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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 11 Number 1 Spring 1983

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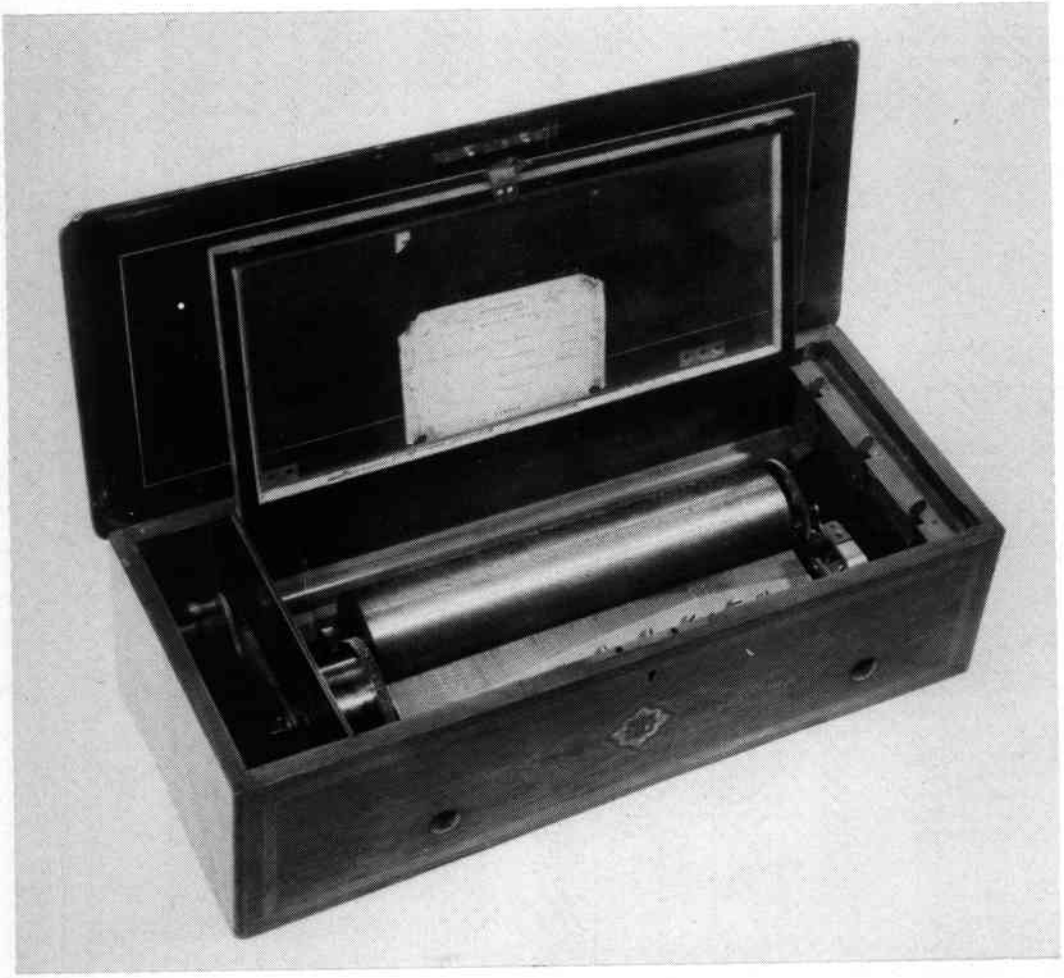
SALE OF MECHANICAL MUSIC

on Thursday, March 17th, 1983.



Forte-piano overture box by
Nicole Frères, No. 46096.

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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

CONTENTS

BACK NUMBERS, obtainable from; Dr. Peter Whitehead, 190 King Street, Cottingham, East Yorkshire HU16 5QJ, England.

Society Affairs

FRONT COVER

I hope very much that **TED** and **KAY BROWN** will not mind me using them on the front cover. They make such a charming picture, and it epitomises the trouble our members go to in presenting mechanical music to the public whilst collecting for worthy charities.

The picture was taken at the September 1982 meeting at Leamington.

The success can be best expressed by the local organiser, **GRAHAM WHITEHEAD,** who, with his wife and a few friends, nobly backed our Meetings Secretary **ALAN WYATT,** and produced an outstandingly happy occasion for all concerned.

Leamington.

Report from local organiser of the Autumn Meeting of the Musical Box Society.

September 18th saw an eventful and memorable weekend in Leamington Spa for Society members when 19 enthusiastic grinders plus a Dutch Street Organ flanked the main streets in Leamington to play instruments ranging from the size of an organette to a barrel piano. The event was supported by the town council who thought it was just what Leamington needed to liven the place up in keeping with the dignity of a town with Regency character. The event was covered thoroughly by the media which included several radio interviews and was covered by Midlands Today Television Team, and even a whole half hour programme on Radio West Midlands.

The weather was glorious and the collection in conjunction with Guide Dogs for the Blind raised £1078.00, which is more than enough to train a dog and blind person to use a guide dog. The Guide Dogs for the Blind Association were absolutely delighted with the results and as a token of appreciation are going to name a guide dog "Nicole" (at the suggestion of our president, **CYRIL DE VERE-GREEN).** The afternoon was taken up by a visit to my museum in Napton, which also featured a demonstration by **PAUL KAMPS** on the right way to recover pneumatics.

KEN OUTRAM, a blind organist, and himself a guide dog owner, performed a concert on the Hammersmith Compton recently restored and installed in the museum and he, more than anyone else, appreciated the significance of the morning's event in raising so much money for such a worthwhile cause, to quote him he said to me "somewhere a lonely person is waiting for a dog" (waiting time is normally a year to 18 months) "because of your efforts someone is in for a surprise as they are going to get their guide dog a lot sooner and be able to enjoy their independence like you and I". I tried to explain to him that it was not our "aims and objects" to perform charitable work and that the collection was simply a by-product of the enjoyment of our day, however he was still thankful and I must agree that with the pursuit of our interests in mechanical music coinciding with the opportunity to help others which are less fortunate, an extra sense of satisfaction and purpose is achieved.

The evening was taken up by the Society Dinner when the standard of food and value for money was excellent. This was followed by a sing song in the Victorian style by the Windmill Singers, and afterwards **KEN OUTRAM** judged the organ grinding contest and although he had some difficulty in deciding an outright winner the prize eventually went to **LES BROWN** with his Pell Miniature Fairground organ. A certificate declaring an official position of organ grinder to Leamington Spa Council was presented to each person taking part in the morning event.

Sunday morning we visited Warwick Castle and for those who had not been to Napton the previous day the Saturday programme was again repeated. Being a local organiser I received many letters of thanks from various members who had enjoyed themselves so much that weekend. I would like to say, however, how easy a task it is to organise a meeting of this nature and any member who is approached by the committee in this way may certainly not expect to be lumbered with burdens and responsibilities, as so much help is given by other committee members, in particular **ALAN WYATT,** the meeting Secretary, to whom I am sure some of the compliments should have been directed. So may I take this opportunity of saying to **ALAN,** thanks for the marvellous support, and last but not least of course, **DAPHNE,** who took care of most of the paper work and registration so well.

Graham Whitehead.

San Francisco report from DAVID SNELLING

I am writing this note to report briefly on the 33rd annual meeting of the Music Box Society International which was hosted by the Golden Gate Chapter at the Cathedral Hill Hotel in San Francisco from 1st to 5th September.

The first day, Wednesday September 1st, was basically devoted to setting up and a meeting of the trustees and did not otherwise involve the general membership of the Society.

The proceedings began in earnest on Thursday September 2nd with the opening of the Mart and Exhibition which was set up in a large room at the hotel. I enclose photographs (and the negatives) of some of the exhibits and some of the officials of the Golden Gate Chapter and of a carousel which we visited later in the week.

I thought I would be able to remember the names of the persons featured in the pictures but some of the names have escaped me and I have sent copies of three of the photographs to **STEVE RYDER** and asked him positively to identify the three individuals standing next to the Regina Auto Changer, the Otto Pianette and the endless roll Pianolin!

The exhibits in the El Dorado Room were ably demonstrated by officials of the Golden Gate Chapter and, during most of the intervals between proceedings, **BILL EDGERTON'S** reproduction Seeburg KT Special was rendering sturdy service at a high decibel level.

GEORGE THEOBALD Co-Chairman of Golden Gate Chapter of MBSI.

SAN FRANCISCO 1982

Pictures by David Snelling.

ERNA SNELLING on the Tilden Merry-go-round, in San Francisco.

DON OLSEN Co-Chairman of Golden Gate Chapter of MBSI

Deadline Dates for Copy:

Jan 15; April 15;
July 15; Oct 15.

These are CLOSING DATES, and the Journal might be full by then.

Please send in your copy early.

R.C.L.

STEVE RYDER Vice-President of The Musical Box Society of Great Britain.

On the evening of Thursday September 2nd Erna and I joined a dinner and nightclub tour of San Francisco which included one of San Francisco's well known female impersonator nightclubs and ended with entertainment in the Venetian Room of the Fairmont Hotel were we were entertained by Miss **PATTI PAGE.**

Friday September 3rd commenced with jogging for the non geriatrics and a shuttle bus ran throughout the day to the Haas-Lillienthal House which is an old Victorian house in San Francisco. The Mart and Exhibition remained open during the day.

However the main activities which were described as workshops consisted of talks and demonstrations by various persons starting at 8.45 am and going on until nearly dinner time.

I enclose the programme of the meeting which lists the various workshops. I attended the talk by **DAVID BECK** on Tooth Replacement in Disc and Cylinder Combs and **RON BOPP'S** talk on Peerless Coin Operated Pianos as well as **BARRY JOHNSON'S** talk on making a comb for a Regina Music Box. There did not seem to be sufficient time to attend all the talks which had been arranged. At 12.15 there was a sit down lunch with the presentation of awards to various society members and the presentation of charters to new chapters. At 5 pm we went on a MBSI cruise of the bay area which lasted three hours which provided views of San Francisco and the surrounding area including Alcatraz Island whilst we were enjoying drinks and delicious lobster and shrimps.

At 8 pm on Saturday September 4th there was breakfast for members of the society followed by the annual general meeting which I am ashamed to say that Erna and I did not attend as the Saturday was our last practicable opportunity to go shopping in San Francisco. I will ask **STEVE RYDER** if he can let you have some details of the annual general meeting which would be of interest to members of the Musical Box Society of Great Britain.

In the afternoon of the Saturday we took one of the shuttle buses which went regularly on Saturday to the house of **DICK REUTLINGER** which is an outstanding San Francisco Victorian house crammed with a collection of interesting instruments. The feature of the visit was a continuous demonstration of a magnificent photoplayer which accompanied films by Laurel and Hardy and other well known silent film stars. The collection appeared to include two if not three photoplayers!

In the evening a banquet took place in the hotel followed by a delightful presentation by **ANN** and **BILL EDGERTON** entitled "Our Exciting World of Mechanical Music". This was illustrated by colour slides of collections of famous automatic musical instruments. The slides probably included pictures from nearly every famous collection in America or Europe including some outstanding collections which are not so well known. After the dinner there was a performance by the Norwood Puppet Theatre accompanied by music recorded from old musical boxes.

The last event in which we participated was a tour of the East Bay area on Sunday September 5th which included a visit to Tilden Regional Park where an old merry-go-round is preserved under cover. The merry-go-round was built in 1912 by the Herschell-Spillman Company of North Tonawanda, New York in 1911. It has been located in a number of places during its working life the majority of which was spent at Ocean Beach, San Diego, California. It is now preserved at Tilden Park in perfect working order and is accompanied by a book playing fair organ the name of which I quite forgot to note. The organ is, however, conducted by a most delightful lady whose views are expressed quite clearly in the enclosed photograph! (Regret omission. Ed.)

Later the same day we enjoyed a carillon concert on the campus of the University of California followed by lunch.

In the afternoon we were treated to an exhibition of organs, barrel organs and orchestrions which had been arranged for members at the Albany Middle School. The largest and most awe inspiring instruments in this last exhibition were an enormous Black Forest roll playing orchestrion and a Bursens Arturo band organ, both ably demonstrated by their owners. Judging by the pictures on the wall the childrens' educations appeared to be distinctly biased towards mechanical music out of which they were clearly getting a lot of pleasure.

A further tour of California's wine country had been arranged for Monday September 6th which was Labour Day in the United States but, by then, we were already winging our way back to London courtesy of British Airways having enjoyed a short but hectic visit under the enthusiastic patronage of the Golden Gate Chapter of the Music Box Society International.

(David Snelling.)

The First Lecture at our Christmas Meeting, December 4th, 1982, was by **KEITH HARDING.** The following is a condensed version.

Jottings from the past; a dip into the Society Archives.

There are two reasons for having a Society Archive. One is to gather together items connected with objects and their history, such as books and old catalogues, which will form the basis of scholarly research, and the other is to collect ephemera concerning people. Today I propose to concentrate on the second category, and to tell you about some of the people who were associated with musical boxes in the early days of our Society.

Some of you may already have seen our 16 mm sound film of a preliminary discussion between Messrs Guinness, Farmiloe, Clark, Sunley, Planus and others concerning the formation of a Chapter of the MBSI, which took place in June 1962. At that meeting, it was decided, thanks largely I believe to our first Secretary and subsequent President, **CYRIL DE VERE GREEN,** that we should be an independent Society. It is interesting to read the minutes of the first meeting, held on December 1st 1962.

"In the late summer of 1962 and at the suggestion of Mr J E T Clark, Mr C de Vere Green wrote to a number of persons, whose names had been furnished by Mr Clark, as being

interested in the formation of a group associated with Musical Boxes. A questionnaire was enclosed with a letter and is attached to these minutes as Appendix 1. The replies received were analysed and the result is attached as Appendix 2.

As a result of the replies received a meeting was called for Saturday December 1st 1962 and was held at the Mandeville Hotel London W1 at 2.30 p.m.

The following attended;

Messrs Bayford, Bryant, Coombs, de Vere Green, Dinsmore, Greenacre, Hill, Lawrence, Clark, Lubbock, Massey, R A and B Moss, Ore-Hume, Planus, Ridsdill, Radford, and Mrs C de Vere Green, Gilchrist, Bryant and Radford.

Apologies for absence were received from five others who were interested.

Owing to the late arrival of Mr Clark the chair was taken by Mr de Vere Green and the order of business circulated and the agenda proceeded".

"The following were elected officers of the Society;

President	Mrs J E T Clark
Vice-President	Mr G Planus
Treasurer	Mr Frank Greenacre
Editor	Mr Ord-Hume
Secretary	Mr C de Vere Green".

Mr S F Sunley does not appear to have attended any meetings of the Society after the preliminary discussion. However, he was the only dealer specialising exclusively in musical boxes when our Society was formed in 1962, and played an important part in the revival of interest in musical boxes in this country until his retirement. Earlier this year I was fortunate in obtaining a collection of ephemera from the estate of his widow for the Society, including a copy of the film shown at this meeting, Pathe Pictorial 273, "This Colourful World", which is all about Mr Sunley and his shop. We also have most of the photographs which he used to have hanging in his shop in George Street. He seems to have had a stand at the British Industries Fair at Olympia in 1955, and we see the Queen and the Duke of Edinburgh admiring a musical box theatre labelled "exhibition only". There is a photograph of him with his prized posession, Schubert's inkstand, carved from ivory in a miniature reproduction of the composer's house, which played Ave Maria. This was a present to Schubert from his friend Johan Michael Vogel, the lieder singer, in 1825. There is also a photograph of Mr Sunley with the famous Silver Swan, now in the Bowes Museum, which was at one time sent to him for repair. I understand it was subsequently worked on by **BILL GALBRAITH,** who was at the time employed by Cammerer Cuss in Oxford Street. I have found a cutting from the Times of Wednesday August 30th 1961, which I clipped myself at the time, headed "Musical Box Craftsman Must Go", not a rallying cry for those opposed to musical boxes, but a reference to the expiry date of his lease of his premises in Park West Place, Paddington. A film of the Silver Swan was donated to the Society by **JON GRESHAM.**

We do not have much in the way of ephemera concerning John Clark, apart from a few tuning scales given to me by Bill Galbraith.

GERRY PLANUS began collecting soon after the war I believe, and once showed me a book in which he wrote down details of boxes he bought in sales in the early 1950's, such mouth watering as Nicole Freres overture box for five shillings. Apparently nobody else wanted them in those days. He used to have a shop in Jamaica Road, Bermondsey, in 1957. **GERRY** is of course now in America. He is prominent in early issues of *The Music Box*.

GRAHAM WEBB joined the Society as member number 58, and became very active. His shop in Portobello Road became a regular Saturday meeting place for members of the Society, who sat in the back room imbibing tea and knowledge. He was the first of us to specialise in music boxes.

On 1st September 1962 I went into Partnership with **CLIFF BURNETT** at 67 Hornsey Road, dealing in general antiques. I see that on 21st June 1962 I bought a piano roll cabinet for twenty eight shillings. I bought myself a music box on 12th October for £8, and sold it at Bermondsey market for £10. I bought a 6 air Nicole Freres for £13 and sold it to **RON LEE** for £14 as he said it was not worth £15. I remember being very worried that I had paid eighteen pounds for a three cylinder interchangeable music box, and being quite relieved to pass it on to another dealer for twenty. At that time one could buy a good brass dial long case for as little as ten pounds, and in February 1963 I sold a pair of genuine Charles II chairs for thirty pounds, which I had had for four months, to **PADDY WALKER** of Camden Town. Paddy subsequently got canal fever, and now runs the long boat Jenny Wren on the Regents Canal.

While at University, I met **MARTIN BURGESS,** the clockmaker, who was then working as a restorer on the Flinders Petrie collection in the Department of Egyptology and making a unique large clock in his spare time. On 27th March 1963 he came over in the evening to show us how to overhaul our first long case clock. We did not really get under way with the restoration of musical boxes until we took over the shop and upper workshop of our present premises at 93 Hornsey Road in May 1965.

In 1964 **GRAHAM WEBB** was a regular visitor. I offered him a fat cylinder Nicole Freres for eighteen pounds, and he paid me twenty, which I thought was marvellous, and after that he became a very good customer and friend. I was pleased to be able to introduce him to Faber & Faber Ltd, who published his first two books.

Number 2 of *The Music Box* refers to **BRUCE ANGRAVE'S** half hour talk on the BBC Third Programme on his disc music boxes, and his 22" Polyphon, for which he coined the name "Autoglockenpolyphon" as it was an autochange model, was "discovered" by Walter Gabriel in an episode of The Archers, as related in number 4 for Christmas 1963. I well remember, after joining the Society in 1965 as member number 150, going to 11 Devonshire Place to help produce *The Music Box,* a procession of us walking round and round Cyril de Vere Green's dining table picking up and collating pages before passing each completed copy to be stapled and folded. Somehow it was all a lot of fun.

Keith Harding, FBHI.

When Lady Antonia Fraser (above) had her book *A History of Toys* published MBSGB member Mr S F Sunley was invited to the inauguration party by George Weidenfel, Publisher.

The Queen's interest in Mechanical Music goes back many years. Here the young Queen, with MBSGB member the late Mr S F Sunley, at the British Industries Fair held at Olympia, London, 1955.

ADVERTISING... IT'S QUITE A PROBLEM

by Arthur Heap

Prior to becoming the Hon Advertisement Manager for *The Music Box* in 1975, (an appointment which has now been taken over by member John Powell) my last business before retiring was the introduction and publication of a new Trade Price Guide. As with *The Music Box,* the circulation of this Guide was by post to subscribers quarterly, and the income from advertisements a necessary contribution to help keep down the annual subscription.

The following views are based, not only on my experience as Advertisement Manager, but also on quite a few years in the retail business when my Companies advertised locally and sometimes nationally, and survived more than one recession.

One of the most difficult decisions anyone in business has to make is to decide how much to allocate for advertising, and how, when and where to spend it.

In times of recession when economies are necessary expenditure on advertising will be one of the items to come under review. Yet it might also be considered necessary to increase advertising to try to obtain more of what business is available... that is the problem!

Advertising in specialised publications such as *The Music Box* has many advantages. It gives direct access to people particularly, and more or less exclusively, interested in all forms of mechanical music. It is very inexpensive, and being published quarterly it is eagerly awaited and read with interest by most members as well as being retained for future reference. Consequently, providing the advertiser is offering items or service within that category, he is making himself known to the best potential market, whilst readers are likewise informed of where they are most likely to obtain their requirements.

An unfortunate fact in advertising is that it is virtually impossible to ascertain what business one obtains that can be definitely attributed to a specific advertisement, as very rarely do buyers or enquirers inform advertisers that they have seen their advertisement in a certain publication. This can be disheartening to advertisers, and inevitably some wrongly belive it is a waste of money and discontinue advertising.

Obviously national firms with a vast turnover can maintain wide spread advertising so that their names and goods become household words, but in a limited field such as mechanical music it would be an extravagance to spend money on national advertising because, not only is it costly, but only a very, very small percentage of people who would see the advertisement would be in the slightest degree interested in the goods or service offered. Consequently, regular advertising in specialised publications such as *The Music Box* is undoubtedly the best and cheapest way, apart from personal recommendations by satisfied customers, for the trade to keep their name continually before potential clients.

A full page advertisement, well laid out and with photographic illustrations catches the readers eye best, but in my opinion it is better to take four consecutive quarter page display advertisements than one full page every four editions. Exceptions to this are when one has a "one off" item to sell, or is holding an auction or sale.

In conclusion I would like to thank all who advertised in *The Music Box* during my term of office, and may I appeal to members to support the advertisers and tell those with whom they communicate that they have done so as a result of seeing their advertisement in *The Music Box.*

(Advertisers, we need you! Ed.)

David Secrett

David gave one of those fascinating talks where automata was actually activated and we were thus visually transported into "yesterday".

I took some beautiful pictures.

Where are they?

Well – I had three cameras with me; the mini Minox, the Nikon, & the Olympus, all carefully loaded with film. I took David's pictures with the Olympus and, when I got home, I discovered that although the Minox was loaded, and the Nikon was loaded, there was no film in the Olympus!

Who was it unzipped my camera bag, took out the Olympus camera, opened it, removed the film, closed the camera, replaced it, zipped up the bag, and crept away without me noticing?

I mean – I wouldn't be so silly to take pictures with an unloaded camera, would I?

The "Guide Dogs for the Blind" Society presented us with a lovely statuette of a doggie and my picture of it was taken by the Olympus – oh dear! You *will* be cross with me!

But, to return to **DAVID SECRETT.**

More than one lecturer and writer has suggested that "no two music boxes are the same". The individuality of each instrument is the creation of its human inventor and craftsman. In **DAVID SECRETT** we have a genius who not only talks and writes about the history of musical automata but who also produces the goods.

Thanks for the lecture, David; and I'm sorry about the pictures!

Ted Brown

Our Subscription Secretary, who miraculously finances four journals a year for £6, needs all our subs in NOW.

UK £6; Europe and Near East £6 plus £1 if paid in foreign currency; Australia, New Zealand and Far East £12 Air Mail, £6 Surface Mail, plus £1 if not in sterling; USA Surface Mail $17; USA Air Mail $34; Canada Surface Mail $20 Canadian; Canada Air Mail $41 Canadian currency. Joining or re-joining fee, Annual Sub plus £1 or $3.

Subs

Send to:

Ted Brown, MBSGB Subs Secretary,
207 Halfway Street,
Sidcup, Kent DA15 8DE
Great Britain.
Tel: 01-300-6535

Peter Schuhknecht

Peter sends us information about the Hannover Festival, May 5-8, 1983:

5 May: Registration & Concert 8 pm.

6 May: 11 am. Superviser of Activities, P G Schuhknecht.
3 pm. Concert.
8.30 pm "Originelle stadtrundfahrt durehr das nächtlich erleuchtete Hannover –"

7 May: (Saturday) 7 am. Setting up of Street Organs.
10 am. Concerts etc.
Afternoon and evening activities.

8 May: 11 am. Uraufführung des Schorsenbummel – Marsches, einer Komposition von Peter Georg Schuhknecht, –
Sunday afternoon – Goodbye until 1984.

Alan Wyatt and Jim Hall

Together they have worked out comprehensive details for the **KENDAL** weekend, Friday April 8 – Sunday April 10, 1983.

There will be minor alterations but the basic plan is as follows:–

Members travelling to Kendal by train should book to **OXENHOLME** which is an Inter-City Station. There is a link line to Kendal, or members can take a bus or taxi from Oxenholme to Kendal.

There are several caravan sites. The **MILLCREST CARAVAN PARK, SKELSMERGH,** is one which is situated on the A6 just North of Kendal.

The **WOOLPACK HOTEL** is situated in **STRICKLANDGATE,** which is part of the A6 which runs through the town. There is a large car park behind the Hotel. The normal charge is £1 but parking is free to visitors staying at the Hotel.

Suggested format for the Spring Meeting:

Friday 8 April

Informal evening get-together.

Saturday 9 April

Optional 9 am view of Town Hall carillon; Viewing of musical box in "Strickland Room".
10.15 - 12. Lectures in Herdwick (R P Atkinson, J P Hall, R Mason).
1 pm. Lunch.
2.15. Coach to Penrith Steam Museum and etc.
6.30. Woolpack Hotel. Cocktails etc.
7.45. Society Dinner.
9.30. Bruce Angrave with "Water Music".

Sunday 10th April

10.30 am. Talk on Mountains – especially in Himalayas.
Mr B P Hall.
11.30 am. Cofee and Biscuits.

Then under our own transport to Levens Hall and its Exhibition (on A6 about 6 miles South of Kendal).

Barrel Organ, Wildman St, Kendal, 1902. From the Margaret Duff Collection.

(See "Letters to the Editor")

Hotel Details for KENDAL

Spring Meeting – 8-10th April, 1983

Woolpack Hotel, Kendal, Cumbria
Telephone: (0539) 23852

Meetings Secretary: Alan Wyatt, The Willows, Landbeach, Cambridge.

Local Organiser: Jim Hall, Romney Bank, Park Street, Kendal, Cumbria.

Friday – Sunday:
£35.00 per person – which includes:–
Friday – Dinner.
Saturday – Breakfast, Morning Coffee, Buffet Lunch, Afternoon Tea and Dinner.
Sunday – Breakfast.

Friday only:
£19.00 which includes:–
Friday – Dinner.
Saturday – Breakfast, Lunch and Afternoon Tea.

Saturday Dinner: £7.50

Day Visitor:
£6.50 per person which includes:–
Morning Coffee, Lunch and Afternoon Tea.

Children under 14 sharing parents' room will be charged for meals only. All Reservations; 10% in advance.

NORFOLK POLYPHON CENTRE

(Norman and June Vince)

We specialise in the Sale and Purchase of all forms of

MECHANICAL MUSIC and CLOCKS

THE CONDUCTRESS. A fine automaton doll, 24" high, with head by S. F. B. J., Paris. There are movements to head and both arms.

A wide range is stocked and offered at highly competitive prices.

DISC MACHINES

CYLINDER BOXES

ORCHESTRIONS

ORGANS

SINGING BIRDS

AUTOMATA

AND FINE CLOCKS

Wood Farm, Bawdeswell, East Dereham, Norfolk

ON B1145 ONE MILE EAST OF BAWDESWELL VILLAGE

Telephone: Bawdeswell (036-288) 230

We are always available during weekends. Please confirm weekday visits beforehand.
Planes and trains can be met in Norwich.

Meetings Diary for 1983

Spring Meeting
Kendal, Cumbria 8-10 April.

Summer Meeting
AGM. Press Club, London.
Friday 10 June 7.30 pm.
Press Club, London.
Saturday 11 June.

Proposed visit to Switzerland
10-18 July

Autumn Meeting
Plymouth (Provisional)
9-11 September
This coincides with the "European Fireworks Festival Weekend" and the Plymouth Authorities like the idea of public Mechanical Music in the morning.

Winter Meeting
Saturday December 3rd 1983.
London Press Club.

Hotel Reservation in Kendal

Send to The Woolpack, Strickland Gate, Kendal, Cumbria.

We are attending the Musical Box Society Spring Meeting and require the following accommodation:–

Name .....

Address .....

.....

Tel No .....

No of Persons .....

We wish to stay for: (Tick where appropriate)

Full package Friday Evening – Sunday Morning ..... at £35.00 per person

Friday only ..... at £19.00 per person

Saturday Dinner ..... at £7.50 per person

No of children under 14 ..... Own room or sharing parents.

Signed: .....

C Denis Pegge

Denis is our poet, and his peom *Mozart* is on page 50 Last October he was staying in Highgate, North London. Then, like all good poets he sought the sun and his address was:
c/o Manuel Gonzalez Martin,
Las Palmas de Gran Canaria,
Canary Islands.

For all I know he is still there; sunshine, palm trees, sandy beaches, canaries and other birds in straw skirts.

Oh to be a poet now that winter's here!

Bargain,

Bargain,

Bargain!

All this for under £200

SWITZERLAND

THUN STREET ORGAN FESTIVAL

Proposed trip by Luxury Coach

Leave Sunday 10 July

1 Night PARIS

6 Nights INTERLAKEN

1 Night PARIS

Return Monday 18 July

Pick up points:–
Cambridge
London
Dover
3* Hotel Half Board
£183 per person

For further details apply **NOW** to Meetings Secretary. Final Bookings by March 20.

Alan Ridsdill

Thank you, Alan, for the article, which I shall use in the next issue. I wrote to you but the letter went to several addresses before being returned to me. It is now with John Powell and I hope he has better luck with your letter than I did. Daphne joins me in wishing you a Happy New Year and we most sincerely hope that rheumatism and arthritis do not give you the pain they did last winter. Look after yourself – there are not many of us left!

Ron Benton

At the Summer Meeting Ron was preparing to cross the Atlantic with the British team attempting to beat the World Land Speed Record. Their car flashed over the desert salt flats in Nevado, America, but failed by a mere 30 mph to beat the record. Ron is now home at "Kandahar", his Isle of Wight abode, waiting for the chance to have another go at the World Record with **RICHARD NOBLE'S** team.

We were delighted to see him at the Christmas Meeting.

A little kick up the backside for your car, Ron and the record is yours! Good Luck for 1983!

Afternoon of the Christmas Meeting, 1982

Cyril de Vere Green

Cyril's lecture was on *The Bamboo Organ* but I cannot tell you much about it because I was in another room sorting out Lyn Wright's notes, slides, tapes and finding suitable equipment to present Lyn's carefully prepared lecture.

Being unable to write on Cyril's lecture does, however, give the opportunity for me to write about Cyril, Founder Member, as I have found him during my present term as Editor.

To me, no one is more representative of the spirit of our Society than Cyril de Vere Green. He is a gentleman, an expert, a modest man, a quiet man, and one with immense knowledge. He does not shout it from the rooftops – but he reveals it when he is asked or when he thinks fit.

Now that I am in my third year as Editor I can look back and see who has helped me the most, I can see those who have helped with genuine expert knowledge, those who have given to me generously, and there are so many that I have felt compelled to spend long hours preparing the journals to repay them.

These are men who have quietly "done their stint", and there are now officers on the committee who are doing their share today.

I am proud to be one of them.

Daphne Wyatt

Daphne has badges available at £1.50 and also posters. Contact her before, or at, the Kendal Meeting.

Auction at the Summer Meeting

Items for auction can be taken to the Press Club on Friday evening (or daytime) 10th June 1983. This is the evening of the AGM which will be held at the Press Club at 7.30 pm. Admission is Free – and Club Bar facilities are open to all. Please support the Society's Auction, held during the afternoon of Saturday June 11th 1983.

Roger Kempson and Christopher Proudfoot

Members who regularly attend our Summer Meetings will be familiar with the Auction. We hope that the following information will tempt new members to come along and participate. The aim of the Auction is to raise funds for the Society. Ten per cent of the total money received is donated to Society funds. IT IS THE ONLY FUND-RAISING MEETING ORGANISED BY THE SOCIETY. Vendors bring along items on the morning of the meeting (in this case, June 11th 1983, to the *Churchill Room* at The Press Club, London, from 9 am – N.B. the date, 11th June, H.M. The Queen's official birthday. In view of our Editor's meeting with the Royal Family we must drink the Loyal Toast. The previous evening, June 10th, our AGM, is the birthday of Prince Philip, Duke of Edinburgh – great excuse for another Loyal Toast) for including in the afternoon sale. Viewing takes place during the morning and also during the lunch break. (Will members be kind enough to lunch at the club, please! All part of the goodwill – and also value for money).

However, all viewing must be completed by 2 pm to allow the Auction Organiser and the Auctioneer time to arrange the lots for selling.

Entry forms are available from the Auction Clerk, and reserve prices can be set by the Vendor. There is a fixed reserve whereby the lot will not be sold until the figure has been reached, and the discretionary reserve, which allows the Auctioneer to knock down the item at one bid below the reserve set by the vendor. Members' attention should be drawn to the fact that there is no Buyer's Premium at the Society Auction, thus making prices even more attractive.

