

# *The* ***Music Box***

*An International Journal of Mechanical Music*

## *In this issue*

*Encyclopedia of Disc  
Musical Boxes 1881 to  
1920 - Major New Book  
Review*

*Ecce the Rusty Disc  
Part 2  
The 'Leading' Question*

*Midlands Model  
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*Cover photo:* A satirical porcelain figure of former French President Valéry Giscard d’Estaing, mounted on a musical base. Read the story on page 126.

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## Editorial

We publish a letter to the Editor this month on page 112, which takes us to task for publishing articles which are both too long and should not be serialised. The correspondent says these are inconsistent with our editorial policy and its application. In particular he feels that one article, *Ecce the Rusty Disc*, is perhaps too scholarly. This contrasts with a contribution in this edition written by the correspondent himself, *Restoration Matters - The 'Leading Question'*, which is highly technical. Do you, our readers, prefer scholarly papers or technical papers or a mixture of the two? We aim to fill the journal with a variety of subjects, some of which will appeal to some readers more than others. Please write to the Editor with your own feelings on the matter.

For those of you who enjoy studying their history, Arthur Ord-Hume reviews the latest, and impressive, edition of *The Encyclopedia of Disc Musical Boxes from 1881 to 1920* in the USA.

Please look at the updated list of the Society's officers in the box on the left. There have been some changes. Also in the centre of this edition there is an eight-page pull-out section describing the new corporate structure of the MBSGB.

Richard Mendelsohn

**Please submit all material to the Editor for publication in the form of Word documents, JPEGs or PDF files, at richardmendelsohn@btinternet.com**  
**Material in the form of hard copy is equally acceptable, in which case please post it to me at my address at left.**

The Editor welcomes articles, letters and other contributions for publication in the Journal which relate to the study and appreciation of musical boxes and other mechanical musical instruments. The Editor reserves the right to amend or refuse any submissions. Any contribution is accepted for publication on the understanding that the author is solely responsible for the correctness of the facts stated therein, and also for any opinions expressed within. Its publication in the Journal does not necessarily imply that the Society, its officers or the Editor agree with those opinions. The Society, its officers and the Editor do not accept, and hereby disclaim any liability for the consequences of any inaccuracies, errors or omissions in contributions which are published in the Journal. The Music Box is published by the MBSGB quarterly.

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**1<sup>st</sup> October 2017**

**The Editor reserves the right to amend this date should circumstances dictate.**

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# Sacred Music on Cylinder Musical Boxes – Part 2

by David Worrall

## Some thoughts and background notes

Part 1 of this article, published in the previous edition of *The Music Box*, gave the background to this series of articles, defined Sacred Music, and gave overall statistical details of the extent to which each of the three groups of Sacred Music it identified was to be found on cylinder musical boxes. Here, Part 2 discusses the results of a more detailed analysis of the first group: Classical Sacred Music.

### Classical Sacred Music – from Oratorios, Operas and Masses

A dictionary definition of the word oratorio is ‘a large-scale musical composition, usually on a sacred theme, performed by soloists, chorus and orchestra without action, scenery or costume’; of the word opera, ‘a large-scale musical composition designed

around a theme, sacred or secular, but to be performed with action, scenery and costume’; and of the word Mass, ‘the celebration of the Eucharist or Holy Communion and sometimes found set to music’. Thus, arias and choruses from these major works were written to be performed in the main by those with skills in instrumental and vocal performance in public.

AIR	WORK	COMPOSER	Incidence	AIR	WORK	COMPOSER	Incidence
The Heavens Are Telling	The Creation	Haydn	117	Let the Bright Seraphim	Samson	Handel	7
O Rest in The Lord	Elijah	Mendelssohn	90	Lord, Remember David	Psalms 132 Setting	Handel	7
With Verdure Clad	The Creation	Haydn	77	Then Shall The Righteous	Elijah	Mendelssohn	6
In Native Worth and Honour Clad	The Creation	Haydn	75	The Holy City	The Holy City	Maybick [Adams]	5
See The Conquering Hero [Also Thine be the Glory]	Judas Maccabeus	Handel	65	O Holy Night	Cantique de Noel	Adam	4
Cuius Animam	Stabat Mater	Rossini	61	Funeral March	Piano Sonata in B Flat Minor	Chopin	4
Hallelujah Chorus	Messiah	Handel	52	He Was Despised	Messiah	Handel	4
Thanks be To God	Elijah	Mendelssohn	50	Te Deum Jubilate	Te Deum Jubilate	Handel	4
He Shall Feed His Flock	Messiah	Handel	48	Jesus of Nazareth	Nazareth	Gounod	3
The Hailstone Chorus	Israel in Egypt	Handel	45	Oh had I Jubal's Lyre	Joshua	Handel	3
If With All Your Heart	Elijah	Mendelssohn	46	O Thou That Tellest Good Tidings to Zion	The Messiah	Handel	3
Rousseau's Dream	Le Devin du Village	Rousseau	34	Creator Spirit	The Creation	Haydn	3
I Know that My Redeemer Liveth	Messiah	Handel	33	Mottetto Splendente te Deus	Mottetto Splendente te Deus	Mozart	3
The Lost Chord	The Lost Chord	Sullivan	31	The Silver Trumpets	The Silver Trumpets	Viviani	3
Moses' Prayer	Moses in Egypt	Rossini	30	Glory to God in the Highest	Missa Solemnis Mass in D, op. 123	Beethoven	2
But Thou Didst Not Leave	Messiah	Handel	29	Alta Trinita Beata	Laudi Spirituali	Mediaeval Italian Melody	2
Dead March	Saul	Handel	25	O Lovely Peace	Judas Maccabeus	Handel	2
Rejoice Greatly	Messiah	Handel	25	Every Valley Shall be Exalted	Messiah	Handel	2
Glory to God	Messiah	Handel	24	The Trumpet Shall Sound	Messiah	Handel	2
Angels Ever Bright and Fair	Theodora	Handel	19	All the Heart (All the Earth)	The Dettingen Te Deum	Handel	2
Gloria in Excelsis	Grande Masse in C Minor	Mozart	19	Hear My Prayer [Oh For the Wings of a Dove]	Hear My Prayer [Oh For the Wings of a Dove]	Mendelssohn	2
Unto us a Son is Born	Messiah	Handel	18	Hymn of Praise	Hymn of Praise	Mendelssohn	2
War March of The Priests	Athalia	Mendelssohn	17	Lachrimosa	Requiem Mass in D Minor	Mozart	2
Christ est Ressuscité [Angels Chorus Act 5]	Faust	Gounod	16	March of the Israelites	March of the Israelites	Verdi	2
Ave Maria - Meditation sur 1 <sup>re</sup> Prelude de Bach	Ave Maria - Meditation sur 1 <sup>re</sup> Prelude de Bach	Gounod	13	Anges Purs, Anges Radieux (Marguerite's Aria Act 5)	Faust	Gounod	1
Kyrie	Grande Masse in C Minor	Mozart	13	Ecco S'Avanza	Judas Maccabeus	Handel	1
Pastoral Symphony	Messiah	Handel	13	Sing Unto the Lord	Judas Maccabeus	Handel	1
Comfort Ye My people	Messiah	Handel	11	Sound An Alarm	Judas Maccabeus	Handel	1
Jerusalem! O Thou that Killest the Prophets	Saint Paul	Mendelssohn	8	Lift Up Your Heads	Messiah	Handel	1
He Layeth the Beams	He Layeth the Beams	Handel	7	Priests' Hymn	Moses in Egypt	Rossini	1
Waft Her Angels Thro' the Skies	Jephtha	Handel	7	Ave Maria	Ave Maria	Schubert	1
				Sub-total			1204
				Unidentified Titles			44
				Total - 62 Identified Classical Sacred Airs			Total Incidence 1248

Table 5 Incidence of items from classical works pinned on musical boxes

Composers and their librettists quite often turned to the Bible for inspiration, either as a source of texts, or of stories to which a libretto could be written and then set to music. Probably the example of this practice familiar to most would be Handel’s oratorio *Messiah*, in which the music is set to texts selected by his librettist, Charles Jennens. Similarly, music from other major classical works found on cylinder musical boxes came

about in this way; some of these, *Elijah* by Mendelssohn and *The Creation* by Haydn, are well known and frequently performed and so heard both now and during the 19<sup>th</sup> century; others however, such as *Saint Paul* by Mendelssohn and *Joshua* by Handel, are much less frequently performed and so, perhaps, are unfamiliar to most people today. The major classical works in this sub-group of Sacred Music that were found

during research for this article are listed in Table 5 above. Also included are classical sacred airs of an individual or solo nature that were identified during the various searches. It is not surprising, perhaps to see the top three in Table 5. What might be more surprising to many today however, is that *The Creation* by Haydn, rather than *Messiah* by Handel tops the list overall, just. The presence of the work by Chopin in the list might be considered tenuous and questionable, but where found it was part of a full programme of sacred music on each of the four musical boxes concerned and so has been included.

For this group of Sacred Music overall, 62 individual sacred airs have been

AIR	WORK	COMPOSER	Incidence	AIR	WORK	COMPOSER	Incidence
The Heavens Are Telling	The Creation	Haydn	117	Ler the Bright Seraphim	Samson	Handel	7
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Glory to God	Messiah	Handel	24	The Trumpet Shall Sound	Messiah	Handel	2
Angels Ever Bright and Fair	Theodora	Handel	19	All the Heart (All the Earth)	The Dettingen Te Deum	Handel	2
Gloria in Excelsis	Grande Masse in C Minor	Mozart	19	Hear My Prayer [Oh For the Wings of a Dove]	Hear My Prayer [Oh For the Wings of a Dove]	Mendelssohn	2
Unto us a Son is Born	Messiah	Handel	18	Hymn of Praise	Hymn of Praise	Mendelssohn	2
War March of The Priests	Athalia	Mendelssohn	17	Lachrimosa	Requiem Mass in D Minor	Mozart	2
Christ est Ressuscité [Angels Chorus Act 5]	Faust	Gounod	16	March of the Israelites	March of the Israelites	Verdi	2
Ave Maria - Meditation sur 1 <sup>re</sup> Prelude de Bach	Ave Maria - Meditation sur 1 <sup>re</sup> Prelude de Bach	Gounod	13	Anges Purs, Anges Radieux (Marguerite's Aria Act 5)	Faust	Gounod	1
Kyrie	Grande Masse in C Minor	Mozart	13	Ecco S'Avanza	Judas Maccabeus	Handel	1
Pastoral Symphony	Messiah	Handel	13	Sing Unto the Lord	Judas Maccabeus	Handel	1
Comfort Ye My people	Messiah	Handel	11	Sound An Alarm	Judas Maccabeus	Handel	1
Jerusalem! O Thou that Killest the Prophets	Saint Paul	Mendelssohn	8	Lift Up Your Heads	Messiah	Handel	1
He Layeth the Beams	He Layeth the Beams	Handel	7	Priests' Hymn	Moses in Egypt	Rossini	1
Waft Her Angels Thro' the Skies	Jephtha	Handel	7	Ave Maria	Ave Maria	Schubert	1
				Sub-total			1204
				Unidentified Titles			44
				Total - 62 Identified Classical Sacred Airs		Total Incidence	1248

Table 6 Number and incidence of classical Sacred Airs



identified and found pinned on cylinder musical boxes; the incidence of each is shown in Table 6.

**Note:** *The entries highlighted in blue are from works classified as oratorios by musical authorities. Thus, only musical boxes with programmes comprised entirely of a selection of these justify the use of the sobriquet, or generic term 'Oratorio Box'.* The top entry in Table 6 gives clear evidence as to why Haydn's work *The Creation* topped the list in Table 5 – the chorus, *The Heavens are Telling the Glory of God*, which comes from the final section of Part 1 of the oratorio, and celebrates that point in the biblical story of creation when light has triumphed over darkness. It was a clear favourite and by a substantial margin.

It may be surprising to see items from operas appearing in the list. Although the operas concerned may themselves not be immediately associated with the Christian faith, individual items from such works often are. Two examples of this come from Gounod's *Faust*. Gounod was known to have been an intensely religious person, and whilst *Faust* deals with the Christian concept of heaven, hell and the devil in an otherwise very secular story, in Act 5 comes Marguerite's aria in the form of a prayer for help, *Anges Purs, Anges Radieux* (Angels Pure, Angels Radiant) and the Chorus of Angels *Christ est Resussité* (Christ is Risen) are a clear reference to the Easter Story. Both of these items occur in the selection listed in Table 6 above.

Similarly with the item from *Le Devin du Village* (The Village Soothsayer) by J J Rousseau, who is described elsewhere as having been an 18<sup>th</sup> century radical free thinker and an unbelieving philosopher. Although his one-act opera was entirely secular, the score included one item, a love serenade *Days of Absence, Sad and Dreary*, the music for which became known as 'Rousseau's Dream', and was used as a hymn tune, appearing in many hymn books, sometimes with name of

'Greenville' or just of 'Rousseau'.

Although the majority of music in this group comes from oratorios and masses, many instances were found of standalone compositions. Unsurprisingly, amongst these is *The Lost Chord*, composed by Sullivan in 1877, a very popular item over the years and found included in the musical programmes of 31 musical boxes made in the last quarter of the 19<sup>th</sup> century by several makers, including Ami Rivenc, Mermod, and Nicole Frères. For the last named of these, the 15 instances found were all on musical boxes from their 50,000 series, so would have been made by another maker and retailed under the Nicole Frères name. Another equally popular ballad from late Victorian times is *The Holy City*, composed by Maybrick (Adams) However, as this was not composed until 1892, it features on only four musical boxes made by makers still active in this field in the mid to late 1890s - Cuendet, Mermod Frères, Charles Ullman and one unknown.

Also in this category, *Ave Maria* by Gounod was found pinned on 13 musical boxes but most interestingly, perhaps, is *Stabat Mater*, found pinned on no fewer than 61 musical boxes. Without hearing the musical boxes concerned, however, it is unclear which of two alternatives this could be. It could be an arrangement of the *Cujus Animam*, the second part of Rossini's setting of the 13<sup>th</sup> century Catholic Hymn to Mary, *Stabat Mater Dolorosa* completed in 1841. This second part of the work is written as a tenor solo and is described in sources elsewhere as having a rollicking and memorable tune often performed apart from the work's other movements as a demonstration of the singer's bravura technique. Alternatively, however, it could be an arrangement of the simple plain-song hymn tune of 17<sup>th</sup> century German origin found in many hymn books with the name 'Stabat Mater'.

Whichever of these two alternatives, the



Fig 3 Example of a 6-air programme with a single sacred air at Tune 6 – a popular item of sacred music on cylinder musical boxes

tune *Stabat Mater* was found pinned on a total of 61 musical boxes, on 24 of which it was the single sacred air amongst an otherwise secular programme. The tune sheet shown in Fig 3 is a typical example, with *Stabat Mater* pinned here as Tune No 6 on Serial No. 501, a Mandolin-Basse Piccolo by an unidentified maker but thought to be either Greiner or Brémond. In this example, it is quite clearly the Rossini alternative, and although this was so in quite a number of instances, in others it was not so clear. On balance, however, and considering the description given above, all 61 instances have been assumed to be the Rossini alternative – a ‘rollicking,

memorable tune’ probably being more appealing to the listener than a plain-song hymn tune of German origin.

The dates for the earliest musical boxes found registered with Classical Sacred music in their programme are not quite clear cut. There are several contenders for the earliest, but for the reasons outlined in Table 7, care has to be exercised in identifying which particular ones.

