Volume 19 Number 7 Autumn 2000
Edited by Alan Pratt

The Music Box

An International Journal of Mechanical Music

The Journal of the Musical Box Society of Great Britain

ISSN 0027 4275

Price £6.00. Available free to members on subscription.

Mechanical Music Sale

to be held on Wednesday 6th September

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A Shared Experience

Alan Pratt

On our recent trip to Germany (reported elsewhere in this issue) I was struck by the obvious pleasure which our hosts derived from showing us their collections. We were hearing their instruments for the first time but they clearly enjoyed sharing the familiar sounds with fellow enthusiasts and collectors.

Any collection of mechanical music, no matter how modest, is something that can be brought to life with the turn of a key, the winding of a handle or the drop of a penny. And it is something which it is so easy to share - even with people who know nothing about how it works but simply enjoy the nostalgic sounds. Few forms of collecting can offer the chance to share one's interest with others in such a way, and yet there are millions of folk out there who have yet to experience the delights of mechanical music. Perhaps as life becomes even more complicated, automated and dominated by electronics, we may find a resurgence of interest in our artifacts as people return to the simpler pleasures of yesteryear.

Certainly the attendance at MBSGB meetings around the country bears witness to the pleasure to be derived from sharing a hobby with others. In this issue of Music Box are details of three meetings taking place at Christmas. (It seems a long way away but, to judge from the weather as I write, it seems to be well on its way!). Spread across the country from Wakefield in the north, through Derby in the Midlands, to Sussex in the south there should be a venue accessible to all.

Another way of sharing is to ensure that knowledge built up over the years is made available to others who have a lesser understanding of the subject. The Tune Sheet book is a case in point. This publication, the result of many years research by Anthony Bulleid, and others, has already proved to be invaluable to me - so much so that I intend to purchase a soft cover edition to prevent my hard cover copy from becoming dog-eared through frequent use!

Looking around at our meetings, it is a delight to see the exchanges of information; the help with particular problems; and the willingness to share knowledge. All this and we get to listen to the music too!

Do you have something that you would like to share with other members? Let's hear from you. ■

The Journal of the Musical Box Society of Great Britain Volume 19 Number 7 Autumn 2000

The Music Box is printed for and published by the Society quarterly 27th February, 27th April, 7th August, 7th November, from the Editorial Office.

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Back numbers obtainable from: Roy Ison, 5 East Bight, Lincoln, LN2 1QH

Website: www.mbsgb.org.uk E-mail: mbsgb@kreedman.globalnet.co.uk

Front Cover
Our cover picture shows The Improved Ariston with decorated sliding lid, sometimes called 'The Herman'. This is one of almost 50 items of mechanical music in the forthcoming sale at Phillips on September 6th.

Photograph courtesy of Phillips Auctioneers.

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Spring Meeting Berlin 2000 - The MBSGB Tour

Our tour this year took us to Berlin, with the opportunity to visit some outstanding collections along the way.

After an overnight stop in Dusseldorf, we travelled to Cologne to the home of Herr Rolf Jacobi and his family. His extensive collection of mechanical music must surely be one of the best-displayed we have ever visited. Passing through a series of interlinked rooms, every instrument from a Welte grand piano to the smallest serinette is beautifully presented and lit - and in perfect playing order. I particularly liked a fine Regina Corona Style 33 - 27½" self-changer and a Bacigalupo barrel organ, but with so many different instruments to see and hear it became almost impossible to select favourites as each room visited revealed another dazzling selection.

Our hosts generously provided an array of refreshments which we enjoyed in the seclusion of their charming garden. With so much to see we could have stayed all day, but we were due at Papa Joe's in Cologne for 1 p.m. (we didn't make it!), so we had to bid our hosts a reluctant farewell with the hope that we may visit this collection again soon.

Named after the proprietor Joe Buschmann, Papa Joe's is a pub-style establishment, famous for its live jazz, on a pedestrian square in Cologne. It also attracts visitors like us to see the range of mechanical music which lines the walls - not to mention the nudes which covered the ceiling! The pianos and orchestrions played during lunch, but the highlight of the visit was the first public performance of a self-playing tuba!

Devised and built by Joe's sons - Mark and Harry Buschmann, the tuba is 'played' by a robot figure. Great fun! Several Society members were observed with their

heads inside 'the works', so perhaps we shall be seeing something similar at some future Society event?

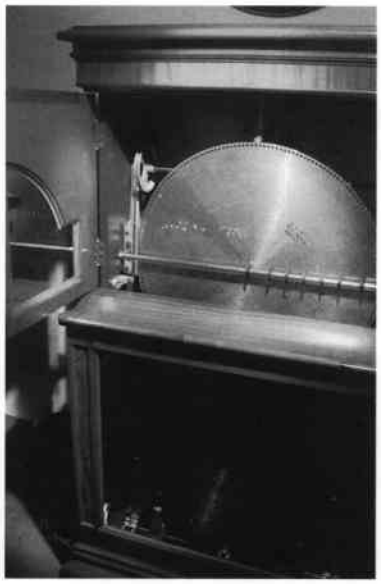
On again, this time to Braunschweig where we were to spend two nights.

Day 3 and our destination is Konigslutter to visit Jens Carlson's museum. Housed in a beautifully restored water mill in the centre of this historic town, the museum provides a spacious setting in which to enjoy a fine collection of mechanical music and automata. We were only able to hear a small selection from this extensive collection, but every instrument played to perfection. Hopefully, the pictures will give a flavour of this wonderful collection.

After lunch in the grounds of Konigslutter abbey we went on to Celle, a delightful town of well preserved and restored buildings dating from the 15th and 16th centuries, for a relaxing afternoon.

Day 4 saw the last leg of our journey to Berlin. Lunch awaited us on arrival at the hotel, and we were joined by Christa Hohnhäuser, who is Vice President of the International Drehorgelfreund Berlin, and her friend Ilse Rybezynski who were to be with us for our stay in Berlin. Their help in organising our visits and in being on hand to help with the language was a major factor in our enjoyment of our Berlin visit.

The afternoon was taken up with a guided tour of Berlin. Our guide, Bernd Büttner, has as truly encyclopedic knowledge of the City and, through his explanations and descriptions, was able to bring to life many of the landmarks which would otherwise only be pictures in a guide book.



Just a few of the instruments in the Jacobi collection.

Our first call the next day was to the Museum of Mechanical Music in Berlin. Our guide, Horst Riesbeck, spoke no English, but with some assistance from Ilse we learned all we needed to know. As Christa said "the music needs no interpretation!" The collection is quite varied but the undoubted star item is a magnificent orchestrion originally built by Bacigalupo and subsequently rebuilt by Frati. This 68 note instrument has a 104 hole tracker bar with the other 36 holes controlling percussion and registers.

Lunch had been arranged at Mutter Hoppe, a riverside café, where we were joined by Dr. Dietmar Jaroftke, the President of the International Drehorgelfreunde Berlin.

At 3.00 p.m. we were due at the Philharmonie Museum where Society member, Richard Cole, had been invited to play the Wurlitzer cinema organ. The museum has a really outstanding collection of mechanical music but they seem to regard visitors to the Museum as a nuisance! After playing only two numbers, Richard was rudely interrupted by our guide who then played four or five very mundane items from the collection - none of which played very well. We were able to see, but not hear, many of the interesting instruments all of which are well displayed, but always under the suspicious stares of the security guards. What a contrast to the welcome that we received everywhere else in Germany.

Later, we were invited by our Berlin organ grinder friends to an evening of food, drink and music at the pub Zur Kneipe, whose proprietor Karl Fröhlich is clearly a street organ enthusiast. Dr. Jarofke and Christa brought along their street organs to provide the music. A great evening!

While we were in Berlin, a small group of members were able to visit the private collection of Gert Wendel on the outskirts of the city, using the very efficient Berlin

society news and topics

Alan Wyatt presents Rolf Jacobi with a copy of the Tune Sheet book.

Papa Joe's Tuba.

Jens Carlson welcomes us to the museum at Konigslutter.

A Melodium from 1827.

Bacigalupo Street organ playing paper strip music.

General view of part of the museum at Konigslutter.

Karlstadt Harmonium - 1895.

Karlstadt Harmonium - 1895.

Our guides Ilsa (left) and Christa.

Dorothy Robinson enjoys the music with Christa.

A lot of locomotive for a narrow gauge railway!

The orchestrion without facade.

underground system for the journey. The collection consists almost exclusively of disk musical boxes including Sirions, Symphonions, Polyphons, Lochman Originals, Kalliopes, Komets, Stella and several models of disk playing clocks.

The following day we visited Potsdam and the building, now a hotel, where the famous conference between Churchill, Stalin and President Trueman took place towards the end of WWII.

Also in Potsdam is the Film museum where were shown a period silent film with cinema organ accompaniment. Later we were able to see the 'works' of the organ and then to tour the museum with its wide range of exhibits and film memorabilia.

The day ended with a guided tour of Potsdam.

And so we began our journey home, having said our thanks to Christa and Ilse for all their efforts in making our Berlin visit so enjoyable.

Our route back took us through the Hatrz mountains region and we stopped at Werningarode to ride on the narrow gauge railway which runs from there up into the Nationalpark Hochharz. The limited time available meant that we could not go beyond Drei Annen Hohne, but the climb behind a real steam locomotive along wooded hillsides gave an opportunity to see some of the spectacular scenery of the area. Perhaps next time we will make it all the way up to Brocken, home of witches!

Perhaps next time we will make it all the way up to Brocken, home of witches!

Horst Riesbeck and the Bacigalupo orchestrion.

An overnight stop at Kassel was followed by the journey to Liege in Belgium where we were able to relax for a few hours exploring the town after what had been some very busy days.

Tour 2000 was universally pronounced "the best yet", but every one is a delight due mainly to the preparation and planning put in by Alan and Daphne Wyatt, without whom these trips would not be possible. Thanks too, to Dorothy Robinson for all her contacts in Germany.

Where to next year? As they say, "Watch this space".

If you are interested in next year's European Trip contact Alan Wyatt on 01233 860332 to register your interest. ■

AGM Report

Once again there was a good turnout for the AGM and Auction on 3rd June with 70 members attending. A précis of the AGM minutes appears elsewhere in this issue and any member who wishes to see the full minutes can obtain a copy on request to our Correspondence Secretary.

The Auction attracted over 120 lots - not quite as many as last year - covering everything from books/discs/rolls to a range of instruments both working and those best described as 'distressed'!

A very nice 31 note street organ realised £4,500, but there was something for everyone with some lots going for £1. Our thanks go, as always, to Christopher Proudfoot for his excellent handling of the event. Thanks also to David and Daphne Walch for all their work in receiving and cataloguing the sale items on the day. Without this kind of help, these events could not take place.

The day gave plenty of opportunities to meet fellow members and talk mechanical music. It's always a pleasure to hear of all the projects that are ongoing, and this kind of meeting is an ideal forum for exchanging information.

Examining the lots before the auction.

Precis of Minutes of AGM 2000

Precis of the minutes of the AGM held at the Athletic and Working Men's Club, Kettering on Saturday 3 June 2000. There were 73 members present.

Eight apologies for absence were received.

The Minutes of the previous AGM held on the 5 June 1999 were taken as read. There were no matters arising.

President's Report
Ted Brown presented his report which outlined the activities of the Society in the past year. The introduction of Associate Members to the Society had been especially pleasing as was the launch of the very successful Tune Sheet book. The President concluded with an appeal to members to provide material for our journal.

Subscription Secretary's Report
Richard Kerridge reported that subscriptions were slightly down on last year, but the Society had no cause for anxiety.

Membership Secretary's Report
Alan Wyatt noted that interest in the Society was growing and that 7 new members had found us via the internet. Membership numbers were on the increase.

Correspondence Secretary's Report
Alan Wyatt said that there had been the usual flow of letters to the Society usually inquiring about how to make a musical box. Meetings with children and schools had been organised in the year and had been very rewarding exercises.

Meetings Secretary's report
Ted Brown reported for Roy Ison that the Autumn meeting was to be held in September in Havant and that details had been circulated in the magazine. Meetings for the year 2001 had not yet been arranged except that the AGM would be held as usual in June.

Report of the Treasurer
Richard Kerridge noted that the Society had made a profit of £3,616.29 over the year and that Society funds now stood at £28,372.73. Accounts for the Tune Sheet book were ongoing.

Editor's Report
Alan Pratt reported that producing the Journal was still

very much a hand to mouth exercise. He would welcome any contributions about any type of mechanical music. Alan thanked John Powell for undertaking the revision and update of the Journal Index.

Archivist's Report
Kevin McElhone told members that exchanges of magazines was now taking place between societies and that these were being kept in the archives. Cataloguing was continuing, but there was still a need for original material to be accumulated.

Auction Organiser's Report
David Walch noted that over £2,000 had been raised for Society funds in the 1999 auction. He expressed his thanks to all who had helped in the organisation of the auction.

Propositions duly and properly submitted to the Hon. Correspondence Secretary

The President introduced a proposal for the revision of the Constitution and Bye-Laws of the Society. John Powell placed an amendment, which was seconded by John Turner, that these Committee proposals be referred back for further consideration. After much discussion a vote was taken on the amendment. There were 23 votes for the amendment and 17 against. The original proposal will now be referred back to the Committee for further consideration.

