Issue 28, Spring 2022

MECHANICAL MUSIC WORLD

A jazz playing automaton with the sound of the 50s

An Association of Musical Box Collectors Publication

From the Editors' Desk

Welcome to the Spring Edition of our Journal - The Mechanical Music World. We apologise that it will be a few days later than usual due to circumstances beyond our control - we will blame Covid and leave it at that!

We enjoyed Bernard Novell's description of his restoration and TLC of his Ami Rivenc musical box. A fine job! The missing jewel put us in mind of a story told by our late uncle - John Mansfield. Negotiating the purchase of a musical box somewhere in the provinces, the dealer told him that the sapphire jewel was worth a great deal of money. The canny uncle proceeded to clinch the deal by leaving the 'jewel' with the dealer and taking the box home at a reasonable price.

Juliet Fynes has given us an interesting article on the Bulleids - father and son. A remarkable pair.

For this issue we were spoiled for choice with two articles by David Soulsby - and the one about his trip to Timberkits was the better fit for this issue. The Carousel, we promise, will appear in the Summer issue!

By now you probably have a copy of Chris and Juliet Fynes' delightful and unique CD of early musical snuff boxes. The latest version has been re-recorded to raise funds for Cancer Research and has already raised over £300 for the cause via a Facebook page created by their daughter Jessica. If you have not yet had an opportunity to obtain a copy please support this worthy cause. The details can be found at the front of this journal. Their son, Justin, is further supporting Cancer Research by entering this year's London Marathon. He has already raised over £1,600 toward his target of £2,000.

We thank all our contributors - great job everyone!

Book Review – Tune Sheets, Makers, Agents and Dates - Paul Bellamy

After so many tune sheet book supplements one might have thought that there was no more to be said – WRONG! Anthony Bulleid was a remarkable and diligent researcher whose mantle and legacy fell on Paul Bellamy – and while in this book Paul has used the remainder of Anthony's work, he has considerably expanded and revised it. In this book much more is now revealed and recorded about the structure of the important family businesses (both in Geneva and Sainte Croix) as well as charting the development of the musical boxes themselves. From manivelles to piano-forté to orchestra, overture variants and then to BHA three-bell boxes to the demise of the industry.

This is probably the most important book to be published since the Music Makers of Switzerland, which in itself is an extensive expansion of the hitherto known narrative. In this new book Paul Bellamy has not just regurgitated facts from previous books but has presented new and important research into the musical box industry of Switzerland together with the most extensive identification and dating information available.

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Chairman's Report

I received an invitation from the British Horological Institute (BHI) to attend their Annual Exhibition of clocks and watches and give a 'Show & Tell' type of display to the attending enthusiasts. This was the first exhibition since the start of the Covid pandemic. Several members of our Association went for the day with a selection of mechanical self-playing musical instruments. They ranged from singing birds and whistling bird automata to musical snuffboxes, cylinder and disc musical boxes, organettes and organs. The oldest was a serinette, a small pipe barrel organ about 200 years old, of a type that were originally made to train canaries (called serinettes in French) to sing.

The questions were numerous and, as we pointed out, it was the watchmakers of the late 1700s who invented the musical box. The meeting was a good way to encourage an interest in mechanical musical instruments and provided a start. For those already interested in horology, they may be encouraged to expand into musical boxes and automata: a meeting is a good starting point to display your hobby.

For those of you with a more technical interest, the BHI and the Antiquarian Horological Society also run really enjoyable practical workshops, which encourage skills adaptable to Mechanical Music.

Ted Brown

See also the Treasurer's Report on Page 19 - Ed

STOP PRESS
The Kenneth Stroud Bequest

There is a sale by auction of the above, organised by Kevin McElhone on behalf of MBSGB to be held on Saturday 18th June.

Items include rare organettes, musical boxes, gramophones, Toby jugs etc.

Contact

kevin_mcelhone@hotmail.com

01536 726759

for details.

A 25-note Cabinetto organette with 8 new rolls and 8 old ones.

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Feel free to contact any of us.

Publication Dates for "Mechanical Music World"

Winter issue 28th January; Spring issue 28th April; Summer issue 28th July; Autumn issue 28th October

We need articles and advertisements (unless repeats) to reach the Editors at least one month in advance of these dates. Please allow more time for involved articles with many illustrations.

AMBC MEETINGS

Cancelled until further notice

It is with great regret that your committee have had to abandon all thoughts of a meeting for the time being.

Having had to cancel meetings earlier in the year due to the coronavirus restrictions we had hoped, with the levels of infection falling, that we would have been able to hold our traditional Christmas get together, even if some adjustments had to be made.

Sadly with infections now rising again and government guidelines changing almost daily it is impossible to go ahead with our plans.

THE TALENTED BULLEIDS

Juliet Fynes looks at a family famous for inventions

Bulleid Pacific locomotives for the Southern Railway. The example on the left is a re-built one with Walschaerts valve gear.

The name Bulleid is familiar to musical box enthusiasts for the extensive research and writings on the subject by Anthony (HAV) Bulleid. It is an unusual name so, when encountered in an unfamiliar setting I wondered if there could be a connection.

Whilst browsing the Bluebell Railway website with a vague idea for a day out I happened across "The Bulleid Society". This immediately piqued my interest and, following various links, I discovered that this society was formed in 1966 to save a light Pacific class locomotive, built in 1945 to a design by Oliver Vaughan Snell Bulleid, who happened to be the father of HAV, full name Henry Anthony Vaughan.

Oliver was a most remarkable man. Raised by his widowed mother he attended Accrington Technical College and went on to an apprenticeship with the Great Northern Railway at Doncaster. His subsequent very successful career in railway engineering has been documented in detail by his son but I will give just a brief outline.

He worked his way up at Doncaster and by the age of 25 was personal assistant to the works manager. There followed some time working in France. In 1912 he returned to Doncaster as PA to the great railway engineer, Nigel Gresley who had lately taken over the post of works engineer. He was commissioned during WW1, serving in the British Army's Railway Operating Division, returning to Doncaster again after the war. He held various managerial positions until 1923 when the Great Northern became part of LNER and he served again as Gresley's assistant, having a hand in the production of many of Gresley's famous locomotives such as the record breaking *Mallard.*

In 1937 he became Chief Mechanical Engineer of Southern Railway where he played a major role in electrification, including infrastructure and designing electric locomotives. He designed the Merchant Navy Pacific class of steam locomotive in 1941 using a number of new techniques, such as welding, that enabled the easier fabrication of components at a time of wartime austerity.

He continued with his innovative designs for locomotives and coaches and was appointed President of The Institution of Mechanical Engineers in 1946 and awarded a CBE in 1949. In that same year he was appointed consulting engineer to Irish Railways and

Oliver Vaughan Snell Bulleid (1882 - 1970)

Henry Anthony Vaughan Bulleid (1912 - 2009)

joined them in 1951 as Chief Mechanical Engineer. It was here that he conceived the radical idea of a turf burning engine. The prototype was built at Inchicore railway works in Dublin. It had the potential for success but before the trials were finished the decision had been made to phase out steam in favour of diesel.

Oliver retired in 1958 and following his death in 1970, aged 87, The Times described him as "the last truly original and progressive mechanical engineer of the steam locomotive era in Britain".

As a dutiful son Anthony (born 1912) acceded to his father's wishes and followed him into railway engineering, although his heart was in film. This passion was ignited when he was a pupil at Ampleforth School, where he assisted the monks in operating a 35mm projector in the school theatre and regularly attended the local cinema. He also began to make short films. The East Anglian Film Archive holds a collection of his films shot between 1930 and 1950*.

He did investigate career prospects in the film industry but his father considered this only fit for a hobby and insisted that he study engineering.

So Anthony went to Pembroke College, Cambridge, and obtained a degree in engineering, followed by an apprenticeship at the Derby Works. He was unable to join Oliver at Doncaster as they operated a "no father and son policy". In 1936 he became Production Assistant at Vickers Armstrong armaments factory and later worked as Chief Engineer at the British Nylon Spinners plant in Pontypool. The production of nylon became very important for making parachutes during WWII after Japan's entry into the war blocked supplies of silk. In 1957 He delivered a paper on "Engineering Contributions to the Production of Bulked and Stretch Yarns" to a conference in Macclesfield.

Throughout his career in engineering a cine camera was never far from his side and as well as making films he became a leading authority on the classic silent era films. He had started writing a column for "Amateur Cine World" in 1936, initially sharing film-making tips, publishing the book "Trick Effects With the Cine Camera" in 1937. He later returned to this theme publishing "Special Effects in Cinematography" in 1954 - a guide for amateur enthusiasts to produce their own special effects using ready to hand materials. The wartime shortage of celluloid caused him to switch his articles for AMC to reviews of library films at a time when there were few books on the subject. In 1947 there were plans to publish these groundbreaking articles in book form, with a preface by the famous Fritz Lang (director of "Metropolis" and numerous other films). The collapse of the publisher put paid to this scheme until many years later. In 2008 the book, entitled "Fa-

mous Library Films", was published electronically on the Silents Are Golden website, to the great delight of Anthony who lived to see the first few articles published. As a prolific writer Anthony also wrote several railway books.

