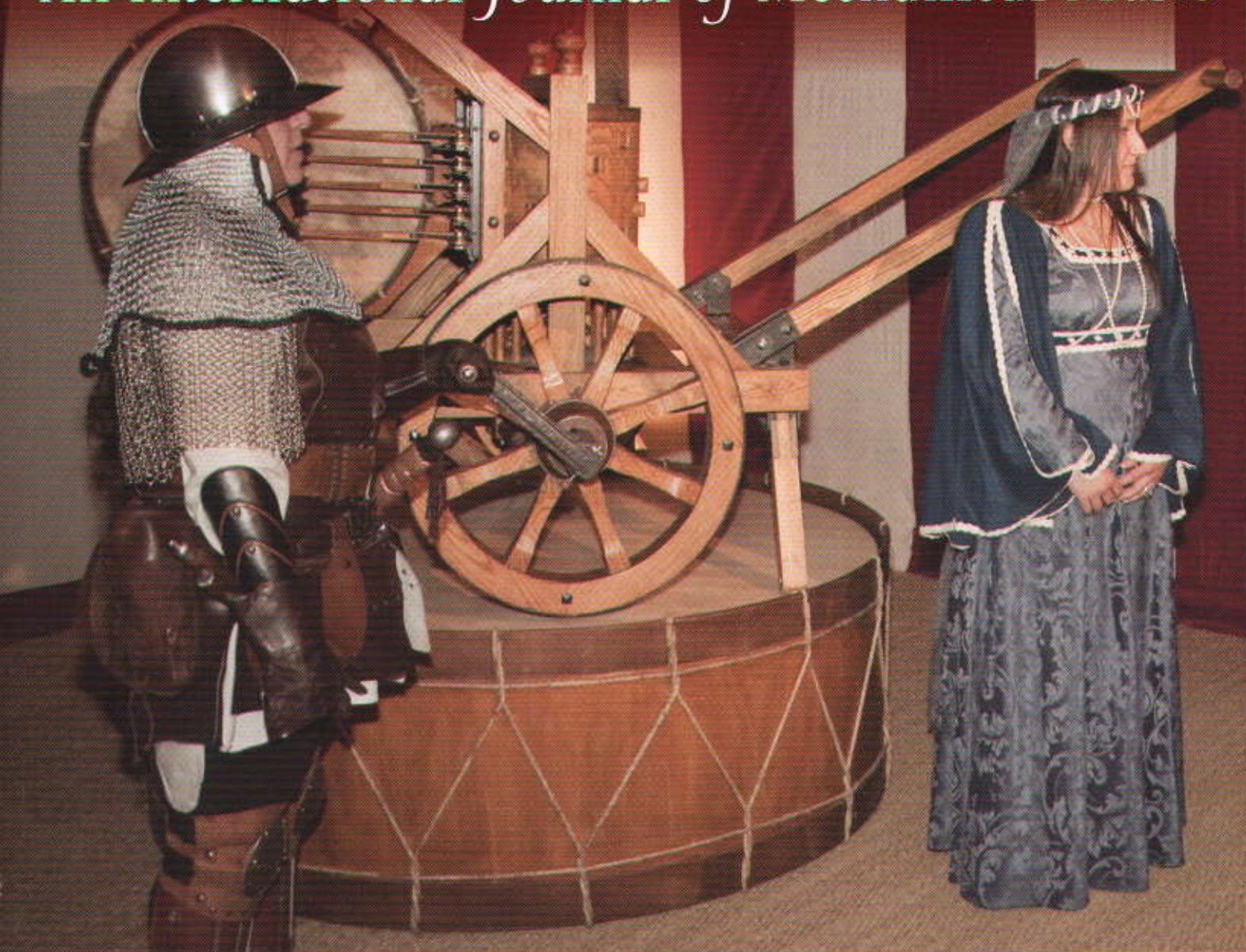


The *Music Box*

An International Journal of Mechanical Music



In this issue:

- Bells Half in View Box
- The North Tonawanda Pianolin
- Musicalia Museum
- Report from the Executive Committee

The Journal of the Musical Box Society of Great Britain

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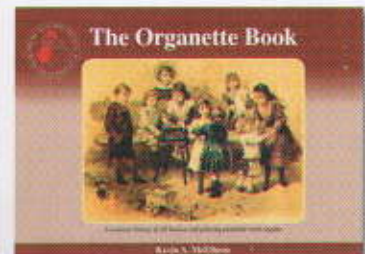
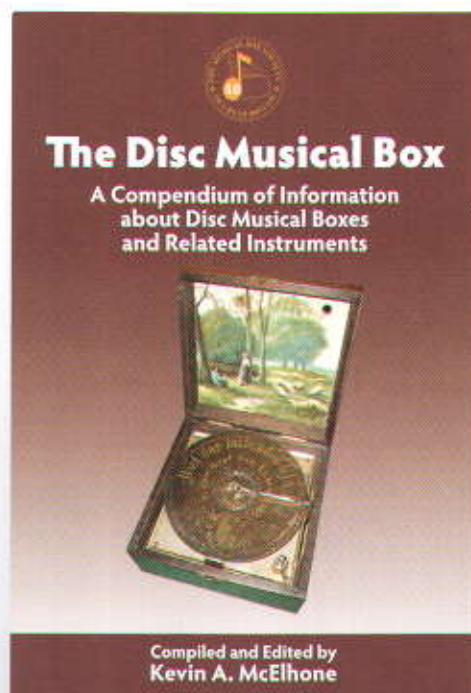
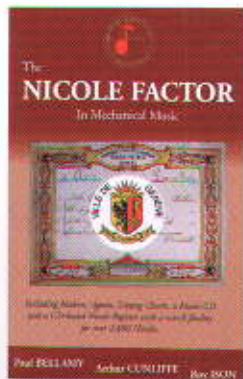
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From the Editors' Desk

In the light of so many mechanical music museum venues closing, it is very refreshing to be able to showcase the new Italian museum. It looks amazing and well worth putting on one's "to do" list. We also welcome Kevin McElhone's articles on the future of our collections and how best to store and exhibit them. New thinking on these subjects is always of interest to most of us!

Several months ago Gerald Whitbread contacted us about his "Bells Half in View" musical box. We were not familiar with this idea, but Gerald has found references to other examples and we wonder if any of you can contribute further information. How common were these?

Don Busby has reached the culmination of his project on making a musical box. Not just a labour of love, more a voyage of discovery and we congratulate him on the achievement. An index to the articles and Don's reminiscences will conclude the series in the next Journal.

Thank you as always to all those people who have contributed to this edition. As we have said before, it is your magazine and without you it would not exist.

We wish you all a very happy Christmas and a peaceful and rewarding New Year!

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*The President, Committee
and Officers of the
Musical Box Society
of Great Britain
wish you a Merry Christmas
and a Happy New Year.*

Front cover:

*Leonardo da Vinci's mechanical war drum –
see Musicalia Museum article on page 144*

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

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President's Message No. 2

I should like firstly to extend a very warm welcome all our new members, and those who have recently re-joined. I hope they, and everyone else reading this, had a good summer, with plenty of opportunities to enjoy their passion for mechanical musical instruments, and pleasant memories to savour over the long winter months.

Since I last wrote I have had a busy time. Early July saw the first international conference on mechanical music to be held in Great Britain, organised by member Emily Baines, (see *The Music Box* Vol 26 no 1.) A report on the conference, with opening headline speech delivered by Arthur Ord-Hume, appears elsewhere in the journal. MBSGB Members Dame Elisabeth Hoodless, Bob Ducat-Brown and I ran a display of small instruments which we demonstrated at this event to delegates, students and staff of the Guildhall School of Music and members of the public. I am indebted to Bob and Elisabeth for their unstinting assistance and to the GSMD for its hospitality. Not only did the display provide good exposure for the Society but the experience and contacts gained provide a good foundation for similar events to be planned, and led to three new members joining.

I then spent several weeks in the USA where a visit to family afforded me the opportunity to meet a number of American enthusiasts, members of MBSGB and/or MBSI alike. I was overwhelmed by their warmth and hospitality, not to mention their stunning collections. This brings home yet again what a wonderful interest mechanical music is, and the pleasure that derives from sharing it, as well as the benefit of belonging to a society through which such valuable contacts and friendships

can be made. It is worth once again making the point that contacting enthusiasts is greatly facilitated if email addresses and/or telephone numbers can be passed on.

The culmination of the US visit was attending the MBSI convention in Chicago. Our American guests at our own 50th Anniversary celebration last year did such a good job of 'selling' this event that I was determined to go from the moment I heard about it. Accompanied by my husband Mike, we were very gratified by the warm reception we received from individual members of our American sister society. We heartily recommend these conventions to anyone who has the opportunity to go. The workshops were excellent, and the collections a delight to experience.

As we approach the end of the year, it is time for reflection on recent events. The past eighteen months have been difficult for many of us, culminating in the AGM in June. Divisions within the Committee were exacerbated by the conflict between personal loyalties and what people thought ought to be done. The AGM itself was not our finest hour, with a disorderly start, where emotions were running high, and expressions of strongly held views and disagreements overwhelmed propriety, as many of you are aware. Now that conflict within the Committee has been resolved, it is time to draw a line under those events and look forward to developing a Society sympathetic to the needs of its Members whilst retaining its core values and aims.

The events highlighted shortcomings in our Constitution and Bye Laws. As reported by the Editors in the last edition, a Working Party was set up to review the areas of weakness or ambiguity. There are many important yet complex issues to be

considered, including provision for absentee Members to vote. All Members are to be fully consulted before any changes are proposed. You will find more about this and other Committee actions since the AGM elsewhere in this edition of the journal.

We are now anticipating the Festive Season, an opportunity to share once again our interest with the wider public. Like me, some of you may be going out to play organs, others to talk about and demonstrate musical boxes. Do not be discouraged by claims that we cannot interest younger people: the most enthusiastic person I met at the MBSI convention was Mikey, fifteen years old and proclaiming mechanical music to be 'cool,' whilst my eight-year old great-nephew has become an ambassador for the subject, taking every opportunity to demonstrate the souvenir Racca piano I gave him. So often I hear that someone's interest goes back to their early childhood; enthusiasm is infectious, and perhaps this is the time you will ignite that spark of magic in a youngster, with its legacy of a lifetime of pleasure and discovery.

Finally, it remains for me to thank all those very many people who have worked so hard during the year on behalf of the *Society*, whether it has been making arrangements for meetings, looking after the finances or putting together the journal. Some of the most tireless workers are those whose efforts go virtually unnoticed. These 'less obvious' volunteers should not be overlooked when we express our appreciation.

On behalf of the Committee, I wish you all a joyous Festive Season and a Happy and Peaceful New Year. We look forward to your company in 2014.

Alison Biden

Register News No: 80

I believe that we all tend to think that research and development is a relatively modern idea but I am constantly coming across new ideas that the musical box makers of the Victorian age tried and tested more than one hundred years ago. Most were failures but it does prove that the majority of the makers were constantly striving to produce new ideas and develop production systems that reduced their costs. Some of these ideas proved to be too expensive to produce and were quickly dropped when they became almost impossible to sell. Thus Ducommun Girod's idea of having two separate spring motors for an organ box with one motor for the organ section and the second for the musical comb section was a fine example of forward thinking, but doomed to failure commercially.

When looking at the Register and compiling new entries, it is vital to accept every reported fact is taken seriously and not dismissed as being either impossible or an error of reporting. Thus I have come to realise that whatever happens the Register at best must be accepted as an honest attempt to record known facts but errors and omissions will always creep in and become a significant part of the publication. In other words, the compiler of the Register has done his best with what was to hand but at best we only have a reasonable insight to what took place in the musical box industry in those far off days.

Makers and agents must have had

a good working relationship with sometimes agents insisting that their name be placed prominently somewhere on the movement or the case. Recently an example of such a box turned up for registration. It was a Lecoultre Brechet box which had a tune sheet as per the Tune Sheet Book No: 15. However, the lock plate had been finely engraved, "E.E. Emanuel. By appointment to the Queen, The Hard, Portsea". The case was also unusual in that it had 3 original sound apertures under the case to let the sound out. The movement is a standard lever wind with the winding handle turned over to the right together with a brass platform and 3 levers to the right hand side. It must have been made exactly in the changeover period as the case also had a partition and space for a key at the right hand side. The serial number for this box is 27118.

Other makers took the trouble to mark their wares with patent numbers they had established. Paillard did this on their serial number 53662 by placing a plaque on the box, "Sublime Harmonie. Patented in United States March 23 1875, In England October 1874." The movement is a standard two comb Sublime Harmonie arrangement with double spring motors and tune indicator. What is interesting to note is that Paillard were keener to target the American market by almost adding as an afterthought the English patent of six months earlier. Unfortunately, I cannot send in a photograph for this box nor the one mentioned in the

previous paragraph as I do not have copyright or permission to use the various photos I have! *(But see article elsewhere in this journal - Ed)*

Looking recently on Ebay I spotted a Junod box with a "Waving Shepherd" type tune sheet as Tune Sheet Book No: 11. The serial number for this box was given as 21097 and it was interesting to see one of the melodies being listed as "The Masher King". I had come across this tune before but not very often and I had no idea of who a "Masher" was or why he should be a king. Looking at the Register I discovered that there were 6 other boxes with that tune and 3 of them had been made by Junod. Two of the others were Unknown and the final box had been made by Ullmann.

"The Masher King" was a Music Hall song composed in 1884 by Harry Adams and Edward Jonghman and made famous on the stage by Charles Godfrey. (1851 – 1900). The song was about the decline of a young man from a virtuous life into debauchery and decadence, so I assume a "Masher" was a Victorian term for a person who had fallen into disrepute.

The opening verse of the song goes:-

"I used to be steady, I used to be staid

And my toys were all bought in the Lowther Arcade

I'd sit at the feet of my dearest Mamma

And recite little poems to fondest Papa.”

By 1887, Jonghmans, now in collaboration with G. Bayford, produced a parody of the song named “The Broken Down Masher” in what I assume was an attempt to keep the song popular. The final reference to “Mashers” comes on an Unknown box serial number 4398 where the melody is listed as “The Mashers they are MASHERS.” I would be very interested if anyone can take the matter further and give a definitive meaning to the word Masher or can shed any light on the “Lowther Arcade”. Any letters on this subject would be most welcome and should be sent to the editor. I am aware that in the northern counties of England colloquial use of the term “masher” does refer to someone who makes good tea!

In conclusion if you have a box with unusual features, please let me know or write a letter to the editor so that extra information can be added to the Register or the associated files. If a box can be attributed to a famous person at any time during its life, that is just the sort of material that is wanted.

Arthur Cunliffe.

*L to R: Bob Yates
(MBSGB American VP),
Mike Biden, Alison Biden,
host Jasper San Filippo, MBSGB
members Pam & Roy Evett,
at the MBSI visit to the
San Filippo collection*

Award for Roy Ison

Congratulations go to long-standing member of MBSGB, Roy Ison, who has received the Musical Box Society International's prestigious Q David Bowers Literary Award for 2013. In announcing the award, MBSI's Vice President/in-coming President, Julian Grace, cited Roy's great contribution to the field of research and the numerous articles he has written for MBSI over the years, particularly about the Nicole family, and for his major contribution to the work on the MBSGB publication, *The Nicole Factor*.

Roy was unable to attend the MBSI convention at which the award was made, so it was collected on his behalf by MBSGB President, Alison Biden. Roy joins a growing list of UK-based MBSGB members to receive this honour, including Arthur W J G Ord-Hume (1976), Graham Webb (1994), Kevin McElhone (2004 & 2012), and Anthony Bulleid (2007).



Roy Ison receives his award from Alison Biden at the recent Midlands Group meeting.



Conference at Guildhall School of Music and Drama: Mechanical Music as a Resource for Research into Early Performance Practice, 7th & 8th July, 2013

by Alison Biden, with assistance from Mark Windisch



Elisabeth Hoodless (back, left) supervises the MBSGB exhibit at the conference

Several overseas delegates attended the two-day conference on mechanical music as a research resource held at the Guildhall School of Music and Drama in early July. Music student and MBSGB member Emily Baines should be applauded for organising the first international conference to be held in Britain on the subject of mechanical music, acknowledged as a landmark event¹. It was arranged in conjunction with the National

Early Music Association (NEMA) ably represented at the proceedings by Mark Windisch, and with support from the Handel Institute.

