

Issue 38, Winter 2024

MECHANICAL MUSIC WORLD



A Rare 'Petite Musique' with Zither
- See article on Page 11

An Association of Musical Box Collectors Publication

From the Editors' Desk

As this issue arrives the year is coming to a end - it has flown by - and hopefully it will end peacefully as we celebrate Christmas.

Our Chairman's message hints at better health for him and more meetings for us - good news all round.

Talking of meetings, there is a most informative report of the Chanctonbury Ring meeting at Coultershaw Heritage Centre - where a most interesting variety of musical boxes and novelties was assembled. We would draw your attention particularly to the notes on the Henriot boxes. The consensus view so far is that all Henriot musical boxes were made by Badel. AMBC would welcome photographs and details of all surviving Henriot and Badel musical boxes for further research.

When we saw Brighton mentioned at the start of David Soulsby's article on the Opium Dream machine we were amused to realise we knew this machine of old! Brought up in Worthing, we went to Brighton on 'high days and holidays' and were allowed to enjoy the various machines on the pier. As children we were unaware of the significance of the opium - he was just a smoker to us - and we just put our pennies in and enjoyed the show!

We are grateful to Bernard Novell for his update on the progress of the web page as well as sharing the interesting articles on the mandoline zither petite musique box and the tabatiere in its oval tin case. The web pages of societies are increasingly important in today's society and his efforts are much appreciated. Among other things advertised on the

site are a wide range of limited edition books for sale. Contact Treasurer Paul Bellamy (Email: bellamypaul@btinternet.com) for negotiable prices and cost of P&P. Bulk orders considered at favourable discounted rates.



Image from an early 20th Century magic lantern advertising slide.

We would like to take this opportunity to wish you all a very happy and blessed Christmas and hopefully a peaceful New Year.

We also would like to thank all our contributors - Paul Bellamy, Ted Brown, David Evans, Bernard Novell and David Soulsby, in alphabetical order! Without you the journal would be a lot poorer!

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Chairman's Report

I seem to be getting over my health problems. Medical appointments, many at short notice, have made it very difficult for Kay and me to arrange meetings at our home, the Old School. Thankfully, committee member Juliet Fynes has organised alternative locations and we are now getting much more organised. I was able to host our recent and highly successful meeting based on our standard Chanctonbury Ring format where members bring items along to play and discuss. It is reported in the following pages. I also organised an AMBC display in conjunction with our friends in the British Horological Institute. Details will be published in our next magazine.

In February, Kay and I are planning to hold a meeting at the Old School. I will provide the usual tea, coffee & biscuits before the meeting starts from 10am plus a hot meal in the Old School canteen. Please telephone me and let me know if you and guests wish to attend so that I can manage the catering and deal with any dietary requirements. There will be a hot meal and the usual selection of beverages. I hope this meeting will be a good chance to meet up again with old friends for a chat as well as to play several really good examples of all types of musical boxes and other instruments both in my collection and instruments brought by members.

Don't forget that we can always help you at any time with advice on any instrument in your possession. We delight in preparing and publishing articles about them for you. This can be done anonymously if desired.

I have just received a letter from President Ralf Smolne of our German sister society (GSM) reminding our members that we are welcome to join them in their 50th Anniversary on 3rd May 2025. Details will be on our website.

The cost of post and packing for Mechanical Music World has increased. Our next membership year starts on March 1st 2025. Subscription will be as follows: UK £22, Europe £32, USA and rest of the world £40. We value your support and hope that this will be sufficient to cover escalating costs over which we, like other societies, have no control.

We have a good stock of limited edition books and CDs for sale. Go onto the AMBC website for details (just search for: Association of Musical Box Collectors). Or, contact myself (T: +44 (0)1403 823 533) or the Treasurer (Email: bellamypaul@btinternet.com). We can advise on P&P and do a good deal on bulk orders.

Ted Brown

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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

The Covid lockdown interrupted our pattern of meetings and it has proved difficult to get back to normal.

However this summer we had an enjoyable Chanctonbury Ring meeting at the Coultershaw Heritage Site, Petworth. We also exhibited at the British Horological Institute Open Day in Surrey. This was a very popular event at which we experienced considerable interest in mechanical music.

Your committee is hoping to participate at other public venues in the coming year and is also planning to organise more meetings.

So watch this space.

AMBC Website News

As we move towards the end of 2024 the Committee would like to draw your attention to a few things:

Website and Mechanical Music World

The website continues to evolve and we invite you to take a regular look at the Latest News page in particular, but also the **Look, Listen & Learn** pages now contain more. If you have anything that you would like to contribute to these pages, please do let me know.

Several of the Committee attended the Royal Horological Institute's open day at Caterham in early October. There was a lot of interest in the musical items on our tables, not only from the general public but also from some of those exhibiting their horological items.

I have added the list of results from Laurence Fisher's Mechanical Music Auction in Eastbourne on 19th October, which may be of interest to some of you. Please note that there are several unsold lots, so if you're interested in any of them, please get in touch with Laurence. Details are on the website.

The **Mechanical Music World** page now has a button from which you can download an index for all past issues. This is updated every time a new issue is sent out. If you see an article that you'd like to read, but it's not in your current library, back issues of most issues are available. See the **Publications** page for details of how to order.

Paul Bellamy's book *The Cylinder Musical Box Tune Sheets, Makers, Agents & Dates*, published in 2022, now has three supplements. These have been included in recent MMW issues, but they are also available via the website as **downloadable pdfs**. More will be added as time goes on as and when more tune sheets are discovered.

Membership

Due to rising printing and postage costs, the committee has agreed on some changes to the membership options and fees. We have decided to do away with the Joint Membership options and just have Individual Memberships which apply to all persons living at the same address. The fees will increase slightly in March 2025. Visit the Membership page for more details.

Meetings

We are planning more Chanctonbury Ring meetings in 2025.

Dates will be added to the Diary page as soon as they are known, along with the 2025 programme of events staged by other similar groups wherever you are.

Spreading the word

We are currently looking to exhibit at The Amberley Museum, Nr Arundel, West Sussex, UK, over the Easter weekend. If you would like to be involved, please drop us a line and we will keep you informed.

Suggestions

We welcome suggestions about improving the website and the AMBC in general. We are also in need of articles about items that you have acquired, seen, are restoring or have restored.

Please get in touch if you can help.

Bernard Novell

Webmaster, on behalf of Ted Brown & The Committee

www.ambc.org.uk

AMBC Members Meeting Report

17th August 2024, reviewed by Paul Bellamy

The meeting, organised by Juliet Fynes, took place at the Coultershaw Heritage Centre, a delightful location in the South Downs National Park. See page 3 of the previous magazine (Issue 37) for pictures and more information about this historic site. Juliet provided sustenance for the social period before the meeting started at 10.30 as well as for the lunch break.

Chairman Ted Brown opened the meeting at 11 am and closed it at 4 pm. We followed the well-established Chanctonbury Ring Show & Tell format where members bring musical boxes and automata. The format promotes much discussion and is often followed up by subsequent research and magazine articles. This meeting was no exception, thanks to those who took the trouble to bring cartel (i.e. cylinder) and disc musical boxes as well as novelty items and automata.

Ted invited each member to demonstrate items in turn. The following is a summary with some background information added later.



Fig 1A: Interchangeable manivelle by Ch. Ullmann &
Fig 1C (below): the picture on its lid.



Fig 1B: The twelve small cylinders for Fig. 1.

Charles Ullmann Multiphone interchangeable cylinder musical box.

