylinder arbor plates of the musical box as we did for those of the pinning machine. Initial tests with the dial gauge, emulating measurements previously carried out, showed that one slot was slightly short. Making this slot 0.2 longer led to measurements plotted at fig 8: the result was deemed satisfactory.

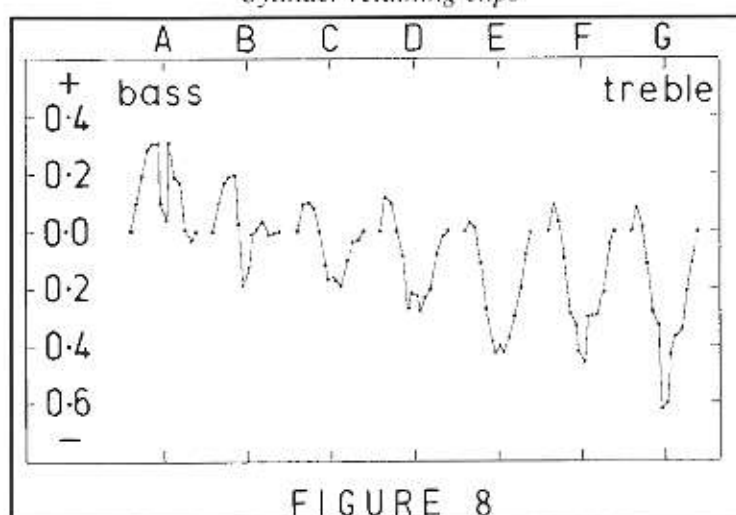
With cylinder arbor brackets secured in their final positions the gear train can now be assembled and fitted. These items and their placement to receive cylinders are the subject of the next article. In the meantime, fig 6 gives a preliminary view of the assembly, currently with temporary gear wheel arbors.

Footnote


In the light of later experience the author decided to keep his bed plate rectangular: this was to facilitate development and maintenance activities by retaining the ability to fit corner legs when working on the movement out of its final housing.



Cylinder retaining clips



Arbor plate slots - concentricity with cylinder



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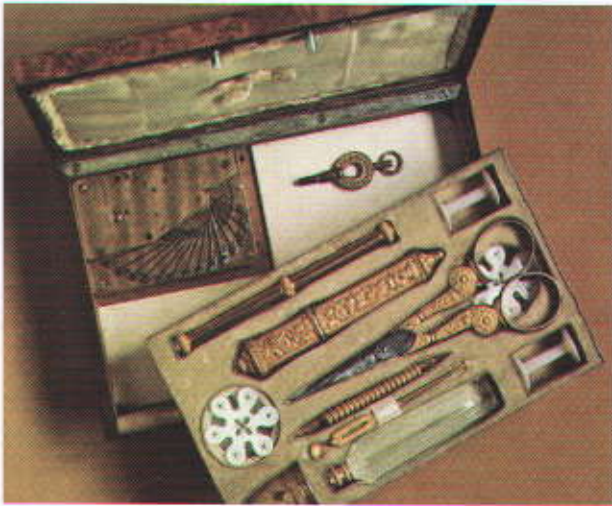
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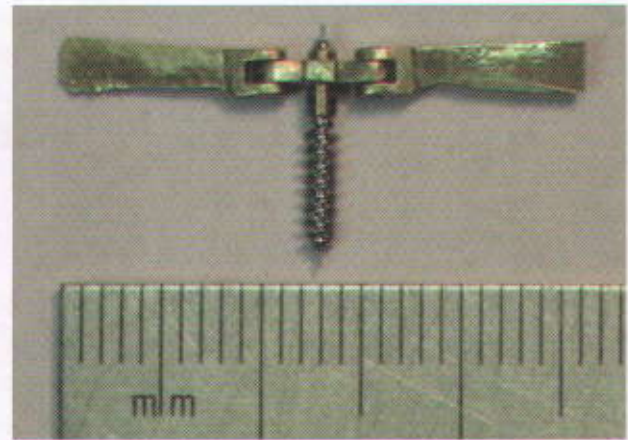
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Phone: 01406 330162

An early sewing box with remarkable details

by Luuk Goldhoorn

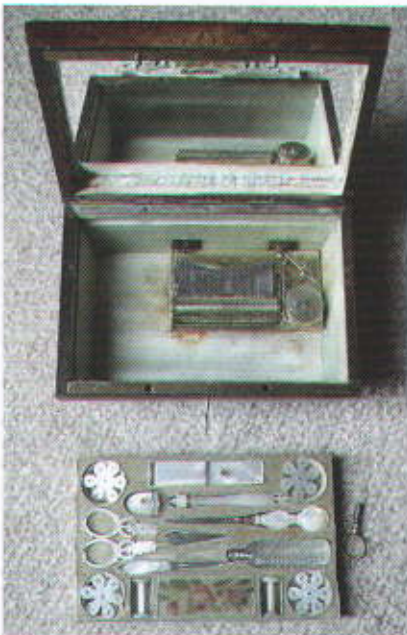


Above: Figure 1. The necessaire in the Baud museum

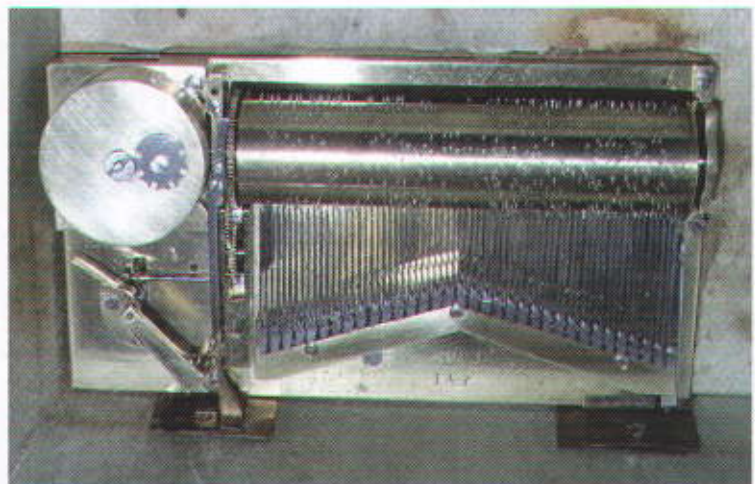


Above: Figure 5. The adjustable fan

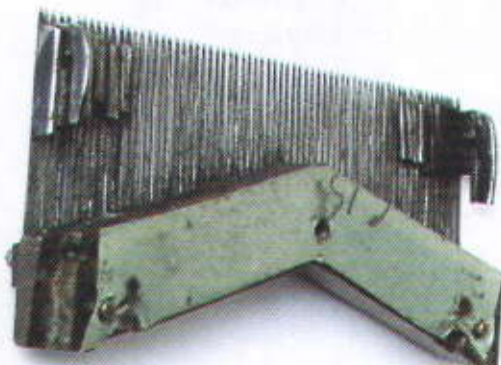
Below: Figure 3. The back of the box with its start/stop and change lever