None of the dates identified is as early as might be thought possible. However it may well be that earlier examples of musical boxes pinned with Classical Sacred music do exist, but lie buried amongst the 5,000 or so registered without details of their musical programmes.

Sometimes the rhetorical question is heard, ‘Why should the Devil have a monopoly of all the good tunes?’ which is often posed as a retort to some sort of a challenge. As if in answer, over the years when the merits of good, secular tunes have been recognised, Christian musicians have set them to the words of a hymn or other verse associated with the Christian faith. Reference has been made already to two examples of this

Maker	Serial	Type	Programme	Comments
Capt H	1898	3-air tabatière	1. Not identified 2. ‘Rousseau’s Dream’ 3. <i>The Heavens are Telling</i> – The Creation by Haydn.	Unable to reliably date this serial number.
Ducommon-Girod	1220	6-air key wind	1. <i>Jubelfeier</i> – valse 2. <i>Ma Perche non Posso</i> – La Sonnambula by Bellini 3. <i>Chlesoine</i> (?) – polka. 4. <i>The Conquering</i> . Judas Macabeus. Op 5. <i>La Varsoliana</i> 6. <i>Le Patthes de Monza</i> – galop	Unable to reliably date this serial number. H A V Bulleid Dating Charts date Serial No 1220 in 1 <sup>st</sup> Series as 1821/22. However <i>La Sonnambula</i> was not written and performed until 1831.
Ducommon-Girod	12061	4-air key wind	1. Not identified 2. <i>Dead March</i> – Saul by Handel 3. <i>Sing unto the Lord</i> – Judas Maccabeus by Handel 4. <i>He shall feed His flock</i> – Messiah by Handel	H A V Bulleid Dating Chart gives 1836/37
Nicole Frères	25150	6-air hymn box - key wind	1. <i>Mount Ephraim</i> 2. <i>But Thou didst not Leave</i> – Messiah by Handel 3. <i>Bedford</i> 4. <i>Old Hundred</i> 5. <i>All Saints</i> 6. <i>Lyons</i>	H A V Bulleid Dating Chart gives 1848/49.
Nicole Reymond	135	3-air key wind	1. Overture to <i>Der Freyschutz</i> 2. Overture to <i>Guillaume Tell</i> 3. <i>Hailstone Chorus</i>	Unable to reliably date this serial number.

Table 7 Early musical boxes with classical Sacred Airs



happening but, as in most cases where this has occurred, it has gone unrecorded, and is lost now in the mists of time. So, arising from this thought is a caveat, that some of the items regarded by this article as sacred airs may have been pinned originally as part of a complete programme of secular music, rather than to satisfy the need or request for sacred music. This caveat applies particularly to some of the early examples identified, such as the two tunes identified as sacred airs in Table 7, 'Rousseau's Dream' and 'See The Conquering ...'

A final thought on Classical Sacred Music: at the time of this research 80 musical boxes had been registered specifically as 'oratorio'. As with the generic term 'hymn box', detailed analysis has revealed that there are cases where this is not a wholly accurate description of their musical programme. If the generic term 'oratorio box' is to be applied to a musical box, then its entire programme should be of items

from works designated by the musical authorities as oratorios. Those identified during the researches for this article are listed in Table 5. Their individual arias and choruses are identified in the blue highlighted cells of Table 6.

Part 3 of this article will describe the research into the second of the Sacred Music groups – Hymns, and will be published in the next edition.

*Aknowledgements:*

1 *Most of the statistical information in this article has been obtained from the Arthur D. Cunliffe Register of Cylinder Musical Boxes (The Register) and is used with the kind permission of the Registrar. It illustrates how powerful and useful The Register is now as a source of information when writing articles of this nature. Those readers who own cylinder musical boxes and who have not yet registered them with the Registrar please do so and extend the value of this powerful research tool.*

2 *Musical Box Tune Sheets by H A V Bulleid and its four Supplements, published in 2000 by the MBSGB.*

3 *The Musical Box by A W J G Orde-Hume, published in 1995 by Schiffer Publishing Ltd of Atglen, Pennsylvania USA.*

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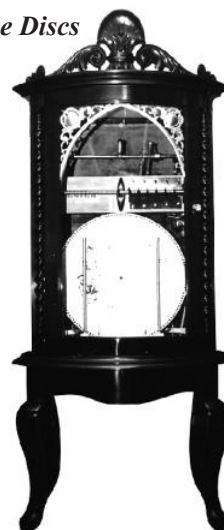
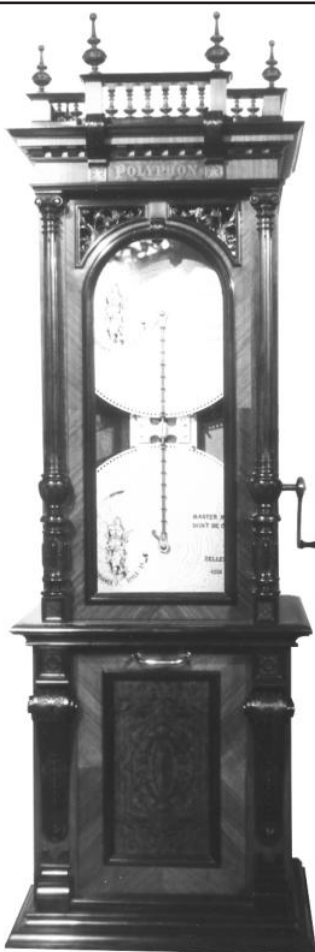


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# Ecce the Rusty Disc – Part 2

by Dr Paul Mellor

*In Part 1 Dr Paul Mellor reviewed his current thinking about the science of rust removal. In this part he describes the method he uses to treat his own discs.*

Please see below about what I do to restore and conserve my own discs. I suggest the cleaning process is appropriate only for moderately to severely rusted discs. For discs with no or barely no rust, I simply preserve them in VCI (Vapour Corrosion Inhibitor) bags.

To summarise; the key advantages of cleaning are that the ongoing, slow rust corrosion of discs is successfully

inhibited, and that you prevent rust particle entry into the working mechanism of your musical box. After cleaning discs are not 'shiny new' – there is still an antique patination to the disc on both sides, along with its preserved, and usually enhanced, original label. In my view it's an excellent aesthetic result combined with functional rust prevention.

- 4 and 2mm glass-fibre pen – rust removal with fine control around printed text
- Mechanical rust removal of gross surface rust whilst the disc is dry
- Then wash the disc in order to allow the rust remover to work. Wash with a pH neutral, non-ionic detergent diluted ideally in de-ionised water, as recommended in the Historic Preservation Policy document of the US Government General Services Administration <sup>32</sup> e.g. *Orvac* – which can be purchased online. Steel brush or wire wool away some of the dirt and rust during the washing process avoiding the label. Warm air dry the disc.
- Over paint the label using a thin layer of grease (e.g. vaseline) by hand – covering the label precisely.
- Follow the instructions of the rust removing chemical. In my hands I preferred the liquids – total immersion was a more efficient process. And from an observational only standpoint, I think *Biox* and *Evapo-Rust* products were the best performers.
- Brush the discs to augment the removal of surface rust (steel brush or steel wire wool). Monitor the soaking of the discs, and use judiciously to achieve rust removal. It often takes three to twelve hours of soaking, depending on the level of rust. The most severe rust was often in the region of the peripheral disc drive hole, and sometimes this required additional mechanical abrasion. I used a small electric rotary drill with a steel wire brush, followed by more soaking. I used a soft steel wire brush to clean the reverse side, avoiding damage to the projections. Often, many discs have a dark reddish lacquer to the reverse side, but as this is admixed with surface rust, this was removed during cleaning.
- In general, I would advise against brushing over the label region. The vaseline layer does offer pretty good protection, versus not using vaseline at all, but the label is most at risk of damage in the cleaning process.
- In the worst instances, a few of my discs have developed significant rust, virtually obscuring the label regions, and disallowing prior fibreglass pen de-rusting around text and patterns for lack of visible definition. These were discs in worse condition than the one pictured below. I have abraded these discs (even over the label), both chemically and mechanically, and been pleasantly surprised to find a modicum of remaining label definition. In these severe cases the label has paradoxically become clearer following derusting (a 'shadow' of the former text, but greater contrast against a cleaner steel background).
- Rinse copiously with water (ideally de-ionised water, although I in fact used tap water). And when you think you've done enough – then rinse again. I used a nylon brush to clean the non-labelled areas during rinsing, which had the benefit of improving the rinse and decreasing the yellow stained patinations that can follow the drying of a micro-layer of derusting chemical on a disc that has been insufficiently rinsed.
- Aggressively warm air dry, for example with a hairdryer. This must be done immediately following rinsing to prevent surface flash rust (which can occur within a minute). Do both sides to ensure no micro droplets of water are left around the projections.
- The steel darkens, tarnishes and some are prone to flash rust even if dried rapidly. I use a Japanese steel rubber immediately after drying to remove this change easily – this proved a very useful tool for creating a good finish to the disc. Use the hairdryer to remove any rubber particles at the end.
- Store in a new generation, non-toxic VCI bag.
- Leave for at least 24 hours – this helps stabilise the label adhesion. Then remove the remaining vaseline with a soft kitchen towel. Label retention is usually good, so long as the label has been protected with vaseline.
- Protect the disc within a cardboard record-folder type sleeve. The use of cardboard is for protection of the projections only, and for ease of storage. It holds the VCI bag and your newly restored disc within.
- A photographic example of part of the above process as practised on one of my own discs is shown as follows:





Fig 11 'The Honeymoon March' by Georg Rosey. A 19½" disc with significant surface rust



Fig 12 The same disc after cleaning, with careful fibreglass pen derusting around the label areas, and protective overpainting of the label with vaseline prior to mechanical derusting of the extra-label areas and chemical derusting of the entire disc by immersion. Note the successful preservation of the original labelling – but with improved clarity. The disc will continue to be protected in the long term, by inhibition of further corrosion through storage in a VCI disc sleeve. This will help prevent rust contamination of the musical box itself. Hopefully no monkeys here! Ecce the rust-free disc.



Fig 13 The de-rusted discs are then stored in this the finished disc storage folder. Bespoke from high quality kraft board, this disc sleeve contains a thickened VCI plastic bag in which the disc is easily placed and easily removed. Manufacturer information states that a VCI bag will provide around five years of continuous metal protection. In practice, they can be expected to provide at least ten years of protection (UK military working practice).<sup>33</sup> Note, that the VCI bag can be easily and inexpensively replaced and the same kraft board folder re-used. I have spare folders, so please contact me if you would like to order some.

I hope this has been an interesting perspective on the subject of disc conservation – a loose nod to an examination of the subject using a scientific approach to evidence.

To conclude, the slogan of one protective paint manufacturer in the USA provides a useful denouement: 'Rust Never Sleeps!'

Contact details for the author and for ordering bespoke musical disc VCI protective sleeves: Paul Mellor email: paul@mellor.zone

#### Acknowledgements:

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I am indebted to the following conservators for their expert critique of this article:

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- Ms Jannicke Langfeldt BSc, Conservation Team Manager, the Science Museum, London
- Mr Ben Regel BA, MA, MSc, PhD candidate in Conservation Science, Imperial College, London

#### References:

- 32 US Government General Services Administration, 2016. 'Non Ionic Detergents' within the Historic Preservation Policy documents. <http://www.gsa.gov/portal/content/113006>
- 33 Lt. Col Stephen Mellor, UK Armed Forces, personal communication 2017.



# *Restoration Matters!*

## *23 - The 'Leading' Question*

by Roy Evett

Close on forty years ago I bought a Polyphon 15½" duplex, unseen, from Germany. When it arrived I found the bedplate fixing screws were missing and the movement had been bouncing about during transit. A closer examination showed that the lead resonators had corroded beyond recovery and several had broken off during the trip. Obviously, the machine needed re-leading and re-tuning. At that time I was a relative newcomer to the music box scene and had no idea how to fix it.

The box has been moved from pillar to post ever since. Even though my capabilities improved over the years, and I learned how to replace the odd lead, I was apprehensive about tackling this much bigger job.

A health problem some time ago left the dexterity of my hand somewhat compromised and I thought that was the end of me ever repairing the Duplex.

When I was offered another of these machines with supposedly recoverable leads, I thought this was the solution to all my problems. However, when the combs were removed for recovering, this is what I found: Fig 1.

This was my own fault for not looking. Always suspect the leads on these machines and look before you buy.



*Fig 1*

Now my problem had doubled, and I could find no-one to do it for me until two years hence. With frustration running at an all-time high, I eventually resigned myself to having to find a way to do it myself, duff hand or not.

I discovered that a number of restorers would make a mould, cast a lead block, solder this onto the anvils and then saw through the lead block many times to create individual resonators. Polyphon certainly used this method on early machines, and Reuge use this method today. However, I felt it was fraught with problems, and molten lead could be rather dangerous for a man with one and a half hands.

I had to find a different way, and I felt that soldering on individual resonators was the way forward. Although I did think that to make each resonator individually would be possible, it would be very difficult and very time consuming. If a good comb is studied, it will

be seen that the leads increase gradually in length towards the bass end. They also increase in width as they go. The width of the anvils increases by just ten thousandths of an inch each time. This is a problem because it cannot be measured without special equipment.

Often the anvil end of the lead is narrower than the free end. I could not think of a logical reason why this was done, and so chose not to take this into account. (If anyone knows why this is done, I would like to know.)

This was my solution: the material to use is roofing lead, easily obtainable from a builder's merchant, or short lengths purchased on eBay. Code 3 lead is 1.32mm thick, and Code 4 is 1.8mm. Do not try to use lead of the same thickness as the width of the anvil. A thinner lead is more forgiving if you do not manage to solder it on quite square. Various methods of cutting the lead were tried, but the best turned out to be a pair of sharp scissors. Any type of cutter with a scissor action will curl and bend the lead. It can be straightened after cutting but the narrower the piece, the easier it is to straighten.

Measure the length of the existing, tallest lead. This should be the first

lead on the comb, but occasionally it is the next one. It is not necessary to be very accurate, because the following method will exceed this by quite a lot. This Polyphon was about 40 mm.

The difference in size of the first few leads, starting at the treble end of the comb, is minimal, and it was decided that it would be easier not to include leads for anvils 35 to 43 in this calculation.

Instead, it was decided to determine where the leads started increasing in size by a significant amount. In this case it was at anvil No 34, and the lead at that point was approaching 3mm. Therefore anvil No 34 with a 3mm lead was to be the start of size incrementing.

Now remove all leads by gently heating from the face side of the comb. Do not overheat or you will lose the temper of the teeth. A crème brûlée torch is ideal for this. Brush away any residual solder with a toothbrush.

Number the anvils in ascending order, starting at No 1 for the lowest bass.

Anvil No 1 and lead No 1 are not considered at this time, because lead No 1 is thicker and must be made individually.

By adding a given figure to each ascending lead, a linear increase will be achieved. The smallest measurement that can realistically be made is 0.5mm. When determining the increment figure, it will be seen that a 0.5mm increment to 32 leads would make lead No 2 19 mm, i.e.  $3 + (32 \times 0.5)$ . This is not long enough. 1mm would bring it to 35mm. This is

still not long enough. 1.5mm brings it to 51mm. This is a bit long, but on the basis that each lead must be longer than its original to allow for clipping during tuning, it will suffice.