The first item demonstrated was a small interchangeable manivelle (hand wound) model with 12 small interchangeable cylinders by Charles Ullmann, Fig. 1A. He was a German speaking Swiss. He lived in Paris with his brother Jacques and together they set up business in 1881 as musical instrument dealers at Faubourg Poissonnière 11. They bought an existing business from a person called Ch. Mathieu listing themselves as successors. Fig. 1B shows the cylinders.

The picture on the lid of Fig. 1A was a paper lithograph that had suffered quite a lot of wear. Fig.1C is a copy of the same image taken from another Ullmann musical box.

Ullmann was involved with agent John Manger who was listed in Kelly's London Office Directory as J. Manger & Co. 26 & 27 Bartlett Buildings, London EC (East central), an importer of musical boxes by Ullmann and for Cuendet. The firm became Mojon, Manger about 1880, acting as an agent for others such as Paillard-Vaucher who also had a London office from 1871 until 1876. It is possible that when the PVF closed, Mojon, Manger took over Paillard sales.

In 1884 Mojon, Manger made contacts with others such as H. Thorens and François Jaccard of L'Auberson. The firm was an important agency for the sale of a number of the later Swiss musical box makers.

A Swiss maker based in Saint Croix, called Jaccard, transferred his business to Ullmann. This was almost certain to be Edouard Jaccard, a member of an extensive family of musical box and clock workers. Little is known about him except that he exhibited musical boxes in Paris in 1878. He made a range of

instruments including *Sublime Harmonie Piccolo* and *Harpe Harmonique* styles. Another Swiss maker/agent called Alfred Junod worked for him at one time.



Fig 2A: Monopol disc musical box by Ehrlich

Paul Ehrlich Monopol disc musical box.

We were entertained by this example. Ehrlich established his company in Leipzig in 1876 to manufacture the Ariston organette and later the Monopol disc musical box, Figs 2A & 2B. It was targeted at the children's market and became very popular. The movement was adapted to fit toys such as wheelbarrows and buses so that the movement played when the toy was pushed or pulled. The discs were edge driven by means of cup-shaped depressions punched in the surface of the disc adjacent to its periphery. It was first made under patent about 1892/3 but the Ehrlich trademark was not registered until 1897. The reason is unclear but presumably the patent was insufficient to protect this model's name.

Although the model was intended as a toy it would hardly meet today's Health & Safety criteria. It is presumed that the instruments would have been played under supervision of an adult. The first versions had a removable wooded bottom cover to provide ease of access to the movement. No doubt little fingers were able to remove it so it was later secured by mean of a single screw.

One of the discs played was the tune Sweet Rosie O'Grady. Written and performed by American Vaudeville performer Maud Nugent in 1896, Fig. 2C, probably with the help of her husband William Jerome, the music became a waltz standard. The



Fig 2B: Ehrlich Monopol open

romantic lyrics were about a boy and a girl who 'lived round the corner' who fell in love and got married. The song remains popular today.



Fig 2C: Maud Nugent in 1896.



Fig 2D: Betty Grable as Rosie O'Grady.

The song became popular across the English-speaking world. A black and white film was produced with that name in the 1920s and a Technicolor colour feature film starring actress Betty Grable in 1943, Fig. 2D. Betty, however, was no longer The Girl Next Door but an American singer who wanted to better herself by marrying an English Duke. Typical Hollywood!

Henriot cartel musical boxes.

Two examples were demonstrated, one an eight-air the other a six-air movement. Both were key-wind with excellent musical arrangements. Bulleid wrote that movements attributed to Henriot are: “...typical top-class made in Geneva movements with characteristic embossed tune sheets. They are all earlier than about 1850, key-wound with brass bedplates and plain cases.”

The 8-air example was programmed with dance tunes of the period. All had exquisite musical arrangements and, because of the wooden floor of the room, loud enough to dance to. There is little doubt

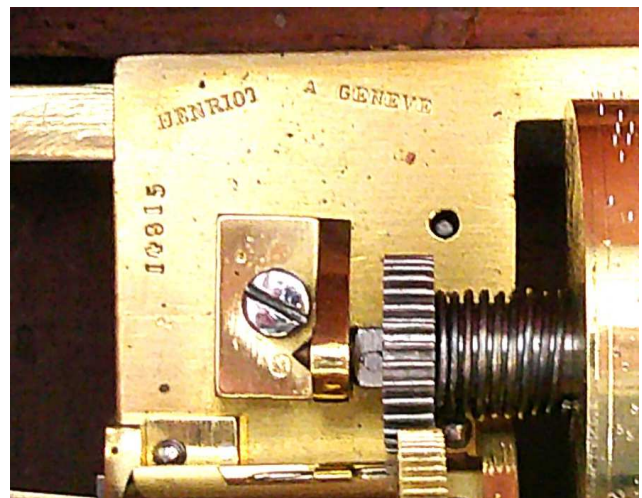


Fig 3.1A: Top left corner of the bed plate showing Henriot stamps.

that many musical boxes were designed for this purpose as well as being listened to. Musical boxes with hymns and religious airs probably served to accompany singers.



Fig 3.1B: Movement and tune sheet of Henriot 6-air box.

Bulleid thought that Henriot musical boxes were made by Badel of Geneva and that there were no known Henriot serial numbers below 10,000. This probably means that Henriot was an important high class Geneva agent for Badel but did he have his own set of serial numbers and were they different to Badel's? Did he trade other maker's musical boxes as well? There are often more questions than answers.

The known Henriot ones are mainly cartel (i.e. cylinder models) with certain features:

- The serial numbers are typically in small figures stamped along the left side of the bedplate's surface. Fig. 3.1A shows the serial number with the name Henriot À Genève. Clearly the name has been stamped using two separate dies.
- A distinguishing feature of Fig 3.1A is that comb screws have domed brass washers, Fig. 3.1B.



Fig 3.1C: Six-air Henriot tune sheet.

- Brass bedplates and possibly brass comb bases.
- Known movements are key-wind and have either six or eight airs.
- Another example, serial 14713, said to be circa 1841, was sold to Henri Capt who added his own engraved tune plaque. Unfortunately no further details were noted.
- Rectangular shaped tune sheets (sometimes referred to as tune cards) with shell embossed edges. They are probably unprinted visiting cards or labels used either horizontally or vertically depending on the number of tunes.
- Henriot serial 12273 had a different and poorly stamped name, Fig. 3.2A, plus a different pattern tune sheet, Fig. 3.2B. Again, no further details were noted.

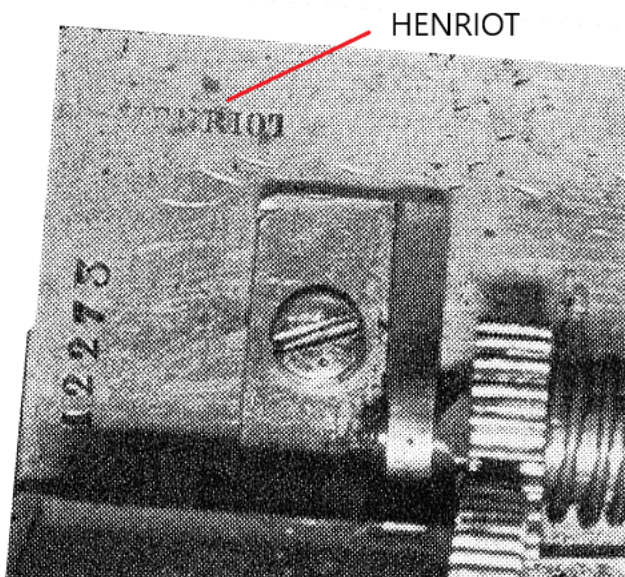


Fig 3.2A: Badly stamped Henriot name

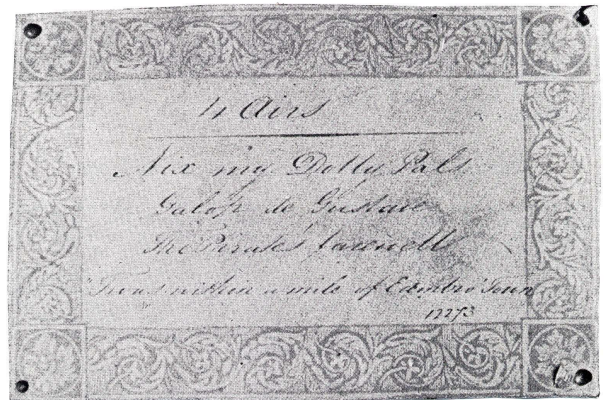


Fig 3.2B: Unnumbered tune list.

