

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

*An International Journal of Mechanical Music*



## *In this issue*

*A Symphonion  
in the Falklands  
Mechanical Music  
radio takes to the air*

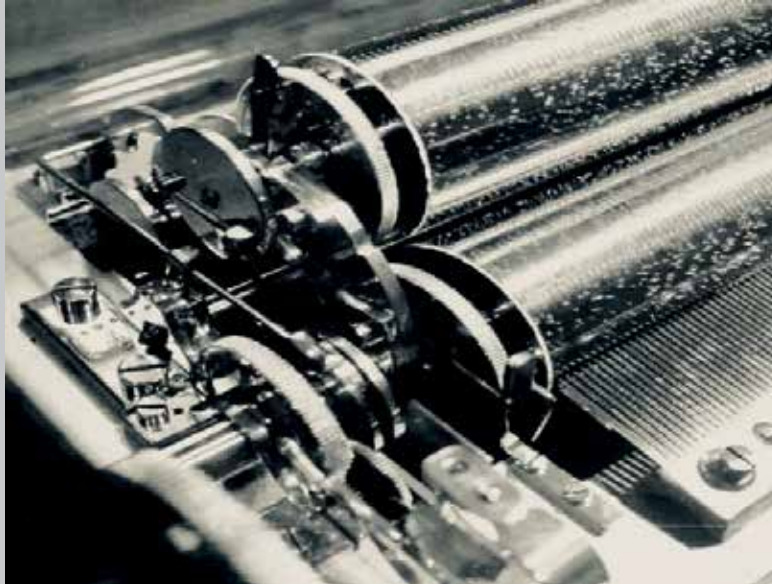
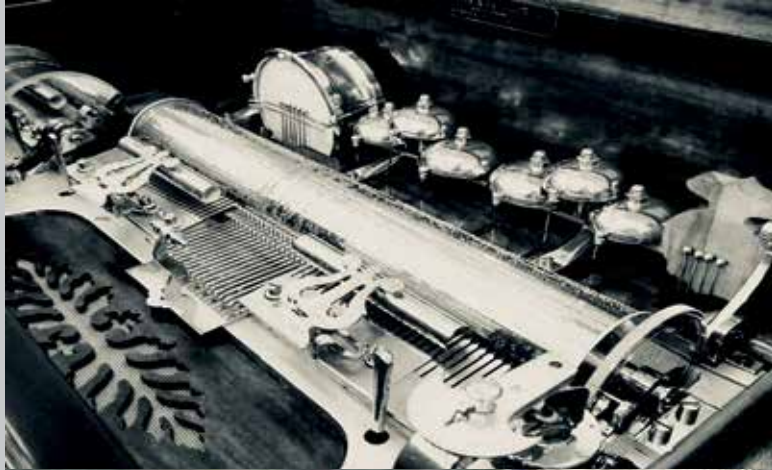
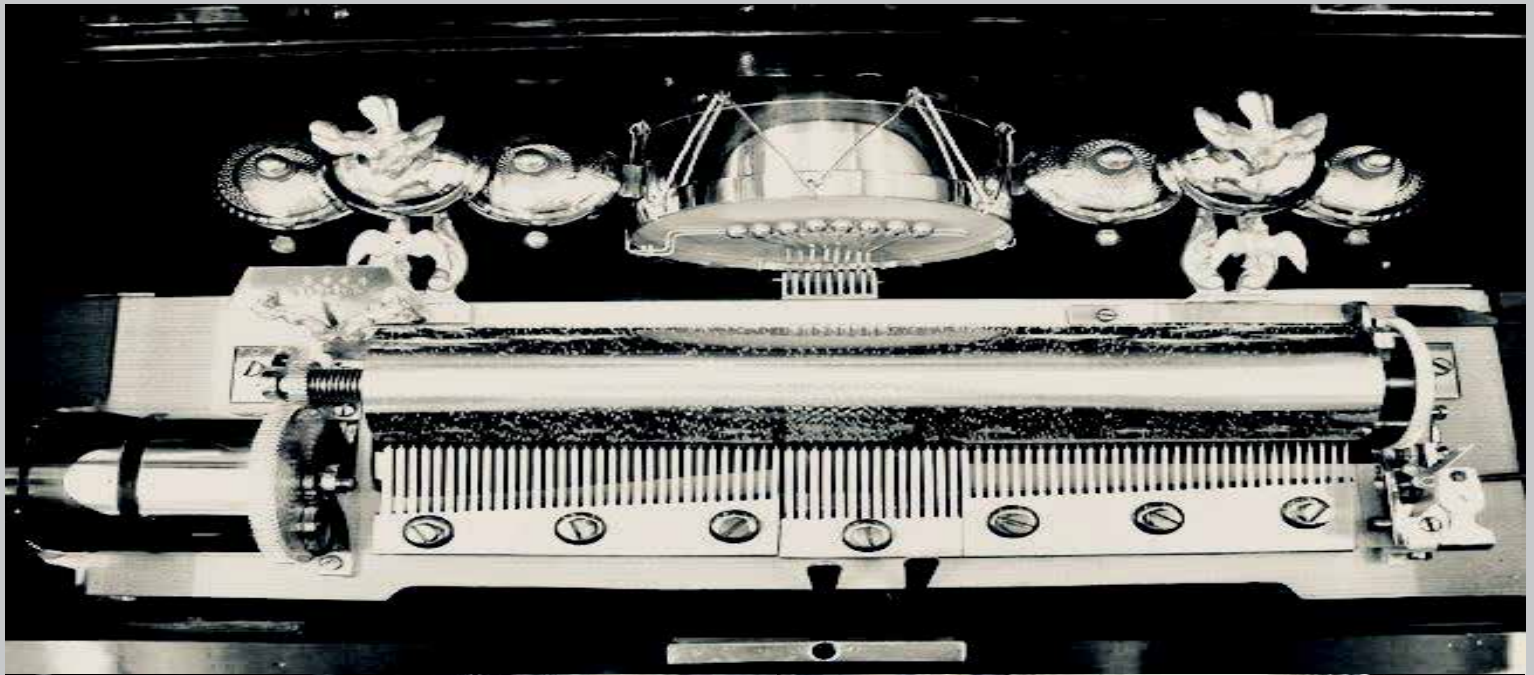
*Seraphone Serial  
Numbers  
Displaying a small  
collection*

*Society AGM & Auction  
Queen's Award for  
St Albans Musical  
Museum Society*

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



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*Front Cover:* Musical automaton with telescopic pagoda and peacock by Pentonville maker, Joseph Beloudy, as featured in an article by Arthur W J G Ord-Hume in The Music Box, Vol 28, No 6, Summer 2018. Further description on P259 of this issue.

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## THE MUSICAL BOX SOCIETY of GREAT BRITAIN

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### Officers of the Society and their duties

Note: Unless stated otherwise, the undermentioned form  
the Executive Committee of the Society

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#### **Committee Members without Portfolio:**

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Thomas Macey: steamman

#### **Web Manager (non-member of the Executive Committee):** Kathleen Turner, antiquekat

#### **Registrar:** Arthur Cunliffe

(Non-member of the Executive Committee)

adcunliffe@btinternet.com

NB: All correspondence to the Society and/or its Officers  
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**The Musical Box Society of Great Britain,  
c/o The Grange Musical Collection,  
Palgrave, DISS, Norfolk, IP22 1AZ.**

## Editorial

Readers will have seen from the previous edition of *The Music Box* that it was the last to be edited by Richard Mendelsohn, who had carried out this job for the past three and half years. We are sorry to see such an able person leave us, having garnered several compliments and little criticism for our magazine. We wish him well in returning to his interest of book and paper restoration and conservation, as well as embarking on his new charity 'duties' in the Livery of the Worshipful Company of Stationers, to which he was recently elected.

Along with its regular meetings, *The Music Box* is one of the major benefits of membership of the Society, keeping members up-to-date with events as well as sharing items of interest. The Executive is committed to ensuring that our quality magazine will not suffer interruption.

If you yourself or anyone you know of is interested in taking on this very important function, please get in touch with a member of Committee. As well as the skills one would expect of an Editor, the ability to use relevant software to layout the magazine is essential. A small honorarium is available for a suitable candidate.

However good an Editor is, the quality of the magazine will always largely depend on the quality of the material submitted for publication. Please continue to submit your items and photographs, preferably as Word documents and JPEGs by electronic means to: editor@mbsgb.org.uk. (Alternatively hard copy may be sent via the Society's correspondence address: MBSGB, c/o The Grange Musical Collection, Old Bury Road, Palgrave, DISS, Norfolk, IP22 1AZ.)

Articles, letters and other contributions relating to the study and appreciation of musical boxes and other mechanical musical instruments for publication in the Journal are welcome. The (Acting) 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.

**Please note that the deadline for next edition is  
1st October, 2018.**

#### **Copy deadlines are normally:**

1st February; 1st April; 1st July & 1st October

#### **Publication dates:**

1st March; 1st May; 1st August; 1st November.

**We reserve the right to amend these dates as  
circumstances dictate.**

# *Joseph Beloudy's Peacock and Pagoda Clock*

Arthur W J G Ord-Hume

Too late for inclusion in our last issue were these illustrations of the 'Peacock and Pagoda' automaton compound musical clock referred to in the article by Arthur W J G Ord-Hume on Beloudy the Pentonville-based organ-builder. This extraordinary and luxurious musical automaton features a telescopic pagoda and a peacock. When activated, a melody is performed on a concealed cylinder-operated organ and carillon contained within the body of the automaton as the nine-tiered pagoda slowly extends to its full height. Meanwhile the peacock turns and displays its richly-coloured tail. Half way through the performance, the pagoda starts its descent and the peacock returns to its rest position as the music concludes. While in motion, four twisted glass 'waterfalls' rotate in the display front. Attributed to the renowned James Cox, the two-train clock portion strikes on two bells. The separate organ mechanism plays one of three tunes pinned to a brass cylinder 12 inches in length and 11 inches in diameter on an 18-note pipe organ and an 18-bell carillon in unison. The rank of pipes are of all-metal closed cap open-foot voiced format. When not in operation, the piece has an overall height of 47 inches. At maximum extension during performance, the pagoda extends to a height of 59 inches. Arthur Ord-Hume recently restored the musicwork of this remarkable piece for a notable Middle Eastern client. During his restoration work he made the astonishing discovery

that the mechanism operating the pagoda which includes a massive fusée-wound clockwork, passes through the centre of the organ-chest which is papered with the school copybook pages of Mary Ann Beloudy. The article in the last issue of *The Music Box* explains the importance of this North London

organ-builder for whom we now have proof that he worked for many mechanical organ-makers on some sort of sub-contract work. He also made organs for most of the London-based musical automaton makers including Charles Clay and Joseph Merlin as well as James Cox.



*This and cover photo Arthur W J G Ord-Hume*

# *A message from one of the Vice Presidents ...*

For obvious reasons this is a bit of a departure from the norm, but who said that the MBSGB could not adapt to changing circumstances? Flexibility and being able to react to fast-changing situations are two characteristics of organisations able to survive and thrive in the 21st century. As you can see, despite being without an Editor – which we hope will be only a short-lived situation – the Journal has come out, packed with news of various members' activities.

The other 'absence' (which may or may not go unnoticed) is the lack of a President/Chair since the AGM held at the beginning of June. While we wait for someone suitable to step up to the mark and be appointed, the Committee will continue to run the Society much as before. The functions of the President/Chair will be carried out as the Committee sees fit by one or other of the Vice Presidents, or a Committee member, according to Article 5.1 of the Articles of Association.

Recently someone in the USA posted on an internet forum a plea to collectors to share their collections more widely by inviting non-collectors to see and listen to their instruments, and not be too 'precious' about them. Only by doing this will more members of society become exposed to the wonders of mechanical musical instruments, and hopefully infected by our enthusiasm and interest. Whether you are prepared to go as far as sharing your collection with people you don't know, or demonstrating them in public, there is no doubt that there is no substitute for hearing the music rendered by a mechanical instrument for it to attract attention - and admiration, provided it is in good working order.

I wasn't a member at the time the MBSGB was founded back in 1962, but I suspect that the attraction of musical boxes to collectors in those days was as ingenious machines and/or antiques as much, if not more so, as the music they made.

When a box is shown to an initiate, or a small collection is exhibited in public, virtually the first reaction is some exclamation of awe or surprise at the intricate mechanism, or the beauty of an elaborately decorated case.

As a rather noisy child in the 1950s and '60s I was



*Musical boxes displayed at the Bursledon  
Steam Brickworks in May*

frequently told that 'little children should be seen and not heard.' How sad that today this is the fate of so many mechanical instruments which are on display, but never played. If I am showing one I emphasise that these things were made to be listened to and heard, not merely looked at. After all, isn't the raison d'être of a musical box to produce music? To merely look at one or study its mechanism is to miss the point however much one can admire the ingenuity and craftsmanship of its manufacturer.

Most musical boxes in good playing order will provoke a favourable reaction in the listener and pique their interest, although it may be little more than seeing the box in question as an intriguing curiosity. I was somewhat surprised in a brief conversation with a musicologist to hear him ask, 'What does a musical box do?' It was only afterwards that it occurred to me his only experience of musical boxes might be as cheap novelties (how many times have people looked at you in disbelief until you explain your interest extends well beyond jewellery boxes containing little plastic model ballerinas?) Our familiarity with them can make us forget to mention that they are musical instruments.

Over the years I must have heard several hundreds of boxes. Initially I would have difficulty in articulating the difference between the sound of one box and the next, but the more you concentrate and listen, the more the subtleties of the music become apparent, and the skill of the music arranger can be fully appreciated.



Despite long exposure to these marvellous machines, I can still be awed by hearing a particularly outstanding specimen. Such was my experience recently on hearing a recent acquisition of one of our members. Described as a Lecoultre & Granger 'Expressif' box, it has a cylinder with not just long and short pins to render loud and soft notes, but pins raked at an angle which produce an intermediate volume. Locating the correct pin at just the precise point on the cylinder to produce the desired effect would be no mean feat – and it would all have been executed well before electricity, or gas lighting, and well over a century before the advent of the first computer. If that isn't enough, the music is also 'mandolin' style. It is difficult not to use a cliché to describe the resultant music, but it was virtually breathtaking. How I wish that sceptical musicologist could have heard it.

You can find some useful hints on how better to display your collection, whether at home or outside, in one of the articles in this magazine. But be sure to play the machines for the complete experience.

Alison Biden

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## New members

We are delighted to welcome the following new members to The Musical Box Society of Great Britain, who have joined since publication of the previous journal:

|      |                          |            |      |                |              |
|------|--------------------------|------------|------|----------------|--------------|
| 3282 | John Trapp               | Gloucs     | 3288 | Dave Deverick  | Leics        |
| 3283 | Len and Anna-Maria Smith | Surrey     | 3289 | Richard Kahane | U.S.A.       |
| 3284 | Lee Johnson              | Lancs      | 3290 | Matthew Hall   | Worcs        |
| 3285 | Richard Redgrave         | Shropshire | 3291 | Andrew Brown   | Denbighshire |
| 3286 | Richard Young            | Norfolk    | 3292 | Joan Gale      | Norfolk      |
| 3287 | Keith Schelberg          | Australia  |      |                |              |

Please note that the recent Annual General Meeting passed a resolution to offer a year's membership of the Society to all new joiners at a special reduced introductory rate of £15 (with renewals thereafter being at the normal standard rate.) If you know of anyone who might be interested in joining, be sure to draw their attention to this offer!

## Farewell

Sad though it is, we are sure that those members who knew them would want to be informed of the recent death of the following members, all of whom will be much missed. On behalf of their friends in the Society we extend our sincere sympathy to their families and friends alike:

Jean Tibbles, Wendy Adams, Maurice Adams, David Walch, David Mizen, Don Robinson.