The success of the Auction depends upon the support of the members – so – Roll Up! Roll Up! Do I hear a thousand pounds? One thousand two hundred? One thousand four hundred!!!

Arthur W J G Ord-Hume

I am required to review two of Arthur's literary enterprises; his book on **HAYDN** is reviewed by **FREDDY HILL** on page 51, and his proposed second mag is reviewed on page 41

Geoffrey Ford

Like Ron Benton, Geoffrey is anxious to qualify for the Guinness Book of Records. Geoffrey Ford showed us "the smallest inter-changeable cylinder box in the world".

Frank Holland MBE

Frank has sent a large envolope full of interesting material. At the moment (14 Jan 1983, eve of Deadline Day) there is neither time nor space to do it all justice so I shall run a Frank Holland column in the next issue.

For new members: Frank founded The British Piano Museum in 1963. It is at 368 High Street, Brentford, Middlesex TW8 OBD, Tele: 01-560-8108, and situated in an old Church building on the banks of the Thames not far from **KEW BRIDGE.**

Do go along – you will not be disappointed.

Members might be interested to learn of the **KLAVAR-SYSTEM** of Music Notation. Fuller details can be obtained from: **KLAVAR FOUNDATION,** 171 Yarborough Road, Lincoln LN1 3NQ.

Frank is making an appearance at The Barbican Centre, London, at the International Council of Museums, 24 July - 2 August. "Museums for a Developing World."

Ring Frank on 01-560-8108 for further details.

John Powell

A Happy New Year to John, now beginning his first full year as Advertising Manager. The letter published in this issue from Arthur Heap clearly illustrates the value of John's present work for the society.

Members; ADVERTISE with us, and then we can continue to give you four journals a year for the incredibly low cost of a year's subscription!

Name and Address please

Will the member who lent me the HOROLOGICAL JOURNAL for December 1941 please contact me. I have photo-copied the recommended pages but cannot return the journal because I have lost the bit of paper with the owner's name and address on.

(Maybe the paper was pinched by the guy who whipped the film out of my Olympus camera. Is there someone trying to get at me!!)

Reg Waylett

Having completed another batch of "New Members" we can appreciate the recruiting work done by Reg. He is always a cheerful figure, full of fun and extravagant sayings, but all the time he is a MBSGB man, and no one enrolls more new members than Reg. Keep up the good work – and let all of us support Reg Waylett in an effort to reach the 2000 mark in 1983.

Come on you lazy so-and-so's, see how many you can enrol.

MAKE 1983 OUR YEAR OF 2000.

October 12th '82.

Dear Sir,

I WOULD like to try and organise a mid-quarterly meeting on a Saturday afternoon/ evening. The idea is for members who feel they are within driving distance of Lincoln to bring along an interesting musical box, or a piece of mechanical music, so that it can be demonstrated and discussed. I could cope with twenty or so members, and would supply refreshments. A suitable date would be May 7th 1983.

I have already discussed the idea with Alan Wyatt, who suggested that I get in touch with you.

If any members are interested, would they please let me know in good time so that I can make the necessary arrangements.

Yours faithfully,

Roy Ison
3 Greenstone Place,
Lincoln.
Tel: Lincoln 40406.

John Mansfield's
The Canctonbury Ring.
(Southern Chapter).


THE MUSIC BOX
THE MUSIC BOX
THE MUSIC BOX
THE MUSIC BOX
THE MUSIC BOX
THE MUSIC BOX
THE MUSIC BOX
The Writing on the Wall, for Gavioli.
BACK
NUMBERS
PETER
WHITEHEAD

(See page 13)

ROYAL MENTION FOR OUR OFFICIAL JOURNAL **THE MUSIC BOX**

© Lewis Photos Ltd, London 1982.

© Lewis Photos Ltd, London 1982.

When, in October 1982, I was presented to The Queen Mother I wondered how my Presenter would introduce me. He knew me well and there were several topics he could have opened with. His introduction, however, was, "This is Mr Robert Clarson-Leach, Editor of *The Music Box*". The Queen Mother and I went on to talk of "making music" and playing the piano, and the Queen Mother very graciously said, "Yes, we love to sing round the piano at home".

Three weeks later I was presented to Her Majesty Queen Elizabeth II. I had a new Presenter, armed with topics about me from which he could select an opening. He decided to begin with, "This is Mr Robert Clarson-Leach, Editor of *The Music Box*". The Royal Family are well acquainted with the world of mechanical music. Her Majesty was then told about my book on Berlioz, and we spoke of the pleasure that music can give.

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VOL 10	Numbers 1 2 3 4 5 6 7 8	£2·25

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Lyn Wright

We thank him for preparing the INDEX for VOLUME 10 of *The Music Box,* and also for sending his interesting lecture notes for the Christmas Meeting. The script was synchronised with taped music and colour slides. Even though your Editor, who gave the talk on Lyn's behalf, made a bit of a cock-up of the synchronisation we all got the message from Lyn that the POP music of the mid-19th century was a damn sight better than the POP music of the 20th century.

Thank goodness we have cylinders to prove this point.

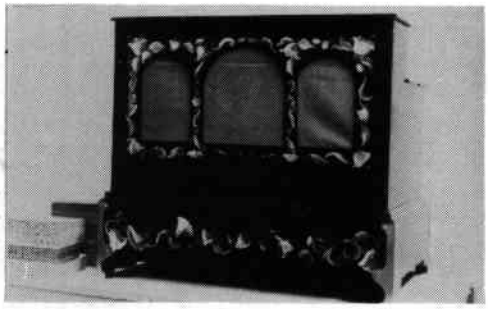
Many thanks to Lyn.

Lyn went to endless trouble, for example, from one of his letters, "...the slides are held up because my local library, which usually has half a dozen copies of Gounod's *Faust* has suddenly none at all!"

I baulked at one suggestion of Lyn's:– "Keith Harding spoke to me on the phone about the *up-down* method which he has had some success in using. It would be a very interesting exercise at the meeting to play a tune on a musical box, more than once, and get the audience to write down their individual *up-down* versions, then compare them & see how they fare."

There, Meetings Organisers, you know what to do next time to catch Lyn Wright and Keith Harding in the same room – start a little *up-down* exercise!

Lyn finishes his letter; "Peg and I very much enjoyed the Leamington Meeting. As she was born in Rugby nearby and we lived there for some years, it was interesting to re-visit one of our old stamping grounds. The organisation was excellent and Graham Whitehead is to be congratulated. Best Wishes, Lyn Wright."



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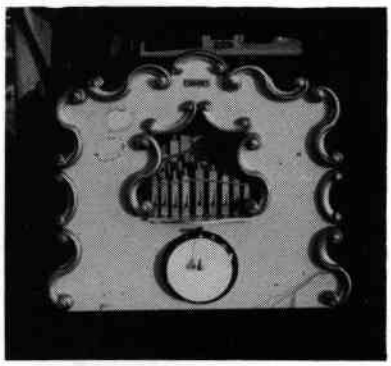

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FROM CARILLON TO MAGNETIC TAPE

(A BERLIN STORY)

The Development of Sound Recording in Berlin. Dr. Walter Bruch.

(Translated from the German by David Snelling).

(Part Four)

Royal Encouragement for the Phonograph

In 1977 the centenary of sound reproduction was enthusiastically celebrated in Paris because the Frenchman Charles Cros had submitted a sealed envelope to the Academy of Sciences in 1877 in which a suggestion was contained as to the manner in which one could make a sound recording. This suggestion was not realised by Cros. A similar celebration took place in Germany which was related more to the memory of Thomas Alva Edison who, for the first time on 6th December 1877, had recovered the oscillations of speech on a piece of tin foil wrapped round a grooved cylinder which he had then replayed to produce recognisable speech. The phonograph, which was the name Edison gave to the instrument, was at that time a wonder of physics which amazed the whole world and the sensation of the exhibitions of the year. However, the instrument was limited to being no more than a store for sounds and music. Edison's tin foils, once they had been removed from the apparatus, could only be re-wrapped on the cylinder for re-use with great difficulty. In addition the pieces of tin foil soon crumbled. No original piece of tin foil remains in playable condition today. The recordings of Edison's words which have been preserved in historical collections were made fifty years later on an original instrument and have been preserved on a sound film.

However if one wished to celebrate the centenary of the storing of sound as opposed to the centenary of the recording of sound there are two relevant dates. The first one was on 1981. In 1881 Alexander Graham Bell, the inventor of the telephone, recorded a speech in wax filled grooves on an instrument that his co-worker S Tainter had built. This instrument was deposited in a sealed box in America's version of our German Museum, (believed to be the Smithsonion Institute – translator).

Fifteen years later, fifteen years after Bell's death the container was opened and the impressed words were played. To the astonishment of the listeners a variation of a quotation from Hamlet was clearly heard: "There are more things in Heaven and Earth, Horatio, than are dreamed of in your philosophy. I am a graphofone, and my mother was a phonograph". In this manner Bell's voice has been preserved, carefully, guarded, for over a hundred years.

There is, however, still another date for such an anniversary which is more realistic.

After Edison had passionately and successfully succeeded with his development of the incandescent lamp he turned to the further development of the phonograph. On 16th July 1888 at 5 o'clock in the morning the new instrument was ready. Edison now used wax cylinders and the instrument was driven electrically. He sent it straight away to England with a box of unrecorded cylinders. It was received so sensationally there that the prominent persons of the day were invited one evening and recorded the cylinders. The recorded cylinders were sent back to Edison and are – although many are very worn – still preserved. (On a visit to Edison's former laboratory I transcribed them onto magnetictape. These sounds have in reality been preserved for nearly 100 years).

Attempts were also made to record music. But a recording of the organ of Westminster Abbey sounds strained. However, such teething troubles were soon eliminated by Edison. At the beginning all the music cylinders which were sold were direct recordings. A singer would therefore, for example, sing before up to 20 recording machines side by side – and would have to repeat the process the whole day long. However, a method was developed for moulding the cylinders from a negative from which mass production became possible. However what does that have to do with our Berlin?

For the marketing of his phonograph Edison had engaged a linguistic co-worker. Dr Theo Wangemann, who had studied in Berlin, was sent to Europe with a number of instruments. The high points of this journey were visits to Kaiser Wilhelm II in Potsdam and to Prince Bismarck in Friedrichsruh, as Crown Prince Wilhelm had previously busied himself with the tin foil phonograph and enjoyed making dissertations in Court circles by this means. We find a detailed report on the demonstrations in the new palace of Potsdam in Johnson's biography of Edison:–

"At the special request of His Royal Majesty, Wangemann brought the phonograph one morning to the Castle where he demonstrated the abilities of the machine in the Kaiser's private quarters.

He took it to pieces, reassembled it, explained the basic principles, until the young Kaiser understood almost as much about the phonograph as the inventor. His Royal Majesty was not satisfied until he himself had taken the instrument to pieces, had made recordings and was in a position to describe the invention as well as Wangemann. Then he ordered that the instrument should be brought to the Castle that evening so that the Court could also hear it. Wangemann was not required to give a demonstration of the subject matter as this part of the entertainment was taken over by His Royal Majesty himself.

Wangemann was naturally quite agreeable to this and a glittering company was gathered that evening in the Royal Castle to hear Edison's latest wonder. The amazement of those present increased tenfold when His Royal Majesty himself gave the lecture, demonstrated the machine and described the mechanism as if he had spent his whole life in Edison's laboratory.

With amazement they heard the young Kaiser speak about accoustics, sound waves, oscillations etc and as he inserted the first cylinder, assembled the machine, set the electric motor in motion and addressed his audience through the medium of the phonograph there was suppressed but real excitement. The Royal demonstrator took several hours to explain the details alternating explanations of the details with demonstrations of recordings in order to leave the impression amongst the Court that, if the phonograph was something wonderful, this was something that was even more true of the Kaiser..."

Whilst Wangemann was still in Berlin the Kaiser again commanded him to come to him with the command to make some recordings of the performance of a full orchestra whilst the musicians sat in their usual places. His Royal Majesty listened to the results of the recording critically. Nothing more than a crude mixture of sounds reached his ear. Was this his unexcelled opera orchestra? Impossible.

Thereupon he ordered the conductor to place his musicians as ordered by Wangemann with the instruments placed according to their loudness and quality, the quietest to the front and the loudest or most strident to the rear in order to secure a good recording. The phonograph was then set in motion and a recording was made. The difference was amazing: the full beauty of the sounds of the instrumentation was reproduced.

A report of the performance which had been organised by Werner von Siemens appeared in the Voss newspaper of 2nd October 1889:

"After the phonograph recorded the voices of a number of famous entertainers yesterday, it reproduced this morning the voices of the two singers Kalisch and Lehmann. Frau Lille Lehmann sang an aria from 'Norma' and it must have pleased her that the sound of a march played by the band of the Kaiser Franz Grenadiers who were marching along the street outside the Siemens and Halske building was also recorded by the cylinder. Later Frau Lehmann and Herr Kalische also sang a duet from 'Fidelio'".

About the performance the same newspaper also reported:

"To commemorate the performances in the new palace Herr Wangemann received an expensive medal by order of the Kaiser".

The phonograph had become accepted by society. From a newspaper report of 23rd October 1889 we learn what Prince Bismarck recorded on a cylinder:

"The voice of the Royal Chancellor echoed from the cylinder which played the beginning of the song 'Gaudeamus igitur' followed by the Marseillaise as well as a piece of advice to the Duke Hebert von Bismarck".

Another cylinder stated:

"The national anthem sung by our Royal princes awakes a heartfelt enthusiasm for the young singers whose voices the phonograph now reproduces".

A cylinder was also recorded by Moltke so that Wangemann could return to America with a rich booty from Germany. (Roger please note. Ed.)

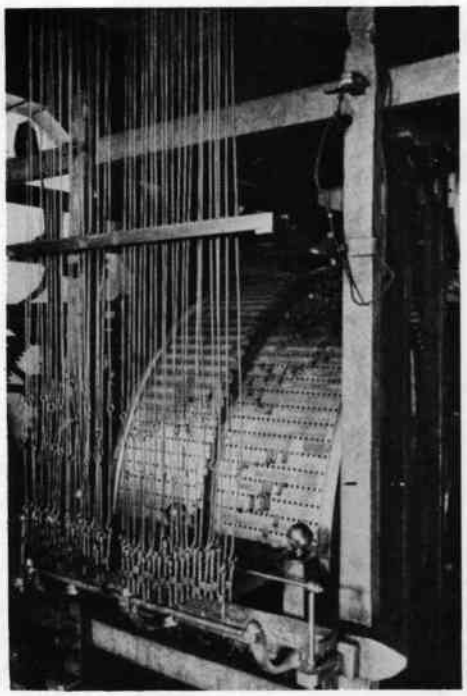
The Urania (does anyone know what the Urania is? – translator) the Postal Museum, von Helmholtz, Siemens – all begged Edison for demonstration models. Instrument builders in Berlin then began to manufacture phonographs. Out of this was born the Berlin phonographic industry. It began with phonographs and cylinders before it began to produce gramophones and discs. The scale of cylinder production at the height of the industry can be measured from this newspaper report of a fire:

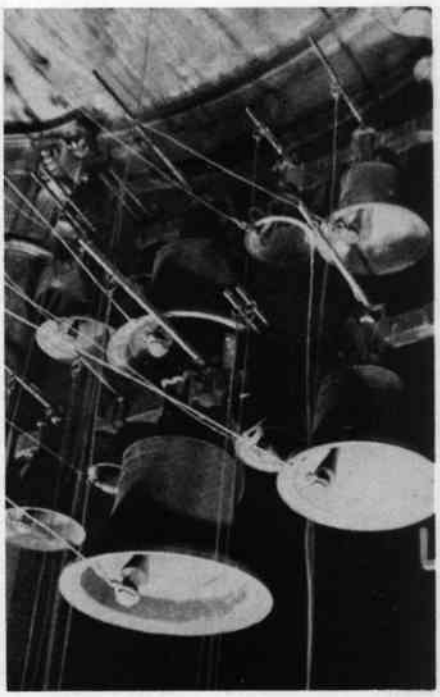
"The famous Berlin gold moulded cylinder factory which lay on the Krautstrasse became the victim of a conflagration last Saturday. The 120,000 finished cylinders which were stored there were destroyed by fire. No interuption of deliveries is feared in the meantime as the firm has approximately 50,000 further cylinders stored at its warehouse in Oranienstrasse".

170,000 cylinders stored by only one factory in Berlin!

Authors also embraced the phonograph and in the year 1897 the poet Ernst von Wildenbruch (1845-1909) recorded the following text on a cylinder:

"The countenance of the human race allows itself to be shaped
Its eye portrayed in picture,
It is only the voice, which exists as a breath,
Which disappears and trails away without a body.
The Countenance can laughingly belie the eye,
The sound of the voice cannot deceive,
For this reason the phonograph appears,
As a true photograph of the soul,
Which brings the concealed to light,
Pursuades the past to speak.
Take then from the sounds of this speech
The soul of Ernst von Wildenbruch".





In response to popular demand we publish the picture (on the right) the right way up. Originally we published it on p 264, Vol 10 No 6. The pinned cylinder and (right way up) carillon were inside the tower of the parish church in Klosterstrasse, Potsdam, near Berlin. Photo 1930.

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MUSICAL BOX ODDMENTS 17

By H.A.V. Bulleid

SOME famous composers are far less frequently seen on musical box tune sheets than their fame would suggest, and a good example of these is Bizet, even allowing for the fact that his composing period came relatively late.

Georges Bizet

Bizet was born of talented musical parents in Paris, 1838, which led to his exceptionally early admission to the *Conservatoire* in 1848. Taught among others by Gounod and Halévy, whose daughter he ultimately and happily married in 1869, he progressed so well that he could have made a distinguished career either as a concert pianist or as a composer. By 1860 he had been acclaimed for his one-act operas and songs. Unfortunately he had breakdowns of confidence and variations in his musical ideas, and he abandoned many projects in a half-finished state. Moving in top musical circles kept him to the fore, but his successes were minor compared with his potential and talent. He also had the exceptional misfortune that his first major work to achieve parennial popularity and acclaim, the opera *Carmen,* had a cool initial reception at its Paris premiere for the very reasons of its later popularity, namely the characters were too robust or earthy or in fact too true to life, and the music was "too Wagnerian". Bizet died in 1875, before *Carmen* established its world-wide success. He did, however, enjoy a number of successes in life; and of his few published works the following appear on musical box tune sheets...

Pêcheurs de perles	1863
La Jolie Fille de Perth	1867
Djamileh	1872
Carmen	1875

Naturally *Carmen* is also featured on discs, typically 15½in Polyphon nos 10215-8 and 19½in nos 5239 and 50154-5.

In addition to the operas one finds two other notable Bizet compositions, *Jeux d'enfants* (1871) and his famous incidental music to the Alphonse Daudet play, *L'Arlesienne* (1872).

It will never be possible to list all the tunes that have been recorded on musical boxes, so one can always keep hoping to hear some particular favourite. One of my hopes is the overture to *Carmen.*

Falconnet

Design and craft details of early musical boxes are doubly interesting by showing the design evolution as well as the style of a particular maker – which is helpful if no other means of identification is available. Some are illustrated herewith.

Falconnet of Geneva was an early maker. One of his lines about 1830 was a 3-air overture type box with cylinder 6¾in by 2½in diameter and 138-tooth comb. The gear ratio from great wheel to governor worm was 1 to 2790 so the worm made 355 revs per inch of cylinder circumference (cf 340 in 3-overture Nicole). Playing time at normal musical tempo was about 1 minute 40 seconds, unexpectedly long for a 2½in cylinder, giving a cylinder peripheral speed of rather less than 0".08 per second (cf 0".09 for the Nicole).

The cylinder pins were radial, not raked, but the comb teeth were hooked for quicker release.

The comb was made from steel plate ¼in thick, about three times the normal thickness, so the resulting thicker pads on the bass teeth meant that fewer teeth needed lead weights. The brass comb base was not soldered to the comb. The comb screws were coded with dots on their heads – no dot on the bass end screw, one dot on the next.

The lower bearing for the governor worm was a brass bracket dowelled to the side of the governor base block, and not adjustable. So, provision of the normal adjustable bearing may have been the last of the major design improvements.

The tune change cam had six teeth, the snail having two sets of three steps so each half turn covered the three tunes. I have seen such boxes wrongly described as having six tunes. The tune change cam follower had a radial screw readily accessible for fine adjustment.

The movement was housed in a close-fitting plain wood case 12 by 6 by 4½ins, the three control levers protruding from the left side and the lid having a simple latch, all typical of the period.

The cylinder pinning extended almost to the extreme edges of the cylinder barrel, and all the pins in the tracks of the first bass and the last treble tooth had holes drilled into the end caps to clear them – they were too far in to permit the more usual vee-notches. These holes were drilled right through so that the cement could enter them and seal the pins. The end caps were not pegged to the barrel.

In repinning such cylinders, the pins in the end tracks should if possible be withdrawn after local heating and before pushing off the end caps, whose removal they naturally resist. Of course there is the further hazard in such close fitting that if the treble end cap is not positioned correctly before pinning starts, a lot of extra work is needed to correct it. Falconnet did not attempt that correction on one of his cylinders, and the out-of-line markings recall a craft error of 150 years ago... soon forgotten under the influence of the mellow comb and the excellent tune arrangements.

Snug fit

Far too many cylinder musical movements are incorrectly fitted in their cases, causing a loss of sound volume and quality, particularly in the bass range.

The criteria for correct fitting of those movements which are secured by two or occasionally three screws at front and back are...

1. All three or four bedplate legs resting firmly on the bottom of the case which is the soundboard.
2. Gaps between the bedplate securing pad faces and the case woodwork closed completely by spacers.
3. Securing screws turning freely in their case holes throughout tightening.

Why are these three easy criteria so often not met? Mainly I think on account of damage gradually caused by screws working loose and thereafter being tightened without spacers in position. Lever winding puts more strain on the bass end back screw than key winding, and the strain is considerable when the spring is extra powerful as with "fat cylinder" and organ boxes.

Early boxes were made with the woodwork a snug fit to the bedplate, but later it was found easier and cheaper to allow a tolerance of a millimetre or two and to wedge spacers into the gaps before screwing up. If the screws worked loose and/or spacers got lost, this and other ill-treatment led to the bedplate legs hammering the case bottom and could even result in bent case screws, – the bending generally occurring at the end of the threaded portion.

It is no good adjusting the bedplate legs on a nice flat table; they must be adjusted to suit their actual working positions on the bottom of the case, and so adjusted that the tapped holes in the bedplate are well centred in the case holes.

Having achieved this and straightened any bent screws, it is only necessary to insert push-fit spacers straddling the case screws. This is to ensure that when the screws are well tightened they will not cause more than a minimal deflection of the front or back of the case.

Orchestrions

Most of us, I think I am right in saying, regard Orchestrions as being at the elephantine end of the mechanical music range. They always seem to fill up a complete wall. The smallest I recall reading about is "Lochmann's Original" as described in The Music Box for Summer 1980, Vol 9 no 6. This was the Walzen-Orchestrion No 1 and its size excluding storage stand was about 5ft by 3ft wide by 2ft deep. Given dimensions in cms including stand were 235 by 93 by 68. Typical 1905 dictionaries defined them as "a complicated mechanical musical instrument intended to give the effects of an orchestra". The American Webster's dictionary added "somewhat like a barrel organ". The Oxford also has a slightly condescending air, entering it as orchestrina and noting orchestrion as "originally or chiefly USA", and then saying "elaborate kind of barrel-organ meant to give orchestra-like effect".

But orchestrions were certainly not always thought to be necessarily huge, as is proved by the following extract from an 1896 short story by W Carter Platts in which the foolish Mr Tuttlebury has bought a home-made car from a friend and has taken his wife, Maria, for a spin. Of course (then as now) it has gone out of control...

"Good Heavens, Maria! The gearing's given way, and we can't stop the blamed thing till all the petroleum's done, and that won't be for forty-five miles!" he gasped in alarm.

"Isn't there a brake?" cried Mrs Tuttlebury.

"Bless you, Maria! You're a woman in ten thousand for resource! There *is* a brake!" and Tuttlebury grabbed hold of a handle, and gave it a desperate wrench, when suddenly there was a preliminary buzz of cog-wheels immediately behind them, and something inside the phaeton began reeling out the tune of "Hurry, little children", like a brass-throated corncrake singing in falsetto.

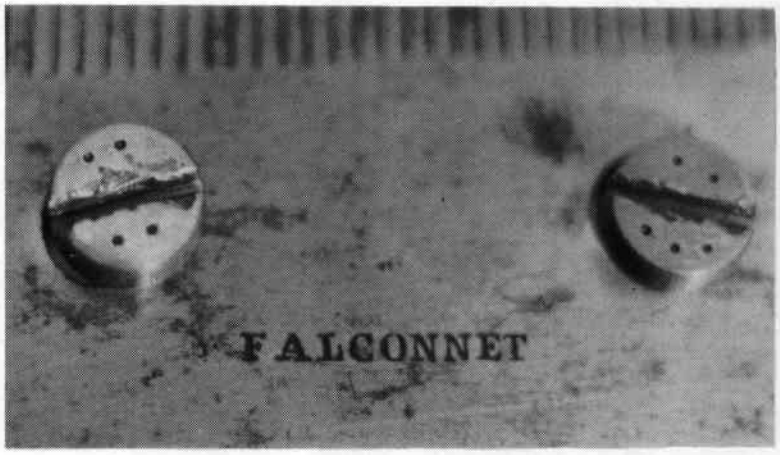
"What's that?" screamed Mrs Tuttlebury.

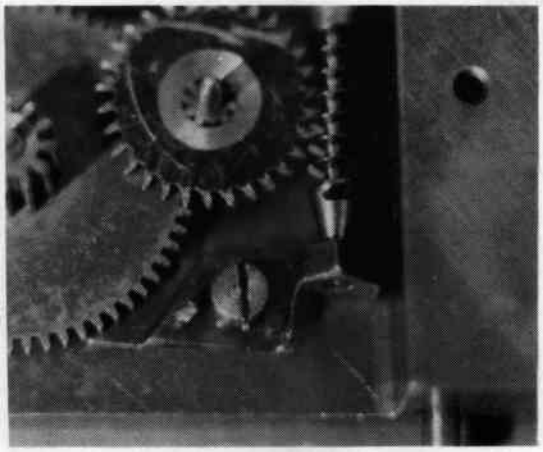
"It's an old orchestrion that that confounded idiot of a Wilkinson fixed up under the back seat and geared up to the machinery, and I must ha' got hold of the coupling apparatus instead of the brake. Hullo! Great Scot, we're in for it now, Maria!"

The autocar was now rattling joyously along at the rate of twenty miles an hour; and thirty yards ahead the road merged into another turnpike at a fork. A funeral procession was moving slowly along the other road. The hearse had just cleared the junction when the orchestrion switched off into "Haste to the wedding", with the loud pedal on; and Tuttlebury's autocar swooped down on the procession. The mourning coaches pulled up hastily just in time; but there was no retreat for the hearse. The driver gave one frightened look at the pursuers and lashed up his horses into a gallop. One half of the road was obstructed for half-a-mile, owing to some water pipes being laid down, so that there was no room to pass, and away the hearse flew, doing record time, with the Tuttleburys in hot chase behind it, to the tune of "Keep in de middle ob de road", until the barrel slipped and slid off into "Come where my love lies dreaming", just about the time that the coffin was bounced through the glass side panel and landed in the hedge. What was left of the hearse won that half-mile race by a short length, and pulled up at the side to let the autocar whiz past.

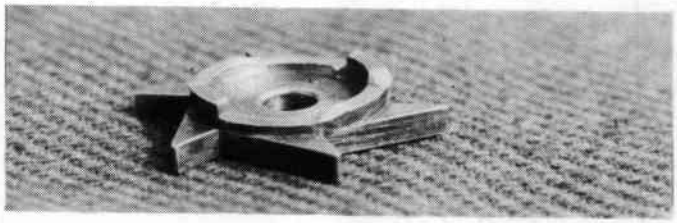
It is sobering to think that in 1896 there were "old orchestrions" for DIY dabblers to build into new autocars.

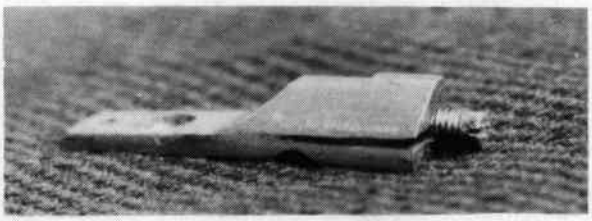
HAVB
Nov 1982



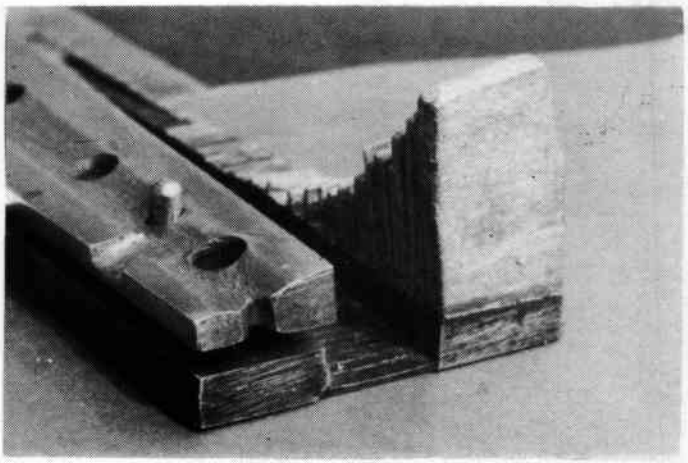


FALCONNET stamped on thick steel comb and comb screws with coding dots; and Falconnet governor with fixed lower bearing for the worm.





Falconnet 3-tune 6-tooth tune-change cam; and the cam follower with fine adjustment screw.



Falconnet comb showing thick steel and separate brass base; and an 1830 craft error – cylinder end cap assembled out of line.

CONSTRUCTION OF A BARREL ORGAN. (Conclusion)

By John White

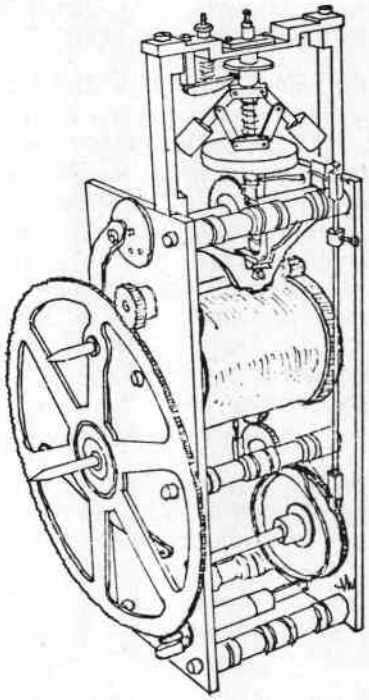


FIG 8 CLOCKWORK MOTOR

Fig 8 is a sketch of the complete drive mechanism. It is contained between two plates measuring 4" x 11" with the governor mounted directly above. Basically it consists of a 2.5" diameter barrel and a 3.5" diameter 112 tooth wheel, driving a ½" (16 tooth) pinion, giving a ratio of 7:1. Through a further 9:1 ratio train this drives the music barrel, and through a 5:1 drive, powers the pump crank, giving 45 pump strokes per revolution of the barrel. The crank drive is connected to the governor by a 35 tooth wheel driving a double start endless. The great wheel which drives the barrel is further geared down, by a 3:1 ratio, to drive the cam mechanism for stop, key frame lift and barrel spiraling-movement.

The governor unit is of the disc/flying-weight type and is the final version after three attempts at making a suitable speed control mechanism. Air-vane systems were tried but due to limitations of space could not be made large enough to give adequate control over the variation of power encountered when playing anything from 0 and 10 notes.

The governor mechanism not only controls the speed but also acts as a flywheel for the pump crank. The solid brass disc underneath the flying weights is carefully adjusted in weight to provide the correct amount of flywheel action for the pump mechanism. Less weight and the pump action is very rough, add more weight and the response of the speed control is too slow.

A device was included in the clockwork which is not visible in Fig 8. This is an Arnold type maintaining mechanism which makes it possible to wind up the clockwork while the organ is playing. It is not purposed to explain in detail how an Arnold device works; those interested will find it described in some books on clocks. Basically it consists of an internal gear, three pairs of pinion wheels and a drive wheel. These 8 wheels are all contained within the winding barrel. It was decided to fit this maintaining device at an early stage of the design but I cannot recommend its inclusion. It involved more work than all the rest of the clockwork mechanism, and it is no wonder barrel organs do not have maintaining devices.

