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The Music Box

An International Journal of Mechanical Music

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- What's in a Name?
- Book Reviews

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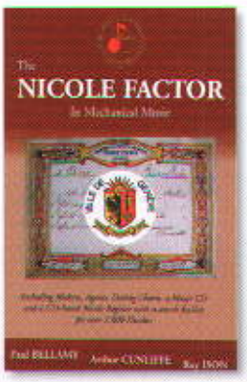

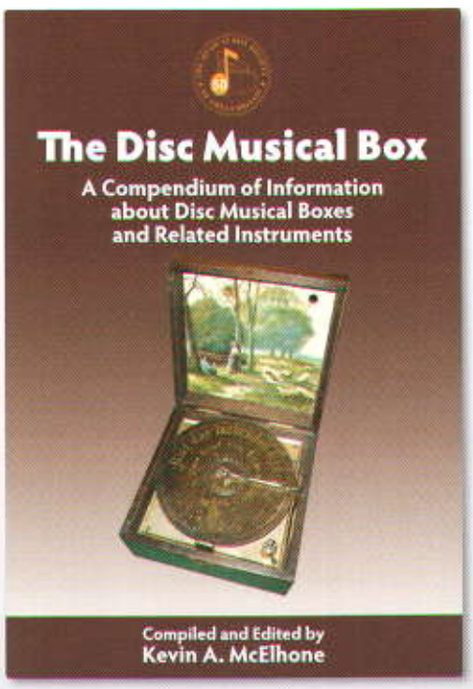

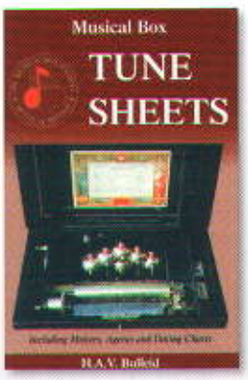

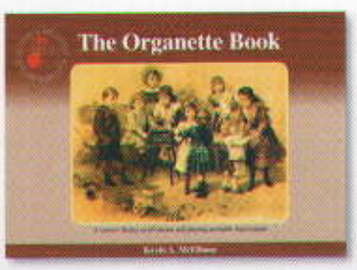

The 50th Anniversary Disc Musical Box Book, a limited edition, is now available to members at a special discount of £65/book or $/.Euro equivalent, ex P&P. A member attending the 50th Anniversary Meetings in 2012 will be able to buy up to two books at a further special price of £60 each, which will be held until further notice.

Please read the article in this Journal for a review of the book.

The remaining stock of other society Publications illustrated above are now available at a special discount, ex P&P as follows:

The Nicole Factor in Mechanical Music - £40.

The Postcard Book - £8.

The full set of Tune Sheet Book and supplements - £15.

The Organette Book - £40.

For Disc Box Book P&P quotations and reductions for bulk orders of two or more, contact **Kevin_mcelhone@btinternet.com**.
For all other orders contact **bellamypaul@btinternet.com**

Payment methods:

1. PayPal, to musicalboxsociety@hotmail.co.uk. Please add 5% to cost of book and P&P.

2. Direct credit to National Westminster Bank PLC, Market Place, Reading, Berkshire, Account name: The Musical box Society of Great Britain. Sort Code 60-17-21. A/C Number 80099777. (BIC-NWBK GB 2L IBAN GB 58 NWBK 6017 2180 099777). Please ensure you convey your postal details and cover any incurred charges at send and receive ends of the transfer.

3. Cheque ($ or Euro but UK Sterling preferred) to: Mrs K. A. Turner, Angels Court, 36 Limekiln Lane, Lilleshall, Near Newport, Shropshire, TF10 9EZ, UK. USA and other countries may be able to use an International postal Money Order, payable to the same address.

From the Editors' Desk

Hey-ho – here we are at the end of another year! In this case it has been a special year of 50-year celebrations. I hope that you will all have special memories of things you have experienced and friends you have met up with during the year. Hopefully you will have made new friends out of acquaintances too. Our hobby is a very sociable activity, fortunately. You have one last chance to celebrate the vision of the founders of the MBSGB – on the actual date (December 1st) by attending the special dinner at Hitchin Priory. Go on – spoil yourself and partner – it could be a long, cold winter!

In this issue Don Busby continues to share with us the techniques he is using in Making a Musical Box. We have reached the pinning of the cylinder. The end is in sight. I continue to be amazed at Don's persistence and skill. Like you, I am awaiting the results of this labour of love, which I am sure will be posted on You Tube or similar in due time.

Continuing the practical workshop approach, Restoration Matters looks at disk box maintenance: cleaning and refurbishing star wheels and dampers. There are some notes of caution in this article to which we would wish you to pay special attention – the one about messing about with mainsprings in particular. The National Health Service is not that keen on treating self-inflicted injuries! If you want to get involved with any type of practical project do remember you belong to a friendly society and most of us love to be asked for advice or help. We all started once and for some of us it was a long time ago.

Inevitably Kevin McElhone has already come up with a disc box discovered since the publication of his very popular new book, but in addition we have a welcome article from John Anderson on the restoration of his ex-public house Polyphon, outlining his criteria for refurbishment.

Tucked in among the pages you will find a report on the European Project. The Society is ably represented there by Paul Bellamy and Ted Brown and it is interesting to read of the progress the project has made and the direction it is intended to follow.

What's in a Name? Well, read the article by our Vice-President on page 301 to find out. Paul is always challenging us to think – on this occasion more closely about the terminology of the musical box. I found it thought-provoking and readable, with even a touch reminiscent of the humour to be found in the late Anthony Bulleid's articles.

This is the issue where we, along with the President, Vice-Presidents and all the members of the committee wish you a Very Happy Christmas and enjoyable collecting for 2013. To help you through the long winter evenings ahead we have reviews of three very diverse and interesting books. Any one of them would make a most acceptable present, so add one or more to your wish list, perhaps?

Thank you to all our contributors, both in this issue and throughout the year. Without your input the Journal would not exist. If you are thinking of writing an article, letter or Stray Note, we should love to hear from you.

Contents

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President's Message No. 26

My last message seems to have taken up rather a lot of space in the Journal, so on this occasion my ramblings will be much shorter.

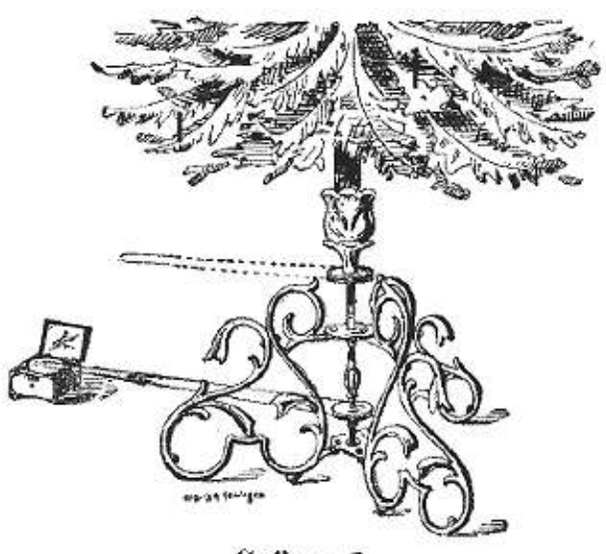
We are now nearly at the end of our 50th year with only one special meeting to go. I doubt if the founder members would have thought all those years ago that the Society would have survived for so long. The fact that it has is a great testament to all those members who have selflessly devoted their time and efforts into running the Society. Of course, there have been the ups and downs and I sincerely hope that at the end of the next 50 years, the then members will look back at our efforts with appreciation.

Our special Anniversary dinner is to be held on Saturday 1st of December which was the actual date of our founding meeting in London 50 years ago. Alas, only two of the founding members are with us today and I am sure you would wish to join with me in wishing them both well. The paperwork for this meeting was circulated with the last journal and there is still time to take part in the meeting. Please also contact Daphne Ladell if you have any queries or wish to negotiate any special arrangements.

Looking forward to the first meeting of our second half century, I know that Daphne is already planning an event which will have a wide and varied interest. The talks and demonstrations will not be technical and will be suited to wide and varied tastes. The whole objective of the meeting will be to have maximum enjoyment in the company of good friends. Advance notice of what to expect will be in this journal, so please book now to come and help make the meeting memorable.

As promised, my message is short so I will conclude by wishing you all a Happy Christmas and a Peaceful New Year.

Arthur Cunliffe



Grösse 2.

Höhe — height — hauteur — altura: circa 45 cm.

Netto-Gewicht — net weight — poids net — peso limpio: circa 10 kg.

No. 1272. Steingut. Bunte, erhabene altdeutsche Zechergruppe.
Stone-ware, coloured old german drinkers. — Grès, anciens Allemands buvants. — Loza, ancianos Alemáns borrachera.

Patent.

„Triumph"-Christmas-tree-support

can be driven mechanically by every music-box. The smallest music-box is able to revolve slowly this support with Christmas-tree without to trouble the play of the music-box. Very elegant execution. This support is simple to be driven on by a string or metal-staff, every child can do it. By its excellence „Triumph" is to prefer to all systems existing till now.

Need a Christmas present?
These could be ordered from
Messrs Ernst Holzweissig in 1904.

Chanctonbury Ring Meeting

23rd September 2012
from Ted Brown

Our Autumn meeting had the usual weather, requiring umbrellas between the school and the canteen. Member Pete Trodd gave a fascinating talk showing his ingenuity and woodworking skills by producing an Edelweiss 8 ¼" in a new case that had been made to rescue a movement. The result was extremely good. He then produced a miniature copy of the Gambrinus Symphonion (see picture of the original on Page 327 of the Disc Box book) that he had made, using a caseless 8 ¼" Symphonion movement. He went on to describe how he made the wine barrel and the figure that sits on the top. We are hoping to see an article in the magazine. (*Us too! – Ed*)

Daphne Ladell showed a beautifully inlaid and lacquered mandarin bell box that had been very well restored. Writing on the bottom of the tune sheet showed it had been bought by a husband for his wife, because one tune was the Bridal March. It was probably made in the 1890's by Junod.

We then had a trip round the world, visiting 39 countries and playing 18 instruments, which surprisingly kept the members awake after their lunch! We managed to name all four unknown tunes on a member's box. Success at last!

The next meeting is the Christmas meeting. Please give good notice, and as it is a Saturday (24th November), new members visiting the Chanctonbury Ring get precedence over us old ones.

Book Review

"His Master's Gramophone"
by Brian Oakley & Christopher Proudfoot.

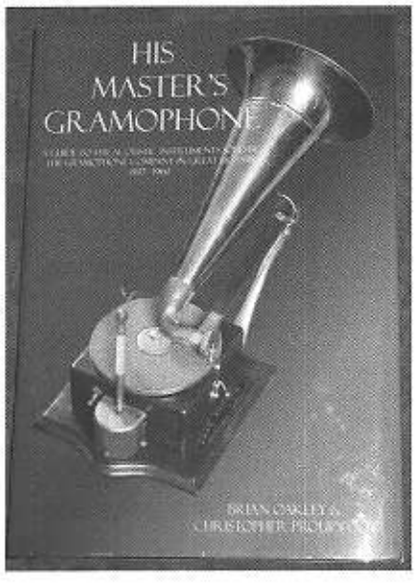
A guide to the acoustic instruments sold by the Gramophone Company in Great Britain, 1897-1960.

Published by the Authors.

ISBN: 978-0-9567771-0-2

Size: 12" x 8 ½"

Reviewed by Edward Murray-Harvey.



What a lovely book! This book will appeal to readers of all ages. As a child's picture-book it will keep the youngsters absorbed for hours with its hundreds of glorious coloured photographs, almost one on every page. I wish I could have seen it when I was a child. For older folks a chance to reminisce: "I can remember that one!" And it goes without saying that such a book would grace anybody's coffee-table.

This is an all-encompassing book. Everything about the gramophones is explained; we are told how many of each model were sold, and the dates when they were produced, often to the very month. You might think that those details could be boring, but really they are not, as they add to the interest of the pictured gramophones themselves. We can trace the rise and fall of the external horn as we turn the pages. We see a Lambert typewriter, which was for a time sold by the Company. We see pictures of the variations in the company's trade-marks. We see the different soundboxes and clockwork-motors. Even the various turntable-brakes and winding-handles are discussed. And last, but not least, the different keys used with those gramophones that could be locked closed. Nothing has escaped the eagle eyes of the authors; it is all there.

This is an erudite book! For the gramophone-enthusiast an indispensable treasure-house of knowledge. So many wonderful, beautiful and exciting gramophones, many of which one never knew existed. It is quite clear that an enormous amount of work has gone into the book's production. It is a complete storehouse of pictures and descriptions of all the instruments produced by the Gramophone Company; which, as everyone knows -- or as everyone used to know -- are the Rolls Royce of Gramophones. After seeing this book I am persuaded to say that Rolls Royces are the HMV of motor-cars!

Copies of this book can be obtained from **brian.e.oakley@btinternet.com** price £45 plus post and packing.

Register News No 77

Three-bell box by B H Abrahams. Some examples have the outside bells playing simultaneously from a single comb tooth, so really they are two-bell boxes!

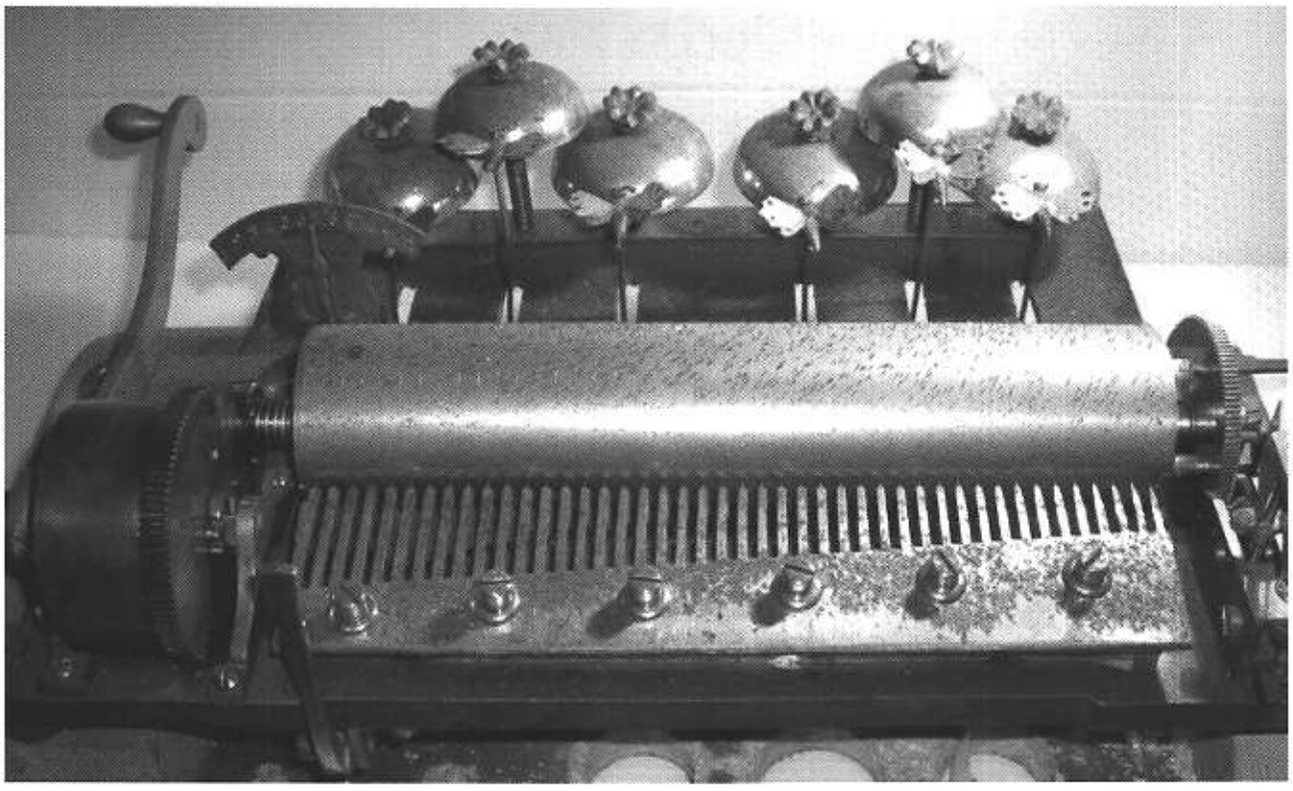
There is little news to report on this occasion as finding new boxes to register is becoming more difficult than ever. Strange to say boxes turning up on Ebay are now the best source of information. It is nearly always necessary to contact the seller in order to get vital pieces of information. Some sellers do not respond seeming to rely on statements that the box, is, "rare, valuable and will be unique in any collection." The last part of the statement may well be true if there are 15 teeth missing from the comb and generally the box is wrecked!

Unfortunately, from time to time musical boxes are stolen. It is very rare for this to happen, but if reported to the Registrar the theft is noted on the record for that box. The information stays on record until the box is found or the matter resolved. Reporting stolen boxes in the past to the police have assisted them and resulted in successful prosecutions. One box stolen in Bournemouth was later found on sale in the Portobello Road in London and recovered. There have been other successes largely due to the fact Register information provides so much evidence.

It is strange how over the years boxes made by Nicole Freres seem to have survived in great numbers far outstripping the products of any other maker. With a known numbering system and the practice of using gamme numbers, Nicole boxes can be identified and categorised easily. I can often give a great deal of information on surviving boxes and even add extra facts about boxes that have only the briefest information. The largest number of Nicole boxes that play the same tunes has now reached 17 with all playing 6 airs by Bellini. There are other popular boxes surviving in the low teens that play airs by Verdi and Rossini. All this of course is a reflection of Victorian musical taste.

To conclude a shortened version of Register News I have selected photographs of different types of bell boxes. As one would expect the more bells there are the better the quality of the box. Hidden bell boxes always use the bells to enhance the melodies rather than just being an

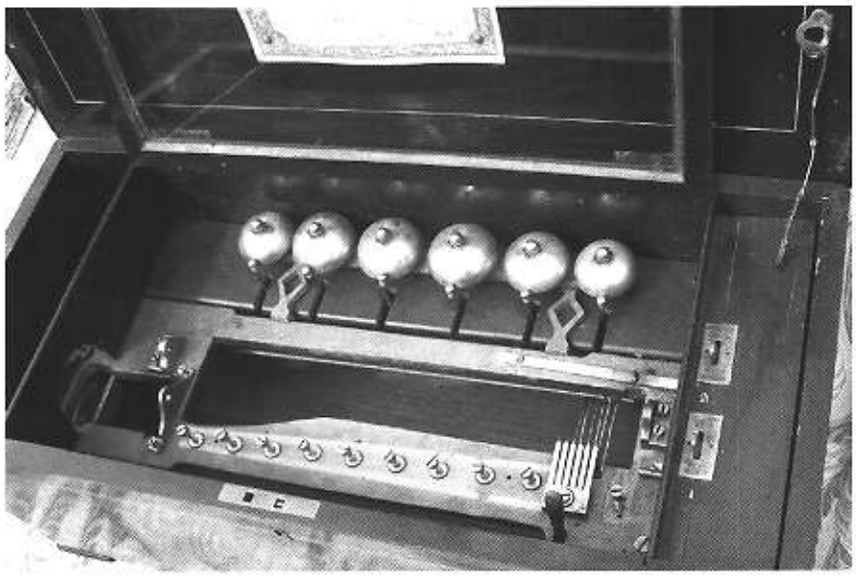
A fine 9-bell box by LeCoultre



Unknown maker's late model 6-bell box with cheap plated steel bells, probably untuned. There appear to be only four bell teeth on the comb!

accompaniment. I have deliberately chosen the pictures with new and perhaps non-technical members in mind so that they may appreciate just how makers got the bells to work and the techniques they used to attract buyers to their products.

