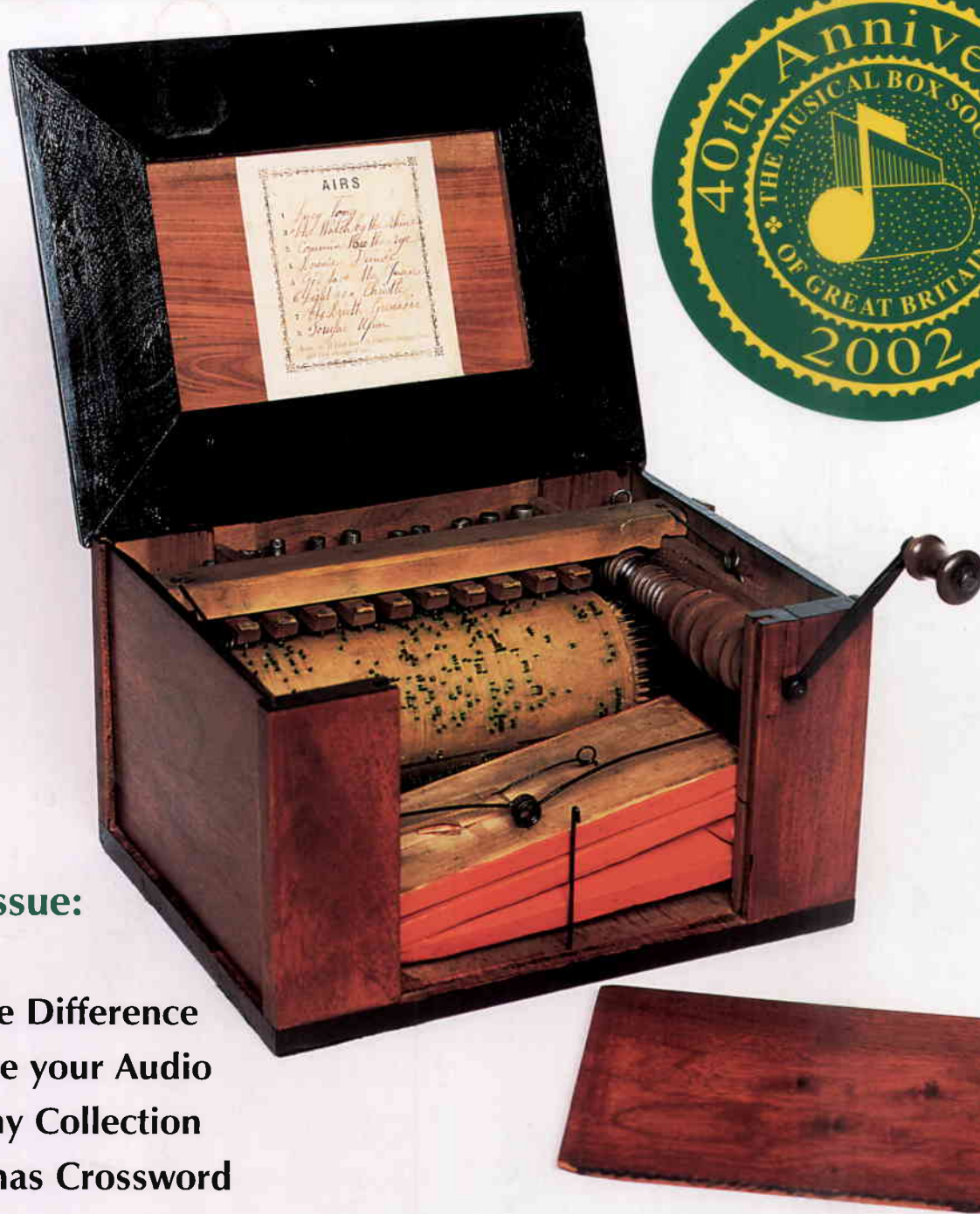


The

Music Box

An International Journal of Mechanical Music

Volume 20 Number 8 Winter 2002
Edited by Alan Pratt

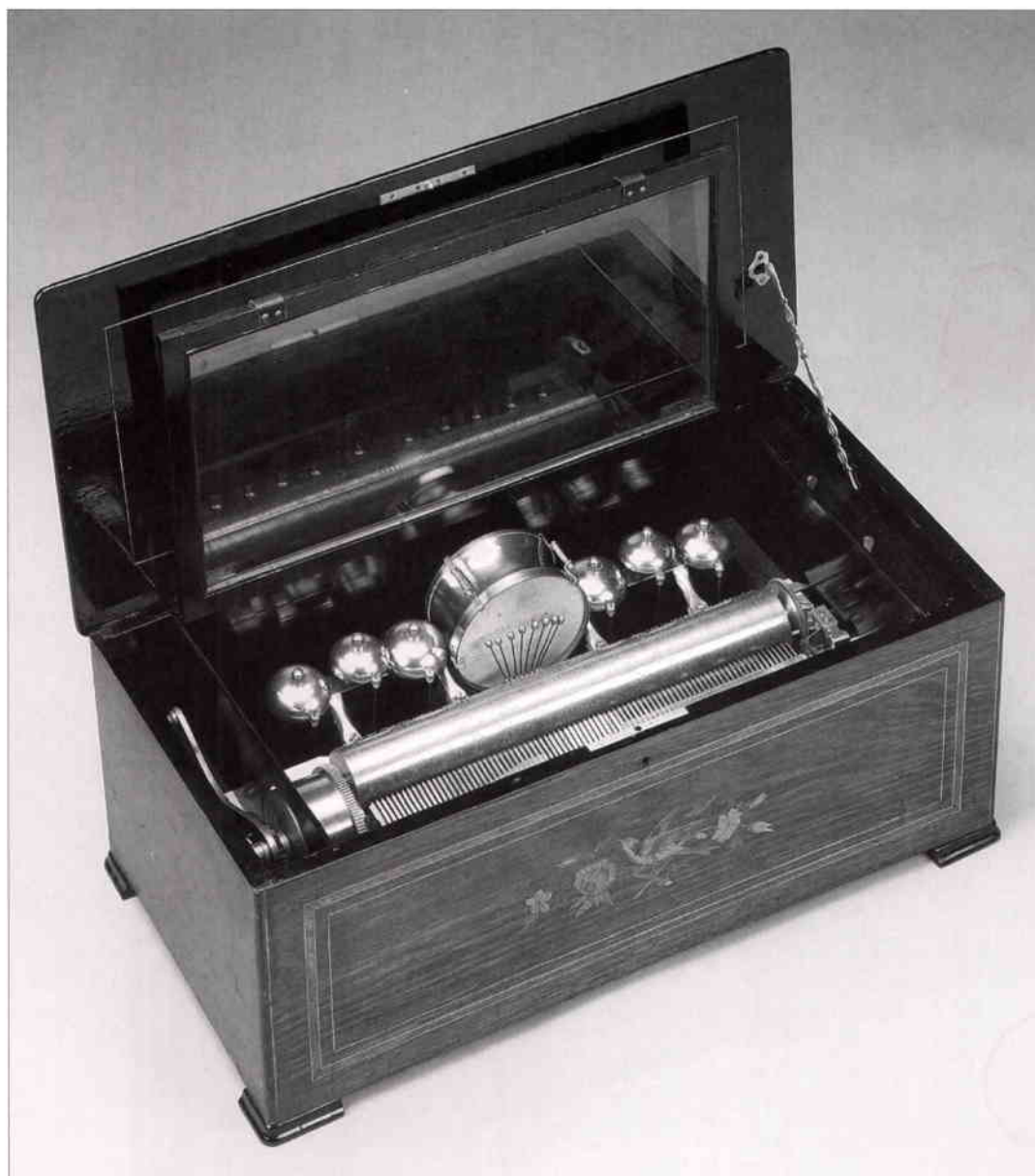


In this issue:

- Giants
- Spot the Difference
- Preserve your Audio
- From my Collection
- Christmas Crossword

The Journal of the Musical Box Society of Great Britain

CHRISTIE'S



A drum and bells musical box
playing ten airs.