## Other News

### Musical Boxes of Vienna and Prague

Shortly after the MBSGB AGM, our American sister Society Musical Box Society International (MBSI) was informed of MBSGB's intention to make a substantial donation to the Austrian Academy of Science towards publication of an English version of Dr Helmut Kowar's book about musical boxes from Vienna and Prague. The Trustees of MBSI agreed to match the MBSGB donation, and at time of this magazine going to press both Societies are in communication with the Austrian Academy, which has reacted favourably to the offers.

### Aquila children's magazine

*Aquila*, the acclaimed children's magazine which is published monthly for children aged 8 – 12 carried a double-page spread about musical boxes in its June issue, authored by one of our members. The MBSGB received good publicity thorough donating three of our Racca souvenirs as prizes for a competition run by the magazine.

### Photo competition

The MBSGB is running an open photographic competition to encourage more people to take an interest in mechanical instruments and gather more photographs to use in the Journal and on the website. The subject has to be of a person or people showing interest in a mechanical instrument. Full rules and entry form are available on the website – please encourage your friends and anyone you meet to take part. Hurry – the closing date is the middle of August!

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!!!for my private collection : allways looking for early cylinder musical boxes, singing bird boxes!!!

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# *Honour for St Albans Musical Museum Society*

The St Albans Musical Museum Society (SAMMS), the registered Charitable Trust which administers and runs the St Albans Organ Theatre was honoured with the Queen's Award for Voluntary Service (QAVS) in June 2018.

The award comes in recognition of the work over many years from its loyal team of volunteers past and present. The Organ Theatre is entirely reliant on volunteers for the running of its activities, including the management committee and those who staff events. Very poignantly, the award comes in the year SAMMS celebrates its 40th anniversary since its formation.

The QAVS scheme was introduced in 2002 and each year awards are made to charities who have demonstrated a significant contribution and service to the local communities in which they operate. It is the highest accolade that can be bestowed on a charity in the UK. SAMMS was one of five charities in Hertfordshire to receive a QAVS in 2018.

The award was presented to Ken Slow by the Lord Lieutenant of Hertfordshire, Robert Voss, CBE, and the Mayor of St Albans, Councillor Rosemary Farmer, on Saturday 16th June 2018 at a special event at St Albans Organ Theatre commemorating 40 years of SAMMS. This was attended by around 80 members and invited guests. One further event was an invitation by Buckingham Palace to a garden party for representatives of charities nominated for a QAVS. This was attended by Ken Slow (Chairman of SAMMS) and Keith Pinner (Holding SAMMS Trustee and Chairman of SAMMS between 2003 and 2012).

Whilst the society has reached its 40th anniversary, the role of volunteers in presenting and running the collection goes back even further to the early 1960s. St Albans Organ Theatre began



as the private collection of Mr Charles Hart, a builder by trade who began collecting mechanical organs from Belgium at the time they were being discarded from dance halls and cafes after years of service. The Collection grew to include a wide variety of mechanical musical instruments, many of which were sold on to other collections but Mr Hart kept his favourites for the Collection. These were complemented with the arrival in 1969 of a 3 manual 10 rank Wurlitzer theatre organ rescued from the Granada Cinema, Edmonton, North London. Housed in an outbuilding on what was his builder's yard, Mr Hart began opening his Collection to visitors on Sunday afternoons. Word quickly spread and a small group of regular volunteers began to help Mr Hart present instruments to visitors on Sundays (and also up to 1973 at the Verulamium park in St Albans (known locally as 'The Lake' during July and August). Volunteers also helped with all other tasks including maintenance and restoration work.

Wishing to secure the future for his Collection beyond his lifetime, in 1978 Mr Hart decided to establish a Charitable Trust, which became

SAMMS, to run the Collection with four holding trustees; Bill Walker (Chairman), Eric Cockayne (Secretary), Peter Allen (Treasurer) and Keith Pinner (Sales Officer). Both Peter and Keith remain trustees of SAMMS to this day; Peter Allen remains Treasurer, a position he has held consistently since the Society's foundation.

Since 1978, SAMMS has run the Collection and has not only continued to present the regular Sunday afternoon openings but also restored the Collection's two theatre organs and introduced theatre organ concerts which continue to this day.

A number of individuals have been involved with the Collection over the years and whilst some are sadly no longer with us, the QAVS is a tribute to their work and that of the present volunteers who all share the aim of Charles Hart, in the words of his signature tune, to "Spread a little happiness". Long may SAMMS continue to spread a little happiness for many more years to come!

David Dingwall

*Photo top right: The Lord Lieutenant of Hertfordshire (L) presents the Queens Award.*



## Minutes of the 2018 Annual General Meeting of The Musical Box Society of Great Britain, held on 2nd June at Roade Village Hall, Northamptonshire

*(A more detailed record of the meeting, if required, may be obtained on request from the Business Secretary.)*

The meeting was opened by the Chair, Alison Biden, at 11.01, with 41 members and 3 guests present.

Apologies for absence were received from 18 members. No proxies were registered. The minutes of the 2017 AGM were approved unanimously, with no amendments, as a true and accurate record. There were few matters arising.

In her report the **President/Chair** spoke inter alia about membership numbers, events at which MBSGB had had a presence and promoted the Society and mechanical music, a children's educational magazine in which the Society featured, and the photo competition the Society is running. She also praised the hard work of the Committee, and asked Society members to consider volunteering to help run things.

Reports were also received from the **Membership Secretary**, **Correspondence Secretary**, **Meetings Secretary**, **Archivist**, **Auction Organiser**, **Advertising Secretary**, and **Web Master**. The **Treasurer** reported a surplus on the year overall, although there was a downward trend in advertising revenue while in his role as **Subscription Secretary**, now incorporated into the Treasurer's job, he reported that there had been a decline in membership, largely due to deaths and infirmity. As he was standing down, the Chair presented Treasurer John Farmer with a voucher as a token of the Society's appreciation of his many years of exceptional service.

The **Registrar** reported, via an intermediary, that there were 11,840 boxes now on the register, over 3,800 of them Nicoles. And over 3,000 tunes listed. The Register was primarily for the benefit and use of the MBSGB, and a suitable successor had been identified to take over from Arthur Cunliffe when he ceased to act as Registrar. Most information and enquiries to the Register now came from the USA.

A general report about the Editing and printing of the journal was delivered by Alison Biden in the absence of a report from the retiring Editor, Richard Mendelsohn. All the reports were accepted, with few questions.

There were reports from **three ad hoc groups** dealing with different matters:

a) **Data Protection & GDPR**: this had been researched and MBSGB was now compliant with the new law, the details of which had been published in the Summer edition of The Music Box.

b) It had been agreed that the MBSGB would offer a donation to the Austrian Academy of Sciences as an encouragement to get the book by Dr Kowar about musical boxes from Vienna & Prague published in English. Points made during the ensuing discussion were: that the market for the book was likely to be small; that the general feeling of the meeting seemed to be that MBSGB need not concern itself with proportionality; whether MBSGB should make a donation at all; would MBSGB get any free copies of the book for its own use; also, the members at the meeting were reminded that it was their money which was being discussed. **Finally a proposal was passed that if MBSI could be persuaded to increase its offer by \$500 to \$2500, the MBSGB would match it with £2500 (or equivalents to the sum in euros.)**

c. A further proposal that MBSGB should publish two books by Kevin McElhone, one a supplement to the Organette Book, and one a supplement to the Disc Musical Box Book was adopted.

The following changes to the Articles of Association (7.4) were approved:

- The appointment of **Recording Secretary** be changed to **Business Secretary** to better reflect the duties and responsibilities now undertaken on behalf of The Society;
- The advance notice in writing to members regarding nominations for Officer posts be reduced from four weeks to three.



## Election of Officers for the forthcoming year

Alison Biden stood down as President/Chair after five years in Office, and the following were elected by unanimous vote: **Joint Vice Presidents:** Alison Biden & Nicholas Simons; **Treasurer:** David Worrall; **Membership Secretary:** Kevin McElhone; **Correspondence Secretary:** Nicholas Simons; **Archivist:** Alison Biden; **Auction Organiser:** John Ward; **Advertising Secretary:** Mark Singleton; **Webmaster:** Kath Turner; **Meetings Organiser:** David O Connor; **without portfolio:** Keith Reedman & Thomas Macey. Vacant appointments: President/Chair; Business Secretary; Editor. (After the meeting Alison Biden was appointed as Acting Business Secretary.)

A motion to retain the **subscription rates** for 2019 the same as 2018 was passed, and a new rate of £15 per year for under 30s was to be trialled for 18 months. Also, for a trial period, an introductory rate of £15 for the first year only for any new joiners.

The meeting agreed without division that the **2019 Annual General Meeting of The Musical Box Society of Great Britain** should take place on **Saturday 1st June, 2019, at 11 a.m. at Village Hall, Roade.**

**Any Other Business** consisted of various notifications and expressions of thanks, plus one query relating to indexing more editions of The Music Box to go on the website, which was dealt with at the meeting. The meeting closed at 12.46.

## 2018 Society Auction

By Mark Singleton with additional material from John Ward

Compared to prices across the board, the results of the Society's auction at the AGM were most favourable. As usual, we often don't know what will turn up until the day, so there's usually a surprise in store. For the correspondent, an

early tinplate Polyphon manivelle, the likes of which are seldom seen, was a joy to encounter, indeed a true collector's/museum piece!

Taking to the rostrum, and once again conducting proceedings with a smooth, polished and professional

delivery, was Alan Smith, to whom the M.B.S.G.B is indebted.

There were 48 lots in total, many of which were sold for a few pounds.

Best price of the day was achieved by a typical 8 Air Buffet Style Cylinder Musical Box with bells and drum in sight, which sold for a respectable £730 all inclusive. Other musical boxes included a 2 air composition box and a 4 air mandolin box. An extremely well presented twin comb Adler/Fortuna table top disc player, offered with a complement of fifteen 11 inch discs did rather well and deserved its £500 hammer price (£537.50 with commission.)

Rather unusual and a great thing to see, was a small ebonised Spanish Barrel Piano, which was in good tune and delivered a selection of bright and lively songs - a



*Auction items on display.*

bargain perhaps at £473 including commission. A couple of organettes also did well, with one, a 'Musical Casket No 2', being knocked down at £380 (£408.50) complete with seven rolls of music. The other, a lovely little Amorette with 19 discs made slightly more.

There was a mixed bag of other items, and of note, a few separate lots of discs fared better than they would on eBay; also music for player pianos, organette rolls and discs for various sizes of Polyphon, Symphonion and Regina. Perhaps it was the convenience for buyers of being there on the day?

Some members wanted to purchase something different, and we certainly had that in the form of a musical toilet roll holder, a cut glass musical decanter and even a musical teddy bear.

One thing for sure, next year is looking towards a bigger and better Society Auction than ever, as confidence in the market slowly returns, demand is increasing, especially for early cylinder boxes, overture boxes, and examples with bells and drums. Disc players also

are keenly sought! It might be a good idea to mark next year's Auction (held immediately after the AGM) in your calendar now. Thankfully there are keen trade buyers in attendance, so the probability is, your piece will sell at a price you are comfortable with. At only 7.5% commission, and no V.A.T you have nothing to lose. We hope to see you there!

With thanks to Alan Smith who conducted the sale, John Ward, the organiser, and the assistance of John Farmer, David Worrall and Nicholas Simmons, everything ran smoothly.

*This would be an appropriate point to include the following tribute by past President, Arthur Cunliffe, to David Walch, a former long-serving Committee Member and Society Auction Organiser :*

It was with considerable sadness that we learned of the passing of David Walch in the early Spring. Unfortunately this news came too late for publication in the last Journal.

David had been a member of the Society for many years and had

served on the Committee as The Auction Organiser for decades. He was a person who undertook any job with great thoughtfulness and care. Prior to retirement David had worked for the B.B.C. as a precision engineer demonstrating considerable technical skill. Those who were lucky enough to have seen his workshop and all the parts he had fabricated will testify to his abilities.

Many members will recall the effort and skill he and his wife Daphne demonstrated for so many years as they organised, managed and ran the Society auction after the A.G.M. What must have been a stressful situation was handled calmly, courteously and efficiently.

David was indeed a gentleman in the genuine sense of the word. He will be sorely missed.

*Editor's note: At a recent auction in Reading (UK), a fairly non-descript 19 5/8" Polyphon model 105 with original bin caused a stir when it fetched £14,500 (exclusive of commission and tax.)*



*Buffet style cylinder box which sold at auction.*



# *Mechanical Music Radio takes to the airwaves ...*

All Fool's Day might not be the most propitious time for launching a new project to be taken seriously, However, despite 1st April being the advertised launch date of the new Mechanical Music Radio 'station', it actually went live a few hours ahead of the advertised schedule – and within hours of its launch it was being hailed internationally as a great success.

Broadcasting 24 hours a day, 7 days a week, it is available to listen to for free by streaming directly from the internet.

Unsurprisingly since it has been set up and is run by organ enthusiast James Dundon of the Mechanical Organ Owners Society, the music



*James Dundon thanking Alison Biden representing MBSGB for its donation to Mechanical Music Radio.*

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broadcast is predominantly played on organs. James has had some sizable donations of musical content, some running into hundreds of tunes from a single source, for example. However, musical boxes do find their way more and more into the repertoire. As a service to mechanical music enthusiasts the station also carries free advertisements for relevant items and events (approximately two per day for each topic.)

James has calculated that the station's running costs are about £2000 per year, and it relies upon donations for funding, although he has since brought out some merchandise in the form of mugs!

Individual members of the Musical Box Society have donated both funds and musical material towards MMR, whilst the Society itself was also pleased to be able to encourage this initiative through a financial donation. The photograph here shows James Dundon formally expressing his appreciation for this to outgoing MBSGB President Alison Biden at the 'Grand Opening' Day in May of Jonny Ling's Grange Musical Collection near Diss, Norfolk. For further information on James and Mechanical Music Radio see <http://www.mechanicalmusicradio.com/>

*Mechanical Music Radio takes to the airwaves ...*

*News of Mechanical Music Radio prompted a letter to be written to one of our North American-based sister Societies, the Automated Musical Instrument Collectors Association (AMICA), which we reprint here with kind permission of the AMICA Bulletin, and the original correspondent:*

"Dear Editor

Thanks for letting us know about Mechanical Music Radio.

Without success, I have been trying to get a few retired broadcasters that are into Wurlitzer and organs to develop such a station. Now, finally we have one!

For the past year I have been developing an Internet radio station featuring player piano music. Although still being developed, it is on the 'air' 24/7. You can listen at parlor.caster.fm. There are currently over 1,500 tunes in rotation. (Thanks to Terry Smythe and Richard Stibbons for their assistance.) The goal is to move it to a host site which supports a visual element as well as the audio.

Although everyone is very welcome to listen, I am very

interested in reaching outside the community to cultivate more interest. Many people under the age of 40 have never seen or heard a player piano. There are many who would listen to and enjoy our music, support and spread the word, but are not what you would call enthusiasts or ever visit a mechanical music site. As my former boss would say, 'They just want to know what time it is, they don't want to know how to build a clock.'

Unfortunately, our group is aging and on the decline. Too many sites are becoming 'memorial' sites or going away altogether. My hope is that these stations will help us all.

Sincerely

Clark Ortone

playerpianonetwork@gmail.com

**In an exchange of emails to obtain permission, Mr Ortone sent the following:**

"To my knowledge, Parlor Piano is the only Internet radio station playing piano music from the early 20th century. Most of the music was scanned and transcribed from piano rolls.