Arthur Cunliffe



Nicole Frères box with 6 bells played from a separate comb

Need Photos of historic significance

Now that we have approached the Society's 50th Anniversary I would like to attempt to put together Video "Montage" of people and events from those 50 years. I have some of my own video from the last few years, and some from one or two other members going back to the 90's, but there is very little before then. This is therefore an appeal to any of you who have photographs or film of interesting people or events, to let me have copies for possible inclusion in this project. I cannot guarantee to include everything you come up with, but I will endeavour to make it interesting. Ideally I need this in "digital" form, but photographs can be scanned, and celluloid film can be "digitised" (albeit at a cost), so if you have something you think is appropriate, please get in touch. The aim will be to get it completed before December, so please get in touch as soon as possible if you have suitable material. My contact details are on the "Officers" page.
John Farmer

Progress report

European project

The European project is an attempt to produce an on-line multi-lingual 'platform' that displays all our collective knowledge and enthusiasm to the world at large. The project has the backing of all European Society participants. It is ambitious and long term but we want to develop a dedicated embryonic website at the earliest practicable stage in its development in order to encourage its support and growth. It is intended to cover every aspect of 'mechanical music', including examples and description of all types of instruments, accompanied by music, their component parts, etc., plus links to all related aspects such as books and societies.

Our last meeting took place at La Ferme des Orgues, Lille, France with hosts Patrick Desnoulez and Michel Tremouille. So far it represents France, Belgium, Nederlands, Germany, Italy, Switzerland and the UK. The attendees at these meetings vary depending on their availability to attend but the last meeting was represented by: **Chairman**: Co-ordinator Dr Giovanni Di Stefano (Italy); Philippe Rouille, Michel Tremouille, Jean-Pierre Arnaut, Jean-Marc Lebout (France); Robert Florizoone, (Belgium); Franco Severi (Italy); Ralf Smolne, (Germany); Paul Bellamy, Ted Brown (UK) with apologies for absence from Raphael Luthi (Switzerland) and Dr Hans van Oost (Nederlands).

If this was a commercial project with extensive funding and resources, it would be a high cost exercise. In fact it is being tackled by some who have professional experience in many spheres but not always the ones required to bring the project to fruition. They do so as and when time is available (always limited) and with very little financial backing (society money is always in short supply with other priorities).

The fact that we live many miles apart, in different counties with different language and culture, could be seen to be an obstacle. In fact, our meetings in Italy, Germany, England and France have been an incredible experience – particularly because, when the business meeting is over, we have the rest of the weekend to exchange views, make friends, renew old acquaintances, and to be entertained by our hosts with their collections of instruments.

Our first task progressed well in that we have identified a list of publications which have our own copyright or for which noted authors have granted 'rights to copy'. The first phase of our second task is also complete. It is to define categories and sub-categories of instruments and their component parts in multilingual terms. This has been completed in draft form for barrel pianos, cylinder & disc musical boxes (including snuffbox-type, sur plateau & barillet instruments) and organettes. Others hope to do the same for many more categories.

The third stage is to produce high quality images of basic examples in each category from the examples submitted, some of which have been scanned, others from photographs and even hand sketches. These images will be annotated, possibly in alpha-numeric form. The annotations will be linked to a brief history of each type together with a description of function and the naming of main and sub-components.

We call this the multi-lingual Dictionary. It is a critical stage for future development and volunteers are asked to contact their respective Society Committee if they have the following skills:

- Web site development.
- Graphics.
- Digital programming experiencing.

A suggested brief specification for the 'platform' is:

- A programme without built-in obsolescence.
- A digital format with ease of operation and use
- Capable of off-line development and testing
- Capable of adapting easily to on-line use.
- Its format must have internal algorithmic (i.e. cascade) links and cross links to categories with common components.
- It must have capability of external links to other sites.
- It must have a search facility.
- It is desirable to have an 'on-demand' response to specific search requests.

Project members discussed the following:

- Commercial programmes to be avoided because of potential licensing, redundancy, purchase and service costs.
- Need to seek freely available programmes that meet most or all the basic requirements (as stated above).
- Copyright owned by publishers can be overcome by use of similar copyright owned, by use of 'rights of copyright reproduction' granted to others. MBSGB has substantial access to this type of information and a list of ownership and copyright conditions has already been circulated. Copyright can also be overcome by this working group preparing its own versions of sketches and diagrams.
- The simplicity of the MMD website format was discussed. It is uniquely managed (Robbie Rhodes), run by voluntary subscription, allows questions and answers to be published, retains all correspondence on a huge data base. Some of this management approach is relevant to our project, particularly to get answers to questions on demand. However, (like Wikipedia) there is no established authority to the information *per se*.

PB, September 2012.

Restoration *Matters!*

12 Starwheels and Dampers

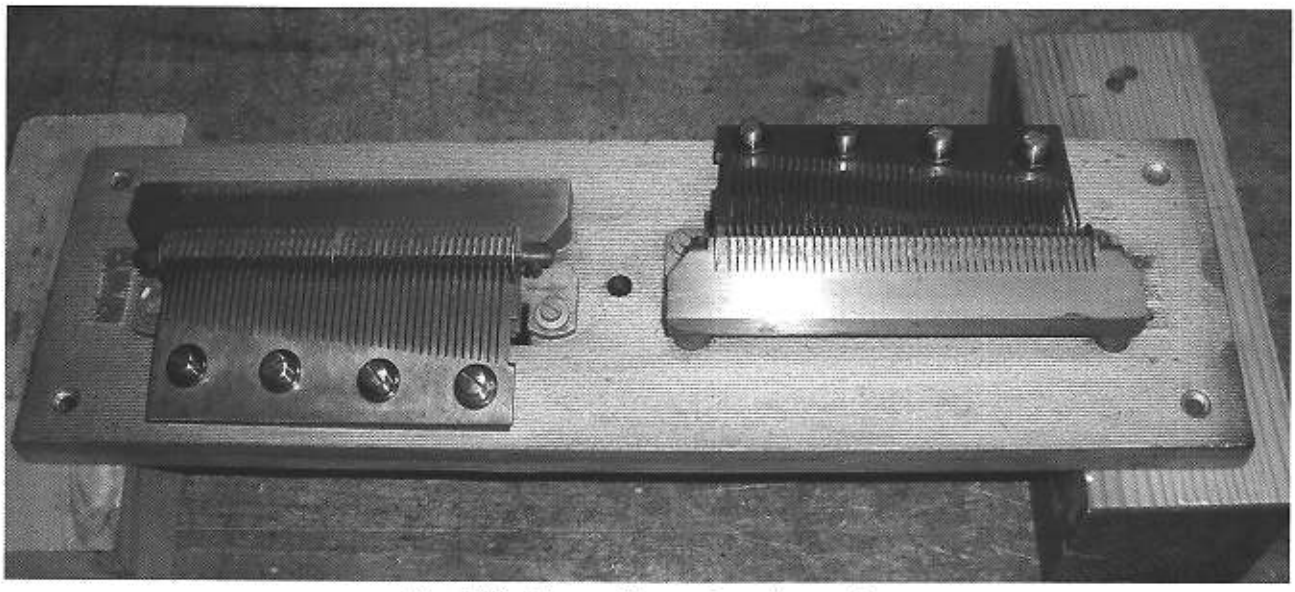


Fig 1. Bedplate with combs and gantries

This article is prompted by the recent publication of the book 'The Disc Musical Box' by Kevin McElhone. This book is the result of many years of research and covers all known disc musical boxes in terms of their manufacturers, different models, case designs, disc sizes and scales, but it is not its intention to tell the collector how to restore a box. Here, we explain how one element of the disc musical box works and how one can carry out some simple cleaning and maintenance of this area without too much trouble. The starwheels and dampers used in disc boxes are specific to the use of discs and are not found in cylinder boxes, although dampers of a different design are found in cylinder boxes. Starwheels are also used in other non-cylinder musical boxes such as the cardboard book and metal strip players, Capital Cuff, other similar rare machines plus modern card strip players.

All but the smallest novelty musical boxes require dampers. These ensure that any remaining vibrations of the comb tooth are extinguished before that tooth is plucked again. This is particularly important if a tooth is going to be plucked twice in quick succession. Without the damper, the tooth will buzz just as it comes into contact with either the pin in the cylinder box or the starwheel in the disc box. After plucking, the tooth is permitted to vibrate for as long as the musical arrangement requires, and in so doing can also become involved in sympathetic vibrations, until such time as it is required to speak again. The damper only comes into play just before the tooth is plucked again. The mechanism by which this sequence occurs is described here.

The starwheel is a very simple device that connects the comb tooth to the music medium and, in effect, copies the role of the cylinder and pin in the cylinder box. The starwheel translates the linear motion of the disc projection into the rotary motion required to deflect and release the tooth in a repeatable way. There is one starwheel for each tooth and the disc has one track of projections for each starwheel. An exception to this rule is when there is a second comb, positioned either opposite or out of view, which is plucked simultaneously by the same starwheel that plucks the first comb. The starwheel's rotation is controlled by the brake, which is a strip of spring brass, similar to the damper, which rubs against the side of the starwheel continuously, in order to prevent the starwheel from rotating in an uncontrolled manner when at rest.

The Bedplate

Fig 1 shows a typical bedplate with two gantries, each with their sets of starwheels, this one being from a 30cm Symphonion. It is an easy job to remove the combs and damper rails for maintenance. It is inadvisable for the novice to remove the gantries as refitting these in exactly the correct position can be difficult. For most maintenance it is also usually not necessary to remove the gantries.

Starwheels

Fig 2 shows the starwheels in close-up. The comb has been removed and one can see the alignment pin which ensures that the comb is replaced in exactly the correct position with the correct degree of engagement with the starwheels. The damper rail has also been

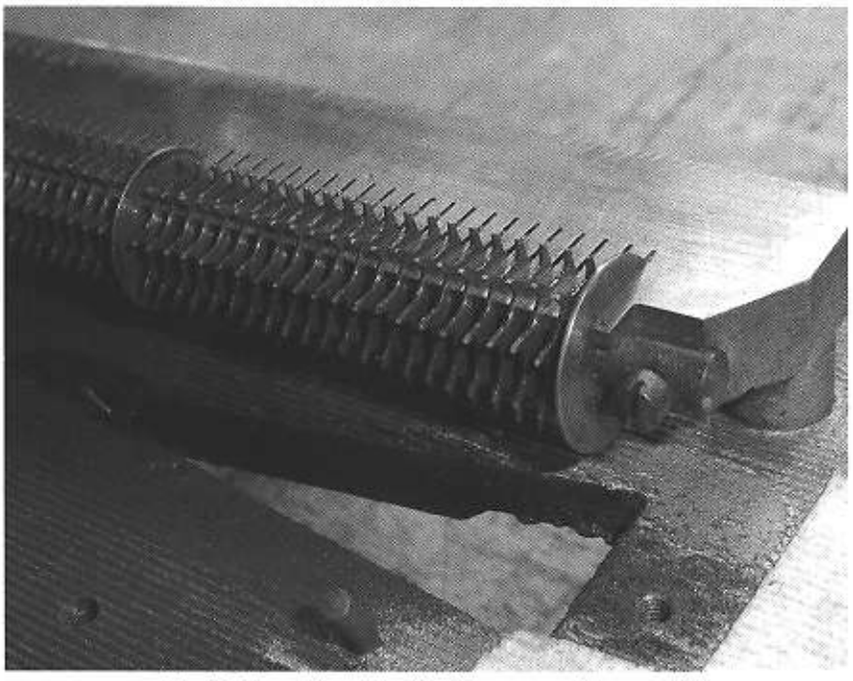


Fig 2. Star wheels with damper rail removed

removed. The characteristic shape of the starwheel can be seen, with its curved leading edge used to lift the tooth and its straight trailing edge used to engage with the disc projection. Also seen are the thin discs which control the engagement of the disc down onto the starwheels. At this stage one must ensure that all starwheels rotate freely by thoroughly cleaning with paraffin (*avoiding breathing the vapour – Ed*) and carefully straightening any bent tips. Some say that starwheels should run free and dry but in reality it is safer to use a very small amount of light machine oil, just the smallest amount applied on the end of a thin wire. Once you are happy that all starwheels rotate freely over their full rotation it is time to move on to the dampers.

Dampers

Fig 3 shows the damper rail. This comprises a baseplate with vertical spring brass strips soldered into slots. The shape of the damper is designed to push against the side of the comb tooth and be operated by the side of the starwheel tooth immediately behind (in the direction of travel) the one plucking the comb tooth. The starwheel comes to rest with the 'bulge' of the damper resting against the starwheel tooth and hence it will sit free of the side of the comb tooth allowing it to vibrate freely. At this stage, any damaged dampers can be bent to the correct shape or even replaced if necessary. As all the dampers are soldered into the base 'en bloc' it can be problematic to resolder individual new dampers without upsetting the position of the neighbours. Single dampers can be refitted with the use of epoxy, which although not 'authentic' does make the job easy and cannot be seen once assembled. In Fig 4 the damper rail has been screwed back onto the bedplate but left slightly loose for final positioning later. It shows all dampers resting against their respective starwheels and being pushed to the right and away from contact with the comb teeth. Final positioning of the damper rail is done after refitting the comb.

Fig 5 shows the relationship between the comb and the dampers. The comb has been cleaned and refitted. The comb is pushed against the steady pins in the bedplate and centred relative to the starwheels, then the screws are tightened, each into its original hole. In this figure all dampers but the one in the centre are shown in the operating position with the starwheel just about to pluck the tooth and the damper pushing against the side of the tooth. The centre tooth is shown in the 'just plucked' state with the damper held away, allowing the tooth to vibrate freely. On reassembly, the damper rail must be adjusted both sideways and in-and-out to ensure the correct relationship between the starwheel and the comb tooth. The holes in the damper base are larger

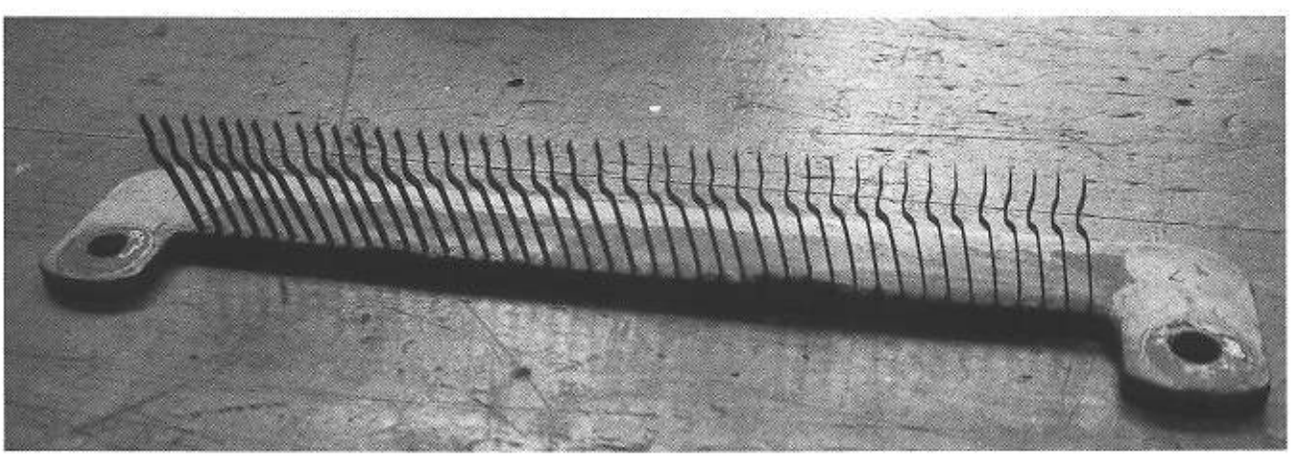


Fig 3. Damper rail

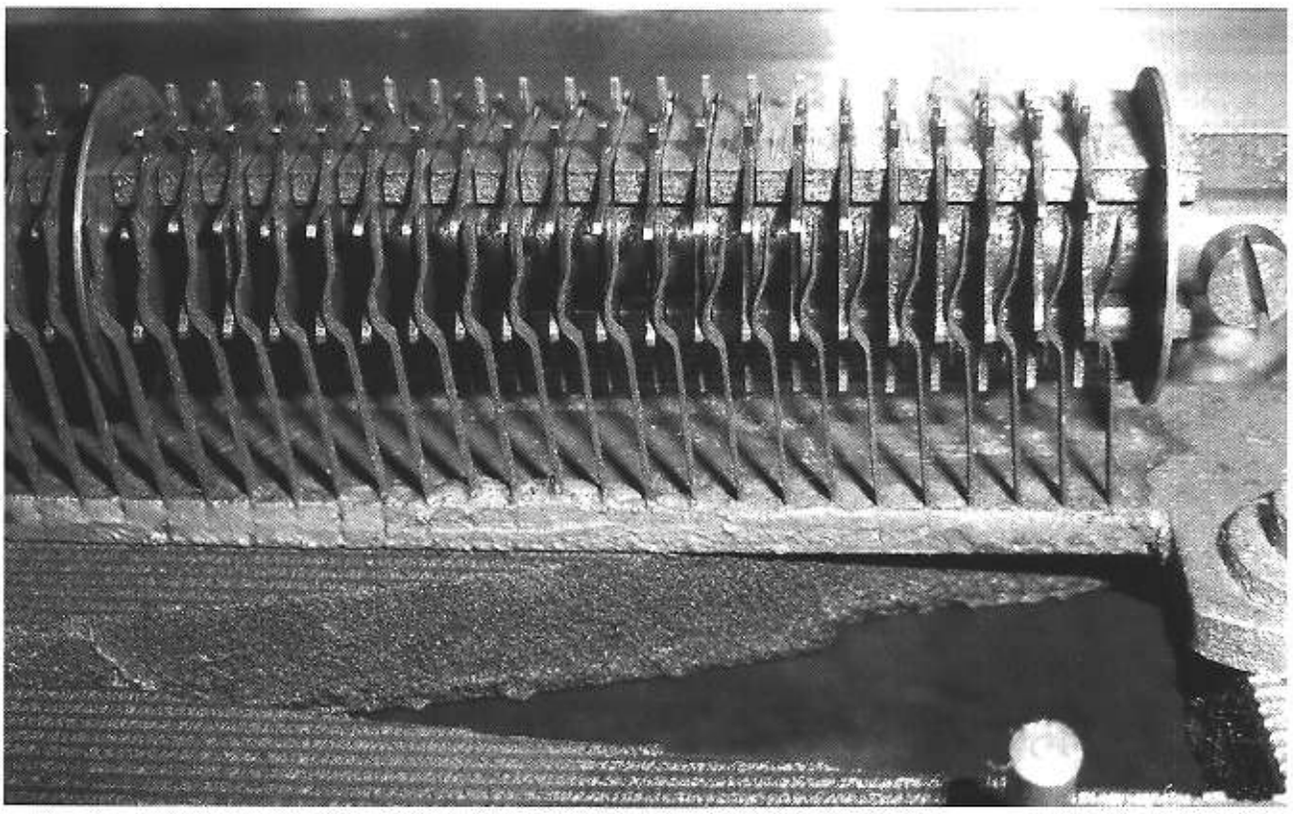


Fig 4. Relationship between star wheels and dampers

than the screws and this allows the necessary movement. Each tooth must be able to vibrate freely once it is plucked and be damped just before it is plucked.