In her introduction, Jane Booth, GSMD's Head of the Historical Performance Department, briefly outlined the two-days' programme, the content of which was expected to challenge the boundaries and question the contemporary listener's sense of musical taste.

This was to be illustrated at the end of the first day by a concert of familiar works transcribed in unfamiliar settings.

MBSGB founder member Arthur Ord-Hume had been invited as the headline speaker to open the conference proper, which he did with a very wide-ranging paper. This historical overview covered the problems of expressing what is an aural experience as a written medium, and what is written is

¹ *Catching up with continental Europe in this context has been long overdue.*

no more than a guide – every conductor will interpret a piece differently, and no individual human performance can be verified as being a perfect or definitive interpretation. Mechanical music not only gave access to music to the musically unskilled, it also fixed permanently a defined interpretation. However, this was not without its pitfalls for the modern musicologist, as tempo was not clearly defined, and prone to human intervention through the adjustment of governors, although it appeared that audiences used to like listening to rapid renditions of pieces of music, not the least as it created a sense of awe. Before the invention of the metronome a tempo might be described loosely as ‘a comodo’ – at a comfortable speed – which could be open to interpretation. He also described what he called the three phases of mechanical music development, from the early novelties through the ‘golden age’ of musical clocks and the birth of cylinder musical boxes, and finally the last phase, which encompassed mass-produced piano rolls, punched out from a score as opposed to a human performance, with the result being inevitably somewhat mechanical. In summing up he said that the score was the guide, the map of the music, allowing the player and the conductor to roam, whereas the mechanical instrument had finished the roaming.

The next speaker was Dr Carl van Eyndhoven from Antwerp, who along with his colleagues produces the ‘pinning scores’ of music from the time of Lassus. He talked about the challenges of researching the music pinned on carillon barrels from the 17th century, as there was little in the way of primary sources,

which was probably the reason for so little research to date. Whilst there have been found books, which can be described as ‘carillon books’, at best these are, in his words, the equivalent of ‘tips for buskers.’ He can play what has been pinned, which is an imitation of performance practice within the boundaries of the drum and technical notation, but cannot copy an (unknown) playing technique.

The afternoon’s headline speaker, Peter Holman, approached the subject very much from the perspective of a musicologist, giving a scholarly description of the literature and research sources for further study. He was able graphically to illustrate the divergence of performance practice with the example of a Nancy Richards, who played the triple harp in the style of the 18th century as that was what she had received from the itinerant harpists in Wales from whom she had learned to play. It would sound rather untidy and different from that of a modern player. Before the 19th century, and the advent of mechanical (or automatic to use the term he preferred) musical instruments, one had to rely on the written word. However, questions still exist: for example, does the ornamentation reflect contemporary human performance, or the taste of the composer, or the taste of the audience? In summing up he believed that as musicologists learn more about automatic musical instruments the books on performance practice will be re-written.

In her talk on Pachmann’s Piano Rolls and Acoustic Recordings which followed, Inja Davidovic made a rather astonishing and fascinating argument: that Pachmann’s piano rolls actually

provided a more accurate reproduction of his playing than the acoustic recording which was made. The piano rolls were recorded in 1906 for the Welte-Mignon, whereas the acoustic recording was made in 1916, and as a result is rather crackly and less clear than the resultant performance from the piano roll. This is partly due to the recording process of the time where sound funnelled down a large trumpet or horn, and pressure was applied by a needle onto wax to make the recording. Its dynamic range was also limited. The piano roll version is slower, and the dislocation of the melody from the accompaniment is more pronounced – thus giving a rendition more close to that of the romantic era. It was Inja’s view that as a result the piano roll sound reproduction was more faithful to the original than the acoustic recording, and through its slower pace and less restriction on timing it allowed more opportunity for the performer to include his ornamentation.

Rebecca Wolf from the Deutsches Museum in Munich spoke about the different paper rolls for player pianos – Aeolian from New York, Hupfeld from Leipzig and Welte from Fribourg – and described the different mechanical systems which existed: the push-up player which required more from the human player to interpret, and the built-in reproduction systems, created from the performances of favoured pianists who were invited to recording salons. Rolls were then sometimes manipulated after recording but before mass production! She then went on to talk about a two-year project the Deutsches Museum is currently undertaking, the result of which will ultimately appear on the

internet. Known as the Paper Roll Project, it will catalogue paper rolls by scanning them, digitizing them, then combining the sound with vision and finally intergrate them through existing portals. There was also reference to an early notation machine attributed to the Rev Creed at the end of the 18th century, and an invention of a mathematical instrument maker by the name of Joseph Merlin dated of around 1790. Although the pitch of a note would be known, its tempo could only be guessed at. An early transcription machine would have been for composition purposes only, not for creating a copy for reproduction².

For practical purposes it is not possible to report here on all the papers which were delivered, including one on ornamentation of Turkish tunes on English clocks in the 18th century (Dr Jon Banks from Anglia Ruskin University); an analysis of Handel's organ concerto in F as recorded on the Holland barrel organ in the Colt Clavier Collection (Odile Jutten from the University of Evry, France); Mozart's slurs and his pieces for mechanical clock organs (Beth Chen); and the restoration of an eighteenth century flute clock John Norrback and Prof Jan Ling from Sweden.)

The final presentation, on the second day, was delivered by Rex Lawson of the Pianola Institute. Internationally well-known as a pianist, his lively performance demonstrated the thrust of his contribution: the pianola is very much an underrated instrument. This, he claims, is due in no small degree

to their careless exposure on the internet. Far from being merely a machine to push up to a piano and pedal, they require great skill and sensitivity to play properly, and when played properly the result can be very moving, not the jumbled racket people so often associate with them. Rex lamented the attitude of institutions like the BBC which tended to dismiss the pianola, and made an impassioned plea for audiences to take it more seriously and learn to appreciate its great potential. Despite the rather downbeat implication of his message, his enthusiasm and dedication was refreshing and uplifting, a real inspiration.

The conference finally ended with a private 'behind the scenes' tour of the musical clocks of the British Museum, courtesy of its Curator of Horology, Oliver Cooke. Starting with a brief talk on a number of examples in the public gallery, we were then led through dimly lighted rooms and down dark corridors and towering staircases, to view (and hear) other bell-playing specimens. Along with these were two musical boxes. The first was an early key-wind mandolin piano-forte of unknown make, which had great potential but was musically challenged due to a distressed movement. The other was an unusual Paillard Vaucher Fils Mandoline Quatuor Expressive cylinder musical box, playing eight operatic airs. Despite also being in need of some attention it was a delight to listen to.

During the conference the MBSGB held an exhibition, primarily to publicise the

Society, manned by President Alison Biden, and members Bob Ducat-Brown, and Dame Elisabeth Hoodless. This display of small instruments and Society publications attracted wide interest from several delegates, (one joined the Society), students, staff and members of the public. All were keen to hear the music, learn more about the various instruments and ask a range of questions. One student broke into an impromptu rendition of an air by Donizetti as he heard it being played on an organ box - unfortunately he was unable to identify any of the other unknown tunes.

In conclusion: the conference was very much targeted at the musicologist, rather than the mechanical music enthusiast, and as such will have contributed to the widening of the sphere of knowledge and awareness of these instruments. Even with performances permanently pinned (or punched) in a musical programme, there was still room to ponder on the meaning of the historical performance or the implications of receiving it in its mechanical form. In a wider context it will have opened people's eyes to other avenues of research and study offered by the relationship between music and the mechanical (or automatic) instrument. Let us hope that this conference is the beginning of just such a journey of exploration.

It is hoped that the papers will be available on the website of the National Early Music Association,

www.earlymusic.info

² This explanation was not totally accepted by one member of the audience who speculated that it was feasible that Handel might have been exposed to such an invention, now lost, and that some of the barrels containing his works may have been produced by these means, thus reproducing his own work.

Bells Half In View Box by LeCoultre

by Gerald Whitbread with extra notes by the Editors

I have fairly recently bought a box which is, I think, particularly unusual in that it seems to be transitional between hidden-bells and bells-in-view types. The box is a LeCoultre (stamped L.F. Gve) with serial No. 26250 which dates it at around 1854. It has 106 teeth plus 6 for 3 bells and plays 8 Airs. The box is 57.5 x 20 x 14cm and the cylinder is 37 x 5.3 cm. The top is inlaid with brass, copper, mother-of-pearl and blue and red resins and there is brass stringing to the lid and front (Fig 1). The original tune-sheet, of typical LeCoultre pattern (No. 16 in the Tune Sheet Book), does not mention the bells but, in fact, there are 3 which can be clearly seen down the right-hand side of the movement. They are all highly polished and each has 2 independent, polished strikers (Fig 2).

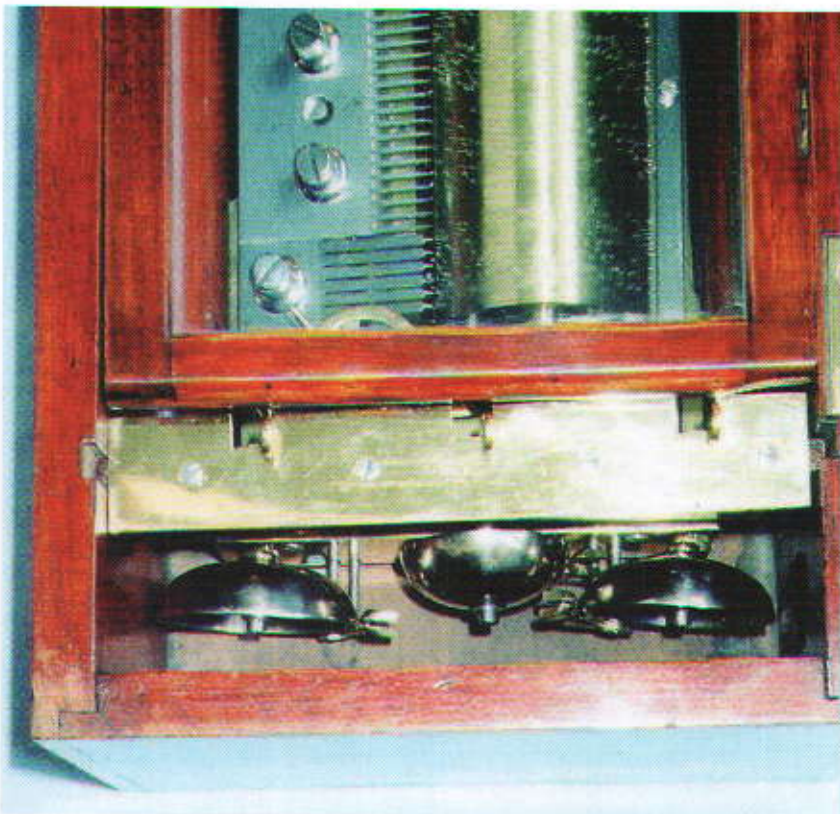


Serial 26250, showing the three bells and control levers. The Geneva stop is apparently mounted there to stop it from getting lost!

Two similar boxes have been sold at auction in the last ten years. No. 24842 appeared at Skinner's of Boston, Massachusetts, USA

in May 2005. They described it as by LeCoultre & Brechet, playing eight airs accompanied by three bells with six hammers mounted vertically at the treble end of the comb, with flat-topped winding lever and brass control plate with instant stop, the brass bedplate stamped F. LeCoultre & Brechet, the comb with B.B.C. (their agent, Berens, Blumberg & Cie.) and L.B (LeCoultre & Brechet) stamps, in walnut case with red interior, boxwood stringing and ebony veneered lid inlaid with engraved brass arabesques, mother-of-pearl flowers and coloured enamels in spandrels around a central painted cartouche, wd. 23 in., cylinder 14 1/2 in.

Skinner's noted: A transitional box, the three bells are mounted in sight vertically where the control plate would usually be found, with the bell bracket attached directly to the bedplate. To accommodate this arrangement, a narrow brass control plate overhangs the bedplate by an inch on the



Another view, showing the separate 6-tooth bell comb and double hammers



Serial 24842. Photograph by kind permission of Skinner's Inc.

governor side, and there are six sound apertures (one for each bell) on the underside of the case. LeCoultre was evidently proud of his innovative design, as there is no lever for disengaging the bells during play. Lecoultre and Brechet were working together from around 1844 - 1854. See Fig 3.

Auction Team Breker of Cologne, Germany, sold No. 27118 in May this year. It is described as playing eight dance airs, Gamme No. 5726, accompanied by three vertically-mounted bells with six hammers, with 105 teeth in the musical comb, which is stamped "L.F. Gve", the brass bedplate with "puppy" foundry mark, flat-topped winding lever, instant-stop control, compensated governor, tune sheet with "L.B." and "B.B. & C." initials, refinished rosewood-veneered case with inlaid lid and lock engraved: "E. & E. Emanuel, by appointment to the Queen, the Hard, Portsea", 22 1/2" (57cm) wide, cylinder 14 1/2" (37 cm), repined. The bells are mounted in sight vertically with the bell bracket attached directly to the bedplate and three sound apertures

(one for each bell) on the underside of the case.

The earliest example, No. 24842, dates from 1852 and the latest, No. 27188, from 1854 (see the third supplement to the Tune Sheet Book, page 55). The tune sheet No. 15 in the book is for serial number 27740 and is headed 'A Tambour et Timbres', but unfortunately does not mention how many Timbres were used.

One obvious question is why fit just three bells, and why mount them partially in view? Anthony Bulleid (*Cylinder Musical Box Technology*, New York, 1994) states that 'hidden' bells (and sometimes drums) first appeared about 1850 or slightly earlier. The bells appeared in view about 1860.

Ord-Hume (*Musical Box*, London, 1980) illustrates (Plates 104 and 105) a musical box by Henri Metert with "ten bells, nine of which have double hammers, so allowing quickly-repeating notes to be played". Serial number is 5357 dating from 1850. It is now in the editors' collection, and we

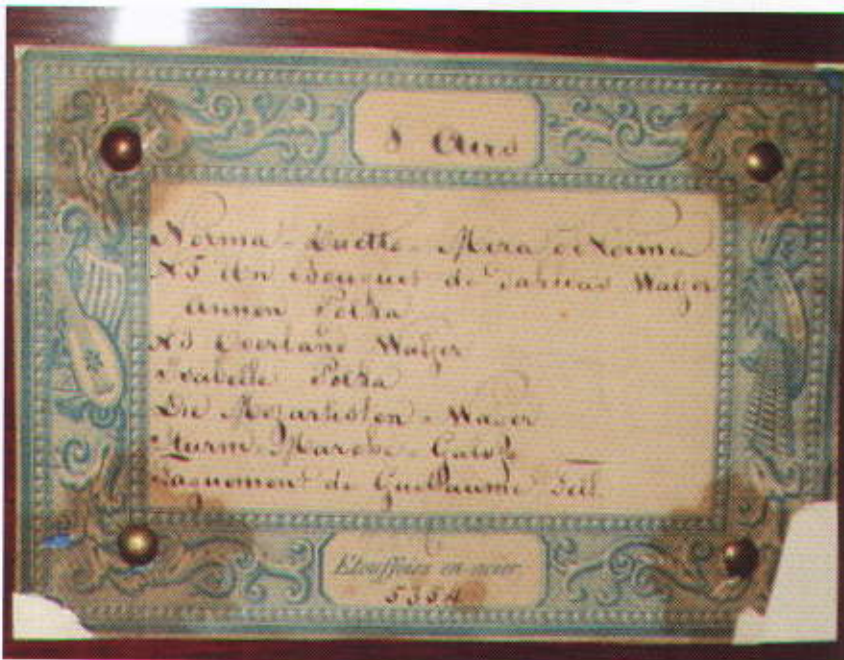
can confirm that the bells make a serious contribution to the music and were carefully tuned and set up to complement the comb. The double hammers on nine of the bells permit more rapid repetition than would be possible with just single hammers. In several of the tunes the bells are used as a solo instrument with the comb playing the accompaniment. It seems strange that a maker of the repute of LeCoultre would go to the trouble of making an obviously fine quality box and then fit just three bells to it, especially with double hammers to strike them, unless he had good reason.

A possible explanation might be the power of marketing – making the machine more attractive from the points of view of both the maker and of the buyer. The first cartel musical boxes were very much a specialist-led product, selling almost exclusively through the quality of the music they played, and at that time housed in mostly plain cases. Somewhat later (from about 1850) came the early hidden-bells types which perhaps gave the majority of buyers little of real significance except some added interest, but no real Wow factor.