Above: Figure 2. The box with its implements and the musical work.
The tray has to be turned 180 degrees because the pincushion belongs at the rear. See also the front cover illustration



Above: Figure 4. The musical work



Left: Figure 6. The comb with its strangely formed bass teeth

An Early Sewing Box

by Luuk Goldhoorn

As soon as musical works could produce more than just a few notes different applications were invented and one of the favourites became the musical sewing box. An excellent present for a beloved lady. Their year of birth can be situated between 1810 and 1815, and even around 1900 they were still available. In the early years wooden rectangular boxes, often in a sarcophagus form, were used for their housing but in the thirties of the 19th century the piano form was introduced. The material was mostly wood but for the well to do donor mother of pearl. The box shown in figure 2 is not the oldest one known as boxes with a fan-type musical work exist (see figure 1). This one is in the Baud museum. The caption says 'More a dream piece' than a useable one. Look where the work is placed. Not in the centre or along one of the shorter sides, as later works were placed, but in a corner. The same is true for the present work. Also mark the absence of a cover. And unless the box had had feet the start/stop and change lever could not have been placed under the box but at the back, as in Figure 3. Later boxes had a handle or lever, but that was not yet made at the date this box was produced. All these peculiarities point to an early work, and the ultimate proof could have been the date on the spring but unfortunately it is not marked. A good substitute is, however, the chevron comb. This form was used in cartel boxes as well as in tabatières to reduce the sympathetic vibration of nearby teeth of the same pitch. The introducing of dampers around 1820 made this construction superfluous. The development of the chevron comb can be related

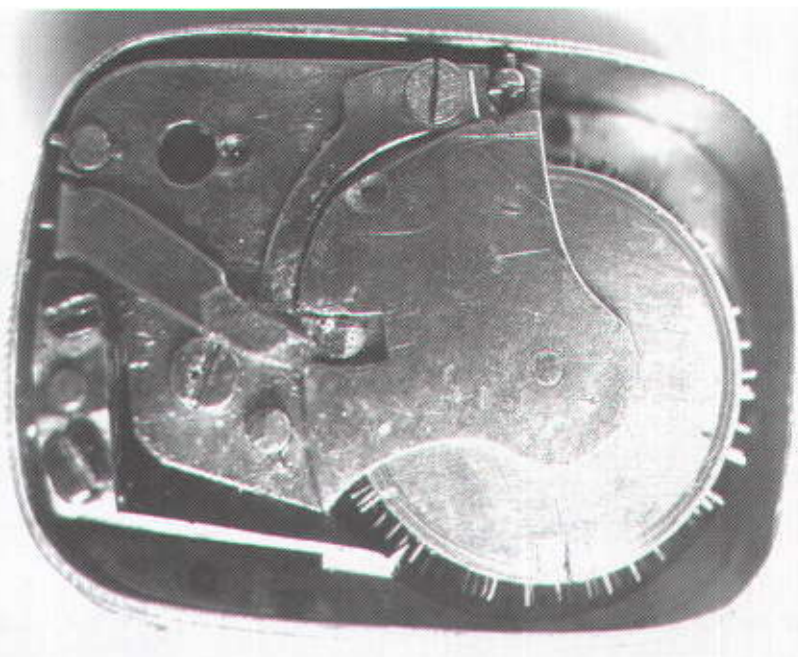


Figure 7 A typical form of barillet movement for a musical seal

to a few specific makers, though many manufacturers have used it. Among them are Arnaud and Chappuis who both made cartel works and a man with the initials IIN who built tabatières. The work in this box is by this IIN person. He stamped his initials and also the number 147 in the bedplate. (Figure 4).

There are more reasons for deciding that it is an early work. The dimensions are bigger than were used in tabatière works of the 1820s. The bedplate is over 10 cm, the cylinder almost 7 cm. Also the spring-barrel is larger than normal. Makers lived close to each other in the Geneva area and they looked over the shoulders of their neighbours. Mister IIN must have seen that in cartel boxes the fan was adjustable and he copied that in his tabatière work (figure 5). But as most of the tabatière works were housed in snuff boxes and therefore hardly reachable by the owner, it was an

expensive and useless addition. Last but not least is the form of the bass teeth. As can be seen in Figure 6 they look a bit like grasshopper teeth. The grasshopper form came into use in barillet works (i.e. those where the pins were placed directly on the mainspring barrel, as in Figure 7), especially used in seals. This type of movement does not use an endless screw or fan, but relies on a small pinion to control the speed, as was also used on musical pocket watches. In cylinder and fan works this form of tooth was not applied. As usual in those days the teeth were cut out of a block of steel, before lead bass tuning weights had been thought of. When the bass teeth were found to be at too low a pitch, as one would expect, part of the underside of the tooth had to be filed away. A lot of work on hard steel teeth. But why the manufacturer adopted this approach will probably never be understood.

Thoughts and wrinkles of a lay music arranger

By Roger Booty

If the question is, 'Can you play a musical instrument?', my answer will have to be 'No', but as a child it would have been 'Yes' as then I could play on the linoleum, but I don't think that is quite the same thing. When I came upon mechanical music with the find of a Cabinetto organette, my musical knowledge was very basic. I had an idea from school lessons, what the dots and lines of sheet music meant, but reading music and being able to tell the tune of an untitled piece was far, far beyond my capabilities. After what I have just noted the thought is why within a year of finding the Cabinetto, I was attempting to mark and cut music for it, especially when I say the first piece I tried was the Fred Astaire song, "Cheek to Cheek". Please do not ask why I chose it, but the result was music, not particularly

good music, but it was readily identifiable as "Cheek to Cheek".

Other more suitable pieces followed, especially after I spoke with society member David Smith who lived at Takely in Essex, because he had cut music for organettes and player organs and also pinned barrels. He gave me a copy of, "Child's ABC of Music", a Victorian aid for the younger person which helped me out greatly. There was however a further problem to the art of marking and cutting music, something that I was not even aware of, and that was my inability to transpose music. Another society member far better known than David, who will remain anonymous here, curtly told me I would never be able to arrange music if I was unable to transpose and that every tune I tried would

have to be in the key of C. All well and good, if I even knew what that meant.