Election of Officers
All the existing officers with the exception of Graham Whitehead offered themselves for re-election. A proposal to re-elect all the officers was accepted and all were unanimously elected.

The Officers to serve the Society for the coming year are as follows:-
President
Ted Brown.
Joint Vice Presidents
Ralph Heintz
Christopher Proudfoot
Treasurer
Richard Kerridge
Editor
Alan Pratt
Subscription Secretary
Richard Kerridge
Membership/Correspondence
Alan Wyatt
Meetings Secretary
Roy Ison
Archivist
Kevin McElhone
Auction Organiser
David Walch
Recording Secretary
Arthur Cunliffe
Committee Members
Robert Hough
Hugh Morgan
Paul Bellamy
Auditors
Messrs Crowhurst
Advertising Manager
Ted Brown

A vote of thanks was made to Graham Whitehead for having served on the Committee for many years.

Fees for 2001
The Committee recommended that the fees remain the same for the coming year. This was approved.

Venue for the next AGM
The meeting voted unanimously to keep the AGM at Kettering for next year.

A.O.B.
Alan Wyatt proposed that an EGM to discuss constitutional matters be held at the Society Autumn meeting. Seconded by Robert Hough and carried.

Details of this meeting to be put on the Society web page.

The committee were given a vote of thanks for their work during the year.

The meeting closed at 11.52.

Extraordinary General Meeting

There will be an EGM at the Havant meeting regarding the AGM changes to the Constitution. Members wishing to attend this meeting only - and not the full weekend - can contact the Correspondence Secretary for details of venue and time.

Autumn Meeting

- September 8th - 10th
Venue: The Langston Hotel - Havant.
Note: name change of hotel - previously called the Post House.
Local organisers: Barry Wilson and Brian Chapman.

Friday 8th September - Evening
Evening meal available at the Hotel, also a short walk to a waterside pub, 'The Ship'.

Lantern show to be given by Roz and Terry Longhurst, and also a film show by Barry Wilson.

Saturday 9th September
Registration
Scenic coach route to Royal Armouries for a guided tour; lunch available.

By coach to Barry Wilson's collection, to be followed by talks in the Village Hall (just next door). The talks to include one by Nigel O'Shaunessy on making an organette.

In the evening, at the Hotel, there will be a table top sale followed by the Society Dinner. The entertainment will be Peter and Joyce "A bicycle made for one or two". A raffle will be held; any prizes will be gratefully accepted.

Any member who would like to give a short "Show and Tell" on one of their favourite pieces please bring it along.

Sunday 10th September
Various talks - to date to include: Peter Howard on Rebuilding and stencilling organettes.

Paul Bellamy on Musical Jugs, Ted Brown to give an interesting talk on something special.

This is going to be another exciting and interesting weekend; be sure to make a note of the date and book early.

society news and topics

Christmas Meetings

We have three meetings planned for the Christmas period, thanks to the generosity of the three members concerned.

25th November

- Ted Brown at The Old School House, Bucks Green.
Tel. 01403 823533.

2nd December

- John Turner at St. Mary's Church Hall, Horbury Junction, Wakefield.
Tel. 01924 272418,

9th December

- Nicholas Simons at Blagreaves Hall, Derby.
Tel. 01332 760576.

If you would like to go to any of these, please contact the member concerned on the number given above for availability and location details. Prior booking is essential as space is limited and it is necessary to have numbers for catering. Our thanks go to the members involved for making these popular meetings possible.

Regional Meetings 2001

At this time we still have no firm dates/locations for the 2001 meetings. Some possibilities are under discussion, but Roy Ison would still like to hear from any member who would like to host a meeting. All we need is a good location, some local knowledge on hotels and places/collections to visit etc. and we can do the rest. Contact Roy Ison on 01522 540406. ■

Nicole Listings

It is quite some time since a listing of boxes appeared in The Music Box. There have been requests for these listings of the Register to start again and be published not in every single issue, but with not too long a gap in-between. The last schedule gave all Nicoles in the 25000 series, so this listing notes all in the 26000 and 27000 sequence.

If you own one of these boxes and have not marked the Register number underneath on the base board at the rear left hand side, please mark the Register number on the box now. Do not forget the full stop at the end of the number.

See next page for listings

Editor's note:
We try to respond to Members requests as mentioned above. If there is some feature that you would like to see more (or less) of please tell me.

President's Message

With your Committee I have been looking at our position in the world of mechanical music. Due to the contributions of members throughout our history we have been able to hold our own with other societies.

Thirty-eight years ago a small deputation from the States came over and asked a group of what became our founder members if they would like to start up a chapter of the Musical Box Society International. Being typically British, they said they would prefer to start their own Society, the MBSGB, but we have always maintained a strong friendship with what became a sister society. The MBSI and ourselves have ties stronger than with any other society and Coulson Conn, the President of the MBSI and member of our Society, and I know we have to move forward whilst maintaining the spirit of our aims and objectives. Our journal must remain paramount it being the voice of our Society, but our website is steadily going from strength to strength in both character and diversity. This ensures that we can gain new members with interests in all types of mechanical music.

As the 'Tune Sheet' book has been so well received by members and non-members alike, your committee has been looking at other possible publications. As our aim has always been the complete spectrum of mechanical music I can, at this early stage, tell you that they are definitive works covering pneumatic instruments and cylinder boxes. Our idea would be to produce one next year and another about 12 months later. We will keep you informed. ■ **Ted Brown**

Correction

In our last issue (19/6) we referred the Non Plus Ultra, demonstrated by Nicholas Simons, as a 20 note instrument. This should be 23 note.

New Members

We are pleased to welcome the following new members to the Society:-

2739 J.A. Smith, Yorkshire
2740 Peter Winney, Sussex
2741 William Heller, Devon
2742 G & B Wendel, Berlin
2743 Robert Fox, K.Y. USA
2744 Susan Titmus, Lincolnshire
2745 Alan Harris, Yorkshire

Name	S/No.	T/card * Yes	G/No.	Comments	Reg/No.
Nicole Freres.	26017	*	853	6 air. Keywind.	R-521.
Nicole Freres.	26036	*	989	6 air. Forte-piano. Keywind.	R-4616.
Nicole Freres.	26047	*	976	6 air. Keywind.	R-2878.
Nicole Freres.	26062	*	921	4 air. Keywind.	R-2386.
Nicole Freres.	26161	*	891	4 Overture. Keywind.	R-4554.
Nicole Freres.	26178	-		6 air. Forte-piano. Keywind.	R-5478.
Nicole Freres.	26209	*	841	8 air. Keywind.	R-2803.
Nicole Freres.	26212	*	897	8 air. Keywind.	R-522.
Nicole Freres.	26229	-	774	6 air. Keywind.	R-523.
Nicole Freres.	26238	-	?	? air. Keywind.	R-524.
Nicole Freres.	26291	*	1022	6 air. Keywind.	R-4233.
Nicole Freres.	26298	*	874	6 air. Keywind.	R-2833.
Nicole Freres.	26314	*	778	6 air. Keywind.	R-2779.
Nicole Freres.	26384	*	999	4 Overture. Keywind.	R-4687
Nicole Freres.	26386	*	891	4 Overture. Keywind.	R-4217.
Nicole Freres.	26387	*	891	4 Overture. Keywind.	R-2848.
Nicole Freres.	26398	*	1046	4 Overture. Forte-piano. Keywind.	R-3460.
Nicole Freres.	26429	*	646	6 air. Keywind.	R-4359.
Nicole Freres.	26442	-	?	? air. Keywind.	R-2309.
Nicole Freres.	26451	*	847	6 air. Keywind.	R-5072.
Nicole Freres.	26452	*	778	6 air. Keywind.	R-2782.
Nicole Freres.	26457	*	1036	4 air. Keywind.	R-5892.
Nicole Freres.	26464	*	1033	4 air. Keywind.	R-1690.
Nicole Freres.	26471	*	992	12 air. Forte-piano. 2 per turn. Keywind.	R-525.
Nicole Freres.	26485	*	679	6 air. Keywind.	R-2730.
Nicole Freres.	26490	*	988	8 air. Keywind.	R-526.
Nicole Freres.	26503	*	947	4 air. Forte-piano. Keywind.	R-2387.
Nicole Freres.	26504	*	945	4 air. Forte-piano. Keywind.	R-2930.
Nicole Freres.	26512	*	1042	6 air. Mandolin. Hymn box. Keywind.	R-4562.
Nicole Freres.	26514	-		6 air. Mandolin. Hymn box. Keywind.	R-4541.
Nicole Freres.	26515	*	1042	6 air. Mandolin. Hymn box. Keywind.	R-527.
Nicole Freres.	26521	*	1000	6 air. Keywind.	R-528.
Nicole Freres.	26527	-	936	6 air. Keywind.	R-529.
Nicole Freres.	26543	*	370	6 air. Keywind.	R-530.
Nicole Freres.	26546	*	927	6 air. Forte-Piano. Keywind.	R-1768.
Nicole Freres.	26561	-	1048	4 air. Keywind.	R-2056.
Nicole Freres.	26615	*	890	6 air. Keywind.	R-4218.
Nicole Freres.	26623	*	879	8 air. 2 per turn. Keywind.	R-2843.
Nicole Freres.	26691	*	746	12 air. 2 per turn. Keywind.	R-2768.
Nicole Freres.	26693	*	840	12 air. 2 per turn Keywind.	R-2806.
Nicole Freres.	26699	-	?	4 air. Keywind.	R-2254.
Nicole Freres.	26720	*	841	8 air. Keywind.	R-2800.
Nicole Freres.	26738	*	987	8 air. Keywind.	R-4222.
Nicole Freres.	26754	*	1075	6 air. Keywind.	R-3094.
Nicole Freres.	26764	*	1039	8 air. Keywind.	R-1820.
Nicole Freres.	26776	*	878	4 air. Keywind.	R-2842.
Nicole Freres.	26805	*	1077	8 air. 2 per turn. Keywind.	R-3861.
Nicole Freres.	26815	*	1045	6 air. Keywind.	R-5414.
Nicole Freres.	26826	*	1081	6 air. Forte-piano. Keywind.	R-4244.
Nicole Freres.	26854	*	1072	6 air. Keywind.	R-5904.
Nicole Freres.	26894	*	1102	4 air. Oratorio box. Keywind.	R-5913.
Nicole Freres.	26904	-	1103	12 air. 2 per turn. Keywind.	R-5914.
Nicole Freres.	26907	*	1082	6 air. Hymn box. Key wind.	R-5541.
Nicole Freres.	26911	-		6 air. Keywind.	R-4442.
Nicole Freres.	26927	-	1043	6 air. Keywind.	R-3338.
Nicole Freres.	26940	*	1099	4 air. Keywind.	R-531.
Nicole Freres.	26980	*	1039	8 air. Keywind.	R-532.
Nicole Freres.	26986	*	1039	8 air. Keywind.	R-4710.
Nicole Freres.	27016	*	1007	4 air. Keywind.	R-4446.
Nicole Freres.	27027	*	778	6 air. Keywind.	R-2784.
Nicole Freres.	27037	*	372	6 air. Keywind.	R-2651.
Nicole Freres.	27039	*	948	8 air. 2 per turn. Forte-piano Keywind.	R-533.
Nicole Freres.	27056	*	686	8 air. Keywind.	R-2731.
Nicole Freres.	27071	*	1096	4 air. Oratorio box. Keywind.	R-5909.
Nicole Freres.	27129	*	602	8 air. Keywind.	R-2681.
Nicole Freres.	27137	*	598	8 air. Keywind.	R-2682.
Nicole Freres.	27169	*	1108	8 air. 2 per turn. Keywind.	R-5916.
Nicole Freres.	27194	*	1094	6 air. Oratorio box. Keywind.	R-3505.
Nicole Freres.	27196	*	938	6 air. Keywind.	R-2921.
Nicole Freres.	27200	*	713	6 air. Keywind.	R-2167.
Nicole Freres.	27202	*	713	6 air. Keywind.	R-2750.
Nicole Freres.	27232	-	1057	4 air. Keywind.	R-4173.
Nicole Freres.	27235	*	1058	4 air. keywind.	R-3313.
Nicole Freres.	27240	-	1189	6 air. Keywind.	R-5950.
Nicole Freres.	27242	-	1126	6 air. Keywind.	R-5924.
Nicole Freres.	27257	-	500	6 air. Keywind.	R-2667.
Nicole Freres.	27260	*	721	4 Overture. Keywind.	R-5879.
Nicole Freres.	27302	*	613	8 air. Keywind.	R-534.
Nicole Freres.	27321	-	975	6 air. Keywind	R-535.
Nicole Freres.	27329	*	978	6 air. Keywind.	R-5417.
Nicole Freres.	27336	*	370	6 air. Keywind.	R-3831.
Nicole Freres.	27510	-	918	8 air. 2 per turn. Forte-piano. Keywind.	R-536.
Nicole Freres.	27526	*	1122	6 air. Forte-piano. Keywind.	R-3339.
Nicole Freres.	27531	*	885	8 air. Keywind.	R-2388.
Nicole Freres.	27545	*	873	6 air. keywind.	R-2831.
Nicole Freres.	27551	*	944	6 air. Keywind. Hymn box.	R-2924.
Nicole Freres.	27557	*	1161	12 air. 2 per turn. Keywind.	R-5933.
Nicole Freres.	27634	-		8 Air. Keywind.	R-4491.
Nicole Freres.	27639	-	964	6 air. Forte-piano. Keywind.	R-2940.
Nicole Freres.	27656	*	945	4 air. Forte-piano. Keywind.	R-2928.
Nicole Freres.	27670	-	1057	4 air. Keywind.	R-537.
Nicole Freres.	27677	*	1101	4 air. Keywind.	R-538.
Nicole Freres.	27679	*	971	3 Overture. Forte-piano Ratchet wind.	R-2151.
Nicole Freres.	27681	-	1041	6 air. Keywind.	R-539.
Nicole Freres.	27693	*	1027	8 air. 2 per turn. Keywind.	R-3340.
Nicole Freres.	27712	*	1007	4 air. Keywind.	R-5886.
Nicole Freres.	27719	*	1055	8 air. 2 per turn. Forte-piano. Keywind.	R-4189.
Nicole Freres.	27736	-	1128	4 air. Keywind.	R-3341.
Nicole Freres.	27737	-	1126	4 air. Keywind.	R-3342.
Nicole Freres.	27745	*	877	4 air. Keywind.	R-2838.
Nicole Freres.	27747	*	1119	4 air. Keywind.	R-5920.
Nicole Freres.	27760	-	?	6 air. Keywind.	R-2096.
Nicole Freres.	27764	*	1135	6 air. Keywind.	R-3832.
Nicole Freres.	27784	*	994	6 air. keywind.	R-4223.
Nicole Freres.	27801	*	1235	4 Overture. Grand Format. Ratchet wind.	R-540.
Nicole Freres.	27806	*	1394	4 Overture. Mandolin Forte-piano Grand Format. Ratchet wind,	R-541.
Nicole Freres.	27824	*	946	6 air. Forte-piano. Keywind.	R-2932.
Nicole Freres.	27836	*	1147	4 air. Keywind.	R-542.
Nicole Freres.	27850	*	713	6 air. Keywind.	R-2751.
Nicole Freres.	27864	*	1137	8 air. Keywind.	R-543.
Nicole Freres.	27865	-	1134	12 air. 2 per turn. Keywind.	R-5912.
Nicole Freres.	27886	*	885	8 air. Keywind.	R-4224.
Nicole Freres.	27891	-	?	? air. Keywind.	R-1635.
Nicole Freres.	27901	*	1119	4 air. Keywind.	R-3162.
Nicole Freres.	27913	*	778	6 air. Keywind.	R-2780.
Nicole Freres.	27935	*	1207	6 air. Keywind.	R-5948.
Nicole Freres.	27936	*	1207	6 air. Keywind.	R-5949.
Nicole Freres.	27969	*	1159	8 air. Keywind.	R-4007.
Nicole Freres.	27972	*	841	8 air. Keywind.	R-2804.