Then someone thought 'why not make the bells shiny and pretty and visible?' So they did - although because it was a trial exercise, costs perhaps constrained them and they used boxes of existing size with simple mechanical modifications to accommodate just a few bells. (*If cost, however, was the consideration, why fit double hammers to the three bells, with six comb teeth to operate them? It surely would have been cheaper to just use one hammer per bell, resulting in a shorter comb, cylinder, bedplate and even case. It would be useful to know whether or not the musical arrangements on these boxes take advantage of the double hammers - Ed.*)



The finely inlaid lid of Serial 26250



The tune sheet of Serial 26250

The makers and the buyers perhaps quickly saw the market potential and the next steps saw bigger boxes and fully visible bells. Then they thought of pretty bee and bird strikers and then automata such as dancing dolls, Chinese bellmen, etc. By this time the bells were often little more than an accessory, contributing little if anything to the musical performance.

If any member has seen similar examples, could comment on the musical arrangements or contribute any further information, please contact the Editors.

Erratum

Unfortunately in the last edition of the Journal (Autumn 2013) we mis-attributed the article on Weill & Harburg to Luuk Goldhoorn. It should have been attributed to Niko Wiegman. Our profound apologies to both gentlemen.

WEB SITE NEWS

We now have a Members Only section of our web site; this is to convey important and urgent information to you. It also contains information, which may be of interest to members about the society. We hope that it will soon contain a message board on which all members can contribute with information, or maybe offer an item for sale, or one that is wanted.

Please check this page regularly for notices, particularly close to a meeting or the Annual General Meeting.

Click the third button down on the home page, the user name is **musicalbox** and the password is **bremond** all in lower case letters.

This may change from time to time and will be notified regularly in the journal.

To make this part of our web site a success, it requires input from our members, please contact any committee member if you have anything to report or have an idea.

Unusual Piano Playing Mechanisms

The North Tonawanda Pianolin

By Nicholas Simons

This is the first in an occasional series where I will be taking a look at a number of unusual piano playing mechanisms. We are all familiar with the basic player piano, using conventional bellows feeders, paper roll music, pouch operated valves of both primary and secondary variety, and suction pneumatics which operate the piano action. In this series I will describe pianos where some of these operating systems are different, and sometimes even unique to that particular piano. Self-playing pianos have been around for over 150 years, in various guises, and have been subject to development over that period. Early systems were pretty crude and fully mechanical, not having the benefit of pneumatics, but these were superseded by pneumatic systems of a multitude of types. Inventors came up with designs involving both suction and pressure, and sometimes both within the same assembly, in order to create the most lifelike performance. Music



Fig 1. The Pianolin.

could be stored as holes in paper rolls, cardboard rolls, cardboard discs or books or even endless bands. During the golden age of self-playing piano development inventors were vying with each other to invent something new and commercially successful. I will be describing these systems in this series of articles.



Fig 2. Inside the piano case.

The North Tonawanda Musical Instrument Works

The Pianolin was a very early entry into the American market for coin operated electric pianos, designed for public places. These were not domestic instruments but were designed for the rapidly developing market of bars, ice cream parlors (sic) and especially brothels. They produced live music for any occasion and are really the predecessors of the juke box, indeed, some manufacturers of coin pianos went on to become famous manufacturers of juke boxes, such as Seeburg and Wurlitzer. The North Tonawanda Musical Instrument Works was set up in 1906 by a group of workers from the Eugene deKleist Musical Instrument Manufacturing Company, also based in North Tonawanda. Two years later, deKleist was taken over by Wurlitzer. The new company became a major manufacturer of what the Americans call band organs, but we know of them as fairground organs. North Tonawanda also saw a potential market in the developing field of coin operated pianos. Due to their background in organs, the new pianos incorporated many similar features.

The Pianolin

The Pianolin is a small cabinet piano without a keyboard, and was made from 1906 to around 1915. It contains a small piano frame comprising only 44 notes. The 44 note piano crops up in a number of early cabinet instruments, such as the Wurlitzer Pianino and the Mills Violano Virtuoso. The reason for using 44 notes is not clear, but maybe it's because half a piano is better than none at all!

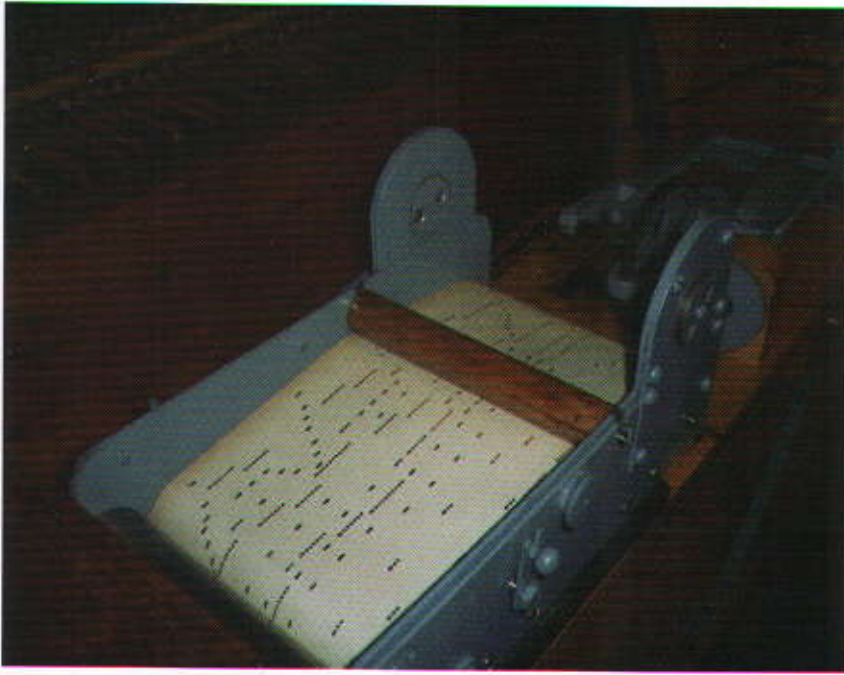


Fig 3. The keyframe.

Anyway, with a fully chromatic 44 note scale you can get a reasonable performance without noticing any shortcomings at the two ends of the musical range. Fig 1 shows the instrument. This one has the rare art glass which is illuminated from the rear when the piano plays. More usually, the window has plain glass plus the Pianolin decal. Most early coin pianos, or nickelodeons as they became known retrospectively, comprised just the piano, which usually had the addition of a mandolin rail to give the 'honky tonk' sound, plus sustain and half-blow controls. There was rarely any pneumatic expression. The type of music, played in public places which could have a loud atmosphere, just didn't warrant such sophistication. Some pianos also had the addition of either a xylophone or organ pipe rank as an extra instrument in the melody section. Most such instruments use a register controlled section of around 25 notes in the upper musical range, playing along with the piano when switched on or off by holes in the paper roll. Larger pianos also incorporate percussion effects and multiple pipe ranks.

The Paper Roll

The vast majority of American band organs used multi-tune paper rolls, rather than the European system which used folded cardboard books. The latter are much more durable but considerably more space consuming and heavy. This design of paper roll was read across into the coin piano industry, with most pianos having well designed roll frames incorporating a large roll of usually ten tunes. This was full automatic and played one tune for each coin inserted. The main drawback was that

there was a long gap in the music when the roll was rewinding. In order to overcome this problem, some manufacturers developed an endless roll system. The leader in this design was North Tonawanda. Fig 2 shows the arrangement within the piano case. With good design, they produced a system that can play tunes continuously, without break, and without any damage to the paper. The downside is that this takes up much more space than a roll mechanism and in such a small case it allows a roll of only six tune length, compared with ten for a standard roll. Fig 3 shows the keyframe. The roll is pulled across the tracker bar by a knurled roller at the left hand end, with the paper held firmly against it by a heavy steel roller. The drive roller is chain driven from the speed controlling mechanism, which comprises a rubber tyred wheel running on a wooden cone. The speed is adjusted by manually changing the position of the wheel along the cone. The roll is also more susceptible to damage when being changed, and this takes longer than changing a roll in a conventional piano. In spite of these shortcomings, the Pianolin lasted for about a decade. Firms such as Wurlitzer, Seeburg and



Fig 4. Inside the case, with the roll box removed.

Operators, however took the lion's share of the business and lasted well into the twenties. One other endless roll playing piano worth mentioning here is the Link, which was made into the late twenties. These used a much longer roll, playing up to 15 tunes, which was housed in a compartment stretching the full width of the piano, usually along the top.

The Extra Instrument

Rather than use a short rank of around two octaves of organ pipes, North Tonawanda incorporated a full rank of 44 organ pipes into their Pianolin. This was quite an achievement, given the small size of the case. They comprise 13 stopped flutes and 31 open violin toned pipes. These all play from a single chain perforation register, which unusually uses the punched hole to turn off the pipes. Fig 4 shows a front view of the lower case, with the roll box removed. The original electric motor can be seen, driving through a double reduction of flat belts to the crankshaft. A round leather belt comes off the intermediate shaft upwards to drive the previously mentioned cone pulley for the roll drive. At the bottom is a pair of double-acting feeders which pump air from

the suction reservoir, positioned directly above the feeders, and into the smaller pressure reservoir to the right. The feeders are ribbed to ensure they do not blow out when feeding pressure. The organ pipes can be seen directly behind the belt drive. The design is a wonder of close packing but this makes maintenance and tuning of the pipes very difficult. Imagine trying to tune the pipes whilst the pump is running, and they cannot be accessed from the rear as the piano soundboard is in the way. The pipe chest sits on the floor of the case and is tubed down from the main stack above.

The Piano

Fig 5 shows the internal arrangement of the upper case. The piano is of conventional form, with an iron frame and is strung in bichord in the bass and trichord above. The mandolin rail can be seen running across the entire width and has leather strips capped with metal clips which are interposed between the hammer and strings when required. The mandolin is not used in the bass. The action is fitted with sustain and half-blow functions. It is operated in the usual way from the stack below, but is fitted with a set

of small levers to aid tuning. These are stained black where required to replicate a piano keyboard. The coin slot and switch can be seen to the right.

The Tracker Scale

The roll has a width of 6 5/8 inches and plays 44 notes, with holes spaced at 8 to the inch. The scale is as follows;

- 1 Shutoff
- 2 Mandolin, chain perforation
- 3 Hammer rail, chain perforation
- 4 Sustain, chain perforation
- 5-48 Playing notes, F-C.
- 49 Pipes off, chain perforation

Conversion To British Electrics

This instrument was imported from the USA a few years ago. It still retains its original electric motor and wiring. Both the motor and wiring appeared to be in good order and I took the decision, against my normal practice, to retain the wiring. The lights, switch and motor wiring is in a single loom which is built into the case and would necessitate a major strip if it were to be replaced. An electrical check proved it was safe to retain. I installed a 240v/120v transformer in the rear of the case with a rating of 500VA which would be more than adequate. The only other area requiring change was the motor drive pulley. The motor will now be running at 5/6 of its original speed, due to the GB mains alternating current being at 50Hz rather than the USA figure of 60Hz. (*Users should be aware that the motor will also run hotter than intended, since the resistive losses will be more significant at 50 Hz than at 60 Hz. Also the fact that it is working harder, driving a larger pulley than originally intended, combined with the extra electrical losses can result in motors catching fire – Ed*) I simply made a new flat belt pulley 6/5 times larger than the original. The original is stored in the bottom of the case ready for a future owner,



Fig 5. The upper case.



Fig 6. The coin completes the circuit.

should it be repatriated after it outlives me. A final novelty in the electrical department is the coin trip switch. This is shown in Fig 6 where it can be seen that the coin, itself, completes the electrical circuit to operate both the motor and the lights. The vertical slot acts as an accumulator, storing coins waiting to be used. At the end of each tune a pneumatic causes the coin to be ejected downwards into the coin box and the next one comes into play.

So in conclusion, we have a cabinet piano without a keyboard, only 44 notes, an endless music roll, a full complement of organ pipes and a rather dangerous looking switch. The end result is a lively and rather loud automatic instrument, something a bit different from a pianola. For those of you familiar with the new technology of The Internet I can offer a world first for this magazine, that is, a moving picture with sound. Just go to this address, but be very careful to copy it exactly.

<http://youtu.be/ReEI3nNhFs>

The Disc Musical Box

by Kevin McElhone

Price REDUCED by £5
from £65 to £60 + postage

Obtainable from
Kevin McElhone -
see Officers' Page.

Ask about bulk purchases.

Amersham Fair Organ Museum

Registered Charitable Trust. No.1102001.

September 2013

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Dear Friends,

I am writing to let you know the dates of our open days for the 2013/14 season which are set out below:

3rd. November 2013

8th. December 2013

12th. January 2014

9th. February 2014

9th. March 2014

I must also apologise for the absence of a newsletter and any Friends events this year. I hope that we can improve on this for 2014. In the meantime, we look forward to seeing you at our open days during the months ahead.

Finally, please note that Friends renewal letters will not be sent out until mid-January 2014, so please do not be surprised as nothing will arrive through the post before the new year.

Best wishes,

Peter Craig
Friends Coordinator

Musicalia Museum

Cesena, Italy

by Manuela Veronesi

The **Musicalia Museum** is the fulfilment of a dream held by the AMMI members since the foundation of the association in 1998. Born from the need to bring back to life mechanic musical instruments that for long accompanied our ancestors, grandparents and great grandparents with their music, making them dance, allowing them to earn some money in foreign lands, celebration parties and meeting places and why not... making them fall in love! The Museum has been thought up as a course through seven rooms that go by the qualifying moments of mechanical music history. From its invention, following the footsteps left by ancient instruments in the alleys, the streets, in the dwellings where they lived, of its development and insertion in society, up to the decline brought by the appearance of the gramophone and of other modern means of sound diffusion.

The exposition begins on the first floor with a historic ancestor of mechanical music: the **War Drum of Leonardo da Vinci**, rebuilt by



The Villa Silvia Carducci, Cesena, location of the Musicalia Museum

the AMMI technicians based on information retrieved from texts and drawings of the Leonardo Codes from Venice and Paris, hosted in a war tent from the 1500's.

The next room is dedicated to **Home Organs**. In this lounge are exposed many mechanical musical instruments that populated the homes of the high bourgeoisie from

the 1700's until the first decades of the 1900's.

Among the displayed instruments there is no lack of "jewels" that tease curiosity and wonder: small snuffboxes with small carillons, small mechanized saxes, small cages with tiny mechanical birds that sing and move.

The third room is entitled **Street Organs** and in this lounge are displayed the mechanical musical instruments that most frequently populated the city streets until the first decades of the 1900's. These instruments (spalloni, cylinder pianos, and mandolin pianos) were rented by the day or belonged to beggars that played on the streets, living off or asking for charity. It seems that only at Naples this activity was considered a true work, as the players of cylinder pianos executed and sang the arias of the most popular songs of the time and sold the lyrics to passers-by.

The fourth room is the **Sound Recording room**. The instruments



The big opening with the Mayor of Cesena, Paolo Lucchi (in the middle), the AMMI President Franco Severi (on the left)



The mechanical War Drum of Leonardo

displayed in the lounge represent the decline and then the end of mechanical music in Italy. Contextually, in this lounge, will be presented one of the first "engraving rooms". With the arrival of the phonograph disc and the gramophone, music begins to enter Italian homes and, as this new support becomes progressively cheaper, "the accordions" of the streets will soon disappear. Actually some rare cases of itinerant players could survive for some time, especially in the countryside or in large village fairs, but it was just a last breath of an epoch destined to vanish.

Then follows the **Queen Margherita room** that the Earls of Pasolini-Zanelli commissioned to be renovated and painted with frescoes suitable for the visit of Queen Margherita di Savoia, that actually didn't ever take place. This splendid oval lounge is dedicated, for the beauty of its frescoes that represented little daisies, to the Queen and to the *Racca Piano Melodico*. The *Racca Piano Melodico* is different from all the other home mechanical musical instruments for the perfection of its finishing touches and the prestigious materials of which it is composed devoted it

exclusively to the lounges of the high bourgeoisie. To make this sort of instrument unmistakable, besides the features shown above, there was its delicate and soft sound that made it please the "finest tastes": the Queen Margherita, Pascoli, and Puccini.