Fortunately a third society member unknowingly came to my aid with a letter in "The Music Box", Vol. 6 P. 131. The late David Healy was that person and his letter opened the door to my improved efforts at marking and arranging. His idea was not to transpose the music, just transpose the organ. This he achieved by the very simple method illustrated here with the 20 note scale used on the Seraphone, Ariel, Double Voiced Ariel, Celestina, Mandolina, Peerless Pneumatic Organ, and doubtless other organettes, shown in Fig 1. You write out the scale as noted on the reeds in the instrument, then on the line below you write it out again but

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	G#	C#	D#	F#	G#	A#	C	C#	D	D#	E	F	F#	G	G#	A#	C	C#	D#	F
2	A	D	E	G	A	B	C#	D	D#	E	F	F#	G	G#	A	B	C#	D	E	F#
3	A#	D#	F	G#	A#	C	D	D#	E	F	F#	G	G#	A	A#	C	D	D#	F	G
4	B	E	F#	A	B	C#	D#	E	F	F#	G	G#	A	A#	B	C#	D#	E	F#	G#
5	C	F	G	A#	C	D	E	F	F#	G	G#	A	A#	B	C	D	E	F	G	A
6	C#	F#	G#	B	C#	D#	F	F#	G	G#	A	A#	B	C	C#	D#	F	F#	G#	A#
7	D	G	A	C	D	E	F#	G	G#	A	A#	B	C	C#	D	E	F#	G	A	B
8	D#	G#	A#	C#	D#	F	G	G#	A	A#	B	C	C#	D	D#	F	G	G#	A#	C
9	E	A	B	D	E	F#	G#	A	A#	B	C	C#	D	D#	E	F#	G#	A	B	C#
10	F	A#	C	D#	F	G	A	A#	B	C	C#	D	D#	E	F	G	A	A#	C	D
11	F#	B	C#	E	F#	G#	A#	B	C	C#	D	D#	E	F	F#	G#	A#	B	C#	D#
12	G	C	D	F	G	A	B	C	C#	D	D#	E	F	F#	G	A	B	C	D	E
13	G#	C#	D#	F#	G#	A#	C	C#	D	D#	E	F	F#	G	G#	A#	C	C#	D#	F

Fig 1. 20-note organ transposing table

Ab / Db / Eb / Gb / Ab / Bb / C / Db / D / Eb / E / F / Gb / G / Ab / Bb / C / Db / Eb / f

Fig 2.

a semitone higher and so on for each line until you reach the 13th, which should match the first, but of course be effectively an octave higher. At this point you will have all the keys in which the organ is capable of playing. For flat keys you need to do another chart but this time starting with the scale with flats instead of sharps, which would be as shown in Fig.2.

Now get your sheet and compare the scales in your charts with the sharps or flats required in the music until you find the one best suited to the tune. Pay attention also to what the highest note is and see if you can be lucky enough to find a scale which has this same note as its top one.

If you achieve this happy arrangement you should then indeed have the most suited scale for your tune. As David noted at the time, 'I expect that all this is very well known to members, but there is always the chance that I may have come across an idea which hasn't been thought of before and if I didn't mention it to anybody, they will carry on struggling with transposition.' David followed his letter with an article on cutting music, Vol.6 p.224. I do not intend to tell you how I do the actual cutting, this is just my findings and ideas on how I managed, still being unable to play any instrument or freely to read music, to make what I like to think are passable efforts at arranging music for organettes.

One of the main pointers to me

as to how the finished job should look and hopefully sound was obtained by watching many feet of music passing over or through tracker bars and keyframes. You can find all sorts of ideas from the work of the past and present arrangers by carrying out this pleasing task. I always work from piano scores and therefore consider myself to be an arranger as, 'an arranger is one who arranges music for an instrument different to the original intended instrument.'

There are many dodges in arranging for a 20 note instrument. With that small number of notes available, you need to use techniques like dropping a melody note an octave if you are unable to get up to the correct note. A ploy like this will be very noticeable when you first hear it but as you complete cutting the piece you will find that the note will aurally disappear. From the above, you may deduce that as I arrange, mark and cut music, I do just so many bars at once so that I always know how the tune is going and may then get ideas how to improve the piece with embellishments. My thought being that it is better to adapt as you go along rather than cut the complete piece then go back and make the adjustments, cutting more here and blanking out wrong or poor notes there. Dry, or Magic Sellotape, is the easiest and best thing to use to cover wrong notes backed up with paper from your pile of hole cuttings.

When choosing what scale to use on longer pieces which have key changes within them, perhaps going from one sharp to two, this is no problem as all you do is look again at your chart of key scales, find the one most suited to this new key and commence marking using this scale. In the event of this sounding not quite acceptable, return again to your chart for a second option. This may not be acceptable to the musical purist as you are effectively re-transposing some of the music and not other parts; the composer's intended key progression will be lost. Care should be taken at the junction between your two transpositions but do not be put off by the thought of arranging this type of music. I have found that it is often more of a problem with 'simple' music hall songs to get the required notes in the melody line than any difficulties you come across in the longer pieces.

Arranging from piano scores can have its drawbacks. When I was cutting a potted version of "Zampa" overture the music called for staccato notes that I obligingly cut. The result was quite obviously not right, even when I was marking it I thought 'this will not sound good' and sure enough it did not. You can listen to what you have cut and 'la-la' it through in your mind and hopefully realisation will tell you that one note will sound better longer and another one left as is.

A waltz rhythm calls for three crotchets. A quick look at any

waltz you have amongst your old music will show you these notes are never cut as marked, invariably full length for the first note, the next two cut back to a quarter or less of their length. It is quite possible to vary this arrangement by perhaps pre-empting the middle note by bringing it slightly forward to play a little before the first beat has finished. Adjustments to note length in the rhythm part can go on endlessly in theory to give variation to the arrangement. Equal alterations and adaptations can be done in the melody line; it really is a case of never closely cutting all the notes as marked. This is a point which is referred to more than once in Arthur Ord-Hume's book "The Mechanics of Mechanical Music". To accent a chord of two notes you may find you can drop an octave on one or both of the notes with an extra quaver note just to emphasise the start of the chord.

Tempo can be a little vexing sometimes. A waltz for the Maxfield 31 note organ works out at 24mm of paper per bar, but a problem arose with this simple statement when I came to cut the 34 feet of "Roses from the South". At the start, 20 turns of the handle played 9 bars of music. Halfway through the piece I belatedly realised, because of the ever expanding girth of the take up spool with the already played music, my 20 turns had become 13 bars of music. I must admit here that I was using slightly thicker paper than that used originally and therefore caused a larger than expected build up on the take up

spool, so at this point I adjusted to 36 mm per bar. Obviously a dramatic change to the bar length in one sudden jump like this is not good, but if I had kept a closer eye and realised I was having to crank slower to achieve the same speed of travel of the music, I would have adjusted to it much earlier. I luckily managed realisation at a suitable spot in the tune and no one has yet made a comment about the change in tempo. It can perhaps be helpful if you arrange it slightly slow so you have to crank faster, as this will allow slowing at times to give more feeling to the music, and still give you that little bit of reservoir air in reserve. Of course, if you are competent enough you could cut the retardando or accelerando into the music as you go along. The only time I can safely say I have achieved some success with this is when a raising of the tempo is called for at the end of a piece. A more mathematical approach to spiral compensation, as it is called, is covered in an article by N Simons, *The Music Box* Vol 11, page 110 (Autumn 1983), (a follow up to this piece, "Punching Paper Rolls", again by Simons, can be found in Vol 13, page 256 (Winter 1988).