society news and topics

Chanctonbury Ring

The theme for our gathering on 27th May was probably the most challenging to date. At first sight, the topic 'All things Royal and Regal' appears to be the basis for a wide range of subject matter. However, once we had exhausted My Queen Waltz, Dandy Queen, George March, God Save the Queen, Soldiers of the Queen, Rule Britannia and a few others, our imagination and inventiveness had run riot, in order to make up a full concert programme. Perhaps the most tenuous association was to justify the playing of 'What Oh She Bumps' on the excuse that one of those present thought he could remember The Princess Royal having a slight accident with a high powered Reliant Scimitar sports car she once owned! Of course we all really know this to be a tune associated with sea faring.

Mick Doswell kindly provided an interesting array of musical dispensers for cigars, cigarettes and liqueurs which served to illustrate the variety to be found in their style, cabinet materials, contents and, not least, their music.

To facilitate note taking, your reporter usually sits at an Old School desk. This location, combined with a Physics and Maths tutorial from Anthony Bulleid, transported him back for more years than he cared to remember. Anthony gave a very detailed explanation for modes of vibration of tensioned strings on an aeolian harp, prior to playing a Harpe Eolienne box. We didn't quite reach the realms of calculus, but we do now know the magic of the formula 5.4 x wire diameter, provided always that the wind is blowing in the right direction! Anthony confided in us that he has a latent ambition to construct an aeolian harp - something we all await with baited breath.

In keeping with the theme of the day, our hosts provided a mid-day feast fit for a King and Queen.

The next meeting will take place on 20th August when the theme will be 'Mechanical Music plays Geography'. We will be listening to instruments brought by guests. ■

Contact Ted Brown for details on 01403 823533

Barrel Instrument Day

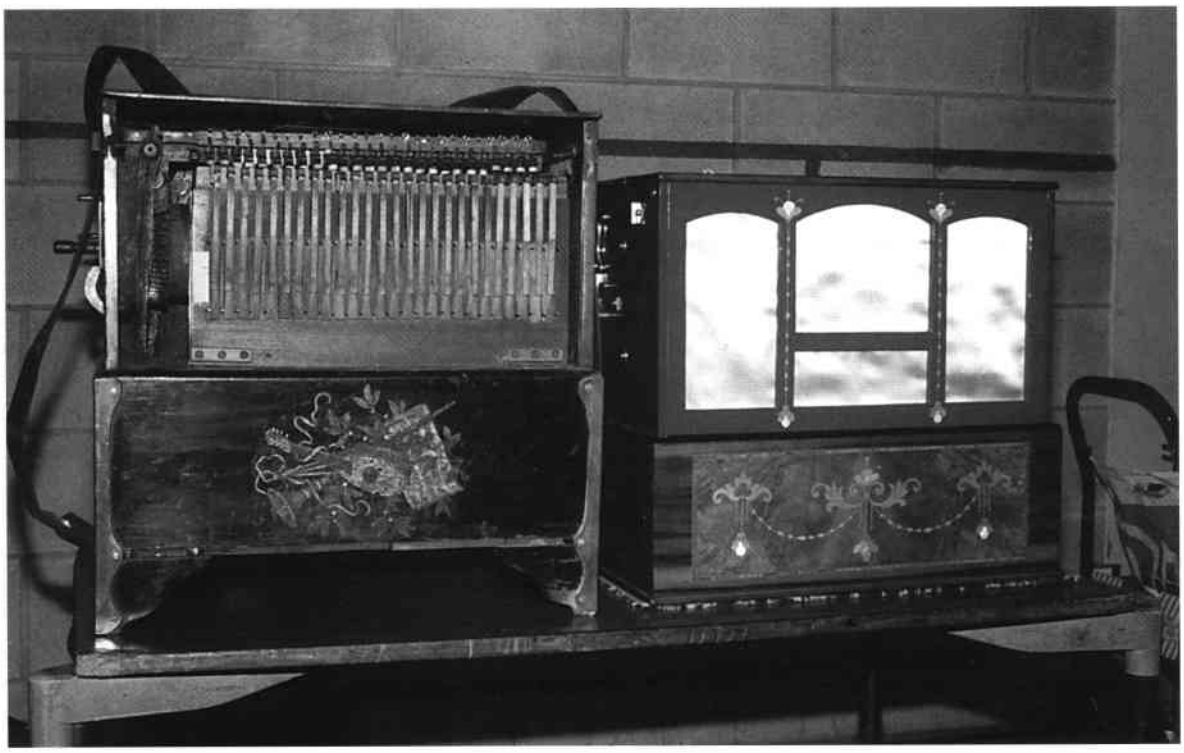
On Sunday, 4th June, the morning after the AGM, the annual auction and an evening visit to one of two different local collections in the area for only 12 of those staying overnight due to space restrictions, we met at 9 a.m. in the Orchard School, Britannia Road, Kettering.

Around 20 stayed on for the second day and they listened to various barrel instruments which included a Faventia Piano, Hicks Piano 22 note, Hicks Piano with added bells, Upside down Hicks style piano, small 1820's domestic table top chamber organ, Grand Roller Organ and two 26 note street barrel reed organs. With nine instruments between 20 people everyone who wanted to had the chance to play any or all of the instruments present and to learn a great deal of their history and construction in a relaxed and informal atmosphere in the school gym.

The only planned parts of the day were morning refreshments and lunch which were taken in the school itself, provided by the same caterers used for the AGM the day before, but including extras like chicken legs! The day cost only £6 per head to cover food, drink and cost of hiring this excellent location.

A good time was had by all and two hardy souls even stayed on for an extra hour in Kettering afterwards to have a quick look at the other collection which they had missed the previous night as they had been viewing collection B. ■

We didn't quite reach the realms of calculus, but we do now know the magic of the formula 5.4 x wire diameter,...



Tuning, Pitch & Temperament

by John Harrold

Introduction

Why have I written this article? What is it all about? Although it is a personal view, I hope it is a guide for restorers who, like me, are not trained musicians. I hope to show that anyone who tunes an instrument, be it mechanical, wind blown, plucked or whatever, needs to consider a number of points when restoring any instrument that makes music.

I have come across so many poorly tuned instruments that have been satisfactorily restored in other departments that I felt I should try to help a bit. The last straw came recently when I bought a Gem Roller Organ that someone had attempted to tune. Luckily for me it sounded awful and I was able to buy it at a sensible price.

So, what is tuning?

Here we are already on a slippery slope. Various dictionaries say "to put into tune" or "to adjust to their proper pitch" or other meaningless phrases. Not much help I'm afraid. 'The Oxford Companion to Music' states "to bring into correct intonation" then leads the reader to 'look at temperament' - even more confusing. So what does 'temperament' say? - "an adjustment in tuning, in order to remove gross inaccuracies between the intervals of certain notes". This leads us to the conclusion that tuning and temperament are linked. They are! Inexorably.

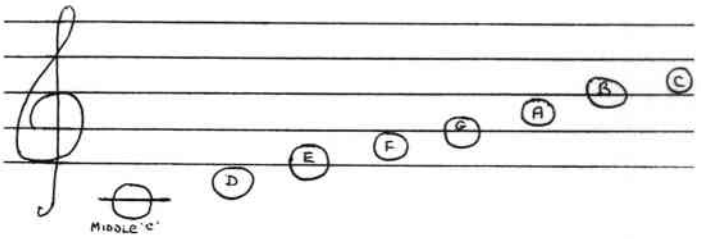
Temperament

I do not propose to go into the art of tuning in different temperaments in depth, as it is only appropriate to tuning earlier musical instruments. The many methods of tempering died out about the middle of the 19th century, being revived in the early years of the 20th century by musicians interested in playing Renaissance and Baroque music on old instruments at various pitches and temperaments.

Nowadays, early music, tuning and tempering, so called "authentically" has a huge worldwide following, but it need not concern us overmuch, except in rare cases, i.e. English chamber organs, early pianos and some German organs. Just to give you an idea of what it all means, let us take the scale of C Major. Modern tuning uses equal temperament (i.e. all musical intervals equal). In other words mathematical exactitude in the splitting of the octave into its twelve constituent semitones.

Pythagorus experimented with musical notes, showing that there was a definite relationship between them, using a single stretched string with a movable bridge. If he divided the string exactly in half, the relationship of 2:1 equalled an octave. Similarly he found relationships with ratios of 2:3, 3:4, 5:4, 5:6, 3:6, 3:5, 5:8. The musical notes that these ratios produce are known as intervals. In modern terms intervals usually start at a reference point like C. C-E or 5:4, is known as a third. These ratio notes that he produced all sounded pleasing to the ear and are what is known as harmonious.

There are several ways of referring to notes in a scale. the most usual is Middle C = c^1. The octaves above are c^2, c^3, c^4, etc. The octaves below are c, C, CC etc.

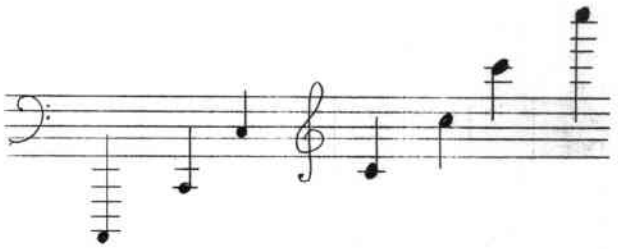


TONE	TONE	SEMI - TONE	TONE	TONE	TONE	SEMI - TONE
200 Cents	200c	100c	200c	200c	200c	100c
50Hz	50Hz	25Hz	50Hz	50Hz	50Hz	25Hz

Thus, 1 octave = 1200 cents = 300Hz, ie 4 cents = 1Hz

Fig. 1.

Pythagorus experimented with musical notes,...



Usual Musical Notation	CC	C	c	c^1	c^2	c^3	c^4
Notation usually found on European tuning meters	OCTAVE -3	OCTAVE -2	OCTAVE -1	OCTAVE 0	OCTAVE 1	OCTAVE 2	OCTAVE 3
Notation usually found on American tuning meters	1	2	3	4	5	6	7

Fig. 2.