On the first floor of the Villa, outside of the museum course on mechanical music, it is possible to visit the bedroom of the poet Giosue Carducci, preserved through the will and testament of the Countess Silvia just like he left it after his last visit.

Down to the ground floor we enter

a room furnished as the Hall of a Grand Hotel of the 20th century. In the halls of great hotels great instruments were in fact present that acted as background for spectators and also, sometimes, as substitutes for the orchestras of small events. In the setting of a hotel lounge is an instrument built in Germany for the once Grand Hotel of Rome. The instrument, designed at a time without electricity, is activated by a large weight and is started by the introduction of a 20 cent coin.

And last the **Piazza room**. This room is dedicated to the great musical instruments that were displayed in village fairs or within lounges and public places, amazing with their stateliness. Among these a Gavioli fair organ from Modena stands out and, famous for its power and sound quality of its instruments, an Atlantic Orchestrion, aimed for public places and also the reconstruction of a puppet theatre furnished inside with a barber shop organ.

In order to bring home the magic of mechanical music, a bookshop area will be available for the visitors, where souvenirs, publications dedicated to mechanical music and even good



Franco Severi with Special Guest Philippe Dverio, a famous Italian art historian



*The Queen Room, in the centre of which can be seen
The Racca Piano Melodico*



*The Sound Recording room arranged to look like
a typical early recording studio.*



*The House organ Room (below), where display
instruments suitable to have in your home*

wine can be bought. The Organetto kiosk will provide catering to the visitors and, whoever wants to deepen the knowledge of this peculiar branch of Music, will be able to do so through the guided tour or consulting one of our several books and international magazines at the AMMI Library sector.

The course of knowledge through the history of the Villa and of its most famous occupant, Countess Silvia Pasolini-Zanelli, will be able to continue in the great park. Here are available to the visitors a small sound course in three garden-rooms, which tell anecdotes and curiosities about the Silvia Carducci Villa and about the others that sojourned there.

The Letterario Garden and the Museo are *wi-fi* zones. The museum lounges are fitted with cables for cameras and *hot-spots*.

Manuela Veronesi

Wessex Group Meeting

The next Wessex meeting will be on Sunday 24th November, 10.30 a.m. at a new venue in the Itchen Valley, Winchester.

Contact Alison Biden
01962 861350 or
ali_biden@hotmail.com
for details

Space – storage problems and solutions

By Kevin McElhone

As a dealer in Mechanical Music instruments I am used to hearing collectors reasons for not wanting to buy any more instruments. I have found that the most 'popular' one after not having the money is lack of space.

Space can be an on-going issue for many people but there are some simple solutions. I heard a story some years ago from Ted Brown - someone he knew had only one cylinder box, and every year they bought another one and sold the existing one. This way the space needed never increased, they never got bored and over a period of time had a large number of boxes. Sometimes it is hard to part with an old friend whom you have had in your collection for a number of years, but I have always found it easier to take some photos and make a recording before selling something from my personal collection.

You could collect Snuff Boxes, in which case you could fit 100 in a suitcase of course, but most of us collect larger instruments. If you have a Player Piano the top can be used for storing perhaps three organettes or smaller cylinder or disc musical boxes. Shelving could be put above the piano, or fitted, floor to ceiling, in an alcove.

I have even seen shelves running around the wall just above the height of the top of the door frame, using space that would be 'wasted' otherwise.

The best kind to use is the



Photo 1 - A wooden shelf unit

'Spur' type of adjustable shelves which have twin holes on the metal uprights and a large range of sizes of shelf bracket from about 4 to 20 inches long. Provided you use screws of at least 2 1/2 inches long, or even better, 3 inches, to go into a solid wall, this is a good way of storing things. If you want to be able to open the lid to play the box on the shelf, simply leave sufficient distance between the shelves. The shelves can be more closely spaced if you are happy to lift the instrument off the shelf to put on a table to be played.

A solution for a smaller space is to make a wooden 'shelf unit' [see photo] which is simply a top, bottom, two sides and a back, made in the same way as the trolley above so that a larger cylinder box may be placed on top and two smaller boxes or discs and books may be placed below, or vice versa.

I have always had coloured covers made by my Mother in the past for most instruments in my personal collection. These serve the dual purpose of allowing storage of another instrument or discs on top without damage whilst increasing the overall storage capacity. The covers are made of a waterproof material obtained from a local tent-maker, which is soft on the inside so it will not scratch and has a waterproof layer on the outside. It comes in several colours. Some of the colours are so bright they also have the added benefit of being a 'high-visibility' cover when I am out in the dark at night preparing for a talk to a group. Furthermore, as the covers are also slightly padded, a small knock into a door frame will not cause so much damage. One other benefit is that if left in situ once you are set up for the talk but perhaps need to leave

the room, they discourage the audience from fiddling with the instruments. This is important as I once heard a cob organ being played for 5 seconds whilst I was out of the room, which is a problem as you have to play the cob to end of tune before being able to start again. Once bitten...

If you want to be able to move instruments from a cramped storage room into perhaps the lounge to play to visitors, as was done at a recent meeting of the Midlands Area Group, then a substantial trolley is just the thing. The one illustrated had originally been made for a barrel piano; it is about 48 inches long and 20 inches front to back so can take table-top musical boxes up to 17 inch disc size, and large organettes. The height of the shelves needs to be suitable for those instruments which need to be stored; the wood used can be three-quarter inch thick block-board or plywood, finished with exterior Yacht Varnish,



Photo 2 - Another view

which is very hard wearing. The trolley is mounted on rubber double-wheels sold for use under pianos - very much up to the job of coping with a heavy weight without marking the carpet.

I have a three-sweater settee / sofa which has storage underneath where rolls, discs etc. could be stored out of

sight. A well-known restorer in Ealing, London, has a large number of storage boxes which have a padded top containing Player Piano rolls. They are also strong enough to sit on.

I suspect that many readers will have inventive solutions to the storage space problem. Perhaps you would like to write in and tell us about yours?



Photos 3 and 4 - two views of Kevin's trolley on its rubber wheels

Report from the Executive Committee

The Executive Committee (EC) does not normally publish items in the journal; however, it has decided to summarise here some of its recent actions in response to those members who have asked 'What is going on?'

As mentioned in the Autumn journal, a Working Party (WP) was set up by the EC to review the Constitution. Over the past several months it had become apparent that there are deficiencies in the current Constitution and Byelaws which, although they have served the Society (with several amendments) for the last 50 years, were no longer robust enough.

The Constitution states that votes may only be cast at an AGM, and one of the issues which has come to the fore specifically this year, is that of members who are disenfranchised because they cannot attend an AGM. Already on the Working Party's list of issues, interest in it has been further engendered by the personal campaign of one Committee member, who having declined to participate in the WP, sought to introduce postal voting before the next AGM.

This request with its multiple and detailed proposals was received only three days before the Committee meeting of 27th September. Despite the short notice the proposals were studied in depth. Committee decided that these proposals were flawed in that they did not go far enough to ensure effective implementation, nor did they consider alternative forms of absentee voting, e.g. proxy vote.

It is intended that all Members will be consulted through the next journal (Spring 2014). This will seek Members' views on this matter and these, in turn, will allow such amendments to the Constitution as deemed necessary to be drafted by the WP, and then duly notified to the Members so that they may be voted at the 2014 AGM itself. Other areas of the Constitution are also under review. Members can find a copy of the existing Constitution in the Members Only area of the Society's website.

One other important matter the EC has been dealing with is the Society's financial situation. Following the rejection of the 2012 Accounts at the AGM, these have been recast and independently examined to the EC's satisfaction. It will be recommending to the 2014 AGM that it adopts the 2012 Accounts without incurring the costs of an expensive professional audit. In carrying out this review, the EC has decided that in line with accounting practice for cash-based Societies, from 2013 stock should in future be valued at zero to give a better reflection of its financial status. This measure had already been proposed by Paul Bellamy in April 2012, and passed by the EC then for implementation in 2013. This will have the immediate effect of lowering the Society's reported "worth" and will show as an additional deficit under Income and Expenditure, but it will not affect the Society's Cash position since it is a reduction in reported Tangible Assets, not Cash. These Assets

will still be the property of the Society and will be recorded in an Asset Register managed by the Treasurer. Income from their sale will show in the Society Accounts from time to time. The purpose of the review is to ensure that not only accurate accounts are prepared for presentation to the Members but to help us identify measures to maximise income and minimise costs. An examination of the finances over the last fifteen years suggests that Publications have not contributed significantly, if at all, to the overall finances of the Society.

The EC has also decided that the collection, generously left to MBSGB by the late Mr Kenneth Stroud, should be disposed of by sale at the Society's next auction. Further details of the collection and the auction arrangements will appear in the first two editions of next year's journal, and on the Society's website.

During the meeting Committee members Daphne Ladell and Ted Brown resigned: an appreciation of their work for the Society over their many years of service can be found elsewhere in this edition.

Finally, as a response to the correspondence in the Autumn edition of *The Music Box*, regarding the AGM, the EC decided to publish the report by the Recording Secretary/Returning Officer, drawn from his records and the audio recording of the meeting, found later in these pages.

SUBSCRIPTIONS NOTICE

This issue of The Music Box includes the Subscription Renewal Reminder for 2014. As the form indicates, the subscription for 2014 remains the same as previously.

However, the Society's cash position has deteriorated over the last 5 years or so, and although your Executive Committee will be looking at all income and costs to ensure the protection of the Society's finances in the long term, it is foreseeable that subscriptions may have to be increased at some time in the future. They have not done so for nearly 20 years. An analysis of accounts for the last 15 years shows that publications have not, as some have suggested, provided a substantial surplus during that period, but auctions and meetings income have helped redress the balance.

Data Protection – Please note that the Subscription form also includes two items concerning the Data Protection Act (DPA). The Committee would urge you to allow us to contact you by e-mail to keep you up to date with Society news, and to allow us to pass on your telephone and e-mail details to other members if they request it, in order to encourage communication between members. However, under the DPA, you need to "opt-in" for us to do this, so please tick the boxes to allow us to improve communications around the membership (or confirm by e-mail to musicalboxsociety@hotmail.co.uk).

**DON'T FORGET YOU CAN RENEW YOUR
SUBSCRIPTION THROUGH THE WEB SITE:**

www.mbsgb.org.uk/paypal

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 who 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.

- 3160 Derek Streets, Yorkshire
- 3161 Stephen Wright, Surrey
- 3162 Carl van Eindhoven, Belgium
- 3163 Sandy Swirsky & Lyle Merithew, U.S.A.
- 1499 (re-join) Christian Eric U.S.A.
- 3164 Saski Sachiya Japan
- 3165 Lelland Fletcher U.S.A.
- 3166 Jose Luis Quintana Spain.

Now that there are 4 Local Area groups I hope that even more members will come along and join in.

Dates for your Diary 2013

Teme Valley Winders (Christmas Meeting)

Saturday 7th December 2013

11.00 till 16.00

*Featuring first preview of the
Kenneth Stroud bequest items.*

**Please contact John Phillips
on 01584781118**

St Albans Organ Museum

Starting in March 2013, the Sunday openings had to be reduced again and we now open on just the second Sunday of each month due to a further reduction in our compliment of Presenters.

Making a Musical Box

by Don Busby

Fitting Comb to Bed Plate and into the Box

Criteria for fitting combs to bed plates defined in the literature are discussed and applied to the author's machine using 'chords' described in his "Drilling and Pinning" article. A simulation in wood enabled determination of correct geometry for this operation leading to the final brass mount.

Setting the comb for optimum performance proved difficult without a sounding board. The most efficient way to mount such a board was to make the actual box for this musical movement.

Literature searches for information on cylinder/comb geometry elicited the following approximate criteria for setting a comb on a bed plate, mainly from ref 1:-

- Angle between radius of cylinder at tooth tips and plane of comb to be 15°
- Angle between comb and bed plate to be 7°
- Tooth tips to be 3/4" (19mm) above bed plate

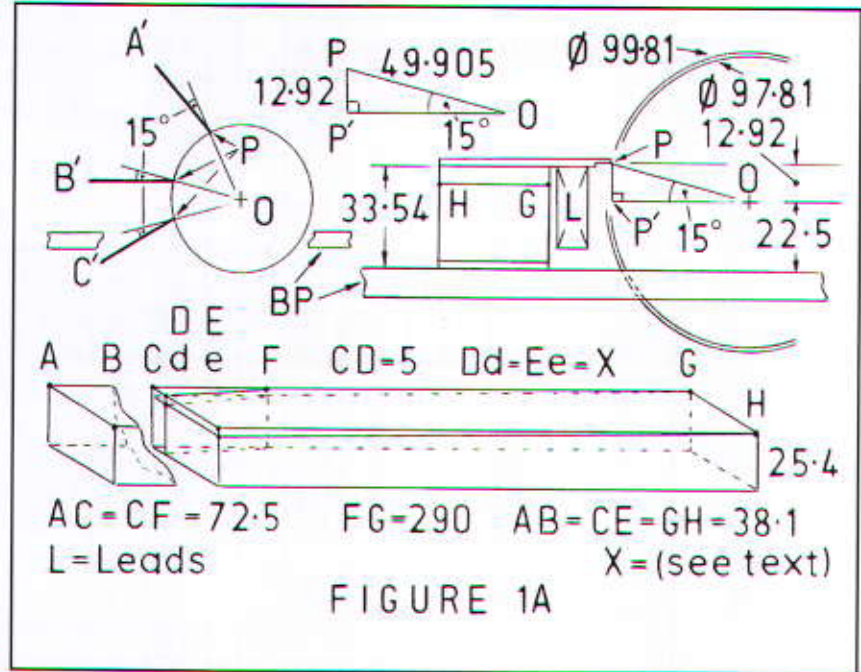


Fig 1A. Comb and cylinder geometry

• Centre of cylinder to be 1/2" (12mm) above bed plate.

Other important factors, which relate to the interaction of cylinder pins with tooth tips, are:-

• Bass teeth to intermesh with pins about 0.025" (0.6mm) giving a lift of 0.07" (1.8mm)

• Treble teeth to intermesh 0.015" (0.4mm) with a lift of 0.04" (1mm)

• Bass tips to be set 0.01" (0.25mm) lower than treble tips.

In our case it was not going to be possible to achieve all criteria above, because of design decisions taken early in this development. For example, the cylinder arbor is twice as high above bed plate as recommended. Also, tuning leads of the author's extreme bass teeth are 27mm long which, by lucky coincidence, are accommodated by the higher than usual cylinder arbor. It would be possible to cut out part of the bed plate to take the long leads but there is a danger of clashing with the gear train transfer shaft described in an earlier article.