It is hoped that this short article will help people understand how the disc music box works and how to carry out simple maintenance and repair. Similar principles apply to the other makes of disc musical box. Jobs such as replacing broken comb teeth, or a mainspring, should be left to the more experienced restorer, since it easy to do permanent and irreparable damage to the comb, or injury to one's person or the mainspring.

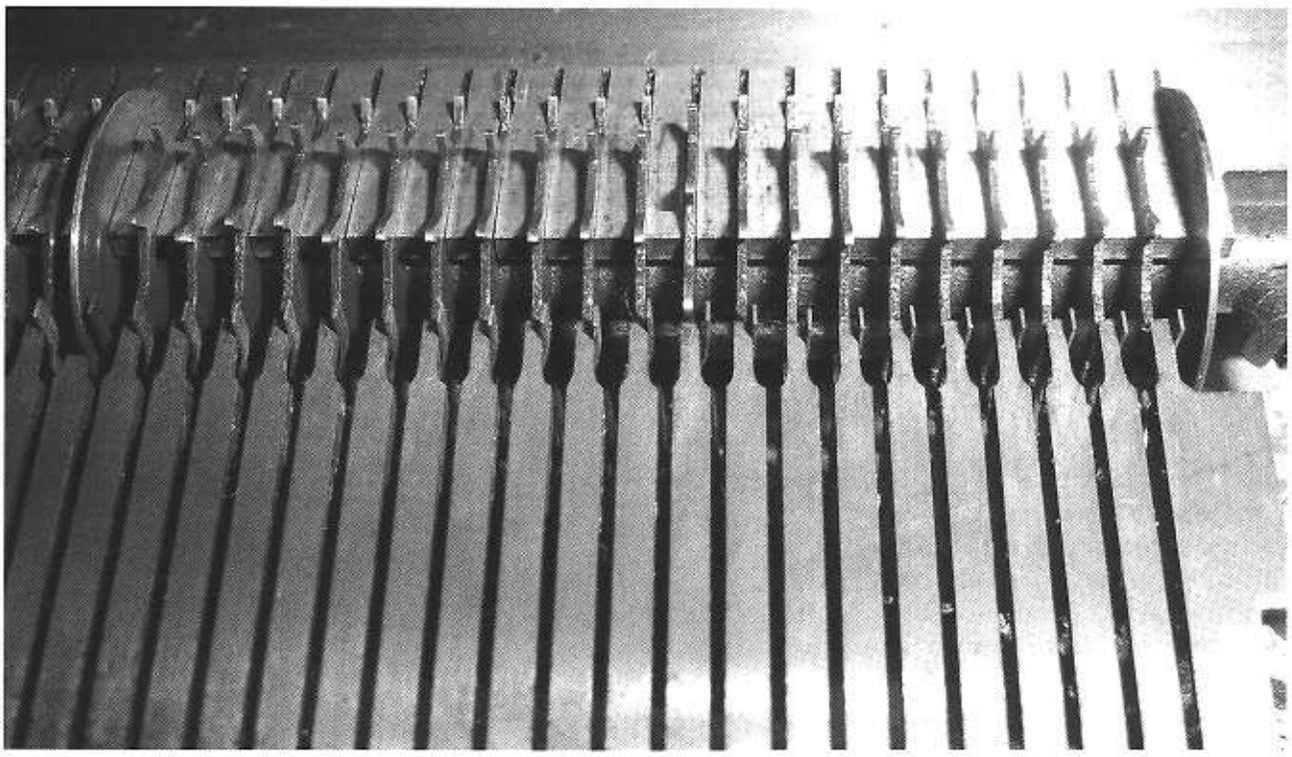


Fig 5. The tooth in the centre of the picture has been plucked

An Unusual Polyphon

by Kevin McElhone, **The Author of "*The Disc Musical Box*"**

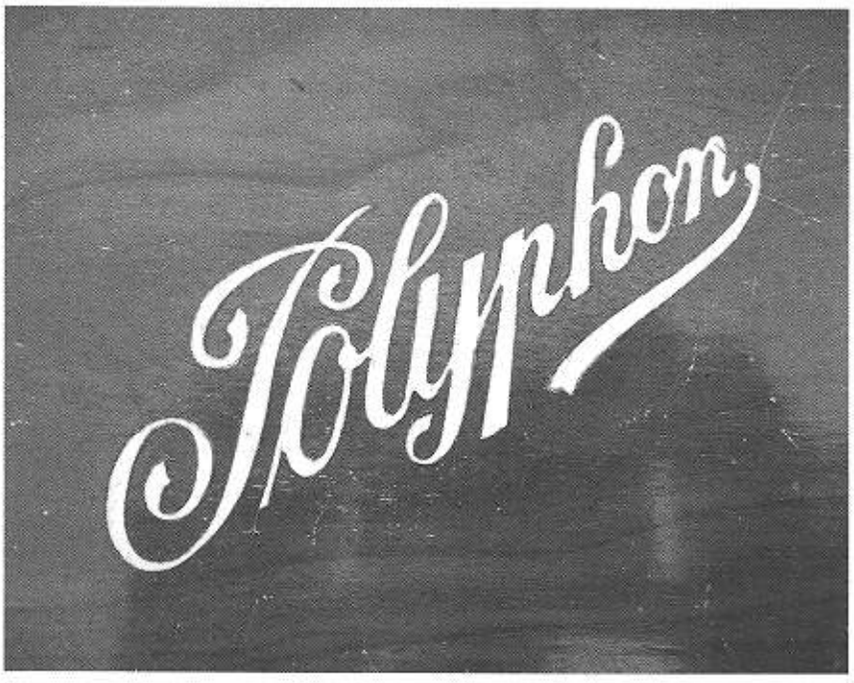


Photo 1: Polyphon 6.5 inch (16.4cm) - Lid Inlay

In my Introduction to "***The Disc Musical Box***", I make two points: that previously unknown models would continue to come to light and, that the sheer number of different models already found during my researches made it an impossible task for me to check and verify every detail in the book. In respect of my first point, I was fortunate enough to have been able to include details of the then very recently discovered Polyphon instrument that played 7 11/16 inch (19.5cm) serrated edge discs; this was found very shortly before the book closed for press and two more examples have since been come to light. In the case of my second point, however, I was not quite so fortunate; whilst a picture of a Polyphon Model No. 35 that plays 6 1/2 inch (16.4cm) discs was included at Illustration No. 518, the details were overlooked and not given . As I consider them to be of some interest, they are set out below.

This second Polyphon Model No. 35, from which the following details are taken, is not that illustrated in the book; it does not have a visible serial number, its case, typical of those used for the smaller instruments, has the word 'Polyphon' inlaid into the top of the lid (***Photo 1***) and has a nice coloured picture on the underside of the lid (***Photo 3***). It has its original lid catch (***Photo 2***), a feature often missing from disc musical boxes found today, and one that I hope to have copied to help other owners who would like to replace a similar missing lid-catch.

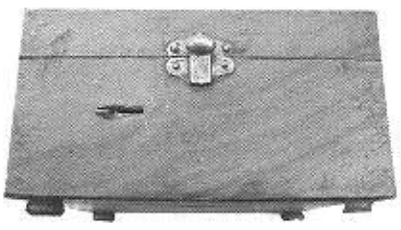


Photo 2: Polyphon 6.5 inch (16.4cm) - Case Lid Catch

The movement has several unusual features: the bed-plate is a single large

Right: Photo 3: Polyphon 6.5 inch (16.4cm) - General Interior View of Bedplate & Lid Picture

casting, with the name Polyphon cast into it, and occupies the entire area of the case (***Photo 3***); the comb is mounted at an angle of 45 degrees, set to lie towards the lower right hand corner of the bedplate; the pressure bar is a rather crude affair, a plain steel bar just bent in two places to provide the necessary pressure on the disc. The most unusual feature, however, is that this machine is centre wound in an anti-clockwise [counter-clockwise] direction; there is an elaborate arrow cast into the arm of the winding handle around where it fits onto the central pivot, presumably to help users avoid wrecking the mechanism by winding in the more normal clockwise direction. (***Photo 4***)

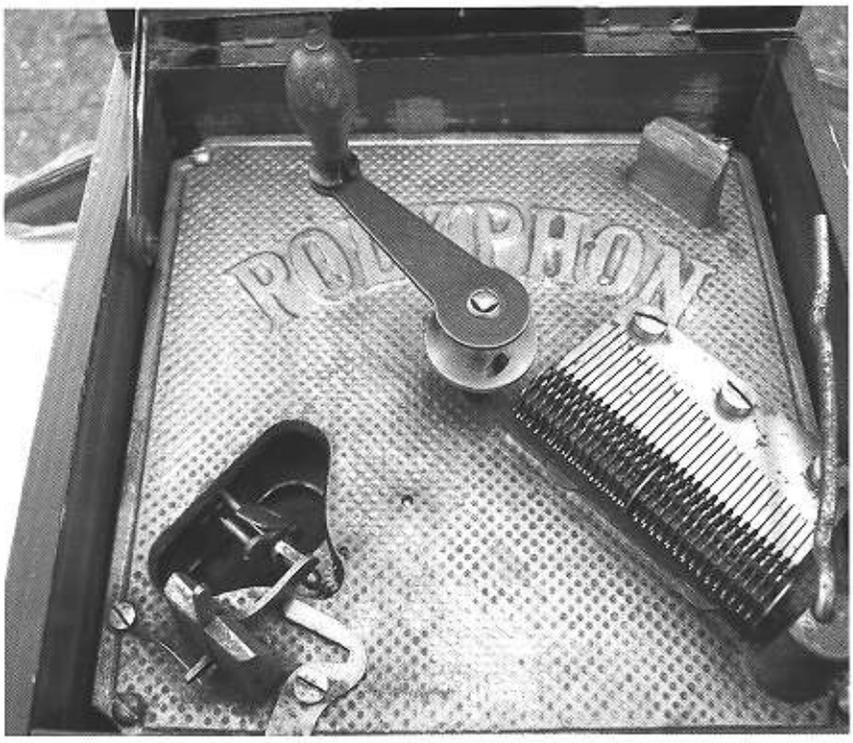


Photo 4: Polyphon 6.5 inch (16.4cm) - Detail View of Bedplate

The energy of the motor is transferred to the disc by means of a single, very small spring-loaded drive dog, or peg. This feature allows the disc to be placed in the correct start position even though the centre drive mechanism may be at any other point in its rotation; when started in such circumstances, the centre drive mechanism will rotate until the spring-loaded peg springs up and engages with the hole in the disc, thereby causing the latter to turn and begin playing the tune.

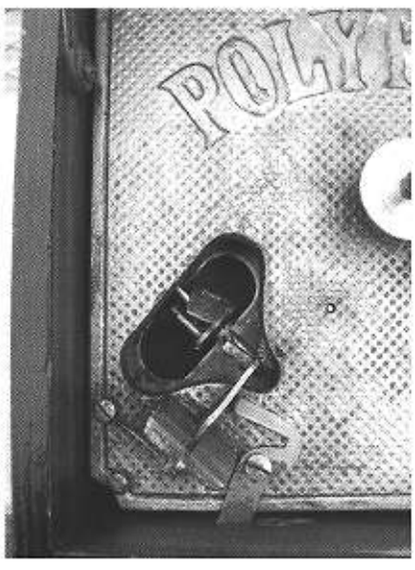


Photo 5: Polyphon 6.5 inch (16.4cm) - Detail View of Governor & Start-Stop Subassemblies

The governor is also unusual in that it is entirely exposed, being visible through a large hole in the cast iron bedplate through which the spring-loaded wings/arms of the compensating speed control can be seen rotating. (***Photo 5***). The start/stop mechanism is also unusual; the lever is moved to the right to release the mechanism and start playing; for the disc to stop at the end of the tune, the lever is moved to the left thereby allowing a spring-loaded arm to press against the periphery of the disc and then recess into a small slot cut into the edge of the disc when the stop position is reached. (***Photo 6***) This not only prevents the disc from rotating further but also causes a sprag to move into the path of the rotating governor causing it to stop turning. Thus, the resistance to further movement is not provided by the disc, as it is on some Stella machines for which I have seen many discs with chewed-up disc stop-slots, but is provided entirely by the sprag engaging the governor mechanism.

The disc is supported and dished during rotation by two rather large cast iron 'lugs' that stand well proud of the bedplate; indeed the left-hand lug has had to be adapted to house the spring-loaded arm of the stop mechanism mentioned above. (Photo 5). This example was found with 10 zinc discs, all in good condition without the usual missing projections, and sounds bright and clear when being played.

The instruction label underneath the case is in German and is incomplete but is repeated below as it is so unusual:

"Zur Beachtung, maa zieht das werk auf, indem ..... die heigegebene Kurbel auf den oben.... mitte des werkes befindlichen viere ... stift steckt und hierauf dieselbe in de... richtung ca. 14 mal herumdrebt. dieses aufziehens des werkes kann das ... blatt auf demselben liegen bleiben."

A computer generated literal translation gives the following:-

"To Respect. MAA that pulls work by... the heigegebene crank on the top.... four Centre of plant located... pin is and this same in de... direction about 14 times herumdrebt. This tightening up of plant that can... page on the same lie."

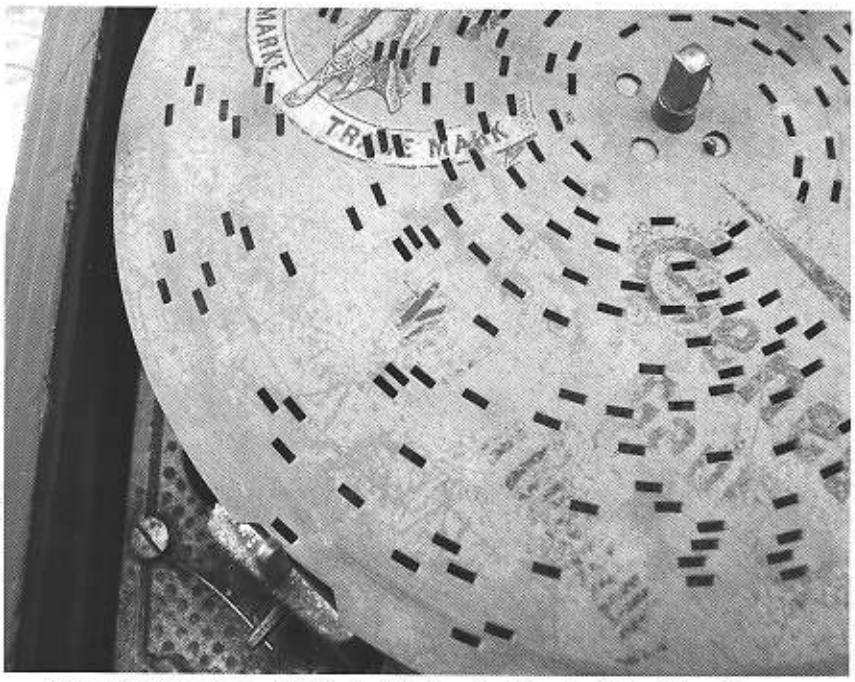


Photo 6: Polyphon 6.5 inch (16.4cm) - Detail of the Stop Feature

Those more familiar with the German language may well like to provide a translation using the English idiom appropriate for this particular application.

On a completely different matter, since the book was published I have received correspondence asking why the '***The Disc Musical Box***' does not have a conventional Index. Although I have replied directly to that particular correspondent, I set out below the main points made in my reply so that all may be aware of the background to the absence of this feature from the book.

The issue of an Index was considered by the MBSGB Publications Sub-committee during the time the book was being prepared, but several considerations together led to a decision to omit such a feature. These were:

- An Index for a book of this nature and content would need to be fully comprehensive and so was estimated to require a further 20-24 pages, adding significantly to the thickness and weight of the book that was already nearing 500 pages;

- increases in thickness and weight would have had an impact both on printing costs and on postage & handling charges; the latter issue was of particular concern with regard to despatches to overseas addresses and investigations had shown that these were already as high as could be termed reasonable;

- A comprehensive Index would have taken time to design, draft, proof read and then be cross-checked for accuracy, time that the sub-committee felt was not at its disposal;

- the book is arranged in alphabetic sequence by makers name and/or in numeric sequence by size of disc, both aids in themselves to the finding of much of the information contained in the book.

A conscious decision was made, therefore, to publish the book without an Index, other than one containing a straightforward list of the many illustrations.

"How then," I have been asked, "can information about instruments with names such as 'Mikado' or 'Eroica' be found?" For the present, the easiest method is to search the Musical Box Model Tables to be found in File D on the DVD included with the book. The entries identified by the search will show that "Mikado" is a Polyphon model and that "Eroica" is the name of a model made by Symphonion; in addition, they should give the Model No. and the disc size, thereby allowing any further details to be found under the relevant Makers' entries in Chapters 2, 3, 4 and 5. Without use of the DVD, then an eye-ball scan of the Comments column of the Table of Models in Chapter 3 of the book should provide a similar lead. The tune lists for those Makers that have been included in Files B and C on the DVD can be searched if required. If anyone has a query that cannot be answered from the book or the DVD, then do please contact any member of the MBSGB Publications Sub-committee for further advice.

Finally, as I stated at the end of my Introduction to "***The Disc Musical Box***", the book itself is just a beginning; for any or all of several reasons our knowledge and understanding of the disc musical box industry will be extended beyond what is in the book, eventually to a point when it will be necessary to consider preparing and publishing a Supplement to "The Disc Musical Box." At that time, the question of an index can be reconsidered along with the provision of other features, such as a chart showing the chronology of the industry. In any instance, therefore, where the content of the book can be corrected, updated or extended, whether by text or by picture, please contact the author at kevin_mcelhone@hotmail.com, or by telephone or by post – contact details can be found on the officers page of this magazine, "The Music Box", published quarterly by The Musical Box Society of Great Britain. In particular, I am collecting Serial Numbers of Disc Musical Boxes as these will help with estimating production quantities. Indeed another 205 have been found in the last few months. Such additional and updated information is always welcome and the more I receive, the sooner will a Supplement become both a necessity and a viable possibility.

This That and T'Other No: 8

For those of you who are keen to avoid giving Christmas presents in the shape of socks, shirts or cardigans, how about choosing a small item of mechanical music? Of course others may regard your choice as being biased, so if you can find a musical biscuit tin and fill it with the finest shortbread, then that may just dispel criticism! Finding a tin like the one illustrated in Fig 1 and 1a here may not be all that easy, but quality shortbread should be no trouble.

Fig 1. Musical biscuit tin

Nowadays nearly all Christmas novelty items require batteries to make them work rather than the "proper" wind up motors. It is worth looking around to find items with a spring motor as I believe they will become more and more collectable as time goes on. Battery novelties have their place but I doubt if many would regard them as mechanical music and that is what our hobby is about.

Quality mechanical items are still available but they are usually much more expensive and offered only in better class establishments at a price to match. They will always be worth the extra as they are likely to continue working years after the electrical versions have stopped. Of course there is a place for the battery powered Christmas novelties, but do remember to remove the battery after the festive season or indeed their life will be short.