In retirement mechanical music became a dominant interest which he pursued with the same rigour and enthusiasm as he had devoted to film. He joined MBSGB in 1973 and in 1978 contributed to the journal the first of his long-running series of articles, entitled "Musical Box Oddments". These covered every aspect of musical boxes from makers and agents to tunes and composers, different instruments, and the mechanics, no doubt informed by his engineering background. The very first of these oddments was on the topic of tune sheets, that was to become a main focus of his considerable research and analytical skills in the ensuing decades. He wrote 122 of these articles, the last two of which were published posthumously. When he died in 2009, at the age of 96, he was still looking ahead. His last oddment, like his first, was on the topic of tune sheets and his final words were "LeCoultre also kept to a single series of gamme numbers, and I have some hopes of getting more data about them".

He also wrote many articles for the journal of the American MBSI including some on tune sheets. The various items from both journals formed the foundation for "Musical Box Tune Sheets" published by MBSGB in 2000. As further research uncovered more examples first, second, third and fourth supplements were printed. He left an extensive archive of research notes which will form the basis of Paul Bellamy's forthcoming book on tune sheets.

Widely liked and respected by fellow musical box enthusiasts, he was honoured by the award of Life Membership of the MBSGB in 1998. He also received the prestigious MBSI Literary Award twice, in 1990 and 2007.

The Bulleids, father and son, were men of vision whose passion and perseverance have left a valuable legacy for train, film and musical box devotees.

Books by HAV Bulleid:

Cinematography:

Trick Effects With the Cine Camera 1937

Special Effects in Cinematography 1954

8mm Cine Manual 1957

Famous Library Films, published electronically 2007

Railways:

Master Builders of Steam 1963

The Aspinall Era 1967

Bulleid of the Southern 1977

Musical Boxes:

Cylinder Musical Box Design and Repair 1987

Cylinder Musical Box Technology 1999

Musical Box Tune Sheets 2000

*** Silent Films:**

The Step Father 19390, Ampleforth

Behind That Smile 1932, Cambridgeshire

Rhythm of Life 1932, Derby

Sundown 1934, Harlech

Sleeping Draught 1936, Derby

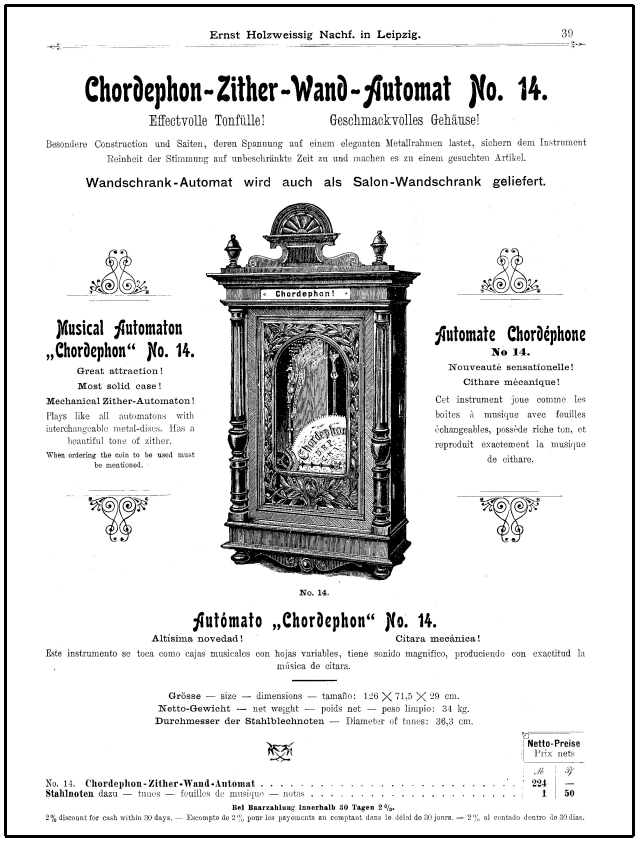
Blind Corner 1938, Brighton

Flicker School 1942, Didsbury

Jacob's Ladder 1944, Didsbury

Nemesis 1949, Abergavenny

Cocktail 1950, Abergavenny.



Ernst Holzweissig Nachf. in Leipzig. 39

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Durchmesser der Stahlblechnoten — Diameter of tunes: 36,3 cm.

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	M.	₰
No. 14. Chordephon-Zither-Wand-Automat	224	—
Stahlnoten dazu — tunes — feuillos de musique — notas	1	50

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Creating Automata in the heart of Wales – a visit to Timberkits

By David Soulsby

Photo 1: Sarah shows off some of Timberkits' automata.

While away on a short break in Chester, I crossed over the border into Powys, mid Wales, and travelled to the village of Llanbrynmair situated just over 20 miles from the west coast. There I visited the offices of Timberkits and received a warm welcome from the company's director, Sarah Reast. Sarah told me the story about the formation of this family firm which manufactures quality wooden automata kits for customers to assemble themselves (see Mechanical Music World issue 25). Sarah has a background in theatre design which she utilises in the company's regular creation of new automata. She manages the team and the development of projects, bringing together practical specialists and skills for each new challenge.

Until COVID struck Timberkits ran a café on site called Machinations which included an extensive display of automata developed in the early days right up to the inclusion of the latest figures. They were driven by electric motors and provided an unforgettable experience to onlookers as they sipped their cappuccinos. Unfortunately this was discontinued at the start of the pandemic, the café was sold and the majority of automata are now boxed away. However Sarah was able to show me a smaller selection on show in her offices above the workshop (Photo 1).

The firm was founded in 2012 by Sarah's parents, Eric and Alison Williamson. Eric trained as a fine art painter in the '60s and used his skill to build carved rocking horses. Regrettably they took a considerable time to make and selling them was not the basis of a viable business. With the off cuts of wood left from the rocking horses he decided to build marionettes with Alison making the costumes. Sarah showed me one that they had made for her on the occasion of her seventh birthday (Photo 2).

Photo 2: One of Eric & Alison's early marionettes

Although the marionettes sold well unfortunately the inevitable tangling of strings put off potential customers, and so Eric turned to the creation of puppets without strings and began making automata. The first one that he made was inspired by the Phillips Stick A Sole's model that used to adorn the shop windows of shoe-menders 'back in the day'. Sarah showed me a similar one that had been built some years later (Photo 3).

Eric's automata became bigger and more complex in these early years. An example of this is 'The Three Musicians' (Photo 4), which is now on display in the Market Hall in nearby Newtown. (I drove the 17 miles there later in the day and would you believe it? – the Hall was closed on Mondays!). I subsequently saw a video of it on YouTube and the amount of detail and movement is phenomenal.

However elaborate and impressive these automata were, it was impossible to quote realistic and representative prices for commissions as invariably they took longer to complete than anticipated. While selling his models at numerous craft shows Eric had met with many like-minded model makers and experienced a "light bulb moment". He decided that he would make and offer for sale individual components and suitable instructions so

Photo 3 An automaton shoe-mender by Eric Williamson

Photo 4: The Three Musicians. One of Eric Williamson's larger automata. (Photo supplied by Sarah Reast)

that the automata could be built 'at home'. However designing kits for mass production is considerably different from producing single pieces. The automata needed to be simplified quite a lot in order to achieve a cost-effective process.

By an extraordinary coincidence Eric discovered that the renowned automatist Peter Markey lived only half a mile away. Peter was already well known for the simplicity of his automata featured in the early days by the famous Cabaret Mechanical Theatre (Photo 5). His designs were simple yet effective (Photo 6) and lent themselves more

Photo 5. Peter Markey's Sailors rowing through moving waves. 1982.

readily to the development of batch production.

The two conspired to work together with Peter doing the designs and Eric building the models in his workshop. Timberkits was born! The concept of a '3D jigsaw puzzle' for children and adults alike to create amusing models that moved became popular and the company expanded to the present location. Today the kits are manufactured in China, and are as popular as ever, selling round the world. New designs from contributors both within and outside the company are produced regularly. They are developed and prototyped in Llanbrynmair before being adapted for mass production. Sarah left me to examine and operate some of the intriguing automata on her shelves.

Photo 6: Simple but effective design from Peter Markey

Photo 7 shows the detail in one of Eric's early models of a witch stirring her cauldron compared with the mass produced automaton, designed by Alexander Matyukhin, of an organ grinder, which although simpler, still retains impressive features. Photo 8 shows two unfortunates being tortured on the rack, one of Sarah's designs. Turning the handle makes their limbs stretch, the agony showing in their faces and opening mouths.