Let us consider the first criterion of 15° for what ref 2 calls the "tooth/pin angle". Here Anthony Bulleid shows the two extreme comb positions for achieving the required angle. He is, however, taking account of the other criteria, since his data are based on measurements of musical boxes of old. Because of this writer's own

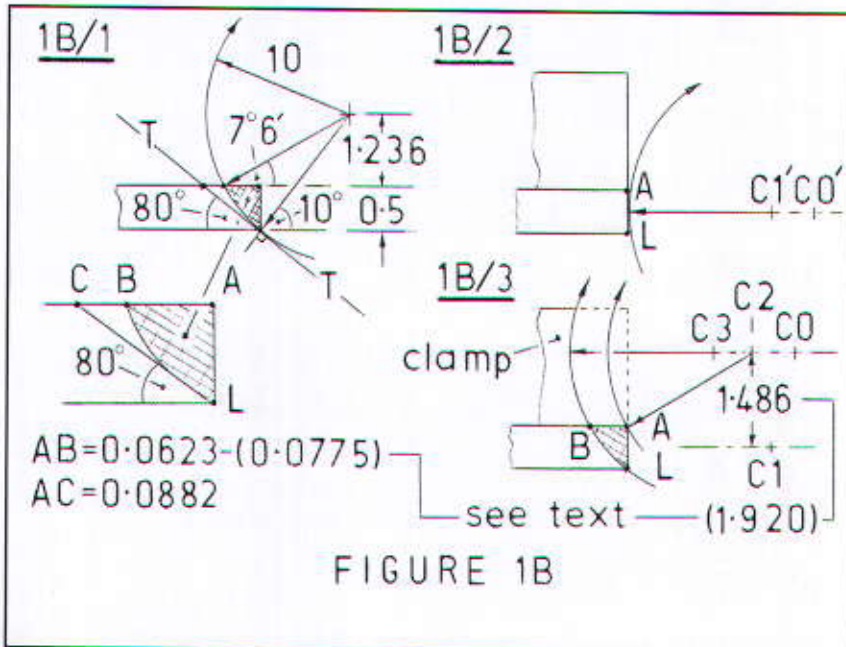


Fig 1B. Aligning and raking tips of teeth

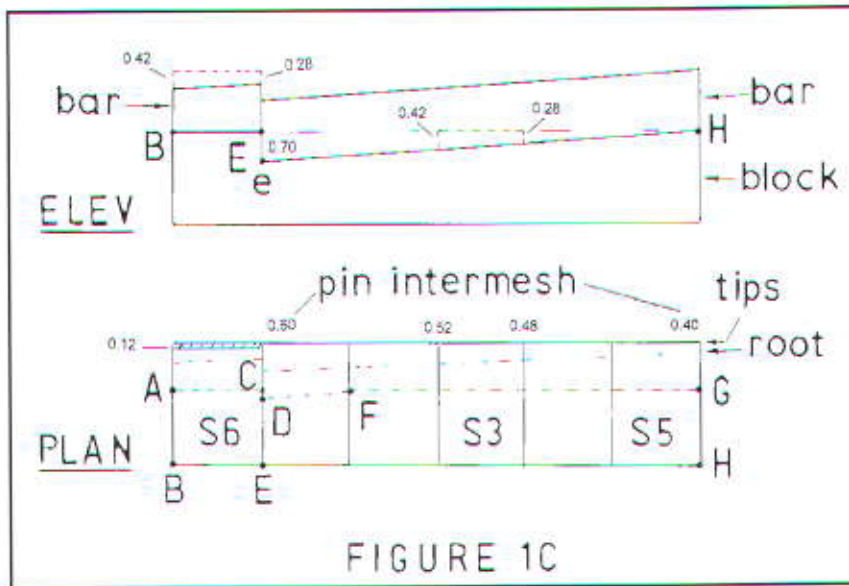


Fig 1C. Special fitting of teeth T126-150

pre-determined bed plate geometry fundamental adaptations of the above criteria were necessary. Working on the basis that "tooth/pin angle" of 15° is essential, attention is drawn to the three hypothetical positions for a comb shown as A, B and C in fig 1A. Assuming that tooth performance is not affected by gravity, it should be possible to set a comb in any orientation around the cylinder, ignoring the position of the bed plate (BP). It would seem that other criteria of the first set above could be disregarded in this build: design shown in the remainder of fig 1A was therefore adopted. This entailed raising the comb on three separate brass components as shown. The block labelled A,G,H,B is 1½"x 1" (38.1 x 25.4mm) standing on a 1.79mm thick shim, with a ¼" (6.35mm) thick bar above which carries the segments of comb. In antique musical boxes the comb is usually sweated onto a cast brass mount, hollow underneath and with top and bottom 'faced' for intimate contact with comb and bed plate. The author's first intentions were to mill out a hollow under his block, but he decided against so doing because minimising cost is not important as this is a one-off build and anyway, the piece was already paid for, also effort of milling would be saved. Also, his comb segments are bolted rather than sweated on the brass mounts to allow for development

modifications. The three components were left full width (A-B & G-H), except for section C,F,D and their projections below, which was milled out to gain space for leads (L) of the extreme bass segment of comb. This was extended 0.5mm beyond CD towards AB to ensure good clearance from L.

We turn now to the second list of criteria pertaining to pin/tooth interaction. The main thing to be determined is the slope required to lower bass tooth tips relative to treble tips. This was achieved by milling away D,F,G,H,E,e,d. The block under A,C,E,B was left full height

to take a sloped bar to carry the additional segment with teeth T126-150, ranging an octave either side of middle-C.

Before any metal cutting was undertaken, the assemblage of height 33.54 in fig 1A was simulated by a test mahogany block. This was gradually reduced from fully rectangular to carry the slope finally adopted (see fig 1A) when notes of the 'chord' defined in the previous article played in unison. It was found easiest to check for simultaneous sounding of notes of the 'chord', first with only extreme bass and treble segments fitted, adjusting slope by small decrements and, as correct slope was being approached, fitting all segments carrying teeth T1-125 to check across the full range of the comb. Height reduction of segment S3 gave a guide to the amount of lowering needed for S6 carrying T126-150, the special fitting of which is detailed in fig 1C. These segments require the same intermesh with pins, hence a reduction of teeth lengths by 0.12mm as shown in the figure. A final check with all segments fitted to the wooden test block gave confidence to start work on the brass block. Again, this was milled with diminishing decrements until tooth release across the 'chord' was in unison: this work was carried out only after ensuring that tooth tips

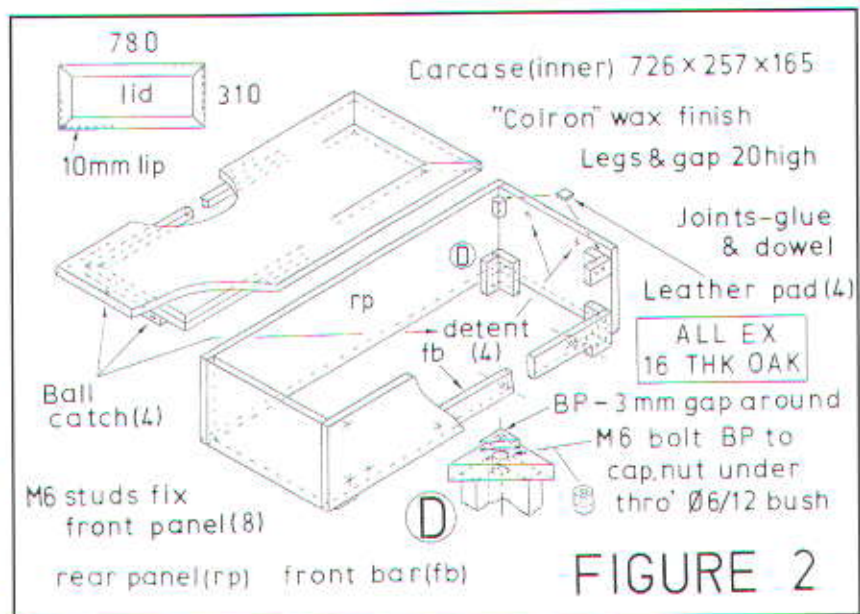


Fig 2. Musical box carcass

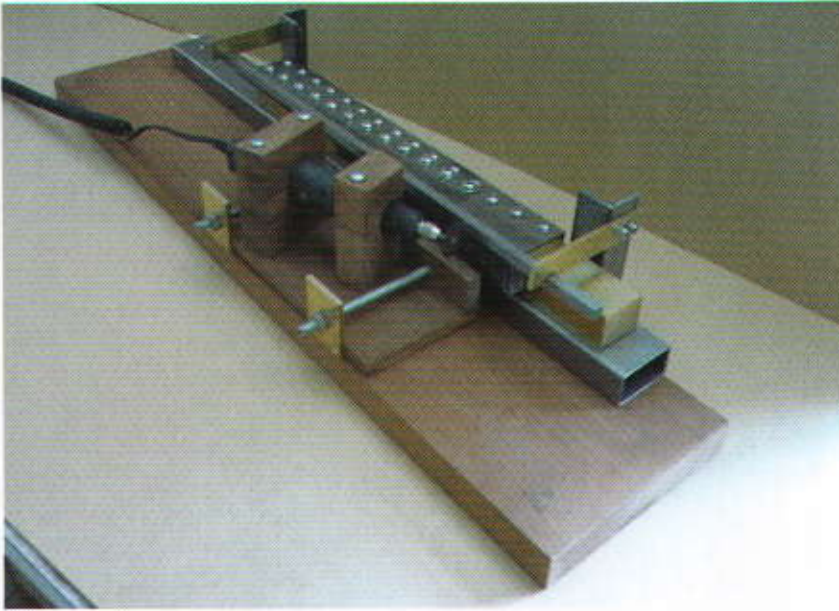


Photo 1. Tooth tip grinding jig

were in a straight line, as will now be described and illustrated.

Although all comb segments had been made to the same size, it was found that tips of teeth were slightly out of alignment across the comb: this had to be corrected before finally setting comb on bed plate; a jig was developed for doing this as shown in photo 1. The jig consists of a base board to which the comb and its mounting components are bolted. A "Dremel" drill is fixed to a slide which can be moved along the base board, its distance from teeth tips being controlled by two adjustable M8 studs which pass through threaded brass brackets, nuts lock studs in position. As well as grinding ends of teeth to form a straight line, it was decided to adopt the recommendation of ref 2 (pp 260-1) and hone tips back 80° as shown in fig 1B/1. The figure is grossly distorted to illustrate the very small amount of metal being removed: in particular it should be noted that tips of teeth are nowhere near as pointed as the figure shows. Measurements are based on a grinding wheel of 20mm diameter. Referring to fig 1B/1 and its part-enlargement, we wish to grind away triangular cross-section ALC, LC being tangential to the wheel at L. However, the curve of the wheel removes wedge ALB which is an acceptable compromise, 80° rake being achieved at point L.

For all work described below, tooth tips are clamped down against motion of the wheel using a length of 8x8mm annealed GFS. Lay-out blue is applied to tip ends and clamp face as witness to progress of grinding. The first step, shown by fig 1B/2, is to bring tips into a straight line across the comb. The centre of the wheel is level with the centre of thickness of tips: starting at centre C0, it is gradually brought in to C1, where all tip blues are seen to have been touched, at which stage over-long tips have been brought back into line with the shortest. Wheel centre is adjusted by small amounts between grinding passes along the comb. Next, the wheel is raised 1.486 ($1.236+0.25$), as shown in fig 1B/3, by inserting a shim plate under the slide. It is then brought in from C0 to C2, where the wheel is observed to contact tip corner A after initially cutting into the clamp. Then, with small changes from position C2 to C3, for a total of 0.0623mm, interspersed with grinding passes along the comb, the wheel

reaches point B, blue marker having been totally removed from tips, so completing the rake-back. Pitch of M8 studding is 1.25, so 0.0623 is equivalent to a total of 18° turn of the adjusters as the wheel grinds across from A to B. Grinding commenced using diamond-coated cutting discs, but these proved too coarse and soon lost their edge. A change was made to using carborundum, mini cutting discs, three being screwed together in the "Dremel" arbor: the two rear discs were to give support to the leading one. Of necessity, the drill was at a slight angle to the line of tooth tips and, as the leading disc wore down, it was removed and a new trailing disc was added, so maintaining cutting keenness. These discs were 25mm in diameter calling for slightly greater raising of arbor centre (C1 to C2 in fig 1B/3 being 1.920) and giving a deeper cut (AB finishing at 0.0775). AC is unaffected, being determined by rake angle at L and tip thickness. The author is not claiming to be working to the degree of accuracy implied by the calculated figures quoted above: these are left unrounded in order to emphasize the minimal amounts of metal being removed. We return now to the task of setting the comb on the bed plate.

When using the test 'chords' it was found difficult to observe release of teeth by cylinder pins. Hearing the notes as well as watching the action was desirable. So, before carrying out work described earlier, a sounding board was needed. How could a suitable board be fitted to the bed plate which at that time was standing on temporary corner pillars? The easiest and most efficient way was



Photo 2. (left) The box. Photo 3 (right) Box detail with lid and front panel removed

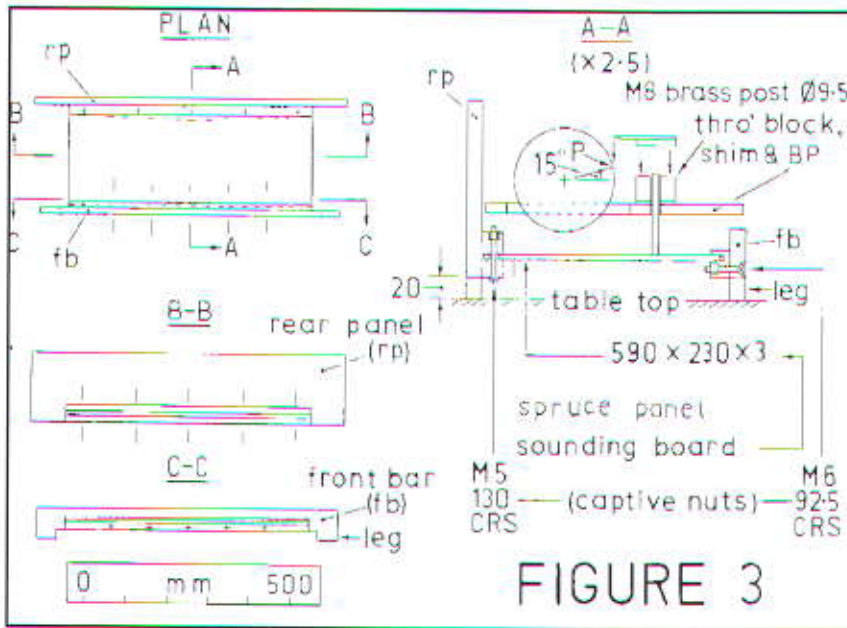


Fig 3. Sounding board and posts

A sounding board was made from 1/8" thick stock spruce panel. It was fixed into the box as detailed in fig 3, with fittings which allow removal for repair or replacement should it warp or split. A slightly curved stringer is used to clamp the sounding board in position in order to spread the load across the grain to minimise the chance of splitting the board which is under tension. Brass sounding posts transmit vibration from the upper brass bar, through holes in main brass block, shim and bed plate to the sounding board. Posts are in slight compression to prevent chatter. Testing of performance with posts fitted in various combinations led to the locations for three posts shown in fig 4.

to build the box which would finally house this musical movement.

The box and sounding board

What wood shall we use to construct our musical box casing and sounding board? The decision was easy, as the author had a number of off-cuts of new 3/4" thick oak floor boarding which had been standing in his garage for a couple of years. By the time slight warping, curvature and decorative staining were removed by planing, straight and true boards 5/8" (16mm) thick remained. These formed the carcass to house the bed plate and musical movement as shown in fig 2. The salient features of the design of the box, which is styled as a household linen chest, are:-

- *Plain and unadorned, finished only with "Colron" liquid beeswax
- *Bed plate bolted to the four corner legs
- *Legs take the whole weight of the movement, panels attach to the legs
- *Panels are raised to allow emanation of sound
- *There are no handles, lifting is done under end panels
- *Front panel is removable. This allows for development work in-situ, or for removing the bed plate and movement through the front void, over the front

bracing bar (fb). There remains the task of devising and fitting a main spring drive: in the meantime, the cylinder is turned by the hand-wind unit operating through a small hole in the treble-end panel

- *The lid lifts off, having no hinges. Ball catches secure it, with corner leather pads ensuring upwards pressure on ball catches to prevent vibration. This facilitates development, operation and servicing from above. It also allows interchanging of cylinders, unencumbered by a hinged lid
- *The carcass is sturdy enough to be stood on any face for work on the movement
- *Material was free

Having produced the wooden carcass with its sounding board, work could continue to determine geometry of the comb mounting base to achieve unison of striking of notes across the range of the comb. This resulted in setting extreme bass tooth tip (T1) 0.70 +/-0.02 lower than that of extreme treble tooth (T125), shown as X in fig 1A. Special treatment needed for additional teeth T126-150 is shown at fig 1C. Fixing of comb and its supports to the bed plate are detailed in fig 4. The design allows for removal of individual comb segments for repair or modification. Further, the