The construction of the clockwork mechanism must be carried out to reasonably high standards. All bearing surfaces, including pinions, should be fully polished to minimise friction, and good quality materials should be used throughout. I did not use ball races in the mechanism, but their use might be considered by anyone embarking on an organ project. Their inclusion would make matters a lot easier.

Fig 9 and 10 show the general layout of the gear train and the pump crank arrangement. Detailed drawings of each component are beyond the scope of this article.

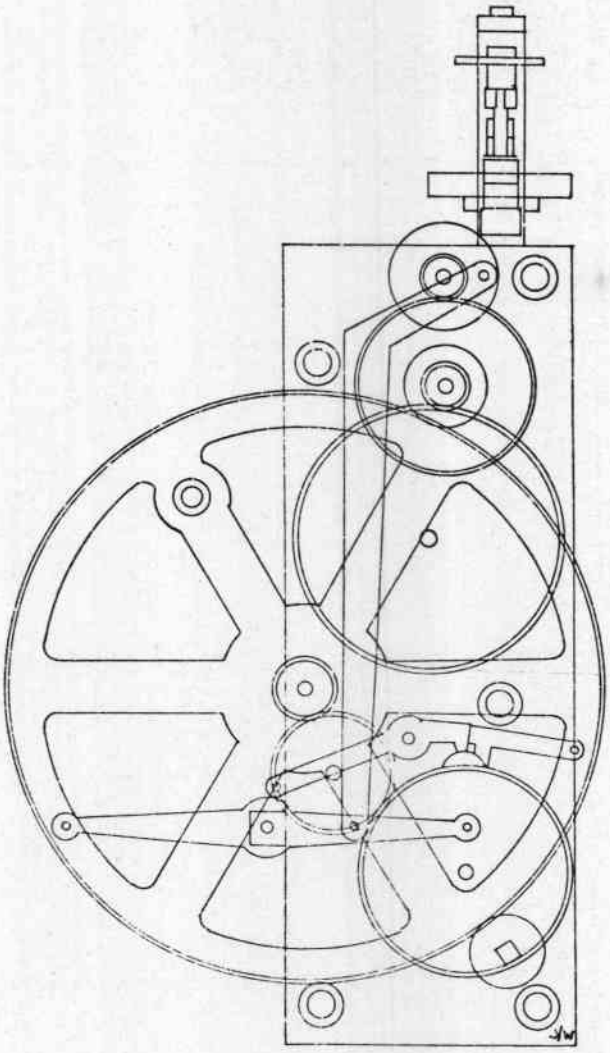


FIG 9 MOTOR FRONT VIEW

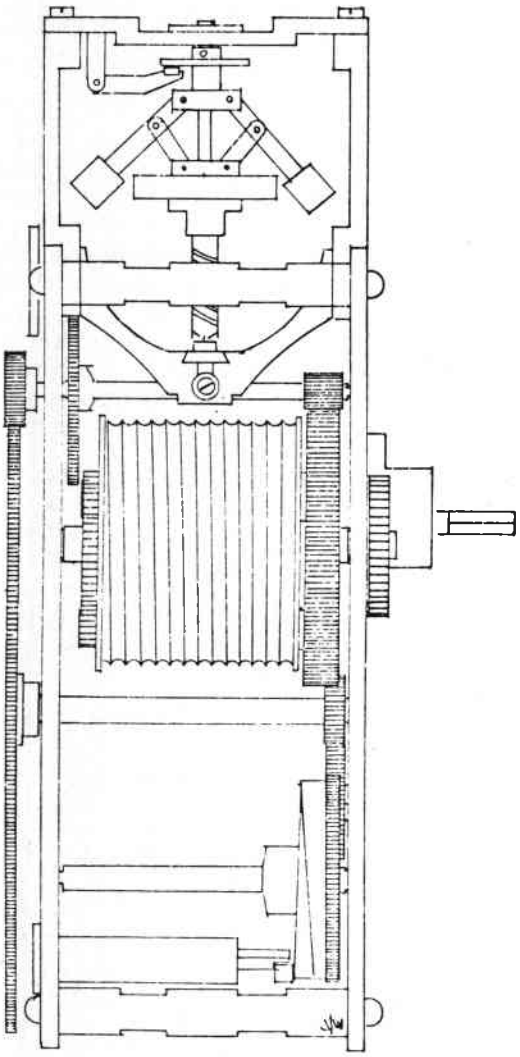


FIG 10 MOTOR SIDE VIEW

The Weight Drive

The weight cord is 1/8" stainless steel and comes from the clockwork to a pulley mounted at the top of the weight duct which is positioned behind the clockwork, and occupies the full 6ft height of the organ case. The weight duct was constructed of an open timber lattice frame, and is positioned as shown in Fig 1.

Details of the lead weights and weight-lift device are shown in Fig 11. The lead weights were cast in a double dovetail so that weight can be added or removed from underneath. The weight lifting device Fig 11(A) is similar to that invented by Mr Otis for his lifts, and is designed to prevent the 120 pound weight falling through the floor boards in the event of a cable break. It works in the following manner: when the cord is attached to the top of the device, the weight pulling downwards forces the four jaws apart. If the cord breaks the jaws close inwards and grip a pair of wooden rails fitted to either side of the weight duct. This again is an elaborate addition and more trouble than it was worth.

The Key Frame

In order to save space in such a compact organ, the usual method of mounting the pipes behind the key-frame was not adopted. Instead the sound board and pipes are mounted directly above the key-frame, thereby reducing the space available for the key-frame/ valve box assembly.

Fig 12 shows the main elements of the key-frame. It is pivoted from supports at either end of the valve box such that the pivot axis is in line with the top of the stickers. A second lever arm is provided in order to achieve correct vertical movement at the stickers, and individual depth adjustment of the keys is made at the pivot point of the second lever. A coil spring arrangement mounted on each end above the key-frame provides partial counter balance for this heavy unit.

The keys are made from 1/16" flat ground steel stock, hardened, tempered, and polished at the tips. The key-frame itself is made up of two layers soldered together,

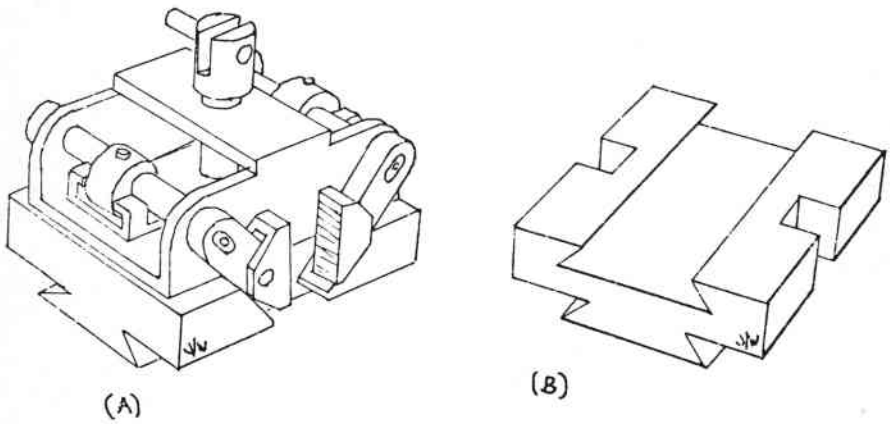
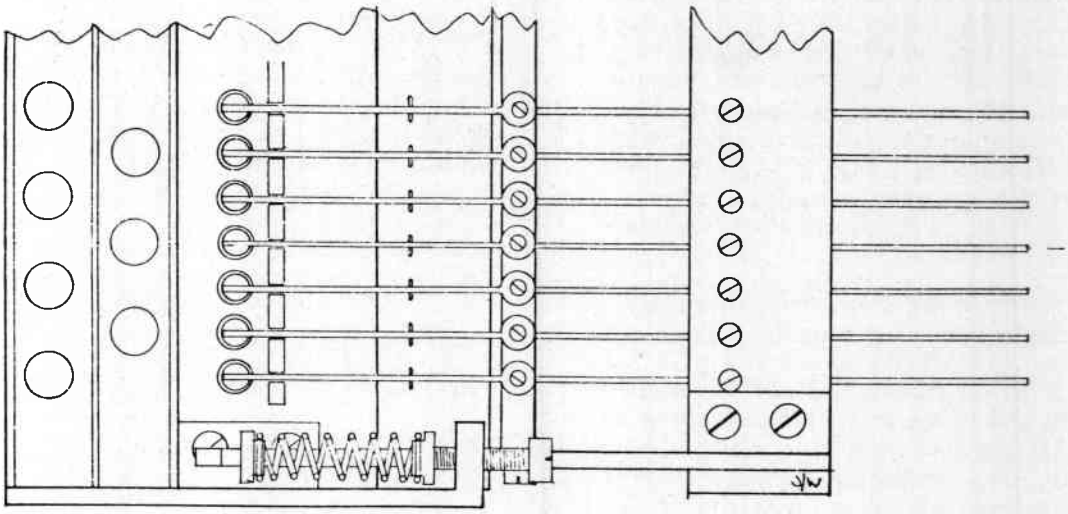
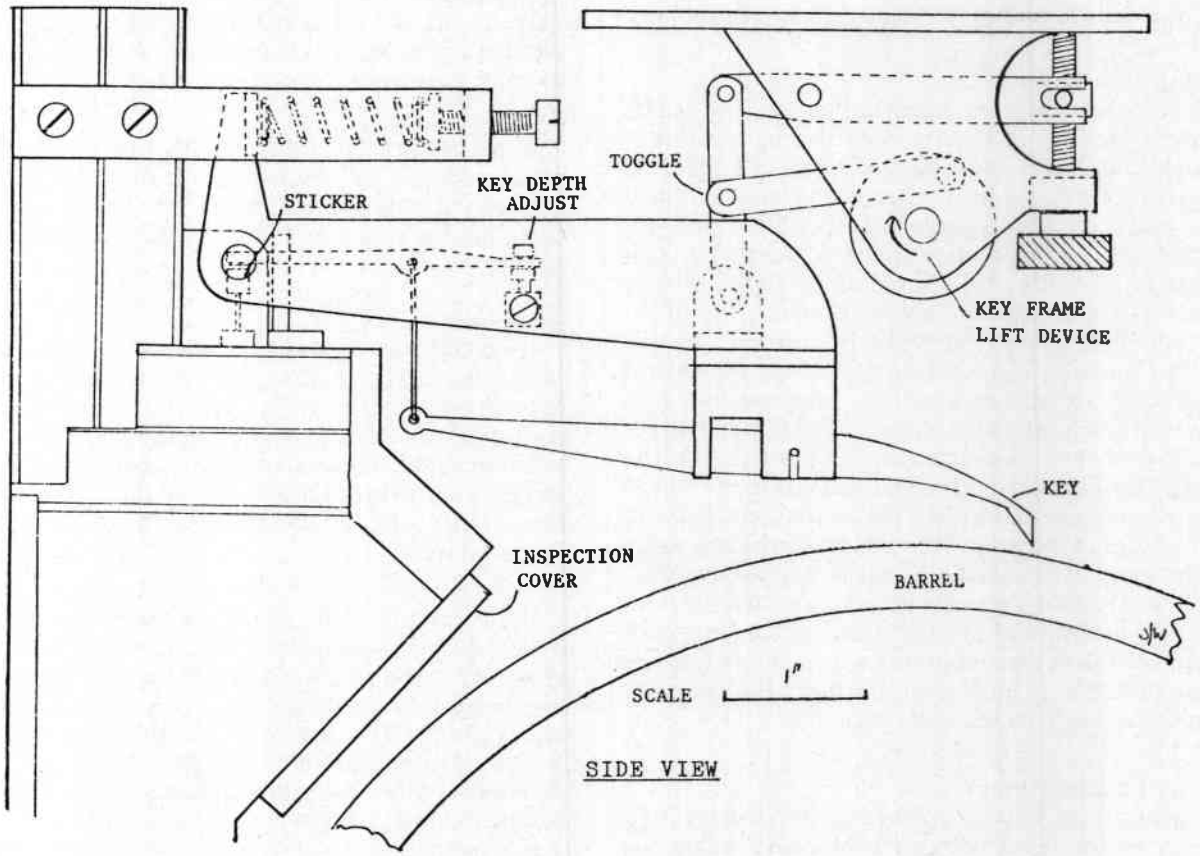


FIG 11 WEIGHT LIFT UNIT



TOP VIEW



SIDE VIEW

FIG 12 KEY FRAME

the upper part is ¼" x 1" flat ground stock, while the lower slotted piece is ½" x 1" brass. This construction prevented warping which otherwise would occur when machining the 49 slots. The key-frame slots must be accurately machined and each key must move freely in the slots, while lateral movement must be kept to less than half the width of the pinning wire. This lateral movement is measured at the tip of the key. Excessive lateral movement can be reduced by carefully punching the side walls of the relevant key-frame slot, using a chisel-ended punch. The method used to make the key-frame requires a vertical milling machine with a right angle elbow attachment. The frame could however be made up entirely of a sandwich, consisting of fifty ¼" brass pieces and forty-nine 1/16" spacers all held together with threaded rod.

The key-frame lifting device is mounted on the underside of the sound-board and is operated from a cam on the clockwork, rotating the shaft as indicated (Fig 12). In the down position the key-frame is locked by the toggle action. The upper link of the toggle is connected to a moveable lever arm which controls the depthing of the whole key-frame. This mechanism provides a very accurate means of depth control and differs from the usual method of allowing the key-frame to lie directly on the barrel, supported on a small adjustable roller. The method does, of course, require that the barrel itself be dimensionally stable, which is another reason why the barrel was constructed in the manner described earlier.

The Stop Slide Units

The stop slide units are shown in Fig 6 & 7. As can be seen there are four such units, each serving two sets of nine pipes, all linked together are shown in Fig 6. The stop slides are made from quarter-sawn straight grained beech and screwed together. Stop slides are not unknown to stick due to movements of the timber with changes in humidity and temperature, and with four such units driven from a clockwork motor, the likelihood of sticking seemed virtually certain. It was therefore decided to impregnate the timber, in an effort to minimise timber movements. Impregnation was carried out in the following manner. The finished pieces of beech were immersed in hot molten paraffin wax, the wax with the piece of wood submerged was then allowed to cool. As cooling takes place the molten wax is drawn into the pores of the wood. The wax is then heated again and the wood is removed – wiped of any surplus wax, and allowed to cool. Provided the wax is not overheated, no distortion of the timber occurs. Glue of course cannot be used on timber treated in this way. The method has proved successful so far and no sticking of the slides has occured in almost two years of operation.

The Stop Change Motor

Originally it was hoped to power the stop change from the main weight driven clockwork motor. However this proved too difficult and a separate spring driven motor was built to do the job.

Fig 13 shows a sketch of the stop change motor. A small bellows measuring 3.5" x 2.5" is operated from the 49th key and triggers the motor causing the crank to rotate one quarter revolution. Each quarter revolution gives in turn the stop arrangement, "Solo Flute", "Flute and Reed", "Solo Reed", "Flute and Reed", and so back to "Solo Flute". With this mechanism using a one key stop change, it is not possible to jump to any stop but only to move cyclically as described. However by pinning 2 stop changes in quick succession it is possible to move reasonably quickly to a desired stop.

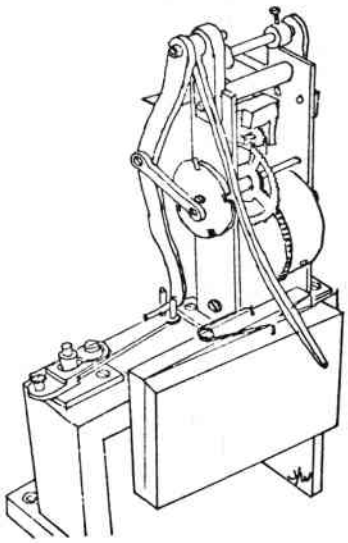


FIG 13 STOP CHANGE MOTOR

Much of the actual design of the stop change unit was concerned with the space available for the unit and this accounts for its somewhat unusual appearance. It is therefore not proposed to discuss the mechanism in any further detail.

The Pipes

If one talks to organists or others involved in making music, the general impression given is that pipe making is an art only practiced by a special breed of men and that no ordinary mortal can possibly make a pipe. Even some amateur organ builders are so conditioned that they do not even try to make pipes, instead they use old church organ pipes, often to find that even these do not always work too well.

By the time I came to consider pipe making, I too believed that pipe-making was virtually impossible. However two authors did suggest it was possible and encouraged me to persevere. The authors in question are Audsley "The Art of Organ Building" and Mark Wicks "Organ Building for the Amateur". These authors describe how to make pipes from the simplest to the most exotic. It is not possible within the scope of this article to describe in detail how to make pipes. However there are some aspects to pipe-making for small barrel organs which are not too well covered in books and these I will attempt to discuss in the hope of encouraging others to make pipes.

The average barrel organ has a small number of ranks of pipes compared with even a small church organ. Even a modest church organ has a fairly powerful base pipe

section so that a rank of say solo flute will be made to a fairly large scale in order to be heard well against these base pipes. In the case of a barrel organ with weak base pipes the upper ranks must be kept small in section so that they are not so loud as to smother this weak base.

The scale of pipes is an important consideration in the design of any rank of pipes and is of even greater importance in a small barrel organ. The scale is the rate at which pipes get smaller in section as the pitch increases. Since the human ear always hears the highest note more easily than any other note, it is necessary to reduce the section of higher pitch pipes so that they will not smother the sound of lower pipes. This is the reason for scaling pipes. It follows from this that if the base pipes have an even weaker sound than usual, the higher pitch pipes must be made even smaller in section than usual. For a barrel organ therefore the scale of the smaller pipe should be smaller than on an ordinary rank for a church organ. It is for this reason that a rank of pipes taken from an old church organ may not sound well on a barrel organ.

Loudness can also be controlled by adjusting the air flow to each pipe, and some air flow adjustment is often necessary even if the pipes have been scaled properly. Adjusting the loudness is done as follows. Starting with the lowest note, play the note and at the same time play the octave above. If the lower note is not heard distinctly in the presence of the octave, then the octave is too loud. Adjust the air flow to the octave and try again, repeating until the lower pipe is heard distinctly. Continue with the next octave higher and so on. Next compare the loudness of the lowest pipe with the second lowest. Adjust the loudness of the second pipe by varying the air flow and progress on up the scale as before. The whole operation should be done quickly and if necessary repeated several times. Listening to one note for too long renders the ear less sensitive, so continual change is necessary to keep the ear alert.

Many people believe that adjusting a pipe means making it as loud as possible. This idea is responsible for the very harsh sound produced by many restored instruments. Loudness is only relative and in fact very often pipe adjustment is concerned with reducing loudness. A single pipe often sounds very dull and one is tempted to "improve" matters by increasing the air flow or by other more drastic measures. Before deciding to modify a pipe, play the pipe with 2 or 3 others in a chord. Now is the sound dull? Very often the very dull pipes when playing a chord produce a very pleasant sound. Conversely rich tone pipes often do not sound well when playing chords and generally give a harsh tone. Try three reed pipes together as a chord and I think you will get the general idea. Using dull tone pipes has other advantages which will be mentioned later.

There is one other difference between a church organ or any large organ and a small clockwork barrel and that is the air pressure. Large organs usually operate on an air pressure of 4" water gauge or greater, while a small organ operates with about 1" pressure. This is the main reason why church organ pipes are not suitable for a clockwork organ without modification. This usually means reducing the cut-up and involves replacing the mouth of the pipe.

Details of the pipes used in the barrel organ are provided in compressed form in Fig 14. Each pipe dimension, such as length etc has its appropriate measurements scaled on the left hand side. There are four different types of pipe, each type is discussed briefly.

Stopped Diapason

As can be seen in Fig 14 the stopped diapason pipes have speaking lengths from 24" to 12", covering the range from CC to C. The section goes from 1 7/8" x 1 3/8" x 1½" x 1 1/8". Stopped pipes of this size and scale, working at 1" pressure, sound very dull and quiet but produce a very pleasant sound and are adequately loud when playing chords. These dull tones have another advantage; when playing fifths the combined tone produces a noticeable sub-octave note – very useful on a small organ. With brighter tone pipes this sub-octave sound is lost. Dullness is therefore to be encouraged in the lower pipes of a small organ. This is achieved by keeping the cut up low and by rounding the edge of the upper lip.

Adjustment of the mouth cut up is the most significant adjustment which can be made to a pipe, and it is a good idea to make a pipe with an adjustable cut up piece, to get a feel for this adjustment. Increasing the cut up has the effect of increasing the brightness of the tone. At very high cut up the octave only is sounded. Putting nicks on the lower lip also increases brightness and again will lose the sub harmonic effect produced with fifths, making the small organ sound like a small organ and losing that deep tone richness associated with larger instruments.

Open Wood Pipes

Open wood pipes are louder than a stopped pipe of the same size. Consequently the scale of the open woods has been reduced as can be seen by the section dimensions A and B in Fig 14. In fact these dimensions could be reduced still further to achieve a better loudness balance.

The cut-up adjustment should be done carefully, but before doing the adjustment, the pipe should be roughly tuned to the required note; do not leave a couple of inches on the length, just in case, since the cut up height is very closely related to the pipe length.

Wood thickness is not of great importance as long as it is not too thin. However small pipes with thick walls look ugly and take up unnecessary space, space which is more usefully employed letting the sound out.

The wood used in the pipes was high quality quarter sawn Swiss pine. The best pieces should be used for the front of the pipe, or better still make the front from quarter sawn beech. Some of the older books on pipe making suggest using mahogany for the mouth pieces but this means San Domingo mahogany, not West African, which is too soft and not suitable. The reason for choosing the pipe wood carefully has little to do with sound quality, but is concerned with the stability of the pipe under temperature and humidity changes. If quarter sawn timber is not used, the pipe is likely to suffer changes in tone, and in some cases will stop speaking altogether.

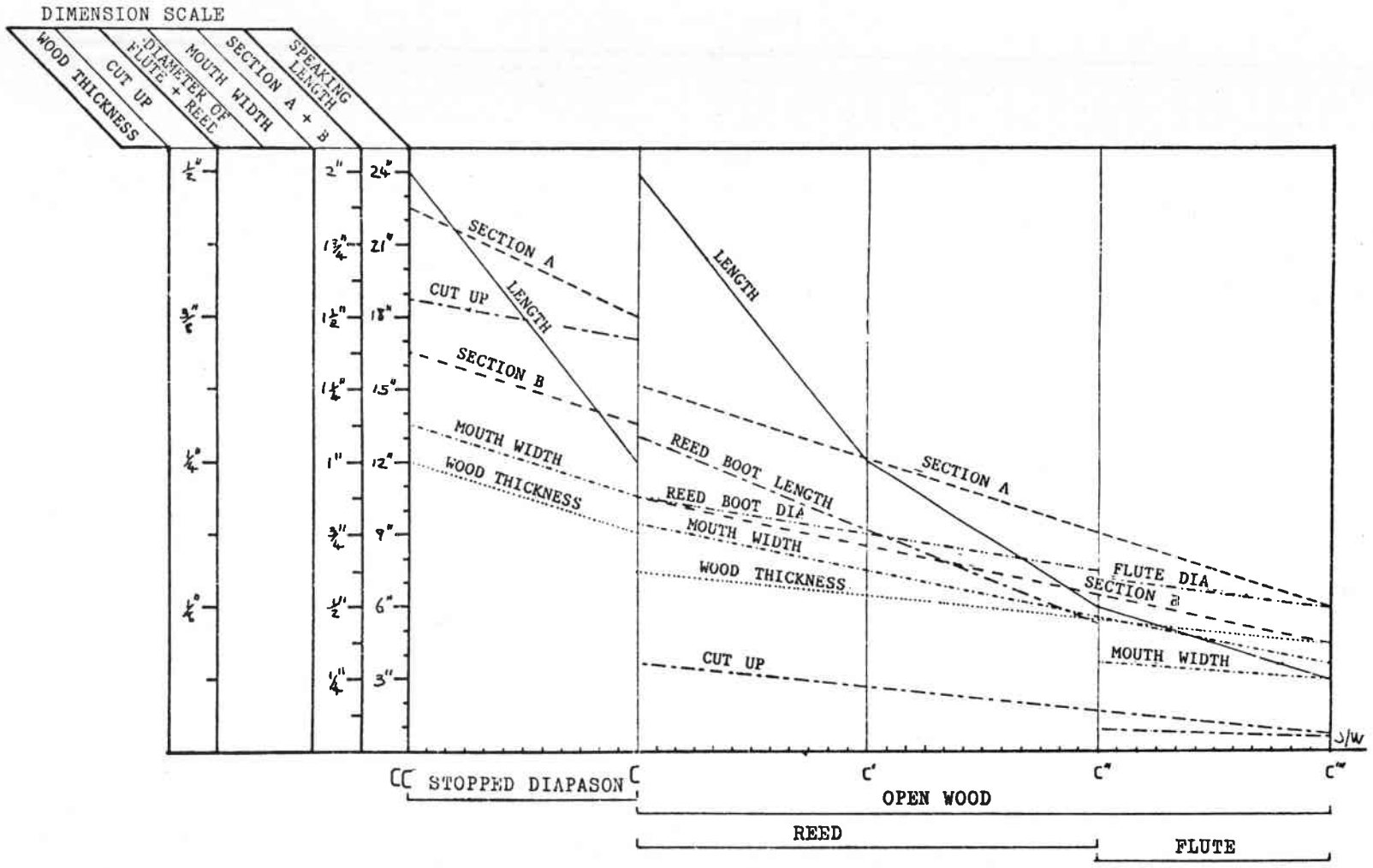


FIG 14 PIPE DIMENSIONS

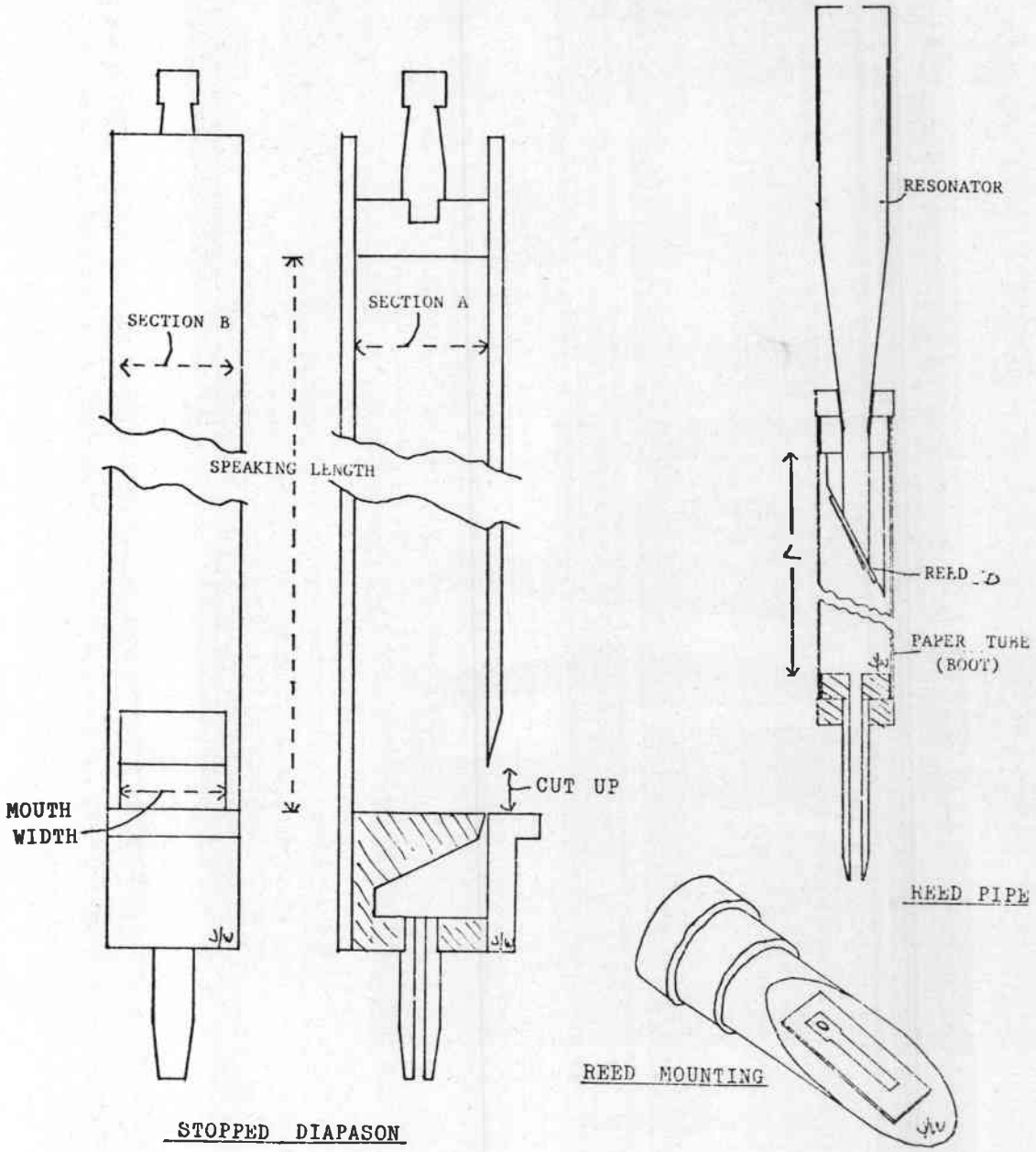
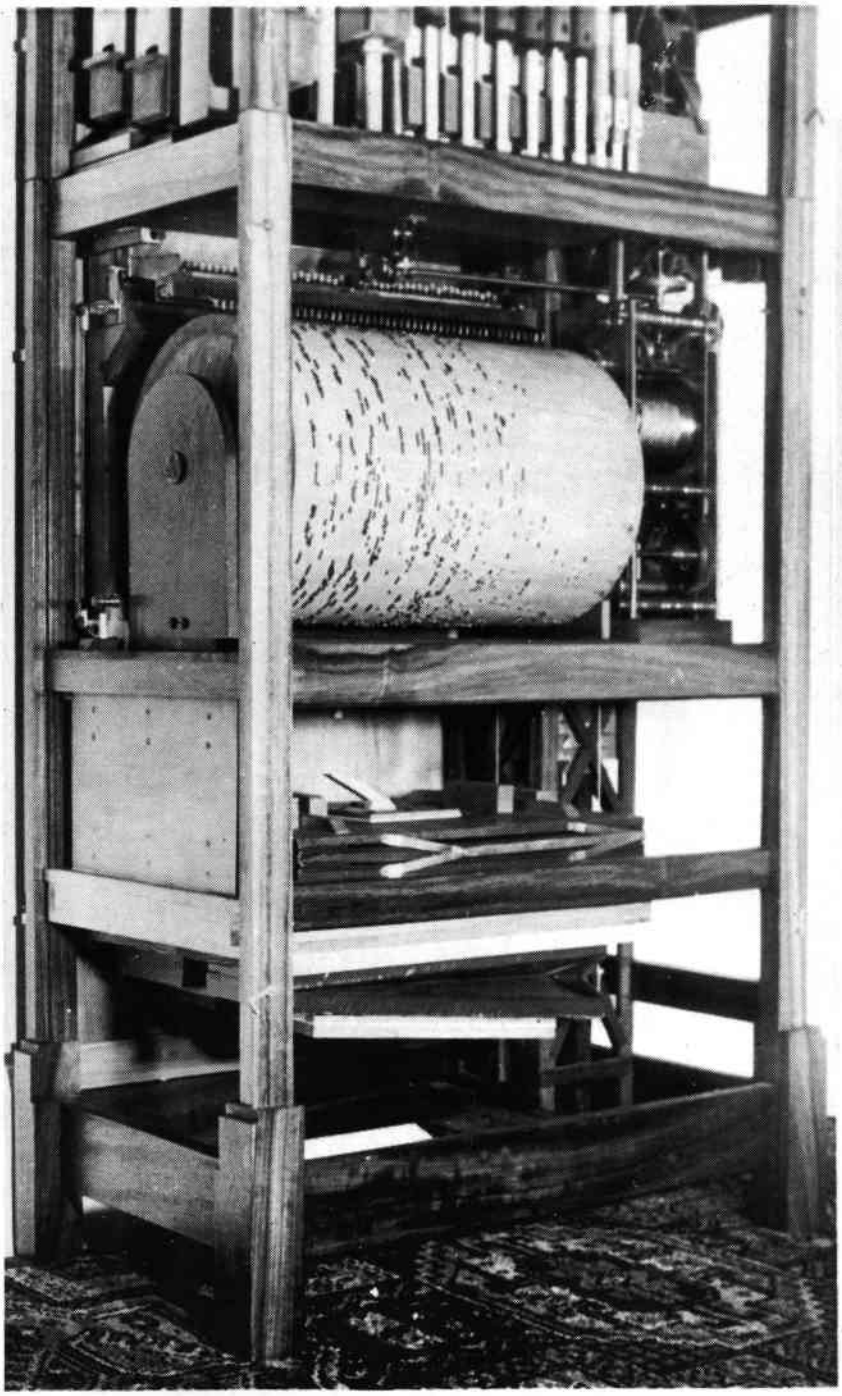
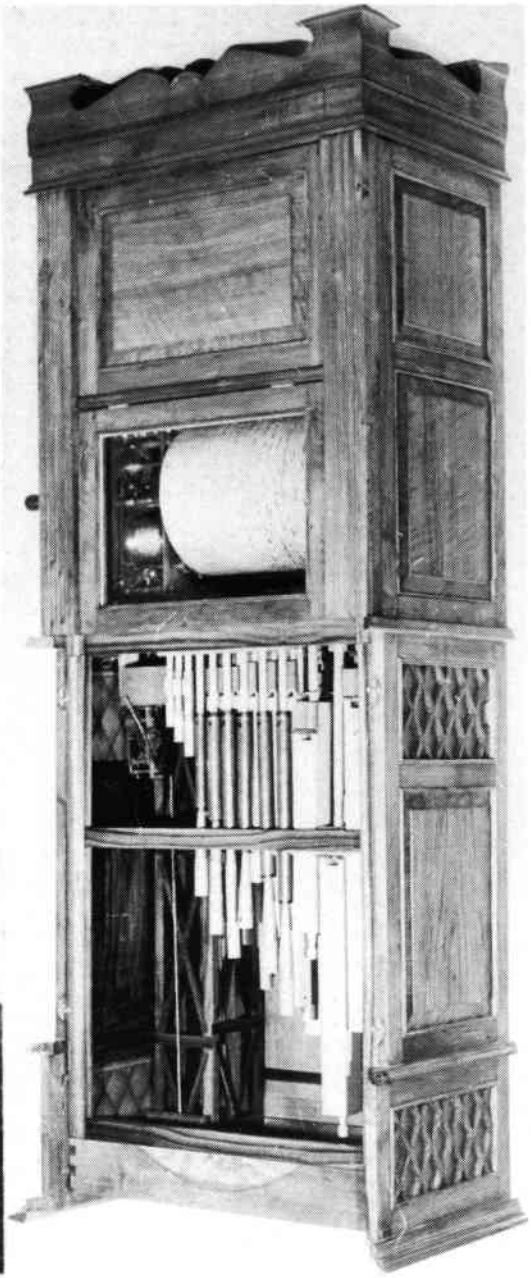