- Tune sheet airs are not numbered. The heading stating the number of airs is typically underlined with a an elongated diamond shaped line, Fig. 3.2B
- A small key-wind example serial 1154 had a distinctive tapered comb, wider at the bass end. Its three control levers (start/stop, tune change, instant stop) had distinctive rounded ends. No other details were provided but this may have been snuffbox.
- One example said to be traded by Badel is presumed to be a snuff box, but had the name BADEL À GENÈVE stamped in the standard location on the back left hand corner.

The lack of details noted and recorded by auctioneers, owners and restorers makes research into these rare musical boxes extremely difficult. Few follow the example of the late HAV Bulleid, who wrote many articles and books on musical box makers, agents and tune sheets and was meticulous in noting such details, thus enabling in future a possible maker or agent and date to be identified.

PVF. (Paillard Vaucher et fils)

A Paillard Vaucher et fils Mandoline Zither cartel musical box circa 1884. Musical boxes with or without a zither were popular at the time. The zither comprises a horizontal tube of tissue paper mounted under the zither attachment. When the tissue is lowered into gentle contact with the musical comb it tempers the vibration of the keys to produce the sound said to be that of a zither. The length of tissue paper only covers the central portion of the comb leaving bass and treble end teeth free to vibrate naturally.

The consensus view of those present was not to apply the zither. How times have changed. Mandoline instruments use groups of teeth in clusters tuned

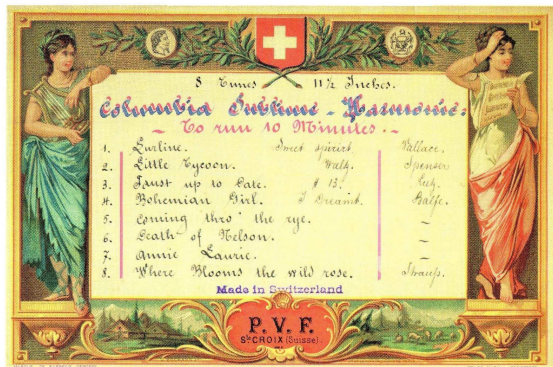


Fig 4: PVF box circa 1814.

to the same pitch and play in quick succession to produce the strumming effect of a mandolin. In the 1880s and 1890s this type of musical arrangement was very popular. A full article by Bernard Novell is scheduled to appear in a future issue of the Mechanical Music World.

Auguste Paillard-Vaucher started making musical boxes from about the 1830s. He founded his company about 1852 when he was recorded as a maker. It is not known exactly when the firm was called Paillard-Vaucher et fils (P.V.F.). His son, Arthur, succeeded him by 1867. They had a London agency in Houndsditch, London, established about 1867.

Although Bulleid discovered there were two Paillard family groups he only produced a dating chart for one group. They may have worked co-operatively but PVF tune sheets have standing female figures, Fig 4. The other Paillard group have similar tune sheets but with seated females (not shown). This was a subject covered in our award winning AMBC book: Tune Sheets, Makers, Agents & Dates. There are just a few of this limited edition available for sale*

A Paillard mandoline zither petite musique musical box.

Bernard Novell demonstrated a small 2-air musical movement with snuffbox-type movement often described by Paillard as a petite musique (i.e. little musical movement).

It was described at auction as a mandoline type because of the musical trills at the treble end. The case was made of a highly valued burl wood from the island of Ambon in Indonesia known as amboyna but similar species from Burma are described by that name. These burl woods are amongst the

most expensive and sought after of their type.

Other cartel movements (not illustrated)

We were entertained by a fine example made by French maker l'Épée circa 1872 playing Scottish airs. This was followed by a sectional comb clock base movement circa 1825 playing three opera pieces. The maker was unknown. The movement had been re-cased in a fine box with round brass feet. The sound reproduction was rather weak and promoted some discussion as to why? Musical box sound reproduction is dependent on several factors, one being a good quality thin wooden soundboard that is a tight fit within its case. The movement needs to be a good fit within the case and, ideally, the bedplate set firmly on the soundboard. Some makers had feet integral with the bedplate formed at each corner by cutting away the bottom of each panel.

A Langdorff cartel movement (not illustrated).

This will be the subject of an article for Mechanical Music World, hopefully in this Issue. What the article demonstrates is the co-operative research between various members of AMBC, notwithstanding UK restorer Chris Prebble and USA historian Thomas Mathiesen.

Snuffboxes (not illustrated).

Several members brought examples providing us with a wonderful opportunity to compare various makers and types and promoted much discussion.

Snuff was a social habit at all levels of the social strata of the time. Musical snuff boxes became very popular but snuff and mechanical musical movements were not happy partners if there was any chance of the two coming into contact.

The movements were usually made in a standard pattern with a vertical key-wind spring motor wound from beneath the movement by means of a detachable key. Comb types ranged from single segment to teeth with 4 or 5 teeth per segment, a good way of approximating the date of a movement between the early 1800s up to about 1830 when segmented teeth were displaced by single comb types.

Some early examples had disc movements called *sur plateau*, not cylinder movements. They played a stack of single teeth were plucked by a pinned rotating disc, sometimes pinned on both surfaces.

Surviving examples were sometimes cased in gold,

gilt metal or other exotic materials. Others were cased in solid ebony or tortoiseshell (actually Hawksbill turtle shell). To cut costs others had cases made with a combination of materials including an early form of plastic that was compressed and heated in a mould. Snuff box lids were often decorated and the moulded version gave great opportunity to embellish them with a whole variety of scenes. Many would have been bought as souvenirs. Some lids had hand-painted scenes either on the reverse side of a glass-covered lid or onto a thin sheet of ivory. They are truly works of art. Moulded lids afforded a greater variety of different images that could be repeated many times. They were often of popular tourist places or with hunting scenes.

All true snuffboxes have to have a sealed compartment to prevent snuff from escaping and a sealed internal lid about the movement. Thus they have continuous interlocking hinges have a continuous hinge plus an up-stand around the edge of the case that fits snugly inside the lip of the lid. Examples without these features are often described as snuffboxes but they are not but their musical movements are of similar layout. Paillard described them as *petites musiques*.

Juliet Fynes demonstrated some of her collection seen in Issue 37 of *Mechanical Music World*. Bernard Novell demonstrated the Mandoline Zither snuff box that features in an article elsewhere in this issue. He also demonstrated a François Alibert sectional comb snuff box circa 1830.

No meeting is complete without demonstrating musical novelties, of which there were plenty. Nick

Lyles demonstrated a musical miner's lamp. This may also feature in a future article. Even so, he regaled us with many examples of real miners' lamps which made an admirable relaxing break to the proceedings. Invented by Humphrey Davy it was used as a safety lamp and saved thousands of miners' lives. It also saved thousands of canaries which were used to detect inflammable gases; they would become unconscious and fall off their perches!