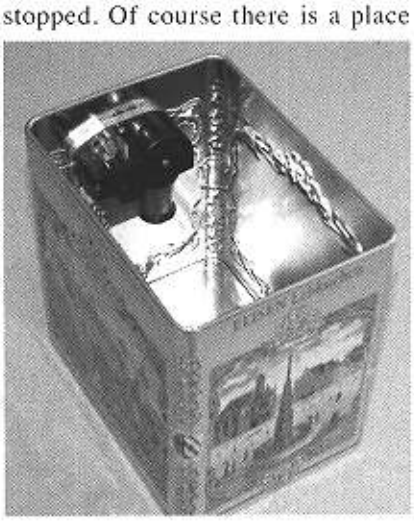


Fig 1A. Movement of biscuit tin

Many of the novelties that were made some twenty or so years ago were good examples of mechanical music and were relatively expensive at the time. These would be a very acceptable present to give and would brighten up any home. They are becoming much more difficult to find and it is possible they will become collectable in the future. Who knows?

Such an example is illustrated in Fig 2 was made some years ago by Enesco and advertised as "Merry Mouseicians". The tune in this case was a Polonaise and all the figures have actions as well as revolving like a roundabout. One mouse beats the drum, the second draws a bow across the cello and the third conducts and turns back and forth. It was expensive in its day and having gone out of production some years ago it will be difficult to find now.

The standard of manufacture of these older items was much better than most items made today so be prepared to have to pay more if and when you find one. Follow the advice of the experts in the antiques world and buy the best you can afford at the time.

The "Clown for Adults" as shown in Fig 3 was a limited edition made for adults and had the warning, "Keep away from children. Porcelain material can break." The clown stands around 33cm tall and is a typical revolving figure with I suspect a Japanese movement in it. If possible look for the original box and keep safely. Again, I doubt that many will survive for any length of time so please give a good home to any you find.

On a festive note, (excuse the pun!), the musical Christmas tree Fig 4 came from an "upmarket" establishment and is silver plated. The musical movement plays the ten days of Christmas and is obviously good quality. There are no lights and no fancy mechanisms but it does shout quality. Once again I doubt if it is still made today.

The Christmas tree with the railway circulating round it came from a supermarket. They must have been made in their thousands but overpriced at £19.95 as they had many left over. This example was one bought in the New Year sale at a large discount!

Fig 2. Merry Mouseicians

Fig 3. Clown for Adults

Fig 4. Musical Christmas tree

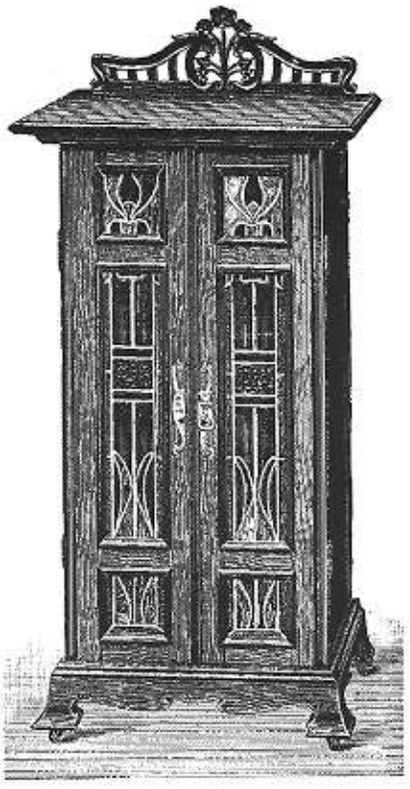
I hope that the selection of items illustrated here will provide some sort of stimulus for you to search for the musical novelties of our day. Maybe in a hundred years an enthusiast will cherish such an item just as we today cherish the Victorian counterpart.

I suggest that for sheer quality, linked to a good musical output, how about starting with the miniature Racca pianos as sold by our Society? They are after all a limited edition and have music, including Christmas music, especially arranged for them. They make a delightful present and by purchasing one at £30 plus p/p you are giving the Society a Christmas present too!

Arthur Cunliffe

Fig 5. Superior Christmas tree with moving train

Fig 6. Merry Christmas water globe



Symphonion ornamental cupboards.

Elegant and highly finished execution with eight polished drawers for the safe keeping of music-books, etc. — The back of the cupboard is furnished with ledges and finely polished, the feet are supplied with rolls in order to place the case easily in the middle of the room near the Piano.

Above: Another Christmas gift idea, ideal for 'software' storage!

From the Ernst Holzweissig catalogue of 1904.

A Very Merry Christmas

from the Officers and Committee Members of the

Musical Box Society of Great Britain!

What's in a name?

By Paul Bellamy

The musical box era, particularly as it developed, gave rise to a whole variety of terms. They were used by the makers and apparently understood by the customer. The origins of some have been lost in time, others conveyed specific information or had obvious meanings, yet others were almost pure fantasy. The basic definition of the cylinder musical box itself falls into two accepted categories, the snuffbox (-type) movement and the cartel, neither of which terms are very explicit but generally understood in respect of the type of cylinder movement so described by each of these two categories. Thus, these are the first two to be subject to scrutiny.

Cartel: References in the major works and many articles are fragmented and there is little in the way of historical record to confirm or deny the use of 'cartel' for the cylinder musical box. The late HAV Bulleid was a man of undoubted authority in many areas, not only that of the musical box. He was a graduate engineer, well versed in the use of the English language, conversant with all the major books and articles as written in their original language in both French and German. His approach to the subject was to be both cautious and accurate in the use of technical and other related terms, particularly if they had historical significance in the host language. If he had doubts, he would say so. If he had an opinion, he would attempt to substantiate it with appropriate historical references. When he made an error, he wrote to apologise and correct it. Thus, I never questioned his use of the word 'cartel', one he favoured above all others to distinguish the larger cylinder musical box movement from the smaller ones used in snuffboxes and other novelties. Bulleid1 limited his comment to:

"Jaccard is at his best and most valuable in recalling the names and expressions obviously long accepted in the musical box trade by the time he joined it. They were so obvious to him that he never thought of explaining their source. In cold fact, all cylinder movements with the spring motor perpendicular to the bedplate, which were first made for snuff-boxes, were simply called Snuff-boxes (Tabatières). The others, with spring arbor parallel to the cylinder, were first made for clocks and were called Wall Clocks (cartels). I must say, I have not seen the latter explained, the French noun cartel now being restricted, in its second meaning, to antique wall clocks."

The fact that the movements were made for clocks has to be the clue and the word 'cartel' certainly retains that meaning in at least one sense, the wall clock. My opinion is that the word had particular significance to the workers in a location with one major industry. Thus the social sense of *cartel* would prevail because its members were effectively a coalition of workers and manufacturers. If so, in a region where the main industry was clock manufacture, the industry might simply be referred to as the cartel and hence the products it made to be known as cartels. It is only one step to refer a musical movement made for a cartel clock to be called a cartel movement.

The style of early cartel musical movements, as found in these clocks and sometimes separately cased, is typified by having the axis of the spring motor parallel to that of the pinned cylinder. The layout differed slightly from the standard cartel movements that were produced exclusively for the musical box. Early clock-type ones often had combs with bass teeth furthest from the spring motor. Austrian 'cartel' movements, such as those made by Rzebitschek of Prague, also have treble teeth closest to spring motor. These are in cases with a pull-cord start mechanism, presumably because the movements were designed primarily for use in clocks but cased separately as musical boxes. Standard Swiss and French musical box movements have bass teeth nearest the spring motor.

The other standard musical movement, typically first used for musical snuffboxes (tabatières), became known as tabatière or snuffbox movements. Even when not fitted into snuffboxes, the movements are often described, incorrectly, as snuffbox movements. A better term, one used typically by Paillard for all these small movements whether or not used in snuffboxes, is *petites musiques* (small movements) but rarely referred to as such, unfortunately. The very early form of these cylinder- types had a short cylinder called a *barillet* and the layout was different to the later snuffbox variety. These 'petites musiques' continued in this form and modern day Reuge use this layout for a larger version, their 70 and 140-note movements.

The sur-plateau movement was also fitted into early musical snuffboxes and other small novelties. These had little in common with the cylinder-type 'snuffbox' movements, using a pinned disc and not a cylinder. The disc had to await the end of the 19th century when its cousin, the disc musical box superseded the cartel cylinder musical box (including the *rechange* and other interchangeable varieties) because of the interchangeable nature and ease of storage of the discs.

Chapuis[2] avoids the use of the word cartel until Chapter XVIII p182. He refers to them for the first time: *"As for cartels, or large musical boxes,*

they had been made...."This seems to justify the term in relation to the 'non-snuffbox' type, as accepted by Jaccard, Bulleid and others. Like Jaccard, Chapuis does not elaborate on its historical origins.

Piguet, in the MBSI version of his book 'The Music Box Makers' does not use the word cartel, with one exception: an illustration with original caption in the MBSI version p241. He preferred the terms snuffbox and large musical box. The latter is less definitive than cartel although it is perfectly adequate when read in context with the text and illustrations. Here, the French caption is '*Cartel Jurassien se remontant par le coté*'. Jurassien, meaning 'of the Jura region', is a word used to name this particular model by the maker Junod, Aubert & Cie., (viz. J.A.C.) in their catalogue of 1889. This supports Bulleid's contention that the term cartel was in common use and understood by the trade and the public at the time. The model is an improved version of the standard cartel, its spring and cylinder being on the same axis. It was a simpler and hence cheaper design with, according to the advert of the time, several advantages for use as an adjunct to items other than those contained in a box. I think it was a patent used by Mermod with other variations adapted to interchangeable cylinders. Bulleid remarks, "*The (Junod) catalogue stresses that side winding makes these movements suitable for mounting in various objects, so they are priced separately for sale without a case.*"

Rigid Notation. This is one of the most unfortunate, incorrect and confusing terms ever created to define the pattern on the surface of cylinders made by one of the most creative musical box makers, François Nicole. It applies only to cartel movements produced by him, so let us abandon it! Orde-Hume[4] clarified the expression. The French term, '*quadrille*' is also inaccurate but perhaps more acceptable if one accepts the concept of quadrilateral rather than a square pattern. The source of the term seems to be uncertain, apparently based on a misconception that the pattern was used to lay out the precise position of pins on the cylinder's surface - but why *rigid*? Not so.

François Nicole probably had an original purpose for the grid pattern, which then fell into disuse as unnecessary to his requirements as his work progressed but which he may have retained as his distinctive 'signature'. His early work never carried his name, only the pattern. So what was its intended purpose? It could not have been for setting out the 'bars' of a musical manuscript because it does not cope with 3 and 4 beats in a bar or for differing bar intervals when music is transcribed from manuscript onto the surface of a cylinder. Its use was confined to his *cartel* movements, not the *petites musiques*. So does this provide a clue?

Christian Eric referred me to a copy of a very early document written in Latin by Professor Celcius[5], clearly illustrating the use of 'graphic' notation. The 'Y' axis equated to the circumferential lines on François' cylinders and the horizontal lines were the 'X' axis. Thus, its original intention was to be a graph for laying out a musical programme. A cylinder for, say, a carillon, with a series of 'sockets' in equal spaced divisions around its circumference, can be used for 3 and 4 'beats in a bar'. Why then did Nicole choose to use the grid pattern if his arrangements did not conform precisely to the pattern? I believe, along with Christian Eric, that it was used initially as a guide, possibly to aid drilling, pinning and adjustment of errors.

Luuk Goldhoorn notes that François Nicole was the first to concentrate on the *development* of the large cartel movements to the exclusion of all others. As a pioneer, he may well have seen the need for guidelines but then found that, as his experience grew, they became largely redundant. He was a very practical man who may then have realised that his workers could do the job without the grid but left it as his trademark. It is interesting to note that his name only started to feature on his movements whilst retaining the distinctive pattern, when the other Nicoles, distant cousins David Elie and Pierre Moïse Nicole, started up a separate workshop within a short walk of his premises! From that time, François seems not to have made small movements but concentrated on the large cartels.

Étouffoirs en acier – soit à spiraux: This 'marketing' term, much used on tune sheets in the early period of the musical box, needed no explanation to the purchaser of the day, whether a person of the host language or a foreigner, (mostly British, because this was the era of the British Empire, a huge market.) French was well understood by most of 'the upper classes'. Even if they were not conversant with the precise meaning, the expression had an air of conviction that it meant something special. Indeed it did, because the steel damper (sometimes brass, though, and an improvement upon the quill damper) enabled supreme musical arrangement and expression. Nowadays, although an English-speaking person may be unfamiliar with a French menu, they might be loath to admit ignorance – the menu language is intended to convey quality even if devoid of meaning to the reader (so, often supported by a translation!) A more recent example for the UK TV viewer is: 'Vorsprung durch technik', used by a German manufacturer to convey an advanced leap forward in the technology of the product, even though most viewers got the sense of this not from their understanding of the language but from the accompanying graphics. Advertising techniques are almost as old as advertising itself!

Once again, Bulleid dealt with the term[6]: *"Judging by the innumerable tune sheets proclaiming 'Spiral Steel Dampers', (which persisted long after it had become a Blinding Glimpse of the Obvious) the musical box makers must have been very well pleased by this notable improvement; the spiral shape is technically well described because in a spiral the radius of curvature is proportional to the distance measured along the curve. In a damper the sharp curvature of the bottom loop gradually eases till the end near the tooth tip is almost straight – it presents a slightly convex surface to the cylinder pin, which first touches it ..... and then pushes it inwards and upwards to touch then slide along the tooth...."*.

There is little more to add, except perhaps to note that most translations into English or German fail to convey the sense and actual operation of the damper with the precision of Bulleid. The difficulty in translating the expression is because it is not a complete sentence and written in the subjunctive mood, a common feature of the French language. This has led others to translate the feature less accurately than Bulleid's version, such as 'hairspring dampers'. The original source of the damper material was probably the spring material used for watch hairsprings!

Quatuor: When I first came upon this term I had little idea of its meaning and use. Once again, Bulleid7 came to the rescue: *"About 1885 several makers, seeking an added attraction to their larger products, adopted the intriguing title 'Quatuor"*

He illustrated a Baker-Troll movement, a straightforward *Sublime Harmonie* type with *mandolin* (sic) and *piccolo* comb added, making four combs in total. Hence he concluded *Quatuor* was originally used for its sense of 'four'. The movement also had bells and a zither confined to the tremolo comb. He went on: *"This movement should strictly be described as 'Sublime harmonie with tremolo and piccolo and bells' but the word Quatuor is shorter and more dramatic. It was casually used by other makers, and I regret to say that it has not yet turned up on a true four-comb sublime harmonie. The 1874 patent claimed 'two or more separate combs'. Paillard made some three comb sublime harmonies and it would be strange if they never tried a four-comb version..."*

The trouble with patents is to assume they were the result of original ideas. Not so, because many patents were used to own the rights to a particular design feature and were in existence before patent law was fully established. Thus, many features were known before patent law became a significant factor in the preservation of intellectual property.

Over the succeeding years I gathered more information on the *quatuor* and allied instruments and began to wonder if Bulleid was misled by the 'quat' in 'quatuor' by assuming it actually meant the use of four combs tuned differently. In fact, the musical meaning is 'quartet' in French. Unfortunately, Bulleid departed this mortal coil before I could put my thoughts to him. The many examples I have seen lead me to believe that it was another 'trade' term, giving the impression that a Quatuor musical box was capable of delivering at least four styles of music. Perhaps nobody will be able to confirm or deny this suggestion but there is good reason to think that any term that could enhance the sales potential in the competitive market of the time, the late 1880's, was an advantage.

The type of arrangement found on the few 'true' *Quatuor* movements with four combs and those claiming to be *Quatuor* but with less than four combs seem to equate well with the types of arrangement found on the *Polytype* and *Polyphone* movements. Another term, Quintetto, is a rare form of the characteristics to be found in the *Quatuor*. With the demand for a greater variety of musical styles, attempts were made by a number of makers during this period to find ways in which this could be achieved. Terms such as *Mandoline Expression, Harpe Harmonique Piccolo, Sublime Harmonie, Sublime Harmonie Tremolo, Sublime Harmonie Piccolo and Sublime Harmony Quatuor* were all familiar terms to the *cognoscente* of the day, the last being the only one of this group that made a serious attempt to combine a number of these different styles. This was done by the use of different tuning scales, tooth stiffness, cylinder pinning and tune arrangement as described for the *Quatuor*.

It is for this reason that I believe makers were using the term Quatuor, and other similar terms such as Polytype and Polyphone, to represent different *musical* styles and not just, in the case of the quatuor, four distinct *instrumental styles*. The terms were also over-used by some makers as a form of superlative in the same way as advertisers use descriptive expressions today. A Baker-Troll advert described one such musical box: 'Each air is rendered differently'. The footnote to the advert states: *Multum in Parvo* (much in little!), It was a 6-air movement purporting to give the buyer every musical style, all pinned on a single cylinder. Of course, the arrangements had to be a compromise compared with those movements designed for a specific style and one wonders to what extent it affected musical quality.

Polyphone (nothing to do with the disc musical box) and *Polytype*, along with *Quatuor* instruments were also made as Interchangeables. Each cylinder may have all six airs in one of the styles advertised or announced on the tune sheet. Many movements have just two combs but these can be tuned in such a manner

that they emulate more. A clever arranger can convince the purchaser that the music is arranged *fortissimo* when, in fact, it is no louder than the forte of *Forte Piano*. The *Piccolo* comb is sometimes used as *Piano* in a *Forte Piano* arrangement and then used again for a *Harpe Harmonique Piccolo* arrangement.

Bulleid[8] describes Polytypes and Polyphones, summarised as follows: *"Baker-Troll offered three types of Polytype: 18inch cylinder and 6-air cylinders with choice of 2.4, 2.75 and 3inch diameters and 3 combs totalling 175 teeth but none have yet been recorded." The Ste.-Croix Livre d'Airs (Book of Tunes) lists 19.75inch 8-air cylinders as Concerto Symphonique Polyphone. There are 9 different styles: Quatuor Expression Piccolo; Sublime Harmonie Soprano; Tremolo Expressif; Harp Harmonic Piccolo; Sublime Harmonie; Sublime Harmonie Tremolo; Baryton; Sublime Harmonie Piccolo. All 9 styles are spread over 37 tunes with serial numbers ranging from 12365 – 12728."*

One musical box, serial 4935 had all 9 types written on its tune sheet. This movement had 4 combs (thereby truly justifying the term *Quatuor*). The first two had 72 and 45 teeth respectively tuned *Sublime Harmonie* but also with extra teeth for the *Mandoline Bass*, sometimes called *Baryton* (another term for *Organocleide*); the third comb with 24 teeth provided *Piccolo* and the fourth comb with 141 teeth was standard. It was a *Longue Marche* (long playing time for one wind of the spring motors) with a very large heavy-rimmed drive wheel with gear teeth cut inside the periphery of the rim and in mesh with the cylinder's gear*. The movement's governor cock had No. 705 stamped above a Swiss Cross, the mark assigned to Jules Jaccard in March 1889 and which expired shortly after in 1890.

* As an aside, I believe this type of wheel performs the function of an inertia wheel, not that of a flywheel. The inertia of the massive rim will smooth out the tendency for the cylinder surface speed to fluctuate with speed as it rotates under the influence of varying cylinder pin-to-comb tooth engagement during intense musical passages such as *mandoline*. A large mass is difficult to accelerate or decelerate, thus smoothing surface speed fluctuations more efficiently than a standard air vane governor but the governor is an additional bonus as well.

Bulleid described yet another Paillard multi-cylinder *Polytype*, serial 12596, circa 189. The 6-air cylinders were 13.375 inches long; two with *Sublime Harmonie*, one with 55 and the other with 54 teeth but with extra teeth tuned *Mandoline* and *Piccolo*, thus giving the 4-comb effect in the manner of the *Quatuor*. The styles were: *Sublime Harmonie Tremolo, Sublime Harmonie Piccolo, Harpe Harmonique; Harpe Harmonique Piccolo*. The governor cock was stamped: Pat'd Jan 19 1892. It is the US patent for the Paillard *Gloria Interchangeable* model.