Books you may find of help are the already mentioned "The Mechanics of Mechanical Music", by Arthur Ord-Hume, and "Making Mechanical Music for your own Amazement", privately published in 2001 by John Smith, the self-build organ kit man. I have also found over the years articles in the MBSGB, MBSI and FOPS journals to have

been of help. Lastly, of course if you are an amateur equal to myself you will need something more than the "Child's ABC of Music" to help you read music. I used "Rudiments and Theory of Music", published by the Associated Board of the Royal Schools of Music, and Lengnick's "Is. Miniature Dictionary of Musical Terms". If these are still available the second is probably now more than 5p. A book I haven't used, but which sounds like it could be the one for the job is, "The Right Way to Read Music" by Harry and Michael Baxter, published by Elliot Right Way Books, Kingswood, Surrey. One last book which must not be left out, as it can be especially helpful with the scales of the instruments you are arranging for if the reeds are not stamped with their note, is Kevin McElhone's "Organette Book".

So finally, all of what I have been wandering on about can doubtless be done with the help of a computer, probably in half the time, but I would imagine equally, with only half the fun. It is all the tale of the verse and chorus, everyone knows the chorus, no one knows the verse, and that is how it has been with me when I arranged some of the old music hall songs. If I look at the sheet music for a song I can often read the chorus but have no idea how the verse will sound until I actually cut the piece and play it back on the relevant instrument. Therefore, perhaps, I can consider myself capable of playing a musical instrument, albeit only an organette by the handle.

Roger Booty 2013.

50 Years Ago – Some things don't change!

The success of anything is always a factor which must bear a relationship to a certain scale of fundamentals. Politically, one hundred voters throughout the country rate as being neither here nor there. However, at the other extreme, three persons suspected of a dreaded disease assume front-page status in the daily papers and at once we start worrying about an epidemic. Our Society was started in December of last year with thirty members. At the time of writing, we have over seventy. This is to us a large measure of success.

Whilst there is no immediate shortage of material for the Journal, I would like to have very much more available.

Once again, we have more pages in this issue (and a conventional numbering system!) We now have sufficient members to warrant this.

The story goes that a disillusioned wife watched with a psychiatrist as her husband sat cross-legged in the hearth patiently trying to catch fish from a bucket of cold tea with rod and line. "He'll have to be certified" said the psychiatrist. "I know", said the distressed wife, "but you see we do need the fish". Similarly, if we are to publish more pages you must contribute more material. Blank paper looks so dull.....

OVERSEAS MEMBERS

We are very pleased to welcome several overseas members to the Society and we are proud to find such interest in our activities in other countries. Copies of the MUSIC BOX are now being sent to the United States, France and Switzerland. An interest in musical boxes is the only prerequisite for membership for there exists no language barrier in music, often described as the only universal language.

THOSE MAGICAL ONE HUNDRED YEARS

There is a cult which believes nothing to be either old or in any way valuable unless it is over a hundred years old. A lady offered me a very rare disc musical box "over 100 years old". I went to see her. The Symphonion was a late one - about 1908, perhaps even later. I told her so and pointed out the wood-worm which had happily devoted generations to the transformation of the case into powder. The discs themselves were somewhat smoother beneath than they should have been. Funny how one can be wrong, isn't it! She had had it valued by 'an antique dealer' who said it was 'over 100 etc.' and 'worth over £50. Beats me why she didn't offer it to the 'antique dealer' and buy something else 'over etc.' with the proceeds like one of those early television sets with a mirror on top. Now they must be valuable today...(They are!-Ed)

CORRESPONDENCE PAGE

Several members have written asking if it is the intention to run a correspondence page. Short answer is 'yes' so let's hear from you. First letters are included in this issue.

ADVERTISEMENTS - WHERE ARE THEY?

'I had hoped to read about machines wanted and for sale' writes Member Ron Bayford. So had lots of others... The facilities of the MUSIC BOX are yours so do make use of them.

PRESIDENT CLARK MOVES NORTH

Mr. J. E. T. Clark has now moved to his home county of Warwickshire and we all send him every good wish for a happy future in his new home. His new address appears on the back page.

CONTRIBUTIONS,- A SLY DIG TO INFURIATE READERS...

The vast majority of material submitted for publication is about disc machines. Nothing on small pipe barrel organs, reed organs, singing birds, musical watches or snuff boxes. Can it be that these musical desiderata are losing their following? Not a bit of it, I can assure you. It's just that some people don't (or can't) write.....

I know that a large number of people believe themselves to be incapable of coherent writing but at least they should try!

Stray Notes

An occasional series originated by Luuk Goldhoorn.

35. Snuff boxes in black composition cases

By Luuk Goldhoorn

They were made in thousands and we hardly ever know the makers because names were not stamped on the bedplates. Understandably, because even with a clear horn cover details are almost invisible. The production of these black boxes (i.e. the cases) was concentrated in France, based on a patent by Mr. François Joseph Beltzung, (number 11824 of June 4th 1851 and an addition of 3rd June 1852) in which a press for the manufacturing of tabatières (and buttons) made of gutta-percha was shown. The earlier boxes made from turtle shell had a very clear cover, but with the birth of the black composition cases it seems that a lower quality horn was used. In any case, nowadays these covers look very dull. Maybe the dullness was the result of ageing and when new, these covers were perhaps also clear. Not only the quality of the horn covers diminished in the coming years, also the brilliant shining of the first composition boxes is no longer discernible on boxes of later date. But again it is not sure whether ageing was responsible. In the beginning the lids of the boxes were impressed with an allegorical nature scene or flowers but quite soon views of Paris and other French cities were in vogue. The boxes with views of Paris were obviously an attractive souvenir.

Most of the tabatière-works were exported from Switzerland and a major part went to France. But who were the suppliers? A recently found letter from Jules Mutrux proves that he was one of them. He wrote on the 4th of July 1841 to Messieurs Moser & Marti in



Montbéliard about new snuff box works with French and Spanish melodies. His prices for 2-air works were Fr 8, while 3 airs were offered for Fr 13,50 and 4 airs for Fr 18. Knowing that a good worker in the musical box field earned monthly about 150 francs his production must have been over one musical work per day.

The firm of Moser & Marti was housed in Paris with a branch office in Montbéliard. In 1839 they received an honourable mention at the Paris exhibition for a small horological work which was priced at Fr 11. Their plants gave work to 150 to 160 workers, so not a small plant. Mutrux's works were not cased, and most probably the firm of Moser and Marti was responsible for that part of the work. They were wholesalers to the shop keepers. One of them could have been the firm of Cox Savory in London, who offered two-air musical snuff boxes in tin cases for 19 shillings, equivalent to 23 francs, as was advertised in 1839. Jules Mutrux is mentioned by Piguet in his book *Les Faiseurs des Musiques*, be it only in 1852 and later. His two sons Emile and

Eugène established the Mutrux Frères factory in 1885 and were active until Emile died in 1941. Signed works are not known.