Photo 9 shows a lad on a skateboard which cuts back and forth. It shows how the use of bold primary colours can

Photo 7: Showing how simplification for mass production still allows detailed automata to be built

enhance the model. Timberkits have a number of models featuring orchestra players, a few of these are shown in Photo 10. Although not audible *(though see article on Page 9 - Ed),* the lively group certainly provide considerable movement with their swinging instruments, foot tapping and jingling piano keys. Again simple use of colour and embellishments on Eric's guitar player (Photo 11) show how customers can personalise their figures to bring them to life.

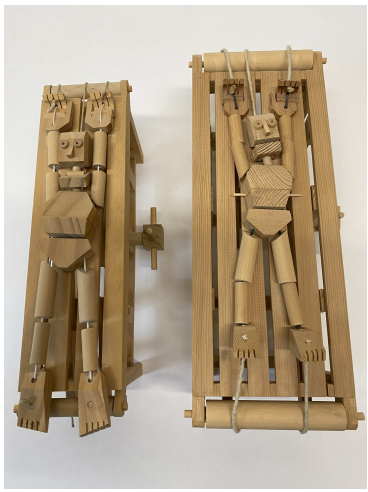


Photo 8: Stretching on the rack

I played with these fascinating automata for some time and could have hung out there all afternoon but not wanting to outstay my welcome I thanked Sarah and moved on. Machinations that I mentioned earlier has now re-opened as JoJo's Café, and before leaving mid Wales I enjoyed a coffee and slice of Victoria sponge. Although the original exhibition was no longer there, a number of recent models were on display (see Page 12). Further details of the range of Timberkits automata together with videos of them in action can be found at www.timberkits.com.

Photo 9: Skateboarder brought to life by simple acrylic paint. Design by Eric

Photo 10: Orchestra with designs by Eric (Piano & Cello) Alexander Matyukhin (Cymbals) Flautist (Gary Clapperton)

Photo 11: Personalised decorations on a guitar player

A Rock & Roll Automaton

by Paul Bellamy

David Soulsby has entertained us with a number of articles on automata. The covid restrictions prevented him from visiting places to research and write about automata and so he resorted to zoom presentations by automata exhibitors. The result was his article in Issue 25, in which he wrote about building his own automata using self build kits designed and produced by Timberkits.

I had been bitten by the self-build automata bug many years ago for reasons other than covid lockdown but my most frivolous attempt was based on a Timberkits model.

Musical automata were not just made for the entertainment of wealthy adults. They were also made for children and not many survived the nursery; those that did can command very high prices. Treasured by the parents, some were probably locked away, not the children of course but the toys they were supposed to play with but then only brought out to play under strict parental supervision.

They were still being made in the 1930s. Picture 1 is an example of a rabbit in a cabbage, operated by a small musical movement. Hidden within the crudely made 'cabbage', the rabbit slowly rises, rapidly opens and closes its mouth as if chewing cabbage leaves, turns its head towards the onlooker and then, no doubt frightened by being seen, suddenly disappears.

Some skilled makers are still creating automata. Picture 2 is an example by an incredibly skilled modern automaton maker called François Junod. He powers his creations using spring motors or weights. The automaton is the Russian romantic author and poet Alexander Pushkin, who sits at his desk and writes one of his tomes. The details of the mechanism are incredible and finely illustrated but easy to comprehend.

My Timberkits example is a very simple but cleverly designed kit of parts. Its life as a musical automaton started under very different circumstances. I had spent the day in London, ending up at Covent Garden. It is a lively and fascinating place and, despite being born not many miles away, I did what most tourists do by enjoying the buskers, street entertainers and having a drink or two down in the lower courtyards of the market. There is always good musical entertainment, as shown in Picture 3. Young musicians, many studying at one or more of the London musical colleges, earn a good living playing both classics and pops, hoping for a bob-or-two in recompense from their captive audience.

It was a shop in one of the lower courtyards that caught my attention. Sitting in the window, rocking back and forth, was a guitarist but there was not a sound to be heard. On entering the shop, I found two more mechanical musicians, a drummer and a clarinet player, all playing silently and each driven by a small electric motor. The kits were designed to be hand cranked. My inspiration for a musical automaton was ignited.

The guitarist was duly assembled and, when hand cranked, very satisfying and amusing to watch. I had a small spare 20-note manivelle that played using a punched card. These little movements can also be the source of satisfaction because one can arrange music as well as punch the cards using pre-programmed arrangements. It had the ideal plucking sound for a guitar player and was easily coupled to the model so that operation of the manivelle also drove the model.

The other two kits remained silent for a very long time because it did not seem right for a drummer or a clarinet player to sound like guitar. That thought lasted until grandson said: "Why don't you use an MP3?"

With his internet skills we explored suitable music for my prospective trio; thus the Robo Jazz trio was born. I was soon back to my youth and the era of Rock & Roll. We searched CDs and DVDs for suitable music but the one that attracted my attention was a DVD of The Blackboard Jungle. This was a ground breaking movie of an American interracial school and its English teacher, who was determined to improve the students' lives whether they wanted to or not. It starred the young Sidney Poitier as a rebellious but musically talented black-American student. The film is officially archived at the US National library of Congress for its cultural and historical significance.

The theme was based on another iconic musical song called Rock Around the Clock. After the film's popularity, Bill Haley and his Comets released it as a single; it literally ROCKeted to the top of the Charts. Bill Haley was another American icon of music who started by forming a little known country and western style rhythm and blues group. He was a progressive and his unique musical arrangements with their pulsating rhythms soon caught the imagination of all ages. Picture 4 shows a DVD cover with Bill Haley, with his characteristic hair curl, top centre.

As grandson and I listened to the freshly downloaded music on my MP3 it brought back more memories of my youth and the way post war society was changing rapidly. The 1951 Festival of Britain emulated the Great Exhibition of 1851, inaugurated by Prince Albert, at which some of the musical box makers of Switzerland exhibited. The Great London Smog of 1952, called Pea Soupers because of the acrid yellowish tinge that limited vision to just a few yards, killed over 12,000 people; the Coronation of Queen Elizabeth took place in 1953, rationing ended in 1954 and the film Blackboard Jungle hit the Silver Screen in 1955.

The British Film censors and staid officialdom were not at all enthusiastic about the film. Headmasters warned children at assembly that it should not be seen in case they also had riots in their classrooms; parents were advised likewise. Of course, the more they expressed their concerns, completely failing to comprehend the film's true message of hope for the young through good education, the more the cinemas became crowded.

Despite these reminiscences, my trio lacked a keyboard player and double bass, neither available in Timberkit form at the time. It was satisfying to design and make them based on the simple gears and levers of the Timberkit models. Freshly mounted on a much larger and deeper base, the Robo Jazz Five was ready to entertain.

Another year or two passed and, at an unusual loose end, I decided that the Robo Jazz Five needed a vocalist. Who should it be? Lisa Simpson came to mind and she soon found herself as a grown up jazz singer. After all, she was the most accomplished of the dysfunctional Simpson family and played saxophone and guitar (see pictures 5 & 6). Another MP3 'download' was more suited to the classically trained clarinet player and his liquorice-stick instruments? Licorice stick? That is a slang term for a clarinet and Picture 7 illustrates how classics and jazz comes together when Mozart is played on a Licorice Stick!

All this may sound a bit fatuous but music and automata were, and are, meant to entertain even as products of their time. Making modern automata, musical or otherwise, can be as satisfying as restoring old self-playing instruments and even these, like my Robo Jazz Five, can have a story to tell.

Picture 8A shows Lisa Simpson in her youth with 8B as my jazz vocalist. Picture 8C shows the simple mechanism. It consists of two loops of page cord that pass down a tube; the top of each passes through a small eyelet screwed just below the pivot of one arm and just above the pivot of the other, as shown by the letters on Picture 8C. A simple pulling motion makes the arms swing back and forth. The arms also con-

1

4

2

5

6


The Robojazz Five

3A


Blackboard Jungle

3

7


CRG
LICORICE STICK
The Clarinet's Story

nect by means of stiff wire to the head, which is centrally pivoted. Pins C act as stops to limit the amount of movement of both head and arms. The motions are indicated by the arrows.

The front of the bass player is shown in Picture 9A. Both legs are pivoted at the hips and both feet are pivoted just below the surface of the base board. One leg is extended downwards and is rocked back and forth by mean of a wooden cam to make the figure sway back and forth. Picture 9B shows the front of the figure with two push rods, A & B that operate the arms; A creates a plucking action for the right hand as shown by the arc A; B moves the left hand up and down the fingerboard as shown by arrow B.

Picture 10 shows the keyboard player. Each hand is drilled with a hole that sits on a peg at the end of a centrally pivoted lever. The hidden ends of the lever are swung to the left and right by means of two opposing cams, one on each side of a cross bar. The hands move independently across the keyboard, the foot beats out the time and the head turns left and right all in rhythm with each other.