FIG 15 PIPE DETAILS



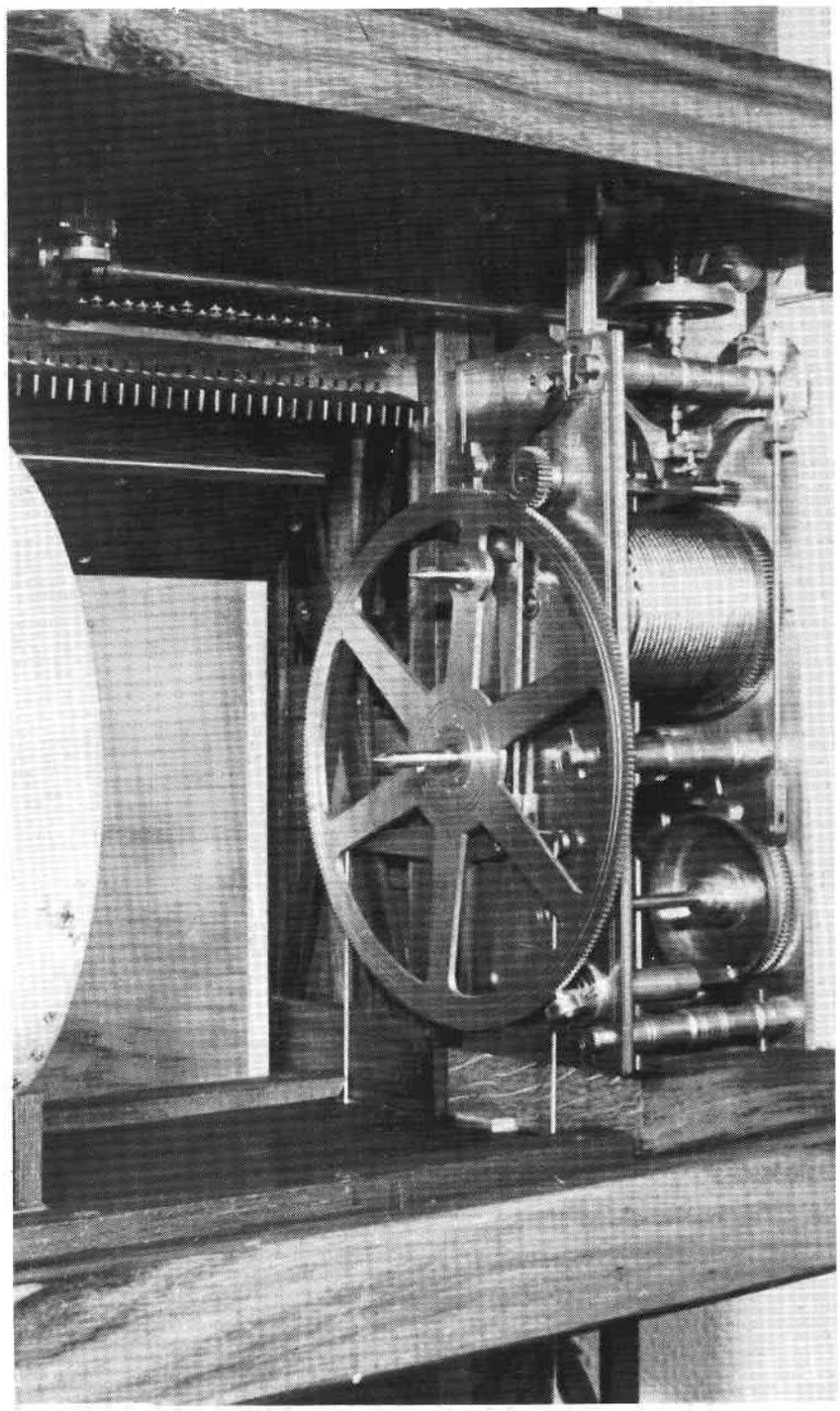
Barrel and Bellows Section.



The John White Barrel Organ.

Reed Pipes

The reed pipes used in the organ are somewhat unusual and might be regarded as a cheat. However their mood of construction makes it possible for anyone to make reasonable reed pipes. Fig 15 shows the reed pipe in some detail. The hollow stem fits into a turned wooden plug which in turn fits into a paper tube, or boot. The boot length varies according to the note of the pipe, these lengths are detailed in Fig 14. At the upper end of the boot, another hollow wooden plug is fitted, this plug has a sloped face on which the reed is mounted. The reed itself is nothing more than a piece of mouth organ. Carefully cut up a good quality mouth organ, taking care not to bend the metal. Leave enough material on either side of the reed to provide reasonable strength; this may mean using every second reed only. Glue or screw the reed piece on the slope, and assemble the pipe. Tuning is done as for any free reed; scrape metal off the tip of the reed to raise the note, and off the back of the reed t lower



Clockwork Motor Drive.

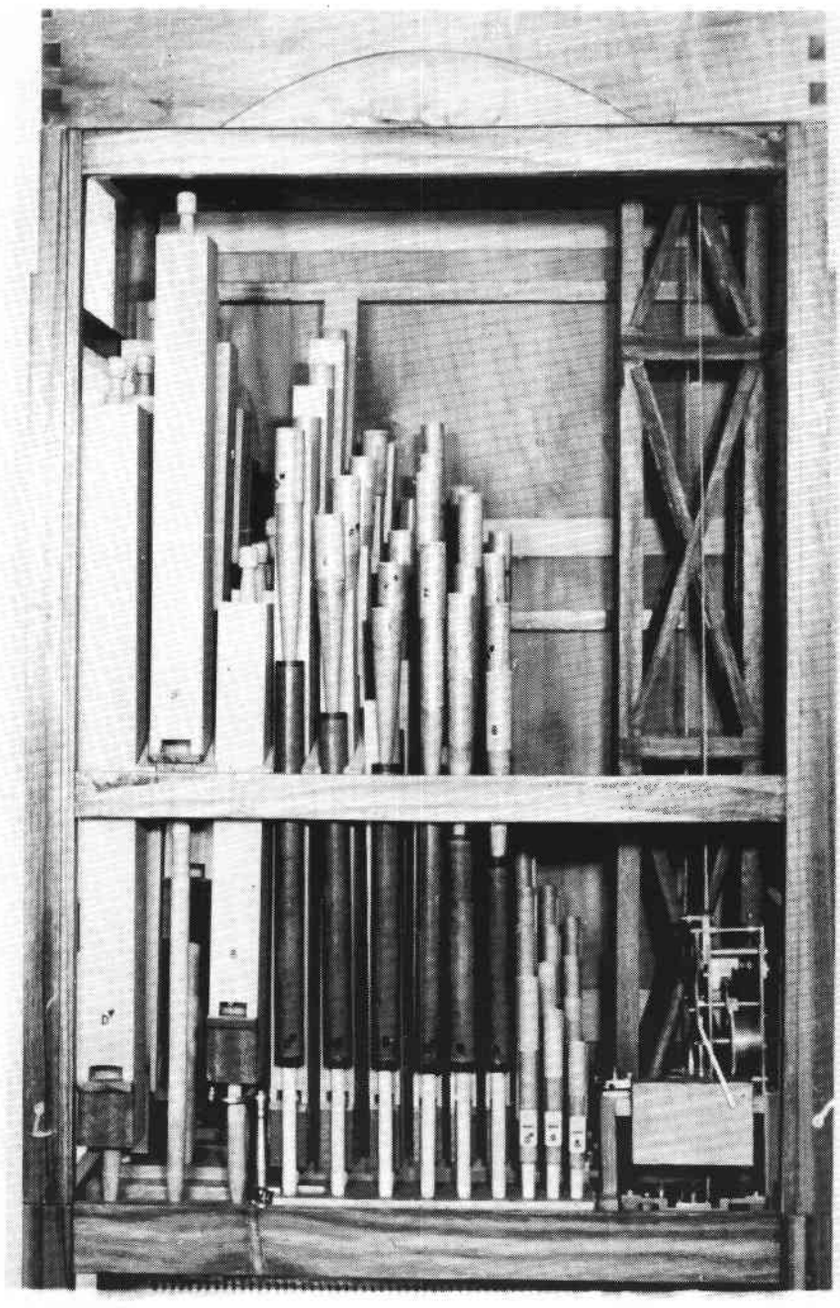
the note. With a good quality new mouth organ, the reed pipes will hold their tuning well, cheaper varieties of mouth organ are not so dependable.

The paper tubes used in the construction of these pipes were made of cartridge paper rolled on a mandrel, and stuck with a water-based glue. Several coats of Shellac were then applied, resulting in a very rigid tube.

The pipes were then lifted with a resonator or horn. The type used gives a quiet clarinet effect, and blends in well with the wooden flutes. Very brash reed sounds can be achieved using conical horn shapes.

Paper Flutes

The upper octave of reed pipes proved difficult to keep in tune and were eventually replaced with a rank of flute pipes made from paper tubes in the manner just described. The mouth and foot parts were made of beech, and the small scale of these pipes matches the reeds well.



Pipe Section.

General Comments

Building a barrel organ is a large undertaking and not something one embarks on lightly. It involves a whole range of skills in both metal and wood work, and is not simply a piece of furniture but a machine, working to close tolerance, which often makes considerable demands on the various components. Several references have been made to the use of quality timber and this is a very difficult matter in practice. Most of the wood I used was collected over years from old furniture and organ pipes, and this means that I now have no more quality timber. The use of paper in pipe making was suggested over 100 years ago, because of the problems even then, of obtaining suitable wood. How much worse things are today! I believe that the use of paper should be seriously considered for the construction not only of the pipes, but of all the non structural timber parts. Paper in the form of mill board and card comes in a whole range of thicknesses and strengths, and could be used to construct even such parts as the valve box. It would be an exciting project to design a barrel organ cut out of paper, along the lines of the paper model cut-out kits.

It has not been the purpose of this article to describe in detail how to build a barrel organ but to show that it is possible. It presents an opportunity of learning new skills and of learning a great deal about materials.

My barrel organ plays well and at the moment performs a three minute piece of "Sleepers Awake" by J. S. Bach. Barrel pinning is another aspect of the work which has not been mentioned but has been covered by other members. It is a tedious but very rewarding process, and as the tune progresses one is encouraged to keep on going to the end.

REUNION AFTER 85 YEARS

by Robin Timms

AFTER making their way independently in the world for some 85 years, these two Polyphons which have the consecutive serial numbers 95498 and 95499 met recently in a restorer's workshop.

It is a fascinating thought that these boxes probably left the Polyphon factory at the very same time – perhaps on the same horse-drawn cart. Who can tell what adventures they have had since?

Would it not be interesting if a musical box could tell its story? True, the discerning eye can often spot clues, though the more lovingly the box has been cared for the fewer these are likely to be. Unfortunately, it has not proved possible to trace the history of these elegant serpentine Polyphons for more than a few years back.

By coincidence yet another Polyphon, No 95450, came in for restoration at the same time. This was in the more common rectangular case with moulding.

Two of the discs which go with the instruments also have consecutive numbers – 2389 *Winter Garden Stars* and 2390 *At Trinity Church I met my Doom*.

Photography Pentagon Studios.

ENDLESS PAPER BANDS

By R Booty

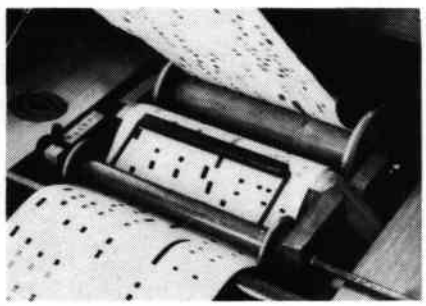
THICK paper endless bands were used with 14 note organettes, both the American models and those made here by J M Draper. In Europe, Ehrlich used endless card bands with 23 key Non Plus Ultra and similar bands were used with the Manopan organette. The endless band really is at its best however, when used with the following organettes, all playing 20 note, 5½" wide paper bands and rolls; the Seraphone, Ariel, Double Voiced Ariel and Celestina.

The fitting that allows these instruments to play endless bands is covered by the first patent taken out by Alfred Maxfield, No. 16, 748 of 1887. He was one of the sons of Maxfield & Sons Ltd who had set up at 326 Liverpool Road, London, N, in 1886. They apparently manufactured all of the foregoing list of organettes excepting the Celestina which hailed from the USA. Two later instruments to use bands were those designed by Alfred about 1895 to play 5½" wide 31 note rolls and bands, the Maxfield Pneumatic Organ and the organette which plays this music.

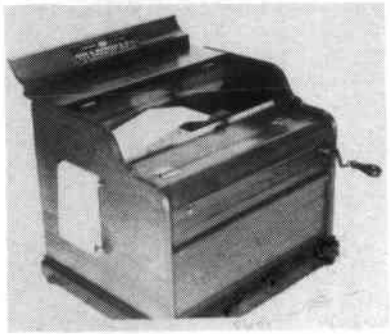
A study of the patent however, shows that the bands were originally intended for use with the Orchestrone, an American instrument playing 20 note music only 3⅝" wide, normally known here as the Peerless Pneumatic Organ. The patent shows both a spring loaded pressure roller for keeping the band in contact with the take up spool and a weight within the opposite, outside loop of the paper band. In practice the Peerless only needs the weight to keep the band sufficiently taut to provide a grip with the take up spool. The Seraphone and others though, have no need of the weight, the pressure roller proving adequate to keep the band in contact with the take up spool, although a specially adapted empty spool with a metal roller attached is fitted in the place of a music spool. This serves to both help guide the band and, with the metal roller resting on the tracker bar, to keep the music close to the tracker holes.

Searches have failed to find an American equivalent of this patent. I have never heard of the endless paper band being used in America on either the Orchestrone or Celestina. It seems probable that both of these organettes were altered when imported into Britain, Maxfields possibly doing the work required in their workshops behind 324, 326 and 328 Liverpool Road. The most drastic work would have been carried out on the Peerless as the endless band has to pass through a hole in the case side. The Celestina, and I have only seen the later improved model so fitted, would have been easy to fit the pressure roller to.

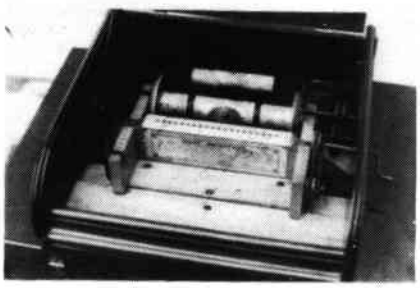
A more positive piece of evidence against the endless band being used in the States is found in the few reprints of old tune lists that there have been, the only one containing endless bands is that for the Seraphone. Any comments or thoughts on endless paper bands, the instruments that play them, or Maxfield & Sons, would be most welcome. My thanks to the Science Reference Library, Ted Brown, and others, society members and non members, who kindly assisted with patents and instruments.



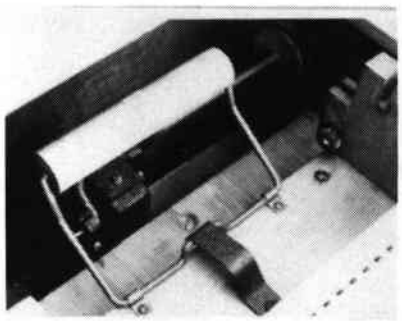
With the band lifted away it is possible to see the spool with metal roller keeping the band aligned and in touch with the tracker bar.



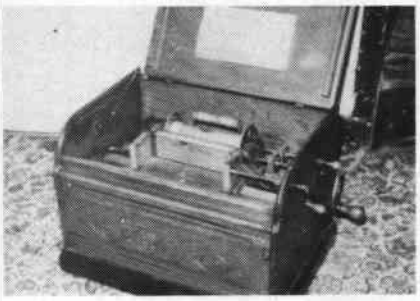
Peerless organette with endless band in place. The small metal roller for keeping the band taut can be seen fitted within the outside loop. This particular roller has the remains of a label which I believe originally carried the legend, "Patent No 16, 748". I have yet to see a roller with legible figures on it. When a long band that hangs below the bottom of the case is played, the organ must be stood on the edge of a table for playing so that the loop can hang clear below both organ and table edge. See Music Box Vol 9, p 118.



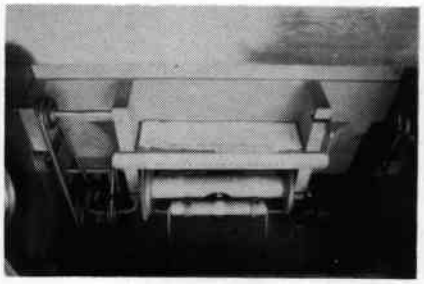
The spoolbox, to borrow player piano terminology, of a Seraphone. This is noticeably similar to the Ariel, the fitting of the pressure roller is the same.



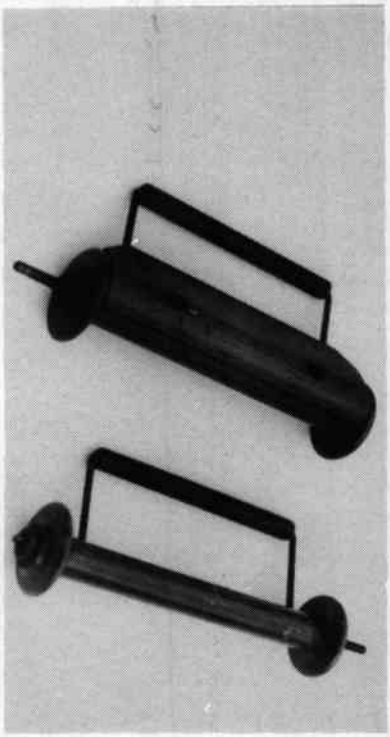
The pressure roller, seen here with the take up spool removed. A small label with "Patent No 16, 748" on it, is usually found stuck around this roller.



An Ariel Automatic Organ. Other than the case and roll rewind, this instrument is the same as a Seraphone.



An improved Celestina with pressure roller fixed to the back of the case which appears to have been the standard fitting. This roller also carries the patent No. label. The label on the front of the tracker bar giving "Directions for using the adaptor" would have been put on at the same time as the roller.



A pair of spools with rollers attached. That on the right is the standard type used with the Seraphone etc, while the other comes from a Maxfield Pneumatic Organ.

An Ariel Double Voiced Automatic Organ with endless band in place. The pressure roller is at the back keeping the band in contact with the take up spool. The band merely hangs loosely down the front of the case.

ONLY A BIRD IN A GILDED CAGE....."

By Jim Colley

AS THERE has been no recent account in the pages of the Journal of the mechanics of singing birds it was thought that some pictures and drawings might prove of interest. The cage with two birds is almost two feet high and the base ten inches square. A lockable coin drawer is in the base below the one penny coin shute. One bird sits on a hollow brass T-shaped perch through which the control wires pass; the other is mounted on a short stub of brass tube which is secured to the underside of the green cloth covered base by a brass plate and wood screw. Removal of this plate, which must be done if the bird is to be re-feathered, is not easy. The method is to take out the screw and push the tube down enough to allow the plate to be slit. The slit can then be prised apart while a soldering iron is applied and the plate removed. The other bird can be dealt with by unscrewing the perch from the wood base.

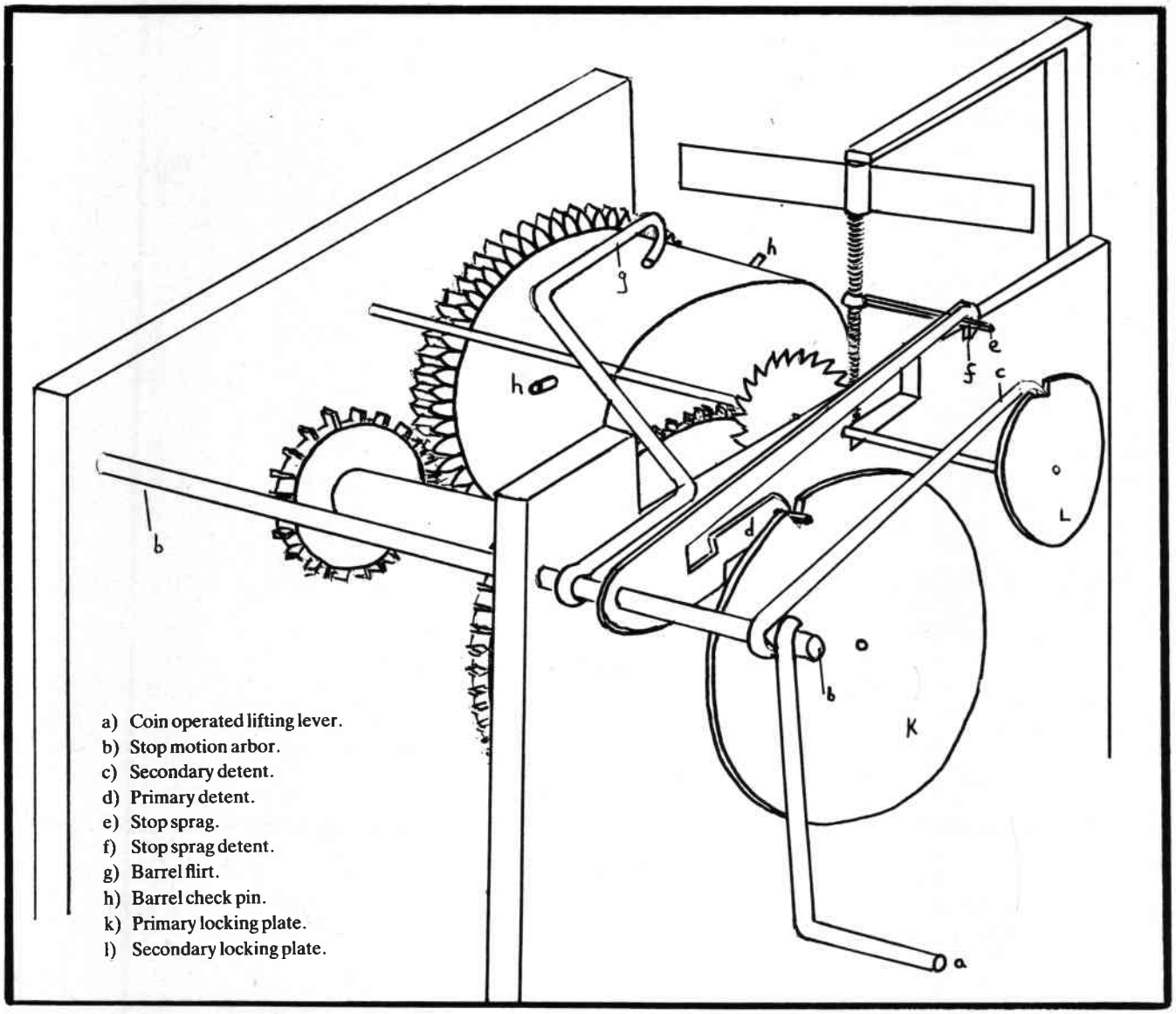
Each bird has simultaneous movement of beak and tail, the beak opening and closing and the tail switching up and down. The second movement is of the heads which turn from side to side. Because there is a "pause" built into the action each bird seems to have its song, stop, and listen for the song of its partner.

Pictures No's 2 and 3 show the action. The end of the Swanee whistle and its operating paddle can be seen below the control cams which give pitch and duration. The paddle also operates a flap valve within the bellows reservoir which cuts off the air supply by stalling the mechanism unless the flap valve is kept open by pressure from the paddle. This gives the pause in the songs already mentioned.

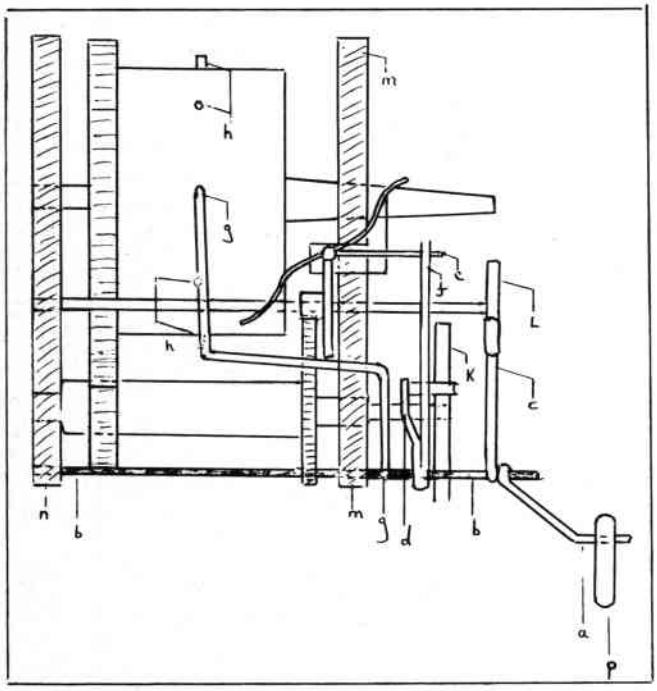
Clever method of increasing song duration

The method of operation of the clockwork can be seen from Picture 3 and Sketches 1 and 2. The coin falling through the chute strikes lever a. This lifts detents c, d and e and the mechanism runs. It would stop as soon as the primary locking plate, k, had completed one revolution as detent d would fall into the drop in k allowing detent c to enter the drop in locking plate l so causing the stop sprag e to be held by the detent f. Note that the locking plates are geared together, see Sketch 2.

To extend the operating time, use is made of a barrel flirt, g. This is joined to the stop motion arbor b, as



SINGING BIRDS. SKETCH 1.



a) Coin operated lifting lever.
b) Stop motion arbor.
c) Secondary detent.
d) Primary detent.
e) Stop sprag.
f) Stop sprag detent.
g) Barrel flirt.
h) Barrel check pin.
k) Primary locking plate.
l) Secondary locking plate.
m) Front plate.
n) Back plate.
p) Coin chute.

SINGING BIRDS. SKETCH 2.

are the detents already described. As the barrel revolves g falls upon the head of one of four thick brass pins mounted at intervals on the side of the spring barrel. This prevents detent d entering its drop, so the movement continues. It is only after three attempts that the flirt falls to the surface of the barrel as no pin is in its path and the stop sequence then operates. Thus by the use of a piece of wire and four brass pins a three-fold extension of operating time is secured. The time "bought" for 1d is in fact about forty seconds. Only by the use of considerable extra gearwork could such a playing time be obtained. The construction, (which appears to be French as a French style bracket is used to keep the winding ratchet from escaping rather than the simpler pin) is commendably robust and well-finished. Careful setting up of the several wire springs is needed and close adjustment of the size of the loops at the ends of the operating wires coming from the birds. Lost motion here results in failure of beaks to open and close.

What kind of birds are they?

The answer to this as given by the taxidermist who re-feathered them was that at least four sorts of feathers were used. The bodies were of some kind of ceramic and they had wooden beaks.

The cage is a splendid construction of brass wires with a door. This had to be made from scratch as it had fallen victim, as had most of the feathers, to the fingers of young children. The impressive appearance of the whole automaton is enhanced by the gilded embellishments applied to the polished walnut base.

I should like to acknowledge the help received from Bristol Member Roy Mickleburgh for allowing me to make a sketch of a sketch door from one of his specimens and to my son Richard for his help in the restoration and for preparing the illustrative sketches.

Jim Colley.
Member 447.

Fig 1.

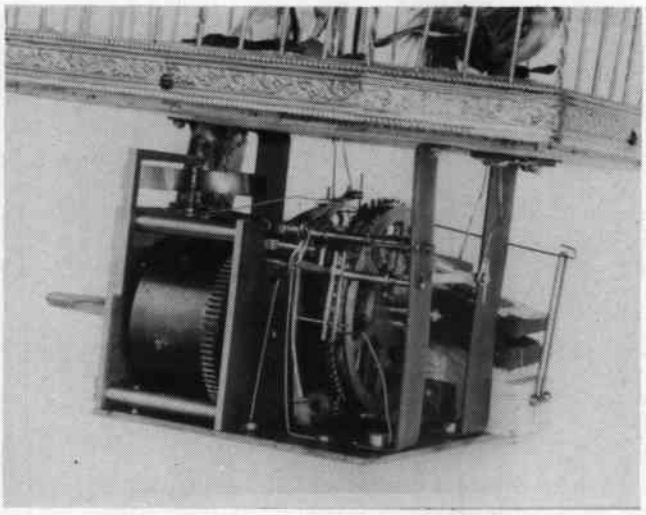


Fig 2.

Fig 3.

Date of Application, 6th Dec., 1887
Specification Accepted, 6th Jan., 1888

(Specification sent in by **Roger Booty**)

A.D. 1887, *6th December.* N° 16,748.

COMPLETE SPECIFICATION.

Improvements in Mechanical Musical Instruments.

Alfred Maxfield 326 Liverpool Road, London, N. Mechanical Engineer do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement :—

My invention relates to that class of musical instruments, or appliances for automatically playing musical instruments, whose sound producing devices are controlled by a perforated sheet of paper, the said sheet of paper being wound on a spool, and is adapted to travel in the instrument, or appliance on to a take-up spool by suitable mechanism. These spools of perforated music have been found very compact and convenient for Quadrilles, or long tunes, but they are inconvenient when it is required to render short tunes, such as, Songs, Hymns, Jigs &c. which have to be repeated a number of times, for, it is necessary either to have the tune repeated on the music sheet the required number of times, or, when the tune has been played through, to rewind the sheet from the take-up spool, back to the music spool, which causes delay and necessitates a cessation in the music.

In the accompanying drawing Figure 1, is a front view of the instrument known as the Orchestrone with the front bearings and the lids removed, showing the arrangement of the band, A, according to my invention. Figure, 2, represents the take-up spool, B, showing the rubber, E, E. Figure, 3, represents the weight D. for weighting the music band A. Figure, 4, shows the band, A. where seperated, and Figure 5, shows the same when joined to-gether.

With my invention, for repeat tunes, the sheet is formed into an endless band, either by a joint as shown in figs. 4 & 5. or any other suitable method, or the ends are gummed to-gether, similar to those used for many years in the instrument known as the Orguinette. In using my invention the ordinary arrangements of the present instruments would be the same, with the exception of the take-up spool, B, the barrel of which is covered with strips of india rubber, E. E, fig. 2, or other suitable material that will excite friction.