Make a list of sizes, starting in my case with lead No 34 being 3mm, and increment each figure by 1.5mm, ending at lead No 2, i.e.:

34 = 3mm  
33 = 4.5mm  
32 = 6mm  
31 = 7.5mm  
etc.  
3 = 49.5mm  
2 = 51mm

Cut a strip of lead one metre long and 30mm wide. Straighten the strip as best as possible. Mark the lead, with a sharp instrument, along one edge with the figures from your list.

It is normal for the leads to tilt backwards towards the brass comb base. On my Polyphon this angle was 4° for the lower comb, and 10° for the upper comb.

Scribe lines across the lead from each of the marks at the appropriate angle. This does not need to be very accurate as the leads will be trimmed afterwards. These lines are where the lead will attach to the associated anvil, and can be referred to as anvil lines.

Mark each lead with its anvil number.

After studying several Polyphon combs I found that the leads on very early combs were the full width of the anvil, but later models with different damper systems, including the one I had just bought (see Fig 1) were 3mm narrower than

the anvils. I decided that could be an advantage when soldering.

Measure the width of anvil No 2 round to the nearest 0.5mm and subtract 3mm. Mark this measurement on the anvil line for lead No 2.

Measure the width of anvil No 34, round to the nearest 0.5mm and subtract 3mm. Mark this measurement on the anvil line for lead No 34.

The next step must be accurate if we want the result to look nice.

The idea is to scribe between the two marks with a straight edge, thus automatically incrementing the lead widths. One edge of the lead strip must be straight for this purpose.

I found it difficult to straighten this long thin strip of lead, and so decided to cut the strip into three pieces. Decide which anvil lines to cut to give three approximately even lengths. Note the anvil numbers at those lines. Measure the relevant anvil to the closest 0.5mm and subtract 3mm. Scribe the relevant measurements across the anvil lines where you intend to cut. Be sure to mark both sides of the line so that each piece, when cut, has a mark. Each piece will now have a mark at each end.

It is now easier to accurately straighten the shorter pieces.

After straightening, take a straight edge and scribe between the two width markings at the ends of each piece. Now cut along these lines. The strip will need straightening again, but this will be much easier now it is even narrower.



Fig 2

Once straightened, cut off each individual lead. It may be necessary to remove any distortion caused by cutting, but this is cured very easily by a smart tap between two flat surfaces. Fig 2 shows the final cutting in progress.

Next is to trim the anvil end of the lead to the correct angle. I made a little jig which allowed me to trim to either 4° or 10°. The leads were slipped inside and trimmed with a craft knife. Making the jig was a great deal of effort, and it works well but there must be easier ways. See Fig 3 below.

The result is ready for soldering. See Fig 4 below.

adjusted by way of thumb wheels to lift up or down, and to skew as necessary. The clip assembly can be traversed along the length of the comb by means of another thumb wheel.

The able bodied may find a much easier way than this.

The comb was screwed down into the jig with anvils facing upwards. A guide was made to sit along the back side of the anvils (see the brown Tufnol strip in Fig 8). This acts as a guide for the bottom edge of the leads.

A further guide was made and fastened to

To overcome my lack of digital dexterity I made a tool to position and hold the lead while I soldered them into position. It consists of a clip to hold the lead, which is

the up-turned base of the comb (the brass plate in Fig 8). This was set to precisely the correct angle for the leads. This is only useful when the length of the lead spans the two guides, but it works for most and a single guide was sufficient for short leads.

The assembly was designed to leave the comb teeth clear of the tool's metalwork so as to minimise heat sink. This leaves the teeth rather vulnerable and likely to succumb to any pressure from the rig. To overcome this, a small block of aluminium was placed under the tips to give support.

The anvils were all cleaned thoroughly, fluxed with Baker's Fluid or similar, and given the thinnest possible tinning with 147°C low melt solder. A small piece of abrasive paper was wrapped around the tooth to be worked on. This is to prevent heat transfer to the adjacent leads and stops the teeth being soldered together. I found the abrasive side uppermost worked best. See Fig 5.

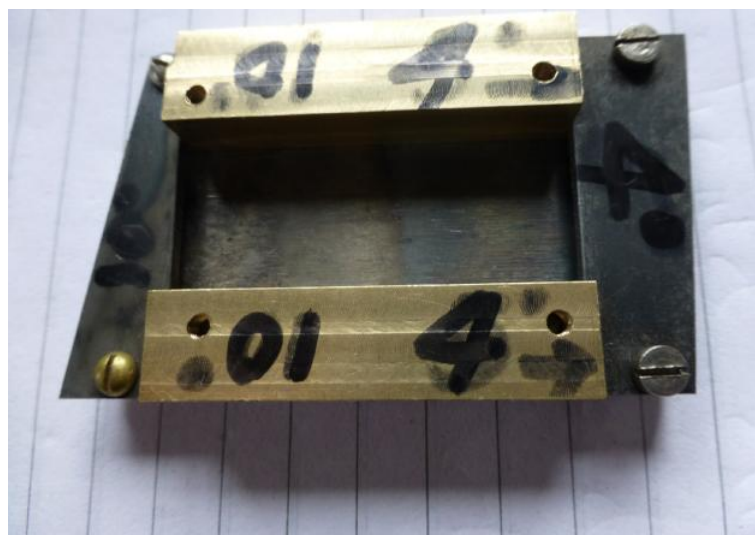


Fig 3

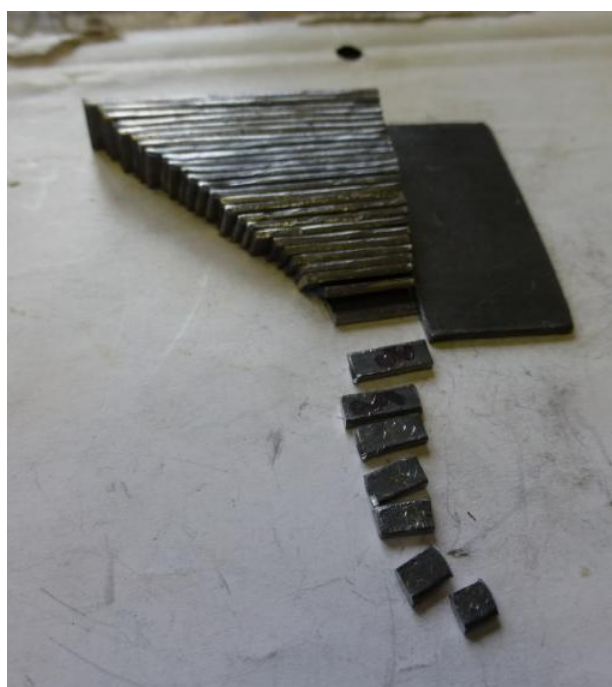
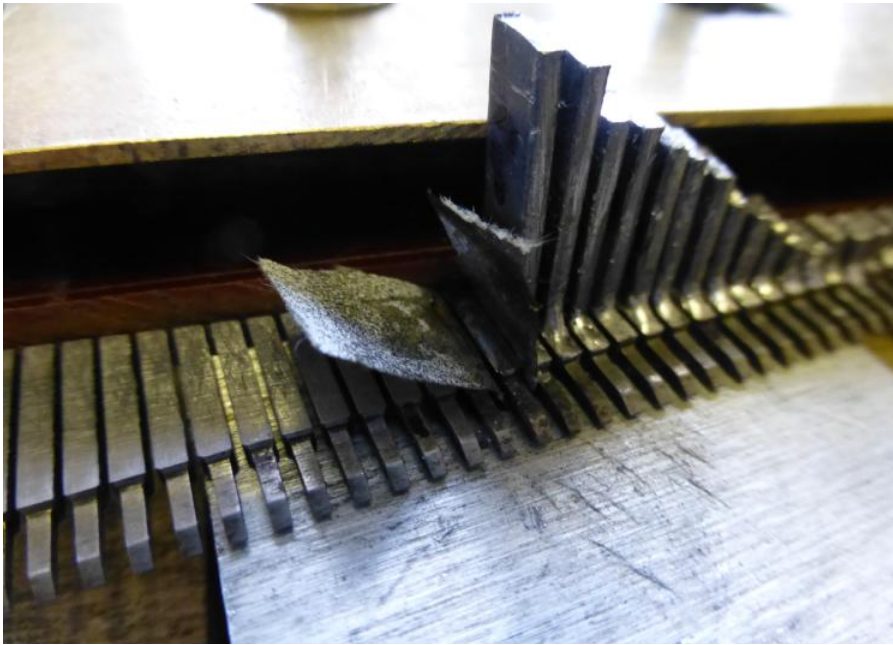


Fig 4





*Fig 5*



*Fig 6*



*Fig 7*

Start with the smallest lead (anvil No. 43 in this case). Leads 43 to 35 do not need accurate cutting and are easy to make individually. They can all be made the same length and trimmed when tuning. I found those small leads to be the most difficult to hold. Eventually I found it easier to make the leads much longer than necessary and cut to length after soldering. See Fig 6.

Although Fig 7 is not the comb in question, it shows the point on the anvil at which the soldering iron should be applied.

Each lead was given a very thin tinning, further Baker's applied, and then positioned with the rig. There is now a 3mm section of anvil showing at the front edge. Another spot of Baker's was put here (belt and braces I suppose). A temperature controlled iron, set to 290°C, was applied to this spot and a little low melt solder run in. This should only be enough to ensure adequate heat transfer to the anvil and lead. With the iron kept in position the molten solder can be seen to creep toward the back of the anvil. Once there, remove the heat. If carefully done, a nice solder contour can be formed between the lead and the end of the anvil. See Fig 8.

No 1 lead is over twice as thick and must be made to measure. I found a piece of lead pipe, which when opened out did the job, and I could squeeze the lead to size in the vice.

Do not forget to neutralize the flux or you will have a rusty comb in no time. There are various applications on the market to neutralise the acid in flux. A method that works for me is to immerse the comb in a strong solution of natural soap and



Fig 8

water for a few hours, then swill off thoroughly and blow dry.

The end result is ready for tuning. See Fig 9.

With the clamps and bolts removed, the care taken over alignment proved worthwhile. The spring is now back in operation and performs correctly without bumps and bangs. See Fig 5.

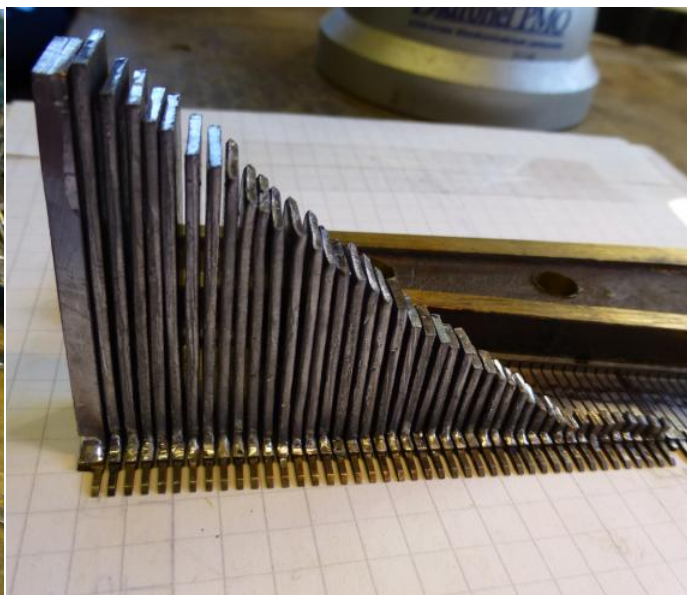


Fig 9

*Please note: This procedure can be dangerous. Eye and hand protection should be used. A well-equipped workshop is essential.*

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# *The Encyclopedia of Disc Music Boxes 1881 to 1920*

## *Arthur Ord-Hume reviews this new book by Q David Bowers*

The author, Q David Bowers, is a well-respected and leading member of the mechanical musical instrument fraternity in the United States who is widely known for his authorship of *The Encyclopedia of Automatic Musical Instruments*, first published in 1972. The publishers of this present work, AMICA, are the third oldest mechanical musical collectors' association in the world, having been formed in San Francisco in 1963. Initially it was given over to those who went in for automatic pianos but has now expanded to a wider field.

There are numerous interesting tips and pronouncements throughout this massive tome, such as the observation that while walnut was the preferred wood for cases made in Germany, in the United States nearly all were in oak or mahogany. A statement that after Paul Lochmann established the Fabrik Lochmann'scher Musikwerke in Gohlis, this 'success did not go unnoticed' actually misses a significant point. Namely that many of the early workers quickly became fascinated with the principles of the disc-playing musical box, and left the mother business to start their own companies to manufacture the machines and/or the discs in a preferred or different method.

The creation of Polyphon out of Symphonion is a major example of this rather incestuous cross-fertilisation of ideas that became rife in 1889 and 1890 Leipzig.

One of these, which Bowers rightly quotes, was Paul Wendland, who perfected the multi-pointed operating lever for the disc musical box – in other words the star-wheel.



### ***Sub-titled: A History, Catalogue Raisonné, and Appreciation, by Q David Bowers.***

*Foreword by Steve Boehck. Published by the Automatic Musical Instrument Collectors' Association, 696pp 8 7/8" x 11 1/4" (225 x 287 mm) hardbound in printed boards. 1,600 illustrations in colour and black and white. Price to AMICA Members \$75 plus postage & packing. Non-members \$95.00 plus postage & packing. Contact AMICA Treasurer, Joe Orens, 8917 Wooden Bridge Road, Potomac, MD. 20854-2448, [www.amica.org](http://www.amica.org)*

The musical box in America is, of course, paramount to this book and it was the pioneering retail work of Fred H Sander of 102 High Street, Boston, which brought Symphonion distribution to the States. Sander, who retailed everything from cash-registers through to toilet soap, was clearly an enthusiast for his musical machines, and Bowers tells us in detail how they worked. The star-wheels had four points which suggests there must have been a fair old background clatter to the musical performance.

Sander then handled Libellion and Polyphon models in the early 1890s, and it can only be hoped that his pioneering work in developing a musical-box market was not overlooked when, in 1893, Polyphon Musikwerke set up the Regina Music Box Company at Rahway, New Jersey.

Jersey City was home to F G Otto & Sons, surgical instrument makers and makers of wooden boxes. What author Bowers may not know is that the firm was also paramount in the manufacture of wooden-cased electric batteries. Anyway, the box-making facility attracted case-production orders for other makes, including Regina. Otto, however, liked musical boxes and so started producing his own – the distinctive 'cuff' box – much to the dislike of Regina who sued them via the New York agents of Paillard. It was a turbulent time!

The author has produced an essay on each of the many manufacturers in both the USA and the rest of the world (predominantly, of course, Germany) and provides a thoughtful commentary on each.

One topic never before addressed in this connection concerns the location of the American industry, for we find the vast majority of all the musical-box makers located in the state of New Jersey. The answer is not too hard to find as it is closely tied to the German immigrants who settled in the United States in the 1840s. Most came by ship, like Ferdinand Gottlieb Otto, to the processing centre in New York City's Castle Garden. It was just a short crossing of the Hudson River to the rural and development opportunities of New Jersey.



The rapid development of the shipping ports and lines of literally worldwide communication by sea, plus the railway systems of the 1880s and 1890s, made New Jersey very attractive both as a manufacturing centre and as a distribution hub. Symphonion's factory at Asbury Park, together with its spin-off export brand New Century, remember, was located right on the coast. And quite early on in the 1870s, the state made a policy of offering both low taxation and easy incorporation for businesses. It was this that encouraged F G Otto & Sons to move to Jersey City from Manhattan in 1881. The passing of the New Jersey Corporation Law in 1889 was a watershed, for it made New Jersey the most liberal state in the Union to set up a business.