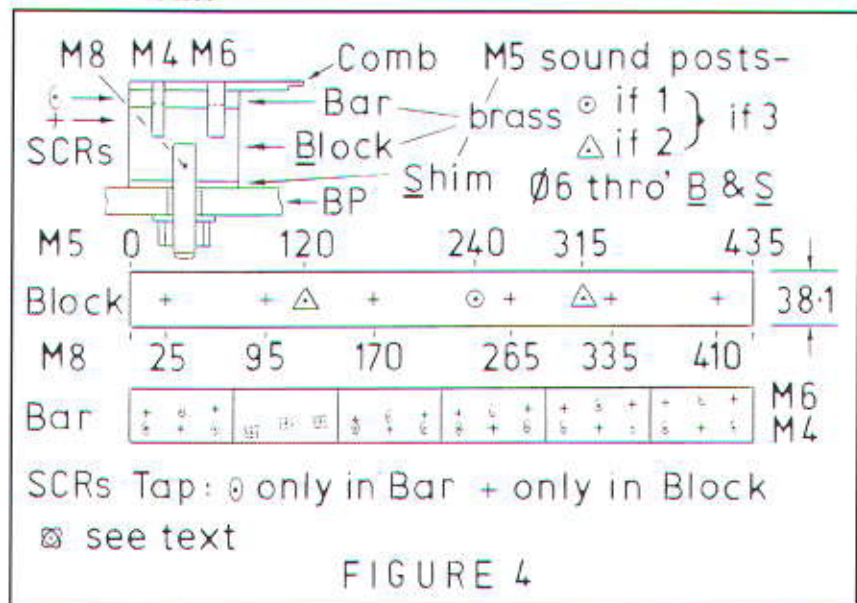


Fig 4. Comb mounting details

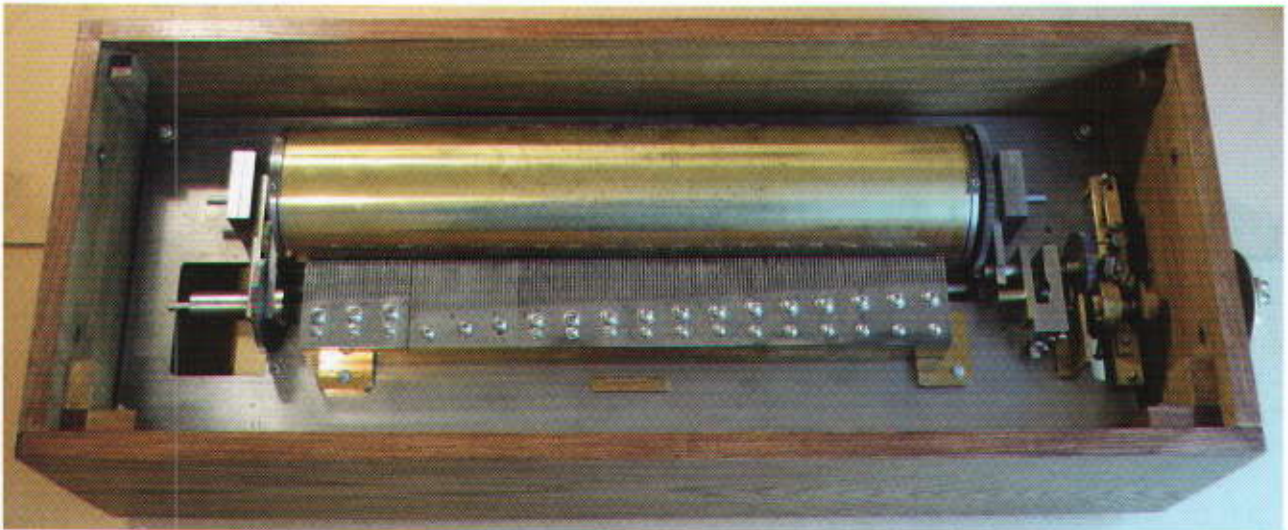


Photo 4. Movement in place

whole comb with its supporting **bar** can be removed for operations such as grinding tooth tips. Because of unintended juxtapositions of pairs of 4 and 6 dia. fixing holes in the extreme bass segment (marked on fig 4 with double ellipses) a special arrangement for securing it was necessary. Only the larger holes are used: normal fixing is by M5 screws passing freely through the **bar** into M5 tapping in the **block**. If it is required to remove the **bar** with the whole comb, the M5 screws are replaced by short M6 screws into M6 tapping in the **bar**, one at a time to maintain positioning. The bar can then be removed by taking out screws of other segments which pass through into tapping in the **block**. The six M8 studs which are tapped into the main brass **block** pass through 13mm dia. holes in the bed plate allowing for positioning of comb relative to cylinder. At first, the **block** was visually positioned relative to datum lines scribed in marker blue on the bed plate. This phase entailed playing the pinned airs several times, adjusting position of the comb for optimal performance. There was some shedding of tuning leads and damper wires, necessitating removal of the **block**, having first redrawn bed plate datum lines for accurate replacement after repair. The need for such repairs will arise again as further teeth are brought into play by different airs on new cylinders. As the final position of the **block** was approached, brass comb **block** locating brackets, 6mm thick,

were made and fitted to the bed plate as shown in fig 5. These enabled full directional and rotational adjustment of the comb within tolerances allowed by 6mm diameter bracket holes (m) vis-à-vis M4 fixing screws and washers. Final fine adjustments to comb position were by use of a feeler gauge between **block** and brackets, using one or the other as fixed datum depending on direction of movement required for the **block**. Ultimately, with optimal position of comb determined including checks against later cylinders, each bracket will be locked in position by two spring pins (n) into the bed plate. Thus, these brackets of this *prototype* movement are in lieu of comb block locating pins of a *production* musical box, with its run of hundreds or thousands of units.

Finally, a small brass plaque was riveted in a prominent position on the bed plate with the following inscription:

**CYLINDER SOLDER SOLIDUS
183°C**

Now that the comb has been set and provided with a sounding board attention can turn to pinning tunes, as described in other articles.

References

1. "Cylinder Box Design and Repair" HAV Bulleid ISBN 0-930256-16-6
2. "Cylinder Musical Box Technology" HAV Bulleid ISBN 0-930256-22-0

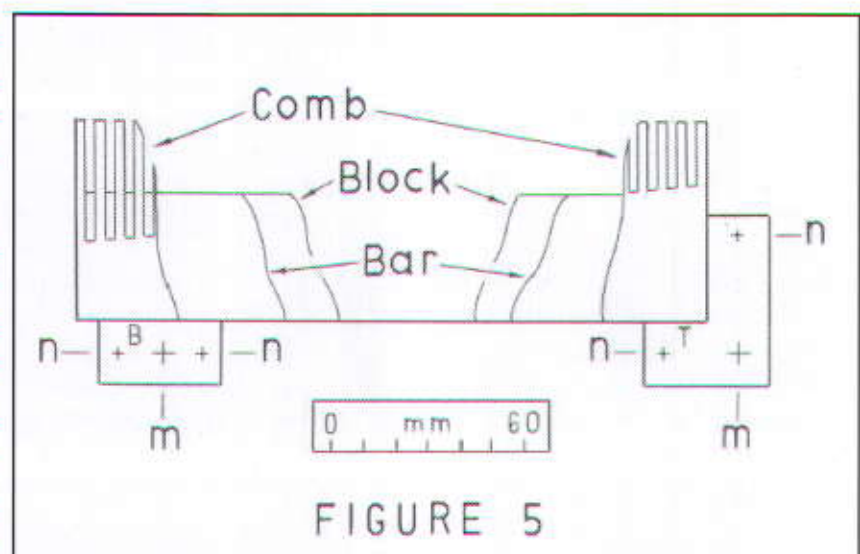


Fig 5. Comb block locating brackets

Looking after the Future of your Collection

by Kevin McElhone

One aspect of collecting that I have become increasingly aware of as a dealer in mechanical musical instruments is the lack of forethought some people have as to what will become of their collection when they either need to downsize, or when they pass on. It may be due to a reluctance to have to think about one's mortality, or it may simply be an oversight. Whatever the reason, a little planning may ensure your instruments have a more secure future, and will lessen the burden of those who are left to tidy up your estate. I describe here some of the precautions you can make.

I will start with the obvious comment that if you have not made a valid Will the Government may take some, or all, of the estate that you leave behind under the rules of intestacy. This may include possibly your entire collection of musical instruments. It is estimated that at present about one in three people residing in the UK have not made a Will. Any estate worth over £325,000 in 2013, for example, will attract Inheritance Tax at a rate of 40%. This value can easily be reached if you leave your own home at the time of death let alone a collection of Mechanical Musical Instruments.

Legacies to registered Charities are exempt from Inheritance Tax (IHT) and can therefore reduce the tax burden on your estate. You can choose to leave a particular sum of money or a particular instrument or perhaps a percentage of your residuary estate – in other words what is left after all liabilities such as IHT, administration costs and specific legacies have been met. Unfortunately whereas most Steam Railway Preservation societies here in the UK are registered charities (one of my other interests), most musical societies and museums in the UK are not, although some in other

countries are. In the UK, Museums which are registered charities include The Musical Museum at Brentford; Cotton Mechanical Music Museum, Stowmarket, Suffolk; and the St. Albans Organ Theatre. - There may be others.

A Will is inexpensive to draw up, even when using the services of a Solicitor. You do not have to use a Solicitor as an Executor of your estate; you may appoint any friend or relative. If you have already made a Will then a simple codicil can be added to it without the need to rewrite the original. Include with your Will a 'letter of intent' which is not legally part of your Will but does give an indication of what you want to happen to your collection, how you would like it disposed of or dispersed. You may well decide to appoint a 'musical executor' who should also be mentioned in your 'letter of intent'. I myself have appointed a 'musical executor' and would advise all members to do so, and am the 'Musical Executor' for about 8 members and friends.

When considering the options, it is worth remembering that auction houses may take as much as 50% of the total price from both the buyer and seller but are a convenient method of disposal. An instrument might realise a higher amount if sold to or by a dealer but your executors need to have a list of prices to work from. One option is to ask a dealer to sell the collection on your behalf for say a 15% commission, no sale, no fee from either side in the agreement / arrangement.

Your annual insurance list will have the current estimated value of everything in your collection including machines and discs, rolls, books etc. and would be a good starting point for working out a Probate valuation. If you have family

they may want one or two favourite pieces to remember you by. However, your children might not want twenty-plus instruments filling their home.

If you do not have a family or close relatives now is the time to think about what will happen to your collection after you no-longer have control over what happens to it on a daily basis. There is little point in spending years putting together a collection if you do not protect the items in it.

Even if they are not normally at all interested, it would be worth showing your family, what you have, where you keep discs and rolls etc. Perhaps you remove all winding handles when you go away on holiday and either hide them somewhere or give them to someone outside of your home to look after. I used to leave all of my winding handles with my parents. It would be worth pointing out where you keep original literature and tune catalogues, for example, as although these will look like tatty pieces of paper they may be rarer than most instruments in your collection and should be preserved for the future if possible. Keeping them in a labelled file or box would help. As with most technology hobbies the plain and crude looking examples are often the earliest, rarest and most valuable, more so than the larger later examples which are more 'glamorous' in appearance – something to point out to those not familiar with the objects.

You may wish to donate your collection to the Society as Ken Stroud did recently for which the Society is very grateful. The committee was notified a few weeks after Ken had died last November that he had left his collection to the MBSGB. There are several options to be discussed here, such as

1. Do we keep the instruments to loan out to museums or to take around to talks and exhibitions; or
2. Do we sell them to raise funds for other purposes?
3. If the latter, how do we sell them? By auction, sealed bids or ...?

If you are thinking of leaving your collection, or part of it, to the Society, you may wish to stipulate how the Society uses it, and if it is sold, if you have a specific purpose for the funds thus raised. Generally speaking, though, unless you have very strong views, it is probably to the Society's advantage to leave all these matters to the discretion of the Committee.

I would personally warn against donating to a huge national institution unless you are certain as to what will happen to your collection, and are happy about it. For example, some years ago one of our long-standing members donated his collection of Bird and Chamber Organs to a musical institution. It was subsequently discovered that the instruments were all simply 'stored' in a basement and not used, conditions which of themselves could lead to rapid deterioration. This in turn may mean that if/when they are eventually played they do not work they will be disposed of. Another factor to consider is that whilst some museums have a policy whereby they cannot dispose of items except to another museum with a similar scope / outlook rather than being able to sell things to raise money, others just sell donated items for whatever they can realise. Sometimes museums not really interested in mechanical musical instruments will lose interest in them. This is particularly true when staff who have been trained to operate newly restored instruments leave. I went to Glasgow Kelvingrove Art Gallery, 350 miles from where I live, to hear the restored Welte Cottage Orchestrion No.3 as they had been playing it every day at a particular hour. On arrival I was told it was only played two days a week when, and if, they could spare someone to operate it. They were also tired of the same re-cut

roll which was always played. This was because the museum would not risk playing their original rolls in case they wore out; bearing in mind the instrument had been silent since 1942. In fact the management would not even lend original rolls to the restorer (our member Michael McDonald) in case he damaged them. I was not amused about my visit to Kelvingrove although I did not tell them I was in fact in Glasgow visiting family, only 4 miles away.

It would therefore be important to discuss all of these points before-hand with someone from the institution concerned so that both sides know what is involved. Be realistic about imposing conditions: for example, it would be no good donating an instrument on the understanding that it is played to every person visiting, if, after 6 months of hard use, it would no longer work well. It is best to let museum staff decide how often to play items.

It is probably desirable not to put exacting restrictions on any money that you donate to the Society, although you might indicate a

preference for a particular area of work that has interested you. For example: helping to publish a book on a certain subject, researching a particular maker, or funding the restoration of an instrument in a museum which has lain silent for many years.

Please think about the long-term future of your collection, we are all only 'custodians' after all. I hope that this brief article might cause many members to write in with suggestions and ideas for care and disposal of collections; I look forward to the next letters column with interest.

Another Museum Closing

Kevin McElhone reports: I have only just been told of this, most instruments are in Breker's auction.

This was run by Thomas Jansen, in Germany
www.musikmuseum.de



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Stray Notes

An occasional series originated by Luuk Goldhoorn.

41. A Rarely-found Symphonion

By Keith Harding

Here are pictures of a small Symphonion which is in exceptionally perfect condition, and in 53 years of collecting I have never seen a more beautiful lid with such gorgeous colours. I would like to share it with other members of the Society, and I hope you will agree that it should be recorded for posterity in the Music Box journal. The discs are 145mm or 5 3/4 inches in diameter, and have a serrated edge drive although in this case they are driven by a small flange on the rotating centre post.



News from Other Societies

Compiled by Alison Biden and Nicholas Simons

Mechanical Music, Vol 59, No.4, July/August 2013

(See also www.mbsi.org)

After the regular introductory columns, the first article in this issue deals with an unusual Autophone organette. Having supplied new rolls for this instrument for Bill Wineburgh, only to be told it didn't produce any music, Walter and Charlie Moore set about repairing it. However, in the process they discovered that the construction of the timing mechanism was not one they had seen before; various enquiries led them to discover four different versions all together, the limited incidence of three of them suggesting that they represented four stages of improvement the manufacturer carried out. Two musical instruments designed by Leonardo da Vinci, and built in the 21st century are the subject of a brief article by Hendrik Strengers. Tim Reed writes about items 491-500 in the tune Sheet Project. In the regular feature, The Hunt, Marion Van Veldhuizen writes about a 92 Key Mortier Orchestrion, supplemented by a history of Mortier orchestrions by Tom Meijer. There are reports from the Lake Michigan, Golden Gate, Southern California and Northwest International Chapters. The April meeting of the National Capital Chapter coincide with the MBSI Trustees' meeting of 5th April, so an account of their visit to the American Treasure Tour site is included, as well as minutes of the Trustees' meeting. Two other short items complete the contents of this issue: one about the Wurlitzer company, and its handling of (non-automatic) instruments, including many Stradivarius violins, and the other about Mary & Weldon Clegg's Exhibition of mechanical music at a Victorian event in California.

Mechanical Music Vol 59, No 5 September/October 2013

(see also www.mbsi.org)

After the regular addresses from the President, Editor and Membership Secretary, this edition gets down to the serious business with a seventeen-page article by Q David Bowers with assistance from Art Reblitz and Glenn Grabinsky on *Orchestrions in America in the 19th Century*. The instruments in question are barrel-operated, early orchestrions, usually activated by the owner and not by coins. A large proportion of the article consists of quotes taken from the contemporary press and promotional literature, with little in the way of technical details, although the author points out that these were impressive and well liked entertainment machines, enthralling a wide range of audience in their time. This article somewhat of a trailer for Bowers' work in progress, The Guide Book of Coin-operated American Pianos and Orchestrions, although their production had ceased by the appearance of the latter in the 20th century. 'Ragtime' is the subject of the next article, by Jere Rider, featuring items from the Murtogh D Guinness collection now housed in the Morris Museum. Luuk Goldhoorn writes about the image of Apollo which can be found on several musical snuff boxes. Chapter reports cover the meetings of the Southeast, National, East Coast, and Southern California chapters. Finally, in the regular column 'The Hunt' Larry Karp describes his luck in finding a gold and enamel musical fob in 1999.