Sold for £940 on 23 May 2002

Mechanical Music and Automata

Auction

20 May 2003

**Entries open until late
February 2003.**

Viewing

17-20 May

Enquiries

Michael Pritchard
mritchard@christies.com
+ 44 (0)20 7321 3279

Catalogues

+ 44 (0)20 7389 2820

South Kensington

85 Old Brompton Road
London SW7 3LD

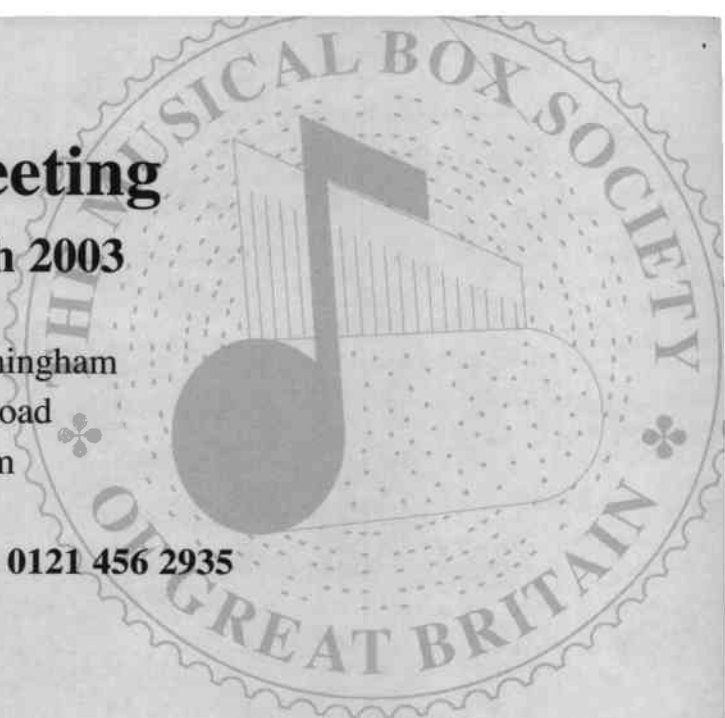
**View catalogues and leave
bids online at christies.com**

Spring Meeting

April 4th - 6th 2003

Quality Hotel Birmingham
166 Hagley Road
Birmingham
B16 9NZ

Tel: 0121 454 6621 Fax: 0121 456 2935



Hotel Package

Bed and Breakfast and evening meal for 2 nights £93.00 per person, based on two people sharing.

For reservations please send the booking form below to the Hotel.
Please state smoking or non-smoking bedrooms.

Hotel Booking Form (return direct to the Hotel)

Please reserve for the Musical Box Society meeting April 4th - 6th 2003

Name: _____ Address: _____

Tel. no: _____

No. of persons: _____

Type of room: _____

Two nights accommodation, bed, breakfast and dinner at £93 per person

Registration Form - Birmingham meeting April 4th - 6th 2003

Please return to ROY ISON: 5 East Bight, Lincoln LN2 1QH Tel: 01522 540406

Name: _____ Address: _____

No. in party: _____

Hotel resident? YES/NO

Total Registration Fee at £10 per person _____ Cheques to M.B.S.G.B.

The Next Forty Years



Alan Pratt

With this issue of **The Music Box** we come to the end of our 40th Anniversary year and also to the end of another Volume.

A major element in our fascination with mechanical music must be that of nostalgia. Collecting, listening to, looking at, and marvelling at the ingenuity of those early craftsmen who fashioned these mechanical musical marvels with only the most basic of tools is the essence of our hobby. And so it has been interesting, at least to me, to read of the memories of some of our early members, and the way in which the Society came into being.

Throughout our forty years of existence, countless members have given - and continue to give - their time to expanding our knowledge and sharing that knowledge so that these instruments can be maintained

as a permanent reminder of the work of those early craftsmen. They serve by researching and writing articles for this journal, by writing books to inform or guide the less experienced, and by maintaining the Register of musical boxes which is admired and referred to by collectors across the world.

Others have made their contribution by serving on committees, by hosting or organising meetings or simply by actively supporting the Society.

Without such support the Society would not have survived for forty years. With continued support we can continue for another forty years - and who knows beyond that? Simply by belonging to the Society you help to ensure its success. If you think we should be doing different things (or things differently?) say so. But above all, stay with us - it's the only way forward. ■ **Editor**

contents

Society News and Topics.....240

Meetings

Chanctonbury Ring

Autumn Meeting, Lincoln

Honour for Ralph Heintz

Singing for our Supper

Commemorative Medallion

Safety Stops for

Musical Boxes246

By Robin Biggins

Giants252

Some notable meetings & some that didn't happen

By O Carioca (Edward Murray-Harvey)

Preserve Your Audio255

Part 1 - Keeping those treasured sounds

By Tony King

Spot the Differences258

- There may be more than you think!

By Peter Howard

Musical Box Oddments no. 95..260

Anthony Bulleid continues his series

From my Collection264

On the "case"... by Alison Biden

Christmas Crossword265

Auction Report267

Letters to the Editor.....269

Classified Adverts.....270

Our cover picture

The Serinette

These simple barrel organs, mostly from the Miracourt region of France, were reputedly used to 'teach' caged birds to sing simple melodies.

The name is derived from 'serin', the French word for canary, but the same word is used colloquially for a simpleton. But who, in this case, is the simpleton - the bird or the person turning the handle!

Photo courtesy of Bonhams



The Editor welcomes articles, letters and other contributions for publication in the Journal.

The Editor expressly reserves the right to amend or refuse any of the foregoing.

Any contribution is accepted on the understanding that its author is solely responsible for the opinions expressed in it and the publication of such contributions does not necessarily imply that any such opinions therein are those of the Society or its Editor.

The Society and its Editor are unable to accept and hereby disclaim any liability for the consequences of any inaccuracies, errors or omissions in such contributions. No representations, warranties or endorsements of any product or information contained herein are given or intended and full verification of all products and information appearing in this Journal must be sought from the appropriate contributor.

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

NO REPRODUCTION WITHOUT WRITTEN PERMISSION OF THE EDITOR. ALL RIGHTS RESERVED

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

© 2002 The Musical Box Society of Great Britain

Website: www.mbsgb.org.uk E-mail: mbsgb@reedman.org.uk

OFFICERS OF THE M.B.S.G.B. AND THEIR DUTIES**President: Christopher Proudfoot**The Old Rectory, Fawkham, Longfield, Kent DA3 8LX
Tel: 01474 707513**Joint Vice President: Coulson Conn**432 Old Forge Road, Media, Pennsylvania PA 1906 USA
Tel: 610 459 067**Joint Vice President: Paul Bellamy**46 Longfield Avenue, High Halstow, Nr. Rochester. Kent ME3 8TA
Tel: 01634 252079 E-mail: bellamypaul6@aol.com**Subscriptions Secretary & Treasurer: Richard Kerridge**

32 Queens Road, Reading, Berkshire RG1 4BA

Tel: 0118 957 7453 E-mail: edwinsmith@btinternet.com

*To whom all subscriptions and subscription enquiries should be addressed.***Membership & Correspondence Secretary: Alan Wyatt MBE**

MBSGB, P O Box No 299, Waterbeach, Cambridge CB4 8DT

*To whom all applications and queries relating to new membership should be addressed and to whom all general correspondence should be sent.***Meetings Secretary: Roy Ison**

5 East Bight, Lincoln LN2 1QH

Tel: 01522 540406 Fax: 01522 520782 E-mail: ison@bight.demon.co.uk

Recording Secretary: Arthur Cunliffe

c/o The Editor, as below.