36. GLASS HARMONICA

by David Evans

The power of producing musical sounds from glass basins or drinking glasses by the application of the moistened finger, and of tuning them so as to obtain chords from two at once, was known as early as the middle of the 17th century, since it is described in Harsdörfer's *'Mathematische und philosophische Erquickungen'*, ii. 147 (Nuremberg, 1677). In its more modern form, the credit for the invention appears to be due to an Irishman called Richard Pockrich, who played the instrument in Dublin in 1743 and throughout England in 1744. Gluck, the great composer, when in England, played 'at the Little Theatre in the Haymarket' on April 23rd 1746,—'a concerto on 26 drinking glasses tuned with spring water, accompanied with the whole band, being a new instrument of his own invention; upon which he performs whatever may be done on a violin

or harpsichord.' This or some other circumstance made the instrument fashionable, for 15 years later, in 1761, Oliver Goldsmith's fine ladies in the Vicar of Wakefield, who confined their conversation to the most fashionable topics, 'would talk of nothing but high life and high lived company... pictures, taste, Shakespeare, and the *musical glasses*.' That they occupied the attention of more serious persons is evident from the testimony of the physicist Benjamin Franklin. He came to London in 1757 and writing on July 13, 1762, to Padre Beccaria at Turin, he tells him of the attempts of Mr. Puckeridge (i.e. Pockrich) and of Mr. Delaval, F.R.S. who fixed their glasses in order on a table, tuned them by putting in more or less water, and played them by passing the finger round the rims. Franklin's practical mind saw that this might be greatly improved, and he accordingly constructed an instrument in which the bells or basins of glass were ranged or strung on an iron spindle, the largest and deepest-toned ones on the left, and gradually mounting in pitch according to the usual musical scale. The lower edge of the basins dipped into a trough of water. The spindle was made to revolve by a treadle. It carried the basins round with it, and on applying a finger to their wet edges the sound was produced. The following cut is reproduced from the engraving in Franklin's letter (Sparks's ed. vi. 245), Fig. 1.

The essential difference between this instrument and the former ones was (1) that the pitch of the tone was produced by the size of the glasses and not by their containing more or less water; and (2) that chords could be produced of as many notes as the fingers could reach at once. Franklin calls it the 'Armonica,' but it seems to have been generally known as 'Harmonica.' The first great player on the new instrument was

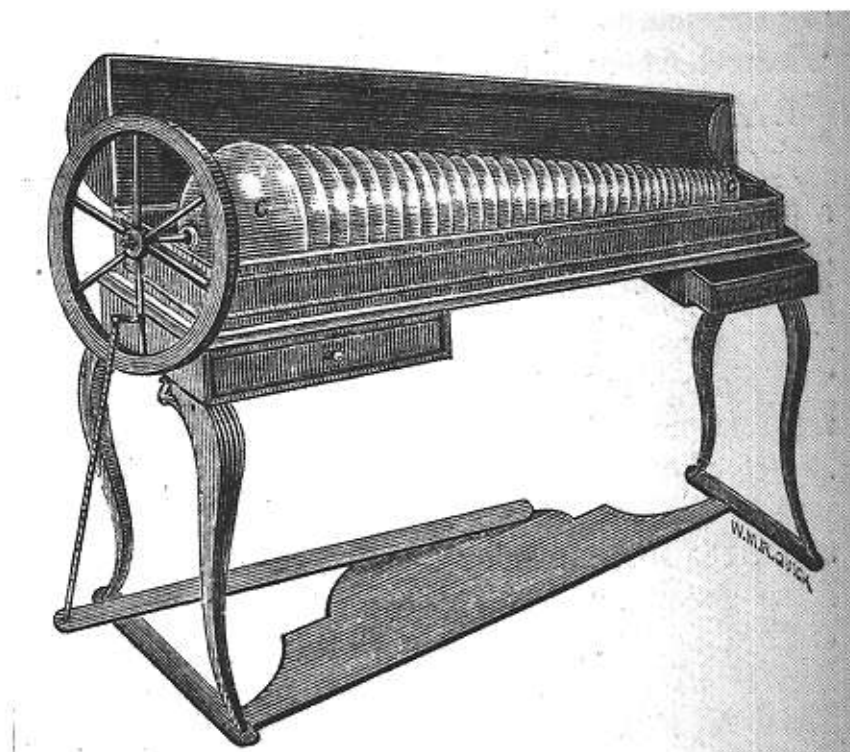


Fig 1. Benjamin Franklin's 'Armonica', circa 1762

Miss Marianne Davies (1744 – 1792), who found fame in Europe, appearing at Hickford's Rooms, London, playing a concerto for German flute and a concerto for harpsichord by Handel at the age of seven, moving to Paris and Vienna by 1768, where she played music composed for her by Hasse. Another celebrated performer was Marianna Kirchgässner (1770 – 1809). Blind from the age of four, she learned the harmonica from Schmittbauer of Carlsruhe and made many successful concert tours. She visited Vienna in 1791, and interested Mozart so much that he wrote a quintet (Köchel No. 616a) and Adagio and Rondo in C for harmonica, flute, oboe, viola, and cello, which she played at her concert on June 19th (Köchel No. 617). Kirchgässner was in London in 1794 where Fröschel, a German mechanic, made a new harmonica for her, which she always played from then onward. *The Hamburgischer Correspondent* in 1792 described her performance: "Her adagio is ravishing and her allegro is admirable. She plays the instrument with such lightness that it is as if

she had a keyboard beneath her fingers, performing grace-notes and trills which have hitherto been considered impossible."

In England the instrument appears to have been little if at all used during the 19th century. In Saxony and Thuringia however it was widely popular; at Dresden, Naumann played it, and wrote 6 sonatas for it. At Darmstadt a harmonica formed a part of the Court orchestra; the Princess Louise, afterwards Grand Duchess, was proficient upon it, and C. F. Pohl, sen., the Princess's music master, was engaged exclusively for the instrument as late as 1818. A short piece for the harmonica was composed by Beethoven for the 'Leonora Prohaska' of his friend Duncker in 1814 or 1815. It was first published in England in the first edition of Grove. (*The above extracted from Grove's Dictionary of Music and Musicians, 1st Edition, London 1879 and 3rd edition, 1927 and other sources. See also Letters page – Ed*)