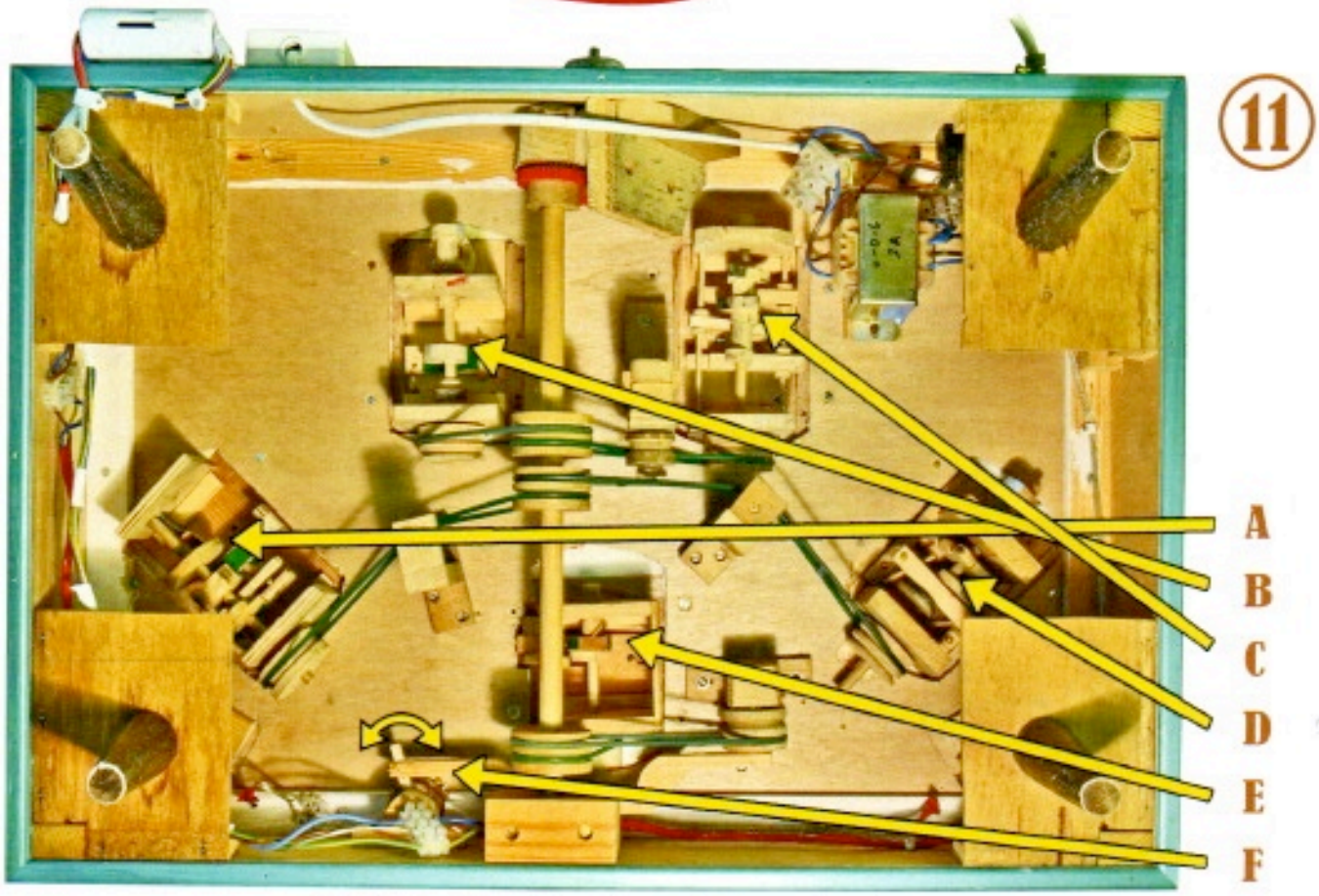
Picture 11 shows the belt-driven, hand-cranked mechanism. The handle turns a central shaft that can be rotated in ether direction. The shaft has several pulleys, each with a drive belt. The belts are cut to size and made from readily available polyurethane material that can be bought in a variety of diameters. The belts can be bought with an impregnated fine grit that gives added grip on the wooden pulleys. The belts are cut to length but ideally should have some tension when fitted. Added belt tension can be designed into the belt drive by means of a spring-loaded or adjustable idler pulley. Bonding can be done with a soldering iron. Thin belts can be cut with angled faces to give a stronger bond rather than butted face-to-face. Even more strength can be added by making sure the joint is slightly overlaid at its surface. The location of each player is indicated by the yellow arrows. A is for the bass player; B is the clarinettist; C the drummer; D the keyboard player; E the guitarist. F is for the vocalist, Lisa; the yellow arc indicates the swinging motion that pulls the cord to actuate the head and arm movements. The wires are for the MP3 electrics and the 12 volt lights.

The three Timberkit models are less complicated than my two custom built ones. I have used course-grit strips of sandpaper on some cams to increase traction and impregnated some cam faces with graphite powder to ease sliding motions. Finally, the centre-page montage shows five models in simulated motion. By rotating the handle at different speeds and with intermittent motion in time with the music, the Robo Jazz Band gives a realistic and amusing performance.

I am indebted to Chris Fynes for his photography, for the way he has arranged the three montages and created the simulated movements.

Timberkits Models available

The Café next door to the Timberkits office, showing some of the Timberkits collections. See article on Page 6.



The belt-driven hand-cranked mechanism.

The Players and their

Guitar Player

A Timberkit model. The right knee is pivoted at the ankle. As it moves back and forth to bend the knee the figure, pivoted at the hip, bends forward and backwards as the right hand strums the strings.

Keyboard Player

Paul's custom built keyboard player. Each hand is drilled with a hole that sits on a peg at the end of a centrally pivoted lever. The hidden ends of the lever are swung to the left and right by means of two opposing cams, one on each side of a cross bar so that the hands move across the keyboard. The foot beats out the time as the head swings to left and right.

animated movements

Drummer

A Timberkit model.
The right foot rises and falls. It is connected to a drum stick to strike the bass drum. The body is pivoted at the hip. Both arms with their drum sticks are rigidly attached to the body. A lever acts on the left arm causing the body to move back and forth so that the drum sticks strike the cymbal and snare drum.

Clarinet Player

A Timberkit model.
The head swings sideways together with its arms and the clarinet. The right foot stomps up and down.

Double Base Player

Paul's custom built bass player. Both legs are pivoted at the hips and both feet are pivoted just below the surface of the base board. One leg is extended downwards and is rocked back and forth by means of a wooden cam to make the figure sway back and forth. Two push rods operate the arms creating a plucking action for the right hand and moving the left hand up and down the fingerboard.

Restoration of an Ami Rivenc Musical Box

Bernard Novell

Although Music Boxes had held a fascination for me for many years I'd never had the time or funds to even think about collecting or restoring. My interest was rekindled at the end of 2020 when I saw a box restored on the BBC's Repair Shop programme and, having retired from gainful employment, I decided to look deeper into the world of mechanical music. I began by purchasing a cartel movement by an unknown maker, restored by an amateur, and then went on to explore the many different aspects and types of music boxes, learning as I went. During this period, I purchased several books and did extensive Internet searches in a bid to learn about the different types of boxes and movements and to understand how to restore these fascinating artefacts. In the process I discovered, and joined, the AMBC. Along the way I bought and restored several small novelty boxes and a few tabatières, before turning my sights towards something larger.

Although the son of a master craftsman woodworker, whose skills rubbed off to some extent, and possessing many practical skills, I still class myself as a rank amateur when it comes to antique restoration. Looking to restore a cartel music box for the very first time I was probably a little ambitious with my choice but having spotted a small and rather forlorn cartel for sale on eBay I made my conservative bid and waited. To my delight I was successful in winning it.

Having taken delivery of the box, I found that the damage to the case veneer was more severe than the photographs showed. This is a big issue with buying online and one I've learned to be cautious with. Undaunted, I rose to the challenge. The mechanism, although caked in dirt and smelly oil was in fact working, albeit slowly, and so I embarked on the task with enthusiasm.

Firstly, I researched the history of the box as far as I could, helped by Paul Bellamy's wonderful book "The Music Makers of Switzerland", I spotted the tell-tale cartouche stamped under the muck on top of the governor bracket. Armed with the pristine tune sheet and serial number 12765 I was then able to establish that the box was made by Ami Rivenc around 1893.

Fig 1: The case, showing damaged veneer.

With another AMBC publication, "The Cylinder Music Box – A Collector's Guide and Restorer's Handbook" by my side I set about dismantling the mechanism taking particular care to note the screws for all the components by photographing every stage as I went along. The first thing to remove was the comb, ensuring that the mechanism was safely between tunes and the governor prevented from rotating. As part of the Geneva Stop was broken, this was an essential thing to do in case of a 'run'. I proceeded with caution, inspecting all components for obvious faults and wear. Nothing was badly worn or broken, although the winder arm was bent (possibly overly wound causing the Geneva Stop to snap off). The only thing found to be missing was the jewel bearing above the governor endless.