Editor: Alan Pratt

6 Kingscote Road, Dorridge, Solihull, West Midlands B93 8RA

Tel: 01564 775000

Archivist: Kevin McElhone

47 St John's Road, Kettering, Northants NN15 5AY

E-mail: kevin_mcelhone@hotmail.com

Auction Organiser: David Walsh

11 Harford Close, Bristol BS9 2QD

Advertising Secretary: Ted Brown

The Old School, Guildford Road, Bucks Green, Horsham, West Sussex RH12 3JP

Tel: 01403 823533

Committee members:**Robert Hough**

Aeolian Court, Chudleigh, Devon TQ13 0EE

Tel: 01626 853502

Hugh Morgan

27 Middleton Street, Wymondham, Norfolk NR18 0AE

Tel: 01953 603462

Daphne Ladell

The Hollies, Box Hill Road, Tadworth, Surrey KT20 7LA

Tel: 001737 843644

Website: www.mbsgb.org.uk**E-mail: mbsgb@reedman.org.uk****Christmas Meetings**

There is only one Christmas meeting this year. This is to be hosted by Ted Brown at The Old School on Saturday, 7th December. Don't forget to phone 01403 823533.

**Spring Meeting
- 4-6 April 2003,
Birmingham****Provisional Programme:****Friday**

Members' boxes plus Sales Table.

Saturday a.m. Presentations by Ted Brown, Christopher Proudfoot and Nicholas Simons.**Saturday p.m.** Visit to local industrial museum. (Full details in the next issue). Society Dinner and entertainment**Sunday** Presentations by Coulson Conn, Keith Reedman, John Ward and Paul Bellamy.

The Quality Hotel on Hagley Road is only a few minutes by bus or taxi from the city centre for shopping etc. For those who may consider extending their stay we will obtain details of events at Symphony Hall, Theatres, National Indoor Arena etc. nearer to the time.

A booking form is included with this issue of Music Box.

AGM and Auction

The venue will be at Roade, Northamptonshire, which is on the A508 just off junction 15 of the M1.

Spring 2004**Canterbury - Organiser****- Brian Campsie****European Tour 2003
- April in Paris**

As we go to press, the details of our 2003 Euro-Tour have been finalised. Our destination is Paris which is home to some fine collections. Dates are April 10 - 14 and the price is £215.00 for four nights on a B & B basis plus all travel, of course.

Demand for places is bound to be high. Call Alan Wyatt on 01223 860332 to book your places.

We are looking for further locations/organisers for Autumn 2004 onwards. Ring Roy Ison on 01522 540406 if you would like to discuss ideas or find out what is involved.

New Members

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

2816 Alan Walker, Norfolk

2817 Steve Nichols, Norfolk



Fig. 1. Ted Brown tells the Draper family history.



Fig. 2. Clive Houghton and Daphne Ladell enjoy their interpretation of a picnic lunch.



Fig. 3. Anthony Bulleid talks us through the two PVF boxes.

Chanctonbury Ring

Following so closely on the publication of the Society sponsored Organette book, some may have considered the subject choice of 'J.M.Draper' for the August meeting was pushing these little instruments a bit too far. However, after an outline of the Draper family history, from their early days of hen-house and farm implement manufacture to the advanced marketing techniques for their musical products, there was an opportunity to listen to a number of their different organette models. We now have a more complete and rounded appreciation of this branch of the mechanical music scene.

Following a 'bring your own picnic lunch' which was interpreted in a number of different ways, the "catering staff" did us proud with a fine selection for our sweet course. Many thanks.

It was not unexpected that the second subject of the day, 'Your favourite tune', gave rise to a wide variety of music which must have caused many of us to recall phrases like 'One man's meat is another man's poison' and 'Each to their own'. What was unexpected was one presentation in which it was emphasised that the atmosphere in which we listen is equally as important as the tune we listen to. We were treated to a demonstration in which a few simple theatrical props caused much amusement and also a drop (or dram) of satisfaction to the two participating actors! On a more serious note, a second unexpected aspect to this subject was the very high proportion of early key-winds used as demonstration instruments. Was it really the tune itself that was the favourite, or the perfection of the musical arrangements on these quality boxes?

None of us will ever be able to repay Anthony Bulleid for the immense contribution he has made to our knowledge of musical boxes but, on this occasion, we did have a chance to assist him with some of his research. We were asked to

compare and contrast two P.V.F. boxes from the 1872/73 period. These boxes had the same tunes, in the same order. They had the same type of tune sheet, virtually identical cases, very close serial numbers of 2175 and 2184 and were both two-comb harpe harmonique movements. Both had zither attachments. The differences lay in the cylinder lengths of 13" and 14" and the number of teeth at 62+30 and 66+34 respectively. It would be stealing Anthony's thunder if we were to reveal the survey results at this stage - you are asked to patiently await one of his future 'Oddments' articles when you should learn what we think of zithers.

The Christmas open day at Bucks Green Old School is on Saturday 7th December and the next Chanctonbury Ring meeting is on Sunday 19th January when the subject will be 11" disc boxes (plus or minus a bit so that anything from 8" to 13" will qualify!).

Autumn Meeting Lincoln, October 4-6 2002

Over sixty members booked for this meeting, which started as usual on the Friday evening with a table display, much chat and one two organs being warmed up for the morrow.

Saturday morning saw us distributed in the centre of Lincoln, the organs competing for attention with the guide dogs whose funds they were there to augment. Two ex-Presidents were among the handle-turners, one of them perched alongside a litter bin as if expecting to be jettisoned once and for all. At one o'clock, everyone was invited to the Guildhall, where the Sheriff welcomed us and presented gilt medallions to all the organ-grinders. Prizes were also awarded to the best costumes, Joan Chapman winning the first prize. Peter Murray, as the best-dressed man, won the second. We were then treated to an entertaining history of the building and view of the civic regalia and plate given by Mr Cook, an ex-Guardsman who had truly found his metier.

In the afternoon, we visited the Cathedral, where the more energetic of us climbed the central tower to inspect the bells and enjoy the views (and the draught) on the roof. Back at the Courtyard Marriott Hotel, the Society dinner was followed by a light-hearted performance from a trio from the Lindum Accordion

Band. The banter between the players, much of it centred on which key should be employed, was as entertaining as the music, and the latter was clearly and successfully aimed at an audience with a natural interest in outdated tunes. During the interval, Keith Harding demonstrated a modern Japanese



Accordion Entertainers



'Flasher' Brown

disc musical box (confusingly called an organette), and a small chamber organ programmed from a floppy disc.

Sunday saw us back at the high end of the town, visiting a Toy Museum and Roy Ison's superb collection of early chamber barrel organs and cylinder boxes. Exquisite is the only word to describe everything Roy played to us. A few miles outside Lincoln, John and Janice Young very kindly opened their house to us, and their varied collection (including several flutinas, an Andersen Barrel-piano-harpa and a Clementi square piano in addition to musical boxes and a replica Triola) produced much interested discussion, aided by a generous running buffet.

Our thanks go to Dorothy Robinson, the local organiser, for a most enjoyable weekend in Lincoln, and to Roy and Mary Ison for their hospitality and their part in the arrangements (Roy being the Meetings Secretary), to the Youngs (and their dog), to the Guide Dogs for the Blind and to the Deputy Mayor and Sheriff for making us so welcome in Lincoln. ■

Autumn Meeting - 12-14 September 2003

Heaves Hotel - 5 miles south of Kendal in the Lake District. Local Organiser - Arthur Cunliffe. More details in the next magazine.



Ken Dickens with one of the RNIB blind helpers.