To insert the music ready for playing I place one of the music spools, C, which is not quite filled, into its ordinary bearings provided in the instrument, the music sheet, A, is threaded under the said music spool, C. which serves as a guide for the paper, the sheet is carried forward over the music rest F. and round the

[*Price 6d.*]

barrel of the take-up spool B. the ends of the music sheet, A, are then joined to-gether as in fig. 5. and the loose part of the band, A, is drawn out of the instrument and hangs down the front, side, or back, according to the arrangements of the instruments, between the loose part of the band, A. a weight D. fig. 3. preferably a roller, is inserted this weight draws the band, A, tight, so that when the take-up spool B. is actuated, the friction caused by the weight D. tightening the music sheet, A. on the india rubber E, E, causes the band to travel round.

The foregoing description only deals with the band, A. when joined as in fig. 5. when the music band A. is gummed to-gether the take-up spool B. is adapted to be removed from the instrument at will, when out of the instrument the band A. is placed round the barrel of take-up spool B, which is then replaced in the instrument, the music spool C. is placed between the band A. and is dropped into its bearings, the weight D. is then inserted as before.

In the modification of my invention instead of the india rubber being placed on the barrel of take-up spool B, I construct at the back of the take-up spool, B, an oscillating bearing G, on which is journalled a friction roller H. this bearing is adapted to be drawn forward so that the friction roller H. presses by spring I, or otherwise, against the band, A. on the take-up spool B. and I use the same arrangements with regard to the insertion of band A, as above described.

In this modification of my invention the weight, D. is not used necessarily to cause friction, but to draw out of the instrument that part of the band, A. that has passed round the take-up spool B, or through the instrument, otherwise in some cases the band A. would not return from the instrument, and consequently become entangled with the working parts of the instrument.

When it is not required to use the band A. the oscillating bearing G, can be thrown back out of the way as shown in drawing fig. 1. There is however a great objection to the use of friction rollers, for, if the said rollers are not adjusted to a very great nicety they are liable to cause the music paper to travel from side to side, and destroy the edges of the paper which renders it useless. In some of the instruments the band, A. when returning from the instrument would fall on the rest F. which would interfere with the rendering of the music, to obviate this, I erect a bridge of wire on the rest F. over which the band A. passes.

Having described and ascertained the nature of my invention, and shown how the same can be conveniently carried into practice, I claim.

1. In combination with a mechanical musical instrument, or appliance for automatically playing musical instruments, whose sound producing devices are controlled by perforated paper, or other material, the take-up spool B. the barrel of which is covered with strips of india rubber, or other material that will excite friction, the weight, D. (which can be made of various shapes other than that shown in fig. 3.) for tightening the music band A. and for the purpose specified.

2. In combination with a mechanical musical instrument, or appliance, the weight D for the purpose specified.

3. In combination with a mechanical musical instrument, the use of take-up spool B, without other friction rollers pressing against it, for imparting motion to the music band, A. as described.

4. In combination with a mechanical musical instrument the oscillating bearing G provided with friction roller H. and spring I. as described and for the purpose specified.

Dated this 6th day of December 1887.

ALFRED MAXFIELD.

LONDON: Printed for Her Majesty's Stationery Office,
By DARLING AND SON.

1888.

FIG. 1.

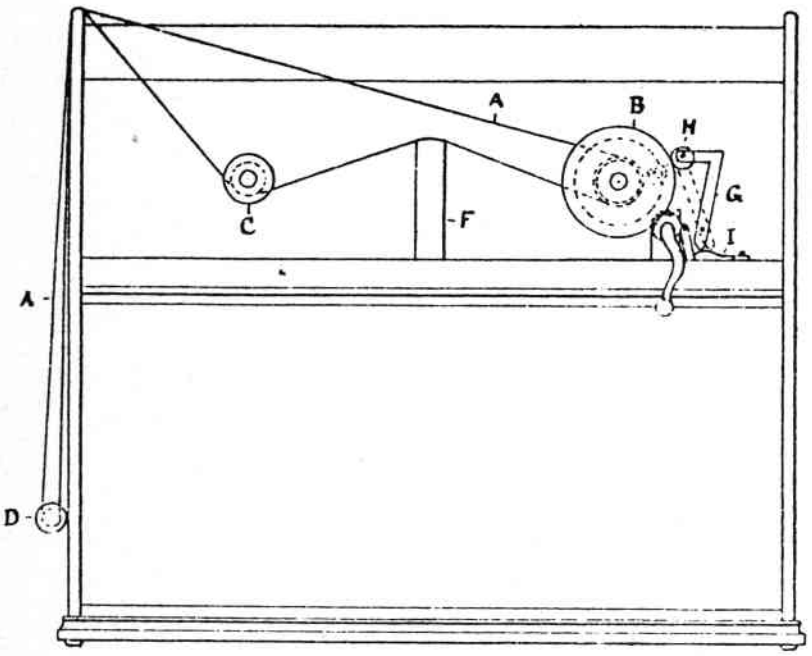


FIG. 2.

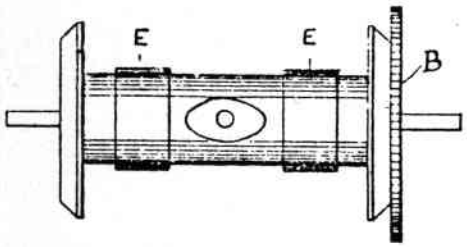


FIG. 3.

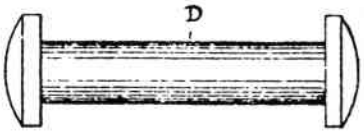


FIG. 4

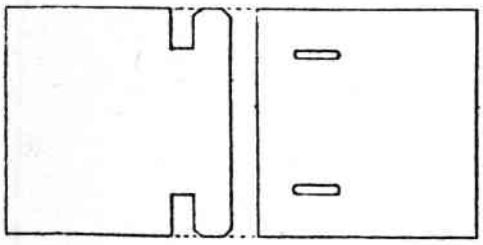
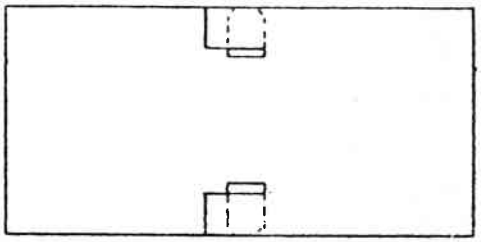


FIG. 5.



[This Drawing is a reproduction of the Original on a reduced scale]

London: Printed by Darling and Son for Her Majesty's Stationery Office. 1887.
Malby & Sons, Photo-Litho

ARTHUR GOES COMMERCIAL

A REVIEW OF HIS SELF-PROPOSED NEW MAG AND ITS POSSIBLE EFFECT ON OUR SOCIETY

ROBERT
CLARSON-LEACH

(Editor THE MUSIC BOX, the official journal of The Musical Box Society of Great Britain, and Member of The Musical Box Society International, America).

In October 1980 I was in Egypt, minding my own business. Meanwhile the MBSGB Committee members were searching for me to become their Editor because Arthur W J G Ord-Hume was too busy to carry on, or maybe he wanted a rest, or a change, or whatever. At the beginning of November the Committee finally contacted me, appointed me Editor, made me a Committee Member, patted me amiably on the head, and when I protested that I had no commercial interest in Mechanical Music they enthusiastically assured me THAT was the very reason why they wanted me. "You'll produce the sort of magazine our members want!" Jon Gresham promised me; and that is what I have most conscientiously tried to achieve. Arthur proposed that I become Editor, and our President and Chairman of the Committee seconded the motion.

Jon, kindness itself, rang my musician wife and asked her if she minded, because being Editor would take up a lot of my time, and my wife's co-operative reply was (exact words), "Oh, no, anything for music!"

Being Editor *has* taken up a lot of my time... you ask my Publisher and my Agent! It has taken up so much of my time that I am not going to sit back and submissively watch my efforts contemptuously cast aside; nor am I going to allow my loyal contributors, advertisers, and readers to be bullied into accepting something which is entirely to their disadvantage.

The publication of this issue of the journal, VOLUME 11 No 1, the one you are reading now, coincides with the commencement of my third year as your Editor.

The Music Box was started 21 years ago by Arthur W J G Ord-Hume and, in terms of journals on Mechanical Music, can thus be referred to as Arthur's "first baby". He wrote to you, the readers, reminding you that this is YOUR journal and he coupled this with an invitation for YOU to voice your opinions. During my Editorship YOUR opinions have shaped the present-day journal. One of my main tasks has been to strike a balance between the space allowed for Society Business, Technical Articles, and Advertisements. YOU, by your letters, telephone calls, and conversations have set the present formula. The value of the Advertisement Manager is abundantly evident... if the advertising space shrinks, then so must the space for Society Business and Technical Articles be curtailed.

A few weeks before Christmas I received a Review Copy of Arthur's book on HAYDN, so I wrote to the author asking him if there was anyone he would like to recommend to review the book. In my letter I pointed out that as I have completed a book on BERLIOZ it might look as though Arthur and I were "patting each other on the back" if I wrote a lauding eulogy on Arthur's HAYDN. Arthur telephoned me and suggested Freddy Hill and, indeed, Freddy has done the review. Why do I report this? Because Arthur and I had a friendly conversation discussing our work, and HE MADE NO MENTION OF THE FACT THAT HE WAS IN THE PROCESS OF PRODUCING A NEW JOURNAL.

We have not seen or heard much of Arthur during the past two years. It was only towards the middle of 1982 that he began to surface. Being "back in circulation" he duly turned up at the Society's Christmas Meeting on December 4th 1982.

Having looked after his "first baby" for 2 years I did expect a few words from its founder. Instead, towards the end of the first lecture (by Keith Harding) Arthur silently handed me, and the other members present, a four-page advertising blurb for his "second-baby", a new journal on Mechanical Music. (So, I wasn't to receive a pat on the back... it was to be a stab in the back!)

Consider how Arthur stage-managed his announcement.

Arthur had handed out his four-page blurb towards the end of Keith Harding's interesting lecture. When Keith finished, and while David Secrett was prepairing to give the second talk of the morning, up jumped Arthur and asked permission of the President, Jon Gresham, to say a few words.

(A few days later Jon Gresham telephoned my home and assured my wife, I was not in, that he had no knowledge of what Arthur was about to say at the meeting. The following day Jon telephoned again and this time I was in so he was able to assure me personally that he was not in collusion with Arthur and that he had no knowledge of what Arthur was about to say. Arthur knew perfectly well that he was not expected to use our meeting as a platform for his own commercial activities.

We were still thinking about one lecture, and we were waiting for the next lecture to begin. We had been given a four-page leaflet by Arthur. What was Arthur on about? Something about a second journal!

Arthur thus cleverly manoevered a situation wherein we were denied the right to express an opinion and robbed of the opportunity to raise an objection. We were being presented with a *fait accompli*.

This was a blatant approach to our members to support a private money-making venture. He was *telling us*, he wasn't asking us, that we needed a second journal. He was *informing us*, he wasn't seeking our opinion, that HE was the one to edit this new journal, and, he was telling us that each and every one would have to pay Arthur £10 a year for two copies of his mag. £5 a copy!

If *The Music Box* is now not to Arthur's liking he has done *nothing* to help shape it during the past two years.

In the pile of editorial material I removed from Arthur's home to my own I found photo-copies of one or two old articles he had written, and in VOL 10 No 1 I published one about Queen Victoria's musical bustle, and in VOL 10 No 2 I published one about Mark Hambourg, the pianist. When I wrote to Arthur reminding him that he had promised to send material, I received a letter refusing. Even the letter was stamped "Not for publication".

Arthur was not only breaking his promise to me personally, but also to YOU, the members of the MBSGB. He wrote in his last journal as Editor (VOL 9 No 8 p394)....

"In reality, my resignation from the position of editor will allow me to devote more time to the preparation of material for *The Music Box*, so Bob Leach can expect to receive copy from me for his consideration as well as from the many others of the membership who now write for the journal".

David Secrett was waiting to begin his lecture; Arthur had almost completed his attempt at a *coup d'état*. He significantly changed the First Person "I" to the Royal "We"... "WE take advertisements!" he said, with what he hoped was a disarming smile.

From whom does he take advertisements? From our advertisers?

His table of rates is set out in his blurb. Advertisers have only so much money to spend. If it is divided between two journals then the second baby could be the cause of

strangling the first baby. *The Music Box* cannot afford to lose any advertising revenue. Arthur Heap, for seven years, and now John Powell, have given their time and services FREELY to maintain our income from advertising. (See p47)

Doctor Jürgen Hocker, President of the Gesellschaft Der Freunde Mechanischer Musikinstrumente E V, informs us that on September 5, 1982, the Germans saw the folly of having two sections, two journals, two loyalties, and THEY DECIDED TO UNITE INTO ONE HARMONIOUS UNIT. (The second group was "Musikhistorische Gesellschaft Fur Sebstupielende Instrumente").

Divided they almost fell. United as ONE they are alive and well. We must learn from this lesson. WE MUST NOT BE DIVIDED.

When a person, or group, entertains the idea of going Commercial they are wise to do a little Market Research. There are several methods which the group can consider using. One method would be to look at it like this:

The MBSGB has just under 1,000 members, the American Musical Box Society International has just under 2,000 members. There are French, German, Dutch etc Societies, plus a small floating population who might show interest. We therefore, have a world market of about 10,000 specialist enthusiasts. At £10 a head per year there is a maximum of £100,000. If 15% of that market can be tapped then we are talking in terms of about £15,000 per annum as a reasonable market-researched target.

This Specialist Market is OUR market, however. It is the only market in this field, and Arthur is dependent upon it. How, then, can he claim to be independent?

There is no outside market for him. The magazine market is controlled by two main companies; I P C and Thomsons. Arthur knows this; he has worked for I P C. The Tabloid market is governed by the various newspaper groups. These controlling companies are not going to welcome a £5 magazine on the bookstalls. The human brain is very clever at justifying whatever it wants to justify. Remember Hitler and Mussolini? Arthur can argue 'till he's blue in the face, but it IS our market he's after.

The professional bodies (Writing, Journalism, Printing, Photography, Art Design...) view with generous benevolence the subscription magazines (such as *The Music Box*) of the hundreds of specialist societies. Printing and Publishing Houses will invariably allow free use of their material, and the Unions will take no action over fees, etc. NO MONEY IS INVOLVED; and the publication of these Society Magazines does supply printers with work, advertisers with business, and the Post Office with revenue.

It is, however, a different matter if someone, quite legally it is true, produces a magazine and has money sent to his home (a "possible" £15,000 plus £1,000 advertising, per year, in Arthur's case). There IS going to be some scrutiny. I know what I am talking about because for several years I served on a committee of the professional body I belong to, The Institute of Journalists. This committee dealt specifically with Freelance work of all kinds.

Coming to our own MBSGB Committee, we have an American Vice-President, Steve Ryder who, last Christmas, flew the Atlantic to attend the Committee Meeting. In addition to Arthur Heap and John Powell, already mentioned, we have had the services of Frank Vogel and Ted Brown who have put our membership list in order, Reg Waylett has continued to enrol new members, Steve Cockburn and Bob Holden have miraculously financed four journals a year on a mere £6 annual subscription, Hilary Kay and Alan Wyatt have co-operated with local organisers in arranging four meetings a year, Roger Kempson and Christopher Proudfoot have arranged auctions, Keith Harding has put our Archives in shape, Sue Holden is keeping records of all this, I have made reciprocal arrangements with Editors of other magazines and I have searched for contributors, Peter Whitehead has stored our Back Numbers, Graham Webb was Editor for two years, Jim Colley and Lyn Wright have worked on the Index, and Jon Gresham has kept the whole crew in good order and discipline.

Good men... and true. These are the people who deserve your support!

Believe me, during my time as Editor I have discovered just how many experts we have. Arthur isn't the only pebble on the beach!

Here are some of the contributors who have freely given of their knowledge: Ian Alderman, H A V Bulleid, David Bowers, Peter Schuhknecht, David Snelling, Keith Harding, David Tallis, Graham Webb, Robin Timms, Bill Lindwall, Henri Waelti, Roger Booty, Claude Marchal, Geoff Mayson, Shane Seagrave, Rita Ford, Bill Edgerton, Christopher Proudfoot, Hilary Kay, Frank Holland, Brian Oram, Ashley Baldry, George Worswick, John White, John Harrold, Ronald Leach, Gerrit van Dam, David Secrett, Robert Burnett, Cyril de Vere Green, Ron and Mary Jo Bopp, Tom Walle, Judith Howard, Jack Tempest, Lyn Wright, Peter Whitehead, Graham Whitehead, Arthur Heap, Frank Vogel, Cliff Burnett, Gerry Planus, Alan Ridsdill, Marcel Goujon, Kazuo Murakami, John Mansfield,... and I am sure there are others, and to these I extend my thanks. In what magazine could you find a better collection of experts?

This blessed plot, of Arthur's, has ambitions beyond this sceptred isle, this earth, this realm, this England... Arthur's eyes glance overseas; with inky blots and rotten parchment, that was wont to conquer others, hath made a shameful conquest of itself. Ah! would but the scandal vanish... (with apologies to Shakespeare's *King Richard II,* Act II, from the speech by John o' Gaunt, in London).

Arthur is inviting musical automata enthusiasts from all over the world to send him money, to his Editorial office, UK £10, USA $16, Canada $20, West Germany DM 50, Netherlands D.F. 1.45, France F Fr 130.

Writing books is a different matter.

As Arthur wrote in the Journal's four-page blurb some years ago, "Indeed, all of the modern books on musical boxes and related instruments have been written by members of the MBSGB. These included *Musical Boxes* by our first President, J E T Clark; *The Disc Musical Box Handbook,* and *The Cylinder Musical Box Handbook* by Graham Webb; *Musical Boxes* by David Tallis, and overseas members including Fredy Baud, H Weiss-Stauffacher, Q David-Bowers, Harvey Roehl, Dr J J L Haspels, and so on".

Books reach an outside audience and so encourage new members to join our bona fide societies and reach the official journals edited by the appointed Editors.

Arthur, in his blurb, tells us his mag will have a "crucial factor" the others haven't got, and that is "by virtue of editorial content".

What does that mean? He's not trying to say he's a better Editor than the rest of us, is he?

The American Editor, Martin A Roenigk, has Editorial support from such Mechanical Music Literary giants as Howard M Fitch, Q David Bowers, Dr Frank Matzger, Joseph E Roesch, Joseph H Schumacher, James O Spriggs, Hendrick H Strengers, Olin L Tillotson, and the Technical Bulletin Publisher is David R Young.

What does Arthur think he can do which these men can't do just as well, or even better?

Ralph Heintz, President of the MBSI, in a recent *MBSI News Bulletin* (March 1982) wrote;

"While I am on the subject of publications, I would like to put in a plug for a few of my own favourite topics as potential subject matter for future articles. One is to continue and complete, if possible, the directory of disc data compiled originally by Arthur W J G Ord-Hume and published in an early (Christmas 1965) issue of *The Music Box.* This excellent effort lists some 123 different sizes of disc from 44 different manufacturers, and, by the author's own admission, is probably nowhere near complete".

Ralph concludes his Presidential address to his readers:

"With the increasing difficulty in finding new topic material for articles in *The Bulletin,* it is hoped that (my suggestions) will inspire investigation along lines not previously covered. Ralph Heintz".

What Ralph is doing is, obviously, confirming that the American magazine is very much in the search for Technical Articles, just as we at *The Music Box* are. The Americans produce three issues a year, we produce four, so a writer such as Arthur W J G Ord-Hume has a legitimate outlet for seven Technical Articles a year.

Why doesn't he use this legitimate outlet?

Neither Martin A Roenigk nor myself will "mess about" with his, or anyone else's, articles. We'll publish them (subject to the obvious) just as the writer offers them. And this is how we respect all our contributors. If Arthur supports the official journals of the British and American Societies by producing seven Technical Articles a year and *then* has a dozen or so articles per year in excess, well, in that case we might consider another journal. But, before that happens, surely Arthur's first loyalty is with the two societies he belongs to. Our official journals can absorb and publish his work in the normal manner.

Members can, through the official Editors, have their questions and problems put to *all* our experts. In the American Bulletin we read; "Questions will be forwarded to those officers and members of the MBSI which the Editor feels are most qualified to answer them. Marty Roenigk".

What could be more all-embracing than that?

Finally, let us take a careful look at Arthur's four-page advertisement. He boldly states that his new publication is for "the specialist and serious collector of mechanical music".

Who on earth does he think the American *MBS Bulletin*, the British *The Music Box*, the French *Nouvelle Revue de L'Association des Amis des Instruments et de la musique mécanique*, the German *Musikhistorische Gesellschaft*, and the other official journals are published for? Mickey Mouse or The Muppets? I believe my readers ARE specialists and serious collectors, and I am certain that my fellow-Editors view their readership with equal respect.

When the huff, puff and bluff of an advertising blurb is cleared away there is, all too often, not much that is either new or solid left behind. Consider this front-page announcement by Arthur:–

"The first issue will appear at Easter and will contain an article describing the making of musical history when Mozarts (plural!... he means, *Mozart's*, a small but somewhat significant difference) piece for mechanical organ K 608 was performed automatically for the first time in 190 years at Glyndebourne..."

ARTHUR WAS NOT AT THAT CONCERT!

I was. I went down on the Friday to interview the artists and take photos, I stayed overnight, and attended the concert. Article herewith in *The Music Box*, at no extra cost.

Why pay Arthur £10 for a report on a concert he did not attend?

And, he's wrong anyway. If he had read *The Music Box*, VOL 10, No 1, pages 13-15, he would have seen that Glyndebourne was NOT the first. Our own IAN ALDERMAN pinned the K 608 two years ago!

Of course, someone else could have written the article for Arthur, but, what the Heck!

Arthur had a two-year rest while Graham Webb was the Editor. Graham is a fine business man and being Editor takes up more time than is good for business (Arthur and I are possibly fortunate because we're both professional writers and can fit the Editorial chores in with our normal day's work... mind you, it isn't *quite* as simple as that!), so Arthur bounced back into *The Music Box* editorship after his first rest.

Now he has had another two-year rest and he has bounced back again.

This time, however, I find his attitude insulting to all of us. What he is saying, in simple straightforward terms is, "What you already have is not good enough, but, don't worry, I'LL fill the breach!"

Arthur also offers "Translations" in his rival mag. What does he think men of the calibre of David Snelling have been doing all year? David has been translating with rare skill Dr Bruch's German book, and freely giving translation to *The Music Box*. Judith Howard has done some translations (yet to appear in *The Music Box*) and a friend of Frank Vogel's did some French translations for us. What about all the work done by the Americans in this field? For example; Joseph E Roesch, of Syracuse, N Y, in collaboration with Louis Cottier, Fredy Baud, P A Muller, and Edmond Droz, who produced a wonderful translation from the French book written by Alfred Chapuis. I am also in close collaboration with the Editor of the French journal, and from Germany, Switzerland, Holland, and Japan, I also have established contacts with reference to the making of translations.

It is my contention that it is NOT in the best interest of our Society to support his new mag. He has not proved his case that another mag is required. Indeed, I believe I have clearly shown that it will be destructive to attempt to publish another journal. Let us, rather, encourage Arthur to use the official outlets for his Technical articles.

By all means go out and buy his book on HAYDN.

But... thumbs down to his new mag.

Unfortunately we are in an impasse. Arthur is not the sort to alter course unless he is made to, and I am not the resigning type. Common Sense decrees that our Society can only support, and only needs, one Journal and one Editor. YOU must decide. And it is quite simple.

If you do not want Arthur and his new mag, then don't send £10 to him.

If you do not want me as Editor then write to the Committee to this effect and they will give me the sack.

Either way WE, the Society, win, because we shall end up with One Journal, One Editor;... and ONE Society.

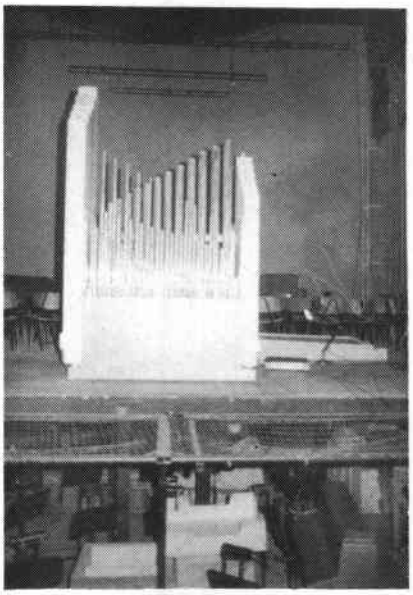
That's Common Sense.

What do YOU think?

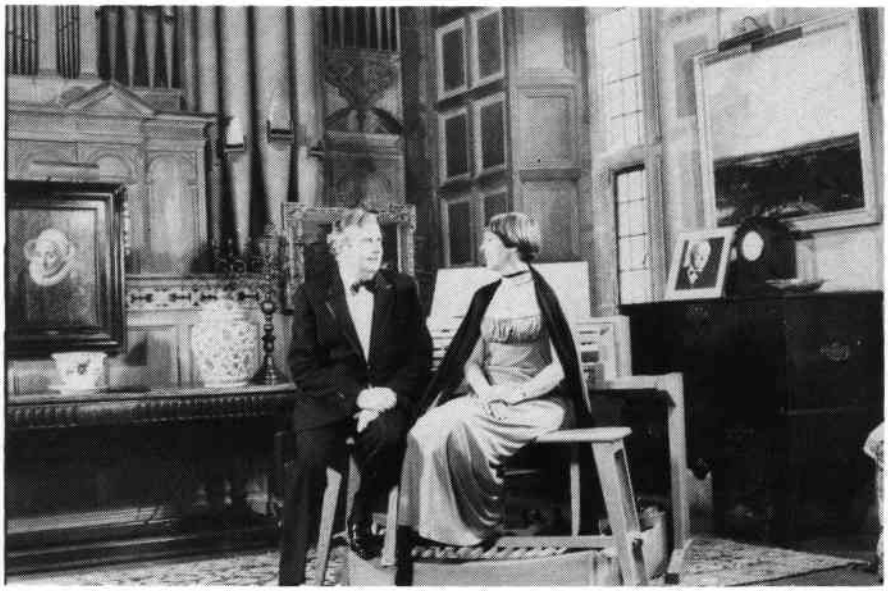
Robert
Clarson-Leach. London, January, 1983.

MECHANICAL MOZART AT GLYNDEBOURNE

Robert
Clarson-Leach, L T C L, A (Mus) T C L



The Hill, Norman and Beard organ on the stage in the Concert Hall at Glyndebourne.



Frank Fowler and Joanna Fraser in the Organ Room at Glyndebourne.

HILL, Norman and Beard, founded in 1755 by John Snetzler and present-day organ builders to H.M. The Queen, are understandably among the leaders of organ activities in Great Britain.

On 9th October 1982 they staged an enterprising occasion by publicly presenting Mozart's music for clock, K608, in the Concert Hall at Glyndebourne (Sussex, England). What better place for a performance of Mozart's music?

Mozart's K608 is a fugue fantasy lasting 11½ minutes and it was, as we know, commissioned by Count Deym-Muller for a wax model museum, circa 1790.

Frank Fowler was in charge of the 1982 arrangements, helped by Richard Shepherd. During the interval at Glyndebourne his staff wined and dined, with commendable generosity, the specially invited audience.

Originally Frank Fowler planned to give the performance in the Organ Room (before about 80 people) but so great was the interest that the number invited guests rose to over 200 and the Concert Hall had to be used instead.

I drove to Glyndebourne on Friday, October 8 and interviewed the organist, Joanna Fraser. It was warming to discover that she was Trinity College of Music trained even though my own student years there (1946-48) were several decades before Joanna's.

Joanna Fraser is a concert organist, she also plays regularly in Enfield, and with her tutor, Harry Gabb, famous organist at The Chapel Royal. Her teachers at Trinity included Professor Dunwell and Charles Proctor.

Our own MBSGB Member Ian Alderman pinned the Mozart K608 a couple of years ago (a report appeared in *The Music Box,* Vol 10, No 1) and the charming thing about Ian and Frank Fowler was the complete lack of egocentric claim between them. Frank was intensely interested in Ian's work, and Ian shared Frank's common desire to learn more about Mozart and his mechanical music. I spoke to both artists about their interest in the K608 (Frank at Glyndebourne and Ian at our Christmas Meeting in London) and both gentlemen showed the unassuming charm one inevitably associates with Mozart and Glyndebourne.

Hill, Norman and Beard have developed the technology to capture a performance and play it back directly through the pipes of an organ. They use their "Magic Box", and technical details of this are given at the end of this report.

Mozart's other two compositions for mechanical organs, K616 and K598, were able to be pinned and played at the end of the 18th Century, but K608 lasted 11½ minutes and the barrels of 1790 only ran for about 8 minutes. (There were spiral cylinders later which could run for up to 15 minutes). It is almost certain that the K608 was put on one side in 1790 as far as use for mechanical organ went. Mozart did not waste the work, arranging it for two keyboard instruments (harpsichords rather than pianos). There are also transcriptions of the piece for organ.

Frank Fowler, an organist himself, shared our admiration for the playing of Joanna Fraser. The "Magic Box" cannot be doctored in the manner sometimes used in player-pianos, where bits are "cut-in". For example, Chopin's piece involving sequences of thirds, a work of great technical difficulty, has been made with the pianist playing only one note of the thirds, the other notes being "cut-in" later. In the case of the "Magic Box", Joanna had to get her performance right first time. There is no going back and re-cutting. There is no way missed notes can be "cut-in". It has to be a live performance. Any mistake and you have to press on to the end. K608 is a very difficult work for the keyboard player.

Our MBSGB Member, Judith Howard, was present at the concert. Judith is a qualified musician, BA, GLCM (Graduate London College of Music), and she appreciated that in Joanna Fraser we were listening to an extremely accomplished keyboard artist.

As the K608 only lasts 11½ minutes it was appropriate to put on an organ recital before the Mozart Mechanical Gem.

Joanna's programme was:–

1. Three Dances.	*The Mulliner Book*
2. An Early English Suite	*Anon*
3. Puck's Shadow	*Richard Popplewell*
4. Scherzo	*Percy Whitlock*
5. Intermezzo-Scherzo-Passacaglia.	*Josef Rheinberger*
6. Trio Sonata No. 2 in C Minor	*J. S. Bach*
7. An Wasserflüssen Babylon	*J. S. Bach*
8. Fugue a la Gigue	*J. S. Bach*
Interval	
9. Fantasia in F Minor. K608	*W. Mozart*

For *Puck's Shadow,* the composer Richard Popplewell was present and

MBSGB Member Judith Howard who was at the concert.

he was given a deserved ovation following Joanna's playing of his composition.

After the interval the audience sat and watched the organ play, by itself, the Mozart K608. One felt that Mozart would have approved, and further, one feels that in Joanna Fraser, Frank Fowler and Ian Alderman he could not have had three nicer people to take such dedicated interest in a piece of his own music.

There is one further act of generosity on the part of Hill, Norman and Beard (address: 134 Crouch Hill, London N8 9DX, England). They made a recording of Joanna's concert and if any MBSGB member sends a blank cassette tape to them ("30" for just the K608, "90" for the whole of Joanna's programme) they will put the music on the tape and return it, free of charge. We must agree that the least we can do in the face of such generosity to our members is that we each send an addressed envelope appropriately stamped.

Details of the "Magic Box" herewith:

Two days (14 Jan 1983) after writing the "Mechanical Mozart at Glyndebourne" article I received "The Importance of Being First", from Ian Alderman. He does not blame Hill, Norman and Beard for their claim to be first with the K608 because, as Ian's article gently reminds us, this reputable organ firm's mistake was to contact our ex-editor, Ord-Hume, who gave them wrong advice.

When seeking advice it is surely wisest to write to the current editor and publication of such a letter reaches hundreds of experts. This advice to readers is also given by the American Editor of the MBSI journal, *The Bulletin.*

Ian can rest assured that he is not alone. I have on my desk a letter (one of several written on these lines) by a writer who does not want his letter published nor does he, quite understandably, wish to become involved in any aggravation, but I cannot resist quoting the following, "... Mr Ord-Hume who seems to me to be continually promoting himself as our expert (that is to say he's very good at publicity) when it is plain that much of his 'expertise' comes from other, earlier authors."

Yet when Arthur is challenged – as by Mr L Goldhoorn of Utrecht on page 381, Vol 10 No 8 *The Music Box,* he makes no reply.

THE ELLEN DYNAMIC ACTION FOR ORGANS

THE basic principle of the system is called Time-division Multiplex (TDM), which simply means that a piece of equipment which is not needed continuously by any one user is shared between several. A simple analogy is a library book. The principle is particularly relevant to electrical equipment and electronics, because such equipment is often capable of working very much faster than is needed by any one user. For example, a typist or teleprinter operator cannot produce more than about ten characters per second, whereas a two-wire cable can transmit millions of signals per second. It follows that, given suitable multiplexing equipment, a two-wire cable can handle the output of about a hundred thousand typists.