Fig 2: Condition of the movement before work

The mainspring was removed from the barrel using a specialist jig. It was then degreased. I noted that there were a lot of hammer marks on the barrel's cover suggesting that someone had had difficulty refitting it previously, possibly because it was not correctly lined up with the markings on the barrel.

The cylinder was set aside while all other components small enough to fit were immersed in an ultrasonic bath of warm water and degreaser until I

was satisfied that most of the dirt was loose or removed. The brass items were then rinsed and left overnight in a clock cleaning solution called 'Horolene'. The following day they were scrubbed to remove any deposits, paying particular attention to the cogs, then rinsed and dried. The steel components were degreased, scrubbed, rinsed and dried. Some required deburring. Later the exposed surfaces were polished using fine steel wool.

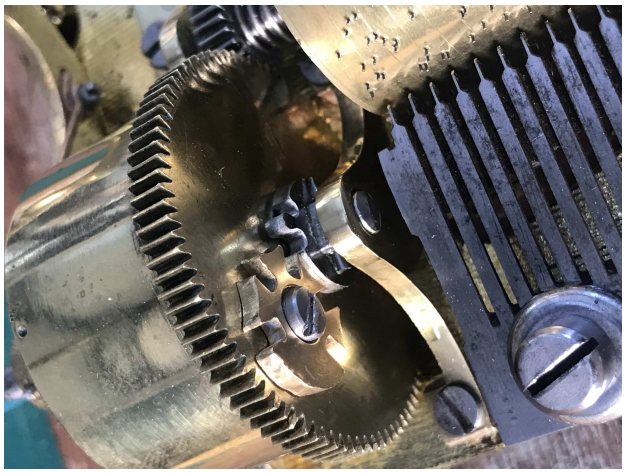


Fig 3: Spring barrel polished and fitted with new Geneva stop

The brass items, including the cylinder (with all holes covered to prevent ingress of solution or water) were then polished using Wrights Brass Polish, an ammonia-based solution, to remove all traces of dirt and tarnish, rinsed and dried again. They were then polished to a high shine using Autosol (car polish) which contains a tarnish inhibitor. From now on cotton gloves were required when handling the brass to prevent tarnish from oils in the skin.

The bedplate required several degreasing sessions using WD40 degreaser, before being scrubbed with a wire brush. A piece of scrap wood was screwed under each end to support the plate off the bench and then it was given two coats of old gold paint and left to dry for several days.

Despite being rather oily, the comb showed some signs of rust on the upper surfaces. The underside was relatively clean. There were two or three missing or damaged dampers, but otherwise it was in great condition. Using fine grade emery cloth laid on a piece of glass and a tapered piece of wood to press on the back of the fingers, the upturned comb was gently abraded as much as necessary to remove the rust and no more.

Reassembly was straightforward. Firstly, the spring was refitted into its barrel and greased with Horoglide, then the cap fitted in the correct place using clamps, rather than a hammer, and the winder mechanism, pawls and springs were refitted. The assembly then went to a local engineer and friend, Geoff Crowther, who made a new Geneva stop-work component.

Next was the Governor assembly (minus the stop lever), with a new jewel end stone obtained from Ted Brown, testing that the endless rotated freely.

The snail was refitted to the great wheel and shaft, then this was reunited with the cylinder. The return spring and drive gear were refitted with the original tapered retaining pin.

The governor assembly was refitted to the bedplate, then the cylinder was added – again testing that the governor rotated freely. Finally, the spring motor and the governor stop lever and spring were fitted. A few pulls on the winder lever saw the cylinder start to turn and the governor endless began to spin. The pressure on the endless by the bearing required a little adjustment before everything worked at the right speed.

I now turned my attention to the cylinder pins, many of which were bent to some degree. Donning my magnifier spectacles and, using a 0.01mm internal diameter steel tube held in a pin-vice and the spring to drive the cylinder a few millimetres at a time, I began the three-hour task of straightening all those that were not perfectly upright. One or two were bent 90 degrees and broke off when I tried to get them back into position, however I've read that about 10% of the pins can be lost before this significantly affects the playing of the tune resulting in the need to re-pin the entire cylinder. This so long as the missing ones are not all in the same place.

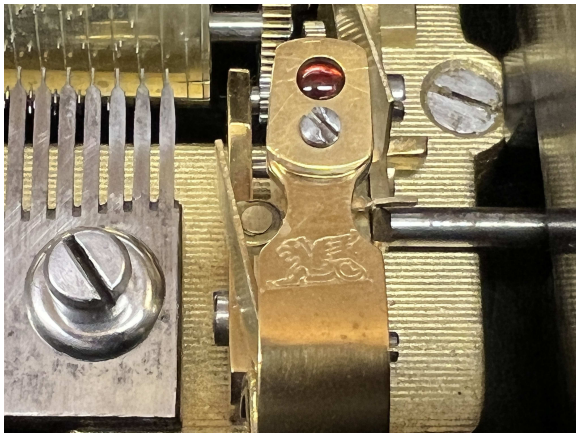


Fig 4: the Ami Rivenc logo

The final piece of the puzzle was to fit three new dampers (parts obtained from Nancy Fratti) and then refit the comb to the bedplate. I was rewarded with everything working as it would have done over 120 years ago and I could now turn my attention to restoring the case. The movement was stored and protected while this took place.

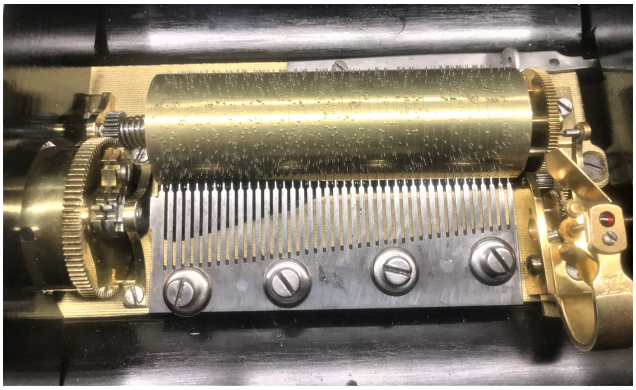


Fig 5: The restored movement

The walnut veneered case had obviously been subjected to either heat or damp, possibly both, as both front and rear panels had lost a significant amount of veneer and what remained was not worth saving. Thankfully the sides and top had not suffered the same fate. However, the sides did have some damage, mainly to the corners. The lid was slightly concave and a small floral painting *(probably a transfer - Ed)* in the centre was in a poor state.

I began by removing the remains of the front and rear veneers and then repairing the damaged ends, using fragments of veneer salvaged from the front. Not perfect, but acceptable. New walnut veneer was purchased and prepared using a home-made press then fitted and left to dry for 24 hours. It was then trimmed using a router and abraded using fine silicon carbide paper. The top was carefully sanded back to remove the remains of the painting with care not to abrade right through the veneer.

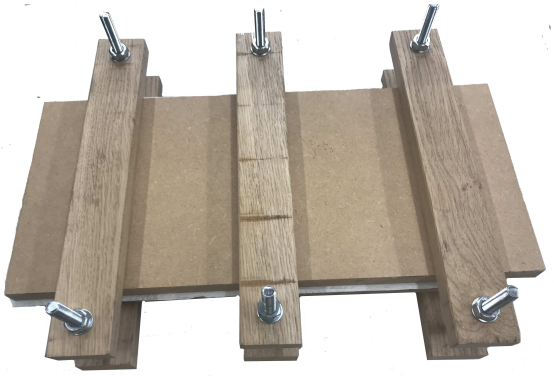


Fig 6: The home made veneer cramp

The internal surfaces, underside of the lid & edges and the glass lid frame were also abraded and then given two brush coats of Mylands black shellac polish. Then the box and lid were polished using several coats of Mylands clear shellac polish, overlapping the black lid edges to give an overall shine.

Fig 7: The re-veneered front

The brass control levers, lid hinges and lock had already been cleaned and polished with the other brass components before being re-fitted. The glass was cleaned and a new leather tab added then fitted prior to fitting the lid. A second-hand key was sourced to fit the lock and a gold tassel sewn on to give that finishing touch.

Fig 8: The repolished case

The box was then reunited with the mechanism and the tune sheet re-fixed using the original brass headed tacks.

You can see the full workshop notes, photographs and recordings on my website https://www.bernysmusicboxes.weebly.com/641-ami-rivenc-cartel.html

Fig 9: The restored Ami Rivenc

Fig 10: The original tune sheet

Treasurer's Report

The past few years of covid rules and restrictions have impacted on most societies and AMBC is no exception. It was not only the inability to host meetings including AGMs but also the economic pressures on the costs of postage, printing and materials. Despite these serious setbacks, we have managed to keep the membership cost unchanged for the past three years and intend to do so for the coming year that has just started; March 1st 2022 to the end of February 2023.