Barry Wilson, an avid collector of all sorts of musical and other instruments also has a passion for musical novelties old and new. Just two examples shown here, Fig. 5A is a Steiff bear and 5B a smoking automaton.

Finally

Ted Brown closed the meeting by demonstrating an Alliez et Bruguier cartel musical box, Fig. 6. The name Alliez et Bruguier is found stamped on bed-plates associated with fine *mandoline* movements that have groups of teeth tuned to the same pitch. Their names can also be found on movements mounted in glass-domed automata with moving parts such as boats, watermills and windmills.



Fig 5A: Steiff bear with organ.



Fig 5B: A smoking automaton

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The late HAV Bulleid did not have enough information to produce a dating chart for this Geneva partnership and he also thought they were an agency, not a maker. Both were known to work separately as well as in partnership some time before 1855.

Alliez left the partnership about 1863 and Bruguier

continued with his sons. This is just after the era when musical boxes changed from key- to lever-wind, circa 1860.

Bulleid only recorded one tune sheet for Charles Bruguier, number 253, serial 599, circa 1838. The same pattern was also used by Charles Lecoultre and Badel.



Fig 6: Ted Brown demonstrates a fine Alliez & Bruguier cartel box

Kalliston.

Musik-Dreihinstrument mit langen, auswechselbaren Metall-Notenscheiben mit Forte-, Piano-, sowie Tremolando-Vorrichtung, solide einfache Construction. Schwarz polirt mit Goldverzierung. Dauerhafte Metall-Notenscheiben von 120 cm Länge.

The „Kalliston“ Musical-Instrument

with crank for playing extra-long pieces of music-sheets. The tunes of metal, are endless, and play with the utmost correctness. The musical tone is melodious and full, and may also be damped by a mechanism. Has forte, piano- and tremolo-contrivances. Solid, single make. Black polished case with gold-ornaments. Durable metal-discs 120 cm long.

Strumento musicale con manovella
e con e senza tamburino a campanelle.

Su questo strumento si possono suonare, forte, piano e tremolo, pezzi musicali cambiabili e lunghi in numero illimitato mediante fogli metallici. Si può addopere con molta facilità, di elegante apparenza, di semplice quanto solida costruzione, da una eccellente musica e fa in generale un effetto sorprendente.

Instrument à musique
à manivelle, pour jouer de longues feuilles métalliques échangeables; avec jeu forte, piano et tremolo. Simple et solide construction, musique magnifique d'un effet saisissant. Caisse polie noire avec ornements dorés. Feuilles métalliques très durables de 120 cm long.

Instrumento musical
á manejo, se le toca con hojas largas metálicas variables con disposicion para jugar fuerte, piano y temblando. Caja negra, pulida con decoración dorada, construcción simplísima, y solitísima, música magnífica de efecto sorprendente. Hojas metálicas sólidas, longitudo de 120 cm.

No.	AS.	24 Töne — tones — notes — voces, dobles.	Größe — size — dimensions — tamaño:	Gewicht — weight — poids — peso: net abt. brutto
No. AD.	24 Doppeltöne — double-tongues — notes doubles — voces dobles.		31×31×37 cm	7 kg 14 kg
No. ADG.	48 starke Stahlöne — steel-tongues — lames d'acier — voces de acero.			
No. AGS.	Mit Glockenspiel, 24 Stahlöne — with chimes — à carillon — con juego de campanas — 24 Töne — tongues — notes — voces.			
No. AGD.	Mit Glockenspiel, 48 Messingöne — with chimes — à carillon — con juego de campanas — 24 Doppeltöne — double tones — doubles notes — voces dobles.		31×31×47 "	7 1/2 " 14 1/2 "
No. AGDS.	Mit Glockenspiel, 48 Stahlöne und Contrabässe — contrabasses — contrabajos.			
No. AGDO.	Mit Glockenspiel, 48 Stahlöne.			
No. AGDT.	Mit Trommel und Glocken, 48 Stahlöne und Contrabässe — with drum and bells, steel-tongues and contrabasses — avec tambour et timbres, lames d'acier et contrabasses — con tambor y campanillas, voces de acero y contrabajos.		35×48×67 "	8 1/2 " 18 "
No. P.	Pankalon mit Trommel und Glocken, 72 starke Stahlstimmen und 3 contrabässe — with drum and bells, 72 strong steel-tongues and 3 contrabasses — avec tambour et timbres, 72 fortes lames d'acier et 3 contrabasses — con tambor y campanillas, 72 voces de acero y 3 contrabajos.		42×53×62 "	14 " 24 "

Preise Seite 124. — For prices see page 124. — Prix page 124. — Precios véase página 124.

From the Ernst Holzweissig catalogue from 1903

A 4/77 PVF (?) Mandoline Zither Petite Musique box.

by Bernard Novell

I'm always on the lookout for the unusual, so when I saw this lovely Petite Musique at auction in Bourton-on-the-Water, I decided to put in a set bid for it.



Fig 1: The Amboyna wood musical snuff box

Described by the auctioneer as "A mandolin zither musical box (No. 4976) - Swiss, circa 1870, in an amboyna case with mother of pearl cartouche, plays four airs, C. Scotcher & Son, Birmingham label to underside, 15 cm long."

On the day of the auction, unusually, I decided to watch live and was astonished to find that the bidding, which had been lively, stopped with my bid! Of course, there was the usual auction charge and VAT plus delivery to add, but what a gem!

The beautiful case with mother of pearl cartouche is in almost pristine condition. It is made of Amboyna, a highly valued burl wood from the island of Ambon in Indonesia. Similar species from Burma are described by that name. These burl woods are amongst the most expensive and sought after of their type.

The eagle eyed will have spotted no less than five buttons on the outside of the case. Obviously the top one on the front is the catch for the lid. The one on the left end selects tune change or repeat, The front left is start / stop and the one on the front right is to lower and raise the zither. So, what of the centre one? It does nothing! Just for show, I guess.



Fig 2: The movement

The tunes are:

"Le jet d'Eau" - One of five 'Cinq poems' written by Charles Baudelaire. They constitute a song cycle for voice and piano by Claude Debussy on poems taken from Les Fleurs du Mal.

Le Jet d'Eau was finished in March 1889.

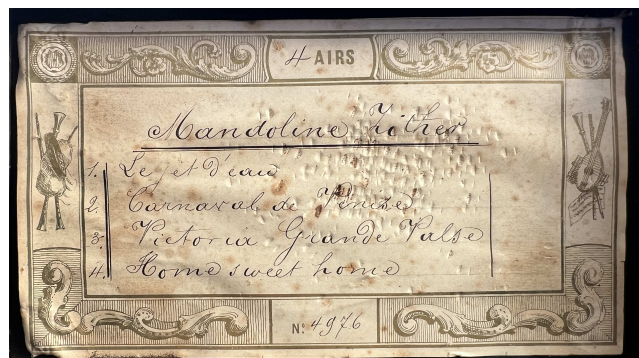


Fig 3: The special tune sheet

"The Carnival of Venice" is based on a Neapolitan folk tune called "O Mamma, Mamma Cara" and popularized by violinist and composer Niccolò Paganini, who wrote twenty variations on the original tune. He titled it "Il Carnevale Di Venezia" Op. 10.

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In 1829, he wrote to a friend, "The variations I've composed on the graceful Neapolitan ditty, 'O Mamma, Mamma Cara,' outshine everything. I can't describe it."