But, in harmonic tuning the ratio between a note and its octave is, as always, 2:1. An interval of a major third, i.e. C-E, is 4 semitones and has a frequency ratio of 5:4. Since the octave contains 12 semitones it follows that 3 major thirds should equate to an octave, therefore 5/4 x 5/4 x 5/4 should equal 2, but it does not. It works out that 125/64, or a shortfall of 3/64. This shortfall amounts to almost half a semitone. From at least Ancient Greek times composers and musicians have used any number of ways to minimise this shortfall. But beware! Most continental instruments used unequal tuning as a way of overcoming the problems until around 1800. In Britain we were more old fashioned and reserved, unequal tuning lasted until well after 1850.

John Broadwood & Co., the leading piano maker in the UK, started using equal temperament tuning in 1846, but it is interesting to note that no English organ, mechanical or otherwise, exhibited at the Great Exhibition of 1851, was tuned to equal temperament. Not many of you will come across early mechanical musical instruments, but the few of you that do are aware, I hope, of unequal tuning and how to deal with it. You may find there are unequal temperaments on old German street and fair organs. If you should be lucky enough to find early instruments and they are out of tune, harsh or difficult to tune, it is very likely you will need to explore interval scales like:- 1/5 comma meantone, Valotti's or Thomas Youngs No.2 (and there are many more).

...but it is interesting to note that no English organ, mechanical or otherwise, exhibited at the Great Exhibition of 1851, was tuned to equal temperament.

Why might the sounds appear harsh? Old instruments that were originally tuned unequal and are now tuned equal may have some chords or groups of notes that are unsuitable for equal tuning, but sounded harmonious in the old tuning.

Composers and arrangers were all too aware of the shortcomings of some of these chords (and keys) that did not suit unequal tuning. Prior to the introduction of equal tuning they avoided their use if at all possible. In other words steering clear of dissonance and sticking to consonance. As an example, if using 1/5 comma meantone, arrangers and composers tried to avoid chords of B, C sharp, F sharp and A flat major, along with F, A flat, B flat & E flat minor, as they were all rather poor.

Although equal temperament is dominant, and its equality of intervals allows for unlimited modulation,(i.e. you can move smoothly between keys) it is a fact that all its fifths are narrow, all its fourths are wide, and the whole scale is a compromise. It is arrived at by dividing the octave into twelve equal divisions. This causes the interval of a fifth being slightly flatter than perfect (frequency ratio 3/2) , and a fourth being slightly sharper than perfect (frequency ratio 4/3). Perfect tuning does not have common frequency ratios, i.e. pure intervals, which are acoustically correct, do not add up to equal intervals. From this it can be seen that if intervals are tuned acoustically true they will not fit into the confines of the modern equal temperament scale. Intervals of a major 3rd, perfect 5th etc., if tuned successively up or down, will never reach unison. In equal temperament the only perfect intervals are the octaves. Consequently, some people feel that equal temperament lacks tone colour, but modern listeners have grown accustomed to the errors of equal tuning, and very few have experienced unequal temperament.

The reason I have subjected you to the previous explanations is to put some historical detail and background to two inter-related subjects, namely Intervals and Pitch.

Pitch

Pitch is a matter of taste or tradition, intervals are not! As we have already seen, intervals have a distinct inter-relationship with one another, pitch can be almost anything that builders and arrangers want it to be.

Modern pitch is usually taken as A=440Hz (or cycles per second) @ 20°C, but this is a relatively recent standard and was only adopted at the May 1939 Conference in London. The 440Hz standard was ratified by Great Britain, France, Germany, Holland, Italy, Switzerland and the USA, but was not legally adopted. Up to this time 435Hz had been used in France, as it was fixed by the Paris Academy in 1859, ratified by the Vienna Conference of 1865, and is still the only legally adopted frequency. *N.B. The 435Hz was ratified at 15°C and is very close to 440Hz @ 20°C.*

Other countries, cities, towns, makers, performers and orchestras have at various times used whatever tuning was either in fashion or whatever tuning fork was in use at that time. Although it is generally true that pitch began to rise from about 1700 onwards. In 1751 Handel's tuning fork was 422.5 Hz; in 1820 the London Philharmonic Orchestra's was 423.3Hz. From about this time pitch began to rise quite sharply, as makers were looking for a brighter sound. But there was still no standard.

Just consider three organs:
Arp Schnitger organ Hamburg 1688 A = 489
Father Smith organ Adlington 1710 A = 421
Gottfried Silbermann organ Strasbourg 1713 A = 393

Also three orchestras:
London Philharmonic1826 A = 433
Paris Opera 1858 A = 428
Covent Garden1879 A = 450

Mechanical Music
English chamber barrel organ (Anon) 1820 A = 430
Imhof street organ 1850 A = 420
Imhof parlour piano 1860 A = 430
Early Gem roller 1888 A = 452
Regina 151/2"1901 A = 445
Polyphon 151/2" 1901 A = 440
Aeolian orchestrelle Model V 1908 A = 435
Later Gem roller 1914 A = 462
Herbert Marshall pianola 1925 A = 435
Bijou orchestrone 1890 A = 450

This list and its variations could go on for ever; don't forget there were no tuning meters or tone generators. Instrument makers relied on tradition, whim or tuning forks that may have been made anywhere, with consequent variations.

Just imagine the results when local orchestras played together, or travelling musicians joined forces, even the local church band. Tradition has it that the church

Fig. 3. 40 key Imhof circa 1850.

barrel organ gained much ground at the expense of local bands who often had difficulty playing in tune with one another. Not surprising when they were playing instruments from different makers who had their own ideas about tuning.

Not much of a problem with stringed instruments, but apart from the trombones, the brass players could be out, similarly the wood wind, as moving the reed or head in and out allows some adjustment, but not a great deal.

So, where does this leave us? Do we slavishly tune everything to A = 440Hz @ 20°C? I hope not. It is largely immaterial what frequency is used, so long as the intervals are harmonious. In theory it is possible to alter the pitch of most instruments, but this area is fraught with danger. Stringed instruments in particular like to be left alone and abhor change. When raising an iron framed piano from A = 435Hz @ 20°C to A = 440Hz @ 20°C it tends to revert to its former frequency, but not uniformly so, making the instrument sound harsh or rough. Just imagine what it would do to a wood or a wood and iron framed instrument. There are lots of bodged barrel pianos about with split/repaired wrest planks, due to the unknowledgeable trying to tune them to A = 440 or higher.

Strangely enough, some organ pipes behave in a similar way; how often have you tried to tune a pipe, only to find that it sings out sweetly, with the stopper some distance away from where you thought it should be or was before? This sweet note is likely to be the original fundamental tone that the builder was aiming for. This was where the string/pipe/reed etc. was made and set up so that the frequency that was required coincides with the natural frequency governed by the material and/or its physical dimensions and original voicing. If this is the case, the note will be strong and sweet and generally so will its harmonics. Ask Bob Minney about my feeble effort at tuning a 24 key barrel organ! This was due to my failure to recognise the fundamental. Using Bob's variable frequency generator we came pretty close at A = 436Hz. Since then I have acquired a variable frequency tuning/signal generator. This has enabled me to alter it very slightly to A = 434Hz.; now the stoppers are right where they must have been originally. It is not essential to have a multi-frequency meter - one with A = 440Hz with a 5Hz shift is O.K. You may have to transpose scales but that is not too difficult.

If the note is strong and sings out well we say it is of good quality. This sound quality is made up of harmonics, usually termed 2nd, 3rd, 4th etc. In mathematical terms the lowest note is the fundamental or 1st harmonic, its upper octave the 2nd harmonic, its twelfth the 3rd harmonic and its double octave the 4th harmonic. In theory you can go on to infinity, but limits of the human ears and the sounding materials cause the higher ones to fade out or become inaudible. Also adding to this 'quality' are sounds known as 'partials' which may or may not be harmonic, but they are the constituent part sounds that together make up the whole note, i.e. the tone colour. Whilst all harmonics are partials, not all partials are harmonics since the instrument can produce partials that do not correspond to the harmonic series. These partials can be particularly important to instrument makers who choose and adjust materials and dimensions to make use of the subtle qualities available from different partials. Musical notes that make use of strong partials up to around 6 or 7 are richer and more melodious, particularly used in open organ pipes, the French horn, the trumpet and the piano.

Reducing the lower partials and increasing the upper ones by manipulating the physical proportions, dimensions, or materials, is useful for bassoon, oboe, harp and stringed instruments, the sound generally being more nasal and penetrating.

Good organ pipe makers manipulate materials to great advantage, using partials 1-3 for diapason stops, and many others for different tone qualities. Now you can see why it is so important to try to discover the fundamental frequency of an instrument and why some restorers get better results than others. This is why electrically produced sounds, even digitally sampled ones, sound clinical. The required notes are recorded/produced, then harmonics and partials mixed in. It is difficult, except in really expensive instruments, to get the warmth and human feeling that wood, leather, gut, brass, steel, glue and varnish give.

At last, after subjecting you to all this background history, we can get down to the business of tuning instruments. ■

It is difficult, except in really expensive instruments, to get the warmth and human feeling that wood, leather, gut, brass, steel, glue and varnish give.

To be continued in our next issue

Simple Automata Mechanisms

- Rabbits, cabbages & things that go bump by A. J. L. Wright

Even amongst the most prestigious of automata collections you are sure to find that ubiquitous toy, the rabbit in a cabbage. It literally bobs up in the most unexpected places!

The action of the rabbit's head is characterised by a rapid emergence from the top of the cabbage with an upward turning motion, followed by a stationary period while the ears are repeatedly raised and lowered. Then, as though startled by something, the head suddenly disappears back into the cabbage with a loud bump. Some versions also have eyes that light up each time the ears are raised, and usually there is a small musical movement that plays during the cycle.

There seems no end to the variety of uses found for this mechanism by different manufacturers. Pots, urns, baskets, tree-trunks, etc., containing clowns poking out tongues, dolls blowing kisses, mandarins drinking tea - anything you can think of - were made in their thousands over many years on both sides of 1900.

Some versions even use an endless made by winding a piece of wire spirally round a spindle.

A few are shown in Fig.1. I acquired one of these movements in a job lot at an auction and as I happened to have a suitable head available decided to build a 'clown in a tree' version, which is described here (Fig.2).

The construction of this movement is very like a tin toy, quite crude, using steel stampings riveted together, and an open mainspring. Some versions even use an endless made by winding a piece of wire spirally round a spindle. Such an endless is shown in Fig.3. This is from the bear violinist in an egg shown in Fig.4 which uses a slightly varied version of the mechanism.

An isometric sketch of the movement is shown in Fig.5 with the head in the 'down' position. Certain parts are also shown inset in the 'up' position for comparison, while corresponding photographs are in Fig.6.

The main member of the movement is the plate A which is screwed to the wooden base B and supports all the rest of the assembly, including the opposite side-plate A1. Power derives from the mainspring C through the great wheel D, speed being controlled by the governor fan J via the intermediate gears E, F, G, H and endless I. Start/stop operation is by a rod (not shown) impinging on the fan blade J.

The interesting part of the mechanism comes from two cams K on

Fig. 1. Examples containing this mechanism:-

Fig. 1(a) Rabbit in cabbage

Fig. 1(b) Girl in basket blowing kisses

Fig. 1(c) Mandarin in urn, drinking tea

Fig. 2 Clown in tree, poking out tongue.

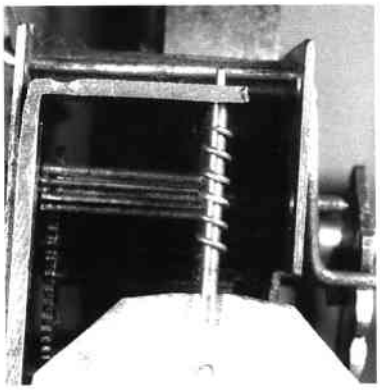
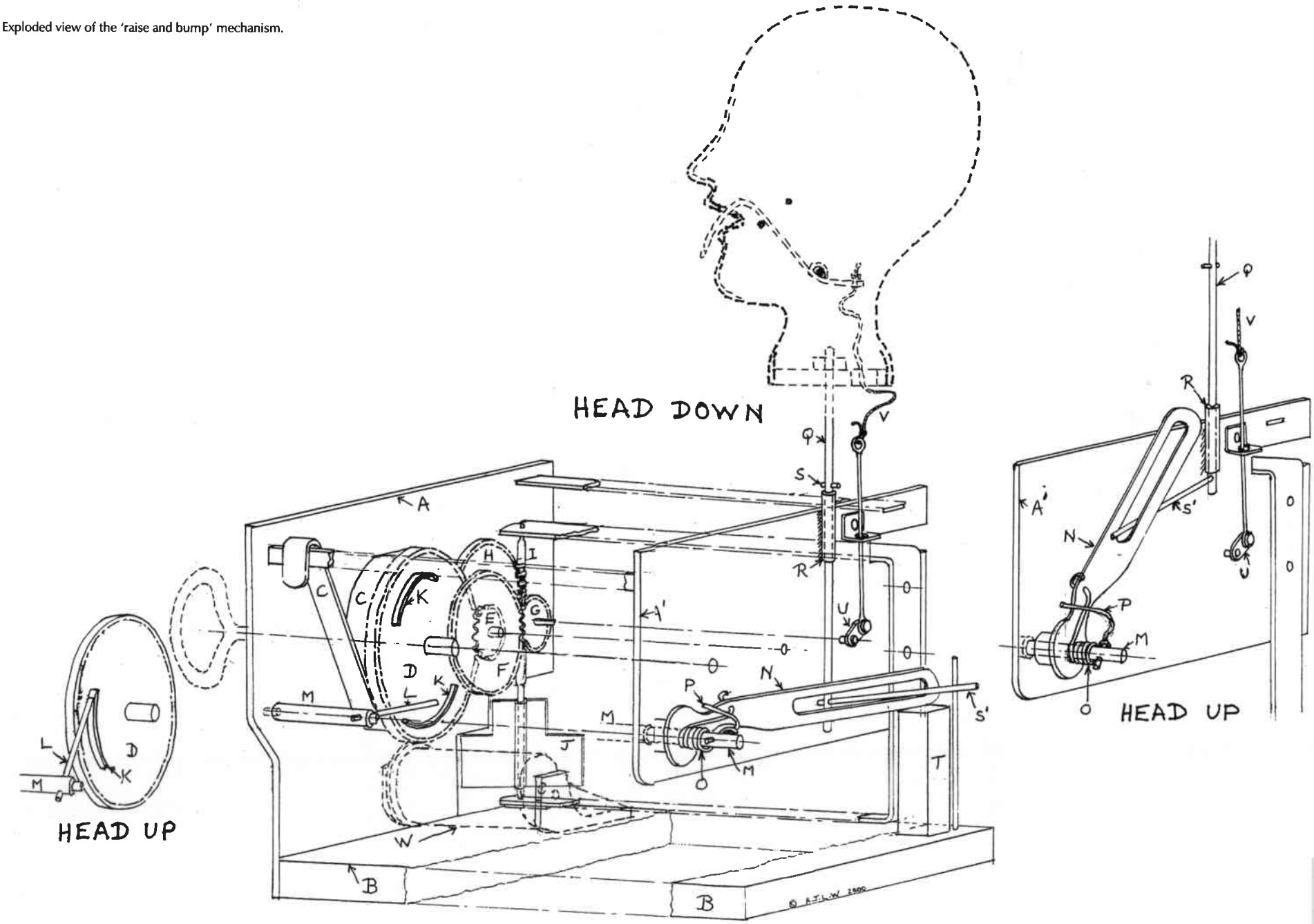