Most members have paid on time but some are still paying outdated rates. For example, some UK membership paid only £13, which can suffer the deduction of the Paypal commission as well. For all Paypal payments please add an addition amount: USA and other non-European members £1.50, Europeans £1 and UK members £0.70.

Every year I remind members that we are UK registered as a Members Society and comply with the relevant financial regulations. All members have equal rights in respect of the constitution; all members pay the same basic rate, including committee members. The authorised signatories cannot be changed without the agreement of the membership.

The signatories for the Barclays account are Chairman Ted Brown, Treasurer Paul Bellamy, and secretary Juliet Fynes. With your consent we will continue in this role for the coming membership year March 2022 to February 2023.

We hope to have an AGM meeting at the Old School in due course. Please contact any of us three if there are matters that you wish to raise concerning this report. A financial report declaring the closing statement for 2021 to 20122 will be presented at that meeting as well as an opening statement for the year March 2022 to February 2013.

I can report that we have adequate funds to produce and post 4 copies of our Journal, pay our website monthly management fee and our website domain, all this despite diminishing income from advertising as advertisers go out of business.

We would like to thank all of those who have made generous donations over and above the basic membership subscription. This money is set aside for research and non-journal publications. We get a small income stream from these sales.

In the past 5 years we have produced two internationally recognised award-wining books, several musical DVDs. Recently, Chris Fynes has produced a magnificent CD entitled 'Musical Snuff Boxes', which features 5 additional boxes with 11 extra airs than his previous CD of the same name. This is being sold in aid of Cancer Research with every penny going to the charity. All these were listed in our last issue of the year 2021-2022. Please support this excellent and limited edition.

This year we will publish our last book entitled: The Cylinder Musical Box, Tune Sheets Makers, Agents and Dates. The cost will be announced shortly, hopefully within the pages of this Issue. I hope to take some copies when I visit the Music Box International Society Convention in San Francisco, August 30th to September 6th. Please contact me to reserve a copy bellamypaul@btinternet.com

Remember, the membership subscription fees remain the same, including P&P for 4 Journals per year: UK £15 (£17 for two at same address), Europe £24 (£26), USA and rest of world £30 (£32).

Payments can be made in three different ways but please email me after making a payment:

1. Cheques payable to Association of Musical Box Collectors (AMBC) posted to my address at 46 Longfield Avenue, High Halstow, Rochester, Kent, ME3 8TA.

2. Paypal: Use the correct payment address: ambcmembership@gmail.com and not our correspondence email address. Please add a small amount to cover the Paypal deduction - see above.

Direct transfer to our AMBC Barclays Bank: sort code 20-54-25, Account 43653064. Paul Bellamy

Who Made my Musical Box?

Paul Bellamy

With all the information now available, much of it based on the books and articles written by the late HAV Bulleid, it is a question that should be quite easy to answer provided there are sufficient clues. His tune sheet listings with their images and captions, accompanied by his dating charts, provide a degree of certainty when an original tune sheet is present and when the serial number is clearly stated. Names stamped on combs and bedplates do not always provide certainty but, in combination with a serial number and by reference to one of Bulleid's many dating charts, there is a good chance that the actual maker can be identified.

Tune sheet patterns are not always a reliable source of identification. Few makers used tune sheets that were specifically theirs and, even if they did, most musical boxes were sold through agents who either used the maker's tune sheet or supplied their own. There are also many tune sheet patterns that Bulleid identified as general purpose ones used by other makers.

The latest AMBC book: 'The Cylinder Musical box, Tune Sheets, Makers and Agents,' has tried to address all these difficulties but there will always be a degree of uncertainty. Just before this book was printed, I came across a musical box that was to be sold by auction. It helps if the item can be catalogued accurately. This one possessed many possible clues but the date it was made and the actual maker had not been identified. Also, it had a rather fine agent's label for C. Roylance of 184 Tottenham Court Road, London, a name not previously recorded by Bulleid.

Charles G. Roylance (circa 1841-?) was born in London. He lived and worked at 38 Charlotte Street in the Fitzrovia District of central London, an area known for its tradesmen and craft workshops, selling German concertinas, harmoniums, banjos, and other musical instruments. He gave private lessons on the instrument known as the English concertina, wrote several tutorials and had his own concertina band.

During the 1870s, Roylance's store front was in Fitzrovia. His personal musical taste was classical but he sold music for the German Concertina and for other instruments such as harmoniums, violins, banjos, drums, wind instruments and guitars. He also sold musical boxes, claiming that they were made expressly for him.

He moved to 184 Tottenham Court Road in 1879 and remained there until about 1893 and by 1904 at 122A Drummond Street, near Fitzrovia. By 1914 he was in business with a relative trading as C&S Roylance at 88 Seymour Street, Paddington, near Marble Arch.

Herbert H. Booth (1862-1926), the son of the Salvation Army founder William Booth, was a Salvation Army bandmaster. He saw the advantage of Roylance's Anglo-German concertinas in accompanying singers and marchers in the SA's street rallies. The 26-button Anglo-German pitched concertina was the Army's workhorse. In the SA bands comprising brass instruments and drums there were usually several concertinas and nearly all the women had tambourines.

The owner of the musical box was kind enough to allow me to take the movement apart for a closer examination but, even with permission, I was reluctant to do so. As one gets older, the eyesight does not get better for close work and, for that reason, I declined.

Fig 1:

Not to be thwarted, an intermediary suggested that I should buy the movement at a price acceptable to the owner, thus saving the owner the auction

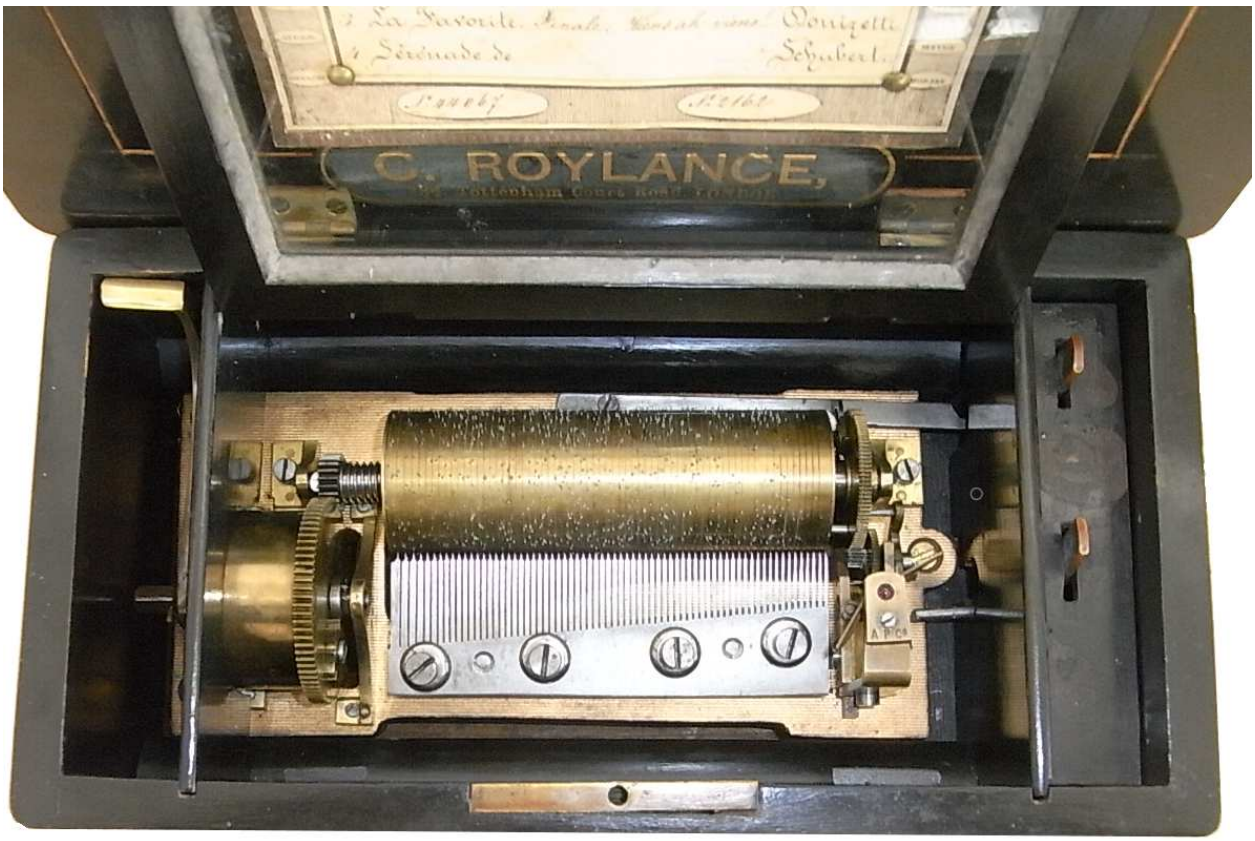


Fig 2:

fees. I was happy to do so and it came into my possession with just a cursory inspection of its condition.