Lincoln Success

Following the Society organ grind in Lincoln, Dorothy Robinson, our local organiser, received the following letter from the Lincoln Branch of The Guide Dogs for the Blind Association:

“Dear Dorothy,

I would like to thank you, on behalf of the committee and myself, for organising the Musical Box Society meeting in Lincoln. It was good to see the various organs around the High Street and, as you

were aware, they created a lot of interest with the shoppers. I am pleased to say that the Organ Grinders with the Guide Dogs raised £935.23 during the morning, which was excellent. Please thank all those who partook in the grind for their time and effort to raise such a magnificent amount. It is truly appreciated. During the day we collected a total of £1785.22 plus the sale of goods and tombola, so we are well pleased with the total amount raised.

I hope that the Society members enjoyed their stay in Lincoln over the weekend. As I said when thanking the grinders in the Guildhall, if any of the Society members would like to return next year, or any other year, with their organs to help us they would be most welcome.”

Yours sincerely,

Ron Eveleigh
Local Organiser for Guide Dogs
for the Blind Association

Honour for Ralph Heintz

At the recent MBSI meeting in Chicago, Ralph Heintz was awarded Life Membership of The Musical Box Society of Great Britain in recognition of his many years service as Vice President. Ralph has provided a vital link between MBSGB and MBSI, and been a source of advice and counsel to our Presidents over the years.

One of his last tasks was to provide advice and support during the preparation of our 40th Anniversary publication - the Organette Book.

Presenting the award in Chicago, Paul Bellamy spoke of "this simple token of the high regard in which you are held by all in MBSGB".

All members will join in wishing Ralph a happy retirement from his duties.



Ralph Heintz receiving his award.

Singing for our Supper

by Michael Start, *Automatomania*

The thing about repairing singing birds is that it is a discipline all of its own. The clockmaker can do the clockwork bits, but not the unforgiving bellows. The organ maker can do the bellows but not the feathering. And the man that can master all three aspects still has the case or cage to restore.

All of these areas require perfection for the bird to work its magic. With this in mind our part time restorer, Mark, decided to commit himself to learning the mechanics and intestinal origami of the Mechanical singing bird.

A full year on and he has earned himself the title of 'Master of the Wind' for his bellows work! These now reliably huff and puff with their

new valves and Zephyr skin covers. Next years work is, Feathering, aided by some obscure french texts, and a good supply of Victorian taxidermy. The illustration shows the passage of air in a doodle Mark produced early on in his efforts to understand the bellows of a small Bontems cage.

From the beginning of our AutomatomaniA, when Jack Donovan (of the Portobello Road) helped with the odd automaton spare part I have been the recipient of many kind donations of knowledge or bits from many people.

Sometimes these are stunning, like the collection of singing bird spare parts given to me recently in a torn Tesco carrier bag. The quality of the tabatieres that these have

been dismantled from is the highest. Mainly from fusee boxes dating from the mid 19th century but extending right up to Eschle parts from the 1970s, there are some 20 or so animated birds numerous cam stacks, pistons, whistles, air pipes, endless screws, worm wheels and bellows etc. Suddenly, I understand why Geoffrey Mayson (Singing Bird Tabatieres) had to write in such depth about the making of cams and birds from scratch, all the lost ones were here! Parts like these are a wonderful help to the restorer, and straight away a fly fan and endless found a place in a tiny rocking ship automaton that had come from the back of one of Donovans cupboards, only to reveal the 8 tooth comb had lost its temper, now how do I fix that? ■

Commemorative Medallion

All participants in the Lincoln meeting have received (or will receive) a commemorative medallion marking the meeting and the 40th anniversary of the Society.

Designed for the Society by Richard Ison, the medallion is

50mm in diameter and is presented in a clear plastic case. Copies are available to members at £3.00 each and could make an attractive reminder of our 40th year.

Details from Roy Ison on 01522 540406.



Just Published

After three years preparation a new book entitled "Waldkirk Street and Fairground Organs" has been published. This English version is translated and expanded from "Walkirker Dreh – und Jahrmarkt – Orgeln" by Herbert Jutemann.

A full review will be in our February issue but in the meantime you can get details from A.C. Pilmer Ltd on 01904 738309 (acpilmer.com). The price for this 300pp hardbound book is £29.95 plus p&pd (£4.50 UK).

Answers to Crossword on page 265

- | | | |
|------------------|------------------|-------------------|
| 24. Ammo. | 8. Freres Rochat | 23. Broach |
| 22. Album | 7. Robot | 21. Leapfrog |
| 20. Dormant | 6. Dawkins | 19. Adagio |
| 18. Effendi! | 5. Ignition | 17. Gunmetal |
| 16. Gavottes | 4. Gave | 14. Bolsters |
| 15. Engraving | 3. Aphonia | 13. In gear |
| 9. Bearing block | 2. Reed organ | 12. Stricter |
| | | 11. Adoms |
| | | 10. Weber |
| | | 9. Beethoven |
| | | 1. Organ grinder |
| | | Across |
| | | 25. Cabin |
| | | 26. Tympanist |
| | | 27. Mains Voltage |
| | | Down |



From a Dutch children's book.

Safety Stops for Musical Boxes

by Robin Biggins

The most frightening experience for any musical box collector must be listening to his favorite tune on his favorite cylinder musical box, when suddenly there is a loud screeching, whirring sound as if someone dropped a spoon down the garbage disposal. Anyone who has experienced such a catastrophe can never forget it.

Fortunately, self-destructing musical boxes are rare. Most disasters of this kind, called "runs," are caused by human intervention in the guise of tinkering with the governor in an effort to make the darned thing play! Sometimes trying to adjust tight fan blades can break the worm, or loosening the jewel screw to get some oil on the pivot can disengage the worm, and in an instant you have a machine with multiple broken comb teeth and many bent and broken cylinder pins. A very expensive tinker indeed. A "run" can also occur in a disc machine, but rarely by tinkering because the governor is not usually accessible. Of course, over a hundred years of wear and tear can also cause a failure, particularly if the machine has not been well-maintained and lubricated. I doubt that the manufacturers anticipated such a long life for their product.

In order to minimize the damage such a failure can cause, many manufacturers added safety devices (sometimes called parachutes) that would instantly lock the cylinder should it suddenly speed up. It was an added expense that could be justified as insurance. Like bells and dancing dolls they ironically added some appeal by creating extra movement as the music played. Buyers liked that. I will try to describe some of the innovative attachments that have been used, but I know there are others that rely on the same principals and were modified to get around patent protection.

Most runs are caused by human intervention in the guise of tinkering with the governor to make the darned thing work!



Fig. 1.

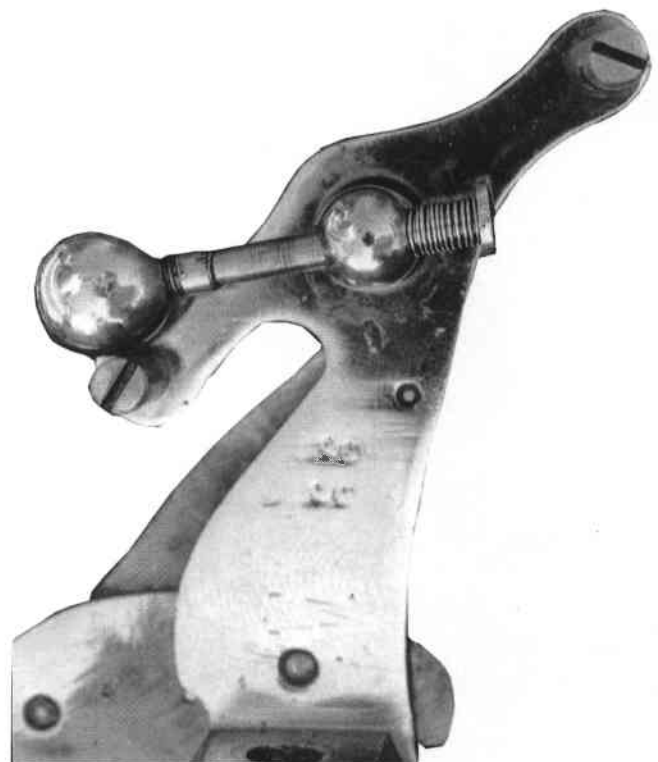


Fig. 2.