Fig. 3 An endless made by winding a wire spirally round a spindle - still working after a century of use.

Fig. 4 Bear violinist who leaps out of plush-covered egg and plays vigorously.

Fig. 5 Exploded view of the 'raise and bump' mechanism.



the face of the great wheel D. As this wheel rotates, a cam K picks up a rod L projecting from an axle M pivoted between the plates A and A1 and protruding through A1. A slotted arm N is a sliding fit on axle M and is held in position by a strong spring O which is anchored to arm N, winds round axle M and hooks over a bar P projecting from axle M. The bar P bears on top of arm N. The moving head is fastened on top of rod Q which slides in tube R, extent of slide limited by pins S and S1, pin S1 moving freely in the slot in arm M.

Starting from the 'Head down' position in the centre of the diagram, as the great wheel D rotates, the cam K picks up the rod L which rotates axle M with increasing acceleration. Spring O lifts up the arm N and rod Q until pin S1 comes up against the tube R. The motion of the head is slow at first and accelerates up to a sudden stop, at the same time rotating through approximately 90 degrees.

However, the length of the rod L is such that it continues to be lifted by the cam K for a further 10 degrees or so, lifting the bar P off the top of the slotted arm N against the resistance of spring O (see 'Head up' views). When the bar L finally drops off the cam K the bar P smacks smartly down on arm N carrying it and the rod Q (with the head on top), whirling as it goes, to disappear until it lands on the bottom stop T with a loud thump.

The auxiliary movement of the tongue (in this case) is derived from a small crank U which is driven from the last spindle in the gear train, and gives a constant reciprocating motion to the light chord V. When the head is down the cord is loose and does nothing but when in the 'up' position it becomes taut and operates the tongue.

A musical movement W is screwed onto the base board and is suitably geared to the great wheel D so that it turns one revolution for one cycle of the head movement.

Whether Roullet & Decamps actually invented this device is difficult to say, but an early catalogue pictures several versions. ■

Fig. 6(a) Head down.

Fig. 6(b) Head up.

Music of the Streets - Victorian Style

When we play street pianos today it is easy to forget the harsh realities of Victorian life so clearly depicted in this contemporary photograph.

Wade Musical Ulster Ware Tankards

A short review by Alan K. Clark

One of the various factories in the Wade group was the Wade Ulster (Ireland) works in Ireland. They specialised in manufacturing items in porcelain, from the well known Whimsies to much larger items of domestic pottery. One of their ranges was called Ulster Ware, and this was characterised by the use of an all over blue/brown glaze. Many pieces were left as glazed but some were given an additional fired-on pattern or design in black, gold or other colours. The basic shape of the pot contained detailed moulding and frequently incorporated a border of shamrocks. Ulster Ware (also known as the Mourne Range) comprised items such as trinket boxes, small dishes and, of course, tankards of various shapes.

The parallel sided design of tankards could be flat bottomed, non-musical, or could have a cavity cast in the base to hold an 18 note musical movement. The non-musical ones were made in a variety of sizes ranging from a novelty size of 50mm high to "child", half pint and pint. The musical ones so far seen are of two heights, 135mm and 165mm, relating to half pint and pint. The bases of the non-musical tankards are marked with a cast in mark of "Irish Porcelain" with a shamrock surround. The musical ones are not marked apart from on the unglazed flat annular edge which usually bears a 'Made in Ireland' stamp but may have a red Wade mark.

The musical movements so far seen are of Reuge or Thorens manufacture, but presumably other makers' products may have been used if appropriate. The movements are mounted onto plywood discs with three special spring clips trapped between the plywood and the base of the movement. The three clips spring out into a groove made in the inside wall of the cavity to hold the movement into the tankard. Thus the whole movement and base can easily be withdrawn from the tankard. The movements are fitted with the usual vertical stop/start plungers so that they stop playing when they are put down. The reference books quote dates of 1950 to 1980.

Patterns

The applied pictures that I have seen are as follows:-

a) Fireplace (Irish kitchen)
b) Lady and cottage (Ireland)
c) Shooting scene
d) Two men fishing
e) Flying ducks
f) Irish Jaunting car
g) Huntsman on horse
h) Finn McCaul (the Irish giant)
i) My Fair Lady
j) Sir Francis Chichester's 'Around the World Voyage in Gypsy Moth '

The standard reference book mentions other designs, but does not include all the above ones, so I think the opportunity exists for you readers to find more designs and, hopefully, tell me so that we can update the list for our general good. The 'My Fair Lady' ones are the only ones so far seen which have the design continued around the side and back of the tankard.

Shapes

Although the musical tankards are all roughly the same shape there are minor differences in the design of the moulding, some of which should be visible in the photographs. Some have small knobs around the base instead of the shamrocks.

Colour

All but one of ours are the usual blue/brown colour. We have one that is a golden brown. Do you know of any other colours?

Tunes

As the musical movements are so easily fitted, I wonder whether the retailers ordered a stock of tankards and a selection of tunes, and fitted them as chosen by the customer. Does anyone know? So far all those seen with Irish scenes have played Irish tunes such as "When Irish Eyes are Smiling", "Killarney", "The Mountains of Mourne" and "The Rose of Tralee".

The 'My Fair Lady' ones play at least two different tunes - "On the Street where you Live" and "With a Little Bit of Luck"; there could be others.

The tankard commemorating Sir Francis Chichester's around the world voyage in Gypsy Moth IV plays "Greensleeves".

A selection of these interesting items are shown in the accompanying photographs, courtesy of Steve Bassett, Comax. As these tankards are still fairly new they are still available in antique shops, fairs etc. at reasonable cost, so happy collecting. Remember to examine even apparently duplicate items carefully as many minor variations seem to exist. ■

The musical movements so far seen are of Reuge or Thorens manufacture,...

The World's Smallest Roll Playing Organette?

by Kevin McElhone

I wonder what instrument springs to mind when you read this title? Are you thinking of the 12 note Rollmonica or the 12 note Lucia disc playing German organette? Well, actually, there was an 8 note Trompetto instrument in the 19th century, but to my knowledge none have survived.

With thanks to a member in the Netherlands, who found this instrument, I wish to suggest that a 10 note roll playing organette is a candidate for this title.

You will see from the photographs that this instrument is 12¾" long by 6" wide by 6" high. It is painted black and has no identifying transfers, marks or dates on it anywhere.

It is pressure operated with one single acting feeder and a larger reservoir. There is no reservoir spring and also there do not appear to be any marks on the case to show where one was secured.

The roll is pulled through by a roller which appears to be covered in emery cloth! This is geared from the winding handle. As the paper is acting as a valve, over a set of pressure reeds, there is also a small wooden roller on the leading side of the tracker bar to keep the paper tight against the hole openings.

Even these openings are strange in that instead of 10 holes in a line there are two rows of 5 holes which are staggered exactly like the two rows of 58 holes on an Aeolian 116 note pipe organ tracker bar. This means that the music roll has to be arranged with five of the notes cut into the thick paper/card about ¼" or so before the others so that they all sound at the time.

There is only one re-cut roll of music with the instrument which translates from the German as "Light Cavalry Overture"! I wonder if this is the original unabridged version or an adapted version?

I can find out nothing about this instrument and would welcome any comments that members may have. Who made it? Which country? What is it called? Does another one exist so that further rolls of music may be copied to increase the repertoire? ■

This means that the music roll has to be arranged with five of the notes cut into the thick paper/card about ¼" or so before the others...

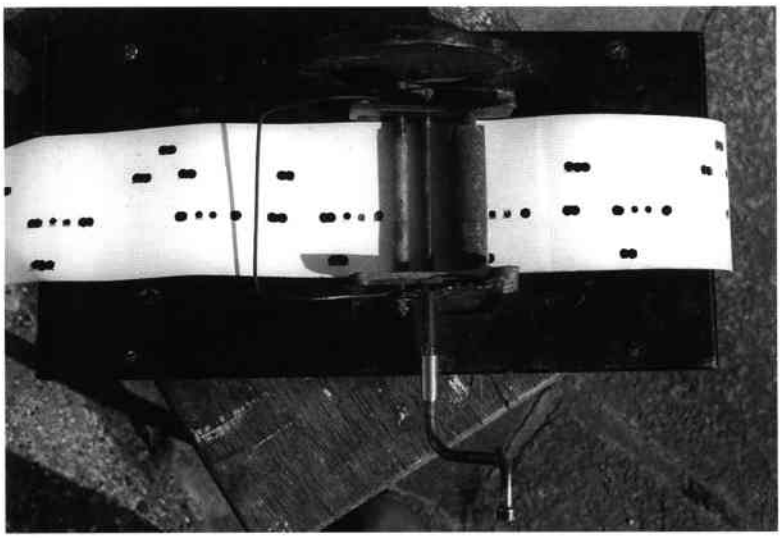


Fig. 1 Top view clearly showing paper roll of "Light Cavalry Overture".

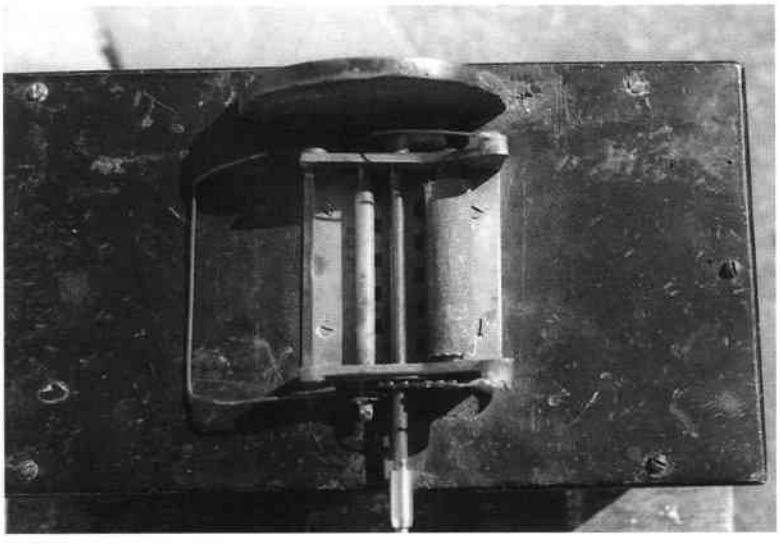


Fig. 2 Showing grip roller from top - two rows of 5 offset 'tracker bar' holes just visible.

Fig. 3 Side view showing casting and gear work of paper transporting mechanism. Note the roller before tracker bar to keep music roll airtight on holes.

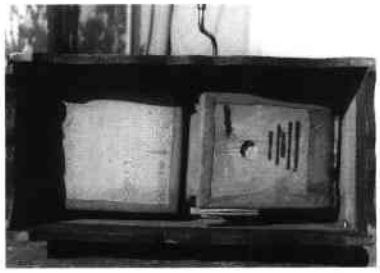


Fig. 4 Underneath showing reservoir to left (spring is missing, but it looks like it had a wooden platform with 'bedspring'). The single acting pressure feeder is to the right.