Apart from the obvious physical differences, an organ console differs from a teleprinter keyboard in three basic respects: any number of notes may be played simultaneously, they may be held for various lengths of time, and the precise time of striking and releasing its vital importance. Consequently, in a TDM organ system, each note and stop must have its own channel. It has been

found by experiment that the precision of timing is fully adequate if it is within one fiftieth of a second; many would consider 1/25th second good enough, but by halving this the matter is put beyond criticism. This means that if each and every note is tested in turn fifty times per second and the result of each test is transmitted to the organ, the resulting response will be fully acceptable.

A fairly large console (5 manual) has about 500 notes and stops, and if each of these is to be tested 50 times per second, it will be necessary to transmit some 25,000 signals per second to the organ. Strictly, the stops do not need such a fast response, but it is not worthwhile differentiating between notes and stops unless there is a great number of stops. There is no difficulty whatever in transmitting 25,000 signals per second on one pair of wires. Until recently, the difficulty would have been the economic provision of a reliable system to perform the multiplexing and de-multiplexing functions at the ends of the cable. The arrival of the "integrated circuit" in the form of the now ubiquitous "chip" has completely solved this problem.

At the console, a printed-circuit board (pcb) about six inches square performs the multiplexing function for 64 notes, stops or miscellaneous channels. In practice, it is convenient to use one multiplexer for each keyboard, the odd three channels being left idle. A master-board selects each multiplexer in turn, thus master-multiplexing all the channels of the console. The master-board also deals with couplers; a total of up to 26 couplers can be provided between any keyboards at unison, octave, or sub-octave pitch, as well as unison-offs for any or all keyboards if required. The specifications for all the couplers are contained in a single memory chip which is permanently programmed to the customer's requirements – but is easily replaced, without wiring changes, if he changes his mind! This chip with half a dozen other small components is time-shared between every note of the keyboards and controls a rapid and complex feat of electronic gymnastics in the multiplexers, so that all possible coupler combinations are examined during the one twenty-five-thousandth of a second which is allotted to each note. It is no longer necessary to provide 61 separate components for each coupler; seven components do the whole job for 32 couplers (including unison-offs). Allowing for the smaller pedal-board requirement, this means seven components instead of 1600.

At the other end of the 2-wire cable, there is a master-board receiver and a number of de-multiplexer-and-pipe-driver boards – three driver boards for each full rank of pipes. The primary purpose of the master receiver is to decode the continuous train of pulses received from the console. A special signal indicates the beginning of each scan to ensure that the console transmitter and the receiver keep in step. A very simple receiver and de-multiplexer could be arranged to give 500 outputs, which would correspond with the signals received over a traditional 500-wire cable, but this would leave the job only half done. Instead, de-multiplexers are provided down to pipe-rank level, and and master receiver undertakes the additional task of correlating all the notes and stops (so far as may be necessary) on a time-shared basis. The customer's specifications for all the stops are programmed into a memory chip similar to that used for the couplers at the console – and just as easily changed. A typical organ might have 2000 pipes (about 20 full ranks) and each rank might have, on average, 5 stops; there would thus be about 10,000 pipe/stop combinations. The receiver examines all these combinations, taking due notice of the pitch and keyboard of each stop, and turns on or off each pipe as required. For each of the 10,000 combinations, a calculation is made to determine which keyboard note would be required to turn the pipe on by adding or subtracting the number of semitones specified by the pitch of the stop, with due regard also for which keyboard is specified. Thus the relevant note and stop can each be tested to see whether they are both on, and if any one or more of the combinations relating to a given pipe are on, then the pipe is energised; otherwise, it is de-energised. These calculations are performed at a rate of about two million per second, so that the whole task of dealing with the 10,000 combinations takes only 5 milli-seconds, adding, on average, only 2½ milli-seconds to the response time of the action.

The reader who is not familiar with the detailed operation of electronic equipment may perhaps be forgiven for having some doubt about the wisdom of relying on circuits which operate at such speeds. It is possible to imagine an electro-mechanical TDM system; indeed, such a system was used for low-speed telegraphy over 100 years ago. But at the speeds needed for an organ system, it would be doomed to failure because of mechanical wear. However, all the components used in the new electronic action are capable of operating indefinitely at least five times faster than is needed, and most would operate fifty times faster; and whatever the speed, there is no mechanical wear. Consequently, the very rare failure of a component is usually due to a fault in manufacture, and occurs during production testing or within an hour or two of installation. Once these occasional rogues have been eliminated during initial "burn-in", the mean time between failure for components is estimated by the manufacturers, after extensive and rigorous tests, at not less than 3,000,000 hours of running time in an ambient temperature of 55°C (131°F). Assuming 2½ hours' use per day, this is equivalent to about 3200 years! However, it is most unwise to regard statistics as an exact science when applied to a field as limited in extent as that of pipe organs.

In the early stages of development of the system, there were of course a few teething troubles such as interference from other electrical equipment, but the methods used to overcome such troubles are now built into every installation and operation is proving highly reliable.

The system is fully modular in construction and fault clearance, when needed, will be by plug-in replacement of circuit boards. It should usually be possible to localise faults from observed symptoms with little if any specialised testing. For example, failure of one pipe would almost certainly be due to a fault on the relevant de-multiplexer board.

Failure of the magnet itself or the pallet is, of course, regarded as outside the electronic system, as also are keyboard contact failures. It is worth noting, however, that the keyboard circuits are non-inductive and deal only with currents of about 6 milli-amps, so pitting of contacts should be eliminated. Furthermore, contact resistance of up to about 100 ohms has no effect on performance.

In emergency, a completely severed main cable could be replaced by a length of ordinary lighting flex or twin bell-wire – provided that care was taken not to put a cross-over in the connection.

Before concluding this brief description of the basic system, mention should be made of a unique recording system which it is hoped to offer in the very near future. This system uses no moving parts such as tapes or discs; it records entirely in solid-state components ("memory chips") signals which, on playback, give a complete re-construction in every detail of the signals originally sent from the console to the 2-wire cable, and which give a completely faithful replay of the organ itself. Direct solid-state recording of the line signal is theoretically feasible, but hopelessly expensive in memory capacity; a system has been specially developed to reduce the amount of memory needed by a factor of up to 500. As there is no tape to be rewound, playback is instantly available; or – if it is known that the organist's performance was in some way not up to the required standard – the recording can be instantly abandoned and re-made. When a satisfactory recording has been made and permanent retention is desired, it can be transferred to a cassette tape in a few seconds. It is expected that this system will be especially valuable for practice and tuition, to enable the organist to hear himself as others hear him, and to enable him to concentrate his attention on choir practice while using a recording on the organ. It would also enable an organist of modest competance to play, for example, a wedding service live, but call up a recording of the Widor Toccata – either his own made without the stress of a public performance, or someone else's!

Christie Music Transmission Systems Ltd,

Directors: F N Fowler, L W Ellen, V H Hackworthy.

61 Magdalen Street,
Colchester,
Essex. CO1 2JU
England.

STOP PRESS: (Feb 7, 1983). Advertisers using inside pages for VOL 10 No 6, used 10½ pages, VOL 10 No 7, 9½ pages, VOL 10 No 8, 9 pages. Average Revenue, £500.
For this VOL 11 No 1, only 5 inside pages used = approx £250.

H.R.H. PRINCE PHILIP TALKS WITH OUR EDITOR, ON MUSICAL TOPICS

A MAN OF RARE TALENT

IAN ALDERMAN
"I am not really in the business of staking claims..."

THE IMPORTANCE OF BEING FIRST

By Ian Alderman

THE Christmas Meeting of the MBSGB ended with a most musical recording of Mozart's K608 for a mechanical instrument. This cassette was supplied to us by the old and respected firm of Wm Hill & Son, Norman and Beard Ltd, organ builders, and was performed on an organ made by them and temporarily installed at the Glyndebourne Opera House. They have a device which records, electronically I believe, the music played by the organist. By replaying the tape electronic signals cause the organ to play again, not via speakers but through the actual pipes, the music played by the soloist. Joanna Fraser was the organist for this occasion.

There can be very few musicians or instrument makers who do not dream of discovering unknown music by composers of repute. A recent example was the "new" piano concerto by Liszt. Was it by Liszt? – it seems that it was at least half by Tchaikovsky! *Musicologists seem now generally reduced to reconstructing fragments and retrieving scraps apparently discarded. It seems unlikely, alas, that much new music of consequence can remain to be unearthed. What is left to us, then, is the task of performing what we do have in the way the composer intended. Authenticity is required.

---

*Musicologist.

At Trinity College of Music in a debate we posed the question, "What is a Musicologist?"

A failed musician?

A failed Historian?

A failed Historian-cum-musician?

A collector of other people's facts and figures who wraps them in celophane and sells them to an unsuspecting public?

These were some of the answers. What do YOU think a musicologist is?

The desire to be First seems to be part of the human psyche; whether it be First up Everest, (or First to beat the Land Speed Record – praise to the 1982 team which included MBSGB member Ron Benton) or the First to give an authentic performance of music by Mozart. I, too, am human and also would like my name linked with one of the greatest musical minds there has ever been, and in this I find myself in slight conflict with the claim made by Hill, Norman and Beard. They wish to be first with a mechanical performance of Mozart's piece in F Minor, (designated K608). And so do I. Of course, while I have heard of them, there is no reason at all why they should have heard of me. It is true that an account of my work was published in *The Music Box* (Vol 10 No 1 Spring 1981) and it was clearly stated there that I had pinned the barrels for an organ with three of Mozart's pieces; K594, K616, and K608, the piece in question here. While it is not reasonable to suppose that Hill, Norman and Beard had read this article (Perhaps Hill, Norman & Beard would like to join our Society & so receive our official Journal, *The Music Box*. Ed) they did take steps to authenticate their claim to be "First" in 1982. They appealed to Arthur WJG Ord-Hume, an authority who is "a great expert in these matters" (their phrase). IT IS REASONABLE TO EXPECT THAT SUCH AN EXPERT AUTHORITY WOULD HAVE SEEN WHAT I WROTE AND DIRECTED THEIR ATTENTION TO THIS.

Nearly 200 years have passed since Mozart wrote this music and it seems to me impossible to claim in this very specialised field that no authentic performance, ie mechanical, has taken place in that time. To me "authenticity" in *this* context must include a pinned barrel, although a more generous interpretation of "mechanical" would admit Hill, Norman and Beard's electronic device.

I make no claims to have given the first public performance of Mozart's K608 in an authentic manner, although my organ was heard by many people (including members of the MBSGB) when it was in my Clerkenwell shop. It seems to me claims can not now be easily substantiated. I will settle for Hill, Norman and Beard being the first to give a *public* performance if they will accept *my* claim to have produced a barrel containing the music before their mechanical performance at Glyndebourne.

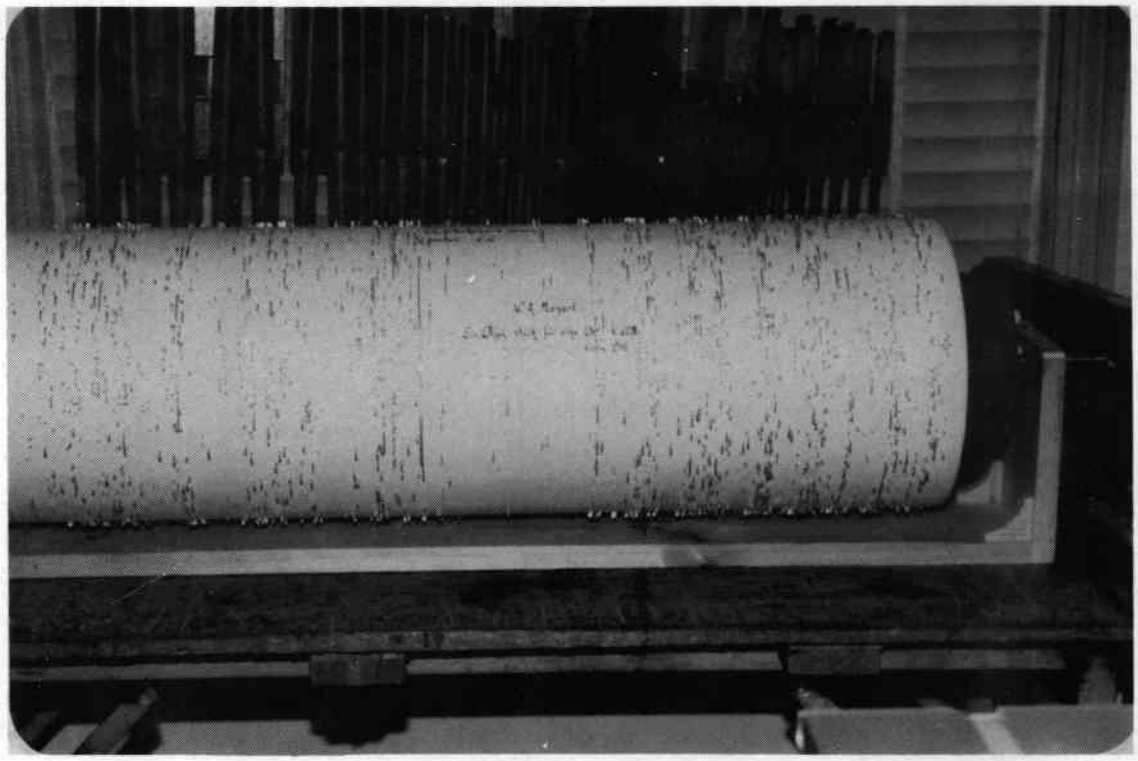
While I am not really in the business of staking claims, perhaps all experts on mechanical music should note that my barrel of K616 (pinned at the same time as K608) was Mozart's *complete* idea, 144 bars of music, as opposed to the truncated version which appears on the 19th Century instrument in the Karl Marx University collection in Leipzig. Was this the first time that has been done? Who can tell?

I should also like it to be known that some of the performances of an earlier organ by me were broadcast on Radio Solent several years ago – so that has to be a public performance – and it consisted of pieces by Haydn, including a version of No 1 (I use the numbering in Schmid's Edition) which employed an alternative ending offered by Haydn; and also No 31 transcribed by Schmid from Haydn's manuscript. First performances? Probably.

Last summer, on yet another mechanical organ, at an exhibition in Thame, near Oxford, music by Handel, including "A Voluntary on a Flight of Angels", and a "Symphonic Allegro in F" by Haydn, No 32 in Schmid. First performance? I would like to think so, but I don't think we can ever know.

Ian Alderman

January, 1983.



© Ian Alderman 1983

A barrel pinned by Ian Alderman in the Summer of 1980 and which played "Ein Orgel stück für eine Uhr" in F minor, by Mozart (K608).

ENROL A FRIEND....

MAKE 1983 OUR YEAR OF 2000!

LIST OF NEW MEMBERS

1829 James M Morgan, Ohio 45150, USA.
1830 Librarian, London College of Furniture, England.
1831 David Ford, Bristol, Great Britain.
1832 Edward W Baylis, Cardiff, Wales.
1833 Anthony J Ciuffini, California, USA.
1834 Mrs Ione Shaw, Cambridge, England.
1835 Miss M Banbury, New Zealand.
1836 William Arthur Pomfrett, Coventry, England.
1837 Thomas Peter Murray, Esher, Surrey, England.
1838 Mark N James, Stevenage, England.
1839 R K Hawkins, Guildford, England.
1840 Mr W H Kern, Liverpool, England.
1841 Michael Garbett, Rye, E Sussex.
1842 Patrick McKay, Derbyshire, England.
1843 Barry Bowerman, Australia.
1844 Lt/Col Harry T Stanfield, New York.
1845 H Oliver Esq, Gwynedd, North Wales.
1846 John David Smith, Woking, England.
1847 Robert Sier, Chelmsford, England.
1848 Richard L Harrison, Sydney, Australia.
1849 David Robert Roberts, Woking, England.
1850 Anthony R Willson, Alresford, England.
1851 W Barry Wilson, North Wembley, England.
1852 Peter Leng, Leeds, England.
1853 Eric Paul Corin, Cornwall, England.
1854 Tom Campbell, Toronto, Canada.
1855 Mrs J Y Cox (Laguna Rolls), Pagham, England.
1856 Gordon Williams, Abergavenny, Wales.
1857 E G Coates, Rugby, England.
1858 V C W Gifford, South Australia.

In response to the request of a number of members full addresses are not listed in the Journal. The Committee request that where a member wishes to contact another member for the first time he does so through TED BROWN, 207 Halfway Street, Sidcup, Kent DA15 8DE, England.

CHANGES OF ADDRESS

0146 Rev G Brain, Leicester, England.
0325 M A Davis Esq, Florida, USA.
0403 D M Heeley Esq, Stroud, England.
0528 Lt/Col A M Child, Hampstead, England.
0830 V A Smith Esq, York, England.
0856 P A Kahane, Virginia, USA.
0861 A D Wilson, Basingstoke, England.
0898 Y Rouchaleau, Le Bar Sur Loup, France.
1269 K W Wilson, Suffolk, England.
1271 A T Black Esq, Kinross, Scotland.
1415 R W Schack, California, USA.
1569 Dr P Hagmann, Basel, Switzerland.
1730 R M B Talbot, Calcutta, India.
1731 W F Earle Esq, Ontario, Canada.
1794 M J Boord, Thornton Heath, England.
1805 R E A Dawson, Blackpool, England.
1813 Gloria F Crossley, Pool, England.
1844 Lt/Col H T Stanfield, Frankfurt, W Germany.

MUSIC POEMS

by C Dennis Pegge

SECOND MOVEMENT – MOZART SYMPHONY

Meaning of meaning.
The music filled me with an indescribable sadness.
The music possessed an indescribable sadness.
Point of writing?
I know not.
When the music is – would explain everything.
Point of writing
Put into words
Meaning of meaning.
Meaning of meaning.

Meaning of meaning.
What mean this
Indescribable sadness.
They seemed to be dancing
They seemed to be going to and fro
O so beautifully – O *so* sadly.
They seemed to carry out their steps
In the quiet, in the silence.
It seemed to be stone cold
The half-light arena of their dancing being illimitable.
Then why this beauty, why this sadness, why?
It was as if they had put cloaks about them
Feathers!
The stately ladies, the stately gentlemen
They had gone with their silent passes –
O so beautiful,
Never a word.
A gavotte wasn't it?
The music mounts gracefully in a series of pirouettes.
It is only saved from being mournful
By its beauty.

It *is* mournful.
What do they mourn?
The music mounts gracefully in a series of pirouettes
But it never ascends quite into the vacuum.
It is as if you drew on a sheet of paper
A series of sawing strokes.
It is as if the phrases of the music
Were graceful spires.

Is it that they are forced?
What do they mourn?
Is it that they are forced
To that beauty in the silence?
Is is that they are forced?
They go to and fro
In the silence.
Their lips are sealed.
Is it that they are forced?
What fate has placed them there
What fate has ruled them
What fate has compressed them to their fate?
What do they mourn?

(*from* "Obsidian")

Book Review

JOSEPH HAYDN AND THE MECHANICAL ORGAN

University College Cardiff Press.

Barrel Organ enthusiasts will welcome this Book, a detailed study of Haydn's involvement with small Clockwork Barrel Organs, incorporated in the bases of Clocks, which became popular in Vienna during the second half of the 18th century, and were popularised by the King of Prussia earlier in the century.

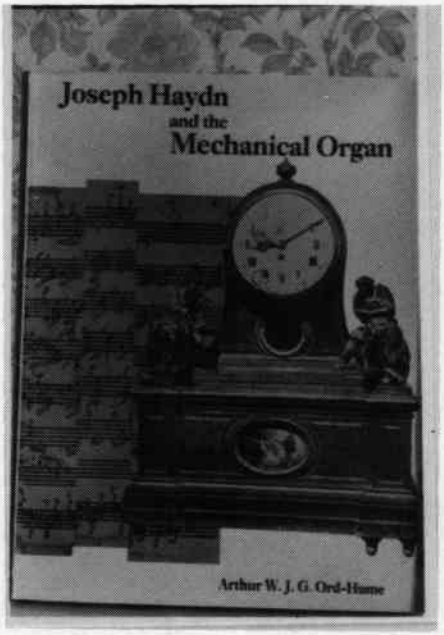
There is a chapter clearly illustrated with close-up photographs and line drawings of two of the original Haydn-Niemecz Organs, which the Author has studied and described in detail, explaining the unusual layout and flat construction, with one rank of Vienna Flute pipes set horizontally across the base board of the Organs.

It is remarkable that not only these two Organs of 1772 and 1793 survive, but also Haydn's manuscript of the music set on the Barrels. The Author illustrates some of these manuscripts, and analyses the music of the 32 pieces extant.

Joseph Haydn during his service as Kappelmeister to Prince Nicholas II Esterhazy at the Palace of Esterhaza, which rivalled Versailles in its splendour, worked in close proximity with Father Joseph Primitivus Niemecz, who was gifted in music, playing unusual instruments including the Baryton. Not only did Niemecz play under Haydn in the Court Orchestra, but was also employed as Librarian, Court Chaplain, and Keeper of the Mechanical Organs at the Palace.

With Haydn as Composer and Niemecz as arranger of music to be set on the barrels of these Clockwork organs, Niemecz would presumably have had the task of marking the barrels and planning a suitable scale for the requirement of the pieces to be set.

It is likely that the Clockwork Organs were actually made under Father Niemecz's direction by Clock and Organ makers in Vienna. One maker, Anton Walter, in 1798 built a large Mechanical Organ for Niemecz, which was exhibited in Vienna during that year.



University of Cardiff Press.
£17.95

The chapter, Haydn, Niemecz and the Princes Esterhazy, gives an impression of the Prince's household, and how Haydn and Niemecz enjoyed their employment at the Palace, and in that atmosphere would have been inspired under the patronage of Prince Nicholas II to compose, arrange and work on the barrels, the charming set of miniature pieces that survive to this day.

No doubt Haydn, who was popular with the Prince, would have thought lightly of the Mechanical Organs of his day, but I feel that if the art of arranging music and marking organ barrels were revived today, we would out of respect for the surviving Barrel Organs, so superbly designed and voiced, consider more seriously the quality of music to be arranged and set. The possibilities are enourmous, as in arranging music for the Barrel Organ one is not restricted to the limitations of the human performer!

There is a chapter on Haydn and the Panharmonicon, this instrument being a Barrel Orchestra; there appear to be no organ pipes but real Flutes, Oboes, Clarinets, Bassoons, Trumpets and Horns as well as Drums.

The Panharmonicon was brought to London and exhibited at Spring Gardens in 1811. The owner, Mr Gurk from Vienna, was Father Niemecz's successor at Esterhaza.

The last chapter is a beautifully produced copy of engraved plates from Dom Bedos' "L'Art du Facteur d'Orgues", published in 1778. It shows the tools for pinning a 10-note Serinette, and the method of marking a tune using the dial method. No doubt a copy of Dom Bedos' book would have found its way to many Organ Builders' workshops when first published.

It is interesting to reflect that in England during the first half of the 19th century there were probably more barrel organs than finger organs being made, as these instruments were becoming so popular in country houses and churches throughout the kingdom.

FREDDY HILL,

Russell Hall, Shackleford.
Founder-Member of the Musical Box Society of Great Britain.

We thank Judith Howard for typing Freddy Hill's review of Arthur's book. Carol Duffy, who does most of my typing, is a professional singer and actress and is appearing in the Drury Lane production of "The Pirates of Penzance".

R C L

CANON WINTLE'S OWN ACCOUNT OF HIS MEETING WITH THE QUEEN

Sent to *The Music Box* by Dr. Peter Whitehead

ON DECEMBER 3rd, 1954, I received a letter from Lady Willans, widow of the late Sir Frederick Willans, (doctor to the late King George V and his household at Sandringham, and to the late Queen Alexandra), saying "You will not know who I am, unless it is a sister-in-law of Gordon Willans; I feel I know you through your delightful broadcasts. Would you consider coming to give a talk – if possible with your organ – to the Sandringham Women's Institute, in the presence of the Queen, in January? I could promise you a most enthusiastic welcome". To which I replied – "I should be delighted to do as you ask. Your late husband, Sir Frederick Willans, and I were close chums at School for 6 years".

The organ and I went to Sandringham on January 18th and I stayed the night at Dersingham with friends of 60 years standing. On the 19th the W I meeting commenced at 2 o'clock, and business being completed before the time due for the Royal Party to arrive, I played tunes and got the assembly familiar with the songs I wanted them to sing, and warmed them up with some anecdotes – I had song-sheets printed.

When the Royal party arrived we sang the National Anthem, and their Majesties the Queen and the Queen-Mother and Her Royal Highness Princess Margaret walked up the Hall shaking hands with one or other here and there, and the Queen-Mother (as President of the W I) shook hands with me and admired my organ and my toy monkey. I was then presented to Her Majesty the Queen and Princess Margaret, both of whom shook hands with me.

The Queen-Mother gave a charming address to her fellow-members, after which the Queen distributed awards to the members of the W I. Here occured a characteristic incident, one of the recipients was an elderly lady who could only hobble, and the Queen immediately left her place and went right down the Hall to save the poor lady a painful journey. Consideration and courtesy have always endeared the Royal Family to their subjects.

Then I heard a voice (100 miles away) saying "I will now call on Canon Wintle to tell us about his hobby of barrel organs, and to play us his tunes; and we must all be grateful to him for coming so far in such weather." I started off by playing "A Wand'ring Minstrel I" and explaining which was the monkey, and which was the organ-grinder. I presented the Royal party with song-sheets and they joined in and sang every song, and beat time, and entered into the whole programme with enthusiasm; I think they enjoyed the anecdotes too. After a while I ventured to say "I don't suppose that any of you knew that barrel organs have babies" and I produced one of my brother's beautiful scale models, which plays a short tune; afterwards all the Royal party admired it and played it, and Her Majesty accepted it for Princess Anne. The Queen asked to see how my organ worked and I opened it up and showed her, and she took the handle and played a tune. The Princess admired my Lupino Lane doll, and I told her how I came by it.

Then there was an operetta by the members of the W I. I was sent for to sit on the right-hand of the Queen-Mother; on her left was the Queen, and on her left Princess Margaret, and they thoroughly enjoyed the performance.

After tea their Majesties talked to members of the W I, and examined and admired their exhibits, and the Lady-in-waiting and I were asked to judge a competition for the best home-made calender.

Then the Royal party prepared to depart, and came all down the Hall saying good-bye, and they all shook hands with me and thanked me for my talk and my music, and thus concluded one of the most wonderful experiences anyone could possibly have.

In the past many of us have accepted, possibly unthinkingly, that what Arthur said was gospel. Recent events have clearly illustrated that this blind acceptance is wrong and that everything that Arthur proclaims should be studied carefully. That being so his "Wintle" letter was sent to Dr Peter Whitehead for analysis.

Here are the two letters:

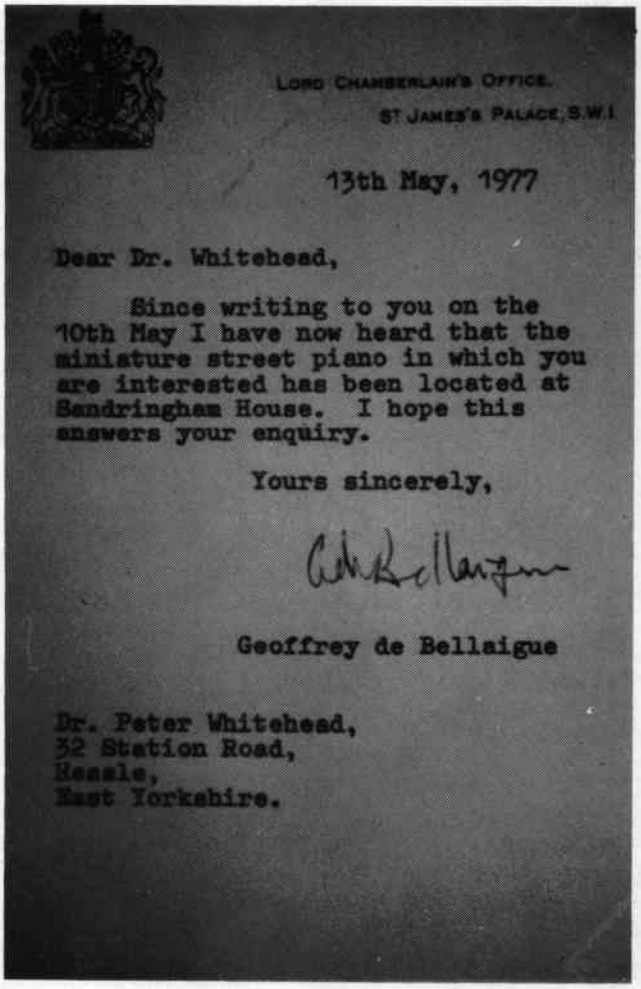
Dear Sir,

I was delighted to see from the Christmas issue that Peter Whitehead had been able to publish an article on Canon Wintle of the East Anglican Automatic Piano Company. It had been my intention to produce a small book on Wintle at the time when Douglas Berryman, operating the former West Cornwall Museum of Mechanical Music, acquired the majority of Wintle's instruments. The plan had been to mark the memory of a man who had done so much to keep the street pianos at work, not to mention the provision of employment to out-of-work ex-servicemen. However, the economies of the operation were not to be and the notes for this were passed to Dr Whitehead who felt that perhaps he might have a go at it.

Over the intervening years, however, I began to see Wintle and his operation in a different light. A detailed examination of the enormous quantity of pianos and redundant parts which survived him tells us much more about the man, his aspirations and his achievements than mere biographical notes can ever do.

First it must now be said that in preserving pianos on our streets, Canon Wintle was responsible for the destruction of at least as many instruments as he saved. The vast number of discarded mandoline actions from pianos clearly indicates that he had no idea how to pin barrels for tremolo effect. Every barrel he pinned was a straighforward arrangement and the majority in strict metrical time.

It was not only mandoline pianos which Wintle spoiled. He converted clockwork public-house pianos into hand-turned street instruments, discarding the vast clockwork engines. At one time he hired clockwork pianos or "automatics" as they were called to many a public house. Gradually, however, the burgeoning juke box and radio reduced the income from this side of things. These instruments he then re-possessed and gutted, putting them on hand-carts and either selling them or, initially, hiring them out. When Douglas acquired Wintle's remaining parts, there was well over a ton of these old motors not to mention other scrapped parts. Small wonder he carefully obliterated the original makers' name from all he touched!



LORD CHAMBERLAIN'S OFFICE.
ST JAMES'S PALACE, S.W.1

13th May, 1977

Dear Dr. Whitehead,

Since writing to you on the 10th May I have now heard that the miniature street piano in which you are interested has been located at Sandringham House. I hope this answers your enquiry.

Yours sincerely,

Geoffrey de Bellaigue

Dr. Peter Whitehead,
32 Station Road,
Hessle,
East Yorkshire.

Above: The Wintle Family, Circa 1915.

Left: The gift from Canon Wintle to the Queen, a model street piano containing a small Reuge-type cylinder musical-box movement, is still kept at Sandringham House.

Amidst Wintle's mechanical music remains were piano orchestrions, all caseless and stripped beyond restoration. There were organ parts, a number of fine orchestrion barrels from an Imhof & Mukle which he had scrapped, even parts of musical boxes.

Talking to Douglas Berryman over the Christmas period regarding this matter, we both agreed that Wintle has a lot to answer for. Somewhere in Heaven, no doubt, he is entrusted with the hiring-out of angel's harps and we fear that for every two good Erard or Oppenheims he gets in, one small "bitzer" emerges.

It is disappointing to have to shatter a myth, but the evidence is extensive and survives his untimely demise.

On the plus side, however, it ought to be said that he was trying to produce a new type of small street piano playing a barrel some two feet or so long. He had had a number of small keyframes cast in aluminium and various other parts prepared indicative of a possible production line. The instruments were to have iron frames and these were cut down from ordinary piano frames...

Yours truly,

Arthur W J G Ord-Hume

Dear Bob,

Thank you for giving me this opportunity of responding to Arthur Ord-Hume's letter.

I have sympathy for Arthur's views of Canon Wintle's work but very firmly oppose their extremity.

A more objective viewpoint than that of either Arthur or myself might be that of Romke de Waard, who, in his book "Van speeldoos tot Pierement" indicates that the relative plethora of barrel piano's still in existence in England, as compared with other countries, is due to Canon Wintle's efforts.