One of the most commonly seen devices is Paillard's rotating bobweight seen in photo 1. It is driven by a small gear engaged with the cylinder greatwheel so it rotates counter clockwise constantly between two pins (shown here with screw slots). The weighted end is held out of contact with the pins by a light spring. If there is any sudden increase in the speed of rotation (due to a run), the weight is thrown outward by centrifugal force and jams on one of the pins – photo 2.

Jacot's patented safety check is most often seen on Mermod Frères music boxes and is very visible because it bobs up and down as the music plays. Some people think it has something to do with the tempo of the tune! The familiar shield shown in photo 3 is attached to a kind of pivoted claw, which engages with a toothed ratchet gear mounted on the greatwheel or on the spring barrel. Photo 4 shows this saw-

toothed gear, which rotates clockwise and is pushing the bottom part of the claw down with one of the tooth tips. This pushes the top claw inward as it pivots around the hole, (screw and bracket removed for clarity) and if travelling at high speed the inertia of the arm at the right (on which the shield is mounted) would force it further inward to lock the gear like a ratchet pawl. However, if the speed remains normally slow, the bottom claw merely follows the profile of the saw-tooth and the top claw is pulled away by the weight of the arm just in time before it would lock – photo 5.

Another safety stop that relies on centrifugal force is shown in photo 6, and it is a gear-driven wheel mounted within a shroud. The wheel has four holes drilled in its periphery, into which are placed four short steel pins that are loose in the holes. As the wheel rotates slowly counter clockwise, the pins

cannot fall out because of the shroud, but if the speed suddenly increases the pins are thrown forcefully outward. The top pin follows the the top profile of the shroud, which you will see now allows the pin to protrude from the edge of the wheel and jam against the step in the shroud. This stops the machine instantly.

Photo 7 shows a totally enclosed safety stop used by Cuendet, and no moving parts can be seen. Inside is a wheel (photo 8) driven by the greatwheel, and it has a curved finger set in its periphery, retained by a spring. When the wheel speeds up, the finger is thrown outward to contact one of the three lobes on the housing, stopping the works. The finger is shown in the outward position, and to the left of the drive gear is a small coiled spring that rubs on the inner surface of the cover. I can only guess that it is to prevent rattling.

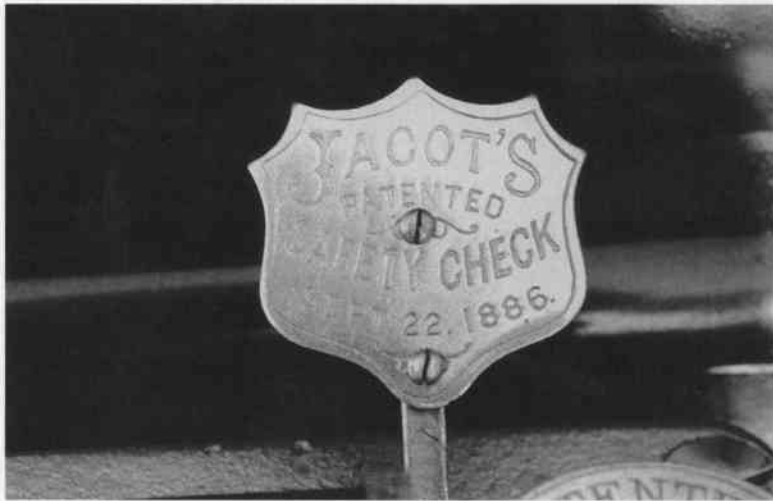


Fig. 3.



Fig. 6.

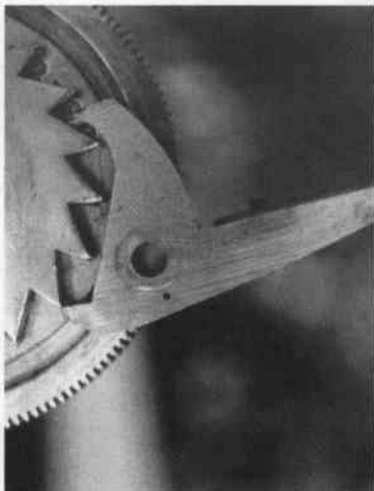


Fig. 4.

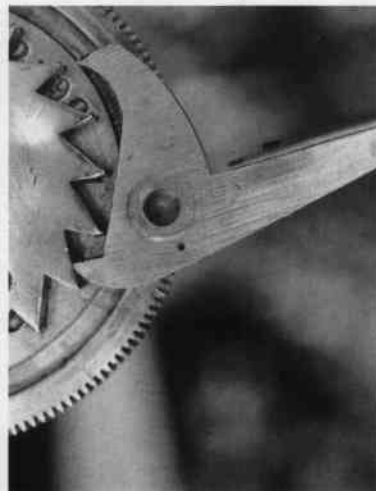


Fig. 5.

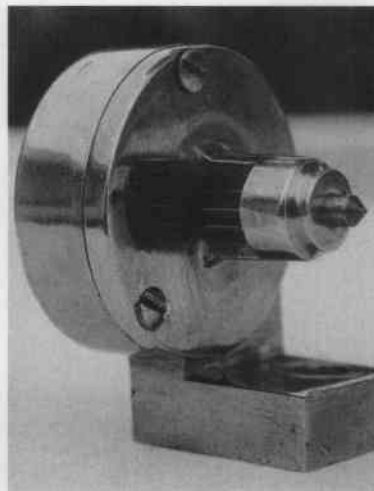


Fig. 7.

Some people think it has something to do with the tempo of the tune!

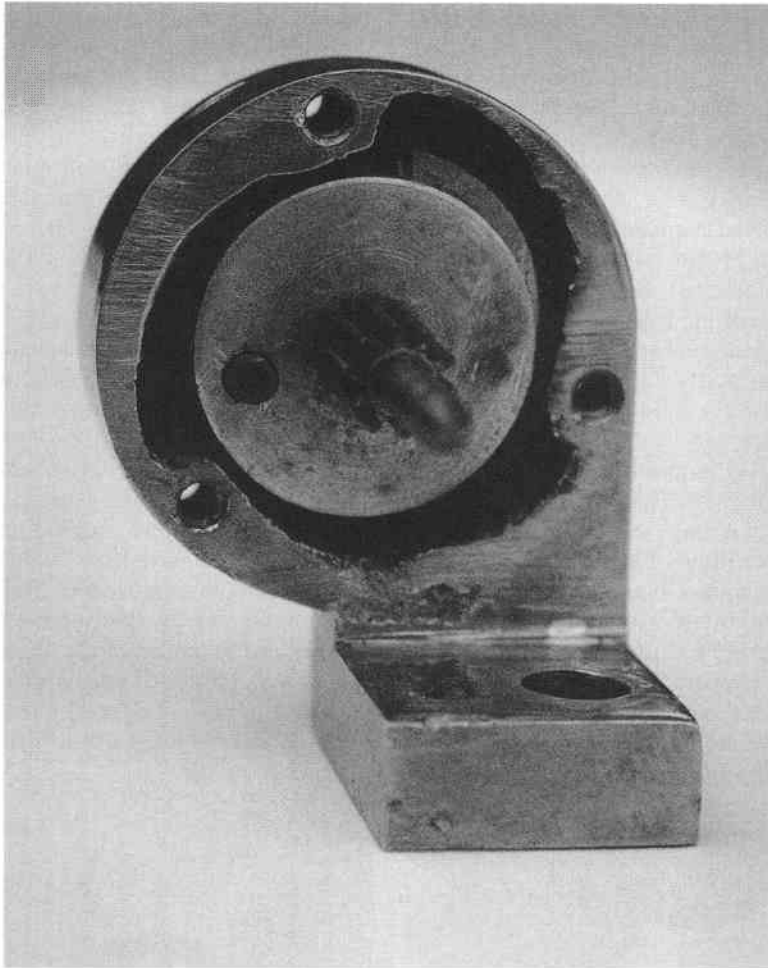


Fig. 8.