Onward Christian Soldiers

The Story of Onward Christian Soldiers by John Turner

John Turner, one of our regular contributors, has produced a splendid recording of this famous hymn featuring no less than 12 mechanical music renderings plus phonograph recording and live performance. This project was undertaken with the visually impaired in mind. It has been well received by blind organisations throughout the world. ***Editor***

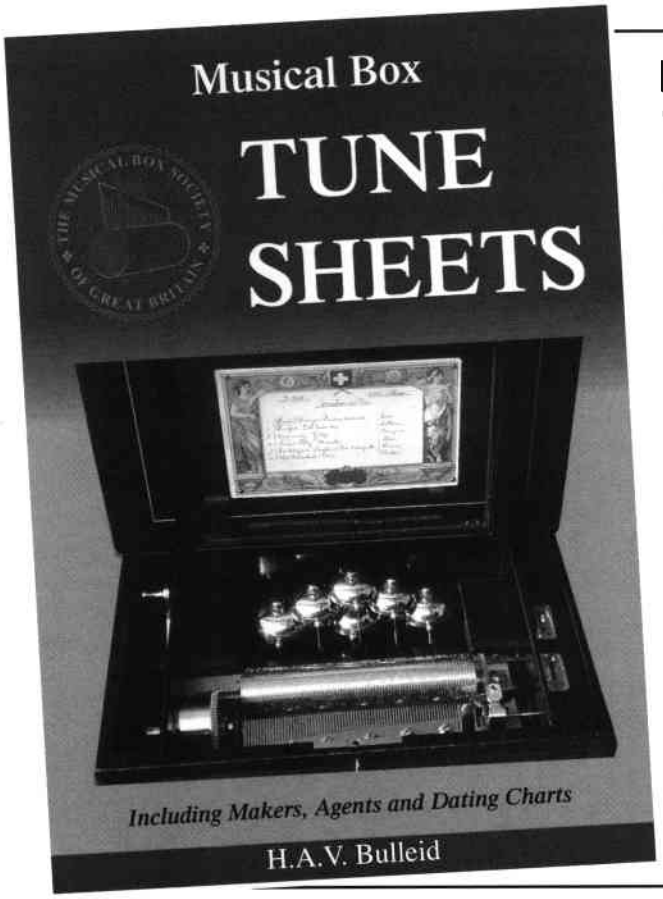
Few people are aware of the historical background of this famous hymn and how it became so well known in the Church as well as homes throughout the world. This was to some extent due to technological wonders of the period when the words to the hymn were written - the Music Box, hand wound paper roll operated Organettes etc., which enabled music to be played and enjoyed in the home prior to the invention of sound recording and broadcasting.

On the wall of the Post Office at Horbury Bridge, Wakefield, is a blue and white plaque stating "Mission Church Founded by Rev. Sabine Baring Gould (1834-1924), Writer of Onward Christian Soldiers, First sung Whitsuntide 1865." It was the custom of the Sunday School children in the towns and villages in the north of England to walk in a procession singing hymns on Whit Monday wearing their new clothes for the occasion and adjourning to a local field where boys ran races and the girls danced around the Maypole and at 'tea-time' enjoyed a 'bag of buns'. It was a great event.

On the evening prior to the annual walk the new curate, the Rev. Baring Gould, heard a good marching tune well known to the children at that time, No.359 in the Hymnal Companion where it is called "St. Alban", and No.622 in Church Hymns where the title is given as "Haydn". He did not care about the accompanying words but wrote his own now familiar words, little realising that these would become known world-wide and sung in various languages.

With my interest in mechanical music, I was given an Edison Phonograph Cylinder which played the very famous hymn 'Onward Christian Soldiers' discovering it was the first ever recording of this hymn. Curiosity forced me to research Who's who and What's what in the background of the hymn. I later acquired some original punched paper rolls, discs etc., which started my search for machines on which these had been played, and found that the words of the hymn had been sung to music composed/arranged by Joseph Haydn, H.V. Gauntlett, H. Miller, Sir A. Sullivan and Gustav Holst.

With the assistance of fellow members of MBSGB I recorded a number of different compositions and arrangements played on a variety of machines, resulting in this first informative historical record of sounds from the past played on various Victorian mechanical musical instruments as head by our forefathers a century ago. ■



MBSGB Millennium Project

Tune Sheet Book

"Tune sheets are the only documents spanning the long lives of musical boxes. They are, so to speak, birth certificates . ." So writes Anthony Bulleid in his introduction to this fascinating book. Produced by the dedicated efforts of Anthony together with Registrar Arthur Cunliffe and other members of the Society, it brings together over 200 tune sheets, some in full colour, together with detailed descriptions and dating charts. A must for every cylinder box collector.

A5 size - over 200 pages.

The hardback edition is sold out, but there is a plentiful supply of the soft cover edition.

Soft cover edition - £12.00
plus postage & packing -
UK and Europe £2.00
Rest of world £4.00.

Send cheque, $ check or Money Order (payable to MBSGB) to Treasurer (address at the front of the magazine).

(These are concessionary rates available for a limited period only)
For an order form or more details phone Richard Kerridge on 0118 958 1956

At the time of writing this, the total number of boxes registered stands at 6,108. There are 2,135 Nicoles noted and of these 1,349 have their gamme numbers listed. In the background, there are details of well over 100 more Nicole's waiting to be entered up along with 60 or so other boxes. In other words there is a considerable backlog.

What is encouraging is that more disc machines are coming to light. One member kindly sent in details of a great many 11" Polyphon boxes along with a note about the relationship between their serial numbers and the date of manufacture.

It would seem that numbers in the 9--- and 16--- series were allocated to 11" instruments. The majority of 11" boxes are within these numbers.

Numbers in 6--- series appear to be upright 11" penny in the slot versions. Occasionally, numbers in the 5--- and 8--- series are found on 11" instruments.

Finally, there are some much lower 3 digit numbers that are stamped on a range of instruments. A lot of these boxes have lid pictures of a Dresden quayside or a castle on a hill. It could be that the numbering was started all over again and that these instruments are of late manufacture.

New members of the Society sometimes ask, "What shall I collect?" Like our President, I believe anyone should take a little time to discover the sounds of the various mechanical musical instruments. The best way to do this is to attend as many Society meetings as possible, listen to the instruments that are being demonstrated and ask other members their views on collecting.

Buy what you like. If it costs a little more than you really wanted to pay, then no matter. If the item goes up in price, you will be pleasantly surprised. Should it fall in value, does it really matter if it is still giving pleasure? If the value stays the same, then you have neither gained nor lost.

Many years ago, I saw two boxes on sale in an antique shop. One was a cheerful late cylinder box that played well and had a programme that illustrated the music of the 1880's perfectly. The other was a Nicole that had a programme that was very serious playing tunes that could not be sung or whistled easily. When I expressed an interest in the later box, the vendor was horrified saying, "but Sir this is a Nicole box. How could you choose the other when a Nicole is on offer?" The dealer was of course forgetting choice and only had an eye on making the greatest profit. What was the outcome? I bought neither, but those were the days when boxes were almost two a penny! ■

The Registrar.

The Listing for Nicole Frere boxes in the 26000 and 27000 series can be found on P.173 of this issue.

Who made this?

Here's another teaser for Music Box readers - I'll bet someone knows the answer.

Our photograph shows a barrel piano on the island of Rhodes in 1999. It appears very well made and there is (possibly) a name plate on the front but it's not readable.

It could be of Greek manufacture as others like this have been seen in Greece.

Any ideas?

musical box oddments no. 86

by Anthony Bulleid

The English composer T. A. Arne (London, 1710 - 1778) was the leading figure of English theatre music in the 1740 - 1775 period. In 1759 Oxford gave him the degree of Doctor in Music. He composed the music for over a hundred stage shows, mainly at Drury Lane or Covent Garden.

He is now best remembered, and occasionally seen on tune sheets, for outstanding songs such as Rule Britannia (1740) and *Where the bee sucks* which he composed specially for a revival of *The Tempest* in 1746, (words by W. Shakespeare).

Chevron and zigzag combs

In the early days, say before 1830, when suitable spring steel was not available in larger pieces, combs were made up from individual or small groups of up to about five teeth, screwed to a brass base. The considerable difficulties in making and hardening and soldering one-piece combs naturally delayed the transition for many years.

The considerable difficulties in making and hardening and soldering one-piece combs naturally delayed the transition for many years.

An example of groups in chevron arrangement by the young David (therefore known as David cadet to distinguish from his father) is in Vol. 13, page 93 (or my second book, page 12). It has combs of 80 forte and 43 piano teeth most in groups of five.

Now another fine David cadet movement has turned up in overture style, with cylinder 30cm by 8cm diameter (11.8" by 3.15") playing three airs on the zigzag comb arrangement shown in Figs. 1 and 2. His name is stamped on the brass bedplate, but there is no serial number. The four comb units constituting the zigzag all have ten groups of 5 teeth, all with their bass ends towards the governor. Some early disaster, way back, caused the four groups nearest to the governor to be replaced by twenty teeth in a single piece. All groups are screwed to the single zigzag comb base which is screwed to the bedplate.

The 200 comb teeth allow top quality in the music, which consists of the overture from *Oberon* (1826) on two turns of the cylinder, lasting four minutes, and then, on one turn, Rossini's *Cenerentola* (1817). This last tune is on the cylinder dots which was normal practice in Geneva.

The tune tracks are wider than normal, about .0195", which is wise on a 3-air movement. Tooth stiffness is normal for the period, probably less than 100 relative stiffness, and there is some difference between the four sets of groups of teeth - but not enough to suggest, for example, forte piano. Vellum dampers were fitted, on conventional anvils, and they are effective.

The zigzag layout may have been purely decorative, but more likely it was done in an attempt to reduce sympathetic vibrations from teeth of the same pitch when one of them is played, - as has been suggested by Christian Eric. This separation may be more effective with small groups of teeth.

Apart from the comb, this is a typical early key-wind overture box with external controls, and probably of rather above average quality. (Average quality was very high). It was probably made in 1838.

F. Lecoultre in the late 1850s

Some boxes made in the changeover period from key to lever wind, which stretched from 1857 to 1862, included unusual features as well as special efforts to provide as much musical quality as possible. An excellent example is F. Lecoultre serial 29254, gamme 6358 with 12.2" by 3.2" diameter cylinder (31 by 8cm) which plays twelve operatic airs at 2-per-

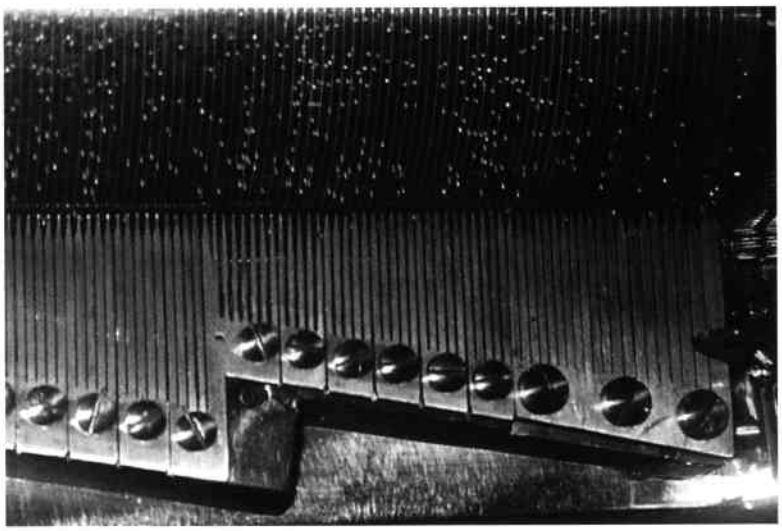


Fig.2. Treble end after restoration. An earlier one-piece restoration of the 40 teeth nearest to the governor has been repaired and kept. Thanks to Walter Behrendt for Figs. 1 and 2, and to Alan Godier for additional data.

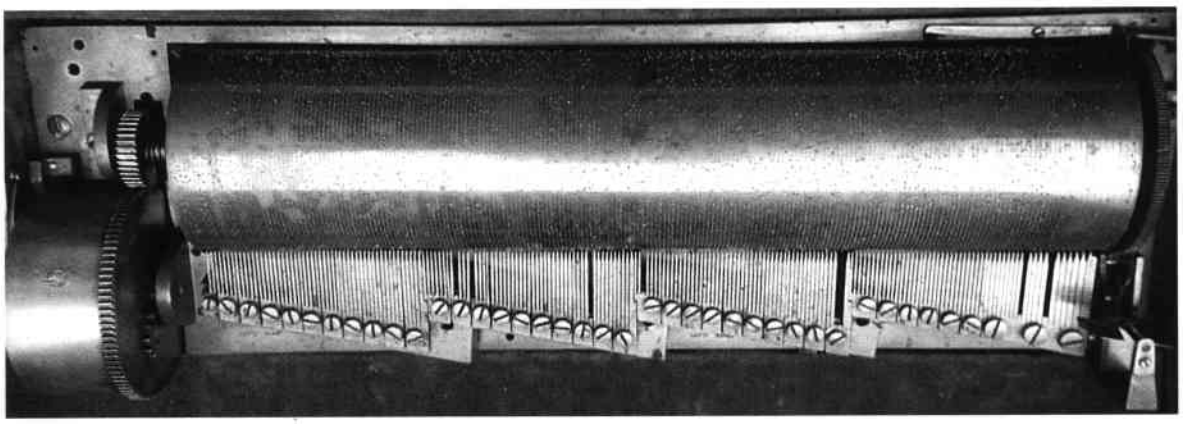


Fig.1. David cadet's fat cylinder overture box with zigzag comb sets of 50 teeth.