Perhaps there is more to a name than we first perceive!

Notes:

1. Cylinder Musical box Design and Repair p96.
2. The History of the Musical Box (MBSI translation).
3. Cylinder Musical Box Technology", p100.
4. MBSGB Journal: The Music Box Vol. 18/5.
5. Anders Celsius (1701-1744), Swedish astronomer and mathematician, famous for his Celsius temperature scale.
6. Cylinder Musical Box Design & Repair ps2/3.
7. Cylinder Musical box technology p130.
8. MBSGB Journal: The Music Box Vol. 19/3.

Barrel Organ Question

from Colin Williams

In Europe, how far East did barrel pianos penetrate?

My son and I recently transported a barrel piano and cart by road from Southampton to Romania to a charity that I support there; FSC. In their June 2012 newsletter the piano can be seen playing to raise funds in the city park. No-one had heard or seen a barrel piano before and hence my question. We are familiar with the exodus from Italy in the 1860's with the Italians setting up small factories in the UK, and presumably France, Belgium, USA. Did they stop there and, if so, why?

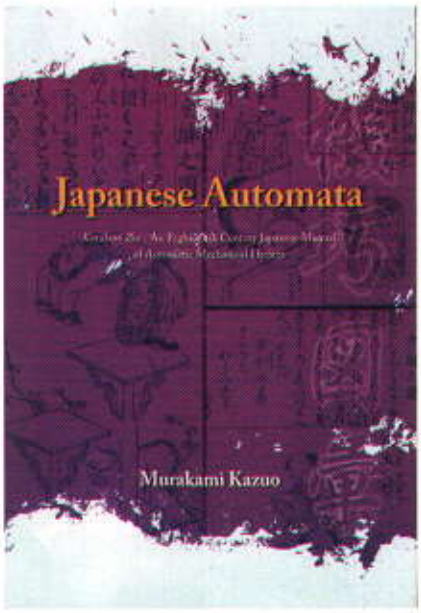
Unfortunately, from my point of view, whilst barrel pianos were familiar items in The Music Box and at the major auction houses in the 1980's and 1990's, they now seem to have largely dropped from view. Of course it is our own fault for not submitting articles. I did try and rectify this in 2012 by publishing "A Passion for Barrel Pianos" and supplying enough copies to the MBSGB for them to sell to help finance new publications. Again, unfortunately, I have had little response and I suppose that is because the barrel piano is no longer of interest to most MBSGB members.

If anyone is interested, then my e-mail address was given in the booklet referred to above. *(Or contact Colin through the Editors – Ed)*

Book Review

JAPANESE AUTOMATA: *Karakuri Zui*
by Murakami Kazu

Published by the author, Sakamoto 7-28-45, Otsu-shi, Shiga prefecture, 520-0113 Japan. 256 pp 8¼ ins by 11¾ ins (210mm x 300mm). Illustrated, together with facsimiles. Price ¥12,000 plus ¥1,970 postage (total ¥13,970) to Europe and United States. Published 2012. ISBN 978-4-9906228-0-0. Paperback, in English. Via japaneseautomata@gmail.com



Sub-titled 'An Eighteenth Century Japanese Manual of Automatic Mechanical Devices', this is a work that fills a hitherto vast void in western knowledge concerning the extraordinary achievements in automata and what today we call 'robotics' that marked the Edo Period in Japanese history.

Karakuri Zui is a remarkable set of books published first in Edo (today's Tokyo) and Osaka in 1796, and then Kyoto in 1808. These were the three most important centres in cultural and commercial centres in ancient Japan. The books were written by Hosokawa Hanzō Yorino (c.1749-1796) described as 'an astronomer with a talent for making mechanical devices'. His books took the then level of knowledge from the ancient world and meticulously transcribed it in neat Japanese characters and amazingly-detailed line-drawings which were each fully annotated.

Hanzō's finished book was in three parts – a fulsome preface, itself a manual of clock-making and automata-work, a Volume One and a Volume Two. Of these, the preface is at least as long as the other two but however curious the form, they provide hitherto untold information about Japanese and Chinese automata.

There has been, though, only one problem. While most Europeans today speak one or two other European languages and can probably read a couple more, the oriental tongue is mastered by very few. The present reviewer spent some time in Japan thirty years ago long before dual-language signage had ever been thought of – and knows only too well the personal drama of being unable to read so much as one word!

Perhaps harder, especially for the translator, Japanese is a language where one word may have several interpretations depending not just on contextual use but cultural background. This is one reason why few Japanese literary works appear in English editions.

And so when, some few years ago, Hanzō's extremely rare books appeared in a modern single-volume paperback facsimile, most accepted that even in facsimile the Japanese text would be an impenetrable barrier and thus this undoubtedly important work would have to be passed over.

Now, though, thanks to the efforts of Musical Box Society member Murakami Kazuo, this work is available in English. Where a mere translation would be a major step forward, Kazuo has gone far beyond that goal and given us a veritable treasure-trove of Japanese history on the subject of automatic devices.

In a lucid 29-page introduction he puts the whole matter of Japanese automata (in particular its definition and application as seen by the Japanese artisans) into perspective, gives a fulsome biography of the talented Hosokawa Hanzō Yorino, and then looks at the history of mechanical systems across the centuries. Fundamental to his quest is the question of spring-manufacture for we learn that Japanese craftsmen formed their springs not from steel but from brass.

There are some illustrations of classic and contemporary automata to illustrate this section.

To the task of translating the ancient Japanese texts, Kazuo has adopted the style of placing the original page complete with text and drawings on left-hand pages with the English translation on the facing right-hander. He has, though, gone one stage further in that each block of text is marked with a reference in red so that the precise text can be identified.

On its own, this painstaking work would be valuable but Kazuo has one more trick up his sleeve: he provides a commentary and, where necessary, corrections to the original, so converting mere word-for-word translation into an analytical reference. The work ends with some pages of notes to guide those who wish to make for themselves replicas of some of the automata described such as the 'Magic Doll' and 'Tea-serving Doll' among others. A final page is a working translation of some of the specialised Japanese words used to describe parts.

There is no index to the book. In fact it would be very hard to provide an index for such a wide-ranging technical and historical work. There is, though, a valuable bibliography that includes references to some works many will never have heard of from elsewhere.

Any book that offers a translation from an original into another tongue stands or falls by the competence of the translator and, after exposure to instruction manuals for modern appliances that are seemingly written by electronic word-butchers, too often we view such missives with unbridled misgiving.

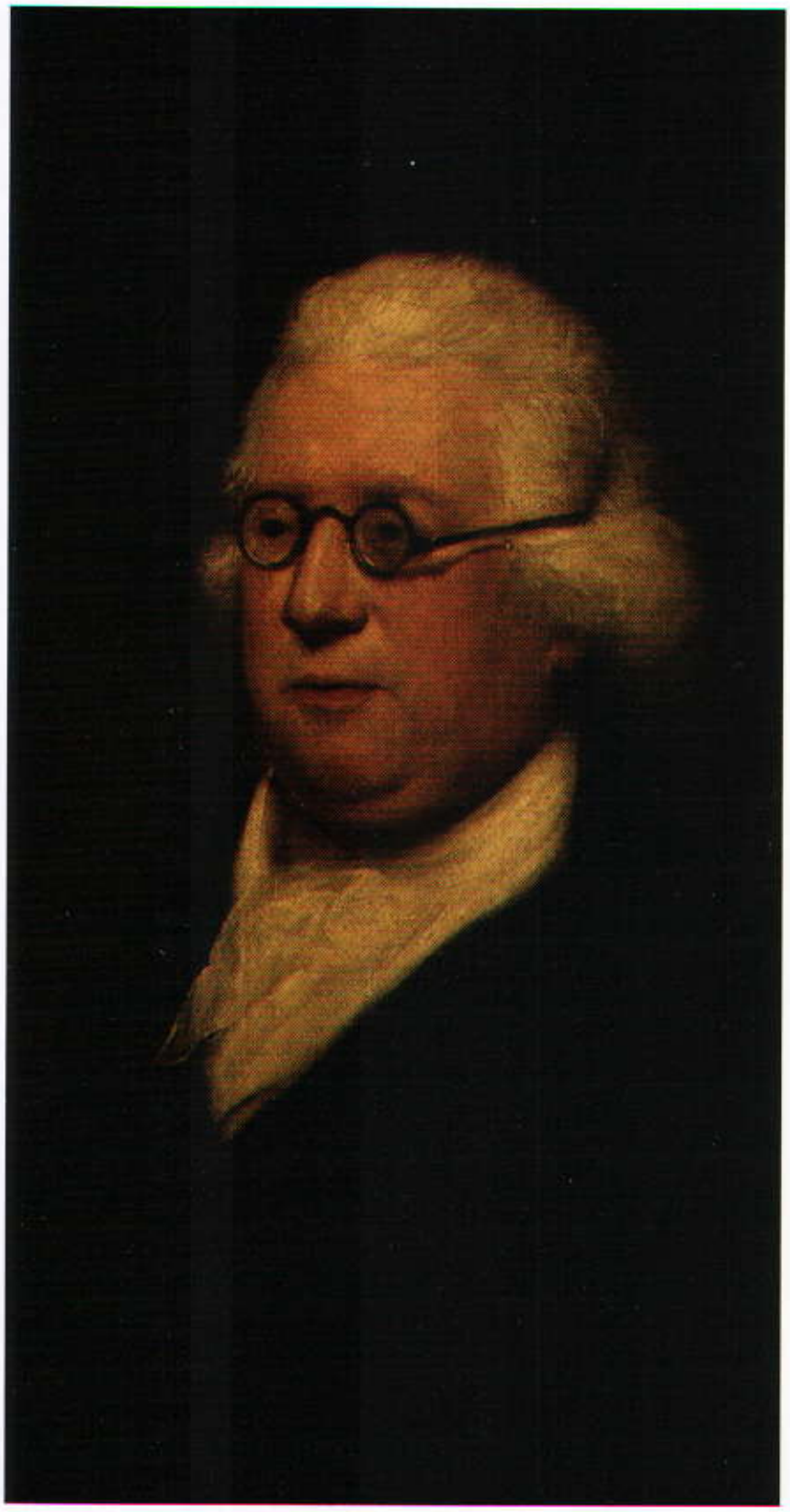
It is thus with a sense of delight that we find this book to be not merely a pleasure to read but that it is written in perfect and highly competent English. Those of us that have had the privilege of meeting the author and conversing with him will not be altogether surprised at this.

Murakami has laboured long and hard and produced a masterful work that will find a welcome place upon the working reference shelves of everybody who has any interest in oriental automata, its history, development and art. That he has funded the project and published it himself in a limited edition of just 500 copies shows his devotion and dedication to the culture of *Karakuri Zui*.

This is an expensive book at approximately £112 or $180 including postage, but it offers a rare window on a past, access to which few Westerners have hitherto been allowed opportunity.

Arthur W. J. G. Ord-Hume

Director:
The Library of Mechanical Music
& Horology



Oil painting of James Hook by Lemuel Francis Abbott (c. 1760 - 1802), an accomplished artist best known for his portrait of Admiral Lord Nelson. He was a member of, and exhibited at, the Royal Academy and also painted portraits of Sir William Herschel, Matthew Boulton and the poet William Cowper.

See article on page 310.

Stray Notes

An occasional series originated by Luuk Goldhoorn, with four contributors in this issue.

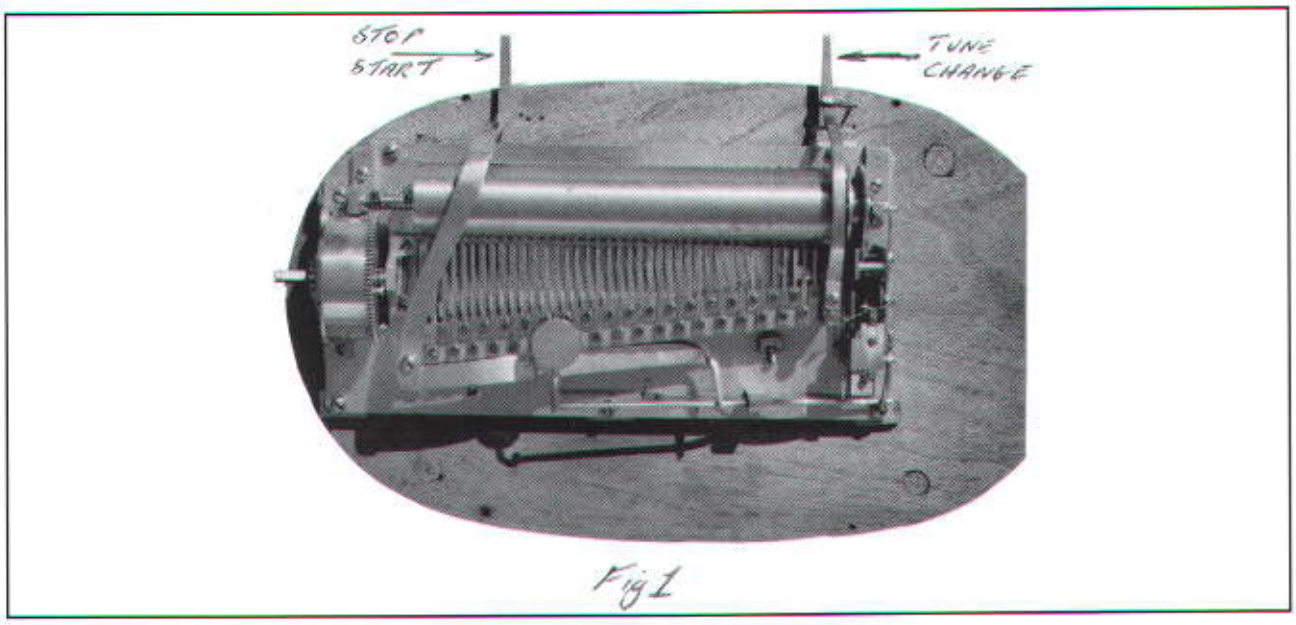


Fig 1

30. An unusual clock-base movement.

The following is posted for information because there is insufficient detail just by studying the photographs. Perhaps more experienced members can provide some answers. The cartel movement is mounted on its wooden base. There are apparently no names or identification features but the basic layout is conventional for cartel movements. Whereas most cartel movements seem to have been the product of many component suppliers, this one appears to have been constructed from stock brass and steel, possibly made in a single workshop – i.e. largely 'built from scratch'.

Fig.1. shows the basic assembly. Its bedplate, bearing blocks, governor bracket and block all seem to have been fabricated from stock brass. The tune change and stop start lever has the appearance of being fabricated from strip brass stock but the spring barrel appears to be a standard type, probably a 'bought in' component. Fig. 2 shows details of the governor and great wheel; Fig 3 is a close-up of the governor.

The Cylinder: There are not many pins, suggesting that the airs were simple arrangements. The tune change lever appears to act directly on the cylinder end flange, limited in movement by a simple wire staple. A compression spring keeps the cylinder to the right but it is unclear whether or not there is a conventional snail- cam/ star-wheel on the great wheel. The single comb teeth are scaled in the conventional manner of bass to the left and treble to the right but mounted in two rows, one forward and the intermediate teeth further back. Tip-to-tip spacing is quite wide. The comb has two set-screw blocks to adjust cylinder pin-to-comb tip engagement.

Figs. 2& 3. The steel components are exquisitely forged, shaped and polished. The governor bracket has a single pillar to one side. Its top plate carries the jewelled thrust bearing in an adjustable slide with clamp at its outer end. The spring loaded stop/start lever trails an annular ridge with drop slot at the tune change position. The governor endless carries two steel arms with a small adjustable vane (air brake) on each and conventional stop sprag below.

The whole is beautifully engineered and constructed. Any information and comments are welcome.

From 'Oddjob' *(name and address supplied – Ed)*

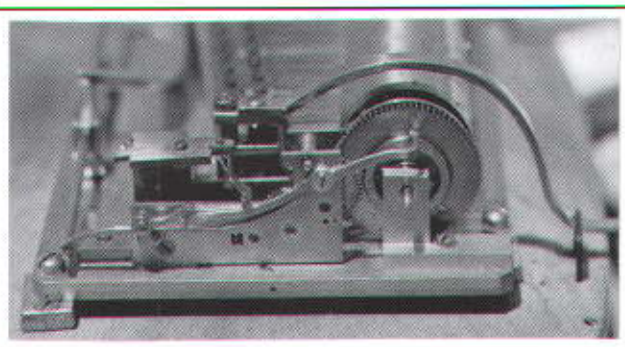


Fig.2

Fig.3

31. Philipps Paganini-Violin-Piano Model No.3.

Hendrik H.Strengers.

Many envelopes used by manufacturers of musical instruments show examples of new models as a kind of advertisement; it is remarkable that mostly the name of the shown instrument is not mentioned. The manufacturer César J.Costers was an agent for Imhof & Mukle and he sold instruments made by Johann Daniel Philipps. The firm of Philipps and Ketterer started in 1877.

After 9 years – in 1886 - the "Frankfurt orchestrion and piano instrument factory J.D.Philipps" was formed. The name was shortened in 1911 to "J.D.Philipps & Sons A.G.(=Aktien Gesellschaft)". The envelope was posted on December 12, 1913 at Antwerp in Belgium and mentions that Costers was a distributor (= Grossiste). The address is Mechelsche Steenweg 30, Antwerpen (in Dutch) and Chaussée de Malines 30, Anvers (in French). The adressee is the well-known "Mijnheer (=Mister) Pierre Eich, Constructeur de Pianos Électriques", Rue des Semeurs No.7-9, Gand (=Ghent), Belgium. He built pianos and orchestrions, all played with "Symphonia" rolls, for example, the Luxus "Delta" with piano, violin, clarinet, harp, big drum, cymbals and an imitation of mandolin. The directory by Paul de Wit (1906) gives some addresses: 1) Frères (=Brothers) Costers, 11 Marché de St. Jacques, Anvers and Pierre Eich, 5 (not 7-9) Rue des Semeurs, Ghent, builder of organs and orchestrions. He was active until 1939. The Philipps catalogue, ca.1911/2, gives a description of the instrument:

"Philipps Paganini-Violin-Piano Model No.3.

Elegant, heavy oak case, richly carved, facetted-mirrored doors for music cupboard. Massive columns support the manual keyboard, the same tapering towards the top into carved capitals. The equipment is similar to that of Model No.2 and is effectively supplied with a 44 toned harmonium. This model meets the highest demands in respect to a perfect and artistic reproduction of the highest grade of music.

Height.....9 ft. (2.70 meters)
Breadth.....6 ft. 2 inches (1,85 meters)
Depth.....2 ft. 11 inches (0,86 meters)
Net weight.....1584 lbs.(720 kilos)

Music-rolls bear the mark P.P.; Selection according to our Paganini Lists. For piano-playing alone Duca-rolls are necessary (Marked P.D.).

Numerous testimonials tend to prove that our Paganini Pianos are unequalled in the excellent timbre of tone, softness of rendering and precision".

Sources:

1) KatalogFrankfurterMusikwerkefabrik J.D.Philipps & Söhne, Aktien-Gesellschaft, Frankfurt am Main: Paganini-Geigen-Pianos und Paganini-Geigen-Orchestrions, ca, 1911/2.
2) Envelope C.J.Costers, December 12, 1913.
3) Collection of the author.