A chapter contributed by Al Choffnes is devoted to how the disc-playing musical box operates. In a section on duplex combs he makes the common mistake of misattributing an increase in sound output from a tuned steel tooth to duplication rather than harmonic reinforcement. The volume of sound is concomitant to the width of the tuned steel tooth or the sum thereof in the case of a multiple array. In describing the Symphonion Eroica as the 'Holy Grail of musical clocks', Choffnes omits the most important feature of the piece, namely that in one version, the three discs are a set marked A, B and C, and each is different, so producing the ability for an astounding musical performance.

A chapter devoted to collecting disc musical boxes contains pictures of displays in collections, including the Morris Museum where resides the collection of the late Murtogh Guinness.

The layout of this book centres around some 43 chapters, each devoted to a specific maker or brand name, although sometimes this requires the reader to possess peripheral knowledge of the subject: while there is no direct entry for Junghans, there is for Coronation, and Britannia dealers with B H Abrahams.

This highlights a significant shortcoming in this otherwise useful book: there is no Index! While the clear assumption is that the contents list will suffice for the researcher, the very complexity of this aspect of mechanical music brings not just brands of instrument but names of individuals and places, all of which ought to be indexed. As a brief example, we have significant names such as Cuendet, Maalke, Schlobach and Zimmermann – all key members of that rich fraternity of inventors and manufacturers. They are all covered in the book, but without an Index and the awareness of where to look, you may struggle.

There is a fine reproduction of a page of a Montgomery Ward catalogue showing a selection of Stella models branded 'Thornward', misquoted as 'Thornwood' in a recent British book.

David Bowers has unearthed a great deal about the establishment of the disc musical box industry in America and, besides reminding us how John S Darling set up the American Music Box Company, pinpoints the year when it faded from view – it is not to be found in the 1896 New Jersey inspection of factories. The Monarch and Triumph brands had thus fallen victim to the Regina lawsuit against Cuendet. The matter of low trade margins on resale was, it turns out, only a contributing factor to a

situation where the company had amassed debts of \$25,000.

While it is known that George H Varrelman of Symphonion at Asbury Park saw export opportunities for his parallel production New Century disc machines, David Bowers has been unable to develop further the intriguing probability, first suggested by the late Hughes M Ryder some 40 years or so ago, that both the Monarch and Triumph brands were made under licence by Regina as 'second-liners'. It seems strange that the discs and musical arrangements are, in the main, identical. Glenn Grabinsky has recently compounded the mystery by finding a stylistic association with F G Otto and a possible tie to Criterion and Olympia.

This is an attractive and pleasing book but, for the serious historian, the lack of an Index will be seen as a major drawback. For the sake of, say, an extra twelve-page section, a work of great importance has been devalued. Make no mistake, Bowers and his editorial advisers have made a major contribution to our knowledge of the complexities of the disc musical box invention, development, industry and market with the comprehensive story of each manufacturer being told from formation to conclusion: the research is all there. The illustrations and catalogue extracts are excellently reproduced.

Layout and production of this fine and heavy book is the work of Terry Smythe, former editor of the AMICA Bulletin. While this is a hefty-priced tome that lives up to its mailing weight, and given the short-comings listed, it remains an important aid to the disc machine collector's knowledge and it will not disappoint.

# *This, That and t'Other No 20*

by Arthur Cunliffe

*Having spent many years researching musical boxes one is tempted to conclude there is nothing new, and we have seen it all. I assure you that nothing could be further from the truth. It is possible to have a list of boxes from the same maker with a long list of consecutive serial numbers all of which seem to be following a very specific production plan, then suddenly in the middle of this list there turns up a box that is so different it is difficult even to believe that they came from the same source.*

The moral of this story is that whenever you say 'that cannot possibly be true', have a second think and check the evidence again and again, as it might just be.

A member of the public contacted me recently with a query about a Nicole box, and said how much she had enjoyed it during the past 60 years. When I eventually found the tunes which the box played, I realised how enjoyable a box playing the five sections of a Quadrille plus three other popular airs can be to most people. All the airs played were uncomplicated and melodic. I now realise that such a box can be much more entertaining than a complex overture or oratorio box.

It is always interesting to see how many, or sometimes how few people, can listen to a tune on a box without interrupting with some sort of comment. It is unusual to have a group of people who can stay silent for the 45 to 50 seconds of a tune playing without some comment being made. I think this might have been true in Victorian times.

There are so many new diversions and interests put out nowadays in an ever expanding media I am surprised that musical boxes feature at all in modern society. In spite of everything mechanical music seems still to survive. Since the period 1920 to 1970 probably the number of people seriously interested in our hobby will have decreased greatly. Looking at Society membership numbers we are well below the 700 of yesteryear, so I believe that it is up to all of us to maintain an active interest just to keep things going so that in the future musical boxes will once again be re-discovered by another generation. This gradual decline in membership numbers is not just our problem as our American society friends are worried by their numbers dropping too.

I wonder how many of you have great difficulty in transcribing composer names on tune sheets. There seem to be many examples of names that cannot possibly exist even allowing for translation problems. Names like Cjines, Frehrch and Raylance have been spotted, and even when the names have been checked



*Bells galore!*

again and again for possible spelling errors the names still came up as quoted.

Even when a reasonable name has been found, the tune is often one that is never heard today. An example of this is the *Lady Henrietta Polka* composed by Delderay. I doubt if the music still exists and I hope someone will prove me wrong.

To use sticky-back plastic tape to repair a tune sheet is always a bad thing to do. Even top quality document tape should not be used as it discolours in time. If you see a box like the Brémond illustrated in Register News No 95 that has tape that is coming away, I believe you should work carefully to remove it. Once the tape has been disposed of, I would suggest the original tune sheet should be backed with a thin good-quality card using a non-acid glue. Then it can be replaced using the original pin fixings. Always remember to leave

as much of the original tune sheet as possible. Art shops can usually supply top quality materials for this sort of work. Please digitally photograph the tune cards of all of your boxes and keep backup copies of them. There are many unusual tunes pinned on musical boxes that are never heard today. Probably the musical scores of these tunes no longer exist.

Here are five examples:-

*Sandy and Jenny, We are coming Sister Mary, Gavotte Circus, Boiver Waltz, The Waxwork Show.*

If you are looking for a box to impress Mister Average then maybe you should be looking for a bell box with bells in view together with unusual bell strikers. I think the one illustrated on page 57 with ten bells would be most suitable. The different figures plus bee, butterfly, bird and mace strikers should impress anyone.

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# THE MUSICAL BOX SOCIETY of GREAT BRITAIN

An Incorporated Private Company Limited by Guarantee. Company Number 10766572

**Précis Minutes of the Annual General Meeting held on the 3rd June 2017 at Roade, Northamptonshire.**

**Opening:** The President/Chair, Alison Biden, took the Chair of the Meeting and declared the AGM open at 11.00 a.m. A total of 41 Officers and Members were present. 20 members sent their apologies.

**Minutes of Previous General Meetings held on 4<sup>th</sup> June 2016.** The 2016 AGM & 2016 EGM Minutes were approved.

## **Matters Arising.**

**Incorporation:** The Society became an Incorporated Private Company Limited by Guarantee, Registration No 10766572 on 11th May 2017; its Constitution became thereby its Articles of Association and its assets were transferred on the same date. (See separate details.)

**Society Property held by Mr Bellamy:** Mr Bellamy had rebuffed separate initiatives by two independent intermediaries to retrieve this since the 2016 AGM. Having slipped into the room without registering as the guest of a bona fide member, Mr Bellamy was permitted by the meeting to state why he continued to hold this property. In his statement, Mr Bellamy claimed that an offer by him to discuss the matter had been declined by the President; that he had a right to continue hold the items as a Bailee; that he felt hard done-by through his treatment at the 2013 AGM and his name was still being 'rubbished'; that he had not been thanked for returning those items previously kept by

Mr Brown; that it was Ken Stroud's verbally expressed wish that the items should help fund publications; that he [Mr Bellamy] had had to pay his own costs towards publishing "The Music Makers of Switzerland"; that all MBSGB members were entitled to know what was in the bequest and say how it should be disposed of; and that he would return the items provided a full probate list was published.

In response to Mr Bellamy's claims, the Meeting was advised by the Executive Committee that the agreement to meet for discussion had been withdrawn because Mr Bellamy substituted the agenda with one to discuss copyright and insisted that a qualified legal representative be present at the expense of either the Society or the President; that by law, a bailee [Mr Bellamy] is required to return the items to the rightful owner [MBSGB] on demand, immediately and unconditionally; that under the terms of the will, the bequest was in benefit absolute to MBSGB members, without any conditions as to its use; and that the list of items concerned *had* been published in "**The Music Box**". - vide Volume 26 No 5 Spring 2014 Page 187 Column 2 last Paragraph.

In a civil exchange with the Chair, Mr Bellamy agreed to discuss the matter immediately after the AGM. He also denied making a number of other claims, despite the Chair having in her possession at the meeting the correspondence in which he had made them.

From correspondence between Mr Bellamy & the two independent intermediaries it was clear that Mr Bellamy was using the items as part of his personal vendetta against the President and had offered the following advice:

*"Get Mrs Biden to resign before the 2017 AGM; Mr Brown may be willing to stand for President, provided my [Mr Bellamy's] Life Membership, removed on false evidence is reinstated and I [Mr Bellamy] serve with him; we have a full committee and have no need for MBSGB committee members; I will continue to retain the items until the matter is resolved to the satisfaction of MBSGB members - that includes those who remained and those who resigned; if Mr Brown is personally nominated for President/Chairman you will have legitimate means of contesting her [Mrs Biden's] attempt to stay on the committee in any role."*

After due discussion, during which it was confirmed emphatically by Mr Brown that neither he, Mr Bellamy nor The Association of Musical Box Collectors wanted the items, and that any proceeds from their sale should go to the MBSGB, the meeting voted on two motions that reflected the advice and considerations given from the floor; a motion to write-off the collection was overwhelmingly rejected, while one affirming it was in the best interests of the Society to maintain the status quo and not take further action for the time being, received strong approval.

**President's Report:** the following points were made: the Society had turned a corner; the administration was managing the Society efficiently; the trend of expenditure exceeding income had been reversed through making savings; the decline in membership had slowed; innovative ways were being researched to promote the Society and serve its members; becoming an Incorporated Private Company Limited by Guarantee was a major milestone in its history and, in the process had demonstrated to the satisfaction of Companies House that "**The Musical Box Society of Great Britain**" is, in its field the foremost organisation in this country and a leading organisation internationally. This change in status gives an opportunity for the Executive Committee to review its business procedures and practices, explore better use of the internet and social media and make best use of its funds. MBSGB had continued to interface with the public at large events as well as local initiatives undertaken by individual members; interest generated showed that more similar activities were needed. Members of the Executive Committee were thanked for their work and support and an appeal was made for more help from members in running the Society and promoting its interests.

**Secretarial Reports.** Reports were received from the Subscriptions, Membership, Meetings & Correspondence Secretaries.

**Treasurer:** The 2016 Accounts were reported and adopted

**Appointment Reports** were received from the Archivist, Auction Organiser, Advertising Secretary, Web Master, Registrar and The Editor.

**Propositions under Bye Laws Article 1 Section 4:** The following changes to The Society's Articles of Association were approved:

- **Articles 4 & 5:** The Office of Subscriptions Secretary be abolished and its duties combined with those of The Treasurer.
- **Article 4.4.:** The requirement that Nominees for office to have been a member of The Society in good standing for a continuous period of not less than 3 years was added.
- **New Article 6.12 Added:** "With the agreement of the Executive Committee, which shall not be withheld unreasonably, members of the Society may attend EC meetings without speaking rights, unless invited by the chair, and without voting rights."

## Election of Society Officers for the Forthcoming Year.

**Hon. President/Chairman:** Alison Biden was re-elected President/Chair.

**Executive Committee Members:** The following were appointed to serve as Officers of the Society for the year 2017-2018:

<b>Vice-president</b>	Nicholas Simons	<b>Archivist</b>	Alison Biden
<b>Membership Secretary</b>	Kevin McElhone	<b>Advertising Secretary</b>	Mark Singleton
<b>Treasurer</b>	John Farmer	<b>Auction Organiser</b>	John Ward
<b>Meetings Secretary</b>	David O'Connor	<b>Webmaster</b>	John Farmer
<b>Correspondence Secretary</b>	Nicholas Simons	<b>Recording Secretary</b>	David Worrall
<b>Editor - Paid Appointment</b>	Richard Mendelsohn	<b>Members without Portfolio</b>	John Moorhouse & Keith Reedman

**Appointments Unfilled:** Second Vice-president; Third Member without Portfolio.

**Note:** Arthur Cunliffe continues his work as Registrar outside the Executive Committee.

**Set Level of Subscriptions/Fees for 2018:** Membership Fees for 2018 were agreed as those applying for 2017.

**Date and Venue for 2018 AGM - Date:** Saturday 2<sup>nd</sup> June 2018 at 11 a.m. at the Village Hall, Roade, Northamptonshire.

### Any Other Business

The EC was requested to consider the following: The policy of charging for lunch at the AGM; Advertising Members' articles for sale on the Society Web-site; Society Sponsorship of apprentice restorers; and Reduced Membership Fees for Students.

A Request to fund an advertisement in the programme of a charitable fund raising concert was rejected.

The Meeting was pleased to award Honorary Life Membership of **The Musical Box Society of Great Britain** to Kevin McElhone in recognition of his work for The Society and the wider interests of mechanical music.

The meeting closed at 13.10

### Post Meeting Notes:

Mr Bellamy did not make himself available after the meeting ended for further discussion on MBSGB property held by him.

The Executive Committee regrets being unable to publish a two-sided letter signed by Mr Bellamy, several copies of which were found left in the room for members to take and read, as it is potentially defamatory.

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## THE MUSICAL BOX SOCIETY of GREAT BRITAIN

*An Incorporated Private Company Limited by Guarantee. Company Number 10766572*

**Society Governance: Postal Addresses required & notified as necessary on Incorporation**

Address Title	Address Details	Purpose or Use	Where this Address Appears
<b>Registered Address</b>	Southgate Chambers, 37-39 Southgate Street, WINCHESTER, Hampshire. SO23 9EH	<b>Statutory Requirement:</b> Official Correspondence to The Society - from Companies House and HMRC only.	On the Public Record held by Companies House and available to the public through the Companies House Website.
<b>Service Address</b>	8 The Lea, KIDDERMINSTER, Worcestershire. DY11 6JY	<b>Statutory Requirement:</b> Correspondence from: Companies House to the Officers [Directors] of The Society; Members of the public with enquiries concerning the governance of The Society.	On the Public Record held by Companies House and available to the public through the Companies House Website.
<b>Business Address</b>	The Grange Musical Collection, Old Bury Road, Palgrave, DISS, Norfolk. IP22 1AZ	All normal business correspondence concerned with the Society's objects & interests in mechanical music.	Society letterheads, Website and in " <b>The Music Box</b> "; NOT notified to Companies House.
<b>Officers [Directors] Residential Address</b>	Individual Society Officers [Directors] usual place of residence.	MBSGB Governance; Official internal use between HMRC & Companies House.	Companies House internal Records only - <u>NOT on the Public Record</u> . As necessary in " <b>The Music Box</b> " with the agreement of the individual officer concerned.