One of the objectives of the station is to reach people who would enjoy this music, but might not know what a MIDI is or be aware that groups exist such as yours.

We all need their support to broaden the base!

I have attached a few photos of our vintage studio... plenty of vacuum tubes, not quite as old as the piano rolls. The station is listed in the caster.fm directory under "jazz". parlorpiano.caster.fm is the address. "



*Clarke Ortone's 'vintage' studio.*

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# *A Symphonion in the Falkland Islands*

By Kevin McElhone

About 20 years ago I wrote in *The Music Box* about the Broadwood Player Piano which Captain Scott took on his last expedition to Antarctica. I have since found that he took a Pianola Pushup on his earlier 1905 expedition and there have been reports that Ernest Shackleton also took a Player Piano on his famous South Polar expedition. I did wonder then what was the furthest south a musical

box had regularly been used, now I might know the answer.

A friend of mine from Glasgow recently sent me a postcard of a 25¼ inch (64cm) Symphonion in the Falkland Islands Museum in Port Stanley which was an unexpected discovery for my research, so I contacted the museum and they have told me this story.

I had a reply from Alison Barton,

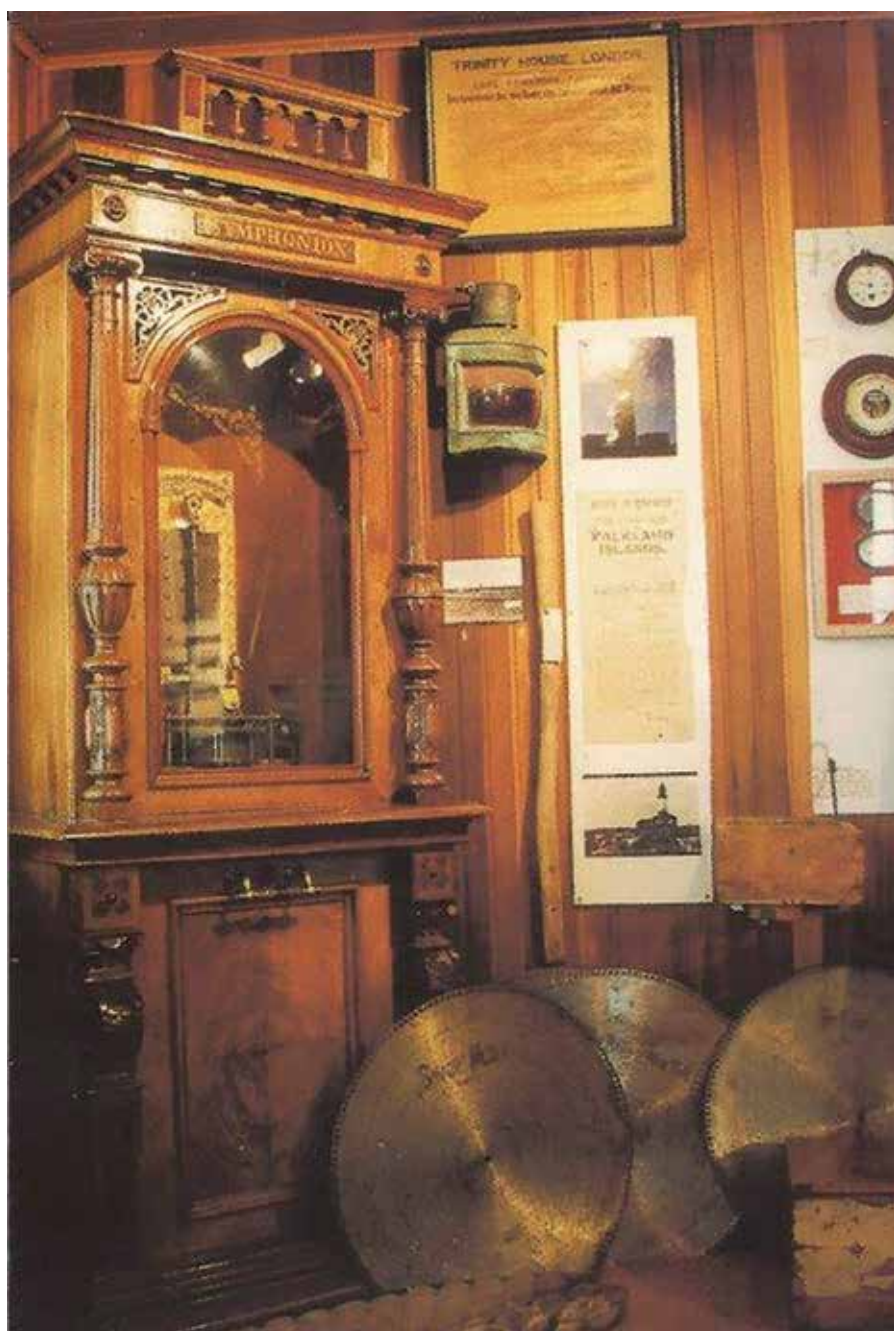
Museum Manager, Falkland Islands Museum & National Trust, Historic Dockyard Museum, The Dockyard, Stanley, Falkland Islands.

She said they didn't have a huge amount of information on the Symphonion. It was made in Leipzig in the 1890s and shipped to the Falklands before the turn of the century, and was used there for many years in a Stanley pub called the Globe Hotel. It was then in storage for many years in a back room and came to light in the 1982 war when it suffered damage. However, efforts were made to restore it and get it working again, which it does today and visitors to the Museum can ask to hear it play if they wish.

'There are a few parts missing,' says Ms Barton, 'such as the "stopping" arrangement which is not complete, so we use a pencil to hold the fly wheel while the cogs are wound up.' She also said they had had a look for the serial number but couldn't find one.

The museum sent some images of the Symphonion and discs, together with a picture of the Globe Store which suffered extensive fire damage just after the Argentine invasion in 1982. It is thought that the Symphonion was not in this building at the time but rather in another store room in the area.

Port Stanley is the Capital of the Falkland Islands and at the 2012 Census had a population of 2,121 out of a total population of the



*The Falkland's Symphonion*

### *A Symphonion in the Falkland Islands*

Falkland Islands of 2,841. It is 51 degrees, 41 minutes south of the equator and only 2,647 miles from the South Pole. Does any member know of a museum or instrument further south than this?\*

It is hoped that someone from Port Stanley on an annual visit to the UK will bring the mechanism to be repaired – unless in the meantime a member of the Society wants to volunteer to go out there for an unusual restoration job?

<http://www.falklands-museum.com/>

*\*Editor's note:*

*An item labelled as 'a musical cash register' has been seen in a museum in Ushuaia, Argentina, which lies at 54 degrees, 48 minutes south of the equator. No further information available.*

Our thanks to the Falkland Islands' Museum and National Trust for their assistance, and for supplying the images.



*Cogs and fly wheel set-up*



*Coin drop area*



*Detail of fly wheel mechanism*

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## *Seraphone Serial Numbers*

**By Roger Booty**

The Seraphone organette, full name 'English Automatic Seraphone,' was made by Maxfield & Son, 326 Liverpool Road, London, N. They became a limited company in 1893. All machines have a label carrying patent number 16,748 on the sprung wooden roller which is used for playing endless music and is found behind the music take up spool.

As this patent number dates from December 1887 it must be assumed that all Seraphones were made after this patent date. (A copy of the patent can now be found on page 36 of Vol 11 of The Music Box.)

The Seraphone is definitely the most easily found machine manufactured by Maxfield. Their products ranged from organettes through small

player organs to piano players and player pianos. I have always said, 'If you have seen one Seraphone you have seen them all,' so why worry trying to pin down a date for when a particular machine was made? I suppose the main reason must be that all but one of the 49 listed here had serial numbers, usually neatly stamped on the left



side of the music roll carrier. This number, along with the fact that the directions card often notes, 'By His' or 'Her Majesty's Royal Letters Patent' arouses the thought present in all collectors of items from cigarette cards to oil paintings, 'I wonder when this was made/printed/painted?' etc.

With the help of others, as well as noting numbers myself, how long has it taken to assemble a list of 49 machine details? I must confess numbers have not risen as quickly as they have with the Musical Box Register, because it has taken me 49 years.

Numerically the list follows nicely until a large jump from 26259 to 60206. And then further jumps in the last few listed numbers. The only manufacture date that can be set as a datum, other than the patent date in 1887, is the change from 'By Her Majesty's Royal Letters Patent' to 'By His ...' on the Directions card. This gives a clear break for machines before or after 1901. If this were so, all made up to 8466 would predate 1901, and all after post date. A quick glance soon shows that after 60206 it reverts back to honouring Queen Victoria, and that other than 101612, remains so until the end of the list.

Another option good for a possible date of sale is a dealer's label. Unfortunately, there appears to have been only one person who put his name on his sales and that was Peter Black, 10 Chorlton Terrace, Upper Brook Street, Manchester. He was listed as a bookseller at this address from 1876 up to and including 1903. From 1904 until

at least 1906 he was at 24 Parkfield Street, Chorlton on Medlock.

The question I have is, why would everything be running nicely up to 60206, going from 'Her' to 'His Majesty's', but then revert back to 'Her Majesty's' for the follow on of the numerical run? This fact makes it impossible to draw a single chart for the run. Lastly of course, it could also be asked, did they really manufacture the best part of 2,000,000 Seraphones?

1958 N.H.O.H.

2218

3005

3378 N.H.O.H.

3433 (3438?)

3448

3728 N.H.O.H.

4062 N.H.O.H.

4299 Her

4345

4395 N.H.O.H.

5113 Her

5508 Her

6151 Her

7140

7706 Her

7721

8466 Her. P.B.

13656 His. P.B.

15648 His. P.B.

15948 His. P.B.

16378

1744(9?) His

25116 His

25989

60206 His

61056 Her. P.B.

70219

80098 Her. P.B.

80458 Her. P.B.

80463 Her. P.B.

80503

81056 Her. P.B.

81481 Her. P.B.

81572 P.B.

82512 Her

90212 Her. P.B.

90354 Her

90419 Her. P.B.

90497 Her

90518 1\*

101612 His

114812

190359

803710 Her. P.B.

1902411 P.B.

1907612 Her. P.B.

Blank N.H.O.H.

Abbreviations and notes:

**Her** - 'By Her Majesty's Royal Letters Patent'

**His** - 'By His Majesty's Royal Letters Patent'

**N.H.O.H.** - No 'His' or 'Her' dedication

**P.B.** - Peter Black dealer label

**1\*** - seen at Piano Museum/Musical Museum when it was still in its earlier Brentford location.

If there is nothing noted after the serial number this means the Directions label was missing or that the details were not noted by the person who supplied the information.

# *Don't try this at home!*

Member Keith Reedman came across this in

**The Watch & Clockmaker's Handbook, Dictionary & Guide,  
F.J.Britten, Thirteenth Edition, Spon, London, 1922**

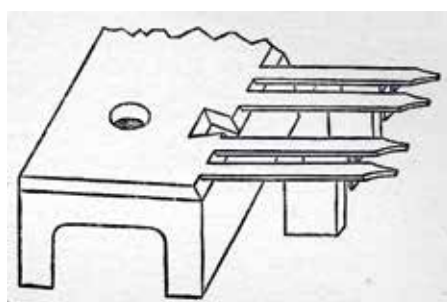
Keith shares it here for our  
entertainment and amusement –  
or should that be bemusement?

Musical Box.—[Boite a musique.—  
as Spielwerk.]—As nearly every  
country watchmaker is at some time  
or another called on to repair these  
instruments, a few hints thereon  
will not be out of place.

It may be premised that if a very  
large number of the pins on the  
cylinder are broken, the box had  
better be sent to an expert. But,  
assuming the job to be undertaken,  
it will be prudent first of all to  
remove the comb or key-plate. Then  
let down the mainspring and see  
that the driving mechanism runs  
well, and that the cylinder, though  
free, has no end or side shake. The  
fly depth is important, for unless  
this runs smoothly and easily the  
box will stop.

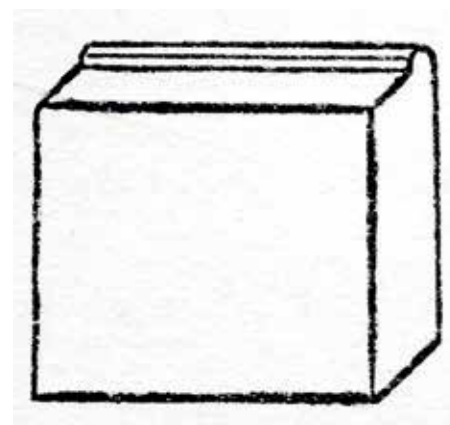
If there are one or more keys  
missing they may now be  
reinstated. At the point where the  
new key is to be toothed in, file a  
dove-tailed notch in the key-plate  
like the sketch. Then file up a key  
similar to the adjacent ones, but  
rather full at the point and with a  
heel to fit into the notch. Harden  
the key and temper it by boiling in  
oil. Drive it tightly into position,  
and to make it secure, slightly  
rivet it or run a little solder into

the joint by heating the spot with  
a blow-pipe or heavy soldering bit.  
Heat the comb as little as possible,  
and confine the heat to the place  
under repair.



Now the key may be tuned, leaving  
it half a tone too high; for it is  
easier to lower than raise, and the  
damping spring will bring it down  
the half-tone or nearly so. Keys  
are lowered in tone by weighting  
them with lead near the point, and  
raised by thinning a little on the  
underside behind the lead. To get  
at the underside to file it, have a  
rectangular brass stake as wide as  
the key, and with a little ledge as  
shown on one side, hardly so high  
as the key is thick. Rest the top of  
the key to be filed on this stake,  
holding the comb in the hand, so  
that there is enough weight resting  
on the stake to elevate that key  
above the rest, and then it can be  
filed in comfort, the ledge offering  
the requisite resistance to the file.  
If the key is near the middle of the  
comb, it may be necessary to use a  
file with an over handle to it. When  
getting the point of the tooth to

length, continually apply a glass  
surface plate or straight-edge along  
the tips, for it is essential that all the  
tips should be exactly in line.



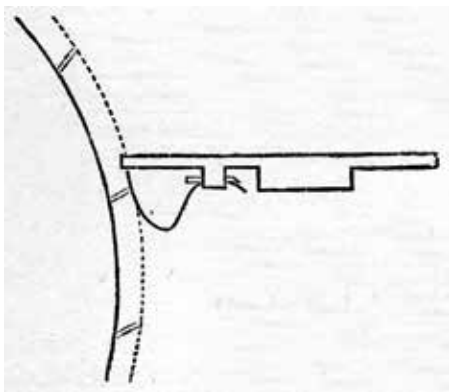
If only the tip of a key is missing,  
it will not be necessary to replace a  
whole key, but merely to file a slit  
in the stump and let in a new point  
which may be fixed by soldering.  
The tip may be let down a little by  
means of a blow-pipe to enable the  
file to cut, but care should most  
be taken not to soften the bending  
part of the key.

It is sometimes necessary to  
elevate or depress a key, or to  
make it point a little to the right  
or the left. Place the top of the  
comb on a steel stake or anvil,  
face downwards, and, to elevate  
a key, tap the under-surface  
gently with the hardened pane  
of a hammer so as to stretch it.  
In the same way, if a key is to be  
turned to the right, stretch the left  
edge. If a key is to be depressed,



an expert will bend it with a smart blow of the hammer on the middle of the underside while it rests on the anvil, but this is risky and will often result in a broken key. It is better to stretch the upper surface of the key with light taps even though the marks show.