Fig 4: Showing the zither and the mandoline pining on the right end of the cylinder

"Victoria Grande Valse" was written for piano by Jules Schulhoff in 1846. Originally titled "Grande Valse Brilliant", Op.6.

"Home Sweet Home" is a song adapted from American actor and dramatist John Howard Payne's 1823 opera Clari, or the Maid of Milan. The song's melody was composed by Englishman Sir Henry Bishop with lyrics by Payne. Bishop had earlier published a more elaborate version of this melody, naming it "A Sicilian Air", but he later confessed to having written it himself.

The serial number 4976 appears on the tune sheet and on the bedplate. Possibly made in Sainte Croix by Paillard, research shows that the latest tune was composed in 1889, so the box is likely to have been made in 1890 or thereabouts.

The tune sheet design, slightly damaged by a key placed between it and the glass, has not been seen by Paul Bellamy before, so another first for his continuing research into tune sheets. However, Otmar Seemann from Austria has a similar tune sheet on his website citing Keith Prowse & Co as the Manufacturer (read Importer), but the movement has no zither.

Furthermore, I spotted another, almost identical, Zither movement for sale within days of my purchase. This very tatty, dirty, rusty movement (Fig. 5) was in a severely damaged box with no lid but had PATENT and PVF stamped on the Zither bracket. Unfortunately my bid was not high enough to win this one!

The big question is, does the Zither enhance the tunes, or not?



Fig 5: Another very similar zither movement

Visit my website

<https://www.bernysmusicboxes.co.uk/477-mandoline-zither.html> to hear the tunes with and without Zither and make up your own minds.



II. Qualität.

9. Musikwerke

für Cigarrenkisten, Bierkrüge, Albums, Bilder, Bonbonnières, Necessaires etc.

Small works
for cigar-boxes, tankards, albums, pictures, sweet mat-boxes, toys, nécessaires, etc.

Mouvements à musique.
pour caisses à cigares, cruches à bière, albums, tableaux, bonbonnières, jouets, nécessaires, etc.

Organillos
para cajas de cigarros, cuadros, cajitas para confites, juegos, estuches etc.

From Ernst Holzweissig catalogue 1903-04 based in Oberkaufungen, in the municipality of Kaufungen in the district of Kassel, in Hesse, Germany. It lies between Hamburg and Frankfurt.

A Tabatière in an oval tin box

by Bernard Novell

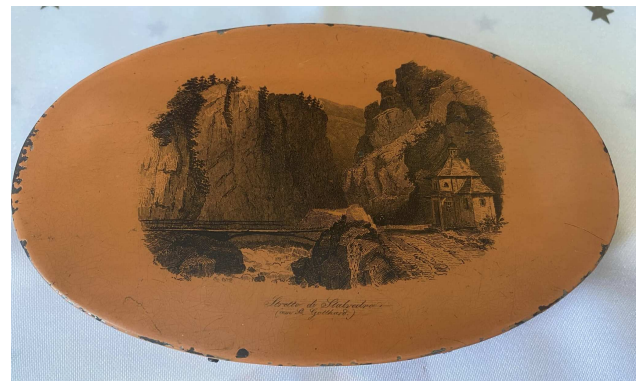
On 30th July I noticed a simple request in my Facebook feed from Stanislav, a Ukrainian living in war torn Ukraine, asking for help to identify the tune on a small musical box movement housed in a transfer printed tin box that he'd recently purchased. Nothing unusual in that you may think. Read on.....



composer and part of the same opera!

Although there are no marks, other than the serial number 22980, the movement is almost certainly by Paillard who were based in Sainte-Croix, Switzerland, and would date to between 1850 & 1880.

Several people had seen the post before me and had already correctly identified the tune (see below), but none seemed to have read the rest of the text which was: "Hello. Can experts guide me? When was it made? What is the name of the tune? What country was it produced in? Thanks in advance"



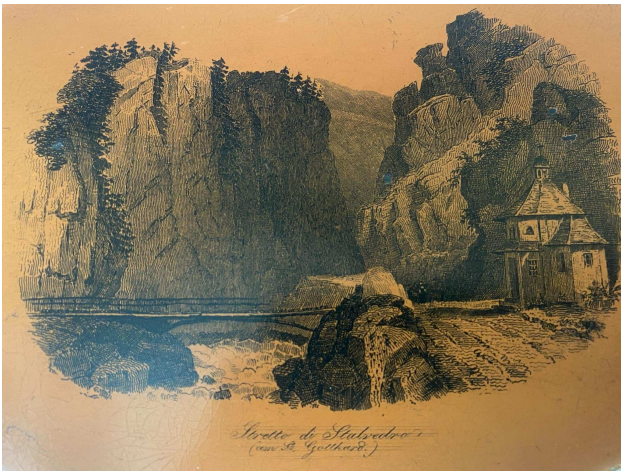
The comb is one piece with 72 intact teeth and the movement appears to be in an original, almost untouched, state though there is evidence of the comb being removed (probably several times) as the screws are burred. However, all the components, including the Geneva stop mechanism, are intact and it runs well.

The tune is "William Tell's Prayer" from the 1829 opera Guillaume Tell by Gioacchino Rossini, sometimes known as the "Tyrolean Waltz".

The new owner did not realise that there is another tune that can be selected by moving the change lever. I messaged him some instructions as he'd recognised that there was a lot more to this small box than at first meets the eye. A lengthy conversation ensued during which I identified the second tune as "The Green Hills of Tyrol" transcribed by John McLoud during the Crimean war taken from "La Tua Danza Is Leggier", a chorus part of the third act of the opera. So both tunes are by the same

What makes this box stand out from the crowd is the fact that the tin case is oval. Consulting with auctioneer and Mechanical Music specialist, Laurence Fisher, it seems that this is extremely rare. Laurence has never seen an oval cased version before. Rectangular are the norm, square are rare, there is reference to a cylindrical case that he remembers through client conversation years ago, but no mention or sign of an oval case anywhere. Ted Brown says he's seen just two, one is in the Paillard museum.

Laurence has valued the box at between £1,200 to £1,600 and possibly over £2,000 at auction.



The pictorial transfer on the lid is identified as The Oratorio di Santa Maria Vergine at Stalvedro, Switzerland. It is helpful that the name appears below the image.

Stanislav had already found the following about the building on the internet: *“This is a votive oratory dedicated to Mary built in 1669 and rebuilt in 1766. It is a construction with an octagonal plan. Tradition has it that during a flood, a painting of the Madonna escaped from the flooded Ticino and stopped in the place where the chapel was later built.*



In 1940 it was restored and the painter Cassina painted two frescoes: the internal one represents the Madonna and Child, the external one represents those who had to protect us during the war period, that is, San Nicolao della Flüe, the artillery soldier and the two young farmers. The shingle roof dates back to 1989. Mass is celebrated on the third Sunday of September on the occasion of the Federal Thanksgiving holiday.”

It is both fitting and commonplace to note that when a building, view or landscape shown in transfer on one of these boxes is identified, the scene today has rarely changed at all – such is the case here. How wonderful!

Opium Dream Machine

By David Soulsby

I spotted a reference to the newly restored Dream machine being featured in an exhibition at Preston Manor, Brighton entitled 'Shadows of Empire'. (Photo 1). It caught my eye as it was in fact a coin-op Penny arcade machine conserved from the seaside pier in 1973. These working models are quite complex automata dioramas (as described in MMW 13).



Photo 1: Preston Manor Museum, Brighton

The exhibition showcases the house built in 1738 and its links with a somewhat unsavoury period of British Empire and its dealings with China.