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# THE MUSICAL BOX SOCIETY of GREAT BRITAIN

*An Incorporated Private Company Limited by Guarantee. Company Number 10766572*

## ARTICLES OF ASSOCIATION

*NB Articles, or parts thereof set in bold typeface meet statutory requirements for use of the word "Society" in the name, and for a Society registered as An Incorporated Private Company Limited by Guarantee.*

### Article 1. Name & Limitation of Liability.

1. The name of The Society shall be **"The Musical Box Society of Great Britain"**; hereinafter referred to as **"The Society"**.
2. The liability of each member of The Society shall be limited to £1, being the amount that each member undertakes to contribute to the assets of The Society in the event of its being wound up whilst a member, or within one year after ceasing to be a member for:
  - payment of The Society's debts and liabilities contracted before ceasing to be a member,
  - payment of the costs, charges and expenses of winding up, and
  - adjustment of the rights of the contributories among themselves.

### Article 2. Objects.

1. The Society has been formed for the **promotion of art and education** and, without limiting the generality of the foregoing its aims and objects shall be:
  - to promote interest in musical boxes and all other forms of mechanical music;
  - to provide opportunities through meetings and visits to share experiences and knowledge;
  - to maintain and encourage research and expand the Society archives;
  - to promote best practice in repair and conservation;
  - to encourage the registration of all instruments for both record and insurance purposes;
  - to maintain links with sister organisations throughout the world;
  - to provide all members with the internationally recognised magazine **"The Music Box"**.
2. **All income of The Society shall be applied solely to the above objects and no dividends or return of capital may be paid to the members of The Society.**
3. **On Dissolution and winding up of The Society, any surplus assets shall be applied either to another body with similar objects or to another body with charitable objects.**

### Article 3. Membership & Subscriptions.

1. **Membership.** There shall be the following classes of membership:
  - a. **Ordinary Membership:** which shall be granted to those persons who make written application to the Hon. Membership Secretary, and shall be subject to the approval of the Executive Committee.
  - b. **Joint Membership:** which shall be granted to any two persons who make written application to the Hon. Membership Secretary, registering one postal address for receiving one copy of each edition of The Society's Journal **"The Music Box"**, and shall be subject to the approval of the Executive Committee.
  - c. **Honorary Life Membership:** which may be awarded to any Member in good standing whose name has been proposed and seconded by two other members of The Society and is supported by the Executive Committee; an award of Honorary Life Membership shall take place only at an Annual General Meeting of The Society.
  - d. **Membership Voting Rights:** the principle of **"One Member One Vote"** shall apply to each and all Ordinary, Joint and Honorary Life Members on each and every occasion members are required to vote on matters of business relating to The Society.



## **2. Joining Fees and Annual Membership Subscriptions.**

- a. Joining Fees.** At the discretion of the Annual General Meeting, a Joining Fee may be charged to all new and re-joining Ordinary and Joint Members.
- b. Annual Membership Subscriptions.**
  - i.** Annual Membership Subscriptions shall be paid by all Ordinary and Joint members and shall fall due on 1st January annually.
  - ii.** The Executive Committee shall meet no later than six weeks prior to an Annual General Meeting to decide the level of all subscriptions required to run the Society successfully during the succeeding financial year; any decision reached should be presented as a recommendation at the following Annual General Meeting.
  - iii.** The Annual Membership Subscription set for Joint Membership shall be higher than that for Ordinary Membership, but less than that for two Ordinary members.
  - iv.** Annual Membership Subscriptions shall be waived for all Honorary Life Members.
  - v.** Any Ordinary or Joint Member whose subscription is in arrears shall receive a reminder with the Spring issue of “*The Music Box*”; if the subscription remains unpaid by 1st April, their membership of The Society shall cease.

### **Article 4. Officers.**

- 1.** The Honorary Officers of The Society shall be:

President/Chair,  
Up to Two Vice Presidents,  
Treasurer,  
Editor,  
Archivist,  
Membership Secretary,  
Meetings Secretary,  
Correspondence Secretary,  
Recording Secretary,  
Auction Organiser,  
Advertising Secretary,  
Web Master

and up to three other members of The Society in good standing;

hereinafter referred to as The Officers or Officers; these Officers shall collectively form The Executive Committee [EC] of The Society which shall have the same meaning as the Board of Directors and a Member of that Committee being a Director of The Society.

- 2.** Subject to the provisions of the Companies Act 2006 (“the Act”), Officers shall hold office for one year from the date of their election or until valid elections are held within that time; should valid elections not be held for any reason, either within or at the end of that time, Officers previously elected shall continue in Office until such time as valid elections are held under the terms of The Articles of Association; serving Officers may be eligible for re-election.
- 3.** The election of Officers shall take place at the Annual General Meeting, or an Extraordinary General Meeting called for that purpose by the Executive Committee.
- 4.** Nomination of Members to hold office during the succeeding year must be received in writing by the Hon. Correspondence Secretary at least six weeks before the Annual General Meeting, or an Extraordinary General Meeting called for the purpose of electing officers, and circulated to all Members at least four weeks prior to the General Meeting at which Elections are to take place; each nomination paper must bear the signed approval of the Member nominated together with the signed support of a proposer and a seconder; each Nominee shall have been a member of The Society in good standing for a continuous period of not less than 3 years immediately preceding the date on which the intended tenure of office is to commence.

5. Election to any Office for which more than one candidate has been nominated shall be by secret ballot, organised and overseen by a Returning Officer appointed for that occasion by the Executive Committee; only members in good standing may vote at such elections.
6. Members of the Society in good standing who are unable to attend a general meeting at which Election of Officer(s) is to take place may appoint another member in good standing to vote as their proxy at that meeting; a member shall not cast more than two such proxy votes in addition to their personal vote for each Office for which there is a ballot; only personal and proxy votes cast at the meeting shall be counted.

#### **Article 5. Duties of Officers.**

1. **The President/Chair, an Acting President/Chair or the nominee of the Committee** shall preside over all Society meetings, decide on questions of order, interpret Bye-Laws of the Society if necessary and sign the minutes of all meetings.
2. **The Treasurer** shall keep accounts of monies received and payments made and shall keep a list of the names and addresses of all members, and shall give a written report of the finances of The Society at the Annual General Meeting.
3. **The Editor** shall be responsible for the production and printing of the Society Journal, "*The Music Box*".
4. **The Archivist** shall maintain a copy of all ephemera produced by the Society, maintain a bibliography and monitor relevant domestic and foreign publications.
5. **The Membership Secretary** shall deal with all applications to join the Society, enrol any new members, give a written report to the Annual General Meeting and shall notify the President of new enrolments in order that the President can write a letter of welcome to each new member.
6. **The Meetings Secretary** shall arrange meetings, co-ordinating the programme in conjunction with regional members and ensure the adequate provision for the running of the meetings.
7. **The Correspondence Secretary** shall conduct all other correspondence of the Society.
8. **The Recording Secretary** shall keep Minutes of all Executive Committee Meetings, Annual General Meetings and Extraordinary General Meetings.
9. **The Auction Organiser** shall be responsible for organising such Auctions as may be held at bona fide meetings of The Society and shall, with the approval of the Executive Committee, formulate such Rules and Regulations as may assure the orderly operation of such Auctions.
10. **The Registrar** shall be responsible for maintaining and expanding the work of **Arthur D. Cunliffe Register of Cylinder Musical Boxes [The Register]** for the good of The Society, shall be expected to produce a Register update for the Journal from time to time and shall give a written report at the AGM.

#### **Article 6. Executive Committee.**

1. The Authority to manage all affairs of The Society, other than at times when an Annual or Extraordinary General Meeting of The Society is in session, shall be vested solely in The Executive Committee of The Society.
2. The Executive Committee shall arrange meetings, papers, communications, demonstrations, visits and be responsible for the orderly operation of the Society.
3. The Executive Committee shall meet at such times as it may deem necessary.
4. A quorum shall be five members of the Executive Committee and unless a quorum is participating, no proposal is to be voted on, except a proposal to call another meeting.
5. If the total number of members of the Committee for the time being is less than the quorum required, no decision may be made other than a decision to appoint further members, or to call a general meeting so as to enable the members of The Society to appoint further members of the Executive Committee.
6. In all matters requiring a vote, the President/Chair shall have a casting vote in addition to an ordinary vote.

## **7. Voting - Conflicts of Interest.**

- a. If a proposed decision of the Executive Committee is concerned with an actual or proposed transaction or arrangement with the Society in which an Executive Committee member is interested, that member is not to be counted as participating in the decision making process for quorum or voting purposes unless the member's interest can reasonably be regarded as likely not to give rise to a conflict of interest.
  - b. If a question arises at a meeting of the committee as to the right of a committee member to participate in the meeting (or part of the meeting) for voting or quorum purposes, the question may, before the conclusion of the meeting, be referred to the chairman whose ruling in relation to any member other than the chairman is to be final and conclusive.
  - c. If any question as to the right to participate in the meeting (or part of the meeting) should arise in respect of the chairman, the question is to be decided by a decision of the committee at that meeting, for which purpose the chairman is not to be counted as participating in the meeting (or that part of the meeting) for voting or quorum purposes.
8. Should the President/Chair be unable to either continue in Office or, for any reason be unable to exercise the duties and responsibilities of that Office, either in part or in whole and for any period of time, then the Officers of The Society shall elect an Acting President or Acting Chair, as appropriate, from their number; the appointment shall be held until such time as either the President/Chair resumes the duties and responsibilities subject to the approval of the Officers of The Society, or a new President/Chair is elected by the membership at an Annual General Meeting, or an Extraordinary General Meeting convened for that purpose.
9. The Executive Committee shall be empowered to co-opt Members when considered necessary and advantageous; Co-opted Members shall hold office until the next Annual General Meeting or Extraordinary General Meeting.
10. The Executive Committee shall be empowered to nominate by resolution Officers for the succeeding year for election at the Annual General Meeting or Extraordinary General Meeting convened for the Election of Officers; such nominations shall otherwise comply with the requirements of, and shall have equal standing only with those received under Article 4.4.
11. Subject to the Articles, the Executive Committee may make any rule which it considers fit about how it takes decisions, and about how such rules are to be recorded or communicated to directors.
12. Members of the Society may, at their wish and with the agreement of the Executive Committee which shall not be withheld unreasonably, attend any of its meetings but without speaking rights, unless invited by the chair of the meeting, and without voting rights.

### **Article 7. General Meetings.**

1. **The Annual General Meeting** should be held as part of the Summer Meeting of The Society and should be sited at a venue in the Midlands area. The Society Annual Auction should be held as part of this meeting.
2. **Ordinary Meetings** of The Society shall be held at such times as the Executive Committee may direct.
3. **An Extraordinary General Meeting [EGM]** may be called by the Executive Committee; an EGM may also be called by members of The Society on written submission to the Correspondence Secretary; on receipt of such a submission, which must have the signed and dated support of at least 30 [thirty] members and be accompanied by a proposed Agenda, the EC shall make all necessary arrangements to hold the EGM within 6 weeks of the date of the submission.
4. **Any Proposed Change** in the Articles of The Society shall be submitted in writing by the Proposer and supported by the signatures of seven other Members to the Hon. Correspondence Secretary of the Society. The Correspondence Secretary shall send written notice to all members setting forward the proposed change or changes. All such notices shall be sent out at least four weeks before the Meeting at which the proposed change is to be submitted to the members. Only at the Annual General Meeting or at an Extraordinary General Meeting convened for that purpose shall there be any discussion relating to any proposed change in the Articles of Association and Bye-Laws of the Society.



**5. Chairman of A General Meeting.** If the chairman is unwilling to chair the meeting or is not present within ten minutes of the time at which a meeting was due to start the Executive Committee members present or, if none of the Executive Committee are present, the meeting must appoint a member to chair the meeting, and the appointment of the chairman of the meeting must be the first business of the meeting. The person chairing a meeting in accordance with this article is referred to as “the chairman of the meeting”.

**6. A Quorum for any General Meeting** of The Society shall consist of **25 [twenty five] members** of The Society in Good Standing. No business other than the appointment of the chairman of the meeting is to be transacted at a general meeting if the persons attending it do not constitute a quorum. If the persons attending a general meeting within half an hour of the time at which the meeting was due to start do not constitute a quorum, or if during a meeting a quorum ceases to be present, the chairman of the meeting must adjourn it. If at such an adjourned meeting there are still insufficient members present to constitute a quorum, such members as are present shall be a sufficient quorum.

**7. Order of Business for The Annual General Meeting.**

1. Declare the meeting open but, if the Chairman is unwilling to chair the meeting or is not present within ten minutes of the time at which a meeting was due to start, the appointment of a chairman of the meeting shall precede the opening of the meeting and the conduct of any business.
2. Apologies for Absence.
3. Confirm the minutes of the previous Annual General Meeting.
4. Matters Arising.
5. Receive the Hon. President/Chairman’s Report.
6. Receive the Hon. Secretarial Reports.
  - a. Hon. Membership Secretary.
  - b. Hon. Correspondence Secretary.
  - c. Hon. Meetings Secretary.
7. Receive the report of the Hon. Treasurer.
8. Receive the report of the Hon. Editor.
9. Receive the report of the Hon. Archivist.
10. Receive the report of the Hon. Auction Organiser.
11. Receive the report of the Hon. Advertising Secretary.
12. Receive the report of the Hon. Web Master.
13. Receive the report of the Hon. Registrar.
14. To receive the reports of any relevant Sub-Committee(s)
15. To consider propositions under Bye-Law 1 Section 4 duly and properly submitted to the Hon. Correspondence Secretary.
16. Election of Officers for the coming year.
17. To receive the recommendations of the Committee and to set the level of subscriptions/fees for the succeeding year for
18. A Joining Fee for Ordinary and Joint Members;
19. Ordinary and Joint Members.
20. To decide on the venue for the succeeding Annual General Meeting.
21. Any Other Business.
22. Close of Meeting.

**8. Adjournments.** The chairman of the meeting may adjourn a general meeting at which a quorum is present if the meeting consents to an adjournment, or it appears to the chairman of the meeting that an adjournment is necessary to protect the safety of any person attending the meeting or ensure that the business of the meeting is conducted in an orderly manner. The chairman of the meeting must adjourn a

general meeting if directed to do so by the meeting. When adjourning a general meeting, the chairman of the meeting must either specify the time and place to which it is adjourned or state that it is to continue at a time and place to be fixed by the Executive Committee, and have regard to any directions as to the time and place of any adjournment which have been given by the meeting. If the continuation of an adjourned meeting is to take place more than 14 days after it was adjourned, the Society must give at least 7 clear days' notice of it (that is, excluding the day of the adjourned meeting and the day on which the notice is given) to the same persons to whom notice of the Society's general meetings is required to be given, and containing the same information which such notice is required to contain. No business may be transacted at an adjourned general meeting which could not properly have been transacted at the meeting if the adjournment had not taken place.

- 9. Reimbursement of Expenses.** Officers of The Society, and Members co-opted onto Sub-committees and/or Working Parties established by the Executive Committee, may be entitled, at the Executive Committee's discretion, to a refund of personal expenses incurred in the discharge of their official duties and responsibilities; such claims shall not be considered unless submitted within three months of the expense(s) being incurred.

**10. Recording & Data Protection**

- a. Audio or Video Recordings of Society business meetings, for any purpose other than for use in the drafting of minutes, shall be taken only with the express permission of those Members of The Society attending the meeting concerned; such recordings shall not be copied, circulated or distributed in any way without the prior written permission of the Executive Committee.
- b. The Executive Committee shall appoint a Data Protection Officer from its number who shall be responsible for interpreting the provisions of The Data Protection Acts of 1988 and 2003, as amended or renewed, and applying their provisions as necessary in respect of Members' personal data held by The Society.