Now just put the key-plate in position and see that the points of the keys are exactly in a line with the pins in the barrel, and if not, the cylinder bearings must be bent till this is right. Then see to the damping springs and supply new ones where necessary, fixing them quite tight with the old pins. It will be observed that the thicker keys for the lower tones have heavier damping springs than the intermediate keys, while the highest notes are without dampers.



Occasionally some of the notes above the springs have dampers of quill. These are fixed with shellac dissolved in spirits of wine. The keyboard points not to the centre of the barrel, but above it, the proper elevation being about 15° from the horizontal line. The free end of the damping spring should be as close as possible to the point

of the key without touching it, shaped as shown in the figure appended; so that the pin in the barrel touches the spring first at about the point indicated.

If the damping spring is too thin, it will fail to stop the vibrations of the key soon enough, and if too thick will create a buzzing noise just as the key leaves the pin. A spring may be thick J enough and yet fail to stop the vibrations, because it is not forward enough. The springs will be readily bent to position with a pair of tweezers.

To observe the action of the springs, place the key-plate in position and note first that it is the right height, as indicated by the dots on the cylinder. The shortest key should be on a level with the dots, and the longest one, which has more movement, about half a dot below it. To alter the height, the bearings of the cylinder may be raised or lowered as required.

To see if the key-plate is at the right distance from the pins, let the cylinder rotate slowly, and if the keys are not drawn up enough there will be but little sound, and the comb must be set a little closer to the cylinder by bending the feet of the base. If the sound is harsh and the dampers fail to stop the vibrations, the key-plate is already too close. If in playing a tune the notes at one end are produced too late, it shows that end of the key-plate is too close to the cylinder.

Let the box run through all its tunes, and if at any tune the pins do not pass exactly in the centre of the keys, the star wheel for that tune must be corrected. The drop from the highest to the lowest step of the snail in time causes an indentation in the latter, which may be filled by screwing into the face of the snail a piece of tempered steel to receive the blow of the pin. Any of the pins in the cylinder that are out of shape will be noted as the tunes run through, and carefully bent as required. New pins are formed with a pivot which fits tightly into the hole in the cylinder; the pin is driven in up to a shoulder, the part projecting being rather larger in diameter than the pivot.

Sometimes a buzzing noise is observed while the box is playing. This is generally caused by something loose. To discover it, sound each key by striking it with a suitable pointer till the buzzing is heard; then continue sounding that note while placing the hand on different likely parts of the box and mechanism till the buzzing is arrested, when an examination of the part will probably reveal a screw that requires tightening, or even the want of a drop of oil, which has been known to cause this disagreeable sound. In connection with these notes on musical boxes, I have to acknowledge the courtesy of Messrs C. Paillard and Co., who have readily answered all my inquiries on the subject.



a watch when putting the watch together. There is no danger of soiling the plate by handling it, and as the holder with the plate in it may rest on the bench, both hands are at liberty to proceed with the work. The pattern shown in fig. 1 is a good one. The movement is held between the two studs and the notch of the sliding piece, which is firmly held in position by the binding screw. On page 35 is shown an adjustable holder capable of being turned in any desired way for position timing.

**Mudge, Thomas.**—Born 1715, died 1794. He was apprenticed to the celebrated George Graham, and from 1750 to 1766 he carried on business in Fleet Street, at first in partnership with Dutton, another apprentice of Graham. In 1771 Mudge removed to Plymouth. He invented the lever escapement, which he applied to a watch for Queen Charlotte, about 1765. This identical escapement is now in the possession of the Clockmakers' Company. It is analogous in its action to the present form of double roller escapement, with two exceptions: the locking faces of the pallets are curves struck from the centre of motion, so that the pallets cannot be drawn into the wheel by pressure from the teeth; and the impulse pin is divided, for the purpose of ensuring the safety action after the finger enters the crescent, and before the impulse pin is fairly in the notch, a result now attained very simply by having horns to the lever. Mudge devoted the best part of his life to the improvement of the marine chronometer. Mudge's chronometers are admirable as specimens of fine work and correct proportion of details; but though clearly a man of inventive genius, he unfortunately clung to the principles on which Harrison's timekeeper was constructed, and allowed Earnshaw and Arnold to solve the problem by the introduction of the spring detent escapement.

**Musical Box.**—[*Boîte à musique.*—*Das Spielwerk.*]—As nearly every country watchmaker is at some time or another called on to repair these instruments, a few hints thereon will not be out of place. It may be premised that if a very large number of the pins on the cylinder are broken, the box had better be sent to an expert. But, assuming the job to be undertaken, it will be prudent first of all to remove the comb or key-plate. Then let down the mainspring and see that the driving mechanism runs well, and that the cylinder, though free, has no end or side shake. The fly depth is important, for unless this runs smoothly and easily the box will stop.

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temper it by boiling in oil. Drive it tightly into position, and to make it secure, slightly rivet it or run a little solder into the joint by heating the spot with a blow-pipe or heavy soldering bit. Heat the comb as little as possible, and confine the heat to the place under repair. Now the key may be tuned, leaving it half a tone too high; for it is easier to lower than raise, and the damping spring will bring it down the half-tone or nearly so. Keys are

lowered in tone by weighting them with lead near the point, and raised by thinning a little on the underside behind the lead. To get at the underside to file it, have a rectangular brass stake as wide as the key, and with a little ledge as shown on one side, hardly so high as the key is thick. Rest the top of the key to be filed on this stake, holding the comb in the hand, so that there is enough weight resting on the stake to elevate that key above the rest, and then it can be filed in comfort, the ledge offering the requisite resistance to the file. If the key is near the middle of the comb, it may be necessary to use a file with an over handle to it. When getting the point of the tooth to length, continually apply a glass surface plate or straight-edge along the tips, for it is essential that all the tips should be exactly in line.



If only the tip of a key is missing, it will not be necessary to replace a whole key, but merely to file a slit in the stump and let in a new point which may be fixed by soldering. The tip may be let down a little by means of a blow-pipe to enable the file to cut, but care should most be taken not to soften the bending part of the key.

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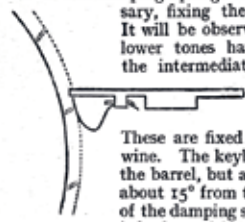
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a piece of tempered steel to receive the blow of the pin. Any of the pins in the cylinder that are out of shape will be noted as the tunes run through, and carefully bent as required. New pins are formed with a pivot which fits tightly into the hole in the cylinder; the pin is driven in up to a shoulder, the part projecting being rather larger in diameter than the pivot.

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**Name Bar.**—[*Barrette à nom.*—*Die Namenplatte.*]—The bar carrying the upper end of a watch barrel arbor.

**Nippers.**—[*Pince à couper.*—*Die Beisszange.*]—A pair of jointed steel levers with tempered edges at one extremity for cutting wire.

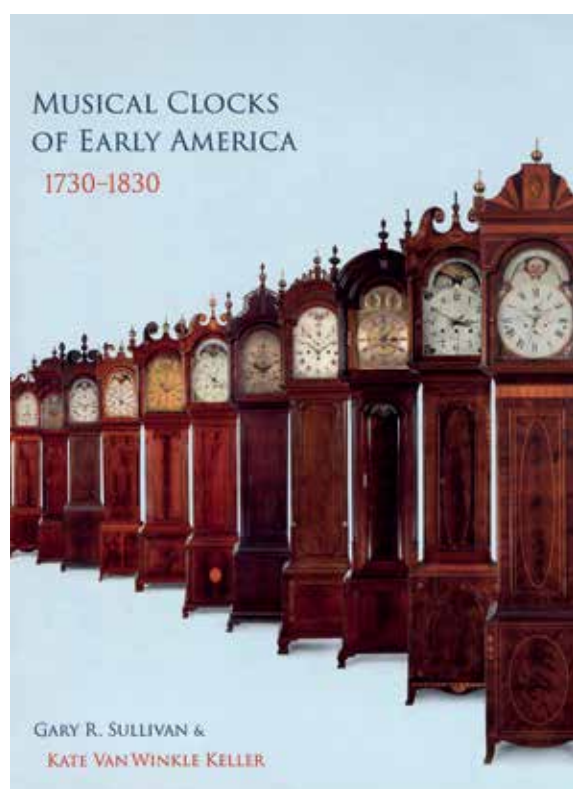
Nippers are now to be had with removable jaws, a convenience appreciated if either of the cutting edges should become chipped; it is remarkable how very many nippers one sees with chipped edges; this sometimes arises from bad or imperfectly tempered steel, although it is often caused by abuse, or improper use, of the nippers. It may be occasionally a temptation to cut larger wire than the tool is calculated to sever, but nothing can excuse the way that many people, and among them are some who pass for experienced workmen, handle their nippers. The tool and the wire should be held perfectly still when the cutting pressure is applied, but a majority of the accidents to the jaws are due to a wriggling twist given to the nippers at the moment of cutting, a movement which those who adopt it erroneously suppose makes the cutting easier.

**Non-Magnetisable Watch.**—[*Montre non magnétisable.*—*Die antimagnetische Taschenuhr.*]—A watch in which the quick moving parts are made of some other metal than steel or iron. Aluminium bronze, which combines strength with lightness, is particularly suited for the lever and pallets. The balance spring may be of palladium alloy, or possibly of a nickel steel alloy. The steel balance staff, pallet staff, and escape pinion may be retained, their circumferential velocity being small. For the ordinary run of watches, a plain gold or brass balance is often used; in view of its lower co-efficient of expansion the nickel



# Book Reviews

Contributed by Arthur W. J. G. Ord-Hume



## MUSICAL CLOCKS OF EARLY AMERICA – 1730-1830

by Kate Van Winkle Keller and Gary R Sullivan. Published 2017 by Willard House & Clock Museum, 11 Willard Street, North Grafton, Massachusetts 01536, USA. 389pp 12¼ins x 9¼ins (310mm x 238mm). Price \$65. Comprehensively illustrated in colour (525 in total). Bound in blue cloth with illustrated dust jacket. No ISBN. Also available as an e-book: see [www.willardhouse.org](http://www.willardhouse.org).

So little is available to the serious horologist on the subject of musical clocks in America that virtually anything in print must be of interest: a bonus to our awareness. The subject of this review is a truly magnificent book, a weighty tome superbly printed on top-quality art paper and properly bound with an attractive dust jacket. That it is written by a woman with a proven track-record in the study of the music of these clocks and their makers is sufficient guarantee that this is a serious and important study.

Mrs Keller is a major historian on early US music and dance. She has an impressive track-record starting with the publication of her monumental *National Tune Index* and her subsequent study *Early American Secular Music and its Performing Sources*. Her list of honours elevates her to the top of her profession.

Co-author Gary Sullivan is an antique dealer, lecturer, broadcaster and expert on American furniture as well as being a trustee of the publishers, the Willard House Clock Museum.

Historical works in print on musical clocks are few and far between, my own *The Musical Clock* (Mayfield, 1995) and a companion volume on restoration comprising the extent of published works for almost a quarter-century. What these books did was to define and categorise the terminology of the musical clock to try to avoid some of the rubbish offered by way of descriptive text by people from auctioneers through to museum directors.

One point established early on was the difference between musical clocks and chiming clocks. In dealing exclusively with 'tall-case' (long-case) clocks, Keller has chosen to lump the two types together. There may be a good reason for this in that musical clocks are indeed a *rara avis* in America while there are rather more quarter-striking movements. For the specialist, it is an inconvenience.

In discussing chiming clocks, the number of bells comprising a chime tends to be rather glossed over, the inference being that five bells produce *Westminster Chimes*, and rather more those associated with Whittington. On this subject of chimes, in one of the books referred to earlier and published by Mayfield, chimes were annotated that employed 6, 7, 8, 9 and even 13 bells. Indeed, some American hall-clocks of the early 20th century played the so-called *Carillon-Elite* chimes of Charles A Jacques which had 13 tones and was based on an ancient French chime. And Magdalen College, Oxford, has an eight-bell chime dating from 1713.

Truly musical clocks are indeed scarce in the US. They are all bell-playing. In my own 1990 survey, I only found one organ-playing clock, Charles Kirk of Bristol, Connecticut, being the maker. I found no string-playing clocks, no compounds and no percussion. Carillon-playing long-cases and imported bracket clocks comprised the stock. And here Keller and Sullivan tell us in some detail about the musical clocks they have found. However details of frequency of playing, tune-changing (automatic or manual), and the use of multiple hammers per bell are left to the study of the illustrations.

Another trend, the unusual preference for six-tune movements, is but briefly explained. The 'silent Sunday' was only relieved if that seventh melody was a hymn tune. These were strongly proscribed times, remember.

Each maker is provided with an extended biographical essay accompanied by photographs of surviving clocks and their movements.

One amazing musical clock is illustrated, Caleb Wheaton of Providence, Rhode Island, was clearly an educated man, and one who understood music. His tall-case clock was weight-driven, employed just two trains and played two tunes on 11 bells with a commendable 20 hammers. This unusual feature, rare on surviving American clocks while one by the prolific

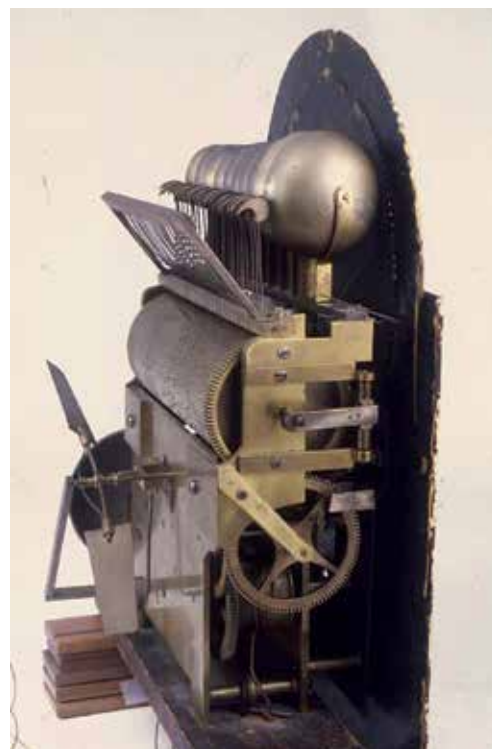
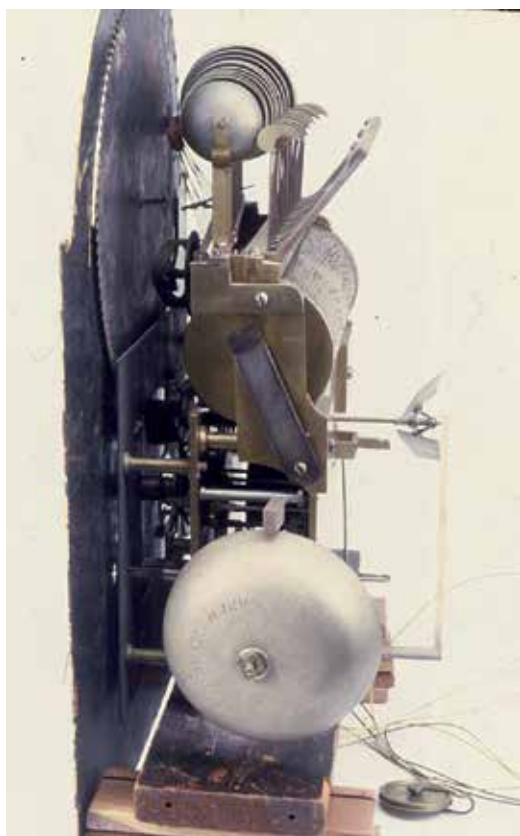
Martin Schreiner of Lancaster, Pennsylvania, and illustrated here, has eleven bells and twenty-two hammers.