32. James Hook

by David Evans

Whilst researching some barrel organ tunes I came across a few titles that were new to me, such as:

Willow – a song by J Hook
Tekeli
Pandean Dance in Tekeli.

Searches on the Internet revealed that

Theodore Hook

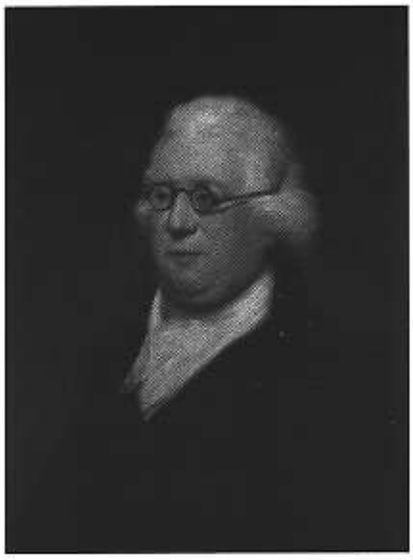
Tekeli was an opera composed in 1806 by Theodore Hook and includes Tekeli Quick Step by J Hook. Who were these Hooks?

James Hook was born in Norwich in 1746, the son of a razor-grinder and cutler. He studied music under Garland, organist of the cathedral there, displaying a remarkable talent and was giving public performances of concertos by the age of six. At the age of eighteen he moved to London and became organist at White Conduit House, Pentonville, one of the tea-gardens that were popular in 18th century London, where he composed some songs that were sung at Richmond and Ranelagh (another popular tea garden, adjacent to Chelsea Hospital) and which he published as his Opus 1.

Hook married the artist and writer Elizabeth Jane Madden at St Pancras Old Church in 1766. In 1769, at age 23, he was engaged as organist at Marylebone Gardens and remained there until 1774, when he moved to Vauxhall Gardens in the same capacity. He continued at Vauxhall until 1820. He was appointed organist of St John's church, Horsleydown, Bermondsey, in 1772, and frequently played concerts on newly built organs, both in London and in nearby counties, often playing his own compositions. He was highly successful as a teacher of organ and harpsichord. During his engagements at Marylebone and Vauxhall, he was said to have composed upwards of 2000 songs, cantatas, catches etc and won prize medals at the Catch Club, one in 1772 for his catch "One morning Dame Turner" and again in 1780 for "Come, Kiss Me, dear Dolly". A 'Catch', or trick canon, is a type of round - a musical composition in which two or more voices (usually at least three) repeatedly sing the same melody or sometimes slightly different melodies, beginning at different times. In a catch, the lines of lyrics interact so that a word or phrase is produced that does not appear if sung by only one voice. This phrase is often innuendo-laden, politically subversive, or lewd. The words of "One Morning Dame Turner", running over seven pages of sheet music for three voices, go:

"One morning, Dame Turner's brisk maid Betty Dyer
Was laid on her back and son Johnny stood by her;
His mother saw all and roar'd out "Oh burn her, John Turner".
When John to his mother cried "No, no, Oh fie,
She lies very well, I'll not turn her, not I"."

In 1776 Hook brought out "The Ascension", an oratorio. He also composed the music for a number of dramatic pieces, including "Tekeli" in 1806. It turns out that Theodore Edward Hook (1788 – 1841), mentioned above, and younger son of James, was a well-known humourist and wrote the words for Tekeli. He was born in London. He spent a year at Harrow School, and subsequently matriculated at Oxford, but he never actually resided at the university. His father took delight in exhibiting the boy's musical and metrical gifts, and the precocious Theodore became a pet of the green room. At the age of sixteen, in conjunction with his father, he scored a dramatic success with *The Soldier's Return*, a comic opera. His gift of improvising songs charmed the Prince Regent into a declaration that something must be done for Hook, who was appointed accountant-general and treasurer of Mauritius with a salary of £2000 a year. For five years he was



James Hook, by Lemuel Francis Abbott

the life and soul of the island, but in 1817, a serious deficiency having been discovered in the treasury accounts, he was arrested and brought to England on a criminal charge. A sum of about £12,000 had been abstracted by a deputy official, and for this amount Hook was held responsible.

During the scrutiny of the audit board he lived obscurely and maintained himself by writing for magazines and newspapers. In 1820 he launched the newspaper *John Bull*, the champion of high Toryism and the virulent detractor of Queen Caroline. Witty criticism and pitiless invective secured it a large circulation, and from this source Hook derived, for the first year at least, an income of £2000. He was, however, arrested for the second time on account of his debt to the state, which he made no effort to defray. He died on 24 August 1841. Theodore Hook is remembered as one of the most brilliant figures of Georgian times.

The talents of James (music and some lyrics) and, in some instances and some time later, Theodore (lyrics) yielded many popular pieces, including

Stage works

- *Trick Upon Trick* (pantomime), July, 1772, Op. 3
- *Cupid's Revenge* (pastoral farce), June 12, 1772, Op. 8
- *The Lady of the Manor* (comic

opera), November 23, 1778, Op. 20
- *Too Civil by Half* (farce), November 5, 1782, Op. 25
- *The Double Disguise* (farce), March 8, 1784, Op. 32
- *The Fair Peruvian* (comic opera), March 18, 1786, Op. 45
- *The Feast of Anacreon* (serenata), May 24, 1788, Op. 53
- *Look ere you Leap* (serenata), June 2, 1792, Op. 69
- *Jack of Newbury* (comic opera with masque), May 6, 1795, Op. 80
- *Diamond Cut Diamond*, or *Venetian Revels* (comic opera), May 23, 1797, Op. 89
- *The Wreath of Loyalty*, or *British Volunteer* (serenata), July 31, 1799, Op. 94
- *Wilmore Castle* (comic opera), October 21, 1800, Op. 96
- *The Soldier's Return or What Can Beauty Do?* (comic opera), April 23, 1805, Op. 108
- *The Invisible Girl* (operatic farce), April 28, 1806, Op. 112
- *Catch him who Can* (farce), June 12, 1806, Op. 113
- *Tekeli, or the Siege of Montgatz* (melodrama), Nov 24, 1806, Op. 114
- *The Fortress* (melodrama), July 16, 1807, Op. 117
- *Music Mad* (comic sketch), August 27, 1807, Op. 119
- *The Siege of St Quintin, or Spanish Heroism* (drama), November 10, 1808, Op. 122
- *Killing no Murder* (farce), August 21, 1809, Op. 129
- *Safe and Sound* (comic opera), August 28, 1809, Op. 130
- Sharp and Flat (operatic farce), August 4, 1813, Op. 140

Large Vocal Works
- Many oratorios and odes

Chamber Music
- Six Sonatas For Violoncello and Piano, 1783
- Six Solos for Flute and Harpsichord, ca.1774

Keyboard Sonatas
- Six Familiar Sonatas, 1798

Concerti
- Works for the clarinet, organ, fortepiano, etc.

Songs
- Over 2,000 Songs, most notably The Lass of Richmond Hill

The sheet music for Pandean Dance, Tekeli and many others can be found on the Internet site ABCnotation.com, which lists some 330,000 songs, many of which can be played by clicking a link. The song 'Willow', or more correctly, 'The Willow Song', by James Hook has words by William Shakespeare as Desdemona's song in 'Much Ado about Nothing'.

33. The Harmonica

by Alison Biden

I will apologise to any erudite readers of this magazine who have already heard of the 'Harmonica' (or 'Armonica' as it is sometimes known) invented by Benjamin Franklin in 1761. Until recently when I came across an example in the Unterlinden Museum of Colmar, in the Alsace region of France, I had always thought a harmonica was a 'mouth organ.' Franklin's intriguing instrument consists of a number of glass dishes of graded sizes, mounted one inside the other on a spindle, which in turn is operated by means of a treadle – thus making it, in my book, a mechanical music instrument! The idea is based on the effect created by rubbing the edge of a glass with one's finger, thus producing a note. Franklin's invention allows the musician to 'play' several notes simultaneously – virtually impossible to achieve with a set of conventional glasses laid out on a table. Given that nowadays producing musical notes in this manner is considered somewhat of a party trick, it is difficult to believe that the Harmonica was ever taken seriously, but the museum's audio guide would have me believe that several hundred were made, although only about sixty are thought still to exist world-wide. The eerie, ethereal tone of the music (an example of which was also conveniently available on the audio guide) was not to everyone's taste, however, and eventually the instrument was banned from many places, considered the cause of numerous undesirable maladies, from failed crops, to madness, to still-born births, marital upsets and turning milk sour. Should you be interested in hearing it for yourself, there are a number of recordings available on YouTube. My favourite is a delicate rendering of Tchaikovsky's Dance of the Sugar Plum Fairy – but be warned: some recordings have an effect not too dissimilar to a fingernail on a blackboard. Apparently some enterprising people still construct these instruments, whilst others include them on their latest 'pop' music albums.

Another curiosity in the same museum was less satisfying: displayed as an unusual and valuable item of furniture, it was simply described as 'a memorial to Emperor Josef II of Austria' and then almost as an afterthought there was added: 'with timepiece, automata and musical movement.' Unfortunately it was not covered by the audio guide, and the museum obviously regarded Emperor Josef II as being of most interest, and its special features almost as being insignificant. Much was made of four painted scenes from the Emperor's life, and the tiny automata which re-played a famous incident when he helped a peasant plough a field. It was tantalisingly decorated with four tiny canons and swans, but with no indication of whether they moved or not. Apparently when activated a portrait of the Emperor is also revealed by the raising of a little shutter near the top of the piece, which currently remains resolutely shut, the whole, approximately five feet high, imprisoned inside a glass display case. The musical movement apparently contains eight airs, but the maker and its precise date are unknown, although it is attributed to the early 19th century. No other details regarding the movement, such as its size, for example, are provided.

Preserving the history of a hard-working life in a Victorian pub

By John Anderson

My model 104 coin-operated 19(5\8") Polyphon (1899) spent most of its early life at work in a pub. Here it had to put up with spilt pints, over wound wind-ups, duff coins, cigarette burns from rested butts, and sharp knife lever scars on the edges of its deep coin drawer. Given that a pint of beer at the turn of the last century cost 2d a pint, a handful of coins pilfered from the coin-drawer could have financed a whole evening's drinking for a Victorian hobbledehoy or two.

We are fortunate indeed that so many of these robust machines have survived and are now in our care. However, my restoration dilemma is shared perhaps by others in the society. What I want is a restored machine that is complete, clean and beautiful externally, and yet at the same time looks, plays and sounds as mellow as it did when it was still at its peak in the pub. What I do not want is a highly restored, polished and brassbound museum quality piece, with double combs of reground teeth tuned to near or beyond concert pitch.

Freshly enthused by "The Disc Musical Box" book, I called Kevin McElhone who suggested that I contact my local specialist restorer of musical boxes, cabinets and associated furniture.

I discussed my needs with Phil Rose, who meticulously examined my unrestored Polyphon case. Working together we systematically identified, marked and agreed no less than 34 points requiring invisible repair, or the reinstatement of broken or missing parts.

The repairs were mainly small veneer patches, missing moulding

Inside the coin drawer

replacements, chips and dings, a bottom panel repair, new remoulding, and some coin-drawer and back repairs. There was also some carving and turning to do on the front pillars to repair chips and dings, stabilising of the motor cover, and then finally the carving and replacement of two missing frets for the front door.

Each of these 34 repairs was considered in the light of the instrument's pub life and history.

Firstly, it was noted that the case had developed a fine patina over the last hundred and thirteen years of exposure to a fair bit of beer, cigarette and pipe smoke, old polish and not a little dust.

However, the walnut grain was still bright and clear, but delightfully darkened with age and exposure. It was agreed that this patina was to be retained at all costs, so the brief to Phil's expert polisher, for the final finishing of the cabinet was clear at the outset; a smooth waxy looking finish, keeping the patina intact and not too shiny.

We agreed that the coin-drawer-forcing scars were to be kept, as were several scratches and wear marks to the top of the cabinet caused by years of casual disc storage. Door opening marks were to be kept as well, but smoothed and polished. Internally the oak-veneered lining was near perfect and was to be left untouched. New frets were to be carved and fitted, and any missing or broken mouldings replaced wherever necessary.

Thanks to this careful restoration work, I now have what I believe to be a beautiful instrument that has retained something of its history. Above all, it has kept important evidence of a hard-working life as a coin operated disc musical box in a pub from 1899 onwards. I'm still lacking a pediment but if a Victorian yob threw it on the pub fire one night - is it truly a part of my Polyphon's history, or not?

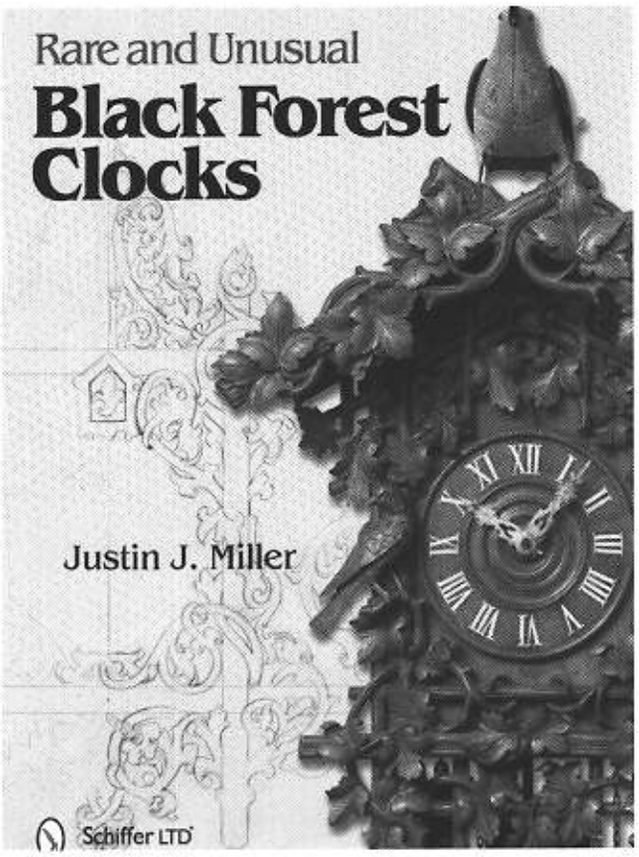
Book Review

Rare & Unusual Black Forest Clocks

by Justin J Miller

Published by Schiffer Ltd
ISBN: 798- 0-7643- 4091- 8

Reviewed by: Mark Singleton



Justin Miller the author of this important treatise on the subject of Black Forest clocks, has been passionate about this fascinating horological field of collecting since being 6 years of age. Inspired by his well respected & dedicated collector grandfather, who was known to the young Justin as 'grandpa clock' in his formative years, Justin has a very real & dedicated passion for the subject. For those of us in the Society who love musical clocks, we must remember that the often overlooked Cuckoo clock is in fact a musical clock with automata, albeit a two note musical clock, it still has at least two beautifully voiced flute pipes. Many of these cuckoo clocks are simplistically elegant in Biedermeier style at one end of the spectrum, and elaborate masterpieces of the woodcarver's art at the other, where many finely executed examples of foxes, hare, deer, mountain goats, game birds a plenty and a multitude of different flora and fauna adorn the casework, yet others in between that are housed in magnificent architectural style structures. Generally speaking, you are often pushed to find two examples alike. In the heyday of the Black Forest clock, the privileged few might just have been wealthy enough to buy a musical example from the house of Beha, with a high quality key wound musical mechanism by such makers Paillard or Ducommun Girod, or with added complications of an automaton quail that happily chirps out the quarters, or even a monk who emerges and sounds the Angelus, reminding us it's time to pray and thank God for the gift of life. Moving on: there are early musical clocks that play on a series of glass bells, or Trumpeter clocks from the stable of Emilian Wehrle, with anything from 4 to 11 tin horns playing one or two tunes. A similar mechanism by the same maker employed wooden flute pipes. Some members may remember a rather sad example in the collection of the late Graham Whitehead, now restored to its former glory and featured in colour in this book. There are Singing Bird clocks, Rooster clocks where a cockerel emerges & heralds the dawn of a new day. Organ clocks as we know them or 'Flotenspieluhrs' as they are known by our European friends on the mainland, often with complex automata, are all photographed in great detail. Dulcimer clocks, automaton clocks, clocks with self-changing calendar mechanisms and more complex perpetual versions that auto correct for leap years are also included. The ingenuity of the Black Forest clockmaker knew no boundaries and one thing is for sure, the closer you look, the more the reader begins to appreciate them for the works of art they truly are. There are other books on the subject in German by Bender, Schaaf and Jüttemann, but the first in English to my knowledge was by Karl Kochmann, a simple, basic paper back, which set the precedent for Rick Ortenburger's groundbreaking book, 'Black Forest Clocks' also by Schiffer, which remained the 'Bible' on the subject until Justin's new work has set a new standard. Exceptionally well researched, with lots of new information, & profusely illustrated throughout, it's a must for anyone with even a passing interest and serious scholars alike. Good reading, well rounded and a veritable feast of fresh information.

Mark Singleton

The book is available in the UK from the Cuckooland Museum in Tabley, Knutsford, Cheshire (www.cuckoolanduk.net), price £70, or £85 including postage and packing, elsewhere from www.blackforestclocks.org or from your local bookseller.

Making a Musical Box

by Don Busby

Dividing a Cylinder for Music

The brass cylinder complete with end caps, dividers, arbor and drive pins needs to be pinned before it can pluck music at the toothed comb when both are assembled on the musical box bed plate. This article describes construction of a pinning machine for the purpose of dividing and drilling the cylinder ready to receive pins. A subsidiary function is to act as a jig for checking dimensions of a cylinder to ensure that it will fit bed plate arbors which are designed to allow interchange of cylinders. Accuracy of the circularity of cylinders can also be checked on this facility. The pinning machine has already served as a rotary divider in the placement of cylinder inner dividers as described in an earlier article. Its use for setting out music will be the subject of a later paper.

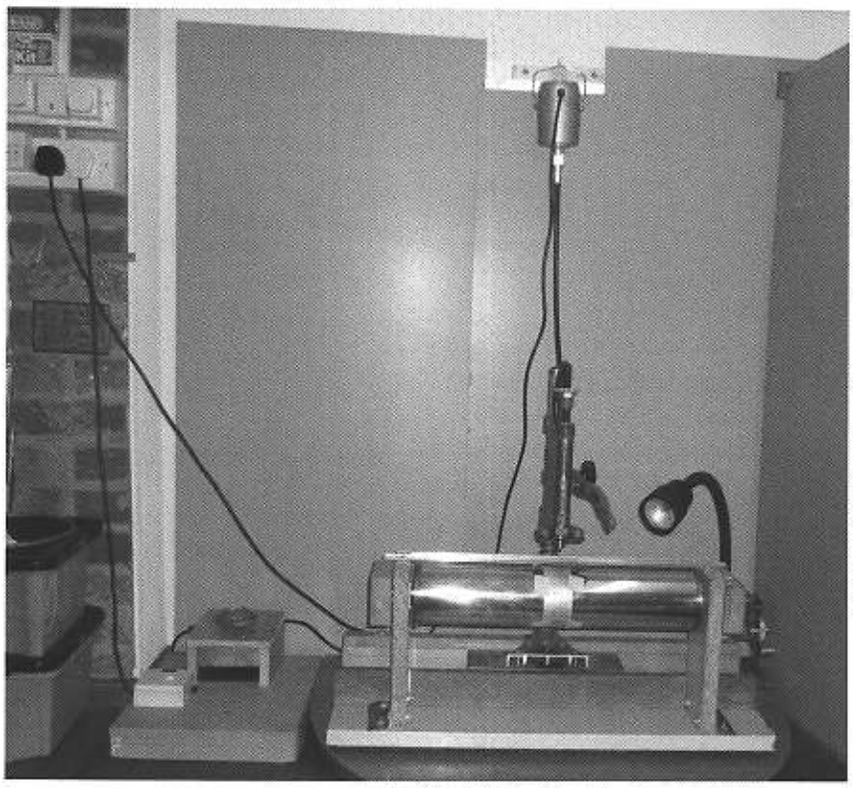


Fig 1A. Pinning machine

The pinning machine is designed to allow a new unpinned musical box cylinder to be turned measured amounts by a rotary divider. A small vertical drill, which can be moved along the length of the cylinder, enables drilling of holes for subsequent pinning of the note or chord at the time in the musical arrangement equivalent to the rotated position of the cylinder. Figure 1A shows the assembly which consists of two end brackets carrying arbor plates into which the cylinder slots. The arbor plates emulate those which will carry the cylinder on the musical box: the arbors run in needle bearings within the brackets. The bearings allow for easy driving by the rotary divider which is a train of light weight plastic gears providing a selection of gear ratios from 80:1 down to 240:1. The tempo of music to be pinned determines which gear ratio is used, taking into account cylinder playing rotation speed. Construction of the rotary divider was described in the previous article. Figures 1B &C show its use on the pinning machine, set for a tempo of 80 beats per minute.