Canon Wintle, in a broadcast for BBC radio on 9th March 1954, introduced with pride a "tremolo or mandolin" piano, playing the quickstep, pinned by himself of "I left my heart in Avalon". (An article by Neville Rose on Canon Wintle, containing a transcript of this broadcast, appears in the next issue of the Key Frame, quarterly journal of the Fair Organ Preservation Society).

Further, on leafing through my own records made of the contents of the remains of Canon Wintle's collection of piano's, when this was in a large warehouse in Hull and before I had introduced the then owner of the collection (who was a nephew of the Tom Carter referred to in the first part of my article on Canon Wintle) to Arthur Ord-Hume in order for him to negotiate the subsequent sale to the West Cornwall Museum of Mechanical Music, I found a further item of interest. This consisted of a detailed list of eleven pianos in working order. The best of the collection, as it were. Number four listed was a 48-key Tomasso tremolo piano, and under "condition of the barrel" I had written "new". This speaks for the capability of Canon Wintle in pinning barrels for tremolo or mandolin action pianos, as Tom Carter himself certainly never had any more than a rudimentary knowledge of the art – try as he might.

Lastly, and still regarding Canon Wintle's collection of pianos, I was fortunate enough to be invited by Madame Tussaud's a year or so ago, to go to the Cheddar Gorge to view the last remnants of the pianos purchased from the West Cornwall Museum.

There, tidily piled three or four high in a vast warehouse behind the paper-mill next to the Lady Bangor collection of fairground art, lay the scores of pianos in their by then extremely dilapidated state.

Madame Tussaud's, I felt, were at a loss as to what to do with their remnants.

Perhaps the membership might be interested .....

Sincerely,

Peter Whitehead.

Letters to the Editor

July 2nd '82 (Vol 10, No 6)

..... On the whole there is considerable room for improvement in the presentation and layout of the magazine, a view held by all the members I have spoken to over the past eight months.

Shane Seagrave

October 1st '82 (Vol 10, No 7)

..... I thought you might like to know that the presentation of the last edition of the "Music Box" was splendid! I do hope this is the beginning of a trend.

Shane Seagrave

22nd November '82.

Dear Robert,

..... I HAVE seen the collection of the automata in Monaco a couple of times; the first time there I met the Prince and Princess. As far as I know they were not collected by Princess Grace. It would do no harm if you wish to mention her death, and that there is this very fine collection, which is open to the public and can be viewed. At certain times the items are played for the benefit of visitors. I enclose some postcards I obtained at the Palace.

Greetings to you and your wife,

Cyril de Vere Green

7th November 1982

Dear Bob,

CONGRATULATIONS on a most excellent journal, the *best yet,* also to Thanet Printing Works, for the speed of their despatch.

Alan Wyatt.

8th December 1982

Dear Bob,

THANK YOU very much for all your support last Saturday. Once again the Press Club came up trumps and made us very comfortable. As meetings organiser this is a tremendous help to me and I very much appreciate all you do for the Society.

We found the Glyndebourne tape and talk most fascinating and a real "scoop" for you. Would it be possible to run an article on this in the Journal?

Very best wishes,

Alan Wyatt
(Meetings Secretary).

(Glyndebourne article published herewith; see page 44 Ed).

December 30th 1982.

Dear Sir,

LAST Summer you gave us permission to reproduce articles from *The Music Box* in the magazine of our association (AAIMM, France).

We are particularly interested in two articles: *Mechanical Music and the Great Composers* (Vol 10, Nos 6 & 7) and *The Josef Raffin Factory, Ueberlingen* (Vol 10, No 7) by Hank Waelti.

We should like your permission to translate and publish parts or all of them in our coming issues. In return, if any articles from our magazine should be of publishing interest to you, I am sure we could arrange for you to use them.

Looking forward to your reply,

Yours sincerely,

J Marguin
(for President AAIMM, M Goujon).

Dear Mr Leach,

I WANT to commend you on the superb information provided in *The Music Box*. In particular, I am impressed and pleased with the depth and clarity of information provided.

I wish to call attention to the article "Musical Box Oddments–16" written by H A V Bulleid in the Christmas 1982 issue. In this one article I found answers to questions I have pondered over for years. What I found of interest is that Mr Bulleid took the time to explain matters that hardly affect the ordinary understanding of a musical box; yet such information adds tremendously to the technical aspect of our craft and of course to the ingenuity and wisdom of the makers of these marvellous machines.

I thank you and Mr Bulleid for your contributions.

Sincerely,

Angelo Maestro,
1300 East 3rd Street,
St. Paul, MN 55106,
USA.

22nd November '82.

Dear Mr Leach,

I DO not like writing this letter. In the past there have been slip-ups with anything I have sent to the Journal. I notice that the bottom sketch on page 384 of the current journal is printed upside-down.

The gramophone on page 375 has the little dog and the horn, surely it is an HMV – but then I could be wrong.

On page 385, regarding the Spring Meeting in Kendal, I have had two people on to me about it not being an EASTER meeting and also whether the Society dinner is FREE. It is not a tour of the Lakes, as this could not be done in the space of time available. It will be a journey by coach through part of the Lake District en route to the Penrith Steam Museum.

I enclose a print of an old photograph which was recently on show at Kendal Town Hall. The picture is from the Margaret Duff collection.

The girl in the centre foreground of the picture was Miss Sarella Ward, who became Mrs Watson and whose son gave the original photograph to Mrs Duff. The hotel is now known as The County Hotel.

On showing the photograph to my wife, whose maiden name was Watson, she told me that Sarella Ward was the wife of her father's cousin, Gilbert Watson. "Uncle Gibb" was a sea captain and lived in a cottage opposite the hotel. He knew the North West Passage well, and he served in the last war (World War 2). He was killed when he went down with his ship, which was leading a convoy to Canada.

With all good wishes (I'm sure being Editor must have its headaches!).

Yours sincerely,

J P Hall
Cumbria.

(For picture, see p8)

Note from Editor:

Yes, Jim Hall is correct about the bottom sketch on page 384 being upside-down, and he is also correct about the gramophone on page 375 being wrongly described. (Several members spotted this. How gentlemanly and polite you all are! Much appreciated. Ed). A letter from Christopher Proudfoot, Editor of the *Hillandale News* confirms that the gramophone in question is HMV gramophone, Model VIII of 1913, and it was one of the first *table grands.*

Jim Hall also raises a valid point about the FREE dinner. Alan Wyatt came to London yesterday (11th Jan '83) and over lunch he told me that the FREE dinner is for those who book in at *The Woolpack Hotel,* Kendal, for the Friday-Sunday period of the Spring Meeting (£35). Members staying elsewhere will have to pay for the dinner (£7.50). For details of the offer by *The Woolpack Hotel* (8-10 April) see *Society Affairs* on the first few pages of the Journal.

Dear Editor,

SOME months ago I noted in The Magazine a discussion concerning Sublime Harmony.

Many years ago I devised a system of charting music box combs, so that anyone not posessing a "Good ear" could by logic and analysis re-tune a damaged music box even though there were no tuning marks.

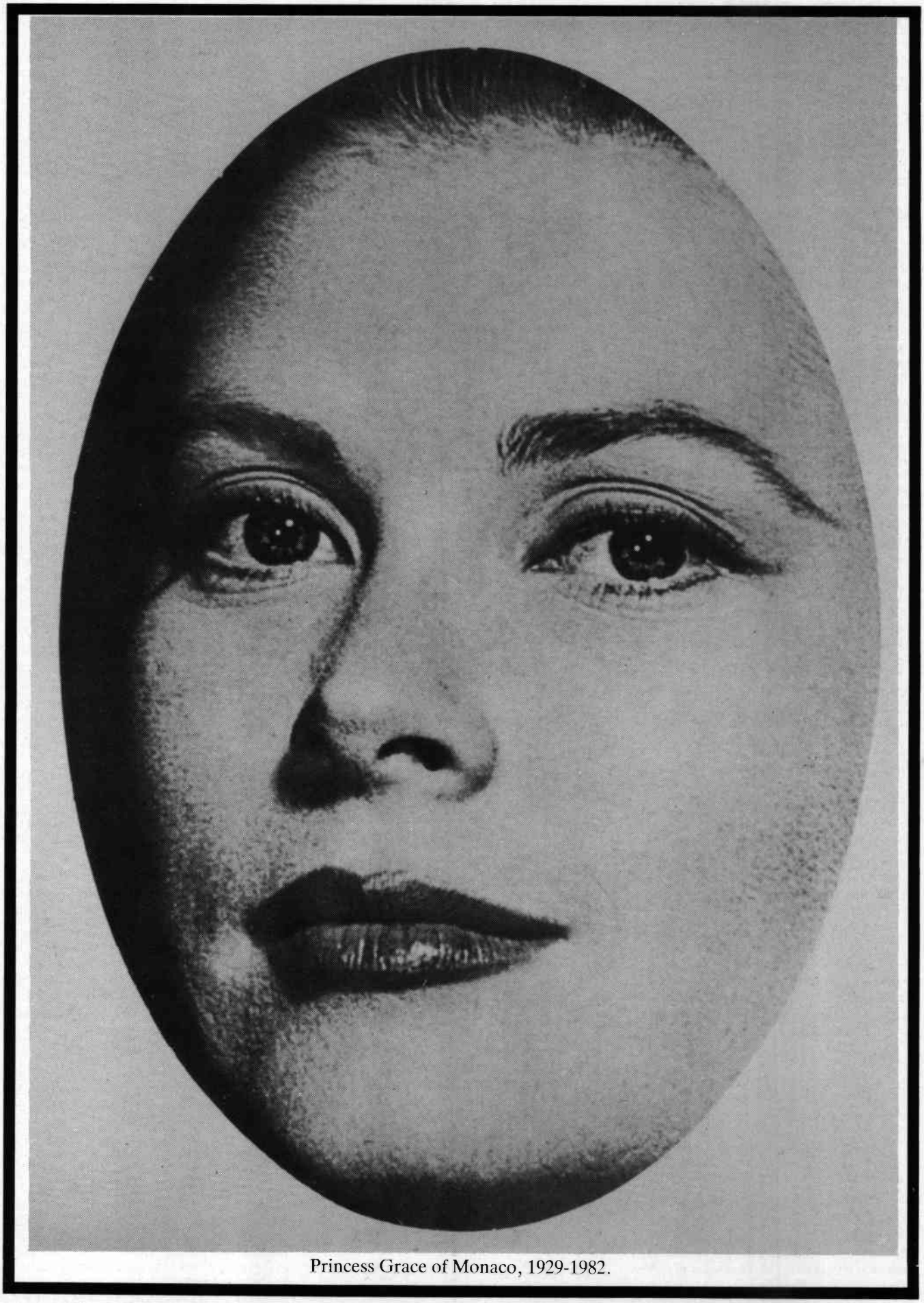
I have recently completed a job on a comb that had 25 missing teeth, 28 teeth with no tips out of a total of 76 teeth. The customer was highly delighted as he had been informed by different people that he consulted that the box was beyond Resurrection.

I now have a library of over 500 tuning charts of many manufacturers, and because of the experience in composing and analysing these charts I have come to certain conclusions.

A music box tooth, when plucked by a pin produces an instant "PLUCK NOTE", then dependant upon the hardness of the steel used in the comb, and the comb being firmly secured it produces a "SUSTAIN NOTE" while it vibrates.

The "Pluck Note" and the "Sustain note" are not necessarily the same and there can be as much as ¾ of a note (75 cents) difference.

The "Pluck note" is sometimes of such short duration that it is not heard, but it causes sympathetic vibration amongst other teeth which immediately produce a "Sustain note", this is heard, and I have come to the conclusion that this was done intentionally by the original tuners of combs, for it seems to me that in an otherwise reasonably tuned comb, there could be no reasonable explanation for a few teeth to be badly tuned. The man earned his living by tuning combs and he would soon be fired if he did not keep to a reasonable standard. (Of comb tuners and their methods I shall write at a later date).



Princess Grace of Monaco, 1929-1982.

Cyril de Vere Green has visited the Monaco Palace Museum of Musical Automata. (See "Letters to the Editor", page 54).

The "Sustain note" is affected by Sympathetic vibration of other teeth in the comb. I have seen as you most probably have the type of music box which has alternate teeth with tips and every other without tips. I have heard various explanations of this type of box, but they were made with the idea of amplifying the volume, rather than improving the tonal quality, as can be ascertained if one makes a tuning chart of such a comb (using my method).

Over many years of repairing and tuning damaged combs I have yet to find a fixed immutable law which governs which way Flat or Sharp that sympathetic vibration will take a note.

I have consulted Musicians, Musicologists, Teachers of music, Professors of Music, Piano tuners, one was so specialised that he only tuned pianos for Concert Pianists, Violin makers, Lutists and in fact I bend the ear to anyone who lets me know that he is something to do with music, and none of them have been able to help.

Through my own experience I have found that: GENERALLY with an emphasis on the word TEND, Sympathetic vibration in the Bass Notes from octave 0 to 2 inclusive. TEND to go flat.

Middle range from octave 3 to 5 inclusive can go either way, flat or sharp.

Treble notes from octave 6 to 7 inclusive TEND to go sharp.

We now go to Sublime Harmony Types. The physical dimensions of teeth vary from Manufacturer to Manufacturer and even from box to box by the same manufacturer even if they are the same type.

The physical dimension of teeth are determined by the:

1). Age of the music box which determines whether the comb is made of hard or softer steel.

2). The hardness of the steel determines whether you have short wide thick teeth or long thin narrow teeth as in the earlier boxes.

3). Hard steel tended to be used by manufacturers in the late 1870's and onwards when comb making became a mass produced item, and also in an effort to combat that bugbear of music boxes DAMPER NOISES. Short fat wide hairy teeth don't have a long sustain or vibration period so less chance of damper noises.

While compiling charts of Sublime Harmony types I take each comb in turn and whilst working on them I can find that a lot of teeth in each comb are not tuned logically along with the rest of the teeth, and that also they are dead and have very little Sustain note, also when comparing them with the companion comb there does not seem to be the same kind of pattern, that one can find in a comb.... However when both combs are mounted and played together, then they both come to life and start ringing out, the ringing out is caused by sympathetic vibration.

I could go further and bore the hell out of you, but I think that it's best just to say that in my opinion the sound effect of sublime harmony is not caused by the physical dimensions of teeth, but that its all in the tuning.

Gerry Planus, 1983
(Founder member).

Dear Bob,

THE members who attended the excellent Cambridge meeting on September 5th 1981, will doubtless recall the afternoon visit to Bob Finbow's museum at Cotton, near Stowmarket in Suffolk.

As well as fair organs, barrel pianos etc, we were treated to some tunes played on the Wurlitzer Theatre Organ. I am pleased to be able to say this instrument received its official "opening" on October 10th 1982. The organ, which was formerly in The Leicester Square Theatre, is now owned by the museum's resident organist, David Ivory. Fully rebuilt, with the addition of an upright piano attachment, the organ was played by David Ivory and the well known presenter of BBC Radio 2's, "The Organist Entertains", Nigel Ogden. The BBC in fact, were due to spend most of the following day recording the organ for use in future "Organist" programmes. As well as the organ we were treated to films and slides from the cinema equipment which was mostly rescued from redundant East Anglian cinemas. Future concert dates for 1983 include; May 21st, John Mann playing, June 18th, John Madin, Sept 16th, David Ivory, and Oct 15th, Robert Wolfe will play.

I am also pleased to be able to announce something of more interest to members, the opening of Bob Finbow's Mechanical Museum to the general public in the forthcoming 1983 season, every Sunday from June to September inclusive. On view will be organs by Limonaire, Bruder, Carl Frei, Mortier, and of course the Gavioli Trumpet barrel organ, now playing much better after recent work, part of which included the rediscovering of a spare barrel! There is also the Aeolian player pipe organ which came from Bayham Abbey, a group of street pianos, a collection of gramophones and organettes, plus cylinder and disc boxes and smaller items like singing birds and musical photograph albums.

So the best thing members could do is mark off a Sunday or two on next years summer calendar and look out their gazetteer to find Cotton!

Yours sincerely,

R. Booty.

Attention: Robert Clarson-Leach,
Editor,

THE enclosed photographs are of a key wind music box numbered 12027. It has 89 teeth and plays 6 aires on a 9⅜ inch (23.7 cm) × 1¾ inch (4.4 cm) cylinder. (Photos not suitable for reproduction. Ed).

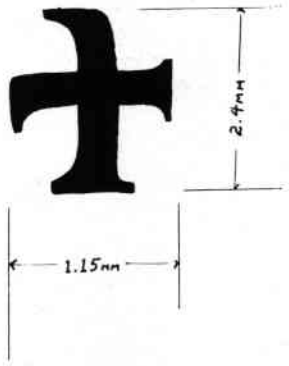
The serial number is on the upper left corner of the bedplate, the $\frac{10}{V}$ is at the centre of the bedplate beneath the teeth of the comb and the "cross" mark is on the side of the governor and measures 1.15 mm × 2.4 mm.

Scratched into the bottom of the brass bedplate is what appears to be the name JENS DEYAUX or something quite similar (see sketch). If anyone can identify the maker we can add one more identification to the marks compiled by Arthur W J G Ord-Hume (The Music Box Vol 8 No 6 Summer 1978).

Harmoniously,

E R Richmond
P O Box 4141
San Rafael, CA 94913-4141

Sketch of "cross" mark on side of the governor.



Dear Sir,

THE enclosed press release is being sent to a selected group of publications specializing in antiques and collectors' items, on behalf of our client ADACS.

ADACS – the Antique Dealers and Collectors Service – is rapidly becoming established as a dependable and professional computerized contact service for both dealers and private collectors. After the initial and, perhaps, understandable hesitation, many of the major dealers and fair organisers are now members, and we anticipate that ADACS will shortly become the recognized leaders in their field.

We should appreciate it if you could find space to mention ADACS in your columns, and we would be pleased to provide you with any further information you may require.

Yours faithfully,

S J I Lee.

PRESS RELEASE

17 August 1982.

COLLECTORS of all kinds, from the casually curious to the totally committed, are catered for by a new service started by Captain D Tuplin – himself a dedicated collector of Coalport china.

The Antique Dealers and Collectors Service – or ADACS for short – has only been in existence for a few months, but already has an enthusiastic nationwide membership of dealers, collectors, fair organizers and auctioneers. The success of the service can be traced to its military precision in matching items for sale and wanted, and its surprisingly low cost.

ADACS is based on the principle that the more members there are, the more effective the service will be, and that a large number of members each paying a nominal subscription (£4 × £2 enrolment) is better than a small number of members paying relatively high charges.

Membership is open to both dealers and private collectors, and every member can enter up to ten items for sale and ten items wanted, free of charge, in the central ADACS computer. As there is no charge for entering items in the computer, the service is equally effective for items ranging from the cheapest to the most valuable.

The home of Ruth and Hank Waelti.

December 14, 1982.

Dear Robert,

HALF a year has past since we met in London, and since then I always had in mind to write to you. I wanted to tell you how much I appreciated your invitation to lunch at the Press Club, and having a snort of whisky at the Wig and Pen Club. It was an extraordinary experience for me, and I felt honoured to have admission to English Clubs.

Ruth also wants to thank you for the nice enlargement of her picture your presented to us, and which I brought to her as a surprise.

Thank you also for the letter you sent with the Raffin pictures. I learned that you were in Paris again.

I presume that I have told you in London, and I wish to stress it here again: Whenever you are on the continent and can make it to Switzerland, be sure to call on us. Ruth and I are alone in our house most of the time (our two children are away from home) so there is no problem to accomcodate one or two guests (you better take Daphne along). Utzigen is only about seven miles from the centre of Berne.

Here winter is coming slowly this year, last weekend we got about two inches of snow down in the valleys, but most of it has gone again. I do not care much for ski-ing anymore – there is so much hustle and bustle about it, especially on weekends. The older I get the less I care for wintertime, and I am looking forward to spring again, when our garden will look like on the picture I have chosen as a Christmas card.

We both, Ruth and I, are hoping that this will find you in good health, and we send both, Daphne and you and your whole family our best wishes for a good 1983 and kindest regards.

Ruth and Hank Waelti.

10th November 1982

Dear Bob,

ENCLOSED please find article on singing birds with penny slot mechanism as promised. I have kept the text short as the pictures and drawings are all necessary to understand the action. (See p36. Ed)

Now back to the snuff box. I am sorry, but you have got it wrong. The original picture was back painted on glass. The replacement picture was painted in oils on canvas and placed beneath a new sheet of glass. I am sorry that I failed to make this clear to you at Leamington.

Next, I am forced to take issue with the statements about constancy of tune track widths as discussed by Mr Bulleid in the Vol 10, No 8 issue. I have measured a number of change snails, all of them in good unworn condition. On an 8 air box the cylinder shifts seven times and if Mr Bulleid was correct measuring first from the base of the change snail to the first step, then to the second and so on would produce constant differences of 17 thou.

An 8 air George Bendon produced figures of 15, 17.3, 17.4, 16.7, 16.8, 17.0 and 17.3 thou. An 8 air key wound Nicole Ser 33704 with the snail in perfect condition gave figures of 15.7, 16.2, 16.2, 16.6, 16.1, 16.5 and 16.4.

I think that if Mr Bulleid examines the line of dots between a pair of register lines which will be found on most cylinders he will see that their spacing is not constant. It is my belief that the original makers were too cost-conscious to make parts to a higher accuracy than was needed.

Suppose that the tune snails were made with a tolerance of plus or minus two thou from a nominal figure of 17 thou or whatever equivalent in lignes they happened to employ. Now if the snail was mounted on the great wheel of the cylinder with the cylinder pin resting on the bottom step and the whole as yet unmarked cylinder placed between centres in the cylinder pricking machine it would be possible to scribe on its surface the register lines, each nine times 17 thou apart for an 8 air cylinder. If the cylinder pricker then put a dot from his pricking punch on one of the lines and then turned the change snail to the next tune position he could put on another dot and continue until he had filled the space between the register lines. He could thus confirm that the snail was working properly, so that when he had pricked all the notes on tune number one he could turn the snail to tune number two with the comforting knowledge that the marking must be correct as this is the exact amount that the cylinder would shift for this particular tune change for the rest of its life. I suggest that the exact shift did not matter, and then this method would ensure accuracy of registration of pins with comb tips. Unless such a method was used, it is difficult to account for the presence of this line of dots between a pair of register lines. Sometimes one finds that there are several groups of these dots, and examination shows that the spacing is far from equal. Did this mean that the unfortunate cylinder pricker had found a change snail which was not correctly cut and had substituted another? In some cases vertical lines are found between the register marks instead of dots and these could have served the same purpose. Again, some markers used tune positions other than the first for their registration. Nicole Freres used the last step of the snail, perhaps because they thought that the first step would eventually be slightly depressed by the impact of the cylinder pin, so that if registration was carried out on number one all the other tunes would be out.

If anyone doubts the importance of good registration let him take a box which is playing perfectly and then insert a piece of writing paper (which is usually about four thou in thickness) between the cylinder pin and the face of the change snail. The box will still play the tune, but will sound horrid. It is important to ensure that the cylinder pin slides smoothly up the ramp from one tune to another or wear will develop on the cam faces which will gradually spoil the registration. It is worthwhile examining the positions of the tips and the pins with the aid of a glass very carefully on each tune.

That seems about all for the moment, Bob. Hope to see you at the Press Club. Not a word as to whether the car park will be open, I do hope so. We provincials are scared enough of visiting the Smoke at all without the additional worry of not knowing if our chariots will still be there when we wish to return. Or worse still, are still there, but tethered by some awful clamp...

Kind regards,

Jim Colley.

November 1982.

Jim Colley's letter on tune track widths, – reply by H A V Bulleid.

IN REPLYING to Jim Colley's letter I will be doubly careful to distinguish between fact and opinion. It is a fact, as he points out, that the steps on the average snail cam often vary by up to a thousandth of an inch or so, though this is never a cumulative variation. It is also a fact, easily seen from the large scale drawing on page 363 of the Christmas 1982 *Music Box*, that on a new movement with flat tooth tips and unworn pins a tolerance of at least plus or minus two thousandths of an inch laterally would have no effect on the playing. So I agree that the tolerance on snail cam manufacture may not have been very strict though I doubt if it was wider than a thousandth, judging from many I have measured and the figures he quotes: his Nicole figures only vary by plus or minus half a thousandth, and so do the Bendon figures, apart from the first rogue reading. So they certainly tried hard, and largely succeeded, in getting the tracks as constant as my possibly flattering summary in the previous "Oddments".

(concluded on page 62).

The Origin and Development of the Music Box. L. G. Jaccard (Conclusion)

Soon after the "Sublime Harmonie" followed the "Piccolo." The "Piccolo" had two combs, one short, the other long; the former possessed very fine and short prongs tuned to a high pitch and capable of producing a remarkably clear and distinct accompaniment to the music of the long comb which was somewhat like that of the Mandoline.

The advent of the Sublime Harmonie and the Piccolo ushered in a series of combinations, i.e. the Sublime Harmonie Piccolo, the Sublime Harmonie Tremolo, etc., as further discussed. As their names suggest, they were combinations of respective pieces and were considered a very fine "genre." Many of the prongs of the Tremolo were tuned to the same pitch and in this manner produced a new effect. This effect was carried out to fashion the Sublime Harmonie Tremolo. The above mentioned variety of the Sublime Harmonie was the first made, but others were to follow. For instance, the "Octavo" with its one comb tuned one octave higher than the other; then again the Sublime Harmonie with two identical combs of similar music. This combination of similar combs gave out a most powerful tone and the box was appropriately named "Fortissimo." An effect similar to that of the Fortissimo could also be obtained by the single comb arrangement. The "Concertino," still another variety, greatly resembled the Piccolo, having also a very short, high pitched comb in combination with a larger one. The "Tremolo Harmonique" had one comb similar to the Sublime Harmonie, the second comb to the Tremolo. Although harmonious and most agreeable in the simplicity of its structure, few instruments of this kind were manufactured. The most formidable of all the varieties was the "Quatuor", which was a combination of the styles previously described. The Quatuor had four combs and of necessity required a long cylinder of large diameter. In this manner longer tunes were produced and the playing time increased. This type of music box was expensive and also scarce.

The Longue Marche

The "Longue Marche" music box appeared at about this same epoch (1876). It was so called because of the longer duration of its playing capacity. This was obtained by adding a wheel, small or large, (according to the time desired) between the spring barrel and the cylinder pinion. This music box with this arrangement could play one or two hours and even longer. The double spring barrel was the forerunner of the Longue Marche and had already doubled the playing time of the old style one spring barrel box. This change marked a definite improvement in the general construction of the works of the large size music box. There had formerly been made double springs in the Orchestra music box, but these were one in front and the other in back of the cylinder pinion, and although doubling the power, the playing time remained the same as in the single barrel. As many as four spring barrels were found in some music boxes. Another type of Longue Marche was produced by placing two or three springs in the same barrel and a time wheel; this arrangement, because of the extreme pressure on the pinion, was not practical, and the cogs also showed a tendency to bend because of the small diameter of the barrel. There were also made Longue Marche types with two large spring barrels and a time wheel of large diameter which meshed with a double pinion. The second pinion meshed with the cylinder wheel placed in this particular type, at the left end of the cylinder. This pattern was manufactured at Teufenthal, Argovie, where a music box industry flourished for about thirty years. Still another kind of Longue Marche used on the interchangeable cylinders existed. This one consisted of two spring barrels on the same shaft, one meshing with a pinion whose shaft had a time wheel with an inner gearing. The inner gearing meshed with a pinion and a driving wheel attached to the escapement. The motor was independent of the cylinder, which was placed on two bridges and connected with the driving wheel by means of a short pin fastened at its left and fitted in a groove in the driving wheel. This made the Longue Marche more compact and a fine looking mechanism. The first Rechange did not have independent motors and the spring had to be held in check by a special apparatus when the cylinders had to be changed. Each cylinder had its own pinion meshing with the spring barrel. These cylinders were clumsy to handle and eventually led to the independent motor.

Piece a' Revolver

AMONG the rare and interesting music boxes was the "Revolver," invented about 1878 by Junod and Margot. This piece had as many as three, four or even six cylinders inserted between two large wheels united by a revolving shaft. A large lever turned the central axis sufficiently to set the cylinder in position in front of the comb thus allowing it to play. At the close of any tune another pull of the lever would bring another cylinder into position. This type of music box required a great degree of precision in its construction and arouses the admiration of the individual who appreciates the "finesse" of this machine. Geneva and Sainte Croix only, made these boxes, and their number is very limited.

The "Ideale" Music Box

One of the most distinctive types of the Interchangeable cylinder works made its appearance in 1886. By this time it was greatly simplified but still preserved all of its chief characteristics. The new piece was called "Ideale" and consisted of two long and rather thin springs coupled together in such a manner so that they functioned as a single one, winding on a double shaft. The entire coil springs were incased in a shell and wound up with a crank, the other shaft holding the wheel and working directly on the escapement. This second shaft was prolongated and held at its extremity a driving wheel which drove the cylinder in the same manner as described above. Two bridges were necessary to hold the cylinder in position opposite the comb.

The bridge at the left was provided with a small apparatus called "limacon" (tune changer) that indicated the number of tunes played on each roller. At each revolution, a notch in the cylinder, coming in contact with the "limacon", pushes the cylinder ahead in position for the next tune. The shaft of the limacon holds a hand which acts as an indicator and points on the dial the number of the tune played. A small lever pushed to the right repeated the tune, if to the left, the tune changed. A knob fastened on the shaft of the tune changer made it possible to play any tune desired without repeating the entire repertory.

The Ideale music box is one of the best, most simple and inexpensive that has ever been made. These characteristics greatly contributed to its popularity, particularly in the United States. The largest of these Interchangeable cylinders was twenty-five inches long and thirty-six lines in diameter, and functioned with works that played for one hour with one winding. Many imitations of this box were made, including the Columbia, the Star, Helvetia, and others, but none equalled it. The manufacturers of this box were Mermod Fréres of Sainte Croix. They made these boxes in ten different sizes. The popularity of this box was demonstrated by the many rewards it received from Paris and Chicago exhibitions. Certain types of the large music boxes were made with long tunes, but manufactured in limited quantities because they were expensive and often not satisfactory. Such was the "Helicoidale," so constructed as to play tunes of many revolutions without interruption, but it never was a success.

The Plerodie'nique

In about 1878 Albert Jeanrenaud invented a new type of rechange cylinder, the "Plerodiénique." It may be considered the most perfect of long tune music boxes ever made and is capable of playing, without interruption, one tune of six revolutions. The chief characteristic of this piece is that tunes of unequal length can be played on the six revolutions. The cylinders are about twenty inches long and thirty-six lines in diameter, and require about two hundred prongs on two combs of equal length. similar to the Sublime Harmonie type.

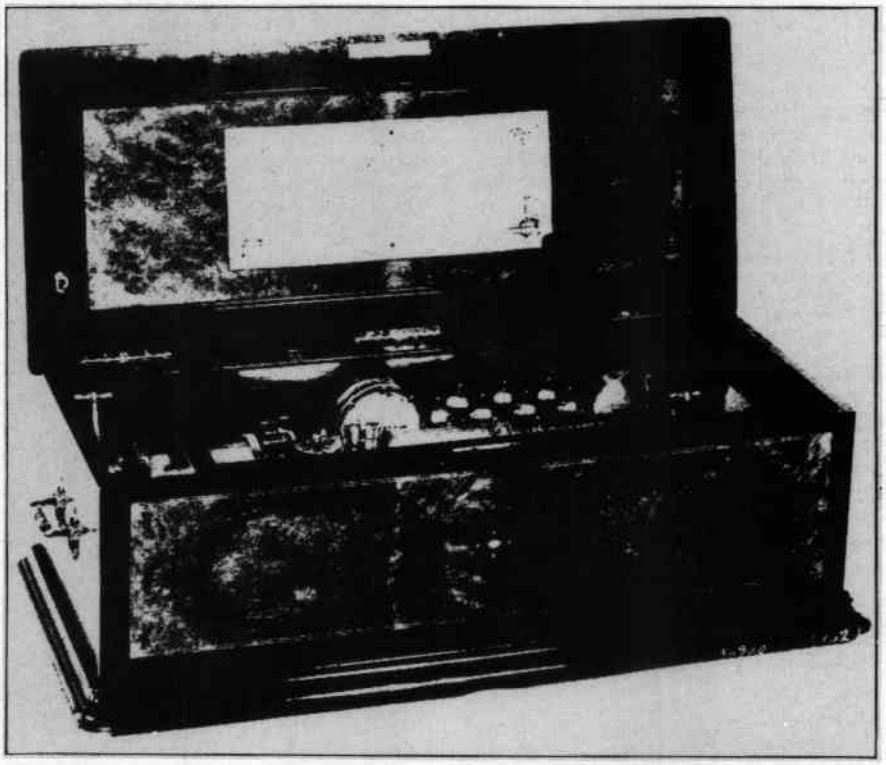
The cylinder was made in two sections on a common shaft, with a coil spring between them, pushing each section against its respective "limacon." When the first revolution is ended, section one stops and changes, meanwhile section two continues to play. After the change takes place it resumes playing and gives time for section two to go through the same process of stopping and changing of revolution; the two sections are now in position to play simultaneously. The music will cease to play at the sixth revolution if set at "stop."