Carillon-playing clocks where the musicwork is part of the main clock, are found in two distinct styles – those with pinned cylinders that are parallel with the direction of the principal arbors on the clock, and those that are arranged at right-angles and having the cylinder usually extending across the width of the mechanism like the Schreiner one shown here. For some curious reason, Keller and Sullivan refer to this latter type as ‘perpendicular’. *Perpendicular* means directly up and down: at right angles to the plane of the horizon, characterised by vertical lines (*Shorter Oxford Dictionary*). And this they are definitely not!

The choice and selection of photographs in this book is helpful. Most of the 125-odd individual clocks are portrayed as the full frontal case, the dial, the movement separate from the case and any trade labels. These pictures will also assist the discerning reader to separate the true musical clocks from the quarter-strikers. The book ends with an Index of Tunes and a good general index.

Finally, the title page of this book refers to it as a Catalogue Raisonné. Even under the broadest interpretation of this rather exclusive description, this book cannot assume that pinnacle of responsibility.

If this review appears over-critical of this ground-breaking work it is merely to defend its position as a stand-alone work of some importance in American musical horology. This enterprise goes a long way towards a goal that nobody else has tackled.



## THE MUSIC OF EARLY AMERICAN CLOCKS 1730-1830

by Gary R Sullivan and Kate Van Winkle Keller. Published 2017 by Willard House & Clock Museum, 11 Willard Street, North Grafton, Massachusetts 01536, USA. 259pp 9¼ins x 6¼ins (235mm x 157mm). Price \$25. Illustrated with musical scores, hardbound, decorative boards. No ISBN. Also available as an e-book: see [www.willardhouse.org](http://www.willardhouse.org).

A valuable companion to the above-mentioned title in this smaller second volume. Continuity is maintained in that the cover of this book comprises the same design as the former, here overlaid with musical notation.

The introduction assures us that sophisticated musical clocks, including compounds, were known in America from earliest times through the work of immigrant clockmakers. In 1762, for example, we hear of a German clockmaker in Philadelphia who showed ‘some clocks of a new construction which play the finest musical tunes’, a *Hackbrettuhr*, a clock on a dulcimer [sic] and ‘three dancing clocks’. What these last were we can only guess. One assumes that the Hackbrett was the dulcimer clock, Hackbrett being the German term for these delicacies.

Not surprising, the majority of music found on American musical clocks first saw the light of day in England, Scotland and Ireland, only later did representative American tunes begin to edge into the repertoire.

Due to the exigencies of tune identification, it has proved not always possible to link a particular clock with a specific piece of music and individual tune lists were neither commonplace nor reliable. For this reason, use of these two volumes together is essential.



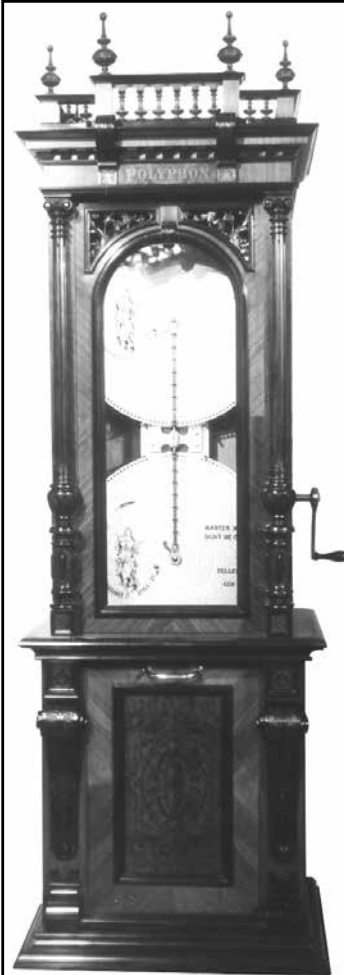
This description of tune titles occasionally has to descend into the generic and the unspecific with titles such as 'Handel's Minuet'. Sometimes it is merely stylistic such as 'Rigadoon', but the definition given for 'Rondo' is rather wide of the mark (see present author's work in *The New Grove Dictionary*). Interestingly, the style of dance known as the 'Ritornello' is not listed here: it had been seen on musical clocks but not American in origin.

The authors use the American expression 'rack of bells' referring to the installation of bells that we would call a 'rank', and they discuss not the shape and form of the individual bells neither do they evaluate styles and methods of manufacture and tuning.

Together these two volumes confidently enter hitherto uncharted musico-horological waters. For the enquiring reader they will offer rich rewards.

Arthur W. J. G. Ord-Hume

**Images accompanying these reviews are of Bell-playing musical clock made by Martin Schreiner of Lancaster, Pennsylvania, preserved in the NAWCC Museum, Columbia. Reproduced with acknowledgement to the National Association of Watch & Clock Collectors.**



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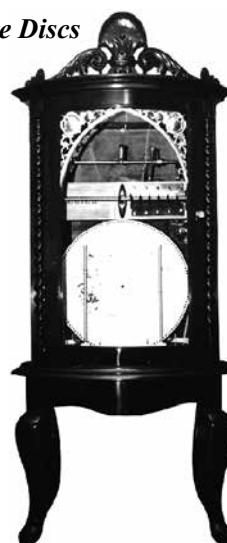
Arthur W.J.G. Ord-Hume



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# *Out and about with the Musical Box Society earlier this Summer ...*



*Grange Musial Collection ready for Open Day*



*MBSGB couldn't compete with the Royal Wedding  
for attention (Grange Musical Collection)*



*Visitors at MBSGB display in Diss*



*Poster for the MBSGB display in Diss*



*Enjoying the music at the MBSGB display in Diss*



*Intense study – Diss display*



*The works*



*Suffolk Steampunk visitors to Diss Organ Festival*





*Carl Frei Organ seen at Diss*



*Concentration required for these important matters (Diss)*



*Listening to the music at Bursledon Steam Brickworks*



*Start them small (Bursledon)*



*Local Steampunks taking an interest at Bursledon Steam Brickworks*



*MBSGB display at Bursledon  
Steam Brickworks Victorian Day*



*MBSGB display at Bursledon Steam Brickworks*

## Displaying a small collection

**By Alison Biden, heavily based on original material by Bill Wineburgh**

*A few years ago I read a very practical article in the magazine of our American sister society, Musical Box Society International, on exhibiting one's mechanical music collection. It was written by Bill Wineburgh, who very helpfully gave a presentation on the same topic at the MBSI's 2017 annual convention, expanding what he had said in the article and giving a practical demonstration. Even more helpfully, he gave me permission to pass on his ideas in an article here, adapted for a predominantly 'British' readership.*

It would seem particularly apposite since, as a Society, in the last few years we have become a little more engaged with exhibiting to the general public. This article is for those of us who are willing to continue to share our passion in this way, and promote mechanical music to the wider public, as part of a team working on behalf of MBSGB. Additionally it may help those of you who go out and give talks on the subject, or even inspire other as yet 'inactive' individuals to do something in their own locality.

## Where to exhibit

Opportunities will vary according to where you live, but these are some possible venues to consider: local libraries, local museums, colleges, universities or schools, and events such as fetes or festivals or similar. Perhaps you can think of somewhere else, or somewhere specific to your area – do let us know. If you are feeling inspired, the first step is to contact ‘someone in charge.’ This would most likely be the event organiser, chief librarian or museum curator where

applicable, head teacher, college principal, or Head of relevant department. This list is not exhaustive, but you will understand the principle.

## What sort of exhibition

A major consideration early on in the planning is what sort of exhibition will it be, and what to exhibit. Exhibiting soft-playing musical boxes in an outdoor environment, for example, is unlikely ever to be successful! To be a success, the exhibit needs tailoring not just to the environment, but also

the audience. Will it simply be static, or will there be the opportunity to play the instrument?

Another ‘tip’ offered by Bill is to choose a theme for your display. Again, these will tie in with the venue and potential audience. He offers a number of suggestions, such as manivelles, musical toys, cylinder boxes, disc boxes made in Germany, disc boxes made in America (a bit more difficult for us in UK!), roller organs, organettes and small hand-turned organs, or even larger street organs. If you can include something which members of the public can play (such as an organ to turn, or manivelle for children to play) you will improve the level of engagement. Inviting or challenging a passer-by to turn a handle will often result with a positive response and a favourable reaction. I bought some modern manivelles for a few pounds from Deans with such tunes as the themes from *Harry Potter*, *Star Wars* and *Game of Thrones* which grabbed the attention of children and adults alike.

## Logistical and other considerations

Other important factors when considering what to exhibit and how to do it are transporting your items to and from the venue, their care and security during the exhibition, how you will set



*Almost all you need to make your own signs – especially if you grew up with Blue Peter!*



up the exhibit once you have arrived on site, and what help you will require for this, as well as assistance for dismantling and repacking. Once you have a rough plan of what you might want to exhibit it is a good idea to do a mock set-up off-site to check the layout of the exhibit before you go to all the hard work of actually transporting everything. This will give you an opportunity also to think through the other factors you will need to take into consideration. The Britannia 'smokers cabinet' might make a good backdrop item, but how are you going to protect the pediment in transit? An upright, coin operated disc machine may attract curious members of the public – but you are going to need help lifting it!

### **What to include in the exhibit**

The things you will need to provide at the exhibit are not limited to the instruments. You will also need tables, or to be sure of a supply at the venue which you may use, and, depending on your particular display, possibly a means of demarking an exclusion zone. You might also require some display cases, especially for smaller items, and/or if the display is to be static and left in situ for any length of time.

Additionally you will need some signage. When preparing this, thought should be given to where the audience will be in relation to the sign/s so that they can read them. The signs should be informative and educational, and, once again, tailored to the audience, be it adults, teens or children.

Finally, don't forget to promote

your Society as well as your interest! MBSGB can supply you with some sample copies of The Music Box, information on other Society publications which are still available, and, most importantly, information leaflets about the Society itself.

### **Creating the presentation signs**

This is where you are going to have to spend some money – but it doesn't have to be very much. Many of the 'tools' required you will probably already have, such as a computer and printer, scissors, pens/markers, ruler, a cutting tool ('Stanley knife'), wire clothes hangers and pliers. What you also need are: paper, some foam board, large sheets of cardboard and glue stick. You may be able to get large sheets of cardboard for free by asking at local shops for discarded packaging.

Basically, you create the sign or label you wish on a computer, print it out, trim it and stick on to the foam board and trim again. You could, if you can get hold of it, use 'Corex' board, or similar, which will give



*Pull-up posters like this are convenient and cheap*

you a lightweight but rigid sign.

From your wire clothes hangers you can shape little stands for your signs. For added durability if you are likely to use the signs on a number of occasions, you may wish to consider laminating the printed paper sign before mounting. If you are able to obtain cardboard sheeting you can construct your own folding and free-standing display boards for larger notices, useful as a back-drop.

### **Content of the signs**

You may wish to include some general information about mechanical instruments, as well as exhibit item-specific signs. For example: what is a musical box (so many people don't appreciate that it is actually a musical instrument!), a brief history of musical boxes, and/or how a musical box works, and the different types – cylinder and disc boxes. (You could even go into more technical detail and nomenclature depending on the audience.) This is the sort of information you will probably want to display on the large free-standing boards, along with information about MBSGB, what it does and how to become a member.

Then, for the individual items, this is what you need: one sign per item,



*Manivelles, especially when topical, are great for engaging both young and "grown-up" children*

### *Displaying a small collection*

the common name for the item, who made it, when it was made, where it was made, how much it cost new and a description of how it plays music. Finally, add other details such as number of teeth in comb, whether spring wound or manivelle, with bee or bird strikers (where appropriate), zither, special effects and how obtained, etc.

### **Publicity**

You are going to need to publicise

your exhibit. If your exhibition is in a closed community or institution (i.e. one for its members only and not generally open to the wider public), then try and get the institution/ organisation to publicise it for you to the potential audience. Elsewhere you should try the local press and radio/television stations, leave hand-outs at the venue in advance, and post notices in relevant public areas (libraries, local shops, etc.) Don't forget social



*Finished temporary display*

media if you, or someone you know, knows how to exploit this! As well as simply advertising your exhibition you may want to include information about yourself and your interest as a collector. In all instances ensure you allow adequate lead-time. Don't stop at advance publicity, but report on the event afterwards through whatever public channels available.

### **Insurance**

One thing Bill did not cover was insurance. Before you embark on anything of this nature you need to check you have adequate insurance cover for your items (all risks, and for taking them out of your home.) Public liability cover is usually obligatory, but in any case is advisory, in case a member of the public is hurt or their property is damaged as a consequence of your exhibit.

I hope like me you will find these ideas inspiring, and help enhance any demonstrations you are planning. Don't forget that the Society can also help you with some materials, and be sure to share your experiences with us.



*Explaining – and playing – the items on display*



# Register News No 99

by Arthur Cunliffe

Most musical boxes play a choice of tunes from different compositions or composers. One presumes the manufacturers did this to get the maximum appeal and sell more boxes. We are all used to seeing compositions by Offenbach, Wagner, Verdi and Rossini on boxes but every now and then we find a box that has tunes on it from lesser composers.

One of these lesser composers was Charles Lecoq. He was a French composer who was born in June 1832. He died in Paris in October 1918 having lived for 86 years.

He seems to have been regarded as natural successor to Offenbach with *La Fille de Mme Angot* and *Les Cloches de Corneville* being his most popular compositions. These two works certainly feature on musical boxes but not really in great numbers as compared to works by Verdi and Rossini.

A lesser opera entitled *Girofle et Girofla* was composed by Lecoq in 1874. It tells the story of two identical twin daughters of Don Bulero who was the governor of

Iberia. The whole plot is typically far-fetched in common with most operas of the period!

I have only been able to find one box that plays two different airs from *Girofle et Girofla*. It is Ami-Rivenc serial number 22479. The tune card is similar to that illustrated as number 44 of the Tune Sheet book but of course with different airs. If you are the owner of this box please contact me by email\* and I will be able to send a copy of the Register entry for the box. Maybe you could help me by supplying extra information about the box and movement.

Staying with Lecoq for a moment, it is interesting to see that only seven of his compositions feature on the 11,873 registered boxes. He could not have been a popular choice for any of the manufacturers.

As time passes I have noticed that the supply of new boxes to Register is decreasing. At one stage most of the boxes to be registered were made by Nicole Frères. Whilst they are still to be found it is noticeable

that they are not turning up in the same numbers.

I believe that in the early days most people thought that Nicole boxes were the only ones worth recording. As a result of this there are now 3,508 Nicole's on the

Register with fewer and fewer "new" examples turning up. I wonder if this is because most of the surviving examples have been found and registered already. If so it is an indication of just how relatively few musical boxes have survived until today out of the total production. It should be a warning to all of us that strenuous efforts should be made to save even the most humble of boxes. Unfortunately there are still some boxes that are being scrapped but every one of these is one less for future generations to find and restore.

I am pretty sure that it was the late Anthony Bullied who coined the expression Super Mandolin for boxes which had a larger number of teeth than usual. I have observed that they seem to play four airs. This is not really surprising as mandolin pinning requires a longer cylinder to allow the repeat notes.

Look at the illustrations here for a mandolin boxes that had a larger number of teeth than usual. I have observed that they seem to play 4 airs. This is not really surprising as mandolin pinning requires a long cylinder to allow the repeat notes.

Should you see a mandolin box with a cylinder 43 cm or more playing up to 4 airs it could be what Anthony



Fig 1

called a Super Mandolin with repeat teeth in groups up to 8. Look at the illustrations here for a Nicole 31666. There are 187 teeth for just 4 airs. Although there is no reference to Mandolin anywhere on the box, it surely must be one with all those teeth for just 4 airs.