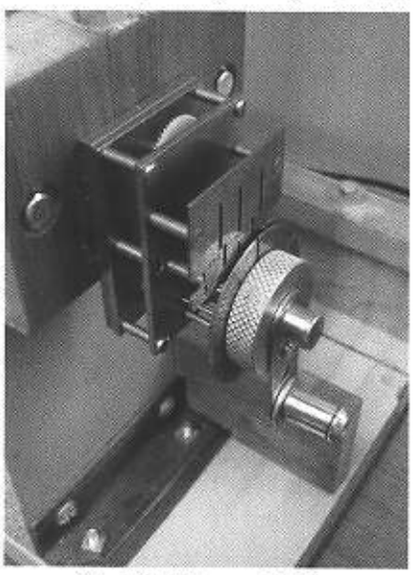
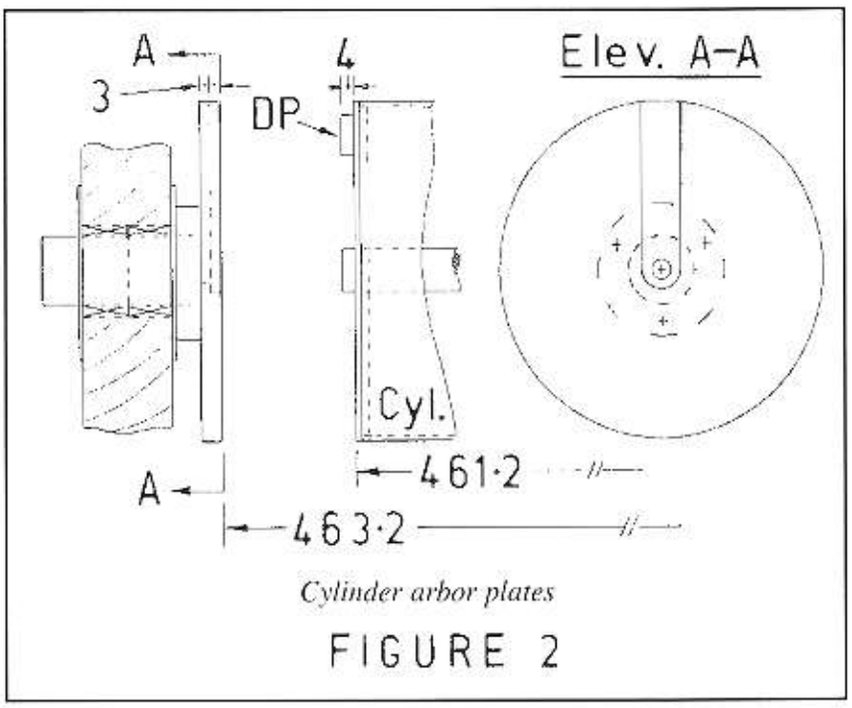


Fig 1B. Rotary divider

At each beat, or intermediate note or chord, the vertical drill is slid to the appropriate position(s) along the cylinder and the note(s) are drilled before turning the cylinder the small amount to the next note or chord. A scale coincident with centres of teeth on the comb, in our case at 2.9 centres, is used for positioning the drill. The drill is a Chester UK Flexi Drive with its variable control locked at a speed to suit drill bit size. The drill is mounted on a carriage which runs between guide rails on four ball-castors. As mentioned above, the arbor plates hold the cylinder in exactly the same way as those on the musical box. Since it is intended to have interchangeable cylinders for the latter, the pinning machine serves as a jig for testing new cylinders to ensure correct dimensions and fitting during their manufacture. Details of the arbors and associated



Cylinder arbor plates

FIGURE 2

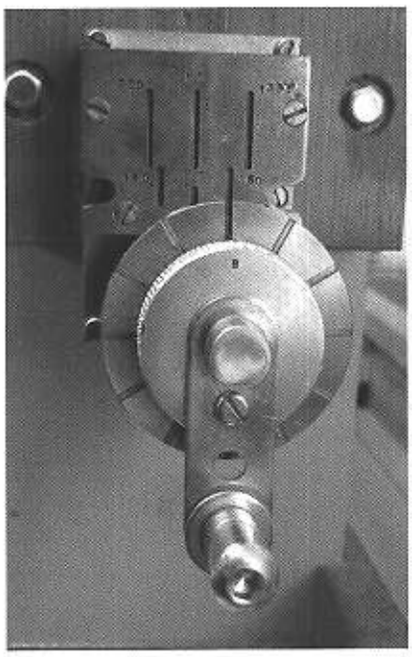


Fig 1C. Tempo of 80 selected

plates are given in fig 2 which shows side and end elevations of the pinning machine arbors. One end of a cylinder is illustrated between them to show its interface with an arbor plate. The arbors of the pinning machine will serve to hold a cylinder on the lathe when adding cement and grinding ends of pins to a cylindrical envelope. There is no need to restrain arbors in their needle bearings as the intervening cylinder will hold them in position whilst dividing and drilling, thus they can be easily removed for their subsidiary lathe function.

The graduated scale which enables correct placing of the vertical drill for drilling for each note consists of a length of aluminium angle, held in position between the end brackets of the pinning machine, see fig 3. Slots in the horizontal leg of the angle, numbered 1-150, show where the drill should be positioned at the centre of the tooth of the required note. At the outset of this build, the intention was for the comb to have 125 teeth. This number has been increased to 150 following trial pinning of a tune: the additional comb segment with 25 teeth, embracing middle-C, has been sited to the bass side of the extreme bass tooth (T1), hence the anomalous scale numbering.

The overall length of a cylinder is 461.2, including end caps, whilst cylinder arbor and drive pins protrude 4 beyond end caps. Cylinder arbor and drive pins fit into a slot in the arbor plate which is 3 deep, so leaving a gap of 1 between end cap and arbor plate. Thus the distance between arbor plates needs to be 463.2. In practice, a cylinder will be fabricated with its arbor and drive pins slightly overlong for final adjustment when fitting to the pinning machine.

The last feature needed is a means of maintaining cylinder position in the arbor slots during rotation. This is achieved by small retaining clips made to the design shown in fig 4 and fitted at each arbor to press down on the drive pins. Each clip comprises a small arc of 4 thick GFS which is screwed to a 12x9x1 piece of GFS. The arc of dia. 12 fits over the drive pin and is left slightly proud of the pinning machine arbor plate to ensure that an inwards pressure is maintained on the drive pin when the clip is secured to the arbor plate. Securement is achieved by two screws which enter M2.5 tapped holes in the periphery of the arbor plates. The arc thickness of 4 spans the 1 wide gap between arbor plate and cylinder end cap in order

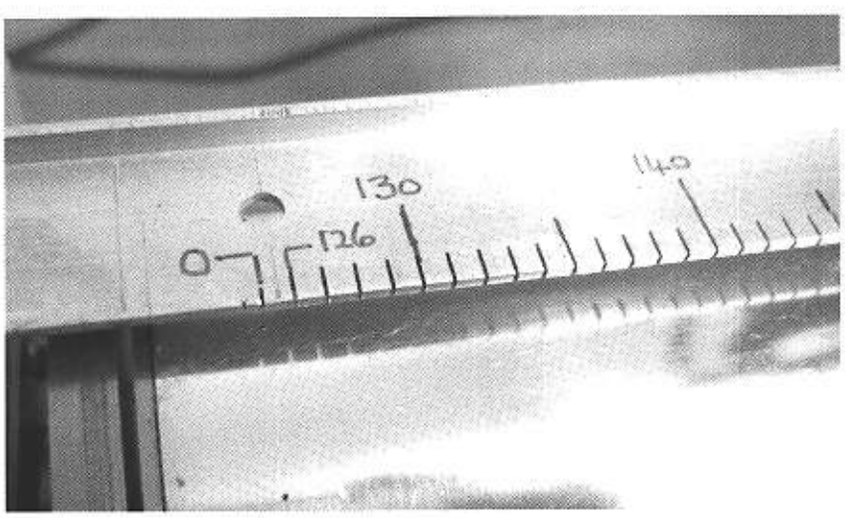


Fig 3. Graduated scale of centres of teeth

to take up very slight slack between cylinder axle and pinning machine arbor plate slot which has been left to facilitate changing of cylinders.

One further task to be carried out before using the pinning machine for drilling cylinders is to check the centre recesses of its arbor plates for concentricity. The previous article about fitting end caps described how the cylinder was checked sitting between plain pinning machine arbors, the simple design of which allowed them to be made to a high degree of accuracy. Deviations of cylinder surface from a known datum showed it to be circular and concentric with its arbor within fine limits. This was illustrated in figure 8 of that article: it is repeated here for comparison with measurements using the slotted arbor plates. As before, but with the cylinder now in the slotted arbors, initial readings were taken from a dial gauge at 30° intervals around the cylinder circumference, starting with the gauge set to zero diametrically opposite the soldered seam of the cylinder. Results for seven points (A-G) coincident with edges of comb segments are shown at fig 5. Comparing this figure with the previous data (fig (8)) indicates that the wild swings at bass end are probably due to the adjacent arbor not being central. Physical measurement showed the slot to be 0.4 too deep. This was corrected by sweating in a suitable arc of shim plate and re-measuring with the dial gauge. Results are plotted at fig 6 and include line **1** through **M** to **2** which, as before, reflects the slight difference in heights of the pinning machine end bearings. The data bears sufficiently close comparison with that when the cylinder was in plain arbors for the slotted plates to be deemed suitable for operational use.

Use of the pinning machine for setting out music on a cylinder and what this involves is the subject of the next article.

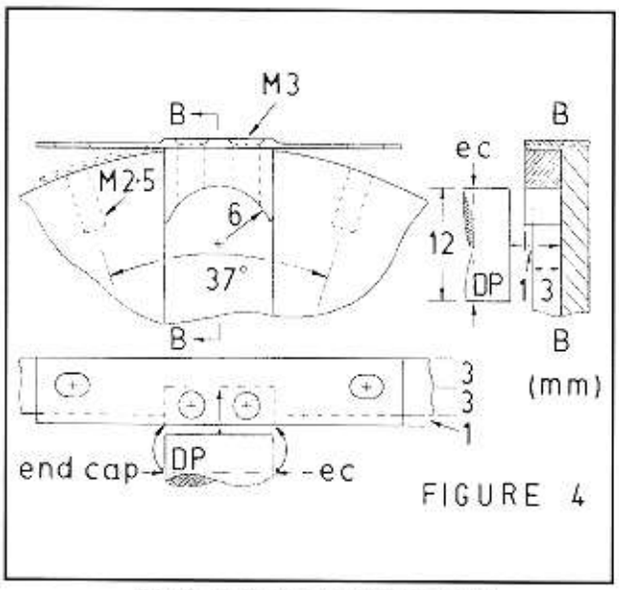


Fig 4. Cylinder retaining clips

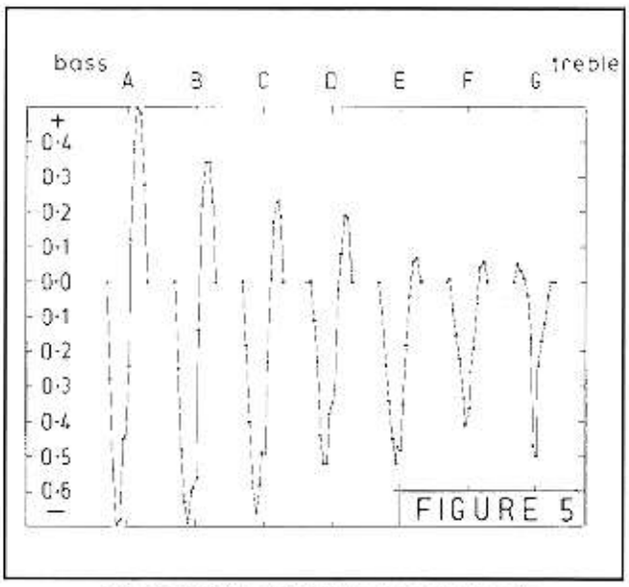


Fig 5. Initial cylinder measurements

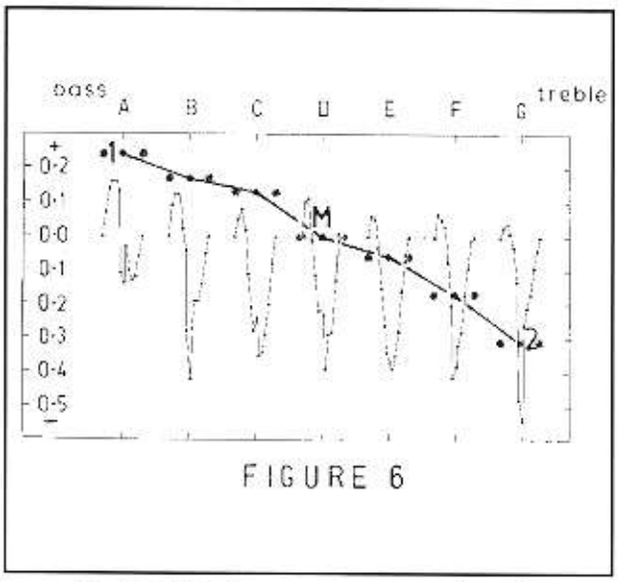


Fig 6. Cylinder measurements after slot

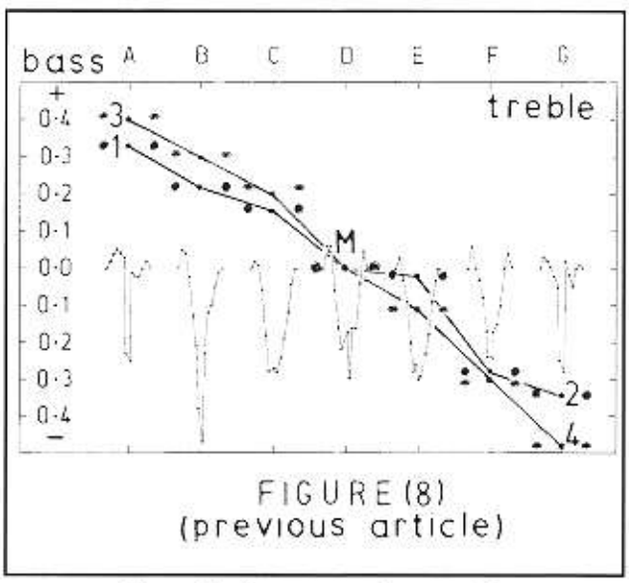


Figure 8. (from a previous article)

Dates for your Diary 2012 compiled by Daphne Ladell

Chanctonbury Ring

Christmas Meeting

Saturday 24th November 2012

10.30 Coffee / Tea for an 11am start

Lunch provided

Please contact Ted Brown on 01403823533

Teme Valley Winders

Christmas Meeting

Saturday 8th December 2012

12 Noon start

Please contact John Phillips on 01584 78 1118

Spring Meeting 2013

WEEKEND AWAY!

Friday 12th – 14th April

Venue - Knutsford Cheshire

Host Mark Singleton

Look for more information and booking form in the Journal.

Special 50th Anniversary Inaugural Dinner

Saturday 1st – Sunday 2nd December 2012

Open to all members and guests, there will be a Raffle on the night and it will be a fun weekend!

Venue

Hitchin Priory

Hitchin

Hertfordshire

'Don't forget to book'

50th Anniversary limited edition Commemorative Souvenir

Now available at £30.00 each (plus postage and packing)

OUTSTANDING VALUE

You will receive one, numbered limited edition, (1-300) Black Racca and one pre punched tune card. Also enclosed in the box you will find six un-punched tune cards, a hand held punch, and templates to enable you to punch four tunes onto the un-punched tune cards.

Blank Strips for sale, packets of 5 for only £2.00

Contact Daphne Ladell 01737 843644 or email Daphne.Ladell@btinternet.com

News from Other Societies

Compiled by Alison Biden and Nicholas Simons

Mechanical Music, Vol 58, No.4, July/August 2012
(See also www.mbsi.org)

Of the regular officers' reports, perhaps the most unusual this time concerns Membership Chairman Ardis Prescott's participation in a 'Steampunk' convention. Despite initial doubts as to how mechanical music fitted in with science fiction and fantasy fans, MBSI's presence was reported to be the highlight of this event, which attracts a young attendance. The first article concerns the James H Drew Exposition's Band Organ, thought to be a Ruth or a Bruder, which, following restoration, is now ready to go on the road again. The next, by Larry Karp, features his novelty Musical Cane. We are then treated to 5 pages by Bob Caletti, on the restoration of a 24 ½ inch Polyphon Musical Hall Clock. This became somewhat of an international collaboration, and demonstrates the value of networking. Tim Reed takes us through items 481 – 490 of the Tune Sheet Project. Hendrik H Strengers writes about four postcards, all with a mechanical music-related illustration. An update on MBSI's web activity guides the reader through the process of using Facebook. Time for the Flying Pigs, through B Bronson, to give an account of their visit to England in April, taking in MBSGB's 50th Anniversary meeting in Kent, and visits to a number of fine private collections. Chapter meeting reports, obituaries and Minutes of the Trustees' Meeting complete the contents of this issue.

Mechanical Music, Vol 58, No.5, September/October 2012
(See also www.mbsi.org)

After the opening messages from the President, Editor, Membership and Museum Committee Chairmen, the first article is by Johnny Duckworth on the subject of the First Model of the Violano-Virtuoso. It describes the evolution of this instrument. Possibly the most poignant section relates how Edward Wurdeman, who had a distributorship, lost his business during the depression, and his son Oswald dismantled a number of the machines, selling parts for scrap and recycling the wood for his own use, sometimes as fuel for his stove, in order to survive. A more cheerful topic is featured in the next article, by Ronald Tyler, on Hans Wiesner's Musical Postcards, containing a lot of data regarding subject, dimensions, and composition as well as Hans Wisner's Canadian patent application information. In 'A Musical Snuff Box of Exceptional Form', Luuk Goldhoorn reveals the mechanism of an early, beautiful snuff box with a slightly curved shape, in 11 photographs with a text interpretation. Charles H Wilson explains how to replace several contiguous damaged comb teeth. A pair of exceptionally rare singing bird pistols which were sold at auction in May 2011 in Hong Kong, for almost $6 million, is the subject of the next feature. They are described in detail and a brief account given of their makers, the Rochat Brothers, whose family originated in the Vallée de Joux, Switzerland. The magazine contains reports from a number of MBSI chapters, and two short items rounding off the articles: one extolling the virtues of Arburo Orchestrions, and the other featuring mechanical music collector Bernie Gaffron.