Then we have what I call the "clickety-clack" type of safety stops that can be quite annoying and can sometimes be heard above the sound of the music.

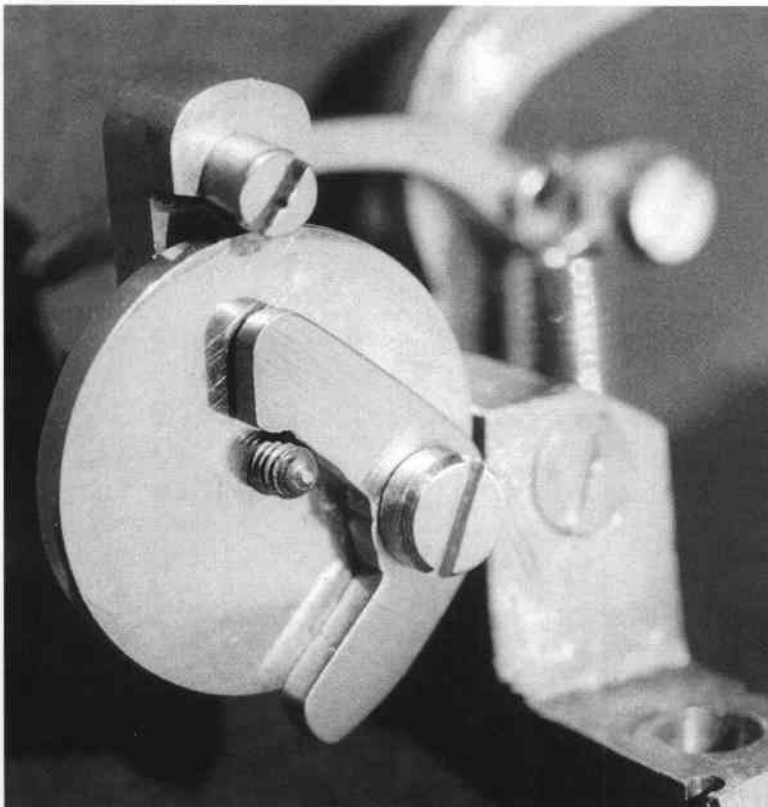


Fig. 9.

Then we have what I call the "clickety-clack" type of safety stops that can be quite annoying and can sometimes be heard above the sound of the music. One of the worst is like the Paillard stop shown in photo 1 except that instead of having a spring to retain a bobweight, it has a type of dumbbell with a knob at each end. As it rotates, it drops down every half turn so that it narrowly misses a stop pin at the top. If the rotation speeds up, the dumbbell does not have time to drop and it jams against the pin.

Another one is shown in photo 9, which rotates counter clockwise, and the unusual shaped weight drops down before passing the stop pin at the top. Click! If the speed increases it cannot drop in time and the works are stopped when it jams on the pin, as shown in photo 10.

Photo 11 shows a modified version of the above, that is quiet. It rotates counter clockwise and the weight is retained by a spring. As it rotates, the heel (on the left) strikes a pin, which pushes the tip (on the right) into the path of an opposite pin. If the speed is high, the spring cannot overcome the inertia of the weight and the tip will strike the pin and stop the machine. However, at normal slow speed the heel comes off its pin slowly and just in time to allow the spring to pull the tip clear – photo 12.

Photo 13 shows the "dog-leg" shaped weight of the Vidoudez safety check that is driven by the greatwheel gear and pivots at the elbow, so it drops clear every half turn just before striking the pin above. A sudden increase in speed doesn't give it time to drop, and it jams on the pin. I have seen this type with a disc pivoted at its edge, instead of the dog-leg, and it works the same way.

Junod had their motor mounted under the bedplate, so they made a long shaft with four rotating pins at the end, driven from the mainspring barrel – photo 14. As these pins rotate clockwise at slow speed, they push aside a weighted pendulum that is mounted at an angle so it doesn't click too much! If the speed increases, the rotating pins slap the pendulum up to a stop, and the next pin jams on the tail end, as in photo 15.

One of the noisiest stops is shown in photo 16, and it consists of an arm, mounted on the cylinder bearing bracket and pivoted at one end so it can fall by gravity. There are twelve pins screwed into the greatwheel, and as the wheel rotates clockwise the leading shoe of this arm drops from pin to pin. Clack, clack! However, if the wheel speeds up, the arm does not have enough time to drop, and the pin jams on a protruding bar. Detail of the arm is shown in photo 17, where "A" is the shoe and "B" is the stop bar. At normal slow speed, the pin would move through the gap between the two.

Of similar design with ten pins on the greatwheel is photo 18, and the difference is the crescent shaped arm pivoted on the cylinder bearing bracket. The pivot point is not visible, but it is offset from center so the left side of the arm drops from pin to pin with a loud clack! As the wheel rotates, the pins move the left side of the arm up, and the right side pivots down to bring it into the path of a pin on the other side. At normal slow speed, the arm drops just in time to avoid jamming, but if the speed increases, the arm will not have time to drop and it will jam on the opposite pin, as seen in photo 19. Note that this device proved so noisy the owner has added a screw to the left side of the arm, which contacts a rubber pad just before the arm hits a pin.

Last, but not least, is the safety device used on Billon-Haller movements. It is effective enough that they use it for the stop-start mechanism as well, and you can imagine that they got the idea from trying to get those stubborn musical box governors to run! Photo 20 shows a spiral "worm" on a small movement, being driven directly from the gear on the mainspring barrel. Under the bottom pivot is a spring, which supports the weight of the worm, so that as the spring barrel gear revolves counter clockwise, the worm turns easily like a slow running governor. If the spring barrel suddenly speeds up, the worm is pushed downward against

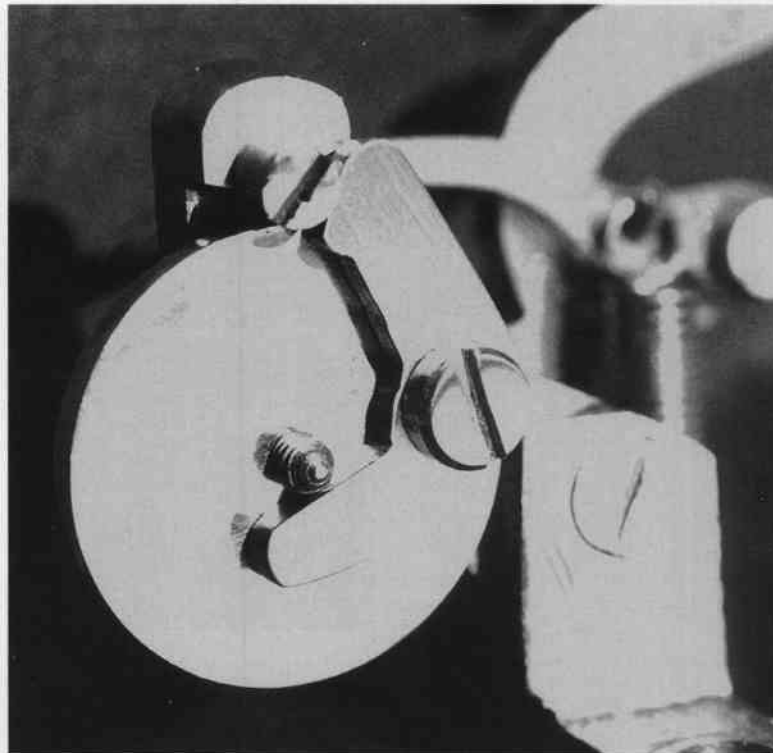


Fig. 10.