Fig: 1 shows the cylinder for this box with evidence of repeat note pinning going down to over half way to the bass end. Fig: 2 is a general view of the box with a case and layout of what one would expect for that period. Fig: 3 depict a standard tune sheet for 4 airs with no reference to mandolin. The choice of airs

is slightly unusual in that Jullien composed two of them.

**I am grateful to Adam Partridge Auctions for permission to use the illustrations.**

Arthur Cunliffe.

\*adcunliffe@btinternet.com



Fig 2



Fig 3

## ***This That and T'other No 24***

**by Arthur Cunliffe**

Along with many societies the MBSGB is finding it harder and harder to find people who are willing to undertake essential jobs to keep the society going. The great changes in communication have not helped in that the internet and email have made people think that everything is there and consequently there is little use now for societies, clubs and the pool of knowledgeable people with experience and information. Nothing could be further from the truth. Those with vast pools of unquestionable knowledge don't turn up that often!

When looking at an article on the internet how does anyone know the true knowledge of the contributor? People who have been a member of

a learned society for many years do acquire a fund of knowledge over time so their views are likely to be of substance. The casual letter writer placing an ill-considered article could very well be unwittingly the spreader of nonsense and untruths throughout the world.

I believe that those genuinely interested in mechanical music should remain members of relevant societies even if their original reasons for joining have been answered long ago. Only by remaining a member and contributing to the well-being of the Society will such groups survive into the future.

Sixty three years ago our society started in London with just a few dedicated people working very hard



*Members of the Society share advice – here John Farmer offers David Worrall suggestions as to why his Capital Cuff machine doesn't sound right*



to keep it going. In spite of all the setbacks and tribulations over the years we have survived, but now, as then, we do still need dedicated people to run key posts within the society. Do not leave it to others as they often don't appear!

Just as important is the fact that there is always the need for new and interesting material to make up the content of any article. In this day and age copyright matters and written permissions seem to be becoming more significant so it would help if that were given at the time of writing. One member in the Netherlands has already started doing this for anything he sends to me which is great.

Compiling lists is always boring when doing routine jobs but very exciting when a new piece of information comes in that opens up new research and ideas. The register is just the same with one "standard" box coming in after another. Then out of the blue there comes a box that has features just a little different from others that make it interesting. I find now that I am more interested in this type of box rather than a listing of expensive exotic boxes. These boxes must have been loved by their original owners just as much as any expensive box, perhaps even more so.

This naturally leads me on to one such box. It is a 3 air tinplate snuffbox presently to be found in America. The red case is much worn with a lid picture of cattle sitting down in a field. All this is near to houses in a village. In spite of the exterior damage it is unusual in that the list of the three tunes can be found inside the lid. There we see the moral and ethical views of the Victorians very well. The three tunes are:-

1. What is home without a mother.
2. Kind words never die.
3. Millie we have missed you.

I think even in late Victorian times this would have been a box to be played on Sundays! There is nothing else about the box that is unusual. The cylinder is 6 x 1.5 cm and the comb has around 70 teeth. It was never designed to be used as a snuffbox as it has no inner lid.

What we do have to appreciate is that this box is just as important

historically as any fine overture box.

In one way it may be even more so in that it may become the first purchase of a future member of our Society that will be remembered with a great fondness for many years.

In conclusion I have selected a photograph of the tune sheet for a P.V.F. box showing the lid inlay and the tune sheet. **The photographs are by kind permission of Batemans auctions.**

Arthur Cunliffe.



## ***DATES FOR YOUR DIARY 2018***

|                      |  |
|----------------------|--|
| 24 - 25 Aug<br>2018  | <b>Llandrindod Wells Organ Festival.</b> Part of the Victorian Festival. <b>MBSGB</b> members are invited to participate in this friendly organ festival. Full details from Nicholas Simons, 01332 760576, njasmbs@btinternet.com  |
| 22 Sept<br>2018      | <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. Please book early as places limited to 25. Lunch is available at £8, or you can bring your own, but please tell Kevin of your choice. Please bring a small instrument to demonstrate. Contact Kevin McElhone, 01536 726759, kevin_mcelhone@btinternet.com  |
| 28 - 30 Sept<br>2018 | <b>MBSGB Autumn Weekend 2018</b> will take place in the Plough and Harrow Hotel in Birmingham. An economical package has been negotiated at this recently refurbished hotel and the meeting will include visits to places steeped in the industrial history of this city, including the famous Jewellery Quarter. Please see the flyer for details.  |
| 6 -7 October<br>2018 | Milton Keynes Organ Festival at the Milton Keynes Museum, McConnel Drive, Wolverton, MK12 5EL. Please contact Ernie, 01908 379748 or Calvin, 07812 482097.   |
| 7 October<br>2018    | <b>MBSGB Wessex Group.</b> Gilbert Room, Twyford Parish Hall, Hazely Road, Twyford, Winchester, SO21 1QY. 10am – 4pm. Please book in with Alison Biden, 01962 861350.  |
| 7 October<br>2018    | <b>32nd Fair Organ Enthusiasts' Day.</b> A day when fair and street organs large and small visit the Grange Musical Collection and are played together with the organs in the permanent collection. A day to celebrate the Mechanical Music Museum Trust, founder Robert Finbow, who first held the Fair Organ Enthusiasts' Day back in 1987 at his Mechanical Music Museum Cotton. 10am-5pm. £5 entrance.<br>Camping available but please ring or email to book.<br>077 088 90728 musicmuseum54@yahoo.co.uk<br>The Grange Musical Collection, Palgrave, Diss, Norfolk, IP22 1AZ |
| 20 October<br>2018   | <b>MBSGB Midlands Group.</b> Hosted by Doug and Val Pell, Daventry. 11.00 am start. Please contact Doug on 01327 703289 or douval@talktalk.net   |
| 1 December<br>2018   | <b>MBSGB Teme Valley Winders Christmas Meeting</b><br>Eastham, Tenbury Wells, Worcs. 11am start.<br>Please contact John Philips 01584781118  |

## ***ADVANCE NOTICES FOR 2019***

|                      |  |
|----------------------|--|
| 6 April<br>2019      | <b>MBSGB London and Home Counties Group.</b><br>Meeting at St Albans Organ Theatre.  |
| 2 - 4 May<br>2019    | <b>MBSGB Spring Meeting.</b> We will be staying at Salomons., Tunbridge Wells. Home of the world famous Welte residence organ and Style 10 Orchestrion. Visits will include the collections of Jack Henley and Nick Seymour.<br>Please note that this is a Thursday to Saturday meeting. |
| 23 - 26 May<br>2019  | <b>Trip to Moscow.</b> By special permission we are invited to the private collection of David Iakobachvili.   |
| 1 June<br>2019       | <b>MBSGB AGM</b>   |
| 26 – 29 July<br>2019 | <b>MBSGB Trip to Paris.</b> In conjunction with Melody Tours, we will visit the Café des Orgues, Phono Museum, Musée des Art Forains and an extensive private collection. The trip will also include time for sightseeing and taking a dinner en Bateau Parisien.                        |



Although this trip is offered exclusively to members of MBSGB,  
please note that it is a private initiative, and not an 'MBSGB trip.'

## The New Mechanical Music Museum in Moscow The Museum "COLLECTION" of David YAKOBACHVILI



Housed in a **purpose built** new building in Moscow, this is one of the largest private collections of world cultural significance, it has about **20,000** exhibits.



The basis of the collection is self-playing musical instruments and mechanical rarities, including music boxes, organs, orchestrions, mechanical pianos and grand pianos, gramophones and phonographs, accordions, watches and automata.



A unique collection of vintage sound: more than 20,000 different music carriers. The museum presents almost all types of audio media of the past, including paper rolls, which were perforated with musical compositions, wax rolls for phonographs, gramophone records from the beginning of the twentieth century from shellac, paper perforated discs, metal discs and more modern vinyl records.



If you would like to amongst the first in the world to see this collection please let David O'Connor know of your interest in the trip as soon as possible. **davideoconnor@aol.com 07860 558141.**

The numbers are **very limited** so it will be on a "first come first served basis" on this occasion.

### Visit to Moscow in May 2019

|                      |   |
|----------------------|---|
| Thursday 23 May 2019 | BA flight London Heathrow to Moscow, transfer to hotel in central Moscow.       |
| Friday 24 May        | Visit to the Mechanical Music Museum.<br>Dinner sponsored by David Yakobachvili |
| Saturday 25 May      | Guided tour (on Spasibo Bus) in Moscow including Red Square and the Kremlin     |
| Sunday 26 May        | BA flight to London Heathrow.   |

Cost for flights, hotel transfers, 3 nights in hotel, two dinners (excluding drinks) and guided tour approx. £1,000 per person.

# *London & Home Counties Group Meeting*

*7th April, 2018*

This group tries to alternate between north and south of the River Thames so for our April meeting 31 members and friends visited St. Albans Organ Theatre. We paid an entrance fee to the museum inclusive of sandwich lunch, unlimited teas and coffees throughout the day, as well as lovely home-made cakes.

Opening at 10.30 the music started before 11.00 since everyone had arrived with people playing instruments they had brought along until the lunch break at 12.30. Roger Booty demonstrated a 16-note Amorette organette with revolving dolls which he had taken home when Cotton Museum closed down last year to restore ready for use in the new location in 2018. This was followed by a 17-note Aurephone which had an unusual swell shutter which was hinged outwards and had a glass window in it like the larger Cabinetto Organette. Terry Longhurst played a Ducommun-Giraud 9½ inch overture cylinder musical box. David Dingwall

brought along an 8-inch Polyphon. Terry Pankhurst played a 26-note John Smith Universal which he built himself and won 1st prize in a Model Engineering Competition. Clive Houghton brought along three items from the collection of the late Daphne Ladell which were on their way to new homes that day: a small manivelle with a picture of a street organ on the case, a musical trivet stand with a bell and an Orpheus Piano which plays standard Ariston 24-note discs. Bob Ducat-Brown, who also compèred the day, showed a small keywind cylinder musical box for which he has made a complete replacement case. He also played an unusual Edelweiss 12 inch duplex comb disc musical box for which he had made a replacement case and transfer decoration in addition to restoring and replacing teeth in the comb.

After a one-hour lunch break for viewing instruments, items for sale

and catching up with new and old friends we spent until 15.45 having a tour of the museum collection, ably guided by David Dingwall who first became involved with the museum when a young teenager. The talk was informative and included the history of this long-standing collection started by Charles Hart in the 1960s and opened to the public since then. As it is held in trust, its future should be secure but they would value any additional help, as even for our small group I think there were eight museum volunteers present looking after us. The smaller instruments were demonstrated by David; Andrew Smith played the automatic Dance Organs and also Peter Allen (one of the trustees of the organ theatre) played the Steinway Duo-Art Piano and the Welte (Red rolls) keyboardless Piano. We heard the Mills Violano which played one more tune than expected when it did not stop. All of the dance organs in



*MC Bob Ducat-Brown demonstrates a double-comb Edelweiss' & 'Anyone up for playing this Rutt organ?*





*Organette with dancing figures*



*Tony King inspects the Mills Violano*

the collection played 3 or 4 books of music. It was explained that the 92 key Decap "Jeanneke" had been restored only 18 months ago and was working on a higher pressure and was therefore louder than previously. The largest organ "England's Pride" (another organ built by Decap) has 121 keys including a second counter melody section which allows for additional musical effects in the arrangements, ideal for a wider range of music including

classical arrangements. These were interspersed with the quieter instruments such as a cylinder musical box, a smoker's cabinet 9 inch Britannia and a table-top 12 inch Britannia. A 15½ Polyphon in a very late case from c.1905 with duplex combs and the serial number 16 played some new and old discs. A Celestina 20-note organette played a Music Hall selection arranged by the late Mel Colbrooke.

We finished the day at 15.45 and

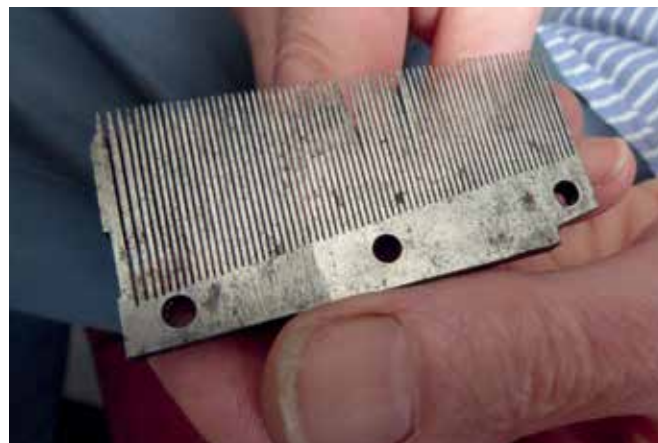
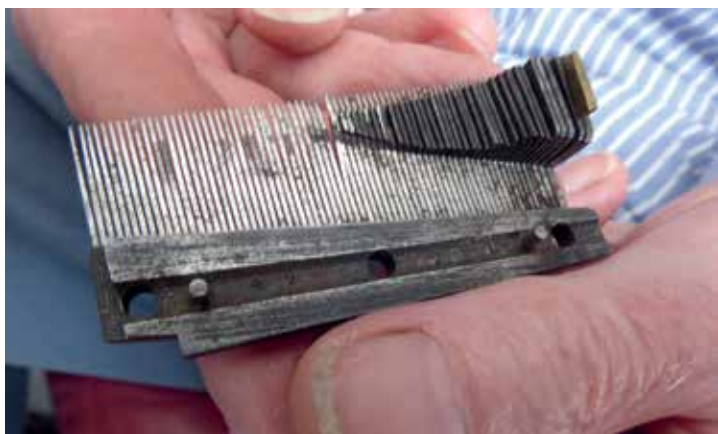
following a show of hands have decided to go back again next year. Perhaps a member of the society will come along who can play the Rutt and Wurlitzer theatre organs for us next time? Do let us know if you would like to do this.

The next meeting will be at the home of Richard Cole and Owen Cooper south of London in the Croydon area on Saturday 22nd September.

Kevin McElhone

## *What is it?*

Member and acclaimed restorer Alan Godier recently came into possession of part of a movement (see photos.) He has no idea as to the maker, and welcomes suggestions as to what the movement is. He says the comb of 71 teeth is made from a single piece of steel. This includes the tuning weights, with the exception of one small brass one which has been added on. The teeth have been drilled to take steel dampers, and there is half of one in place. There is a hole at either end for extra teeth to be added, such as François Nicole used to do. The only identification marks are two numbers: 49, and what might possibly be 42. Who made it? Might it be a Lecoultré? What was it made for? And where might the rest of it be?



# *Woodhall Spa Meeting – a nostalgic trip down memory lane*

*from our regular correspondent with assistance from Robert Cowen*

The MBSGB's Spring 2018

'National' meeting at Woodhall Spa will go down as a vintage occasion in more respects than one. As with a number of recent meetings, a relaxed atmosphere prevailed, and there was no shortage of interesting things to hear and see, mostly through nostalgia-tinted glasses.

Not the least was the hotel base, the Petwood, with its World War II RAF associations, when it had served as the Officers' quarters. Prior to that, socialite owner Baroness Grace van Eckhardstein had entertained aristocrats and MPs, music hall stars and sporting greats, not to mention royalty (King George VI and Victoria Eugenie, Queen of Spain) in her Tudor/Jacobean-style Edwardian country retreat, replete with much admired elaborate oak features.

However the Petwood is best known for being the home of the legendary RAF 617 "Dambusters" Squadron in World War II, a top secret group of Britons, Canadians, Australians and New Zealanders which carried out this famous assault using the Barnes Wallis-designed 'bouncing bomb'. As a consequence, the Squadron Bar today boasts a range of memorabilia and tributes to Guy Gibson VC, Leonard Cheshire VC and Officers.