The AMICA Bulletin, Vol 49, 3, May/June 2012
(see also www.amica.org)

One of the perks of being Archivist is one gets the opportunity to read lots of interesting magazines from other Societies. This one is no exception. Officers' messages and a few brief items focus on how to promote mechanical music. Amongst the letters is one relating an update on the fate of the Nisco Museum of Mechanical Music in the Eid Hod artistic colony in Israel, which was badly damaged by fire. Thanks to some help from AMICAn Ron Schmuck, the Museum is now open again. 'The Philipps Pianella and Paganini Orchestrions and the Rudolph Wurlitzer Connection' is a very lengthy title to a very lengthy article by Q David Bowers – but well worth the read for anyone interested in biographies. Bowers relates the founding of the Wurlitzer Company by the pioneering Rudolph, who first went to the USA in 1853, worked in a number of retail businesses and then by 1856 was importing band instruments from Europe, and by 1860 was supplying the American army. His third son, Farny, eventually established a good relationship with the Philipps company of Frankfurt-am-Main, from which Wurlitzer imported first completed

orchestrions for the US market. The Wurlitzer family then set up their own manufacturing company, making orchestrions with American cases containing imported Philipps' chassis. This is only a fraction of the entire article, which goes on to describe the various orchestrions. It's easier to précis a biography than a description of instruments! In the regular item, 'Nickel Notes', author Matthew Jaro features collector H Barton Off, Jnr and his instruments. Barton gets Matthew's approval for frequently buying new rolls, thus helping to keep cutters in business for the benefit of the wider market. The account of how Barton became interested in and then built up a collection of mechanical music instruments, restoring some of them, is as usual a very personal and therefore fascinating one. There then follows the regular report of chapter meetings, after which is the regular 'In the News' feature. One curiosity here is a 'music box' which has been made from an earth compactor, as an art installation at the Cleveland Institute of Art. Another item, culled from *The Irish Times* of 23 April 2012, must contain the best description I have ever read, of Conlon Nancarrow's musical compositions (studies) for the player piano. There is a reproduced item from a 1922 *Music Trades* about an invention by a Dr Stoehr described as a 'musical typewriter.' This device enabled the transcription of a musician's performance into a paper document, which was then subsequently made into a punched roll. Another reproduced article, from *The Music Trade Review* of June 1915 features the Cable Company's 'New Solo-Carola Inner Player.' A not-so-regular feature of some internet sites of interest (amongst them the Museum of our own Editors) completes the main contents.

The AMICA Bulletin, Vol 49, 4, July/August 2012
(see also www.amica.org)

After the regular Officers' messages the main content of the magazine starts with an article about Aeolian's 'Visuola' – a teaching aid, not method, to help with the learning of keyboard playing. As its author, Dave Perry, observes, there's an irony in a company making self-playing pianos going to such lengths to produce a device to help with manual playing! A shorter form of this article was originally published in the bulletin of the North West Player Piano Association in 2010. Mark Williams then describes how, his curiosity piqued by the lack of depth of expression when playing some of his Mills Violano Virtuoso rolls, he set about 'Unravelling the Violano Sustain Mystery.' It is very long and technical. Matthew Jaro's 'Nickel Notes' subject is collector Glenn Thomas and some of his machines – mostly orchestrions. Glenn is particularly interested in the music, unlike 'some people [who] just collect machines and never change the rolls or seek new rolls.' This is followed by an account by Roger Morrison, of how he came to combine a Steinway with an Ampico B piano. There's a section of Chapter news – the South California Chapter were treated to a visit to the shop of John Gaugan, who creates illusions, and has managed to build a replica of the famous Turk chess playing automaton (which wasn't a real automaton, but an illusion) which was lost in a fire in 1854. The next article, interesting but lengthy and technical, is about The QRS Marking Piano first made in 1912, which made it possible to record the master roll data from a live performance rather than by hand punching it from sheet music. In the regular feature 'In the News', a pot pourri of articles from other press, there are two featuring Conlon Nancarrow, each focusing on an event to commemorate his centenary year. The first is a review of the weekend long tribute to this extraordinary composer staged at London's South Bank Centre in April, and the second reviews a film biography of him made by Dr James Greeson, which explains that Nancarrow used a player piano almost as a substitute for several instruments. Other items in this section feature the ragtime performers 'Blind' Boone, and Max Morath, the Sanfilippo Place de la Musique and some extracts about carousels. The remainder of the magazine's contents consist in the main of reprints of old advertisements, including one for a portable player piano, invented by a British man.

The Key Frame (Issue KF2-12)
(See also www.fops.org)

This issue includes a major article by Andrew Pilmer on the Koenigsberg family of organ builders and in particular, their organ De Harmonium. For a while this organ was part of an English collection but has now been fully restored and returned the Netherlands. Andrew also includes some details of the many patents of the Keonigsberg family.

Andy Hine's regular Musical Roots section this time covers Robert Brown Hall and Jose

Padilla Sanchez. The former, an American military band leader, is well known to march lovers and his works are found on many organs. 'Officer Of The Day' and 'Death or Glory' is amongst his most famous. Jose Padilla, as he is known today, was a Spanish composer who became popular in France where his songs were performed in the Moulin Rouge and Folies Bergères. His tunes 'Ça C'est Paris' and 'Valencia' are still played on organs and orchestrions to this day.

Vox Humana – June 2012
(See also www.moos.org.uk)

June sees a welcome return of Vox Humana under a new Editor, Matt Gamble, whose first introduction to mechanical music was Ted Bowman's Hooghuys dance organ. Cornelis Ruijgvoorn relates how the 50th Anniversary of the Kunkels Organ Foundation was celebrated at the Haarlem Organ Museum by the playing of two organ books of music which had been confiscated during the German Occupation of Holland in WWII. These books were played again for the first time in over 70 years, on an instrument, the Double Biphone, loaned for the occasion by Utrecht's Speelklok Museum. Cornelis is also the author of a tribute to the late Coen Alta, who was instrumental (no pun intended) in the founding of the Kunkels Organ Foundation and the Haarlem Organ Museum. Approximately half of the magazine is taken up with an account of the Society's 2011 European tour (or is it tours?), supplied by Boz Oram.

Reed Organ Society Quarterly, Vol XXXI, No.2
(See also www.reedsoc.org)

In an article entitled 'The Tale of Twin Baker & Randall Melodeons', Milton Bacheller describes how acquiring two of these instruments led him to explore the genealogy of the Baker and Randall families. John T Dizer describes his seventy five years of 'tinkering' in an engagingly unassuming manner full of dry humour. He obviously enjoys the challenge of fixing things as well as the satisfaction of the end result. Another challenge, that of how to display the workings of a reed organ within the cramped confines of Deer Isle, Maine's Historical Society premises (which has no electricity) is addressed in an item by Allen Myers, and George Lipp relates how modern technology in the form of an iPhone app helped him tune a Farrand & Votey reed organ. 'Organ transplants: Recreating Partch's Chromelodeons' is a challenging read, not the least for its content regarding the more mathematical and scientific aspects of music, and a description of Harry Partch's 43 notes-per- octave extraordinary instrument. Another mind-boggling article concerns the number of recondite musical festivals in the UK last summer requiring the use of harmoniums. A very brief item on 'How to nut' is followed by a lengthy description of an activity by Milt Bacheller which may have used this process: the restoration of a Packard, Foss & Co Melodeon, possibly the only extant example of Packard's patented double bellows system. Other contents include two reviews - The Berlin Organ Christmas CD, performed by Rodney Jantzi and a recital in San Francisco by Michael Hendron – and some ROS business notes. Finally, for the man (or woman!) who has (almost) everything, a full-page advertisement graces the back-inside cover, for a Tangley Calliope Model CA-43, serial no 146, a snip at $1500.

Organ Grinders News, No 82, Autumn 2012
(See also www.boga.co.uk)

This issue contains reports from members who were involved in the Diamond Jubilee and London Olympics. The BOGA Summer Gathering was at Hollycombe and around 20 organs were exhibited over the period of a week and much socialising was had by all those taking part. Elsewhere, the home building of three organs, culminating in a MIDI controlled 65 note organ, is described in a very interesting article by Robert Ducat-Brown.

Player Piano Group – Bulletin No 203, Summer 2012
(See also www.PlayerPianoGroup.org.uk)

This is another bumper issue, in spite of there being no permanent editor, with Mike Boyd being well supported by contributors. The AGM is reported in detail. The annual weekend away in Devon visited four excellent and diverse collections.

Peter Phillips continues his series about the Duo-Art with a well-researched paper about the intricacies of arranging the expression coding for this system, allowing for the non-linearities of its operation. Peter also contributes an appreciation of Denis Condon, the well-known reproducing piano expert, who died in August at the age of 79. Denis and Peter built a Duo-Art vorsetzer with which they recorded Grieg's Piano Concerto played by Percy Grainger.

Paul Morris describes a further enlargement of his organ, this time with an echo division comprising three ranks on direct electric action.

Non-English journals

Het Pierement – July 2012
(See also www.draaiorgel.org)

The first article of this issue concerns the Stijvebeeldje Limonaire street organ and its chequered history, undergoing considerable modification by Carl Frei in the mid 1930's and rented out by Willem van Jaaren. From the 1940's onwards it was a fair organ. It was one of the smallest street organs belonging to van Jaaren to be rebuilt by Carl Frei. It is the only surviving example of its type, and its restoration as a street organ has been supported by National Fonds Draaiorgelbehoud. The following magazine item is a report on a presentation of this organ at the Speelklok Museum in March 2012, with more details of its recent restoration. It is hoped to stimulate interest in organs by its regular playing in Zwolle. Wim Snoerwang describes how he fell in love with organs and realised his dream of owning an old one last year with the acquisition of a rare Gebruder Bruder barrel organ. Marc Veeningen then delivers the first instalment of a biography of his father, organ-builder Henk Veeningen. This is followed by a regular item loosely translated as 'From the lost archives...' which this time focuses on some well-known organ personalities featured in *Het Vrije Volk* from 1966. Jonathan Holmes continues his series on the Wilhelm Bruder Sohne models 76 & 77 Starkton organs, and there's another instalment of the 'Glorious Organdays' series. Jacq. Van der Meer writes about the Organs of the Rotterdamse Zandstraat, illustrated with some atmospheric black and white old photographs. Jupp Schmitz, an important arranger of music for the organ, is the subject of a four-page feature. Hendrik Strengers reviews Kevin McElhone's Disc Musical Box book at length. A number of brief news items, the calendar of events at the Haarlem Organ Museum, and a tribute by Hendrik Strengrs to the late Dr Jurgen Hocker complete the contents of this packed issue.

Musiques Mecaniques Vivantes – 3rd Quarter, 2012
(See also www.aaimm.org)

The French society's President heralds the arrival of the festival season, and urges the members to participate where possible, as it is a good means of sharing one's passion for mechanical music with members of the wider public. The contents open with a convoluted argument regarding the validity of modifying organs, and whether organs which have been modified and/or restored using non-contemporary materials should be returned to as near as their original condition or not. Henri Noubel then briefly traces the history of the barrel organ, as evidenced by various documents and literary references, and suggests that latter-day organ grinders are the heirs of the street traders plying their wares in the middle ages. This segues into a commentary on the use of the image of the organ grinder, and the notion organ grinders were somehow romantic despite living in terrible hardship. Two pages a are devoted to the report of the French Society's meeting in Paris, at the end of March, followed by a delightful article under the title 'It's never too late' in which 71 year old Jean-Bernard Bouillac relates his frenetic acquisition of instruments, having discovered mechanical music only five years ago. On a more serious note, Etienne Blyelle writes a brief article about a trial model of a tabatière, explaining the difference between a model and a prototype. Arthur W J G Ord-Hume writes more on the Zimmerman organette from the previous issue, while Yves Strobbe writes about the scales used by Sankyo perforated rolls, demonstrating their versatility. Yet another festival has sprung up and been reported on: this time in April in Slovenia, where a dozen grinders were invited to participate.

Das Mechanische Musikinstrument (Gesellschaft fur Selbstspielende Musikinstrumente), August 2012
(See also www.musica-mechanica.de)

This issue kicks off with a long article about the 'Titanic' organ – as it says 'a legend in the spotlight' – now installed and playing beautifully (which I can confirm!) in the Deutsche Musikautomaten-Museum in Bruchsal. This is followed by an article about the collector Jan Brauers, to whom the 'Titanic' Organ in Schloss Bruchsal once belonged. The next item is about the combs of Willenbacher and Rzebitschek in the Technical Museum in Vienna. Another article is about organ-playing in the Third Reich. This is followed by part three in a series about unknown pianists of Welte-Mignon, featuring David Schor. Hendrik H Strengers then writes about the piano builder Ritter in Halle. Michael Haberstroh is the subject in part 6 of the series on the lost organ builders of Waldkirch, while a tongue-in-cheek article entitled 'A Special Instrument' features a lantern

which plays dance music. This is followed by a number of pages of notices for members and then the German Society's equivalent of this very column.

Newsletter from Schweizerischer Verein der Freunde, No 114, August 2012
(See also www.sfmm.ch)

The task of struggling to comprehend the text of this journal was mitigated by the joy of recognising some of the personalities in the photographs, thanks to our 50th Anniversary meeting in Kent this last April, and my travels on continental Europe this summer. Then I found the page with a photo of some of our committee members, and decided the magazine should have come with a health warning! The first part of the journal is taken up with the minutes and reports relating to the Swiss Society's AGM in May this year. This is followed by Edi Niederberger's account of his and his fellow countrymen's visit to our Kent meeting. There is notification of a special weekend of events taking place in Waldkirch (Germany) over the 13th & 14th October, commemorating Jan van Dinteren (known as the 'organ Guru') whose death was widely reported earlier this year. There is an eleven-page article about Bernhard Dufner 'the unknown American Organ builder.' This is a translation by Andre Ginesta from the English, written by Wiiliam H Edgerton in collaboration with Craig Smith. A report on the 30th Lichtensteig Organ gathering and a beautifully illustrated article by Etienne Blyelle about musical *nécessaires* complete the main contents of this magazine.

Nieuwsbrief from Mecha Musica (Belgian Society August 2012
(See also www.mechamusica.be)

The contents of this issue include items about Josef Raffin's appearance on German TV; an account of an organ grind in Lommel; the 75 year-old De Cap organ in the Café Beveren; an article about a 97 key Mortier restored by Verbeeck and another about some of its history; publicity for an event taking place in July in Tilburg featuring large organs, and the design of a 'grinding certificate' to be presented to children (nice idea!).

NEW MEMBERS

We welcome the following new members who have joined us since the last journal was printed.

If you would like to get in touch with members near to you please look at the new members list or contact the correspondence secretary. If you would like to start a NEW Local area group please contact Kevin McElhone on 01536 726759 or **kevin_mcelhone@btinternet.com** or Ted Brown on 01403 823533 as either will be pleased to advise.

You will get far more out of your membership if you come along to a local or national meeting, you might make some new friends and hear wonderful instruments... If you are not sure then just book in with our meetings organiser as a day visitor the first time.

3139 Robert N.Cowen, Surrey

3140 Alan Sinclair, East Sussex

Now that there are 5 Local Area groups I hope that even more members will come along and join in. Most are informal meetings and give a good chance to ask questions and have a look at instruments.

Letters to the Editor

From Ted Brown

Dear Editors

Just a comment on Alison Biden's Part Two article about change, I would like to point out that the reason John Mansfield started up the Chanctonbury Ring was to keep members interested in listening to musical boxes between Society meetings. It was not to start to separate the Society into small autonomous units. We used to have four Society meetings per year. When the Christmas meeting ceased through lack of attendance, Alan and Daphne Wyatt did an 'open house' Christmas meeting. Other members have continued this idea with great success. We now have Society meetings all over the country. These are frequently not visited by members living locally. You can lead a horse to water... You cannot force members to attend our main meetings, but local meetings start friendships that may encourage non-attendees to give it a try. Let's look at a glass that is half full, not half empty.

From Stephen & Sheila Kearney:

Dear Editor,

Ted & Kay Brown,
Chanctonbury Ring

As fairly new members (well, new compared to many), we enjoy attending the meetings of the Chanctonbury Ring and we would like to compliment Ted and Kay on their hospitality in throwing open their home to all who attend the meetings. The meetings are always pitched at a level, where even novices like ourselves can follow what is going on and with Ted's sense of humour it is kept on a light note and never boring. We have also been fortunate, when at meetings, to have had presentations not only on musical boxes, but on magic lantern slides, Thomas Edison's phonograph and many other interesting music related items and novelties. Our thanks are extended to such other knowledgeable people as Paul Bellamy, Kevin McElhone and Christopher Proudfoot whom we are pleased to call friends.

Sheila and myself only live in a very modest semi so do not have room for large items, but when we go to Ted and Kay's we are privileged to hear barrel organs and player pianos, which we may otherwise only get to see in a museum and never hear.

In closing may the Chanctonbury Ring long ring out and continue in its present vein and keep the interest of all members.

From Roger Booty

Dear Editors,

In the Summer 2012 journal on page 207 our president was writing about Chinese music on boxes as was Professor Tony Sheppard on page 239. I am not sure if the following will be of any interest or even use to anyone regarding musical boxes in China as it relates to a visit my wife and I made there in April 2003.

We had a bit of a 'Grand Tour' which included a trip to Shanghai, where as tourists we were directed to the 'Friendship Store'. I remember little about it other than the antiques floor where there were a few delights. Poor condition musical boxes, perhaps six in number, were piled on the floor and all had standard finish cases. A further better condition box was in a glass cabinet, prices were the equivalent of £230 upwards, but I do not recall what was on any tune sheet. Maybe if you want to study Chinese musical box music, China is the place to be.

Something nearer home is the find of a regrettably no longer in place church barrel organ that is not listed in Langwill & Boston's "Church and Chamber Barrel Organs". The guide for St. Peter's church at Stutton in south east Suffolk notes that from 1832 there was a barrel organ that had cost £70 in the gallery. It played 12 tunes and in 1840 a second barrel was purchased to give a further 12 tunes. The instrument's life in the church was short as in 1860 it was replaced by a harmonium.

Keep up the good work.

Kind regards

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Musical Box Repairs Gears, comb work etc. Small repairs to full restoration. Arno van der Heijden, De Ruijterstraat 10, 2161TB Lisse, Netherlands. Web: www.arnovanderheijden.nl

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Musical Photograph album, penny in slot Polyphon, 1d in slot Komet, Lochmann 17", Lochmann 15", Concert Roller organ, Gem cob organ, Cordia 14 note, Seraphone 20 note paper roll (Cheap kit). Organette parts also cheap to clear. All instruments with a selection of music but more available from the 2,000 discs, cobs and rolls I have in stock. 88-note piano playing keytop machine. Hicks barrel piano, Church and Chamber Barrel Organs, Aeolian Orchestrelles, Aeolian model 'Y', Whitehead fair organ, Triola, Tanzbar 28 note. Hundreds of Ed Schmidt organette rolls and strips (business now closed) for Celestina, Cabinetto, Orguinette, Draper etc. etc. Many other instruments on consignment from members & friends. kevin_mcelhone@btinternet Tel 01202 485720

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