Fig. 1 shows the musical box case, 12 x 6½ inches by 4½ inches high, with nice fruitwood veneers to the lid with its simple marquetry motif. All four faces of the case also had fruitwood veneers. The lid had triple boxwood stringing, with double stringing to the case front and single stringing to the underside of the lid, which framed a tune sheet that had suffered very little damage. A good quality case can be an indication that the movement within will also be of reasonable quality.

The base of the case acts as a soundboard and was quite badly split. This is quite a common fault because the wood shrinks over time and, being wedged into the sides of the case the grain gets pulled apart. Splits reduce the quality of sound and should always be repaired; not too expensive or difficult to do if one is given 'sound' advice on how to do it.

Fig. 2 shows the movement. The cylinder pins were in good order as was the 70 toothed comb. The 4-Air lever-wind movement had a nice selection of airs although the cylinder was only about 5 inches long. All tunes played well and there were few visible signs of repair.

The serial number was clearly written in the bottom left cartouche of the tune sheet, serial 44067 (see Fig. 4). The number 2162 was written in the opposite cartouche. 44067 was definitely the serial number because it was stamped on the face of the Great wheel (the large gear that drives the chain of gears to the rotating air vane) as well as hand-written in large black letters on the base of the case, Fig. 3, together with the inscription 4½ P. This stands for 4½ pouce, an old French and Swiss measurement used to indicate the length of the cylinder. The word pouce is the French for thumb and is slightly larger than the modern inch. Note the splits in the soundboard.

The number 2162 is usually the gamme number. These two numbers are often written incorrectly even if they are not preceded by No. (for serial number) and G (for gamme). In fact, neither of

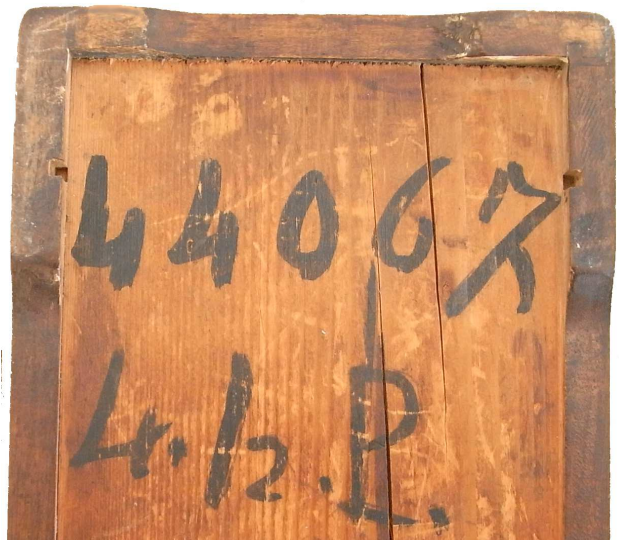


Fig 3

the numbers is for the edification of the buyer but both were used by makers as a form of process control. All makers identified every movement they made by applying numbers in strict sequence; hence the term serial number. If the date is known, the serial number becomes an important aid in identifying the maker and when it was made. Bulleid produced 15 dating charts, the most up-to-date versions of which were published in his 3rd supplement, which I was privileged to edit and publish for him. The second number, when not preceded by G (for gamme) can be an agent's number. A gamme number is used by the maker to define the actual pitch of every tooth on the comb. Combs are not tuned in chromatic sequence but in a scalar manner that accommodates the pitch required by every pin on the cylinder. This includes sharps (flats were never

Fig 4

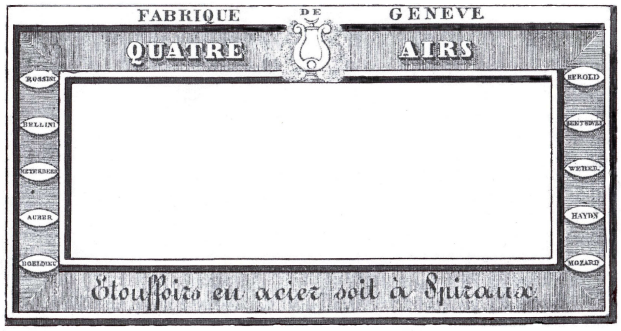


Fig 5

used, only sharps) and groups of notes to accommodate rapid repetition of a certain pitch as well as trills.

The tune sheet, Fig. 4, had not been listed by Bulleid but it bore remarkable resemblance to a Ducommun version, Fig. 5, which had the words *Etouffoirs en acier soit a Spiraux*, meaning that the comb teeth are fitted with spring steel dampers, a term used to express quality of musical performance but Fig. 4 does not have these words. Some of the composer names were not spelled in the normal manner as found on other maker's tune sheets. Meyerbeer is spelt as Meyerber and Boildier as Boyldier, Labitski as Labitzgy or Labitzky.

Fig. 5 also had some similarities with another set of Bulleid tune sheets, Figs. 6, 7, 8 & 9. The side borders have either 4 or 5 composer names depending on the size of the tune sheet and there

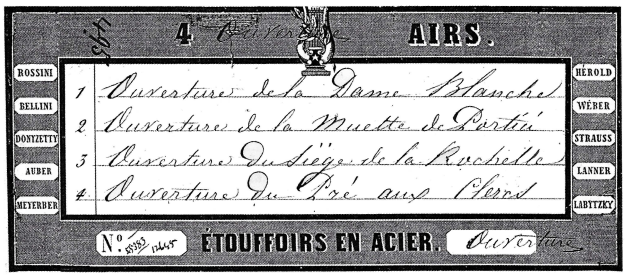


Fig 6

were the same unusual spellings. All these Bulleid examples have the term *Etoufoirs en Acier* but not *Soit a spiraux.* In fact both expressions had fallen out of use by the mid 1850s, another dating clue for the musical box.

All the tune sheets are pre-printed with the number of tunes. The word Airs is used for some but the German word Stück is used for others.

Fig 7

The reason for the unusual spellings is not clear but it may have been the convention for some makers at the time, in the same way as the French use Londres for London and the English use Munich for the German town of Munchen.

Bulleid estimated there were about 10,000 of this type of tune sheet pattern from pre-1845 to post-1875. This equates to about 6 musical boxes each week. His versions have a distinctive image of a lyre in the top cartouche with a sprig of leaves

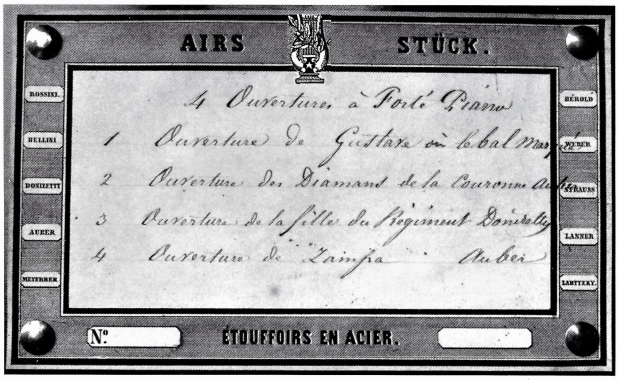


Fig 8

Fig 9

intertwined with the strings. Some of these images have a star on the base of the lyre others do not. The star was a common symbol used by Geneva maker Conchon whose Star Works was close to the Brunswick memorial in Geneva. Could this be another maker's clue? All the Bulleid versions have composers' names framed in a rectangle with cropped corners, whereas Figs. 3 and 4 have oval frames. Also, both lyres for Figs 3 & 4 are almost identical and without a star. This could mean that the tune sheet pattern for the musical box and that for Ducommun are not part of the Bulleid suite of tune sheet patterns, something to be considered later in this article.

Ducommun is not known to have a specific pattern. This means that Fig. 5 is probably an agency tune sheet or one in general use by others. The fact that all have strong similarities, particularly for the spelling of names, indicates a common printer. The name A Haas, a lithographer based in both Geneva and Mulhouse in France, is known for Fig. 9 and is therefore most likely to have printed all the tune sheets. The question remains: Did Haas print them for just one unnamed agent or even for one named maker?

The next clue is to determine where the movement was made and it is quite easy to do so. Geneva had a convention where the first tune was nearly always pinned on the circumferential cylinder track lines. Saint Croix almost exclusively pinned the last tune on the lines. The movement's first tune, the Blue Danube, was pinned on the tracks and therefore almost certain to have been made in Geneva. Also, it was composed by Johann Strauss II in 1866; this means that it was made in Geneva after that date. This fact reduces the number of possible makers.