In the 18th and early 19th centuries, Britain was experiencing a problem with its trade with China: it bought more than it sold. Chinese goods such as silk, porcelain and especially tea were very popular. However, Chinese merchants did not want to buy British goods in return. To overcome this, the East India Company and other British merchants began to export opium, grown in the Indian colonies, to China. By 1839 opium sales paid for the whole British tea trade. This massive importing of opium brought about a generation of addiction in China and the birth of opium dens in which it was smoked.



Photo 2: The Opium Den

The Butler's Pantry in the house has been converted into a representation of an Opium Den. With sound and smells included it certainly is the the stuff of

nightmares. But the *pièce de resistance* for me was the so-called Dream machine (Photo 3), on show in one of the ground floor rooms.

The very rare hand-built working model is from Vincent Canova of Birmingham. He built and displayed his machines well into the 1920's. His wax figures were unusual

for their high degree of detail and the boldness of his hand-painted backgrounds. It is likely that it was originally manufactured to run on clockwork and electrified by Canova in the early 1900s.



Photo 3: The Dream Machine

The original coin-operated mechanism has been replaced by a proximity system operated by a giant coin (Photo 4). Strangely, it has a dollar denomination but with the usual penny inscription

of Britannia on it. I tapped it against the switch and the light came on revealing a room filled with all the trappings of an Opium Den (Photo 5).



Photo 4: The modified Proximity Coin



Photo 5: The model Opium Den

It lacks the appalling detail of the realistic Mock-up presented in the Pantry. The room is predominantly red and lit by ornate lanterns suspended from the ceiling. There are three doors on two walls of the room also painted a garish scarlet colour with paintings on them depicting stylised Chinese scenes. An ivory coloured statue of Buddha in front of an ornate mirror, reinforcing the location. Lying on a bed is a wax model of a man smoking an opium pipe connected to a small lamp on a nearby table (Photo 6). (This simulates a heated lamp which allows the opium in the pipe to be vaporised and then inhaled by the addict).



Photo 6: The Opium Smoker

There are three figures seated at the table, one of whom is also smoking a pipe. The figure on the bed sits up, 'inhales the drug' and then removes the pipe and lies back down to dream. The next action simulates the addict's hallucinations. One of the miniature doors opens revealing a 'beautiful' lady bathed in emerald light and wrapped in flowers (Photo 7).



*Photo 8:
The Lady
from The
Dream*

The door closes and another opens to unveil a girl illuminated in blue and gold (Photo 8).



Photo 8: The Dream continues

As this closes, the figure on the bed rises up again taking in more opium, hoping to extend his fantasy. As he sinks back, his dream changes to nightmare as a window in the third door slides up to reveal the devil drenched in a blood red light (Photo 9). The hatch closes obscuring the devil and the scene, lasting about half a minute comes to its conclusion. The obvious moral of the tale reinforces the evils of opium taking.



Photo 9: All turns to Nightmare as the devil appears

The complete video of the machine can be seen at the web site below.

The tour round Preston Manor highlighting Britain's historical activities in the 18th century, around the tea trade, warts and all, was certainly enjoyable. However the discovery and unique presentation of Canova's Opium Den working model was for me a dream come true.

<https://youtube.com/watch?v=pyxtwYIwX18&si=oNh8H4dd3aL3DSoQ>

Sorrento - Home of the Modern Musical Box

David Evans admires some modern craftsmanship

Sorrento is a beautiful hill side town in Campania, Italy. It is a town that adorns a hill face and it faces the fabulous Mediterranean Sea. It stands as an entrance point for the Amalfi Coast, which is another popular tourist destination. Compared to the crowded city of Naples, it offers one a calm and relaxing atmosphere with its aromatic lime and orange orchards. From here you can travel to other nearby tourist attractions of Italy.

This town has everything the tourist wants except beaches. The beaches are almost non-existent in Sorrento, but tourists have enough opportunity to relax in the beautiful terraced gardens and the orchards.

Sorrento and its tradition of woodwork

The art of inlaid wood in Sorrento dates back to the 14th century. Inspired by the intricate marquetry work from the East, local artisans developed their unique style, blending Neapolitan and Oriental influences. The craft flourished during the 18th and 19th centuries when Sorrento became a popular destination for European travellers on the "Grand Tour". A snapshot of this history is preserved at Museo Bottega della Tarsia Ligneata, a museum that is nestled on Via S. Nicola in Sorrento. Here, ancient and modern pieces of inlaid woodwork are preserved and displayed for visitors.

Sorrento has been famous for its woodwork for generations. The arts of marquetry and inlay belong to an age old tradition in Sorrento. For generations artisans have worked using original tools and special kinds of wood to create great art. The art of hand crafted inlays is a hereditary art in Sorrento. The technique of using veneers from different coloured wood is a wonderful art. They create colorful inlays without using any artificial coloring agent. Instead, they use wood veneers with different colors. Maple, burr elm, white poplar, briar and rosewood are some of the special woods used.

Marquetry is an art which involves using the veneers of various coloured wood pieces. The artist traces the picture on to the surface he wants. Then he selects the veneers of different coloured wood. Next step is to cut pieces of the veneer in the shape he

wants and stick them on to the relevant places, thus piecing together an elaborate picture of flowers or scenery on the surface. If a bit of shading is needed, the cut pieces are dipped in hot sand or hot sand is poured on to the relevant spots. The result is a decorative design covering the whole of a surface on a piece of furniture.

Inlay is slightly different. It is applied to a veneered surface as added decoration, as it appears on antique musical box lids. Here also pieces of different colored wood are used, but they are cut in the required shapes and assembled like a jigsaw puzzle to form intricate designs. Then this structure is incorporated into furniture, panels or boxes. Finishing of the work is done by polishing it with special lacquer.

The art is passed on from generation to generation. Musical boxes are made in many places in the world, but the Sorrento musical boxes are special because of the wood they select and the superior workmanship.

After making the boxes, their insides are lined with velvet to hold jewellery or other precious things. Hidden under the lining a musical movement is mounted that plays automatically when the box is opened. Most of these musical boxes use the Swiss Reuge movements. The Sorrento musical boxes are great collectibles. Now the number of the Sorrento artists is dwindling, as there are few youngsters interested in this traditional art. There are still enough of the traditional artisans still trying to save the art from being extinct and a new generation of Sorrento artisans is preserving the old-school style through in-laid wood working (*intarsio* in Italian).

One of the workshops actively involved in preserving the Sorrento tradition is that of Franco and Roberto Stinga, whose business was inherited from their grandfather Giovanni Stinga who was active in the early part of the twentieth Century. His sons, Aniello and Andrea, continued the tradition throughout the 1940s to 1980s and Franco and Roberto are the sons of Aniello Stinga. They still make marquetry and inlaid boxes and other items using all the original techniques.



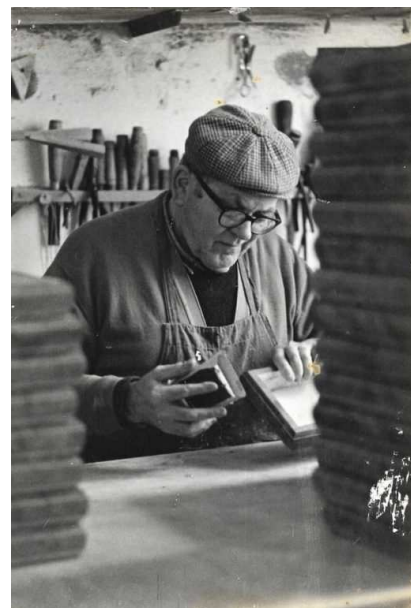
Photo 1: Giovanni Stinga cutting wood for inlays, 1947.