(Adopted at AGM 4th June 1982. Amended AGM 1994. Amended EGM 1999. Amended EGM 2000. Amended AGM 2005. Amended AGM 2011. Amended AGM 2014. Amended EGM 2016 to become Articles of Association on Incorporation - May 2017; Amended AGM 2017.

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**MBSGB Code of Conduct**

**(Introduced by the Executive Committee in March 2014, and endorsed at the 2014 AGM)**

The Musical Box Society is a friendly society run by and for the Members by willing volunteers. Members need to be aware and sensitive to the fact that others do not always share their views and that differences of opinion need not undermine personal friendships. A successful society can only be built on mutual respect and courteous behaviour. Members are therefore required to:-

1. Support the Objects and Aims of the Society as set out in The Articles of Association.
2. Act at all times in the best interests of the Society.
3. Behave respectfully and courteously at all times to fellow members.
4. Have paid all subscriptions due by the allotted date.
5. Accept and conform to the decisions of the Members as determined by the votes recorded at General Meetings.
6. Recognise and support the authority vested in the elected Executive Committee.
7. Do nothing that could be considered by the Executive Committee to bring the Society or any of its members into disrepute.

# *Register News No 95*

By Arthur Cunliffe

There might be some new members of the Society who are not aware of the aims and objectives of the Register, or completely understand what it is really for. The main object of the Register is to record the existence of cylinder musical boxes that have survived to the present day, and to provide a layer of security to help the police in the recovery of stolen boxes.

By and large, both these objectives have been achieved in that there are now 11,500 boxes on the Register with more being added on a daily basis. Regarding security, the Register has helped the police on four occasions by providing details of stolen boxes. Purely as a matter of interest, the boxes were stolen in Dorset and Hampshire and later recovered in the street markets of London.

In one way the registering of boxes by the Registrar is a relatively straightforward operation, but it is very time consuming. What is much more difficult to do and to understand is to search the Register in a meaningful way and make sense of the results. The late Anthony Bulleid made regular use of the Register by asking questions that were almost impossible for an individual to answer but were easy for a computer to solve. For instance, he once asked, 'How many Paillard boxes were on the Register that had serial numbers between 50,000 and 60,000 playing twelve airs or more?' I never did find out why he wanted the information but I am certain he made good use of it. To a computer the task was very simple and was achieved in seconds.

The arrival of computers has been the greatest change to the Register. In spite of having to learn new skills and languages, once mastered it is now easier than it used to be and so quick that it beggars belief. It is possible to run a query about a box that is, say, in Australia and tell someone in Paris the answer in less than a minute. How different from actually having to travel there or send a letter through the post as snail mail.

I have selected several pictures that illustrate very well just how cylinder boxes can vary in detail. Fig 1 shows a tune indicator which is normally operated by a wire touching the left-hand end of the cylinder. This moves with the cylinder, and indicates which air the box is playing, but in this case there is a string rather than a wire. How that was linked to the cylinder is not clear but it must have worked. Brémond made the box, but why they chose to use such a much more complicated device I have no idea at all. I have never

come across another one of this type. By the way, whoever made the tune indicator also chose to engrave the tune numbers in an ornate way which must have been costly to do.

Fig 2 shows an uncommon speed control on the top of the governor cock. It is unusual in that instead of having the normal fast and slow commands they are stated in the musical terms *Lento* and *Presto*. As it is fitted to the same Brémond box I believe they must have been experimenting with different kinds of controls at this time and trying them out on their more expensive boxes.

It would be most supportive if you could keep a lookout for these unusual tune selectors and speed controls and let me know about any you find. It all helps to add information to what manufacturers were doing in the late 19<sup>th</sup> century.

Fig 3 shows the tune sheet of the same Brémond box indicating that it is a *Mandoline et Harpe* box. I



*Fig 1 Tune indicator mechanism*





Fig 2 Speed control

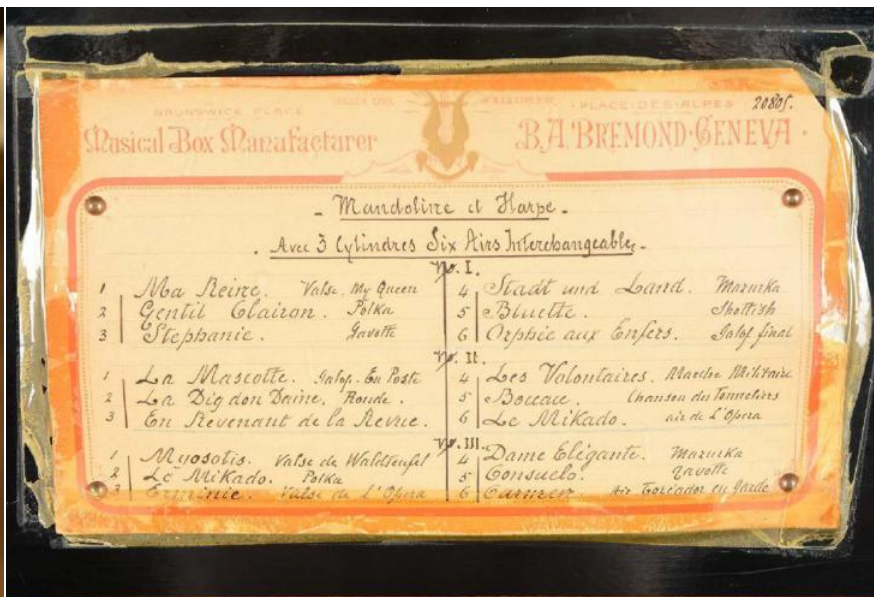


Fig 3 Brémond tune sheet

think that really means that

have a grained finish.

difficult to find new topics to write about so I am seriously looking for your help at this time.

the second comb is tuned much higher than the first and could have been called piccolo. The case is quite standard having an ebonised plinth but, making the box a little unusual, it has a diamond pattern inlay to the front where most boxes

It would be very helpful if you have an item of interest, or something not seen before, to let me know so that we can all share some hitherto unknown information. It is always



Inlay of Brémond box





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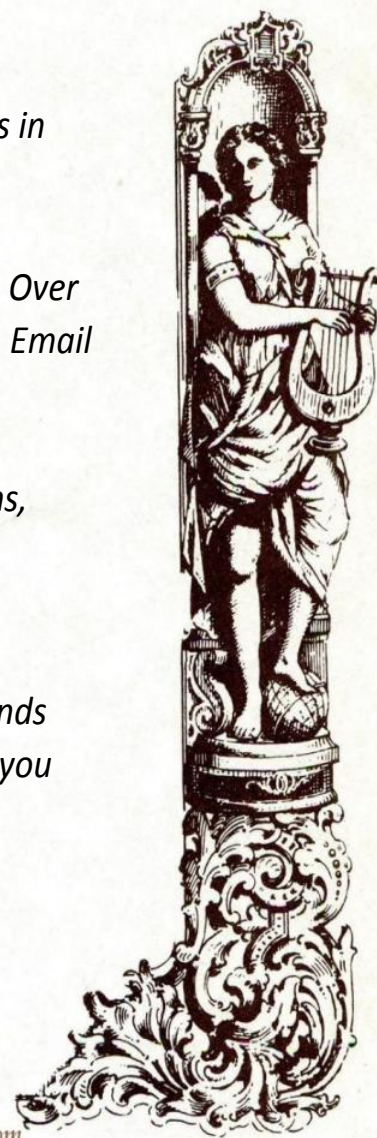
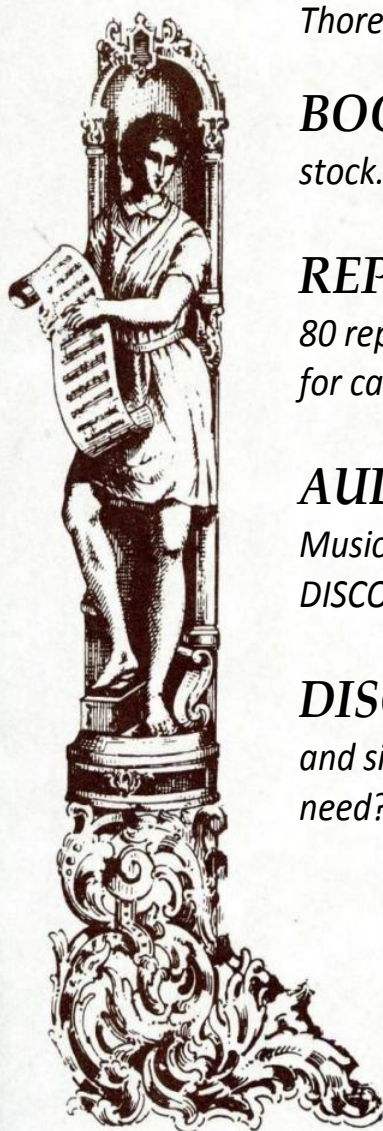
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## *The President's Message No 17*

What a busy and exciting time members of MBSGB have had since I last wrote. The Society has been represented at two major public events: the Third Winchester Organ Festival, and the first one of its kind in Diss, Norfolk. At both we had members playing organs, as well as mounting displays of musical boxes and other instruments, and I am indebted to the dedication and enthusiasm of those members who supported both events. The reaction to the display at the Diss Organ Festival was overwhelming. Whereas I had been anticipating maybe a number of dozen people coming along, the organisers tell me that an estimated 2,000 members of the public passed through, with 8,000 attending the festival overall. No wonder we were all a bit shell-shocked afterwards. The success of this has confirmed the need for the Society to up its game in terms of publicity material, something I hope the Committee will be looking at well before you read this.

Despite the naysayers, there is an appetite amongst the general public to learn more about and see and hear more of our fascinating mechanical instruments. We have another opportunity to display them to the public at the forthcoming Midlands Model Engineering Exhibition over the weekend of 20<sup>th</sup> to 22<sup>nd</sup> October. All those of you who are concerned about increasing our membership and widening people's experience of mechanical music, this is your chance to participate and help us get the message out. I think I can safely say that everyone who



*President of the MBSGB  
Alison Biden*

helped at Diss had an enjoyable time; yes, it was work, but it was also great fun. All you need is willingness and enthusiasm. Please help us to help the Society by volunteering to be a demonstrator at this exhibition.

There have been two very significant events since I last wrote: the incorporation of the Society, and our Annual General Meeting. Incorporation was delayed through the unexpected death of Paul Morrison, the retired lawyer who was advising us, and who attended the 2016 AGM. Further details relating to the Society's new status can be found in this edition of the magazine in a special pull-out centre-section for reference. I must stress that although the Society is now a company it does not mean that it's a business. The MBSGB is still a not-for-profit organisation with the aims of promoting all aspects of mechanical music interest (collecting, restoration, information, study, etc.), and for members to have an environment in which to

engage with each other and have a jolly good time.

At the AGM as well as re-electing the previous Committee (or Board) we welcomed two new members to it. I am hoping that their additional brains and manpower will add extra propulsion as the Society moves forward through the 21<sup>st</sup> century. We have an additional Committee meeting in the middle of July at which the agenda will feature items not routinely part of committee meetings, such as promoting the Society and its membership, and to what purpose surplus Society funds should be put. Both these topics are frequently raised by members, and I am pleased that the Committee now has time to give them due consideration. We will, of course, be reporting back to the membership our thoughts on these matters.

Since the AGM, Richard Kerridge and Keith Hilson, whose letter was published in the last edition of the magazine, have donated to the Society several copies of the CD recording of their brief radio series on the topic of barrel pianos. These are freely available to any member if you make your interest known to a member of Committee via the usual channels. Although I have not listened to all the content yet, I have heard enough to convince me that it is both informative and, not surprisingly, very entertaining.

Finally, a plea; please read all the various notices you will find in this journal. You will discover that one way or another there is a lot going on, and we wouldn't want you to miss out on anything!



Letters to the Editor

Sir,  
I feel I must comment on, what I see as, inconsistencies with the Editorial Policy and its application. Those comments are based mainly around Dr Mellor's article 'Ecce the Rusty Disc'.

My comments/complaints are not aimed at Dr Mellor, although I feel his article is misguided to say the least, but more so at inconsistencies between his printed article and the Editorial Policy.

This scholarly, well-written, apparently well-researched and well-presented article seems to be written in a style probably required for a 'paper' in the 'Lancet', and should have been edited to a style and length suitable for *The Music Box*.

Clearly, Dr Mellor has put considerable time into this

article. He is to be commended for his efforts and should not be discouraged by my comments.

The analogies and technical points used by Dr Mellor to support his findings have increased the article length beyond reason. Many of the points raised have little or no relevance and some, I believe, are incorrect. Some points risk instilling confusion and doubt about procedures we already use and now we must wait three months for part two, when the article could easily be edited into a single part.

There are millions of discs still in circulation. Some of these discs may be found to have wear at the centre hole or at the drive holes. Occasionally, one will be found with, what appears to be, wear to the projections. This has most likely

been caused by tight or jammed star wheels. It is not caused by abrasion from contact with normally functioning star wheels. It will be noted that, even after more than a century, disc projections show no signs of wear. This is because the trailing edge of the star wheel is raked backwards and so acts with the projection in a rolling motion much like the teeth of gears. It follows that surface coatings will not be removed by abrasion.

Roy Evett

*Editor's note: Further comments and discussion from readers on Roy Evett's letter will be welcome.*

New Members of the MBSGB since the last journal was published

We welcome the following new members who have joined the MBSGB since the last journal was published:

3264	Chris Thompson	Gloucestershire
3265	Phil Rose	Sussex
3266	John Upton	Hampshire
3267	John Brown	Norfolk

If you would like to get in touch with members near you, please contact the Correspondence Secretary, whose contact details are on the Officers page.

You will get more value from your membership if you come along to one of our four local area groups where you can ask for advice, meet other members present and have a go at tune identification. Currently the local groups meet in London and Home Counties, the Midlands, Hampshire and in Worcestershire.