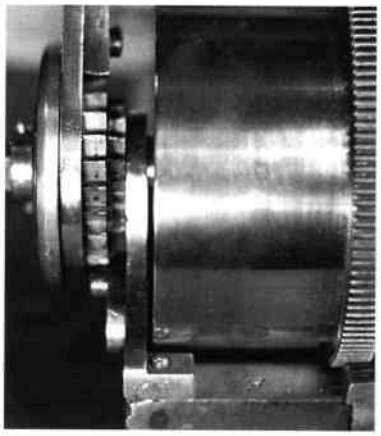


Fig.3. A complex early winder arrangement with two ratchet-wheels. Please look for the little rampant puppy below the spring barrel.

turn. It was made in 1857 and its early lever wind features include the glass lid covering the winder and a tentative duplicated ratchet which can be seen, with the reliable rampant puppy, in Fig. 3. You can tell that this was never made as a key-wind because the bedplate is not drilled for on/off and instant stop levers.

The cylinder, with tune 1 on the dots, is pinned at .08" (2mm) per second so one turn lasts 125 seconds and, with two 8mm tune gaps, each tune lasts 58 seconds.

The comb, stamped with their usual LF/Gve in lozenge, has 126 teeth. This large number was achieved by reducing the tune track widths to .016" which is not unusual with Lecoultre. Actually they are a shade narrower, .0158" to be precise, and the cam steps are very accurate. Every pitch change is scribed on the comb and the pitch numbers are stamped on the comb base or the leads, see Figs. 4 and 5.

Interestingly, the pitches have also been scribed with the classic *ut, re* notation; here, the *a* teeth have pitch number 3 and are scribed *mi*. As usual, semitones have their pitch numbers stamped sideways. There is no marking on the bass lead.

The governor butterfly rotates 2688 times per turn of the cylinder, typical of fat cylinder boxes of the period, and due in part to the large great wheel which has 192 teeth. So the butterfly rotates at 1300 rpm at correct playing speed, which is slower than normal practice but gives satisfactory performance.

It is always a bit risky saying that something about a musical box is unusual, considering that we have seen less than 2% of this maker's output. But here are two details of serial 29254 that I think are unusual. For fine adjustment of the cylinder dots with the comb tooth tips, the wedge type snail cam follower has two small adjusting screws. And, a bracket has been fixed to the cylinder treble end over the slot for the drive pin. These are both shown in Fig. 6.

The tune sheet of serial 29254 is absolutely typical, with serial number not shown; gamme number and L.F. in top border, and the composer's column left blank apart from minor incursions by long titles. It is also (I think) unusual to see numbers in the Nos. column. But here, as can be seen in Fig. 7, some numbers seem to have been inserted when the sheet was written. I have no idea what they mean. But the twelve tunes, all from classic operas, make an impressive display and are all are excellently performed. The three from *La Traviata* are the latest, 1853; and no. 11 by Mozart in 1787 is the earliest. The entire lot are still going strong in 2000.

Straightening bent leads

Fig. 5 also shows a common defect at the bass end of elderly combs - the leads on the 3rd and 4th teeth, both stamped 2, are touching. This means at best that their vibrations are impaired, and at worst that both lift every time one is played. If that happens to three or more teeth, all their cylinder pins will get pushed over.

Cleaning a comb involves a wash with white spirit after which pieces of thin card should be passed between every pair of leads till they are free of dirt. Any that are touching or nearly touching should then be bent straight and clear. I have found that this is most safely done with the comb mounted on a firm wood base as for dampering, and with small metal strips slid between the leads. At least one more tooth each side

...we have seen less than 2% of this maker's output.

Fig. 4. Part of 29254 comb with pitch lines and numbers, and groups of up to four teeth. The figure 1 on its side signifies f (*ut*) sharp.

Fig. 5. Bass end of 29254 comb, pitch numbers stamped on the leads

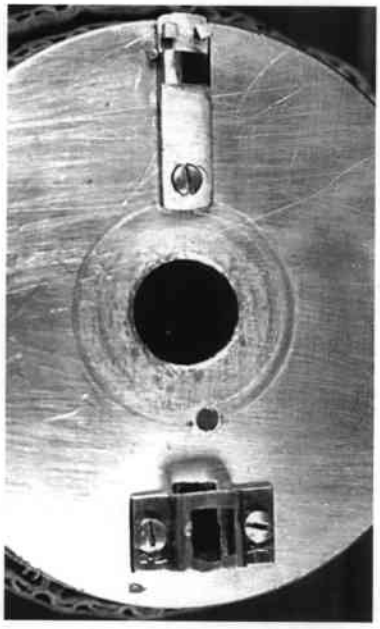


Fig. 6. Treble end of Lecoultre 29254 cylinder. Two adjusting screws on the snail cam follower and an extended slot for the drive pin.

musical box oddments no. 86

Fig.7. Gamme no. and L.F. in top border of 29254 tune sheet, with stray unexplained numbers at the left.

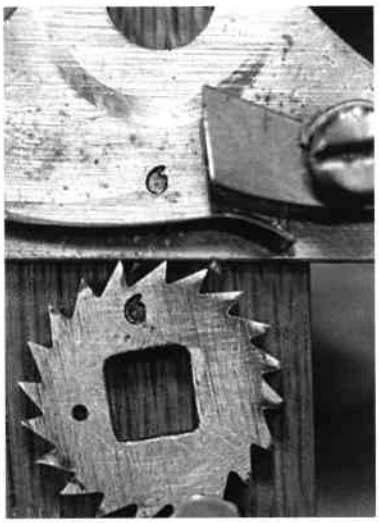


Fig.8. Blank no. 6 stamped on spring bearing and ratchet for Nicole 29138.

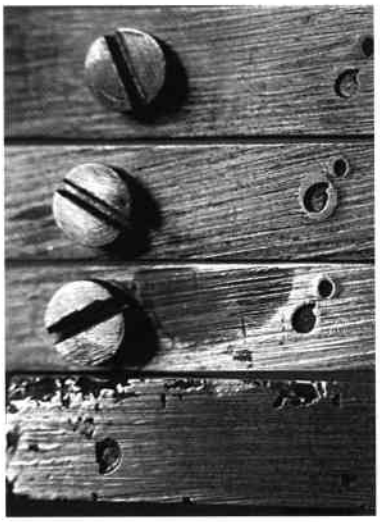


Fig.9. The same 6 on three control levers and base edge of bedplate.

The velocity of sound in cured Araldite (they assure me) is 1.22km/second, about 4000 feet per sec.

of the touching pair should be included. The metal strips should be as thick as the tooth spacing allows and long enough to protrude one cm. in front of and behind the leads. Their height should be about half that of the leads.

The resulting little assembly of five metal strips embracing four leads must be lightly clamped front and back, making a firm fixture on the comb. The tops of the leads can then be bent sideways without any stress on their teeth. Bending is best done by inserting a knife blade vertically downwards in between the touching leads and gently easing the gap open to its correct width.

All this assumes that the leads are not corroded. If they are, with the usual white cloak, they are best cleared from touching by sliding 240-grit emery paper between them - two pieces, back-to-back, grit outwards. That is very unlikely to impair their tuning. Always spray corroded leads with WD40, it seems to arrest further corrosion.

Nicole in 1851

Nicole 29138 made in 1851 has an 11" (28cm) cylinder and plays six airs from Bellini's 1831 opera *Norma*. Its gamme no. 660 was first pinned about 1842, and here it comes over again, very nicely, with 112 comb teeth playing and decorating these melodies.

Nicole cylinders are usually pinned right from end to end, sometimes even including an end cap; but an unusual feature of this box is that the pinned length is a full cm. shorter than the total length. Despite this, there are 116 teeth, the tune track widths being reduced to a bit below .016" - .0155 (.39mm) to be exact. Like Lecoultre, this was done from time to time by Nicole, notably for their 11" mandoline boxes. But here, having specially achieved these 116 teeth, it is a bit bizarre to find that the top four at the treble end are not used.

Another unusual but rather trivial feature of serial 29138 is the stamp used by the blank maker to link various components with their bedplate.The number is 6, and as stamped it looks like a large inverted comma. I expect it got onto at least a hundred sets of components. Perhaps it will duly appear on another 1851 musical box. Here it is on spring and control levers, in Figs. 8 and 9.

For Fig. 9 I stacked the three control levers on top of the bedplate edge to show their sixes and pivot screws. A craftsman (or more likely an apprentice) would hold the top of the bedplate towards him when stamping its blank number, which is therefore usually upside down.

Sticking metals

Epoxy resin adhesives like Araldite and others are continually being improved and are now commonly used for joining metals. Therefore they must be OK for fixing new teeth in combs, assuming that this would not cause any loss of volume. The velocity of sound in cured Araldite (they assure me) is 1.22km/second, about 4000 feet per sec. That is quite high enough to ensure no loss. So it only needed a practical test.

Roland Fisher was busy replacing several teeth in a damaged comb by conventional soldering and he also fixed three with an epoxy resin; there is absolutely no discernible difference in performance. The only disadvantage is that any small gap round the new tooth shows up more than with solder. The advantages are that the new tooth can be accurately lined up before the adhesive sets, and that no heat is applied to the comb.

Araldite has long been used for replacing leads lost by bass teeth and for fixing what were previously soldered dampers. For fixing teeth you simply have to follow scrupulously the well known instructions.

For replacing soldered dampers, the existing solder must be scraped clean and if necessary a tiny bit added which can be cut away if the finished pitch is too low. When tooth and wire are really clean and the Araldite mixed, dip the wire end into

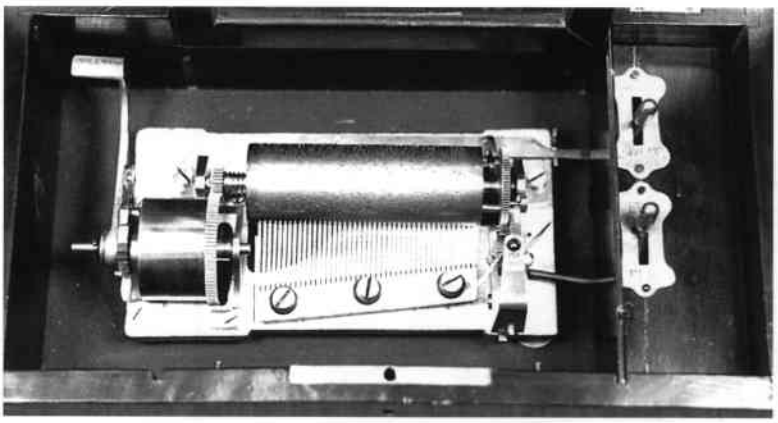


Fig.10. L'Epée serial 30171, showing their usual tune change lever stops fixed to the Bedplate edge and their axial pin for the male Geneva stop. The cylinder dots are on tune 3. I am sure the control lever escutcheons are a later "improvement," and nailing them down is what split the woodwork.

the adhesive to pick up a blob about 1mm diameter, with a pin add a smaller blob to the tooth; with a clean pin press wire end into position. With standard Araldite you have time to fix many dampers; but check that they all remain in line; the adhesive is elastic, and if you have pushed the wire sideways while lining it up it will very slowly reverse back. Never use the Rapid version unless you are confident of completing the job within five minutes.

L'Epée and economical small cartels

Ever since the late 1850s L'Epée sold huge quantities of manivelles. So they must have been well aware of the cheaper end of the musical box market. That probably led to their making small cartel movements by the late 1880s, and I think serial 30171 is a good early example. It was made in 1890 and has a 3.5" (9cm) cylinder playing 4 airs on 42 comb teeth, as can be seen in Fig. 10. The tunes last 45 seconds and the only big popular hit of the period is from *The Mikado* 1885.

Production cost has been reduced by leaving the bedplate surface in as cast condition and by omitting a tune indicator.Also the control levers are stamped (including the pivot holes and the tune change lever slot) from mill-finish steel strip. Their tops are reduced to just under 3/16" and they are screwed (3/16 Whitworth) to receive polished, nickel-plated brass caps.

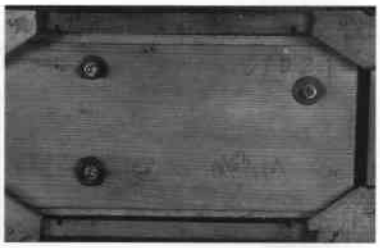


Fig.11. Case bottom, with pencilled 31071 and L'Epée's original arrangement of three fixing screws.

They look smart, are far cheaper than brass levers, and are kinder to finger tips. There is no other nickel plating. The mechanism is still fixed to its case with three screws through the sound board into the integrally-cast bedplate legs, see Fig. 11.

The cylinder is pinned to provide simple treble trills but teeth 38 and 39, even after cleaning and rust removal, vibrated lazily, giving a semi-zither effect- most unpopular. Brisk second-cut filing under these teeth in the quarter of their length nearest to the comb base luckily brought them back to life. In my experience this miracle happens in about 50% of attempts. Now the box gives surprisingly vigorous performances throughout.