Aniello Stinga cutting veneers using a piercing saw and a clamp vice known as a scannella. 1949.



Andrea Stinga at work on the old sawing machine, 1949.



Andrea at work on a box in the old workshop at Vico Fuoro in 1965.

Mechanical Music World



Three senior Stingas working at Chostro di san Francesco Roman Catholic Church in Sorrento in 2000.



Franco Stingo gluing an inlaid box in their workshop at Via degli Aranci in 1995.



Franco (left) and Roberto Stinga displaying their wares.

In the pictures above, Giovanni Stinga is shown cutting veneers using a pole clamp vice and bow piercing saw and his sons and grandsons preparing veneers ready for use in the finishing of boxes.

Franco and Roberto then display their current wares.

The Stinga brothers produce a whole range of marquetry and inlaid boxes and other items, including a range of musical boxes.

They say

"Marquetry has been considered the greatest expression of artisanry in Sorrento since the nineteenth century. It consists of cutting thin strips of various types of precious woods, and then gluing them in a refined decoration on various objects, including music boxes, small tables, picture frames, and many others.

Our family is in its third generation of cabinetmakers, and today we continue to produce by hand prized inlaid objects using ancient techniques that respect our tradition. We have a showroom in Via Luigi de Maio 16, in the heart of Sorrento, and our works are esteemed by collectors and tourists from around the world.

We believe that our hands are the most noble and versatile of tools. We are pleased to imagine that our creations bring the memory of our beautiful Sorrento to life around the globe. We think that the small imperfections in an artisanal inlay give it value, make it distinctive, and reflect the uniqueness of the human spirit."

They can be seen on their web site at

<https://www.stingatarsia.com/>



Octagonal baroque jewellery musical box, priced at €198.



Musical jewellery inlaid box, priced at €280



Rounded wood musical box with inlay, priced at €118



A Comical Cat Diorama Automaton

Paul Bellamy

Some years ago I was browsing a market in Rudesheim, Germany, that specialised in all sorts of musical devices such as gramophones, musical boxes and associated paraphernalia. One of the stalls had a very dilapidated musical automaton that consisted of a box with a lithographed picture as a background. In front were simple lithographed figures of anthropomorphic animals such as monkeys, pigs and cats. These were mounted on card and operated by a small musical movement in the back of the box. Most of the automata figures were either missing or damaged beyond repair as was much of the mechanism in the rear of the box.

The musical movement's arbor was extended, typical of a type used to operate dancing dolls, ships and all sorts of novelty musical items of the time, usually by means of a crank on the extension. This one had a cog that rotated a wooden disc with peripheral pins, which in turn actuated levers and strings to make the automaton figures move and dance.

It had once been a delightful child's toy but, although not beyond possibility of repair, I thought the asking price was too high even after the hardest bargaining attempt. However, this diorama and its operating mechanism were remarkably similar to ones mounted on small Symphonium disc musical boxes, which can command very high prices, similar to Fig. 1.

By chance, I recognised that the movement was identical to one that I had in my Cummins Box. All restorers and hobbyists have one where they keep anything that might Come in Handy! My orphaned musical movement, long since departed from whatever musical box it had occupied, was there to be rehoused and put back to work.

I was unsure of the box dimensions but the stall holder was very friendly and allowed me to take some pictures. Not having a tape measure, he also provided me with a sheet of paper that I used to mark the dimensions of the box. The length, width and depth were soon inscribed along the paper's edges and the item left for someone else to attempt a restoration.

My workshop is cluttered with bits and pieces that might one day come in handy, including parts from

a dismantled piano and a chest of drawers. They can be a wonderful source of materials including good quality veneers, seasoned wood, bits of ebony and ivory, springs, screws and strong iron wire, all awaiting up-cycle inspiration.

I also had an antique puzzle box with several puzzles, all complete with a picture so that pieces could be assembled either on the pictures or guided by them. One picture was by Louis Wain, a famous and rather eccentric artist of his day. This rather sad but intrepid man soon became a freelance artist and achieved great success as an illustrator for several important journals including the iconic *Illustrated London News*. His artistic scope was very wide; it included animals and livestock which were drawn with a remarkable sense of humour, detail and movement. He married at the age of 22 but his wife Emily died of breast cancer a few years later. She had adopted a stray cat of which he made drawings for her. After her death the animal became an inspiration for a very successful series of cat cartoons, which he first published in the *Illustrated London News*. Perhaps it was a kind of therapy.

Poor Louis was the only boy amongst five sisters, none of whom married. He was also born with a cleft lip and, such was society's attitude towards those born with an infirmity, was not allowed to attend school until aged ten. Even then he played truant. But Louis had an artistic talent and was accepted at the West London School of Art. His father died, and he was left to support his mother and sisters in the poorest of circumstances.

After her death he used his cat drawings with gentle humour to parody the behaviour of humans, a fact that few today seem to understand. He also illustrated children's books and postcards and became chairman of the National Cats club.

Unfortunately, he developed schizophrenia, possibly as a result of contracting a parasitic disease carried by cats called *Toxoplasma condii*. Thus this poor man is mostly remembered for his madness rather than his artistic skills and gentle humour.

It was this fact that inspired me to create an automaton diorama intended to bring a little humour to those who see and hear it play. I also realised that the automata mechanism was almost identical to that

used on a disc-playing Symphonium musical box, the type shown in Fig. 1. The drive consists of a wooden disc with circumferential groove containing an elastic rubber band. When the lid is closed the rubber band contacts the pinned disc to operate the automata.



Fig 1: A disc-playing Symphonion automaton.

My creation is shown in Fig. 1A. The case is made from thin board in the form of a box. Halfway inside the box is a circumferential groove in which a thin piece of wood fits tightly to act as a soundboard with sufficient space behind for the musical movement and its mechanism. Each figure is mounted on a wire that passes through the soundboard.

The face of the soundboard is covered by one of the Louis Wain pictures of a fairground carousel. The frame was salvaged from an old picture frame. It sits over the edges of the box and is held in place by a small hook and eye, one on each side. Bun feet are mounted on the base of the box. Fig. 1B is another view with the frame removed but taken at



Fig 1A: Paul Bellamy's cat automaton

an angle to show the cats standing proud of the background.

The cat pictures were scanned from a Victorian child's illustrated story book thought to be by Louis Wain (1860-1939). The background is a circus carousel, scanned and enlarged. The cat figures were also scanned from a Victorian box set of jigsaw puzzles with pictures thought to be by Louis Wain. All were copied using a high quality photocopier with images reduced or enlarged to the required size. They were then cut and pasted onto pieces of the ply.



Fig 1B: With frame removed

Figs. 2A & 2B show the mechanism. The levers are wooden spills used as drink stirrers found in cafes. Fig. 2B is taken at an angle to show the distance between the figures and the background. All the cat figures are driven by a centrally pivoted lever, as shown in Fig. 2A, item D. To allow for flexibility,

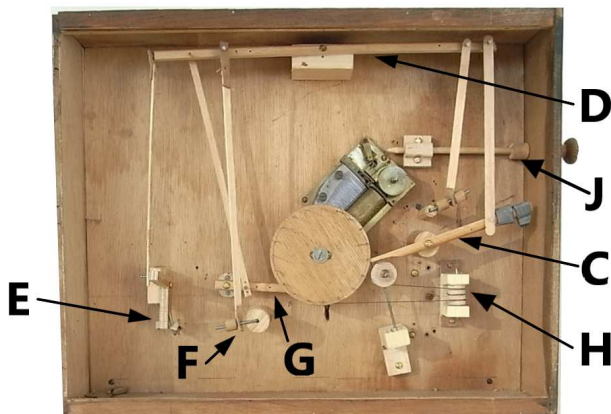


Fig 2A: Showing part of the mechanism

some of the spills have a piece of leather attached at the ends.