Finally, the name AP & Cº is stamped on the governor bracket, Fig. 10. Auguste-Louis Perrelet (1844-1900) was a native of Le Locle in the Canton of Vaud at rue des Alpes 12. He advertised himself as successor to F. C. Lecoultre with the foundation date of 1828. This was François-Charles Lecoultre but his son Charles-François was the owner at the time. Recent research shows that the business was actually founded in 1812 by François-Louis Lecoultre a friend of Franois Nicole and a possible cousin of Franois-Charles who took the business over in 1828.

Movements for Perrelet are not common and few

Fig 10

are found with markings such as A P & C° stamped on the governor cock. He continued with their serial numbers until about 1890. An account records him as a maker in his own right from 1874 to 1879/80 after which he became Professor of Algebra, Astronomy and Technical Drawing at the École d'Horlogerie de Genève, founded in 1824. Other accounts state that two more Lecoultres took over the business in 1893. These two were Eugène and Jules Lecoultre. They were probably the sons of Charles-François Lecoultre. Perhaps there was another 'baton change' with Perrelet & Cie handing back the business to members of the Lecoultre family.

Conclusion

The evidence for Who Made My Musical Box? seems to be conclusive. It was made in Geneva, as confirmed by the first tune being pinned on the cylinder track lines; the latest tune was composed in 1866; the serial number and date align with Bulleid's Chart 8 for Lecoultre and Perrelet; the initials AP & C^{O} stand for Auguste Perrelet and equate with the time he took over the Lecoultre Frères business; according to the Bulleid Chart the movement was made in the late 1870s.

Other clues can be discounted such as the tune sheet pattern being similar to one used by Ducommun; it was probably an agency tune sheet with the Ducommun name in the top border; also, he never produced 44,067 movements. The large letters on the base of the box, often attributed to Brémond, can be discounted for the same reason.

The tune sheets

The evidence seems to indicate that all were part of the same Bulleid suite of unattributable tune sheets, 10,000 spanning 1845 to 1875 and possibly printed by Haas of Geneva and Mulhouse. The question remains: Were they used as general purpose tune sheets for use by makers and agents?

There is a strong possibility that they were either used by an unknown agent or an unknown maker. There are quite a few Geneva makers who, in the early part of their working lives were producing movements for others. The star symbol is unlikely to be a reference to Conchon because he was not in production until about 1874.

The evidence does suggest, though, because of its unusual spelling of composer names, that there was probably one un-named agent using this pattern who may have been acting for a variety of Geneva makers. An examination of serial numbers and estimated dates for some surviving movements associated with this 'Bulleid' pattern indicate a close fit with both David Lecoultre, Henri Lecoultre as well as Nicole. It may just be coincidence or perhaps the first clues in resolving another mystery for other collectors who ask the question: Who Made My Musical Box?

(See also an article by Ted Brown on page 18 of Issue 6, about Alliez & Bruguer - Ed)

Henri Métert, Geneva No. 3013

David Evans examines a new acquisition

Fig1: Box by Henri Métert

Fig 2: Showing the top eleven teeth on a separate steel plate

Acquired recently from Bonham's, this is a typical 4-air hinged end flap key wound box, in this instance in a yew-wood case. Paul Bellamy's latest dating chart puts it at about 1845, just after David Langdorff joined the business. The number scratched on the bass endcap of the cylinder is G3/47, so 1847 rather than 1845. The H Métert name is stamped on the top left corner of the brass bedplate together with the serial number. The 8" cylinder plays on a single comb of one hundred and fifteen teeth. A point of interest is that the top eleven teeth are on a separate piece of steel plate that is mounted alongside the other one hundred and four teeth. This is definitely not a later repair – it was supplied like this when new. It may suggest that comb steel plates could have been supplied in standard lengths – in this case 7 3/8", which is the length of the main comb section, or more likely Métert's comb maker had this piece over from another project. The six comb fixing screws have the usual brass washers as used by Métert. The serial number is repeated in ink on the under side of the case.

The missing tune sheet measures about 6" x 3" judging by the spacing of the fixing pin holes on the underside of the lid. Tune 1 is 'Rule Britannia', tune 3 is 'The Campbells are Coming' and the remaining two sound like Scottish airs, so we hope to be able to make up a replica tune sheet along the lines of Figure 3, which is from Bellamy's forthcoming book on tune sheets. Thank you Paul!

Pinned inside the case, beneath the movement, is a Métert & Langdorff trade label, Fig 4.

Fig 3: Tune sheet associated with Métert, circa 1850.

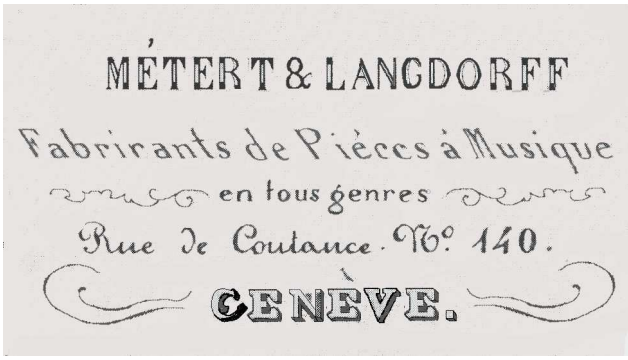


Fig 4: Trade label pinned inside the case on the bottom board.

Association of Musical Box Collectors

Aims and Objectives:

To promote the enjoyment of mechanical music in all its forms.

To provide opportunities of social interaction to members through meetings and outings of musical and other historical interest.

To establish formal links and working relationships with other national and international organisations in the field of mechanical music.

To encourage research and publication of articles and books on the subject.

To reach out to the public and foster a wider interest in mechanical music.

AMBC sale items

The following items are for sale to AMBC members and those of its associated organisations. Surplus from sales will fund AMBC administration costs. The primary allocation will be towards research and further publication for the benefit of AMBC members and that of associated organisations.

Contact P. Bellamy or Ted Brown for P&P details: bellamypaul@btinternet.com or 01403823533.

A Passion for Barrel Pianos *by Milly & Colin Williams. (See illustration)*

This delightful and informative limited edition has over 60 illustrations and charts, most in colour. There are 12 sections dealing with aspects of casework, barrels, gearing, musical arrangement, marking and pinning.

The booklet is A4, ring-backed binding for easy use, with 40 pages of information between the covers.

UK price: £10 + P&P with comparable European and overseas costs to be negotiated.

Cylinder Musical Box Design & Repair by HAV Bulleid. £10 + P&P.

Cylinder Musical Box Technology by HAV Bulleid. £10 + P&P.

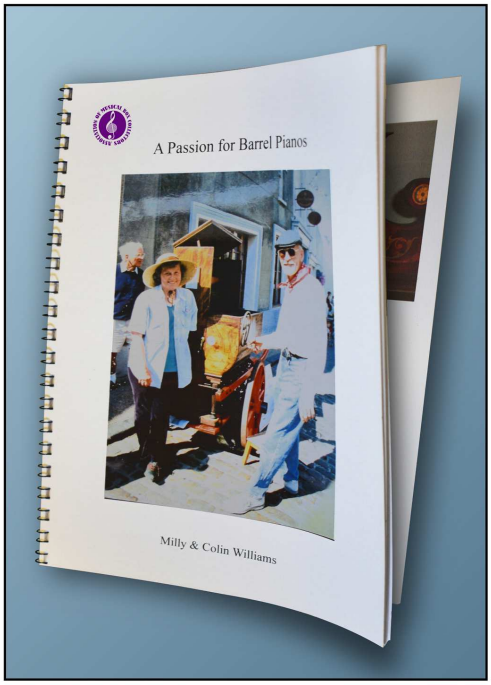
***Disc Musical Box Book** by K. McElhone. £50 + P&P.

***The Nicole Factor in Mechanical Music** by Paul Bellamy and contributing authors Cunliffe and Ison. £35 + P&P.

***Musical Box Tune Sheets** (The Tune Sheet Book) and three supplements, by HAV Bulleid.

***The Organette Book** by K. McElhone. £35 + P&P.

***Street musicians on Postcards** by Paul Bellamy. £8 + P&P.



Members' Sales & Wants

I have spares for Reuge, Thorens, and Guissez movements up to 31 notes. These include endlesses, combs, cylinders, stop/start levers, springs, spring barrels and even the knobs for the stop/start levers on mugs.

Call Ted Brown: on 01403 823533

AMBC Books for Sale

Collecting Affordable Musical Novelties	£5
An Introduction to Mechanical Music	£5
AMBC CD - Berman's Music Boxes	£5
	plus P & P

You may advertise your wants or sales here - free of charge! Contact the Editors.

In future editions of ***Mechanical Music World*** *we shall be pleased to accept advertisements from members, both display (contact Ted Brown for details) and classified (contact the Editors). Let us know if we can help.*