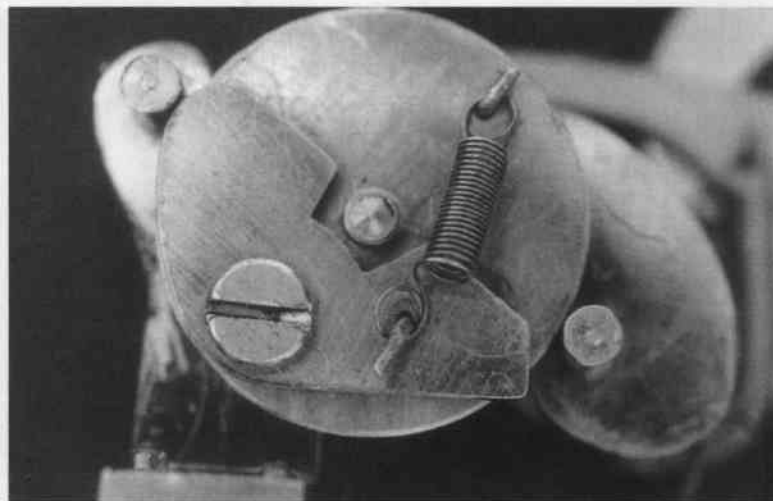


Fig. 11.

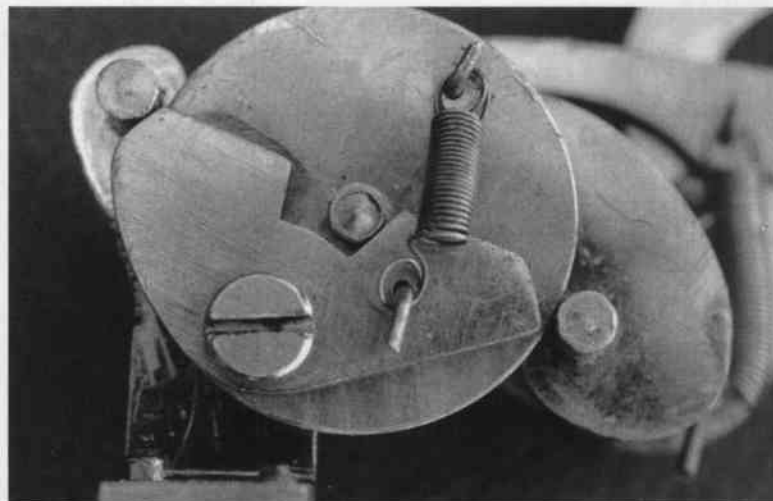


Fig. 12.

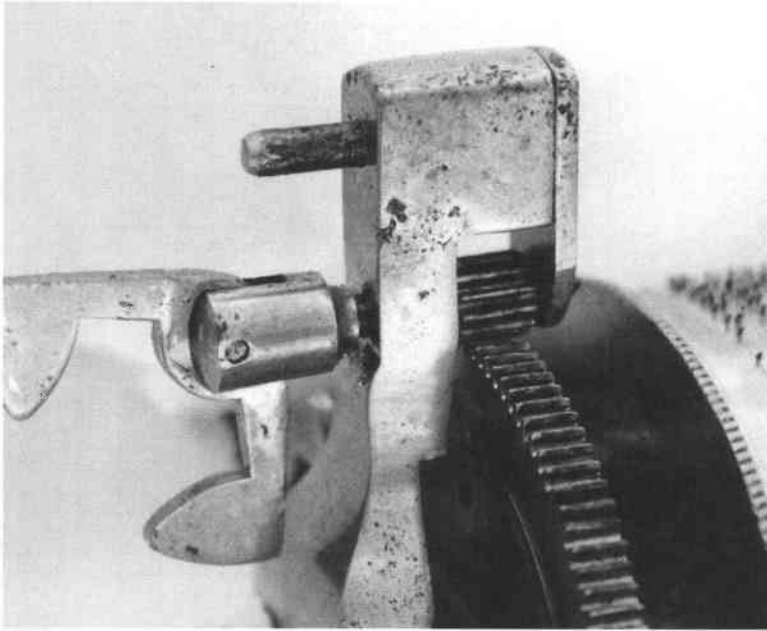


Fig. 13.

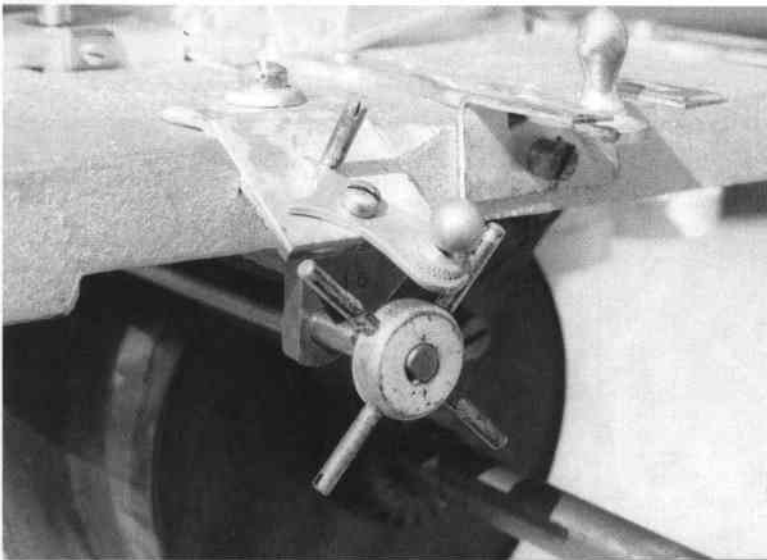


Fig. 14.

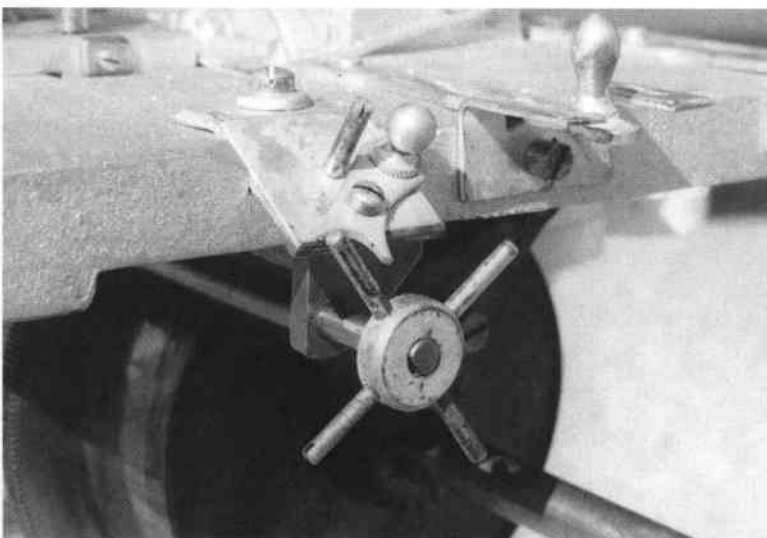


Fig. 15.

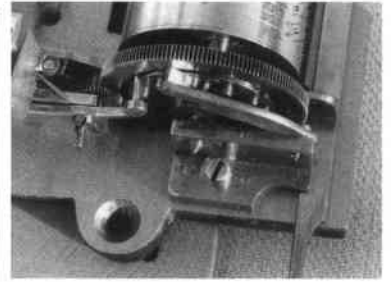


Fig. 16.