The pins on the rotating disc lift and release one end of a centrally pivoted lever C; the other end wrapped with some lead to give quick release. Lever C is linked to centrally pivoted lever D, which in turn has various links E, F, G and K that operate the cat figures.

The mechanism may be crude but so were most of the early automata. I added extra lead weight to some of the levers in order to give a positive up and down movement to the cats and kittens. Lever J is the simple start/stop lever that interacts with the governor vanes. It is in the play position limited by the collar on its spindle. When pushed in to stop the movement its movement is limited by the knob

The periphery of the circular disc is grooved to carry an endless loop that rotates spindle H. The loop is held in light tension by means of a spring-loaded pulley, I, the spring being a short length of piano wire. Spindle H connects with the hand of the organ-playing cat but the connection is hidden from view. Fig 2B is another view of the mechanism; note the winding key at bottom left.

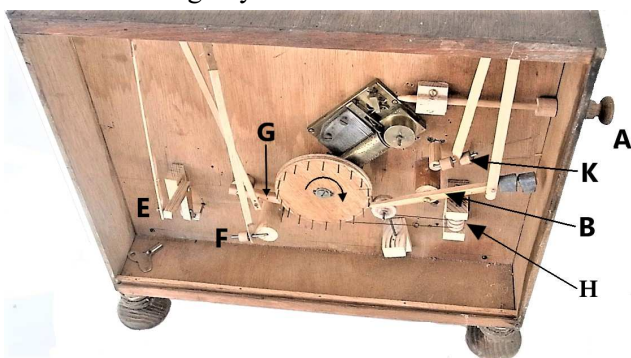


Fig 2B: More of the mechanism

Fig. 3 shows a detail of the organ grinder cat. The head was cut separately in a circular arc, pivoted at its centre so that it could be made to rotate slightly as the cat plays, operated by lever K. The cat's paper arm was glued to cloth to allow it to flex. Behind the hand is a small hollow bead that slides over the crank of the organ's handle. The crank is rotated by a pulley just behind the cat's paw driven by a figure-of-eight looped cord that connects with the centre of the pulley shown as H in Fig. 2B.



Fig 3: The organ grinder cat

Next to the organ grinder is another cat holding a collecting can, Fig. 4. The can is actuated by lever B (Figs. 2A and 2B). The hidden end of B lever acts on a centrally pivoted lever perpendicular to the soundboard to move the can vertically up and down. To the cat's right is a female cat with a flared skirt. She rotates on a horizontal pivot as shown by F in Fig. 2B. Finally, there are two dancing cats, Fig. 3, but these swing to and fro on a vertical axis as shown by E in Fig. 2B.

Fig. 5 shows a typical example of Wain's comic cat cartoons. It is a golfing theme with easily missed humour; the cat wipes its brow in relief, having just sunk the ball with the wrong iron. The cat's caddy holds a putter with a broken shaft. Fig. 6 is a picture of his wife's cat. It is singularly different from most others and hardly an inspiration for many of his cartoons.



Fig 4: The collecting cat with his can and the dancing cats.



Fig 6: Louis Wain's portrait of his wife's cat

My cat automata have already touched the hearts of my children, all of whom are approaching retirement age! It is just one of a few musical items that they want when I pass from this mortal toil. It is my tribute to that remarkable and amusing man, Louis Wain.



Fig 5: Louis Wain's golfing cats



No. 10143. **Kinder-Tanzsalon.**
Children dancing. — Des enfants dansants.
Niños bailandos.



No. 506. **Katze.**
Cat. — Chat. — Gato.

Mechanical and musical items from the Ernst Holzweissig 1903-4 catalogue.

Dance and Popular Music Records arrive in Canada!

These advertisements from the Victoria Daily Times (Victoria BC, Canada), August 1923

FIRST SHIPMENT OF

Vocalion Records

HAS

Just Arrived

Dozens of those old English ballads you have so often tried to get for your phonograph.

Guards bands, London String Quartet, besides many famous artists such as Ros-ing, D'Alvarez, Crimi, Albert Sammons, Rosa Raisa, etc.

We Are Always Pleased to Furnish Catalogues Free

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PHONOGRAPH STORE
Phone 3449
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Dance!



Here's Your Music

Millions of feet are stepping to these new "His Master's Voice" dance records. Hear them to-day and you'll find it hard to keep still!

Cut Yourself a Piece of Cake
The greatest Fox Trot ever released by the Victor Company.

Yes! We Have No Bananas
A Fox Trot hit that has swept the country from Coast to Coast.

Seven or Eleven
Perfect rhythm for the Fox Trot and a tantalizing air that you'll keep humming for days.

Oh! Harold!
The Collegiate Waltz is something new in Fox Trots. This is the tune that introduces it.

Fletcher Bros

WESTERN CANADA'S LARGEST MUSIC HOUSE
1110 DOUGLAS STREET

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.

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*Note: As an Association AMBC does not give valuations or take responsibility for advice or guidance nor imply any form of guarantee for the accuracy or consequences arising from information so given.

“7 or 11”
—another of those up-to-the-minute Fox Trot hits.



“His Master’s Voice” Records

Most assuredly you can come in and hear them—our music rooms are at your disposal and we can assist you with suggestions of records which are well worth hearing.

216413—SEVEN OR ELEVEN	Fox Trot
MAGGIE, YES MA'AM	Fox Trot
19044—TROT ALONG	Fox Trot.
WET YO' THUMB	Fox Trot.
216417—I LOVE ME	Fox Trot
BALLET EGYPTIENNE	Fox Trot.
19090—LOVE TIME AND YOU	Fox Trot
OH, HAROLD	Fox Trot
19092—WHEN YOU WALKED OUT	Fox Trot
BEBE	Fox Trot
216414—WONDERFUL CHILD	Fox Trot
STELLA	Fox Trot

Fletcher Bros
WESTERN CANADA'S LARGEST MUSIC HOUSE
1110 DOUGLAS STREET

Advertisement from Fletcher Brothers of Douglas Street, Victoria BC in 1923. Douglas Street is still the primary shopping street of downtown Victoria and still has many Victorian period buildings. Tourists admire the architecture, as in other parts of Victoria modern tower blocks have been erected in place of the old ones. No. 1110 is now part of a large office block.

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.

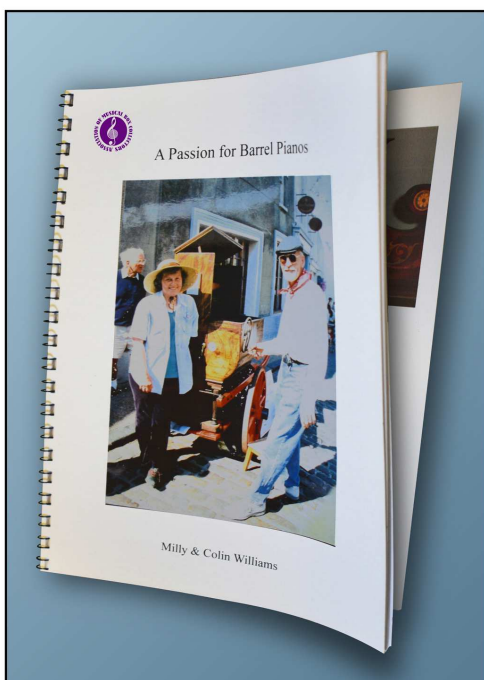
***Disc Musical Box Book** by K. McElhone. £50 + P&P.

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