This report is not intended to be a paean to the 'Dambusters' and their heroic feats – there were other areas of history to examine and enjoy during this weekend. Friday afternoon saw us gathering at the Burtey Fen collection near



*Welcoming the MBSGB to Burtey Fen Collection*

Spalding for a two-part concert on the Compton and Wurlitzer cinema organs, all set in an auditorium bedecked with entertainment memorabilia dating from the 1930s and later. Old familiar names from our youth, such as Kathy Kirby, Adam Faith, Connie Francis, and Arthur Askey now unknown to the present younger generation. "Do you remember Craven A cigarettes?" asked someone. "Or Woodbine cigarettes?" said another.

In addition to the 1929 Wurlitzer, originally installed in Les Gobelins restaurant in Regent Street before moving to the Gaumont cinema, Exeter, and the 1934 Compton organ built for the Tunbridge Wells Ritz cinema, the collection also boasts a fairground organ, designed and built by Denis Matthews, and a 76 speaking stops pipe organ – made up of a combination of several other previous organs, the pipework coming from the organ made for

the Charterhouse School Chapel in 1872 by the German organ builder, Edmund Schultze. Our organist for the day was Tom Horton, making his first appearance at Burtey Fen. If it was our first encounter with these particular instruments, it was his also, and he acquitted himself well, although some of us felt he played some of the numbers slightly too swiftly. His repertoire consisted of a wide range of styles of music, from the haunting to the toe-tapping, classical, ragtime, swing, 'pop' and music from the shows, and he should be congratulated for demonstrating both instruments to their maximum potential, as well as conveying his own obvious pleasure and enthusiasm.

Seated at the console of the mighty Wurlitzer organ, above him was a huge screen so that we could see his fingers playing the banks of notes and operating the various stops, he demonstrated the instrumental





*Tom Horton demonstrates the Wurlitzer*

effects created by the various stops and those used for 'special effects' during the period of silent movies.

More nostalgia prevailed first thing on Saturday morning, with a visit to the Bubble Car Museum, bubble cars being 'a significant part of British motoring history'. No worries if you thought this a rather limited topic for a museum, as there were on display a number of other old familiar items from our youth – cameras, tins of food, toys and

transistor radios, as well as recreated shops from the period. There were also long forgotten motorbikes and scooters. One member, enraptured by nostalgia, treated himself in the gift shop to a book of rude seaside postcards and a balsa and tissue-paper model aeroplane kit, planning to revisit his childhood pastime.

More motor treats awaited at our next venue, the private collection of David O'Connor in Hagworthingham. David, justifiably

proudly, told us about his collection of classic cars and explained all the trials and tribulations of acquiring and restoring them and taking them on the road. There is a superb Derby Bentley, a couple of Armstrong Siddeleys, a lovely Riley saloon and a wonderful Calthorpe car of the twenties with a most precarious-looking dickey seat. Others in the collection include an Austin 7 and a number of Rolls Royces.

David's impressive car collection is surpassed by that of his mechanical music. His huge 1910 Ruth concert organ was a treat to listen to, as was the gigantic Hupfeld Helios orchestrion. Eventually David demonstrated an exquisite example of a Bremond cylinder musical box.

We also saw a Bluthner Grand Piano which has had a solenoid connected to each note and can now be commanded to play any number of tunes via one's mobile phone. After a snack lunch we transferred to a large brick building which contains even more mechanical music which was demonstrated. Here we saw a Poppers Happy Jazz Band and a Philipps Pianella orchestrions, a number of street and café barrel pianos and a Racca Piano Melodico. Of particular note was an excellently restored Steinway Welte reproducing piano, playing the early style of red paper rolls. This piano showed just how well a correctly set up Welte piano can play classical music.

The traditional Society dinner on the Saturday evening was followed by a short concert given by the Horncastle Ukulele Group (which very cutely affords them the acronym of HUG.) Part adventure into a less



*Enjoying the music at the Burtsey Fen Collection*

familiar musical experience, part sing-along, most members of the audience found it entertaining in one way or another. Afterwards, those die-hards who did not retire to bed decamped to the two bars, where, in one, they cornered (literally) an attractive young lady who must have been all of half their average age, and the President was summoned to assure her they were actually harmless. As so often happens, it turned out the young lady had a mechanical instrument in her family, although it was so unusual no one was able to establish from her description exactly what it was.

Sunday morning was occupied by a 'show and tell' session. This consisted of showing a video recording of a film by the late Bob Minney of the collection of his lifelong friend, Norman Woodford. Although somewhat staged, and long-winded by today's 'sound bite' standards, it was nonetheless very interesting and informative – and yet another peek at a bygone era.

David Worrall also showed us the musical movement to a clock base, [sold] by Otto & Son, whose potted history he gave us, and which he had acquired, followed by a Capital 'cuff' style C from c.1895. Its single comb has 81 teeth and it was imported from the USA along with 17 cuffs. He had been disappointed on its arrival to discover he did not recognise any of the tunes; however, this was soon remedied by members of the audience who spotted that the cuffs were out of register. The technical experts dived in and quickly diagnosed that correcting the fault would probably not be too difficult a job.

Terry Longhurst also demonstrated a piano forte cylinder box from about 1850, with a serial number of 1184, the maker unknown but not a Nicole or Lecoultre. Also, a Lecoultre-Granger 6 air box from about 1842, with a cylinder containing long, short and intermediate pins. This was obviously very labour intensive to produce, and required great skill

to place the right pin in the correct hole. Described as an 'expressif' rather than a piano forte, it had an articulated winding lever and played music from *Ines de Castro*, *Ana Boylena*, *L'echo de la Symphonie* and a Waltz. The end of one of the airs, we were informed, played like a 'fade-out.'

Peter Ruf gave an up-date on the new museum being created in Moscow by his Russian client. The first group of visitors to this is likely to be composed of members of the MBSGB, as they will be invited on a 'pilot visit.' More information about this will be forthcoming, although it is not proposed that this first visit should be an 'officially MBSGB-organised' trip.

The morning's entertainment (or should that be education?) concluded with a presentation by Dennis Evett, who had to have his arm twisted to do it. This was of a musical movement constituting a 'work in progress' – and the work to date was stunning. Part of the restoration work undertaken involved repining the cylinder, and Dennis described how he achieved this during interludes of domestic strife, as well as drawing a comparison between one of the operations undertaken and the sharpening his friend's lawn mower blades. Despite his reluctance, Dennis is surely going to prove to be a firm favourite in future, with his natural flair for combining humour with technical detail.

All too soon came the moment when we had to say our goodbyes, but not before thanking those who had contributed to making the weekend such a huge success. As usual,



David O'Connor plays his barrel organ





*Denis Evett demonstrating an on-going project*

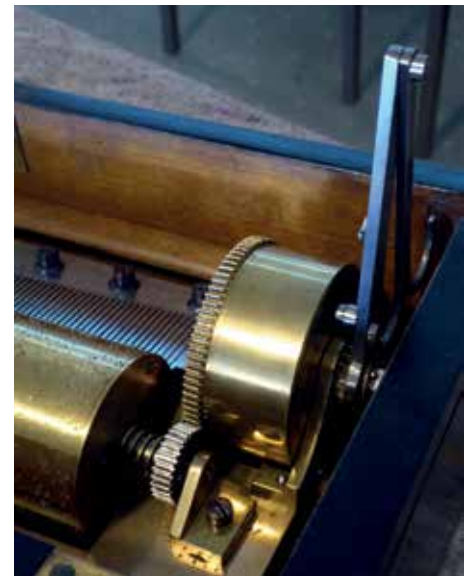


*Examining David Worrall's Capital Cuff*

Nicholas Simons and John Farmer put in considerable work behind the scenes with the audio-visual equipment, and finding material to share. However, the star of the show was David O' Connor who had put the entire weekend together, and deserves all the praise heaped upon him. His hospitality, shared by his 'other half,' Gill Maxim, was also highly appreciated. Testimony that they did such a good job is the fact

that no complaints were forthcoming, although one member did confide that he had had to have words with the hotel management about disturbance from noise in the kitchen. The hotel rectified this by freely up-grading him to its most superior room, complete with a four poster bed! Not only was the problem solved equitably, but he now has a good tale to tell – as I am sure he will.

**Photos Kath Turner & Alison Biden.**



*Unusual folding winding lever*

# *Teme Valley Winders*

*16th June 2018*

The Winders throng was swelled by four guests of our host, John Phillips, one of whom joined the Society the same evening, obviously having enjoyed the varied mix of subjects during the meeting.

After introductions, Kath Turner demonstrated a recently purchased barrel reed organ. It has six tunes played on 27 keys, and is thought to be mid to late 19th century. Although having had some restoration by the previous owner, who also replaced the badly corroded steel reeds with brass, Kath felt

it still wasn't as good as it could be and hopes to carry out further improvements. Keith Reedman followed with a musical toilet roll holder bought at the AGM. It is in a painted case with flowers and plays *Toreador*, although it did not stop and start with the roll holder as it should. A later examination revealed a minor problem with the internal start/stop mechanism which Keith now hopes to fix.

On the theme of musical novelties, John Phillips then showed two items he purchased at the AGM: a

musical claret jug and a musical fruit bowl, unusually, oval shaped, but nicely carved. He then introduced Francis Clark, a painter at the Royal Worcester factory and now freelance. Francis gave a talk on some of his techniques, tools and materials and showed samples. Some of his work is on porcelain, and some on enamelled silver. He has also been commissioned to design and paint the artwork for a decorated egg with a swan picture eventually copied in cloisonné for a royal gift. Francis also showed a commission for John Philips to produce a painted miniature of John's granddaughter, as a baby. This will be added to a silver box made by John, originally intended as a Christening present, which will ultimately contain an original tabatière movement with groups of five teeth, and a watch movement. John has quite a bit of work left to do yet to complete it – and his granddaughter is now seven years old!

John Harrold had brought along a small, 4 air, Nicole cylinder box in the 20,000 series, probably dating from the 1830s, with a tune sheet in French. After lunch, John Farmer, gave an illustrated talk on his recently completed restoration of a 15 ½ inch upright case. The story started around 2005 when he bought the Polyphon in a case which had been cut down to fit in an alcove, but was supplied with another case. The second case turned out to be in a very poor state once stripped of its coat of thick varnish. It took some years before John plucked



*Snuff box with 3-D theatre in lid*





*'Elements for making John Phillips' Christening gift*

up the courage to attempt the restoration which included making new mouldings from scratch, and extensive rebuilding and veneering. However, the final result was well worth the effort and several discs demonstrated how well the partly restored mechanism now plays.

Gary Burns showed a couple of early watch movements with sur-plateau musical movements borrowed from a friend. Unfortunately, the cases, probably gold, had disappeared some time in the past. Next, he showed a pewter musical tankard, in excellent condition, acquired for £5 from a charity shop. His Tunbridge ware



*Early watch movement*

tabatière was interesting in that someone had added a miniature 3D theatre to the inside of the lid. It plays "I'm only teasing you" and "Lily of Laguna". A small wind up table bell in the shape of a tortoise or turtle

unusually has an actual turtle shell on its back. Finally, Gary showed his rare Pair Cased, Verge Pocket Watch dating from Circa 1685. It has a leather covered silver outer case with the pinned initials JE or EJ which are also mirrored to form a monogram intaglio topped with a nine-ball coronet which is possibly an Earl's Crown. The watch is cased in silver and has a champlévé dial. The watch is signed "Pierre Chesnon – Amsterdam". Gary has done extensive research on the Chesnon name and discovered that it was originally a French family which fled France during the Revocation of the Edict of Nantes.

Returning to mechanical music, John Phillips played a tune on his barrel piano, recently tuned, followed by a couple of tunes in the Racca 48 note. Nicholas Simons then played two "Collector's Classics" rolls on the Duo-Art piano, followed by Eric Hartley playing a Fats Waller roll. John then played "Artist's Life" and "A Nest of Finches" on the 25" Mikado Polyphon. To finish off the day several Theuringer Concertinas and John's Accordion



*Pierre Chesnon Watch*

played a number of tunes.

The next meeting of the Winders will be on 1st December 2018 starting at 11:00 a.m – bring your own packed lunch. Please let John Phillips know on 01584 781118 nearer the day if you wish to attend.

# News from Other Societies

## Periodicals published in English:

**Mechanical Music, Vol 64, no 2,**  
March/April, 2018  
(see also [www.mbsi.org](http://www.mbsi.org))

After the usual  
President's  
and Editor's  
columns, the  
first item in  
this edition



comes under Matt Jaro's regular  
'Nickel Notes' feature, and consists  
of a profile of H. Barton Off, Jnr,  
recently deceased (2016) collector  
and restorer, and his collection,  
which is now conserved in a small  
private Ohio museum. Next up  
is an article describing how the  
MBSI 2017 Convention table  
favours were made. 300 were made,  
consisting of 1,200 different parts.  
This is followed by two items of  
news from the Morris Museum in  
New Jersey: the appointment of  
Cleveland Johnson as new executive  
director, and notification of the  
AutomataCon event in May. A  
bumper crop of reports from six  
Chapters and a tribute to Luuk  
Goldhoorn complete the contents of  
this issue.

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**Reed Organ Society Quarterly,**  
**Vol XXXVI, No 4, 2017**  
(see also [www.reedsoc.org](http://www.reedsoc.org))

A sentence from  
President Michael  
Hendron struck  
a chord with me:  
'Every article in the  
Q connects us, shares  
information and observation,  
and we get to know each other as



members through our writing.' He  
cites an article he read in 2004 by  
Tom Gregory which 'changed [his]  
life,' leading as it did to his now  
regularly visiting the Mustel store in  
Paris. Somewhat disjointedly, Allen  
C Myers continues abruptly with  
his report on the ROS gathering  
in York, Pennsylvania in 2017,  
and several pages are dedicated to  
this event. By contrast the next  
item is brief, 'Notes from Down  
Under' submitted by Milton &  
Rosalie Wainwright. The company  
of Charles W Fisk (reed organ  
builders) of Ansonia, Connecticut  
is the subject of the next article.  
Regular contributor Allen C Myers  
recommends a book to us – 'Prairie  
Fires – the American Dreams of  
Laura Ingalls Wilder' by Caroline  
Fraser. Of tangential interest to the  
reed organ enthusiast it paints a  
fairly detailed picture of the 1893-  
97 Depression as it was lived on  
the American frontier in the years  
following the Civil War. Finally Jim  
Tyler shares with us his experience  
of CITES, a topic which has vexed  
ROS somewhat in recent years, as  
regulations regarding the movement  
of instruments become ever tighter,  
especially for those containing parts  
made from ivory.

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**Bulletin of the Player Piano  
Group, No 216, Spring 2018**  
(see also [www.playerpianogroup.org.uk](http://www.playerpianogroup.org.uk))

After a  
lengthy  
Editor's

message extolling the virtues of



Spring cleaning and a visit to the  
BADA fair, the content of this  
edition continues with an account  
by Judy Coulson of her time at  
The Mastertouch Piano Roll Co  
in Sydney, Australia, which for a  
long time was housed in a former  
Christian Science Church. There is  
then an item about an exhibition  
called 'Rhythm & Reaction: the Age  
of Jazz in Britain', held in London  
from January to April. The curator  
wanted to include a Pianola (though  
more precisely she may have meant a  
player piano) as these were seen as an  
intrinsic part of this topic, as player  
pianos were one of the most effective  
means of propagating jazz. Julian  
Dyer, the author, notes that original  
jazz rolls seldom show up in UK,  
most are re-cuts.