Regardless of the oncoming of the popular tune sheet music box, the phonograph and the player pianos, this beautiful piece retains its unique position because of its unusual mechanism.

Odd Music Boxes

Aside from these outstanding and artistically constructed large music boxes are a number of odd and interestingly fashioned boxes; for instance, the "Polytype" whose chief characteristic included many different types of arrangement of music on the same cylinder. On one turn it could play one Sublime Harmonie tune, a second turn would play a Tremolo tune, another a Piccolo tune, etc. The large number of prongs on this comb made it possible to produce this curious and very pleasing effect. A very limited number of music boxes of this type were manufactured.

The "Duplex" with its two sets of changeable cylinders on an unusual shaped bed plate and set in motion by a common motor is also an interesting type. There was no reason for further development of this bizarre mechanism. The Duplex, for instance, would play on the first set of the comb and the cylinder, the Sublime Harmonie type of music; on the second set, the Piccolo. It differed from the Polytype music in that there were two sets of combs, and in the Polytype it was the music arrangement on the cylinder that produced the desired effect.



Courtesy Edison Institute, Dearborn, Mich.

Showing the complicated mechanism of one of the old time music boxes. This type is sometimes described as the box with the "interchangeable orchestre flute basse."

Orchestra and Piece a Oiseau

In some of the larger Orchestra pieces, in addition to the bells, drum and castanet attachments were also whistles. A small mechanical bird, ornamenting an artificial garden was connected with these whistles and as it pivoted about, its wings flapped and its bill moved in rhythm and harmony with the whistles. The effect was similar to that of the small singing bird found in the gayly ornamented and bejeweled snuff box so popular today.

For a considerable length of time special attachments had already been added in the form of various tune indicators and tune skippers whose function it was to adjust the tune desired at the exclusion of the others. Another of these specialties was the harp attachment invented about 1878 by a workman named Marel. This attractive improvement was especially seen in the "Tremolos," "Mandolines," "Piccolos," etc.

The "safety check" was also considered a valuable device and prevented a disastrous running down of the mechanism in case of removal of the escapement if the box was wound up. The first and the most effective "safety check" was invented by Charles H. Jacot. It can be found in all the "Ideale" music boxes and has prevented the ruin of many valuable pieces.

Winding Systems

THE systems of winding the large music boxes have been many; at first the key similar to clock keys was used directly on the spring barrel arbor. This device was sufficient for boxes requiring heavy springs. In the larger boxes, especially in Orchestra, a system of bevel gearing was used. The spring was wound up horizontally with an articulated crank and worked like the old-fashioned coffee mill. Later on, another system consisted of an arbor and pinion meshing with a gear wheel This gear wheel was attached to the shaft of the barrel, a crank turned the arbor and wound the spring, while another "click works" held the shaft in check.

The "Ideal" box was wound by a crank acting directly on the right shaft of the spring barrel. This was made possible because of the thinness and length of the springs used in these boxes, one turn of the crank playing one tune.

The winding system longest in use was the "Remontoir" invented in the early sixties. It functioned by a back and forth movement of the lever. This system had two clicks acting on a single ratchet wheel. One of the clicks was on the lever and the other was on the spring barrel bridge.

As the Sainte Croix industry progressed, that of Geneva began to dwindle, beginning in the sixties and ending, approximately twenty years ago. The Vallée de Joux industry,

where the music box originated, had ceased to exist for many years.

Other Factories Than Those of La Vallee de Joux, Geneva and Sainte Croix

In addition to the music box factories of La Vallée, Geneva and Sainte Croix, there were a number of others. The most important one was founded by a Swiss, Auguste Lépée, in Sainte Suzanne, France, in 1839. This industry existed until the beginning of the World War. There was also a factory in Prag and Vienna, Austria, and the boxes manufactured here had the peculiarity of having the base notes at the right and the cylinders no longer than ten inches. Most of these music boxes were set in clocks. In 1878 the activities of a Ste. Croix factory were transferred to the city of Bern and existed for about fifteen years. Another of these factories was that of Teufenthal, Argovie, already mentioned and it thrived for about twenty to thirty years. In the sixties two attempts had been made to organize music box factories in Paris but these failed.

Tune Sheet Boxes

The apogee of the music box may be said to have been attained in about 1885 when the advent of the tune sheet music box, first manufactured in Leipzig, Germany, precipitated the decline of the cylinder music box in the same manner as the Victrola disc surplanted the Edison cylinder phonograph. These changes in turn were soon followed by the rise of the phonograph and the player piano and accelerated the downfall of the music box industry.

The tune sheet box held a pivoting steel disc on an axis and was set in motion by clock works. The notes were represented by punched projections on this disc and the music was obtained by the projections coming in contact with star wheels placed on a rack at the tip of the comb's prongs. Not knowing how to construct this particular comb the German manufacturers obtained them from Sainte Croix for a period of time. This tune sheet box became popular because most of its parts were machine made and therefore cheaper. Another advantage of this box was its unlimited number of tunes, unlike the cylinder box of four to twelve tunes and occasionally thirteen and sixteen. A large number of tunes could be obtained from the cylinder box because two or three airs were occasionally arranged on a single revolution of a cylinder of a large diametetr.

The rivalry between the German and the Ste. Croix manufacturers spurred the latter to further progress, which brought forth the "Stella," the "New Century," the "Mira," the "Edelweiss" and even a tune sheet box containing reeds. Simultaneously with this spurt of production of new boxes in Ste Croix was one in Germany where was first made the "Symphonion," the "Polyphone," the "Kaliop" and others. "The Regina" which was later made in Rahway, N. J., was originally the German "Polyphone." Tunes of the same size could be played on either box. Following the manufacture of the Regina were found in different centres about New York machine made music boxes, such as the "Monarch," "Capitol," "Criterion," "Olympia," "Triumph," the "Perfection" and others. Of all these new boxes, the Regina survived the longest. Another novel experiment in the tune sheet music box was the substitution of the steel ribbon in place of the usual disc. The folding and unfolding of this ribbon was automatic and permitted tunes of unlimited length to be played. This experiment was short lived and few if any of these pieces ever reached the market. Emile Cuendet and André Junod were the originators of this device.

The onrush of the talking machine and the player piano swamped the market and entirely crushed the music box industry. At present there is only one factory that still makes a few tune sheet boxes of five to twelve inches in diameter. This is the well-known Thorens factory of Ste. Croix. And of all the types of music boxes mentioned, the Tabatiére survives and is manufactured in larger numbers than ever before.

The trend of the last ten years is similar to that of the primitive box. Small music box works are placed in popular articles, somewhat less artistic and delicate than those of the early box because of the larger demand and the variety of the product. Instead of the gold, enamel and silver boxes, jugs, tobacco bowls, porcelain and carved wood plates, cigarette and cigar boxes, atomizers, chairs, miniature Swiss chalets, clocks, violins, ukuleles, Christmas tree stands, coat hangers, jewelry boxes and many other articles. Fashion has set aside the once popular musical photograph album and since the war, the "Steine" has also lost its popularity. At present there are five or six firms occupied in setting up music works in modern articles. These same articles may be imported from France, Switzerland and elsewhere. They have become so popular that collectors are constantly searching for the latest novelty.

The rapid decline of the large and more skilfully made music box does not eliminate, however, the interest in this article. On the contrary, there are a number of connoisseurs throughout the country who appreciate the value and foresee the rarity of the large type cylinder music boxes. There are also quaint manifestations that the younger generation is keenly interested in the music box.

It is possible that some day the outcome of this interest on the part of jazz-loving youth may lead to unforeseen developments and possibly to the rekindling of the music box industry, regardless of the destruction of its machinery whose metal was used in the World War.

The Last of the Music-Box Craftsmen

LOUIS GUSTAVE JACCARD

An autobiography published posthumously through the courtesy of Mrs. Arthur Jacot, a daughter.

I WAS born June 25, 1861, in the little village of L'Auberson, near Ste. Croix, a somewhat larger village in the Jura Mts. of Switzerland. L'Auberson is on the French-Swiss frontier, just inside the Swiss border.

I was the third of six children, all alive but one, who died in infancy, at the time I write. When I was four years old, my father, a watchmaker, moved with his family to Ste. Croix, about three miles from L'Auberson. Ste. Croix was then the center of the watchmaking industry of that part of Switzerland. At five years of age they sent me to the "École Enfantine" which corresponds to the first grade in U. S. Public Schools. With pleasure I still remember nearly all the names of the children who were with me in that old class room and I often

wonder what has become of them all. Many of those I recollect have left this world, and a few of those living are still in Ste. Croix.

This large village was an industrial center from which many of its children emigrated and are found scattered in all countries of the world today; America has a generous share of them, especially of the Jaccard family who are as numerous in Ste. Croix as Smiths in the United States. In this country are the well known Jaccard Jewelers of St. Louis and Kansas City. The founder of the Mermod, Jaccard and King Jewelry Co. was D. C. Jaccard of St. Louis, my uncle.

When seven years old I was sent to a private school for about four years after which I entered "École Moyenne" (corresponds to High School and Junior College) from which I graduated at sixteen. This was the age in that day at which a youth was supposed to begin preparation for his future life work. For some time I had thought of following the tradition of my father's business, but in 1876 there came a great crisis in the watch making industry and the United States seemed about to corner the trade. Fine entirely handmade Swiss watches were to be superseded by good, but machine-made American products. The music-box business, on the other hand, was flourishing in Ste Croix at that time, so it was decided I should learn thoroughly this interesting craft from the bottom up.

With my father I interviewed many masters of the craft, each a specialist in some particular line of the industry and sought an apprenticeship with one of them. Many would not take me for fear of future competition but finally one was found. This was a woman who taught me how to "justifier" the music works, a task generally performed by women.

The work consisted of bending forward all the pins of the cylinder, one after the other, in order to place them in their correct position, according to musical notation, to make the different notes of the chords fall together in perfect unison. All music-boxes were treated so in those days when quality was still preferred to quantity. This special treatment of the music-box has been dispensed with long since to make the article less costly. For one year I did this type of work exclusively; a year was considered sufficient to master this part of the work.

Then I was sent to another master craftsman for further training. This one was a hard task master who was rough and unkind with his apprentices. Because I was eager to learn thoroughly the part of the craft called "posage", I endured all difficulties as bravely as I could, but it was a great sense of relief that I finished his course. This part of the work consisted in learning to file the combs and set them in their perfect position in front of the cylinder, after all the teeth had been placed in the correct places, each one opposite the pins it should play and also in a perfectly straight line. This was accomplished by hammering the under part of the teeth on a small anvil till they were at their proper place. "Posage" also consisted in learning to pour hot cement in the cylinders and making them revolve until sufficiently cold, thus leaving the cylinder a solid mass with a hole in the center for the shaft. When the cylinder was cold it was placed on a special lathe with two perfectly straight bands on which a chariot holding a broad flat file ground the pins of the slowly revolving cylinder in its entire length to make those pins absolutely even and true. During this period of training it was customary to pay a sum of money to the master craftsman, but a small remuneration did not begin for the apprentice until he had completed the course. This long apprenticeship, systematically carried out and finished, I was ready for the last phase of the work, called "Terminage", which was the setting of the dampers, curving them at the proper place and placing the comb in its final and only accurate position, after the entire mechanism had been cleaned, burnished and put together. The comb had to be given a second time to the tuner to make certain it was in perfect tune.

The "Terminage", as its name indicates, was the end of the work, and when placed in its box the instrument was ready to be packed and shipped. "Terminage" was a particular, delicate and very exacting work. After four months of this training I was engaged by my cousins, the Jaccard du Grand, who were considered among the best manufacturers of the Music-box, and I remained with them until the spring of 1883, when I left them to establish myself in my own home and work for other manufacturers, especially Mermod Fréres who had just begun to manufacture on a big scale the larger type of Swiss music-boxes. I would probably have continued to work for them if a call from the old firm, M. J. Paillard, of 680 Broadway, New York City, had not interfered.

Their proposition was considered a good opportunity for carrying on the work for which I had been trained and I accepted the offer, though this first leave taking of my family and separation from my country was not without heartbreak. Leaving homeland and friends, however, was to be but a short time only, more for the experience to be gained in the work and in the nature of a visit to America, as I planned to return to Switzerland within four years at most. After six months in the new country, however, I took out my citizenship papers, and any ideas I had entertained of returning to work in Switzerland had evaporated. It was not till nine years later, that I returned to my native land for a visit—the occasion being the illness and death of my father. This visit lasted but a few weeks as new ties and duties recalled me to my adopted country.

As a young man at the Paillard Music-Box Company I had the opportunity to see and repair a large number of all kinds of music-boxes, many types I had never seen before. Paillards was the largest firm of the day in the United States; they were known country wide and had won a very good reputation for their merchandise, and their repair department was efficient.

The music-box industry at this time in America was at its height and strongly appealed to me. The increasing number of new boxes and improvements in the industry were ever a source of pleasure and of renewed enthusiasm in this seemingly monotonous work. The years have rolled by, but the same thrill returns when I handle music-boxes of the fine workmanship of former years.

While I was with the Paillard firm, perfecting myself in this craft, I made the acquaintance of the Jacot family, also in the music-box business, and they asked me to join their firm. I should very much have liked to go to them, but did not consider it would have been very honorable to leave the Paillards so soon to join their competitors so I remained with Paillard & Company for two and one half years more. When the Jacots renewed their offer, the circumstances were such I felt free to accept, and in the spring of 1886 started my work with Jacot & Sons, later Jacot Music-Box Company, with whom I stayed until the company was dissolved in 1911. By that time, phonographs and player pianos had made the music-box old fashioned, out of date, and on its way to becoming an antique.

Because the autobiography of the late Louis Gustave Jaccard is so closely related with the history of the music box we are printing herewith the story of his life which is complete except for the last ten years or so. A daughter is writing the complete story of her father's life. Mr. Jaccard passed away last fall shortly after the completion of his series of articles in HOBBIES.

Classified Advertisements

Members: 5p per word (**bold type** 7p per word). Minimum cost each advertisement £1.
Non-members: 10p per word (**bold type** 14p per word). Minimum cost each advertisement £2.

CASH WITH ORDER PLEASE TO: Advertising Manager.
John M. Powell, 33 Birchwood Avenue, Leeds 17, West Yorkshire. LS17 8PJ.

LAST DATE FOR RECIEPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:– 15th APRIL 1983.

WANTED

WEBER Unika and Weber Violina rolls. Ron Bopp. 3155 McClelland Blvd. Joplin. Missouri 64801. U.S.A.

URGENTLY REQUIRED. Metal or card music bands 6⅞" (174mm) wide for **KALLISTON** organette also interchangeable mermod freres cylinders – 11 5/16" Long. Joe Pettitt, 1829 London Road, Leigh-on-Sea, Essex. Tel: 0702-556539.

MERMOD Interchangeable cylinder(s) 11⅜" × 2½" wanted. Also disc(s) for 8¼" (approx.) **GLORIA** (38 teeth). Offers appreciated. Sturdy, 31 Pilford Avenue, Cheltenham.

TROUBADOUR 20½" photographs of case and pediment required, also discs to buy or copy. I have 8¾", 11¾" & 20½" Troubadour discs for sale or copying. Contact Ted Brown Subscriptions Secretary 01-300-6535.

HELP I am looking for a disc for an **ADLER-FORTUNA** machine with a comb of 33 teeth. The size of disc is 18cm and will have one big and one small hole in the centre. Please contact me if you can help. Ernst Bailänder, Hellenriederstr. 24 D-7705 Konstanz, West Germany.

FOR SALE

ALWAYS a fine selection of musical boxes, grind organs, singing bird boxes, whistling figures, horn phonographs, antique musical toys, etc. When in the States please phone for an appointment, or write to STEPHEN LEONARD. Box 127, Albertson, L.I.,N.Y. 11507. Phone 516 742 0979.

NICOLE Forte Piano Key Wind 25348. Large Paillard 6 air overture. 8 tune B.B & Cie (Lecoultre) Key wind. Empire clock with sectional comb music box in base. Extended front controls. Proper packing free. Write for details. G. J. Buscher 3460 Woodland Way, Carlsbad, Calif. 92008. U.K. only – send s.a.e. to Advertising Manager for details.

BACIGALUPO NICKELODEON (Piano, Mandolin, Wood block). Steck electric duo-art. Miniature chamber barrel organ. Fratti Buskers pipe barrel organ. Maxfield 31 note roll harmonium. Chappel 88 note pianola. Bremond Hidden drum and bells music box. Player rolls as follows:– Hupfeld Phonolist, Ampico, Welte licensee, Duo-art symphony organ, Orchestrelle, Phoneon, 116 note Aeolian organ, 65 and 88 note Storey and Clark, 46 note Aeolian organ, Phoneon organ. Music Box Discs as follows:– Polyphon 19 5/8" and 15½", Lochman 15½", Brittania 17" and 9¼", Amorette 12" and 8½", Ariston, Symphonion 12. Wanted endless card music for 55 Key Fratti Orchestrion. Bob Price phone 0202-485720.

PIANOLA. Manual Plus 245 Rolls. Overstrung Ironframe. 88 keys mahogany. Recently retubed, French Polished, Canadian, Bellows need some attention. £495. Middleton-on-sea 2461.

(See page 47).

We have suddenly lost half our advertising revenue.

Do we deserve to be deserted? Perhaps we do.

Please write and tell me.

Can you think of any reason for this sudden loss?

Our circulation has risen, so, ADVERTISERS, please come back, we DO need your revenue.

PLYMOUTH

9-11 September 1983. If you are going please let ALAN WYATT know NOW. He must book a hotel early for any bargain price to be struck.

INTERESTING

"Why not draw your Editor's attention to points in the Journal which interest you the most.

Write to: Editorial Office, MBSGB. 31 Perry HIll, London SE6 4LF, England, or telephone: 01-291-2076, am (morning) or 01-690-4616 as (after Siesta)."

Continued: H A V Bulleid's reply to Jim Colley. (from p57)

Now to matters of opinion. Jim Colley agrees with the widely held view that cylinders were set up with their snail cams for pricking. In support he quotes the need to accommodate snail cam errors including the occasional rogue step as in the Bendon example. But in my opinion it is far more likely that the cylinder alone was positively fixed in the pricking machine, whose traverse we already know was adjustable for different numbers of tunes and must therefore have been adjustable to one tune track width. This method would also elimate three undesirables, (1) it is not good manufacturing practice to do machine operations on sub-assemblies as the scope for damage and error is wide, (2) the critical lateral positioning would depend on eccentric point contact liable both to movement and to setting errors, and (3) working capital would be increased due to the arbor assembly lying idle during pinning.

So that is the method I think most makers must soon have adopted and it would have been normal practice to check the traverse and confirm that the set-up was for the correct number of tunes, which accounts for the group of dots, one per track, generally found near cylinder centre. Am I striking an underhand blow in further supporting my opinion by pointing out that it was the only possible way of pricking the later types of interchangeable cylinders. Against this I concede the rare cases where the pricking has wandered off course, more likely to happen with the less positive snail-cam set-up. So I am not being too dogmatic in my opinion, I merely regard it as the more likely, particularly after the 1830's when manufacturing knowhow improved rapidly.

H A V B

U.K PRESS GAZETTE: Week beginning January 10, 1983

YOU MAY almost hear cartoonist Ralph Sallon cajoling a smile out of The Music Box editor Robert Clarson-Leach (left) and Norman Hoskins of TV South, as he says: "Give me a smile for Pete's sake; you must have a couple of teeth left to show off!" The sketch, at the Press Club, is by ex-Fleet Street artist Lewis Morland, owner of Awal Ad. Agency in Bahrain, who ended the old year by drawing his way across US for Pan Am.

CONSTITUTION & BYE-LAWS OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN.

CONSTITUTION

Article 1. Name.

The name of the Society shall be "The Musical Box Society of Great Britain."

Article 2. Objects.

The objects of the Society are to try to gather together those who collect or appreciate musical boxes and other forms of mechanical instruments, and to encourage the preservation of those instruments wherever possible.

Article 3. Membership.

Section 1: There shall be the following classes:
(a) Members.
(b) Honorary Life Members.

Section 2: Members shall consist of those persons who make written application to the Hon. Membership Secretary, these applications are subject to the approval of the Executive Committee.

Section 3: Honorary Life Membership may be conferred on any Member whose name has been proposed and seconded by two Members and supported by the Executive Committee. The election of an Honorary Life Member shall take place at an Annual General Meeting.

Article 4. Officers.

Section 1: The Honorary Officers of the Society shall be:
President, Vice President, Treasurer, Editor, Archivist, Membership Secretary, Subscriptions Secretary, Meetings Secretary, Correspondence Secretary, Recording Secretary, Auction Sales Organiser and three other members.

Section 2: The Officers shall hold office for one year but shall be eligible for re-election.

Section 3: The election of Officers shall take place at the Annual General Meeting, or at the Extraordinary General Meeting called for that purpose by the Executive Committee.

Section 4: The nomination by Members of Officers for the succeeding year must be received in writing by the Hon. Correspondence Secretary at least six weeks before the Annual General Meeting and be circulated to all Members at least four weeks prior to the Annual General Meeting. Any nominations must include the approval of the Member nominated and must be supported by a proposer and seconder.

Section 5: Only Members in good standing shall be eligible to vote at the election of Officers.

Article 5. Duties of Officers.

Section 1: The President, the Vice President or their nominee shall preside at all meetings, decide upon questions or order, interpret the Bye-Laws of the Society if necessary, sign the Minutes of all Meetings and be Chairman of the Executive Committee.

Section 2: The Hon. Treasurer shall keep account of monies received and payments made. He shall give a written report of the finances of the Society at the Annual General Meeting.

Section 3: The Hon. Editor shall be responsible for production and printing of the Society's Journal.

Section 4: The Hon. Archivist shall maintain a copy of all ephemera produced by the Society, maintain a bibliography and monitor relevant domestic and foreign publications.

Section 5: The Hon. Membership Secretary shall deal with all applications to join the Society, enrol any new members and give a written report at the Annual General Meeting.

Section 6: The Hon. Subscription Secretary shall keep a list of the names and addresses of all members and give a written report to the Annual General Meeting.

Section 7: The Meetings Organising Secretary shall arrange meetings, co-ordinating the programme in conjunction with regional members and ensuring the adequate provision for the running of the Meetings.

Section 8: The Hon. Correspondence Secretary shall conduct all other correspondence of the Society.

Section 9: The Hon. Recording Secretary shall keep Minutes of all Executive Committee Meetings, Annual General Meetings and Extraordinary General Meetings.

Section 10: The Auction Organiser shall be responsible for orgnising such Auctions as may be held at Bona Fide Meetings of the Society and shall, with the approval of the Executive Committee, formulate such Rules and Regulations as may assure the orderly operation of such Auctions.

Article 6. Executive Committee

Section 1: The authority of the Society shall be vested in the Elected Officers of the Society and known as the Executive Committee.

Section 2: In all matters requiring vote, the President shall have a casting vote in addition to an ordinary vote.

Section 3: If a vacancy occurs in the Executive Committee, the Executive Committee shall be empowered to fill the vacancy until the next Annual General Meeting or Extraordinary General Meeting.

Section 4: The Executive Committee shall be empowered to nominate Officers for the succeeding year for election at the Annual General Meeting or Extraordinary General Meeting.

Section 5: The Executive Committee shall be empowered to co-opt Members when considered necessary and advantageous. Co-opted members shall hold office until the next Annual General Meeting or Extraordinary General Meeting.

Article 7. Duties of the Executive Committee.

Section 1: The Executive Committee shall arrange the meetings, papers, communications, demonstrations, visits and be responsible for the orderly operation of the Society.

Section 2: The Executive Committee shall meet at such times as it may deem necessary.

Section 3: A quorum shall consist of Four Members of the Executive Committee.

BYE-LAWS

Article 1. Meetings.

Section 1: The Annual General Meeting shall be held in the Spring or Summer.

Section 2: Ordinary Meetings of the Society shall be held at such times as the Executive Committee may direct.

Section 3: Extraordinary General Meetings may be called by the Executive Committee.

Section 4: Any proposed change in the Constitution and Bye-Laws of the Society shall be submitted in writing to the Hon. Correspondence Secretary of the Society. The Hon. Correspondence Secretary shall send written notice to all members setting forward the proposed change or changes. All such notices shall be sent out at least four weeks before the Meeting at which the proposed change is to be submitted to the Members. Only at the Annual General Meeting or at an Extraordinary General Meeting, attended by a minimum of twenty-five members, convened for that purpose shall there be any discussion relating to any proposed change in the Constitution and Bye-Laws of the Society.

Article 2. Order of Business.

Section 1: The order of Business for the Annual General Meeting shall be:

(1) Read and adopt the Minutes of the previous Annual General Meeting.
(2) Receive the Secretarial Reports.
(3) Receive the Report of the Hon. Treasurer.
(4) Receive the Report of the Hon. Editor.
(5) Receive the Report of the Hon. Archivist.
(6) Receive the Report of the Hon. Meeting Organising Secretary.
(7) Receive the Report of the Hon. Auction Organiser.
(8) Election of Officers for the coming year.
(9) Any other business.

Article 3.

Section 1: The financial year for the Society shall commence on the first day of January each year.

Section 2: The Entrance Fee and Annual Subscription shall be set by the Executive Committee for the succeeding year on or before September thirtieth.

Section 3: Any Member whose subscription is three months in arrears shall be reminded in writing. If the Member's subscription remains unpaid by the next Society Meeting, he shall not be allowed to attend meetings nor enjoy other such privileges of membership until the subscription is paid. If it remains unpaid by June first of the then current year, his membership shall cease.

Section 4: An entrance fee shall be charged to all new members and rejoining members.

Adopted at A.G.M. 4th June 1982

Sotheby's
London

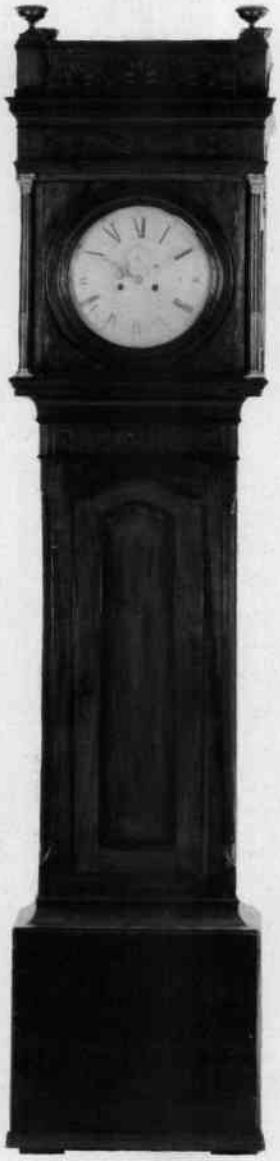
Sold on Monday 6th December 1982
at 34-35 New Bond Street

Mechanical Musical Instruments and Automata

A bells, organ and dancing dolls cylinder musical box made for the Chinese market, 47 cm., sold for £1,540.

A bells-and-drum-in-sight cylinder musical box, 65 cm., sold for £1,760.

A bells-in-sight cylinder musical box made for the Chinese market, 62 cm., sold for £1,045



A mechanical zither longcase clock, 245 cm., unsold

A Zuleger Tanzbar paper-roll concertina, sold for £495.

A Keith Prowse cafe barrel piano 137 cm., sold for £825.

A Benjamin Dobson church or chamber barrel organ, sold for £880.

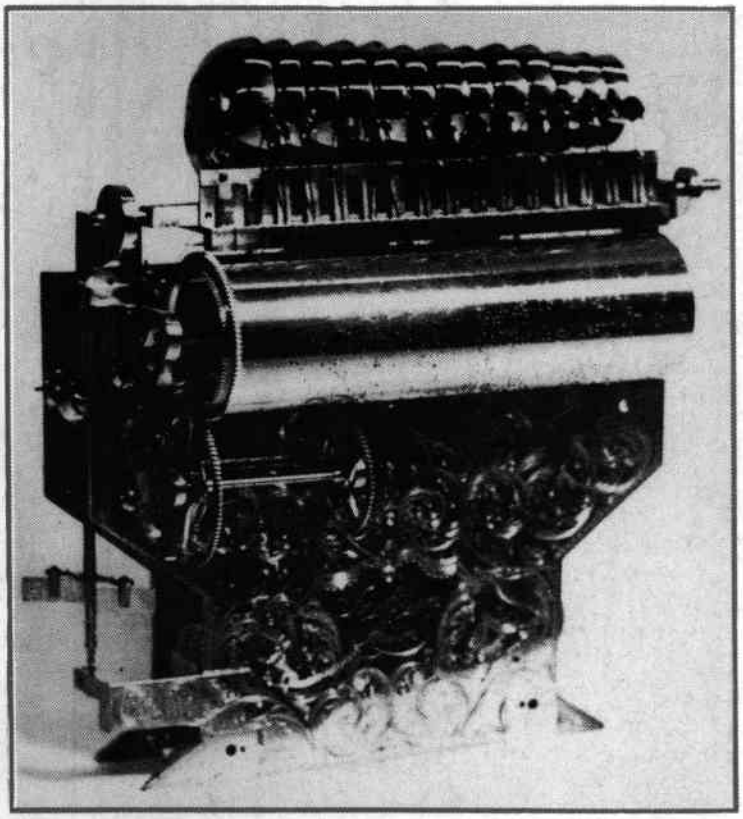
The following sale of mechanical musical instruments will be held on the 22nd March 1983: closing date for entries 17th January.

All enquiries to Jon Baddeley
Sotheby's
19 Motcomb Street, London SW1X 8LB
Telephone: (01) 235 4311 Telex: SPBLON G
Telegrams: Abinitio, London

Keith Harding

CLOCKS AND MUSICAL BOXES

93 Hornsey Road, London N7 6DJ **Phones: 01-607 6181—01 607 2672**



Europe's leading restorers of fine clocks and musical boxes

Governor rebuild including worm and wheel £60.50.

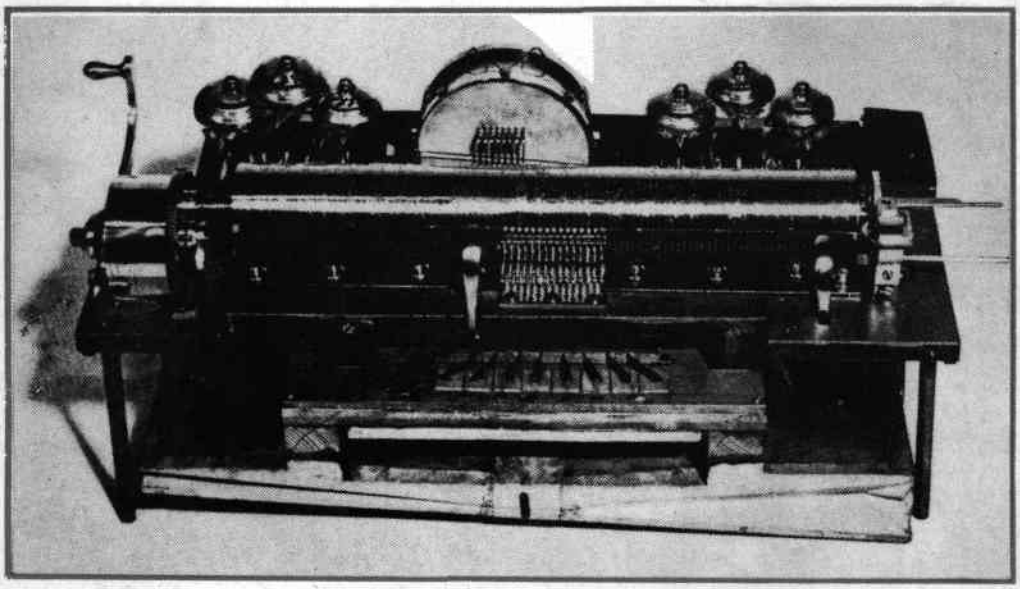
Comb; new teeth from £35, tips £10 each.

Come and browse in London's only Horological Bookshop.

CATALOGUES AVAILABLE.
CREDIT CARDS ACCEPTED.

Musical clock movement by John Ellicott, restored by Keith Harding's unique team of craftsmen.

Orchestral musical box movement by Paillard with musical combs, a fifteen key organ, an eight stick drum and six engine turned bells with enamelled insect strikers.



IF YOUR TREASURES ARE WORTH RESTORING
BRING THEM TO US