The AMICA Bulletin, Vol 50, no 3, May-June, 2013

(see also www.amica.org)

This issue opens with several pages of 'officers' messages and correspondence, followed by the description of 'Barbary Coast' - what

sounds to be a selection of very racy music on a limited edition 'G' roll, arranged by Art Reblitz and produced to commemorate AMICA's 50th anniversary. This is followed by a fascinating article full of historical detail about a 'lost and found' New York Steinway piano, originally a Duo-Art reproducing grand. In his regular column 'Nickel Notes' Matthew Jaro writes about AMICAns Alan Gets and Steve Boehck, and their instruments. What strikes me, as with so many other accounts of collectors, is the young age at which they became interested in mechanical music, in Alan's case about 5 or 6. John R Grant delivers the fifth part of his series, The 'Footsie' Chronicles, on the AMICA pumper contest, in his inimitably entertaining way. The next five pages are dedicated to a preview of a mouth-watering tour for AMICAns to Europe next Summer to coincide with the triennial Waldkirch organ festival. The Pacific Can-Am and Boston chapters are the featured meeting reports. In the regular column 'In the News' a posthumous tribute to Australian Barclay Wright is reprinted from the 16th March 2013 edition of the Brisbane Times. A talented individual who demonstrated his persistence in a number of ways, Barclay worked at the recording and manufacture of piano rolls and became an expert repairer and restorer of player pianos. Another item in this column features a recent collaboration between Reuge and MB&F to produce the MusicMachine, a table-top musical box in the shape of a spaceship. Only 66 have been made. With a lacquer finish (33 inn black and 33 in white) it plays themes from Star Wars and Star Trek, John Lennon's 'Imagine', Pink Floyd's 'Another brick in the wall' and Deep Purple's 'Smoke on the water.' Another item compares piano rolls with MIDI files, whilst another consists of a brief description of a Poppers Welte-Piano Konzertist. The

last two items in this column concern the restoration of an historic carousel (fairground roundabout for British readers) on Coney Island, and a page-long article, from an 1891 issue of Puck (equivalent to the British 'Punch' magazine) on relations between the US and Italy, using the organ grinder with monkey as an illustrative metaphor, complete with satirical cartoon.

The AMICA Bulletin Vol 50 No 4, July-August 2013

(see also www.amica.org)

After the regular addresses at the start of the magazine there are several pages dedicated to the recent on-line discussion, on Mechanical Music Digest, about the restoration of carousel/band organs in North America. One young enthusiast is fired up to try and persuade owners to maintain and play their machines. If success is predicated on enthusiasm, he deserves to succeed. Wagner Mello is the subject of the Matthew Jaro penned regular item, Nickel Notes. Wagner not only built all his own instruments, but many of the tools he used to do so. No surprise then that the photographs of his workshop are impressive. The Chapter reports in this edition are from the Boston, Heart of America, Northern Lights, Texas and Southern California Chapters. 'In the News', the regular column featuring reprints from other publications, has as its subjects a replica 1914 Banjo Orchestra, and the Orchestria Palm Court restaurant in San Jose. I can readily identify with both, having seen a number of similar instruments during my recent travels in the US, and having actually patronised said restaurant. Other items reported on are the sale of the Steinway Piano Company, and the granting of Landmark status to the Forest Park Carousel, New York City. Reviews for *The Road to Ragtime*, a book by Max Morath, a list of interesting web sites and an obituary of Ray Siou also appear in the magazine. The contents are completed by members' contemporary

advertisements, and several pages of luscious reproductions of original trade advertisements.

The Key Frame (Issue KF02-13)

(See also www.fops.org)

This issue starts with a report on the 2013 AGM, which was held at St Fagan's, the Welsh National History Museum near Cardiff. This was an excellent choice due to its interesting collection of Welsh buildings and with plenty of space for visiting organs to play. The AGM itself passed without controversy although a rise in subscription was agreed, caused by the recent rise in postage charges, a problem for all societies. One interesting visiting organ was a unique Celestina, the last of a batch converted by Pasquale & Co for use by street musicians. These had a slightly altered scale and were modified to take a much longer roll.

Organ builder, John Page, presents Part 1 of a major article about the restoration of the Lunds Tivoliorkester 89 key Gavioli. Photos show the inner workings of these enormous musical machines.

The Italian Society has recently opened its own museum in the 18th century Villa Silvia-Carducci in Cesena. The exhibits trace the development of mechanical music and are grouped appropriately in the various rooms.

This issue's Musical Roots takes a look at the life and works of Hubert Bath, composer of *Out Of The Blue*, which most people know but cannot put a name to. It is the theme tune for radio's Sports Report and has been used since 1948.

North West Player Piano Association Journal – Spring/Summer 2013

(See also www.nwppa.freemove.co.uk)

We have another bumper edition from this small but active northern offshoot of the PPG. As always, we have reports of the house meetings,

with only two reported in this issue, but with instruments ranging from reproducing pianos up to a dance organ and down to a rolfonica. All types of mechanical music can be experienced at NWPPA meetings, and good food!

An article by the editor describes the death throes of the player piano industry, prior to the enthusiasts taking over. Pneumatic players were still being made in the 1950's and 60's but in smaller pianos and to a much lower quality than before the war. Even optical tracker bars were tried in the 70's prior to the advent of music being stored in an electronic format. The rebirth of the player, as a MIDI controlled reproducing piano, would make a suitable follow-on article.

This issue's famous musician is Emil Sauer, a German contemporary of Paderewski, who had a long and successful career. His first piano rolls were recorded for Welte in 1905 and his last in 1928 for Duo-Art. At the age of 77 he married a 28 year old Mexican student of his and even fathered two sons before dying two years later, certainly a very productive life.

'When They Were Young' reaches No 30 with Bing Crosby, and elsewhere is an appreciation of 'Come into the Garden, Maude' which was a setting of Tennyson's words to music by Michael Balfe.

The magazine concludes with the usual 'For Sale' section and a very useful list of Suppliers and Restorers.

Non-English journals

Het Pierement – no 3, July 2013

(See also www.draaiorgel.org)

The first article in this edition, by Tom Meijer, is about Mortier organ no. 935, called the 'Kaaspoorter.' (*kaas* is Dutch for 'cheese.') Not much is known about its early years, but it is thought to be a

contemporary of organs 'Busy Drone', the Mathilda, the Broadway, the Four Columns, and probably the Taj Mahal. In the middle of the last century it passed through various hands, and was toured as a dance organ. In 1967 it was taken to Haarlem, where it played every Monday in a warehouse. In 2003 it was bought by Ruud Brienen, who decided to make it smaller so it could be used as a street organ, as there was no longer a demand for it as a dance organ. After restoration and renaming, 935 was finally exhibited to the public as the 'Kaaspoorter' for the first time in June this year at the open-air museum in Arnhem.

The next article by Lennart Gorter describes the restoration of the 'Kaaspoorter' and its transformation into an organ more like the 'Waterpoorter' that its owner so admired. The spotlight falls on the Speelklok Museum in the next article, as along with three other museums in the Netherlands it was 'Museum of the Month' in March of this year, when its motto to visitors was: 'dare to turn.' During this event visitors were able to learn about history, atmospheric music and technical details of the street organ, through hands-on workshops. A music student was awarded the jury-prize for the best new composition for the Schyt organ. In 2014 further alterations to the Museum funded by the Lottery will be complete. Maarten van der Vlugt writes at length about Eugène De Roy, of the Symphonia factory which produced paper music rolls for pianos and orchestras. While still a teenager, Eugene spent four years working for Keith Prowse & Co Ltd in London. This is followed by a double-page spread about Joop Hazenbosch and his Mortier organ. Rene Walter writes about his home-made electronic programming system for his model book-organs. Consuelo Velázquez, Mexican composer of the internationally well-known tune *Besame Mucho*, is the subject of the next article, by Alloys Broeke, who

also writes briefly about composer Richard Eilenberg. Ben Heetkamp writes about the MAD-project. Far from mad, this Music Art Design project was to build an organ using a boot-shape chamber for the bellows for individual pipes. The 'organ' was created by a team of youngsters, whose interest and enthusiasm was nurtured by their involvement in its construction. In the regular 'Brief News' section are items covering the late Joyce Budding, the Leeuwarden festival, 10 years of the Victory organ, Gasparini in Zeeland, copyright stamps, and an archive discovery. There is a two-page spread of photographs taken on the holiday celebrating the Accession of the new Dutch King, Willem-Alexander. Other contents include news from the Haarlem collection and the regular feature from the 're-found lost archive.'

Musiques Mecaniques Vivantes – 3rd Quarter, 2013

(See also www.aaimm.org)

Several pages at the start of this edition are dedicated to the AIMM's AGM last April, held in L'Auberson, Switzerland, the workshops beforehand, and the visit to the Musée Baud afterwards. This event would appear to have been packed with items of interest, from a visit to the workshop of automaton maker, Christian Bailly, to the workshop of Dr Wyss, the site of the Reuge factory, and an hour-long presentation on the 'Long Marche' music box, delivered by Jean-Marc Lebout, and originally proposed by the late Etienne Blyelle. The Musica Mecanica prize for promoting mechanical music, was awarded to Arlette Baud and Michel Bourgoz, while the literary prize went to Daniel Marty and Francis Jeannin. The subject of the next article is a rare organ made by the French builder Anciaume, acquired by the Museum in Les Gets. Christian Bailly writes in detail about the automaton maker, Henry Vichy, and the period of his life spent

in America. We are then treated to a stunning article by Jean-Marc Lebout, based primarily on work by Etienne Blyelle, about 'Long Marche' musical boxes. Philippe Beau writes very engagingly about the further exploits of Marcel Mino and some of the pianos he has restored. A round up of some internet sites of interest, news from the sales rooms and a review of other societies' magazines complete the contents of this issue.

L'antico Organetto (Associazione Musica Meccanica Italiana), August 2013

(See also www.ammi-italia.com, or www.ammi-mm.it)

This issue opens with several photographs of the Inauguration of 'Musicalia', the exhibit at the *Museo della Musica Meccanica* located in the Villa Silvia-Carducci di Cesena. Two pages are dedicated to the Villa Silvia-Carducci archive, and its origins. The restoration of a Pasquale barrel piano is the subject of the next article, followed by another offering guidance for photography in a museum environment (not as simple as it may first seem.) There is then a preview of an event featuring Cremona piano rolls taking place at the end of September. Franco Costi writes about the development from the basic to the more sophisticated and refined cases and cabinets of gramophones and their predecessors and pianos, etc. in order to increase the purchase value of an item when the actual mechanism was fundamentally unchanged. The final article is about the *Autoperforatore* of Angelo Barbieri. This is a 'sequel' to an article about his *Automusicografo*, which appeared in the December 2012 edition of the magazine. Angelo Barbieri liked to invent and build automatic musical instruments, mostly reed organs, and eventually built his machine for perforating music rolls on demand. The magazine also carries a one-page obituary to Philippe Rouillé.

An appreciation of Daphne Ladell

Two of the greatest stalwarts of the MBSGB recently resigned from their appointments as Officers of the Society and therefore their seats on the Executive Committee, citing amongst their reasons for doing so their inability to continue serving the Society alongside the members of the present Committee.

Daphne Ladell has been Meetings Secretary for eight years. Her first major challenge was the organisation of the extended joint MBSGB/MBSI meeting held in Guildford in 2005, which not only involved a larger than usual meeting both in terms of length and numbers attending, but also the difficulties of liaising with her American counterparts, to achieve what was till then considered the MBSGB's most successful meeting. Over the years she developed a successful tried-and-tested format for meetings, in which every last detail was anticipated, double-checked and taken care of, taking their organisation and management to a very professional level. She has set a considerably high standard for the conduct of these events, one which will be difficult to emulate, but the Society can thank

her for providing a model from which to continue. Not only did she look after the organisation of the meetings, ensuring each one ran smoothly and was enjoyable for all attending, but she also imbued them with her own special brand of hospitality and fun. She introduced her own unique way of handling 'difficult' members, issuing them with a football-style disciplinary 'yellow and red cards' if they overstepped the mark, which would often defuse an awkward developing situation.

Daphne also took on arranging overseas trips for small groups of MBSGB members, drawing on her extensive network of contacts, with whom she seemed to have a great facility for making friends. As a consequence she is widely known in both Europe and across North America.

Daphne took her work for MBSGB very seriously, taking on more responsibility at times than was probably necessary, in her desire to ensure everything went to plan. She was not one of the more vociferous Committee members in its meetings; however, her contributions to discussion were

always considered and the result of much careful thought. She has also worked hard in other areas as part of the Executive, assisting with the celebrations for the 50th Anniversary, and energetically promoting the Society, its publications, and souvenirs wherever she could.

Daphne is very much her 'own' person, and despite strong personal loyalties, retains her independence and strongly held views. Her absence on Committee will be felt by all, who wish her many more years of enjoying mechanical music, and freed from the responsibility, more opportunities to relax with the occasional cigarette and glass of whiskey, with which she is fondly associated.

The work of the Meetings Secretary has been taken over by new Committee member Bernard Weekes, who has several years' experience of organising gatherings for groups of up to 150 people, and a few 'new ideas' of his own. The Committee feels confident he will be able to maintain the high standard that Daphne has set.

An appreciation of Ted Brown

Ted Brown has been a member of the Society for approximately three and half decades. Although not checked by thorough research, it is believed he is not just the longest standing member of the EC, but its longest serving member over all since the Society began, with over thirty consecutive years as variously Membership Secretary, Advertising Secretary, Vice President and President. As a consequence his experience and knowledge of the

workings of the Society is second to none, and MBSGB is closely identified with him.

Ted lives mechanical music. Over the years he has developed extensive knowledge on all aspects of it, from the mechanisms to the makers to the music. This is matched by his generosity of spirit, and his desire and willingness to selflessly spread and share the enjoyment he derives from it with

all other comers, whoever they may be. He has always been only too ready to help the novice collector in learning more about the subject, and finding them a suitable instrument with which to start their collections, and welcoming all collectors into the 'fold.'

One of his most striking characteristics is his informality, and the ability to explain things in an entertaining yet informative

manner well laced with humour and anecdotes. When not demonstrating musical boxes or organettes, he can often be found in his workshop, labouring to repair yet another casualty of time waiting for a new lease of life.

It is difficult to identify any one or two major contributions that Ted has made to the world of mechanical music and MBSGB over his long membership as there are so many. He has been involved in the Publications Sub-committee, the 50th Anniversary working group, and the group working on the restoration project. Another person with contacts and friends all over the world, along with Paul Bellamy, Ted has played a big part in getting the European Project started. His personal network is incredible, and Ted is often the first port of call when the answer

to a question or contact details, or the location of a particular instrument is sought.

After moving to his current home he was able to take over hosting the Chanctonbury Ring, founded originally by John Mansfield. Meetings were often oversubscribed, and it should be recognised that they contributed in no small part to a strong presence of enthusiasts in his catchment area, strengthening the Society as a whole. It is probably safe to say that he has introduced more new members to the Society than anyone else over the years.

Another 'large' and colourful personality, so closely identified with the Society and known by just about everyone, Ted's departure from the Committee will also be felt.

Those aspects of Ted's work as Advertising Secretary dealing with commercial and business organisations has been taken on by Laurence Fisher, the latter known to many through his work until a year ago with the auction house, Bonhams. Laurence, who will be handling the 'commercial' (as opposed to private/Classified) advertisements, brings with him a wealth of contacts within the 'industry,' enthusiasm and energy, and many innovative ideas, both for advertising and other activities to promote and strengthen the Society. Small Ads from members and others, have been taken over by Bernard Weekes.

To both Daphne and Ted, the Society owes a great debt of gratitude for their many years of dedication and service on its behalf.

Stop Press: Further Society News and topics

Success for MBSGB member



Congratulations go to Member John Moorhouse who recently won a prestigious award for his intricate bird-in-an-egg automaton. Those of you who attended or read about the September, 2012 meeting at Eastham Grange will be familiar with member John Moorhouse's stunning project to create a singing bird, encased in a highly decorated Fabergé-style egg.