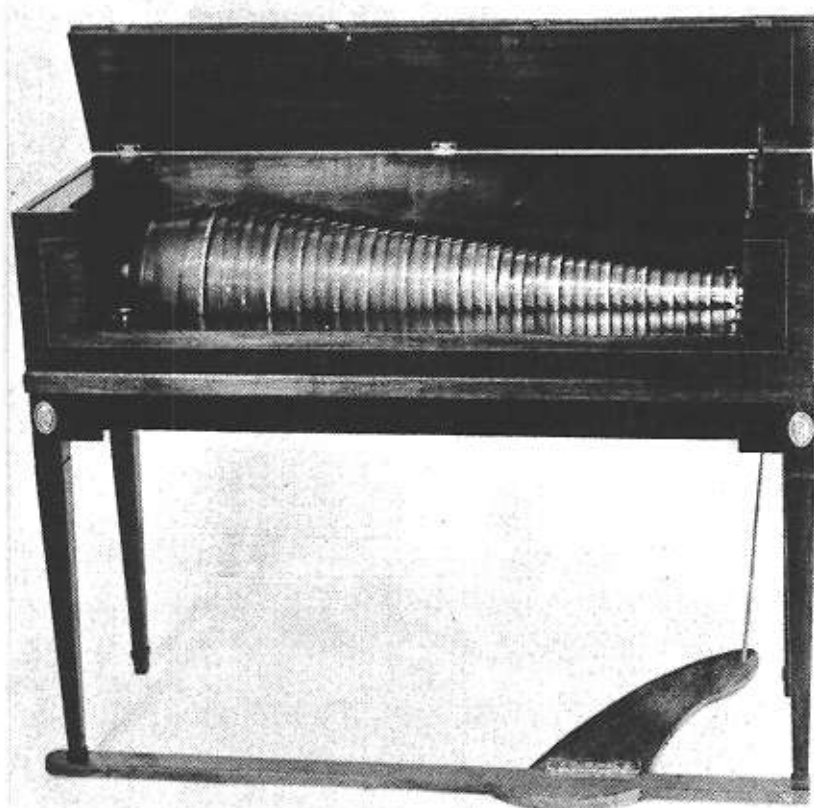
37. Paillard Family Home

From Luuk Goldhoorn

We know the products, but seldom have we seen the people behind

them, nor where they lived. Here is a postcard made by a certain L. Paillard (family?) around 1918, on which the house of the Paillards is depicted. The card was sent

by Mrs R. Paillard to a friend, congratulating her upon the birth of a baby. On the balcony the couple is visible and on the second floor a girl also wanted to be in the photo.



Left: German-made harmonica circa 1800 in the Staatliches Institut für Musikforschung, Berlin. The glass bowls corresponding with the black keys on a piano are identified by their gold rims. Maker unknown

Dates for your Diary 2013

compiled by Daphne Ladell

SOCIETY MEETINGS

Annual General Meeting & Society Auction

Saturday 1st June 2013

Roade Village Hall,
Near Northampton, NN7 2LT

11.00 a.m. Start -
followed by buffet lunch

After lunch - Society Auction

Autumn Meeting 2013

Friday 27th - Sunday 29th September

The Museum of Mechanical Music
and Bygones - Cotton, Suffolk

Details and Booking Form enclosed

REGIONAL MEETINGS

Chanctonbury Ring

Sunday 12th May 2013

10.30 Coffee / Tea for an 11am start

Lunch provided

**Please contact Ted Brown on
01403823533**

Teme Valley Winders

Saturday 15th June 2013

11.00 till 16.00

**Please contact John Phillips
on 01584 78 1118**

Chanctonbury Ring

(Open Day and Organ Grind)

Saturday 27th July 2013

10.30 Coffee / Tea for an 11am start

Lunch provided

(if you are planning to bring an Organ
could you please let Ted know)

**Please contact Ted Brown on
01403823533**

Chanctonbury Ring

Sunday 13th October 2013

10.30 Coffee / Tea for an 11am start

Bring your own sandwiches, school
puddings provided

**Please contact Ted Brown on
01403823533**

Midlands Group meeting

Saturday 19th October 2013

Hornecastle area of Lincolnshire

11.00 start

Bring and share for lunch

**Please contact David O'Connor;
07860558141**

**For those travelling long distance
overnight accommodation can be
arranged. Please contact David**

Chanctonbury Ring

(Christmas Meeting)

Saturday 30th November 2013

10.30 Coffee / Tea for an 11am start

Lunch provided

**Please contact Ted Brown on
01403823533**

Teme Valley Winders

(Christmas Meeting)

Saturday 7th December 2013

11.00 till 16.00

**Please contact John Phillips
on 01584 78 1118**

Society Auction Catalogue on the Internet

Details of some lots available at the Society Auction, which is held after the AGM may be viewed on the Auction page of the web site www.mbsgb.org.uk If you have items to sell, please send details and photographs to robert.ducat-brown@virgin.net for inclusion in the online catalogue. Photographs will be used at the discretion of the Web Master. This should increase interest in your lots and allow members to see what will be for sale.

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 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.

3153 Craig Smith, USA
3154 Ken McEwan, Leicestershire
3155 Kell Gatherer, Suffolk
3156 Thomas Mathiesen, USA

Now that there are 5 Local Area groups I hope that even more members will come along and join in. Most are informal meetings and give a good chance to ask questions and have a look at instruments.

News from Other Societies

Compiled by Alison Biden

The AMICA Bulletin, Vol 50, no.1 January/February, 2013

(see also www.amica.org and <http://www.facebook.com/groups/AMICA.International/>)

President Tim Baxter draws attention to the work being done by Editor Terry Smythe, in setting up an on-line AMICA research library, while Vice President Alan Turner explains the nature of the AMICA Facebook group page. (Any interested individual, member of AMICA or not, with a facebook account can access it – see above.) Matthew Jaro, in his regular Nickel Notes, writes about the Nelson-Wiggen Company and J P Seeburg, a good example of a result from using AMICA's research resources. A light-hearted look at the origins of the 'Footsie' award is provided by John R Grant, in his third instalment of the history of AMICA's Pumper Contest. This is followed by several Chapter reports, a progress report on the forthcoming AMICA publication by Q David Bowers (see below for further details), an account of last October's Sutter Creek Organ Rally, a couple of obituaries, and a list of websites of interest.

Mechanical Music, Vol No 59, No.2, March/April 2013

(See also www.mbsi.org)

Membership Chairman Ardis Prescott reports that 2012 saw the first increase in MBSI membership figures since the decline started in 1997, and that MBSI is to be represented at the third 'Gaslight Gathering' in

San Diego, an event attended by 'the younger generation.' As to be expected when penned by Q David Bowers and Art Reblitz, an article on Coinola Coin-Operated Pianos and Orchestrions is lengthy, detailed, informative and well-illustrated. Not only does it relate the development of these instruments, but the reader learns much about the wider context of coin-operated orchestrions and pianos. It would seem that the publication of Harvey Roehl's *Player Piano Treasury* in 1961 stimulated interest in and therefore collection of these instruments, and increased networking between owners. This is followed by an extract from *The History of the Musical Box and of Mechanical Music* by Alfred Chapuis about the 'Shepherd' Clock of P Jaquet-Droz. There follows a feature by Tom Meijer about Piet Maas (1898-1959), one of the first Dutch music makers, who made an important contribution to the music played by Dutch street and fairground organs. Larry Karp then draws our attention to the fact that two great American products, Regina disc machines and Ragtime, were contemporary, stating that 'Regina discs are our primary resource for ragtime as rendered by a music box.' Curiously, despite his huge success, Scott Joplin compositions do not feature on original Regina discs, although this omission has been rectified by modern productions. Dave Bowers then gives an up-date on the progress of his next publication, *The Encyclopedia of Disc Music Boxes* inviting readers to reserve a copy in advance, or

even become a Grand Patron of the publication. In the occasional feature, The Hunt, L Francis McArthur seeks more information on a tune titled 'Afghan National March' on his 6 air mandoline box, possibly connected to the British Second Anglo-Afghan war of 1870-1900. Chapter reports, a report of a demonstration of musical boxes over the Christmas holiday period in Ohio, and obituaries complete the contents of this issue.