<b><i>DATES FOR YOUR DIARY 2017</i></b>	
23 <sup>rd</sup> September 2017	<p><b>MBSGB London and Home Counties Group.</b> Meeting at the home of Richard Cole and Owen Cooper. Collection includes an Aeolian Residence Pipe organ and a Wurlitzer cinema organ.</p> <p>Please book early as places are limited to 25 due to the venue being a private house. Lunch is available at £5, or you can bring your own, but please tell Kevin of your choice. Members are requested to bring along small instruments to talk about. Contact Kevin McElhone, 01536 726759, kevin_mcelhone@btinternet.com</p>
30 <sup>th</sup> September – 3 <sup>rd</sup> October 2017	<p><b>MBSGB European Trip to Bakkersmolen Museum, Amsterdam.</b> Pianola Museum, Perlee Organ Works, Utrecht Museum, Museum Dansant and Ferme des Orgues. Further details from David O'Connor, davideoconnor@aol.com</p>
7 <sup>th</sup> – 8 <sup>th</sup> October 2017	<p>Milton Keynes Organ Festival. Milton Keynes Museum, McConnell Drive, Wolverton MK12 5EL. 01908 316222.</p>
14 <sup>th</sup> October 2017	<p><b>MBSGB Midlands Group – Special visit to Beamhurst Museum</b> on A522 near Uttoxeter, Staffs ST14 5EA. <a href="http://www.beamhurstmuseum.co.uk">www.beamhurstmuseum.co.uk</a> This is a private collection of over 1000 items of nostalgia. Arrive at 11am, bring your own packed lunch. Free entry with a small charge for refreshments. The meeting will include our usual 'show and tell'.</p> <p>NOTE It is intended to make this into a mini-National Meeting by arranging a local quality hotel and other events during the weekend. Please contact Nicholas Simons for details.</p>
21 <sup>st</sup> October 2017	<p><b>MBSGB Wessex Group.</b> Gilbert Room, Twyford Parish Hall, Hazeley Road, Twyford, Winchester SO21 1QY. 10am – 4pm.</p> <p>Contact Alison Biden, 01962 861350</p>
2 <sup>nd</sup> December 2017	<p><b>MBSGB Teme Valley Winders.</b> Eastham, Tenbury Wells, Worcs. 11am start.</p> <p>Contact John Phillips, 01584 781118</p>
13 <sup>th</sup> April – 15 <sup>th</sup> April 2018	<p><b>MBSGB Spring Weekend 2018</b> will take place at the superbly refurbished Petwood Hotel in Woodhall Spa, Lincs.</p> <p>We begin on Friday afternoon with a special performance at the Burtey Fen collection, which is housed in a purpose built concert hall. Starting in Pinchbeck we then drive to the hotel for dinner.</p> <p>Saturday begins with a visit to the Bubble Car Museum before we drive to the Hagworthingham Collection, which has expanded significantly since the last MBSGB visit. Amongst many other instruments is a Red Welte Steinway Grand, Hupfeld Helios with original accordion on top, a Seybold Bistro model and 1910 Ruth Concert Fair Organ 36a, original and unrestored. The weekend concludes with morning talks, etc, on Sunday morning. See flyer for full details.</p>

# *A Letter from the Archivist*

It is not customary for the Archivist to submit material for the journal. Rarely is there anything relating to the Archive of much interest to the ordinary member. For the past few years, most of my activities have been limited to acquiring new books, researching a few sparse enquiries, and passing on enquiries from members of the public to other officers who were better able to answer them. Typically we receive half a dozen or so enquiries per year from random people looking for advice on how to value their box or collection and/or how to dispose of it.

Earlier this year someone who had recently inherited a musical box contacted the Archive for information about it, without specifying precisely what he wished to know. I could have told him it had 40 note-playing teeth, or was a bells-in-view box – but these were evident from the images he sent.

What was interesting from the point of view of the Society was the image of the tune sheet, as it appears to be from a transitional stage between tune sheets numbers 240 and 300 as annotated by Anthony Bulleid, and published in the first and second supplements respectively of the book *Musical Box Tune Sheets*. Frustratingly Anthony could not attribute them to a specific maker, and we wait to see, using the additional information one can glean from the other images sent, whether the manufacturer can now be identified. Regrettably the poor quality of the images renders them unsuitable for publication here in the journal.

Some time ago my Archivist predecessor recalled a conversation he had had with Anthony Bulleid at Ted Brown's, some time before Anthony passed away. Anthony happened to remark that all his research material was destined in due course for the MBSGB Archive. Until recently nothing in writing to the MBSGB had come to light to support this. Although the Archive does contain some of his papers, and a set of journals annotated by him, we know that a considerable amount of his research material has not been passed on to the Society. Instead, since the inception of Ted Brown's and Paul Bellamy's new organisation, there has been a drip feed of statements emanating from Paul to the effect that Anthony left them (their organisation) all his research material, appearing in their own magazine, in the magazine of our American 'sister' society, MBSI, and on the internet (on Mechanical Music Digest, or MMD).

The claim that the material was left to the new organisation is completely nonsensical, as Anthony died about six years before it was founded, but this has now been modified recently to: 'His daughter inherited that treasured letter and his archive and gave them to Ted Brown for safe keeping and unrestricted use to ensure his work was continued.' (MBSI's Mechanical Music, Vol 63, No 2, March/April 2017.) The 'treasured letter' referred to is one Anthony Bulleid wrote on 25<sup>th</sup> February 2009 to the then Editor of Mechanical Music in which he reassured her that future tune sheet material would be 'fixed up' [sic] by Ted Brown.

Notwithstanding this, not long afterwards, there was a considerable exchange of letters between Anthony and Tim Reed regarding the tune sheet project. On 3<sup>rd</sup> March 2009 Anthony wrote to Tim: 'I was very pleased to get yours dated Feb 27 this morning, particularly with the news that you will take over the Tune Sheet project starting at TS 451. Ted Brown also sees it as a good idea, and it frees him from on-going involvement. I will collect together all the so far unused tune sheets and their sundry draft captions, and will send them to you.' Any implication that Anthony Bulleid saw Paul Bellamy as his intellectual heir in this matter, either solely or jointly, cannot be substantiated.

That Anthony Bulleid's archive material should by now be with the MBSGB is confirmed in a letter his daughter and heir wrote to Paul Bellamy and copied to the MBSGB President, dated 4<sup>th</sup> June 2017, in which she says: 'I do know that it was my father's intention that all of his work would (and should) eventually get to the MBSGB Archives so that future researchers would have access to it ... I would presume they are now in the archives of the MBSGB ...' This reaffirms what Anthony Bulleid himself had written to Tim Reed on 25<sup>th</sup> April, 2007 – i.e. that all his material would go to the MBSGB archive. Sadly, this is not the case, and we look forward to the time when whoever is still holding on to this material will pass it over to MBSGB and thus fulfil Anthony Bulleid's intention and wishes.



# *Report on the Society's Spring Meeting at Ironbridge*

## *21<sup>st</sup> to 23<sup>rd</sup> April*

The historic, and naturally beautiful, Ironbridge Gorge near Telford proved to be a popular venue for the Spring 2017 National Meeting, with the Valley View Hotel earning accolades from members for the standard of food and friendliness of the staff. Its setting, with grounds leading down to a stream, was also much appreciated.



*The iconic and eponymous iron bridge in Shropshire*

Due to another function being held in the hotel, we had our traditional Society Dinner on Friday night, affording people the opportunity afterwards to catch up with long-standing friends, some of whom have not been to a meeting in a while, and whom we were pleased to welcome back. On Saturday members had a choice of which of the local museums they visited, with no fewer than ten award-winning venues on offer.

The group passport ticket, which nevertheless allowed them to visit as individuals, proved to be excellent value, as repeat visits can be made for up to a year, as well as visits to those museums still to be visited for the first time even after a year has lapsed. It was difficult to decide which one to visit first, although the fine weather meant that many opted for the Blists Hill Victorian Village. With much of interest to detain people there, many ventured no further.

Meanwhile the Ironbridge Valley Museum offered a comprehensive overview of the valley and its

historical significance. Given the tranquillity of its semi-rural appearance today, it is difficult to believe that in the late 18<sup>th</sup> century it was the most industrialised area in the world. This was due to the rare combination of iron ore, limestone, coal, clay and sand, all found by the banks of the River Severn, which also offered a source of power as well as the most efficient means of transport in those days.

The balmy weather was conducive for exploring the town itself, and lingering at one of the many outdoor bars and cafés. If you sat for long enough you were sure to see other MBSGB

members enjoying their visit.

Saturday's dinner was still an exclusive event despite our being relegated to the hotel's public dining room. We had been advised we were sharing the hotel with a wedding group, but for once no one seemed to have cause for complaint.

Sunday morning we returned to the private room in the hotel for a series of workshops. Roy

Evett continued his presentation on the simple maintenance of disc musical boxes, and ably demonstrated that there is nothing simple about it, hopefully with enough caveats to ensure that anyone doing this for the first time takes good advice from someone more experienced. Much time was spent on describing the cleaning of the comb.

Kath Turner, who had been prevented by other engagements



*A view of Ironbridge*



Gordon Bartlet

from participating fully in the weekend, came along and talked about how she had found on eBay, and then restored, an unusual automaton with musical movement, the main attraction consisting of a monkey cycling to the accompaniment of an animal orchestra. Suggestions came from the floor as to what some of the remaining missing parts might be.

Gordon Bartlet demonstrated two serinettes, around 200 years apart in manufacture. The older was made around 1820, probably in Mirecourt in France. The second was reconstructed by Gordon with parts obtained from Kevin McElhone. The tune sheet for a serinette dating from 1820 included *Pop Goes*, probably written by the apprentice who had been instructed to copy the first two words of each title. After playing the inevitable *Pop Goes the Weasel* on this instrument, Gordon played the same tune on his new machine, having pinned one of three barrels with nursery tunes.

Terry Longhurst demonstrated two cylinder boxes on the theme of trills as ornamentation. One, an early box dating around 1832, by an unknown maker, but likely to be a LeCoultre, serial number 4184, played six airs on an 8¼" cylinder. The other, a Ducommun-Girod around 1850, serial number 26085, played eight airs on a 13" cylinder.

John Phillips demonstrated a jig he had constructed for setting

Symphonion gantries, before finally, we were all entertained by a video of Joe Rinaudo playing the American photoplayer. It was astonishing to learn that these instruments had originally been made in their thousands, but only about 45 are now known to survive. Such a shame!

A buffet lunch was supplied at the hotel after which members drifted off home, some lingering for extended chats before departing.



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The remaining stock of other society publications illustrated above is available, ex p&p as follows:  
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# Midlands Model Engineering Exhibition

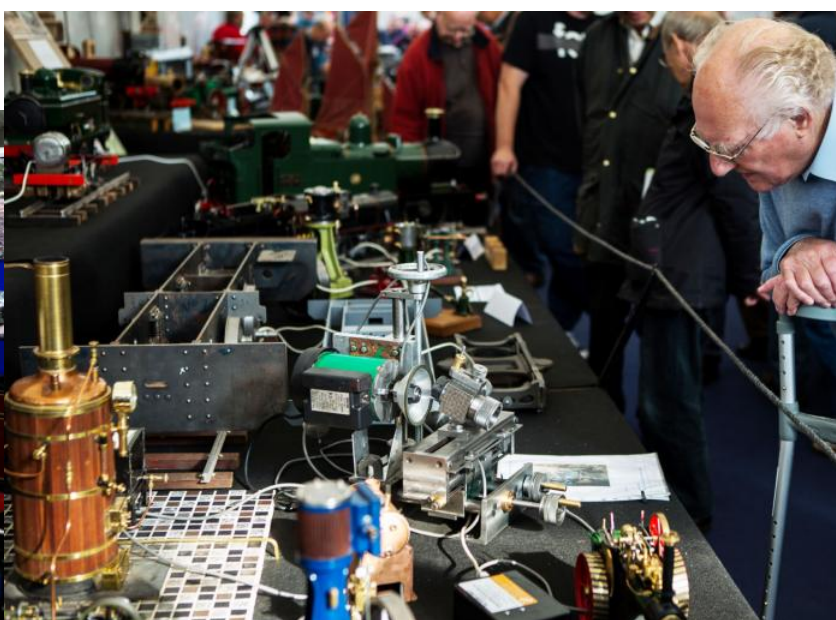
October 2017

The Midlands Model Engineering Exhibition takes place every year at the Warwickshire Exhibition Centre, near Leamington Spa – the same venue used by the annual National Vintage Communications Fair. As Kevin McElhone's presence at the latter demonstrates, there are always people attending these events who are receptive to learning more about musical boxes and other mechanical musical instruments. Although these days a member may typically be interested as much for the music found on them as their technical intricacies, in years gone by it was very much the engineering aspect which first attracted their



display will depend in large part on ordinary members lending support, and the Society can only participate if there are members who will volunteer to help man the stand. It would be particularly appropriate for those members who themselves carry out work on instruments, and can expound on the mechanical intricacies.

We shall also be displaying automata. There is a close relationship between these and musical boxes as both are programmed, with many mechanical musical enthusiasts



aficionados. In the distant past MBSGB placed advertisements in model engineering magazines, which disappointingly brought little response. There is, however, nothing like actually seeing, handling and hearing something to whet the curiosity. This year the Society is hoping to dip its toes in the exhibition, taking along sample instruments to which the public can be exposed. We are

taking advantage of the offer of a free stand and a number of free passes to the exhibition, so what is not to like?

However, the feasibility of mounting this





also interested in automata. Visitors have also been enthusiastic about and attracted by them when exhibited on previous occasions. The organisers have even suggested members might like to enter their competition ...

The exhibition, first held in 1978 and now celebrating its 40<sup>th</sup> event, will take place from 19<sup>th</sup> to 22<sup>nd</sup> October, with Wednesday 18<sup>th</sup> being set-up day. This will require an estimated minimum of eleven man-days, although some people may be willing to do more than one day. Planning, which is still very much in the early stages at present, is being headed up by John Moorhouse and Nicholas Simons. We are very grateful to new Committee member John for the initial contact, and bringing it to our attention. For further information or to volunteer, please contact John Moorhouse at [moorhousejj@talktalk.net](mailto:moorhousejj@talktalk.net), or Nicholas Simons on [njasmbs@btinternet.com](mailto:njasmbs@btinternet.com). See also: <http://www.midlandsmodelengineering.co.uk/>

### TV's 'The Repair Shop' is looking for new customers

Earlier this year, BBC2 presented a new series of programmes where skilled craftspeople and restorers were showcased repairing family heirlooms that had become damaged. Items such as clocks, china, pictures and even musical boxes were included. MBSGB member and restorer Stephen Kember was featured in more than one episode.

We have been contacted by the programme makers because they will soon be making a second series of 15 programmes. They are looking for people who have small musical boxes that need repair, but especially they are looking for any singing bird boxes and cages of the Griesbaum type.

If anyone has such an item that needs a small repair, now is the time to come forward, jump the queue and get it done free.

Filming takes place from July to October and the contact is:

Craig Ellis  
The Repair Shop 2  
Ricochet Ltd  
Pacific House, 126 Dyke Road, Brighton, BN1 3TE  
01273 224829  
[craig.ellis@ricochet.co.uk](mailto:craig.ellis@ricochet.co.uk)  
[www.ricochet.co.uk](http://www.ricochet.co.uk)



# Teme Valley Winders – Spring Meeting

May 2017 by John Farmer

The bridge over the river Teme, the main access route to Eastham for most visitors, has been rebuilt at last following its catastrophic collapse in early 2016. This encouraged some 36 people to attend the meeting, including several newcomers, who were all welcomed by our host, John Phillips.

John opened the proceedings by showing a short video from the Midlands TV News about the bridge re-opening, featuring himself and Hilda amongst other locals.

Doug Pell began the entertainment with two piano rolls – a Duo-Art, *As Time Goes By*, and a standard 88-note, being a medley produced by AMICA for their 1995 convention in the UK, and arranged by Rex Lawson. The latter roll was

pedalled by Nicholas Simons. One of our new, and younger, attendees, Thomas Macey, showed a clock and musical base playing two tunes with the teeth in groups of five. The maker is unknown. The clock fixed on top was actually a pocket watch which fitted in to a recess. Whilst the musical movement dates from c.1820, the watch is likely to be from c.1880.



*Clock base mechanism*

Kath Turner then pointed out she has a clock base almost identical to this one, but it has never had a clock and she believes these bases were for displaying small busts under a glass dome. Both musical movements are wound by a pull string in the base, not key wound. Geoff Dalby brought along his Edelweiss eight-inch disc box which he acquired some years ago as a case, a bag with the mechanism including a broken spring, and a gramophone motor. The case had an extra hole, meant to accommodate the winder for the gramophone motor, but the previous owner eventually realised that the motor goes the wrong way for this machine. Geoff therefore ditched the gramophone motor, repaired the original spring and re-fitted

the original mechanism. He had removed the feet for woodworm treatment and refitted three of them for the meeting; one was mislaid so a temporary foot was in its place. He played the following tunes: *Banks of Alan Water*, *Kathleen Mavourneen* and *Barcarolle* from *Tales of Hoffmann*, which proved the machine was still a good player despite its troubled life.