The case is 12 x 6.5 x 4.5" (30 x 16 x 11cm), grained all over with two lines of stringing and a floral transfer on the lid. Its colourful tune sheet, special to L'Epée but not often seen, is shown in Fig. 12. ■

Now the box gives surprisingly vigorous performances throughout

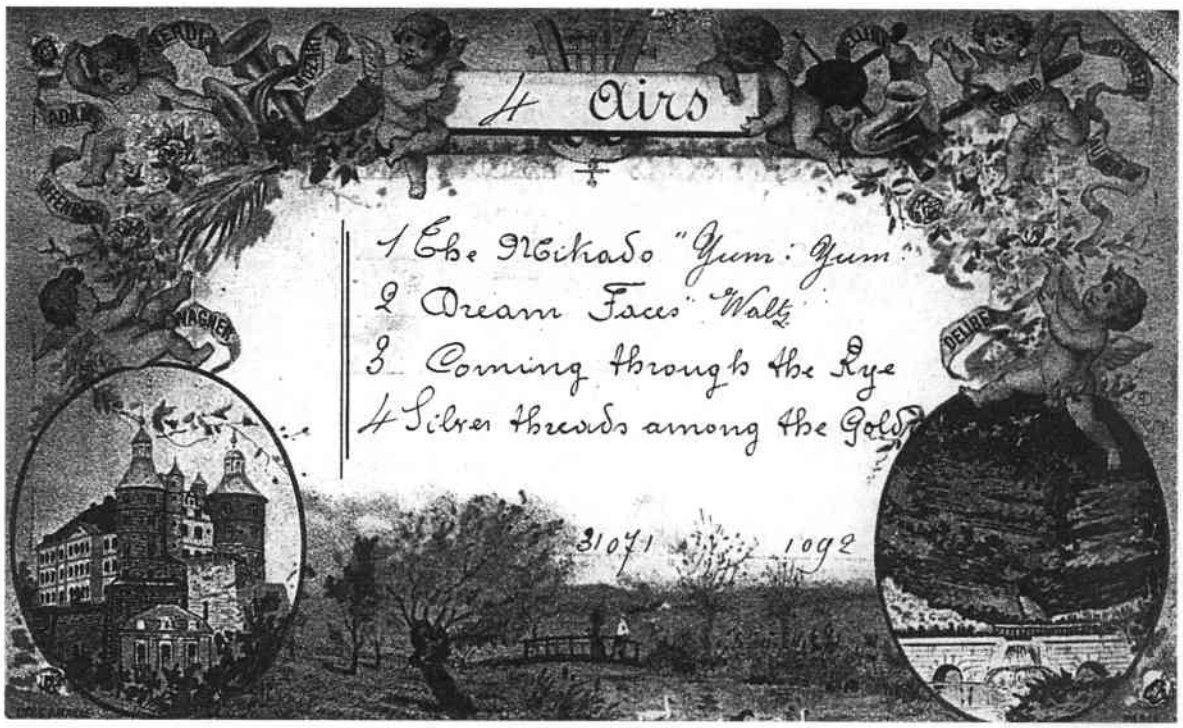


Fig.12. Tune sheet with serial and gamme numbers. Tune 2 was composed in 1882; tune 3, 1795; and tune 4 is that perennially popular ballad from 1873..

Archive Corner

- *Three*

Other Societies

This obviously includes back issues of many different journals and magazines, some in English, some in Dutch, French or German.

It is really useful to find out details about instruments made in other countries, and I suppose It is a little obvious to say that the best information about an instrument can be found in the country that made it in the first place.

It is useful to see what meetings are on, maybe planning an annual summer holiday to fit in with a meeting or Festival abroad.

There is virtually no co-ordination between societies, even just in England, as regards dates of meetings. Indeed, there was a Phonograph Society Fair in Northampton on the same day as the MBSGB annual meeting in June 1999 only 15 miles away in Kettering. I would not want the bother of an 'umbrella' organisation to use up valuable time, effort and money, but it would be useful to avoid clashing of dates of important meetings. I wonder how we can solve this one!

If officers of other societies are reading this please let us have your comments as soon as possible.

The most useful thing to the Archives is publication of original advertising material or tune lists and sometimes other societies reprint original catalogues which are particularly rare and interesting for the benefit of all members - more about this next time. ■

Kevin McElhone

Not a great deal to comment upon this time - just a couple of sources of rolls/books for mechanical music.

I have found a source of excellent quality NEW books for Piano Melodico music. Le Ludion in France have made me two books to the specification of the originals, although they are actually listing about 50 titles available of NEW modern arrangements which are a nice change from original titles. They will also copy any old original books which you have. The price is reasonable at around £120 ($180) for two books - 30 note size. You can contact them on their web site - see MBSGB site for links.

From America comes an e-mail from Phil Jamison of West Chester P.A. He has an original Orchestrone test roll which he is willing to get copied. You can contact him on mortier@netreach.net

If you have a requirement or can help with something unusual, let's hear from you. ■

Kevin McElhone

Book Review

Crown Devon Musical Novelties Collector's Handbook
by Alan H. Roberts, F.B.I.S.T.

The Crown Devon Musical Novelties Collector's Handbook, despite its mouthful of a title, is a neatly bound and well presented A5 paperback document. It is full of useful reference information to the collector and is bursting with 43 colour pictures which make the book worth buying just for these alone.

The book gives a basic introduction to the history of Crown Devon. It then goes on to examine the manufacturing processes used in the production of their pottery. The publication has a short section covering the movements used; however, this is not very detailed on the mechanical side.

Most of the book is taken up with a complete reference guide to the known pieces that Crown Devon ever produced. The pottery is assembled into each design, and there is a colour picture of the whole range. On the reverse there is a short passage covering the design details and some flaws within the wares. Each design has a list with a reference number for each item produced and a tick box so that the forgetful collector knows what he owns.

Crown Devon produced a number of items with songs in a regional dialect and, for the benefit of the collector who wants to be able to have a sing-along with them, there is a suitable selection of translations provided. The rest of the book is taken up by range and purchase lists. The former is a table for cross-referencing with your design tables so that a complete record is maintained. It also allows the ambitious to see how many more pieces they need before they complete the whole known range of 267 pieces.

The purchase list is of little constructive use for the collector, but it will, however, make interesting reading. It allows you to see by how much you have made your wallet lighter year by year. The book is an interesting reference work and full of useful data. It is a professional publication which helps the collector to understand his pieces. It is available for purchase from the publishers, Fairview Promotions N.E. Ltd., P.O. Box 74, Corbridge, Northumberland NE45 5YP. ■

Review by John Ward

letters to the editor

Coarse Threads

Restoration projects in the journal are a source of particular interest to me and I have been following Paul Bellamy's 'Hick of a Problem'. In the second installment, Paul has the problem of machining a worm of 2.5 threads per inch (t.p.i.) and his article (vol. 19 no.6) describes how the problem was solved.

Having myself machined threads of 2 t.p.i. on my Myford ML7, I was surprised that Paul did not set up a gear train in the usual way. Perhaps, I surmised, the 2.5 t.p.i. could not be accommodated with the standard set of gear wheels, so I did the necessary calculation. The ratio of 2.5 to 8 (the t.p.i. of the lead screw) worked out to a compound ratio of: drivers - 40 x 70; driven - 25 x 35. All these gears are available. To check that it was physically possible to install the gear train, I successfully did so by the inclusion of a 38 tooth idler wheel between the 70 and 35.

Naturally one would not normally drive the saddle through this very high gearing by using the motor drive. I merely slackened the belt, engaged the saddle and manually rotated the gearing using the handle on the lead screw.

...in which case the publishers got the wrong illustration.

Having confirmed my supposition as to the practicability, I wrote to Paul who, in his reply, mentioned that he had originally contacted Myford who had informed him that 2.5 t.p.i. was not possible with their standard gear set. However, he confirmed that my solution was correct and added his own calculations which confirm that a least the following undocumented t.p.i. are possible: 1, 1.5, 2. 5, 3.5, 4.5, 5.5 and 6.5.

We both hope that this information may be of help to others in the future.

Keith Reedman Derbyshire

More on Old Christy

Thanks for the comments by Dave Evans. His book illustration is an American edition which indeed shows a street organ - trust the Americans to get it right! The English lantern slides also got it right. Was there some licensing arrangement with the Religious Tract Society who owned the rights to all the English books? The first publication was in 1884 with many later issues. The British Library lost much of their archival material during WW2 but their limited records show exclusively the Hicks type piano.

Dave could be right in that Mrs Walton intended the story to be about an organ, in which case the publishers got the wrong illustration. We shall never know. However, the Library is interested in recording the missing editions. I have started to produce a photographic record and details of the many versions, editions and publishers. Please, if anyone has copies, give me a call. (Tel/fax: 01634 252079; e-mail: bellamypaul@netscapeonline.co.uk)

Paul Bellamy

Want a Music Box?

Then Grow your own!

I am indebted to MBSGB member Geoff Ford of Bristol for details of a sunflower seed variety from Cuthberts called Music Box Mixture. Described as a dwarf variety, perhaps they had a snuff box in mind when naming these. But do they play music? Probably not.

As Geoff says, "All you need is a window box and some compost." But we really should tell them that the correct description is musical box. *Editor*

classified advertisements

CLASSIFIED SALES

Hupfeld Ronisch Solophonola, player piano. Oak concert , with internal brass inlay; 8ft 6ins x 6ft 4ins; date approx. 1910; 65 and 88 note; fully restored and working. £4,000. Tel. 01562 731199 (Worcestershire).

Discs - all in good condition

15½" Stella - no projections	4
12" Mira	20
9⅛" Britannia	10
8¾" Gloria	7
4½" Symphonion	1
19⅜" gold colour?	1

Phone 01777 818544
(Doncaster-Retford area)

Steck Duo-Art Upright Piano. Pneumatics and case need attention. £7600 o.n.o. Tel. 01255 436489 (Mr. Parsons, Essex).

19⅝" Polyphon cabinet with coin drawer and part of motor cover. Flat bottom model. Veneer good. No. pediment. Small section of moulding missing. Some worm - hence £300 o.n.o.
Tel. 01403 823533 for more details.

Gem & Concert Cob Organ, Ariosa Single and Twin Reed, Ariston, 2 rank folding Harmonium. Music and spools for Cellestina Seraphone, Mignon, Cobs. Discs for Thorens, Polyphon, **Amorette**, Intona. Book music Gavioli piano, Aeolian Orchestrelle. Parts, rolls, reeds. What are you looking for? I will try and find it.
kevin.mcelhone@hotmail.com or phone 01536 523988.

CLASSIFIED WANTS

Any old catalogues and musical box or organette ephemera.
Ted Brown - 01403 823533.

Old auction catalogues, tune lists etc. Contact Kevin McElhone - address in Society Officers list.

Organette music wanted. Any Dolcine card music any condition. 14 note Melodia and Clariona music (on spools). All other organette music, bands, spools, discs, any condition considered. Contact Ted Brown on 01403 823533.

Wanted

Disc Box 11½" any model considered;

Gem cobs, any metal or card discs, empty organette cases, incomplete mechanisms. Also want larger organettes and those with added bells, drums and twin reeds.

Contact Kevin McElhone, Archivist, on 01536 523988.

RATES FOR DISPLAY ADVERTS

SPECIAL POSITIONS (offered as available)

Outside back cover (tone or two colours).....Full page only £249
(full colour, one photograph to maximum size of 8" x 6") ..... Full page only £560
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POSITIONS INSIDE JOURNAL (as available)
Full page £150, Half Page £86. Quarter Page £54, Eighth Page £36.
5cm box in classified, area £32, 3cm box in classified area £22

These charges include typesetting, but are exclusive of any artwork which may be required. Half tone, artwork and design can be provided at additional cost. Black and white half tones £15 each. Design and artwork quotes on request.

DISCOUNTS (applicable only on accounts settled within 30 days, otherwise strictly nett). Four or more consecutive insertions: Area rate less 20%. A further 5% discount is given if payment is in advance

MECHANICAL DATA TYPE AREA
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Quarter page 5⅛"x3½" (135mm x 88mm).

Looking for something special - or have some items for sale? Remember, Music Box goes to over 600 enthusiasts worldwide.

For as little as £5.00 (£9.50 for non members) you can reach these people with your Sales & Wants.

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1st October 2000.

Deadline dates for Display Advertising Copy
1st April; 1st July;
1st October; 1st February
Editorial copy **must** be submitted at least 8 days prior to above dates
Posting of magazine:
27th February; 27th April;
7th August; 7th November

CLASSIFIED ADVERTISEMENTS

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE: *1st October*

Minimum cost each advertisement £5.
Members: 16p per word
(bold type 8p per word extra)
Minimum cost each advertisement £9.50
Non-members 32p per word
(bold type 16p per word extra)

CASH WITH ORDER PLEASE TO:
Advertising Secretary Ted Brown, The Old School, Guildford Road, Bucks Green, Horsham, West Sussex RH12 3JP
Tel: 01403 823533

NOTICE

The attention of members is drawn to the fact that the appearance in The Music Box of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.

MECHANICAL MUSIC
at Christie's South Kensington

A Welte No2 'Cottage' Orchestrion
This item realised £46,000 at the sale on 27th July

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