Vox Humana – February 2013

(See also www.moos.org.uk)

This packed issue opens with further information on the 'Dewsbury Barrel Piano', mostly supplied by Andrew Pilmer. Peter Craig asks what is the 'magic' ingredient which stimulates initial interest in a mechanical organ, and how does one create it. Hitchin Fair Organ Day followed by Peter Craig's open garden day, form the subject of An Organ Weekend in Hertfordshire. The Hitchin Fair Organ Day is 'currently the only example of a specific town centre mechanical organ gathering of its kind' in the UK. It is gratifying to read that this event 'was extremely well supported and particularly by the non enthusiasts who were completely mesmerised.' There follows the first instalment about The Flying Circus tour to France, Belgium and Holland, which commenced with a visit to the Café des Orgues in Herzele, Northern France. (Note for travellers: This is normally open to the public on Sundays.) Peter Craig describes how he reconstructed a number of

books of organ music from several unidentified fragments, whilst Shane Seagrave writes about the Fairground Organ Enthusiasts' Day at Cotton on 7th October, 2012. One of the highlights was a rare 25-key barrel organ from Norway, thought to have been made in the late 1890's. Other items in this issue are a tribute to the late Margaret Cook, a pioneer - as a woman - in the steam engine world and notification of Kevin Byrne's great achievement in becoming Classic FM Radio's Music Teacher of the Year, 2012. Known for his arrangements of McCarthy music and a past editor of Vox Humana, Kevin featured in Classic FM's concert at the Royal Albert Hall.

Reed Organ Society Quarterly, Vol XXXI, No.4, 2012

(See also www.reedsoc.org)

Stunning photographs of a spectacular Shoninger reed organ grace the cover and three inside pages of this magazine, though unfortunately it is housed in a restored Californian mansion to which there is no public access. Jim Tyler writes about his acquisition of a Mason and Hamlin Style 1400 organ, and his subsequent restoration of it, accompanied by many illustrative photographs. The next article describes a piano/organ acquired by Milton and Rosalie Wainwright, again accompanied by a profusion of photographs. Marilyn Swett then reports on a Reed Organ weekend in Michigan, consisting of a workshop and concert, during which several different pieces of music were played on a number of different reed organs. Marilyn Swett is also the author of a short piece listing several 'organ gems'

she and her husband discovered during a cycling trip around North Dakota. The number is surprisingly high, but few were in working order. The remaining item concerns an Austin and Dearborn reed organ which started Milton Bachiller's collection, and which required total restoration of the bellows. It subsequently segues into a history of the Austin and Dearborn company and various other business liaisons associated with the two partners.

Musiques Mécaniques Vivantes – No 85, 1st Quarter, 2013

(See also www.aaimm.org)

This issue opens as usual with the address from President Jean-Pierre Armault, in which he anticipates AAIMM's 2013 AGM to be held in L'Auberson, various articles in the current magazine, and a number of projects being undertaken by the energetic AAIMM. Several pages following are devoted to administration aspects of the AGM. A lively article entitled *Marcel MINO, Roi de Piano* introduces the reader to the eponymous M Mino who has become an expert restorer of café pianos. Thirty odd pianos of his now reside at the *Espace Musique Mecanique* in Oingt in the Beaujolais region, where Marcel can often be found on a Sunday afternoon demonstrating them and explaining how they work. No fewer than five organ/mechanical music festivals are reviewed: Dijon, Varilhes (Pyrenees), Oingt, Bayeux, and Iasi (Romania). The international flavour carries over into the next item, about the *chinchineros* of Chile. These modern-day one-man bands seem to be the heirs of the musical heritage of several hundred German street organ grinders who

used to ply their trade in the Chilean ports at the end of the nineteenth century. At times accompanied by organs, the *chinchineros* have developed their own special form of dance. Bernard Guion writes an account of a very special series of concerts which took place in five different European venues last year, featuring Raffin organs, Jean-Claude Welche with his musical saw, and a choir from the Italian Society, AMMI. CDs and DVDs are available from the Marie Tournel & Manivel website. The next item features another European trip, this time of AAIMM to Germany last autumn, with visits to Speyer and Bruchsal, and for some participants, a detour to the workshop of restorer Bernard Pouillon, in Metz. A small item 'Who is Charles Braun?' provides a post-script to an article in a previous issue of the magazine about the composer: the family of Charles Braun have furnished AAIMM with recordings of his compositions, many of which were only preserved on music rolls, not in manuscript form. A page of advertorial about Le Melodion and the promotion of Nice's *Musée de la Curiosité et de l'Insolite* also feature in this issue, while the regular Serinet column enjoys a change of format, referring to fewer websites but in greater detail.

We would remind you that, should you desire further information on any of the other Societies' journals, you can contact the Archivist (see the Officers page) who will be pleased to send you a copy of the article concerned either by email or by post. In this latter case, please supply a large stamped self-addressed envelope. A small charge to cover photocopying may apply. Ed.

Letters to the Editor

From Peter Trodd

Dear Sir,

Several years ago I won an EBay auction for an 8" Polyphon disc music box which was located in Adelaide, Australia.

As I would be visiting my family in that city later in the year, I arranged to pay a deposit for the item then but to collect it in person and pay the balance about three months later.

Shortly after arriving in the city in the company of my brother we found the address, which was an antique shop in the outer suburbs of the city.

In conversation with the proprietor, she stated that never before had someone come so far to collect something from her shop. But she had another client who had something which we might like to see and could we give her an address so that the owner might bring it to show us.

Now my brother and his wife are not into antiques or anything of that ilk, and were a bit perturbed by this stranger who was about to visit their house and what was his real motive, was he going to perhaps case the house, and I should make sure he did not go into any other rooms and that I was not to take my eyes off him whilst there. The day duly arrived and the

stranger brought into the lounge a Lambert 'Clown on the Ladder'; the clothing was a bit threadbare but the automaton seemed to work perfectly and the movements really so authentic and hesitant as if a real person were doing the acrobatics. The owner wanted to know if I was interested and what did I think the value was. The comb was missing several teeth and I had no real idea but offered about \$400 Australian dollars which was all I had at the end of this holiday, I did say that I thought it was probably worth quite a lot more and he might try getting it restored professionally. Unfortunately he did not take the offer.