Steve Tyrer brought along a satirical porcelain figure of former French President Valéry Giscard d'Estaing, mounted on a musical base. He had paid €10 for it. The Sankyo movement plays *La Vie en rose*, or *Life through Rose-tinted Glasses*, a well-known Edith Piaf song. The model is actually a bottle with the head as a stopper. Steve had also brought along an example of

a brass inlaid letter. He had been intrigued on a former visit to the Winders by the brass inlay on JP's Racca piano, so he had decided to experiment with producing an example of his own. After creating an image he used various software



*Musical Giscard*



*Clock base conundrum*



to produce the outline, which he was able to replicate on his CNC controlled milling machine, milling both the brass letter and the reverse socket in a piece of wood, producing a perfect fit.

Also using techniques akin to CNC, John Farmer gave a brief illustrated talk on his attempts to produce music rolls using an inexpensive Chinese laser cutter. The machine utilises a five watt laser mounted on a simple X-Y plotter type frame with an Arduino microcontroller which interprets G-code, the standard CNC programming code. John's concept is to develop a machine which can create paper rolls for almost any street organ or organette where parameters such as hole size and shape can be changed by software rather than having to change mechanical parts, as in a mechanical punch. He had been able to produce a short piece of music for his street organ, but more work was required for it to become a fully functioning machine, not least the problems of reducing wide rolls of paper to the required size, and creating a suitable paper transport mechanism for the laser cutter.

John Harrold had recently acquired



*Kevin and Cabinetto*

a large collection of pocket watches and found that the collection included six high quality stop watches used in motorcycle trials, each watch having its own National Physical Laboratory certificate of accuracy. One watch has an escapement which beats at 100 cycles per second, and one of the watches is a gold case split-second type.

John Phillips explained the problems he had had setting up his Gambrinus Symphonion



*Restored Polyphon*

mechanism, but he was now able to demonstrate it playing. It needed more work, including tracking down an annoying vibration, which became apparent while it was being played.

Dennis Evett explained how he had restored a 24" Polyphon movement which he had brought along. He then demonstrated it playing a disc by hand turning on a temporary setup. He showed a similar movement which was extremely rusty



*Restored Ami-Rivenc*

and might not be restorable. Kevin McElhone demonstrated a Cabinetto 25-note organette (c.1879) using a roll which he had hand cut. He cuts four at a time using a craft knife and ruler. Some rolls are up to 90 feet long and have 6,900 holes. (I think I will persevere with the laser cutter – JF.)

Kath Turner played her recently restored Ami-Rivenc ten-tune musical box. She has only identified three of the tunes as yet, but no further offers were forthcoming.

Mark Singleton was in 'myth buster' role explaining that in his early days of collecting he had been told that sectional comb boxes sounded 'plinky'. He demonstrated one with groups of five, being



*Nicole (Top) and F LeCoultre (Below)*





*Fat Ducommun Girod*

Francoise Lecoultre No 5828, which had been restored and now sounds delightful. He also played an eight-air Nicole, which was given similar bad press. This

example No 19028, was very good. David Shankland had brought along a Ducommun Girod 'fat cylinder' musical box playing four tunes on 132 teeth. It has an unusual glass slide-in cover, and the tunes last two minutes each.

Bob Dyke had acquired a barrel reed organ which he had previously given to John Harrold for repair. It was demonstrated and John suggested it had been made in Eastern Europe.

Nicholas Simons ended the proceedings with a series of piano rolls – *Paquinade Caprice* by Gottschalk, *Allons-vite Galop* by Ganz, *Kinkles* by Arthur Marshall, *Pastime Rag One* by Artie Mathews.

During the day Hilda and friends provided refreshments and cakes during tea breaks and lunch, and she was thanked by the group, as was John for providing the venue. The next meeting of the Winders will be the Christmas meeting on 2<sup>nd</sup> December 2017 starting at 11am as usual. Please bring your own packed lunch, and let John Phillips know by calling him on 01584 781118 nearer the day if you wish to attend.

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# News from other Societies

## AMICA Bulletin Vol 54 No 3 July/August 2017

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

There was no bulletin published for May and June this year. Instead AMICA published a directory of



members. In this edition the subject of the regular Nickel Notes series is Arnold Chase and his collection. This is not limited to mechanical music, but also contains arcade games, television, radio, theatre and engineering collections. His interest in mechanical music was sparked by finding a record of 'Nickel Music' in his local record store, filed under 'sound effects' as the staff did know in what other category to place it. His determination to start collecting was prompted by a visit to the Sanfilippo collection in Chicago. As a DeCap lover myself, it is good to learn that the two instruments in Arnold's collection most popular with visitors are both DeCap organs. Mikey Mills writes very eloquently about 'A One-of-a-Kind Mechanical Masterpiece. The Magnificent Ruth Model 36-X,' and the determination of Gavin McDonough to acquire it, its history, and its restoration.

Peter Phillips then writes about 'De Luxe Art Music Rolls for the "Licensee".' The Licensee is a reproducing piano made by the Auto Pneumatic Action Company under license from Welte & Sons based on Welte-Mignon patents. This article is a review of roughly two dozen artists whose performance can be found on these rolls. There are also six chapter reports, tributes sadly to no fewer than five departed devotees, and a

short item of 'Reproducing Piano Roll Listings in The New Yorker Magazine, (which publication used routinely to review reproducing piano rolls).

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## Mechanical Music Vol 63 No 3 May/June 2017

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

Several pages in this issue are given over to the minutes of the MBSI Board of Trustees mid-year Meeting. Whilst this might sound incredibly boring it is actually very interesting to read how our American cousins are coming to grips with the issues which beset us all. I find it hard to believe though that our Committee would be able to influence the conversational style of our members or insist on a programme to improve it to make members appear more welcoming and new members more valued.

The first article in this edition is Matt Jaro's regular 'Nickel Notes' which this time is a reprint of one published in the AMICA bulletin of May/June 2011, with updates and features more recent music recorded on rolls for or CDs of a variety of orchestrions. Michele Marinelli, Curator of the Guinness Collection, then writes about the New Jersey mechanical music industry. It came as a revelation to me that at the turn of the 20<sup>th</sup> century there were no fewer than six different New Jersey companies manufacturing musical boxes and employing hundreds of people. Very much an overview and brief history of each firm, it is nonetheless a fascinating article. One of the



illustrations shows a 14-inch disc box by the Perfection Music Box Co. in which the lid illustration, bizarrely for an American machine, has a picture of a very English rural scene, with thatched cottage, brick and flint house and idyllic stream – it actually looks like a modern photograph.

This is followed by a very short item from Robbin Biggins about 'A Salesman's Musical Box'. It takes thirteen pages to convey the next item, called 'The Welte Phoenix'. Durward Center describes how he rescued this dismantled instrument, a Welte Philharmonic Organ, No 3784, when it was discovered in parts in a building due for demolition. In this excellent and informative article we learn the history of its original owner, more about the instrument itself, and how this particular example was restored. From about 1914 only five others of this model are known to exist.

This is followed by three pages of a book review. Hingston's Box is described as 'a crime mystery novel' by British author Decima Blake, whose research included consulting with Vincent Freeman. (The Music Box declined to review.) An article entitled 'The Organ Grinder Music Box' features a 100-year-old children's musical toy which is still a family treasure. A brief item by Paul Bellamy about the agent Malignon relies heavily on research by the late Anthony Bulleid. The remaining contents of this edition consist of a preview of the forthcoming MBSI annual convention, reports from the Southern California and Golden Gate Chapters, and an obituary for Olin Tillotson.

## Non-English Language Journals

### *Het Pierement April 2017*

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

First up in this edition is an item about the 'Erica' – a special organ made by Limonaire in Paris, celebrating two anniversaries: 125 years old and 40 years' service on the street in Doesburg. The next article is written by our own David Dingwall, and features the 92-key Decap organ, 'Jeanneke', from the St Albans Museum, which underwent restoration recently in its home-town of Antwerp, the first time it had returned there since it was built. It now lays again 'like new.' Four pages are dedicated to the on-going series by Tom Meijer on 'Organ Adventures in Amsterdam', focusing on organs seen and heard around the city in the 1970s. This is followed by a brief article from Hendrik Strengers about street music, a lot of what we call busking, which draws on a previously published article from 'Overpeinzing' of April 2006. We then learn how Gijs Perlee achieved his dream of owning one of his grandfather's organs when it came up for sale in 2013. Not organs, but orchestrions are the topic of another article, the fourth in a series by Maarten van der Vlugt on the Symphonia archive. He explains how in the 1920s, Belgium, the Netherlands and Switzerland were big importers of these German-built instruments. The Dutch may be a struggle to understand, but the archive photographs are very interesting. This is followed by an item about the composer Daniel-François-Esprit Auber and his music. Various notices and small



items of news complete the contents of this edition.

### *Das Mechanische Musikinstrument (Gesellschaft für Selbstspielende Musikinstrumente) April 2017*

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

Members of the **DAS MECHANISCHE MUSIKINSTRUMENT** GSM have a treat in store this year, with a number of events open to them: the organ festival in Waldkirch, the AGM in Cologne, collectors' meeting in Rüdesheim and a special symposium in Leipzig to commemorate the 125<sup>th</sup> anniversary of the foundation of the firm Ludwig Hupfeld AG. It is a Leipzig instrument which is the subject of the first article in this edition, the Tanzbar of the Leipzig firm, Zuleger. Spread over several pages it covers the construction of the instrument and its music. Anticipation of the Waldkirch organ festival prompts an item about the history of the town, and one of its former residents, Linus Zähringer, who worked in the organ factory of Gebrüder Weber GmbH. This is illustrated with some delightful old photographs. Once again there are several short announcements and notifications.

### *L'antico Organetto (Associazione Musica Meccanica Italiana) April 2016*

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

In this edition Franco Severi and Giorgio Farabegoli treat us to a biography of the inventor of



the piano Melodico, Giovanni Racca. Born 29<sup>th</sup> July 1843, we learn, unsurprisingly, that he was a very talented and energetic young man, with an interest in mechanics and their application. He became passionate about music, and began to make musical instruments. He developed his expertise by working in English and American firms. Interestingly, the Piano Melodico was first patented in England, on 17<sup>th</sup> April 1886, then in Italy (9<sup>th</sup> September 1886) and then the USA (8<sup>th</sup> February 1887.) The first instrument had only 19 notes; the second 30. One of his sons continued with the business, and records show that in 1904, 5,000 instruments had been sold, and in 1908 more than 10,000 had been sold. One such instrument was the 73-note Piano Melodico belonging to Queen Marguerite of Savoy.

Business declined notably with the advent of the gramophone, radio and other means of recording the human voice. The business, now run by Giuseppe, the son, turned to repairing Piano Melodicos, and was taken on by his daughter, Lina, until activity ceased all together in 1929. Giovanni's great grandson, Paolo Zibordi, himself supplied.

Franco Severi with photographs of the Racca family. Franco then writes for us about the Pathé gramophone, 'Day and Night'. Three different dimensions of discs can be played on this machine, at 90 and 100 rpm. Cesena hosted a fair of 'Musica Antiquaria' on 18<sup>th</sup> and 19<sup>th</sup> March at which AMMI, the Italian Society, was represented. Giorgio Farabegoli reports on the AMMI display. Another exhibition reported consisted of the collection of phonographs and gramophones of Giuseppe Buonincontro.



# Classified Advertisements

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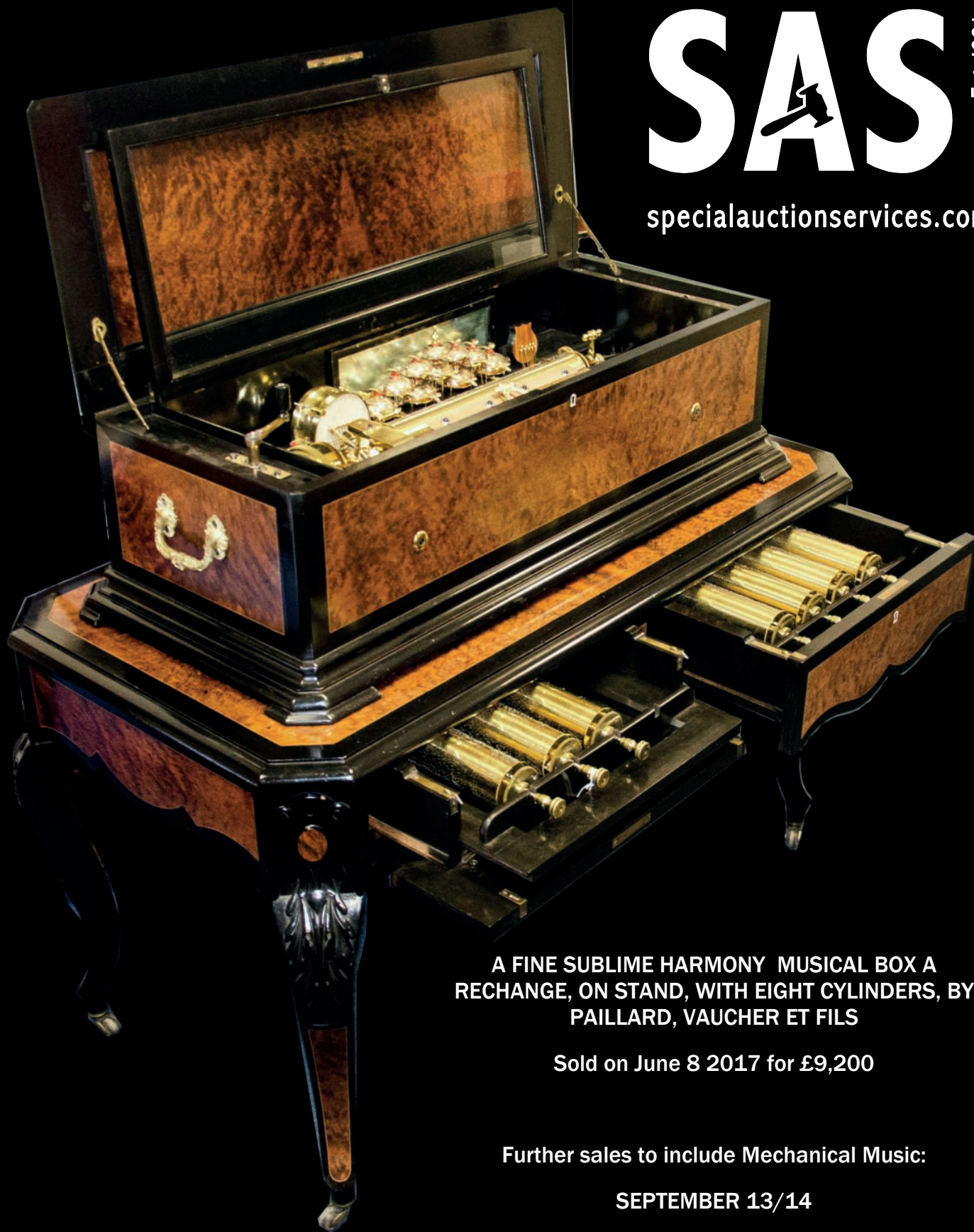
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