We are pleased to report that following his entering for the Clockmakers Trophy at the recent Midlands Model Engineering Exhibition, John was awarded First Prize in Class 9 for Horological and Scientific items by the judges.

Still a work in progress, John has done more to the decoration since it was last displayed to members of MBSGB, and the bird now also sings.

John is also a member of the British Horological Institute, which will be holding one of its 'one-day' forums on the subject of Automata, on 26th April 2014, at Upton Hall, near Newark on Trent, Notts. One of the presenters will be MBSGB member Michael Start. MBSGB members are welcome and can get further details in due course from the BHI website.

Midlands Group Meeting

19 October 2013



For this meeting, it had been decided to travel into deepest Lincolnshire, where we would be entertained by David O'Connor's wide ranging collection of mechanical music and vintage cars. Concerns about the remote location and distance were dispelled by the turnout: seventeen members came along, some travelling as far as two hundred miles/four hours each way, such was the promise of a good day, although some did stop overnight locally!

David had set up a display area in his extended garage, so everyone could be comfortably seated. He started the proceedings with a demonstration of some cylinder boxes from his collection. This was followed by a 'show-and-tell' by three of the visitors. Colin Thompson showed a very nice three air box by F Lecoultre, a small Rebecik and a serinette. Alan Godier had brought a fully restored mandolin box by Ducommun Girod and Roy Ison showed us a three tune F Lecoultre

box of 1825. David then returned to the forefront and played two of his finest boxes. The first was a recent acquisition from Bonhams, being a four tune Ducommun Girod cylinder musical box. There was a brass plate on the lid, inscribed 'Charlotte my love, from Lieutenant Phillips', a nice additional piece of information about its early life. This was followed by a three overture box by Falconette which played music by composers Rossini and Boieldieu, notable for the stunning arrangements.

We had lunch in the dining room, where an additional attraction was a 1953 television, cleverly set up to play a recording of its contemporary main event, the coronation of Queen Elizabeth II. We were then entertained by tunes played on an example of the largest table disc musical box model ever made, the Regina 27 1/2". This was followed by a number of tunes on a salon barrel organ made by the French builder

Davrainville, which prompted some discussion about the speed at which it played. Dating back to 1849, it is a significant example of a mechanical musical instrument providing an insight into the tastes of early music audiences.

We then returned to the music room to be entertained by the larger instruments. David was recently successful in acquiring some of the lots in the auction of the Kessler collection, and showed us his 73 note Racca, which played *Estudiantina* excellently. Another recent acquisition was the Chordephon, again playing very well. Going up in size, David played his Wurlitzer AX, probably unique in this country, which is a coin tripped electric piano playing a rank of flute pipes and bells in addition to the piano. Of particular interest was the carousel roll changer which automatically plays six rolls, each of five tunes, in succession. In David's collection organs are represented by a 33 key Bacigalupo street barrel organ and

a modern 49 keyless fair organ by Peter Trueman. These were followed by a Tomasso street barrel piano which played a selection of old favourites. Some of us remember seeing this instrument when it was in the famous Ashorne Hall collection of our late member, Graham Whitehead. We concluded with two classical tunes on the Poppers Happy Jazz Band, thus demonstrating the versatility of this jazz orchestration, which is equally at home playing the longer

classical repertoire.

The meeting's formal proceedings closed with Alison Biden presenting Roy Ison with his plaque commemorating the Q David Bowers Literary Award which had been conferred on him by the MBSI. (See page 133 for more details.)

Our thanks were expressed to David and Gill for opening their home to us and for arranging such

a well presented and organised day of musical entertainment. Thanks also go to those who brought instruments to demonstrate and to everyone who brought food for the bring-and-share lunch.

The next meeting of the Midlands Group will be held at the home of Roy Ison in Lincoln, on Saturday 17th May 2014. Full details will follow in the next journal.

Nicholas Simons.

Boz Oram

13.02.57 – 01.10.13

It was with great sadness that the mechanical organ world learned early in October of this year, of the sudden death of Boz Oram.

Boz was one of those 'larger than life' characters, whose enthusiasm and energy was legendary. He was well known due to these attributes and his outgoing personality. Even people who had never had the good fortune to actually meet him, had nevertheless still heard of him, and felt they knew him at least a little.

Boz inherited his love of mechanical organs from his father Brian, who was co-founder of the Mechanical Organ Owners Society. Later Boz himself took over the chairmanship of the society and steered it through some difficult times, helped improve its financial situation, and

was instrumental in encouraging younger members to participate more actively.

One time Editor for the MOOS, Boz did much to 'spread the word', and to this end he produced a regular email newsletter which was sent to hundreds of enthusiasts. This covered many areas of preservation, not just organs. The most recent one, No 80, will unfortunately be the last produced by him.

Boz was a partner in the business History In Harmony, which was set up by Linda Paskins in order to provide a specialist travel agency for diverse interest groups, not only organ lovers. His warm and welcoming personality, knowledge, and sense of humour greatly enhanced the many trips organised for the MOOS, which

he wrote about afterwards with such gusto that the reader could imagine being there.

Boz owned two splendid fairground organs: a Gavioli, La Cascade and a Hooguys, Shaharazad. He was well known for regularly travelling around with the latter, which was a firm favourite with aficionados. He even took it on trips back to the town of its birth, Geraardsbergen, previously known as Grammont, in the Flemish Ardennes of Belgium, where he and it appeared at town festivals.

We send our condolences to Boz's family and his partner Linda. His loss will be greatly felt in both the field of mechanical organs, and the wider world of mechanical music.

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Letters to the Editor

From the ASSOCIAZIONE ITALIANAMUSICAMECCANICA

Dear Friends,

We are forced with great regret to communicate to all of you some very unpleasant news.

Despite the efforts made, this year it will not be possible to organize the usual Festival of Longiano.

We are very sorry to have to cancel such an important appointment for the Association that, for more than a decade, has enabled us to strengthen cordial friendships and celebrate the music of our beloved instruments.

Unfortunately, insurmountable organizational problems, due to unacceptable delays by the Administration of Longiano, have forced us to this painful decision.

In the hope, however, to meet you soon, we send our best wishes to you all.

Cesena, 15.05.2013

Franco Severi

From: Keith Harding

Dear Editors,

We are currently restoring an exceptionally fine and rare 26 inch Orphenion with some very unusual features which was rescued from the flooded basement of a motor cycle museum in the Isle of Man, almost beyond repair. It has a magnificent case about ten feet high, now fully restored and beautiful. I hope to be sending you an article on that in due course, together with detailed photographs.

It would be helpful to hear from any readers who have a similar instrument to this Orphenion, and also from anyone who has an upright 26 inch disc orchestral Fortuna like the one on our web site. As well as the music combs, it should have a snare drum, a triangle and a 14 key organ, which are missing apart from the levers on the gantry. Apparently the grandfather of the previous owner took it all apart and the missing parts have been lost, sadly an all too common story. I would be particularly pleased if anyone could send me photographs or diagrams of the missing organ mechanism which should be situated to the left of the motor in the bottom of the case. We can invent replacements for the missing parts, but it would be so much better to follow the original design.



THE MUSICAL BOX SOCIETY of GREAT BRITAIN Addendum to the précis of the 2013 AGM in Vol. 26, No. 3

As mentioned elsewhere by the Executive Committee, the report below from the Recording Secretary/Returning Officer is presented as an addendum to the précis minutes of the 2013 AGM published in the previous journal.

1st Motion:

Do we have a Chairman under Article 6.3 of the Constitution?

For the Motion, i.e. Yes - 19

Against, i.e. No - 37

Abstentions - 14

2nd Motion:

Whom do we elect to Chair the Meeting?

In Favour of Mr. Bellamy - 16

In Favour of Mr. Christopher Proudfoot - 41

Abstentions - 13

There were 70 votes in total on both counts and a clear majority on each motion.

After vacating the Chair, Mr. Bellamy was given several opportunities to address the meeting at length, on a number of different topics. After the adoption of Committee reports, Mr Bellamy withdrew his letter that had been placed on the seats before the meeting, announced his withdrawal as a candidate for President and left the meeting accompanied by six other members.

Mr. Bellamy having withdrawn his nomination the meeting agreed that there should be a vote for the office of President based upon the two candidates whose nominations had been validly submitted for consideration by the AGM.

Election of the President:-

Candidate: Alison Biden 25 votes

Candidate: John Phillips 25 votes

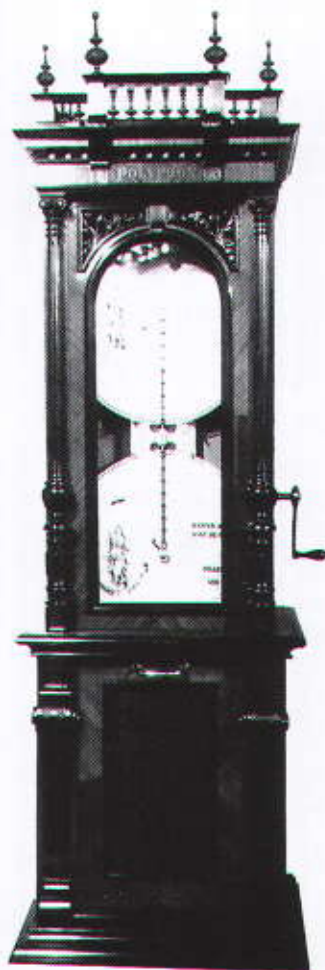
Abstentions: 13

Total votes cast 63.

Mr. Phillips then offered the position to Mrs Biden and the matter was settled to spontaneous applause in which many joined.

At no point during the entire meeting did any member present, make any attempt whatsoever to show just cause for the 2013 AGM to suspend its proceedings and consider its own constitutional standing, as well as those of its actions.

Five members had submitted postal votes, 1 by post and 4 by email, however the AGM voted by a show of hands against admitting them into the count and they were destroyed unopened.



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kevin_mcelhone@btinternet.com 01536 726759 Please note underscore between names.

A tin boxed snuff box by Paillard, serial No. 1135 with fine comb playing three airs. In good working order. Very uncommon. Please phone 0125 721723 for more details.

19 5/8" Polyphon, honey walnut case with matching bin and pediment with at least 25 discs. Plays well. £5,800. Photos available from Ted Brown. Interested parties please contact Dave Williams Tel: 0208 224 8240. Near Guildford.

Ludophone 24 note, keyed organ kit. Part built. No parts missing, with some book music and instructions. (Tamworth area) Contact Keith Pratt on email: keithpratt0@netscape.net. Tel: 02392 37841619 5/8" Polyphon, honey walnut case with matching bin and pediment with at least 25 discs. Plays well. £5,800. Photos available from Ted Brown. Interested parties please contact Dave Williams Tel: 0208 224 8240. Near Guildford.

73-Note Rolls for Hupfeld Phonola. Approximately 150 available - tune list by request. Please contact the Editors - see Officers Panel. Can be shipped anywhere at buyer's expense.

CLASSIFIED WANTS

Wanted: Miniature British barrel organs, serinettes and chamber barrel organs. Any condition considered.

Michael Macdonald, Tel: 0141 637 1014

Instruments: Coelophone, Chordephon, double-reed Ariel organette, Polyphon 19 5/8" (50 cm) coin-op, Thuringia Konzertina, Discs for Polyphon 17" (45cm) with bells, Olympia 15 3/4", Gloria 8" with bells, Stella 25", Fortuna 26", for myself and other members. Kevin_Mcelhone@btinternet.com 01536 726759. Note underscore between names.

I am looking for a **Thuringia** self-playing concertina (Konzertina), modern MIDI version of the Tanzbaer. Any model considered. Steve Greatrex, Tel: 01752 767936 email spg1@hotmail.co.uk

Ariosa discs (annular rings) any titles and in playing condition. Contact A Cunliffe, Email: adcunliffe@btinternet.com

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1st February 2014

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Posting of magazine:

27th February; 27th April;
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Now available at £30.00 each
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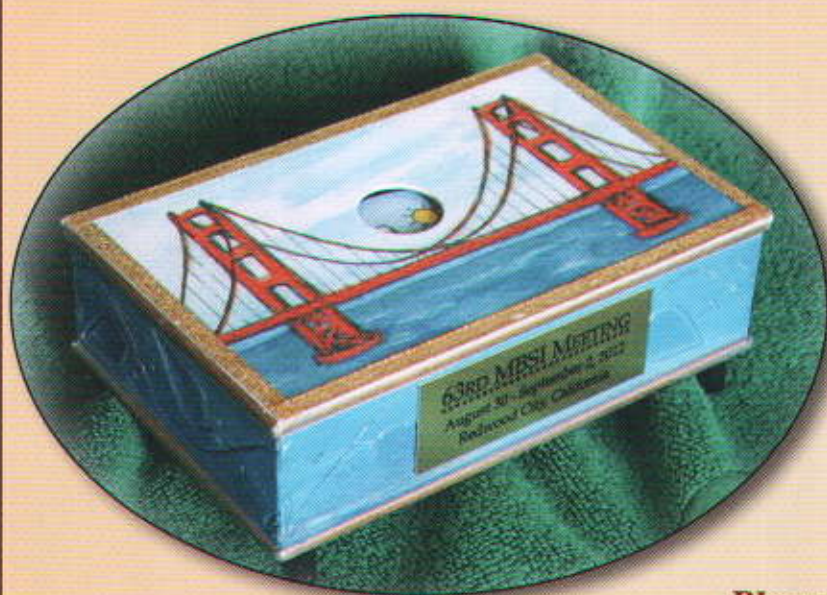


Table Favor from MBSI 2012 Annual Meeting

\$39 USD

*Includes: Packing,
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*Originally sung by
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**Hupfeld »Animatic Clavist«
Orchestrion, c. 1920**
With moving picture
and light effects. –
(Estimate: US\$ 9,000 – 12,000 /
Euro 7,000 – 9,000)



Automaton »Levitation«, c. 1910
Rare and spectacular musical
automaton by Phalibois, in good
working order. –
(Estimate: US\$ 30,000 – 58,000 /
Euro 30,000 – 45,000)



**American »De Kleist«
Band Organ, c. 1900**
Superb playing condition. –
(Estimate: US\$ 14,000 – 20,000 /
Euro 11,000 – 15,000)



Decamps »Lady Magician« Automaton, c. 1890
Enchanting musical automaton with Jumeau
portrait head and three 'apparitions':
a monkey, a girl and a clown. –
(Estimate: US\$ 50,000 – 75,000 /
Euro 40,000 – 60,000)



»Turkish Smoker« Automaton, c. 1915
By Lambert. Original costume. –
(Estimate: US\$ 11,000 – 15,000 /
Euro 9,000 – 12,000)



**»Barack Obama«
Contemporary Musical Automaton**
Moving head and arms, rocking
chair, smoking action. – **Very elegant!** –
Amusing Political Piece! –
(Estimate: US\$ 20,000 – 30,000 /
Euro 15,000 – 20,000)



**»Chinese Magician and Vanishing Lady«
Automaton, c. 1920**
Complex electric advertising automaton by
Phalibois, with archive of original publicity
photographs! – (Estimate: US\$ 25,000 – 40,000 /
Euro 20,000 – 30,000)



**»Buddha
Phonographes
Artistiques«,
Original by »Arton-Andia«, c. 1924**
(Estimate: € 5,000 – 7,000 /
US\$ 6,500 – 9,000)

**Wonderful German
Advertising Automaton,
c. 1940**
With 5 animated figures
and multiple movements. –
(Estimate: US\$ 4,000 – 6,500 /
Euro 3,000 – 5,000)



**Rare »Fortuna
Marvel« 26-inch
Orchestral Disc
Musical Box, c. 1890**
With fourteen-key organ, triangle
and drum and 18 original discs.
(Estimate: € 10,000 – 15,000 /
US\$ 13,000 – 20,000)

The 127th Specialty Auction »Mechanical Music & Automata«

16 November 2013

For more highlights please see inner double page in this issue!

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**Coin-Activated
Singing Birds Automaton on
Pedestal, by Bontems/Reuge**

3 mechanical birds. Working well! –
(Estimate: US\$ 2,600 – 4,000 /
Euro 2,000 – 3,000)



**»Chordephon« (20 in.)
Disc Musical Box, c. 1908**
Coin-operated upright zither. –
(Estimate: US\$ 9,000 – 13,000 /
Euro 7,000 – 10,000)