When he left, my brother and his wife said 'Well what a load of rubbish, I would not give you 50 bucks for it'!

About three months later it sold for nearly A\$4000.00!

Yours sincerely,

Peter Trodd

From John Richards

(Sent with his subscription renewal)

Apologies – I had intended not to renew and should have had the decency to write to you. However, your good work in sending me

the magazine regardless has paid off! The Society is lucky to have such an enthusiastic Membership Secretary!

Thank you John for renewing and well done Kevin! - Ed

From John Nattrass

Hello David and Lesley

I hope this letter finds you both happy and well. I don't know if you recall, I sent you some photos about three years ago of an Adler machine that I had made a cabinet for, from an old music cabinet that I got from a local auction room. You illustrated it in the Spring journal 2010. At the time I was not sure about putting a name on it. After much consideration, and wanting anyone looking at it to associate the name with an ADLER MACHINE, so I came up with the name now on the machine. After all it's not the look that matters, it's the music that the machine makes, and the sound that this machine makes is the Adler sound, as you can see from the photos I have made some changes since the last photos I sent you. I hope this is of some use to you. My very best regards to you both, John.

– Thank you John! An excellent name for your machine! See picture on the colour page - Ed

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From A W J G Ord-Hume

Sir:

I notice a query from Colin Williams in the Winter edition of THE MUSIC BOX concerning barrel pianos.

First I was surprised to see it headlined as a 'Barrel Organ' question: this only fosters the popular myth rife amongst the uneducated that street pianos are the same as barrel organs. We of all people should demonstrate that we know better than that. (*Mea Culpa – due to stupidity rather than lack of knowledge – Ed*)

I congratulate Mr Williams on his enterprise in taking his street piano to support a charity in Romania but I am surprised that he found his instrument to be wholly unknown there. One must conclude that memory, as in Britain, is just as fallible in that central European country.

Mr Williams rightly refers to the mid-nineteenth century exodus of artisans from Italy and wonders if they missed out on Romania. The short answer is no and in the 1870-90 period there were at least three barrel-piano makers spread across the major population centres.

The oldest of these businesses was that of Feder in Bucharest who made Italian-style instruments. His son, Jean, however, was quick to realise that Romanians, while of the same stock as his native people, were keener on the sounds of their native instruments. In 1898 Jean Feder re-formed his family business becoming one of Bucharest's leading makers of Romanian folk or national musical instruments. In this instance, the Italianate instrument succumbed to the local ones.

In the East of the country in the department of Muntena was another maker in the city of Brăila: one of his instruments is at present

in a musical instrument collection in Istanbul.

The third maker I have traced was Bazelli who was working in Craiova in the 1880-1900 period.

For further information on barrel pianos and European makers, I would refer Mr Williams to two books, first *Il Piano a Cilindro* (Antonio Latanza, 2009) and, second, *Automatic Pianos*, published in 2004.

I fear I have not seen the work *A Passion for Barrel Pianos* but I question the assertion that these instruments are no longer of interest to MBSGB members. Back when we started the Society, our members then had catholic tastes that included all the instruments of mechanical music. The range was, and, I am sure, still is, as wide as the scope extends.

While we have prided ourselves in embracing every instrument of automatic music we have, unlike our American cousins, rightly excluded the gramophone on the grounds that a gramophone is not a musical instrument. Whereas you can pluck some sort of a tune out of a musical box comb with a thumb-nail, I have yet to meet anybody who can get a tune out of a gramophone pick-up. (*You could on some versions of the German Klingsor. It had tuned strings stretched across the horn aperture – Ed*)

I trust that this will assist Mr Williams and might I suggest if he would like further information he should contact me direct on aeromusic@archive1.demon.co.uk.

Arthur W. J. G. Ord-Hume

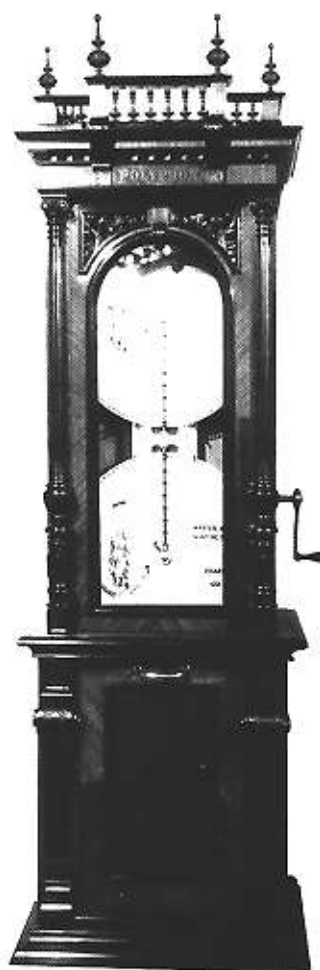
The Library of Mechanical Music & Horology

From Ian Alderman

With reference to the glass harmonica which has featured in the last two issues of the magazine: Mozart wrote a much more interesting piece than K.617a. The Adagio and Rondo in C for flute, oboe, 'cello and glass harmonica is substantial stuff, rather like K.594, K.608 and K.616 for mechanical organ; music which far transcends the medium. The glass harmonica was also employed by Donizetti in "Lucia di Lammermoor" in the scene where Lucia descends from the bridal chamber, covered in blood, after consummating, in her own inimitable way, her forced betrothal at her brother's behest to the hapless Enrico. She then embarks upon the famous "Mad Scene", these days in company with an energetic flute, but Donizetti originally wrote that this Aria be accompanied by a Glass Harmonica. It is interesting that he chose this instrument to depict derangement, because it had been noticed by then that players of this enigmatic instrument usually lost their wits, and so many instrumentalists ended their days in asylums. It would be interesting to be able to assume that the celestial tones at the finger tips brought players to another level of enlightenment, but the other explanation is that the high content of the lead in the glass entered the system, and it was that that did it. While on the subject, Beethoven also wrote a piece for this instrument, but I don't think that that has ever achieved an independent life. What with the fragility of the instrument, the difficulty of coaxing tones from it, its reluctance to be played 'vivace', and the final dispiriting outcome for the performers, one can see why it faded from the public view.

Yours sincerely,
Ian Alderman

See also article on page 75 - Ed



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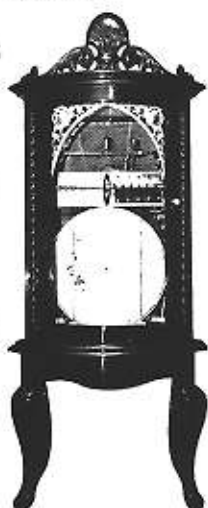
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