[November 1916 police report from  
Tottenham Court Road in London  
recorded that "a large number of  
cafes kept by foreigners have sprung  
up in this sub-division during the  
last few months and I have received  
information that drink is served in  
several of them, and that gaming is  
also carried on. Disorderly conduct  
is prevalent, prostitutes and other  
undesirables are harboured, and  
the establishments are frequented  
by British, Colonial, and foreign  
soldiers. Most have automatic  
pianos which are playing almost  
continuously until late at night."  
Julian Dyer.]

Five pages are devoted to a reprint  
of a report in *The Musical Times*,  
November 1, 1921, of "'Pianola  
Music' by Edward Evans (the basis  
of a lecture delivered at Aeolian Hall,





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This book tells the tale of a unique family saga, of a passion for mechanical music, of outstanding skill in reviving long forgotten wonders, of a talent for breathing new life into things of bygone times, and all for the delight and enchantment of the museum's visitors.



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London, on October 13)” while the next four pages are reprints of archival material. Yet more archival material in the form of a patent document for a rare roll motor by Price and Temple of Chicago is reproduced, and concludes the contents of this edition.

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**North West Player Piano Association, Journal Spring/Summer 2018**

(see also [www.pianola.org.uk](http://www.pianola.org.uk))

This edition kicks off with a report on the technical workshop held in March,



followed appropriately by a list of suppliers and restorers. This is followed by an item on Bechstein pianos and player pianos spanning six pages, and eight pages on The Aeolian Company Piano Models and serial numbers. Number 79 in the series on famous musicians features Fanny Davies, a British born pianist (technically in Guernsey where her father supervised a reformatory) whose full name, should you want to do further research, is Frances Mary Jemima Woodhill Davies. She worked with Brahms and Tchaikovsky and was taught by Clara Schumann. Fanny leaves behind a legacy of recordings on piano rolls and gramophone records. Slightly at a tangent is an article about American Second World War V Discs, an initiative to provide morale-boosting entertainment for troops in far flung corners of the theatre of global conflict. Gramophone discs are topic of

the next item, which although it looks as though it will describe the role played by gramophones in the demise of the player piano is in fact a treatise on whether shellac or vinyl makes for a better record. Under the guise of regular item ‘When they were young’ is another about a musician – Mischa Elman, whilst ‘From Our Song Roll Collections’ focuses on the popular Irish tune, Rose of Tralee. This is followed by two unrelated lists: The Fifty Most Popular Operas and Overtures (as per the 1928 Aeolian catalogue’s flyer for their 250 most popular Duo-Art rolls), and the Makes of Piano into which the Various Reproducing Player Actions Were Fitted. Along with an article based on an item from The Musical Times relating to 1930, the contents conclude with five pages about self-playing violins, principally Hupfeld’s Phonoliszt-Violina and Mills’ Violano-Virtuoso (of course.) Light humour aside, Editor Terry Broadbent deserves a medal for not only compiling a 65 page journal, but writing much of the fascinating and detailed material conveyed in well-written and easy to read articles.

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**British Organ Grinders Association News, No 103 Winter 2017**

(see also [www.boga.co.uk](http://www.boga.co.uk))

This contains a report of the Milton Keynes 2017 Organ Festival as well as one on the 2017 Waldkirch Festival, an article on making a John Smith



Busker organ and hands turned organs in Switzerland. There is a retrospective of the past 25 years of BOGA, and the usual ‘social’ news.

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**Non-English Language Periodicals:**

**Das Mechanische Musikinstrument, No 131, April 2018**

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

**DAS MECHANISCHE MUSIKINSTRUMENT**

Of all the journals that wend their way to the MBSGB Archive, that of the German Society, GSM, has to be the most ‘serious’ by far, and this edition, at 92 pages, a veritable weighty tome. A very extensive item opens this edition, the fourth Chapter in the series on musical instruments with heat (Stirling) machines. This is also subdivided! The subjects are the Berlin company of Pietschmann and its ‘Blumenreflektor-Manopan (Part 2).’ It is an academic piece, and indeed, comes under the ‘Professional contributions’ section of this periodical. This year sees the 125th anniversary of Ludwig Hupfeld, and much of the journal is themed around this. One such item is about Frank Dieterich, a direct descendant of Hupfeld. Ralf Smolne writes about Ludwig Hupfeld company and its significance in the German music industry, whilst a coupled of items feature archival material about the firm. By way of a change, the next article is about ‘professional’ restoration, and instructs on what to do when a disc crackles and



jerks. Under the heading of New Technology we have an article about MelodyName an 'invention' of Italians Matteo Malosio and Flavio Pedrazzini, the basic principle is to punch your name on a strip and then listen to what tune is produced when it passes through a musical movement. This is aimed at getting predominantly young people interested in mechanical music. The 'History of mechanical sound recording' is a big subject to tackle, so it is surprising this version of what was originally a lecture only fills eight pages. In the regular series 'A special instrument' Matthias Naeschke describes building a new organ clock. This is followed by the regular round up of collections and museums, this time with a brief section about the new museum in Moscow founded by our member David Jacobachvili, (see elsewhere in this edition of The Music Box.) Another article about Hupfeld, a round-up of news, CD reviews, plus the usual notices complete this issue.

### **L'Antico Organetto, April 2018**

(see also [www.amm-m-m.it](http://www.amm-m-m.it))

This edition heralds the fifth



anniversary of the Musicalia Museum in Cesena. The article on machines driven by Stirling motors (see German magazine review above) is simultaneously published in Italian. There is an article about the phonograph/gramophone's appearance in figurative art, with reproductions of several examples. The final item describes how the

Musicalia Museum is a hit with school groups.

### **Musiques Mecaniques Vivantes, No 105, 1st quarter 2018**

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



The ever enthusiastic and energetic French society kicks off the new year with news of future projects and events. However, the first five pages are dedicated to 'business' (AGM minutes, etc.) The first article is by Philippe Beau and features the 'incredible' fairground family Klauser of Lyon. Louis Klauser has a varied and extensive collection of mechanical musical instruments. Over the years he and his wife produced a number of music recordings – something to look out for if you are into collecting vinyl and visiting the flea markets or junk shops of France. Jean-Marc Lebout reports on the French Society's trip to Switzerland, which included a visit to Peter Rohrer's collection in Basel. Jean-Marc also takes us on a tour of some sites of interest on the internet, whilst Philippe Beau finds yet more to impart on the subject of retailers and makers of French pianos, both mechanical and automatic. Sarreguemines in the East of France was the location of a Third Organ Festival, reported by Henri Noubel, whilst Jean-Pierre Arnault reports on the 37th Organ Festival at Oingt. Jean-Marc Lebout also reports on some recent auctions, and Philippe Beau concludes this edition with a two-page item on 'Baby Piano' – a little barrel piano with the heart of a large one.

### **Het Pierement, July 2017**

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

In an item entitled 'Memories of Bremen and Hamburg' Wim Snoerwang reminisces about times past



in these towns, as recalled through his collection of photographic slides, which he was prompted to revisit after seeing something on Facebook. Looking at the slides he realised that many of the organs he photographed in the 1970s were unknown today. It appears that this is the first of a series on this topic. Another first instalment follows under the title 'Between Fair and Dance-tent.' This consists of photographs from the KVD's archive, depicting a number of well-known (in their day) fair organs and attractions. Yet another debut series follows: 'Looking for Th. Mortier,' which appears to be less about Theophilus Mortier himself and more about how a Karel Beunis began researching the firm back in the 1960s. Henk Hiddinga writes a short piece about a hand-turned organ he saw while on holiday in Madeira, which for a time was certainly the only one in Portugal, never mind Madeira! There's a fifth instalment in the series 'The Symphonia Archive' focusing on an organ named *Waterpoorter*, which had a very chequered history and several changes of façade. The Basque composer, Sebastián Iradier, is the subject of another article, while a round up of organ events completes the contents of this edition.

# Classified Advertisements

**For sale: The Daphne Ladell Collection** still has around 80 items remaining for sale. Please register your interest to receive the online (only) catalogue and details of the viewing and buying arrangements for the items which include Automata, Cylinder Musical Boxes, Gramophones, Novelties, Fairground Organ, etc. by contacting kevin\_mcelhone@hotmail.com or +44 (0)1536 726759.

## WANTED by members & customers

Symphonion 11 7/8inch with two combs; Symphonion 21 inch with Bells; small table-top disc box with bells; Stella 17 inch; "A" Nickelodeon; Thorens 4 1/2 inch disc mechanism or example in poor case; Christmas Tree stand with bells; small chamber barrel organ suitable for taking out to give talks; Draper's Organette; Herophon; Gem or Concert Roller Organ; Seraphone / Celestina; working Ariston. Many other instruments please contact me with what you have to offer.

Kevin McElhone 01536 – 726759 kevin\_mcelhone@hotmail.com (note the underscore \_ between my 2 names)

**Wanted:** Polyphon 7 11/16" edge drive. Discs in the 7000 series. Also cast Christmas tree holder for Gloriosa Christmas tree stand. Mark Buckland. 07901 532367. mbuck1900@btinternet.com

**Wanted:** Overture and early exposed control cylinder boxes for personal collection. Top prices paid for top examples. Mark Singleton 07905 554830. Mikado54mark@gmail.com

**Wanted:** Silvertone Music Boxes will buy a single piece to a full collection, or realise the best possible prices on your behalf. Alternatively you yourself may sell on the website free of charge! Happy to help... 07905 554830 or 07774 418706 email: info@silvertone-musicboxes.co.uk

**Wanted:** The MBSGB welcomes your items for inclusion in the 'Classifieds'. Items have been selling well: please send any details to the advertising secretary, Mark: 07905 554830

## FOR SALE

**Mikado Polyphon** for sale, unrestored, has some worm, long gone, but great potential and tuned in the elusive G Major key, mechanically dirty, but all dampers present and working: <https://youtu.be/wr9D7clfq-U>

Tel: Steve 07774 418706

**Early Lecoultre** Overture Box, exposed controls, playing three pieces by Rossini and Mozart. Gorgeous case. OIRO £8500

Tel: Steve 07774 418706

**For sale: Nicole Frères** forte piano box's, x 2, both 8 air, both with approx 17 inch cylinders, both excellent and of a rare format. Check the quality here:

[https://youtu.be/ICUoRi\\_dH4k](https://youtu.be/ICUoRi_dH4k)

<https://youtu.be/Qtfc1X96j1A>

These boxes have been in my collection over 15 years, and prior were in the Roy Ison collection. £4000 each, or both for £7k. Genuine reason for sale, would be willing to exchange with cash for early overture box. Mark Singleton 07905 554830

**For sale:** Tiny three air exposed control cylinder box, c 1830, original tune sheet. Mechanically excellent, re-dampened, cleaned and playing well, case untouched, fabulous patina. Collector quality /museum piece. Find another! Very Rare £2000 ono Mark Singleton 07905 554830

**For Sale:** Nice Quality Vintage 1950s Musical manicure set, Reuge, with ballerina. Excellent condition £50 tel: Tracey 07824 439169

**For Sale:** For myself and other members Amorette Organette; Aeolian Orchestelle (4 models from small to 8 feet tall);

Musical Snuff Box, Symphonion 19 inch and two Player Pianos (France); Disc musical boxes from small to larger, in UK and Luxemburg. Player Pianos, fully restored part of a house-clearance in Kettering (urgent) Over 3,700 tunes for Disc Musical Box, Organette, Player Piano and reed organ.

Large number of new and out-of-print books and a few remaining Cd's (reduced to clear).

Full lists & photos available by e-mail. Free delivery to most MBSGB meetings. I am also thinning my personal collection: what are you looking for? You are welcome to visit by prior appointment.

I welcome more instruments to sell on your behalf for commission - no sale, no fee.

Kevin McElhone 01536 – 726759

kevin\_mcelhone@hotmail.com

(note the underscore \_ between my 2 names).





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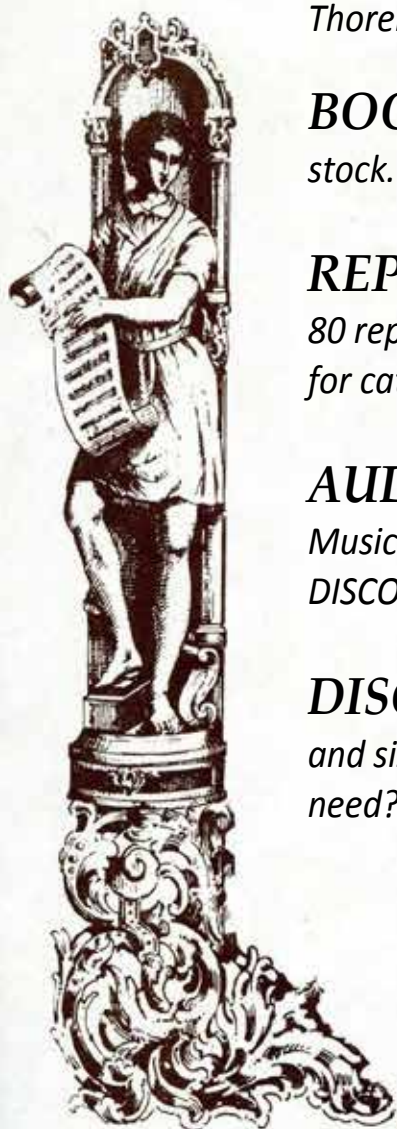
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**Musical Gold Snuff Box by Piquet et Capt, c. 1810**  
From the collection of Luuk Goldhoorn  
**Sold:** €10,000/US\$ 11,700



**Nicole Frères Musical Box with Bells and Chinoiserie Automata, c. 1885**  
**Sold:** 11,300/US\$ 13,200



**Silver-Gilt Musical Snuff Box by F. Nicole, c. 1820**  
From the collection of Luuk Goldhoorn  
**Sold:** €7,550/US\$ 8,800

## Mechanical Music & Automata



**Libellion Musical Box for Cardboard Book Music, c. 1900**  
**Sold:** €6,550/US\$ 7,600

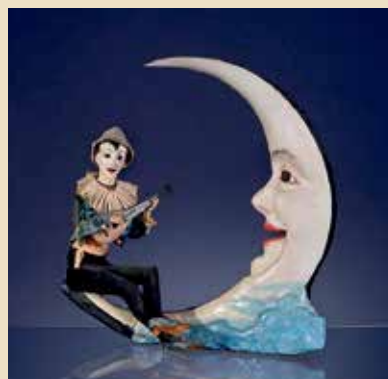


**Bacigalupo Violinopon Barrel Organ, c. 1910**  
**Sold:** €9,450/US\$ 11,000



**Key-Wind Part-Overture Musical Box by Lecoultrre, c. 1840**  
**Sold:** €6,050/US\$ 7,000

**"Aubade à la Lune" Automaton by Gustave Vichy, c. 1890**  
**Sold:** €20,150/US\$ 23,500



**Grand Format Variations Musical Box by Nicole Frères, c. 1865**  
**Sold:** €26,300/US\$ 30,700



**"Station" Musical Box Chalet by Mermod Frères, c. 1900**  
**Sold:** €27,700/US\$ 32,400



**Musical Repeating Silver Pocket Watch, c. 1820**  
From the collection of Luuk Goldhoorn  
**Sold:** €4,280/US\$ 5,000



**Singing Bird Box with Fusee Movement by Charles Bruguier, c. 1835**  
**Sold:** €15,100/US\$ 17,600

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**Closing date for entries: 1 September 2018**

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**Symphonion Musical Stereoscope, c. 1898**  
**Sold:** €17,600/US\$ 20,600



**Very Rare Symphonion "Non Plus Ultra" Disc-Changing Musical Box, c. 1900**  
**Sold:** €44,000/US\$ 51,500

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