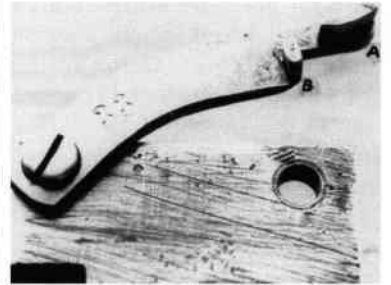


Fig. 17.

the pivot spring so the bottom flange of the worm locks on the mounting bracket and stops the machine. To operate this mechanism as a start - stop device, you simply turn the knob quickly to the right, which relieves the friction on the bottom flange by screwing the worm upward and the machine will run. To stop it, either turn the knob to the left, or just hold it, so the spring barrel will push the worm down to lock on the flange.

There is no provision on these small machines for an automatic stop at the end of the tune. However, on larger Billon-Haller movements there is a linkage that pushes down on the worm at the end of the tune. Photo 21 shows a vertical worm driven by the mainspring barrel through a geared shaft, and the vertical rod to the right is the automatic stop device that pushes down on the worm to lock it up. If continuous play is desired, this device can be swung out of the way until the end of play is needed. To start the mechanism, simply turn the knob quickly to the right to wind the worm up off its locking flange. About the only good thing you can say about these complicated and expensive devices, is that they are quiet.

In conclusion, I would say that the most effective safety stop for musical boxes, is the owner.

If you provide good maintenance and lubrication; wind the spring carefully; don't tinker unless you are sure you know what the consequences are, then the chance of a disastrous "run" is most unlikely.

The most effective safety stop for musical boxes, is the owner. ■

Robin Biggins, Rancho Palos Verdes, CA, is an enthusiast and repairer of antique musical boxes. Mr. Biggins is currently the Chapter Chair of the Southern California Chapter. Photos: H. A. V. Bulleid and Robin Biggins.

This article previously appeared in 'Mechanical Music' and is reproduced by kind permission of MBSI and the author. Editor

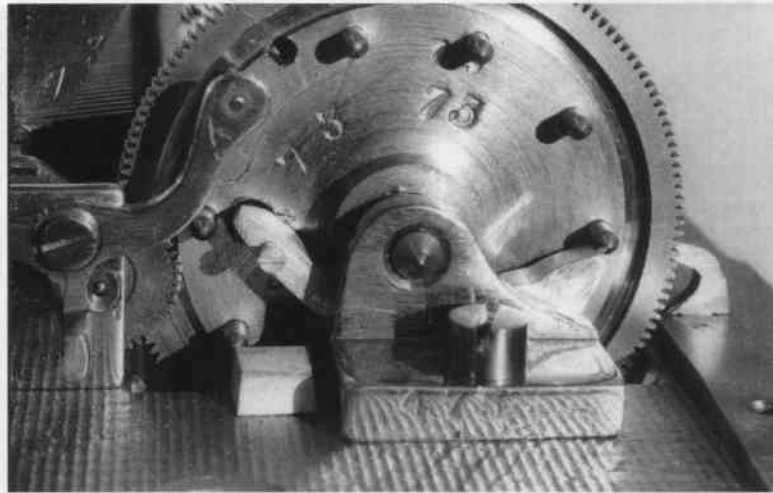


Fig. 19.



Fig. 18.

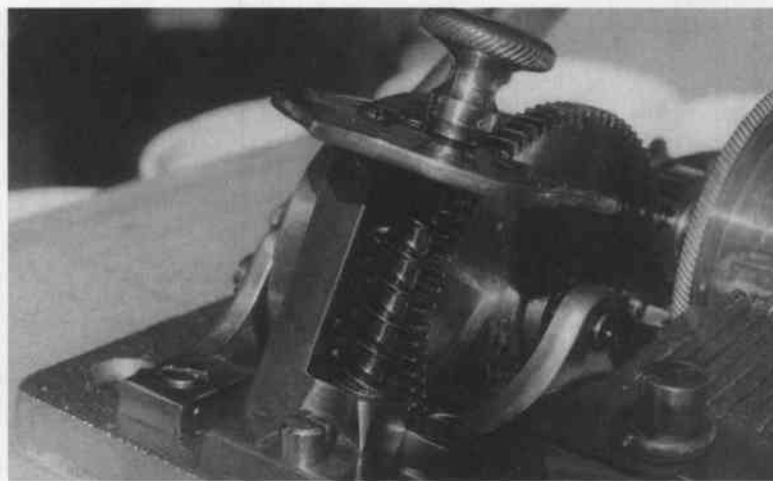


Fig. 20.

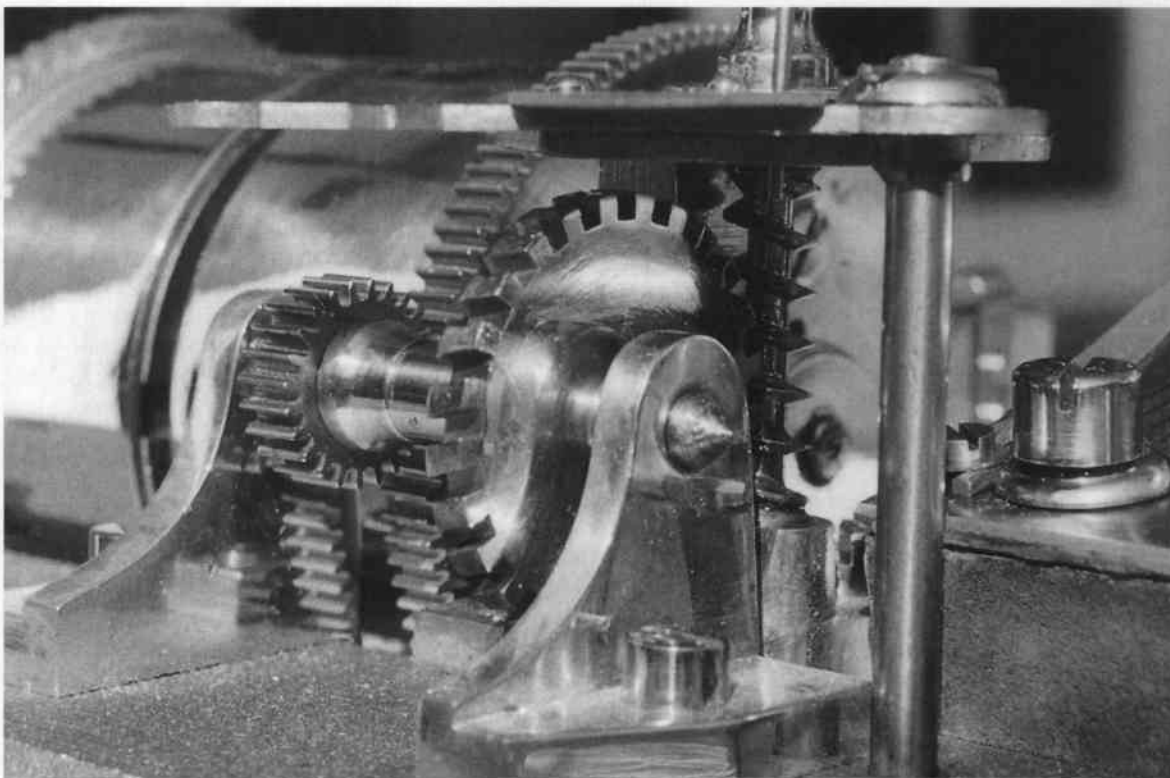


Fig. 21.

*...don't tinker
unless you are
sure you know
what the
consequences
are...*

Giants

- *Some notable meetings & some that didn't happen*

by O Carioca (Edward Murray-Harvey)

Continuing our nostalgic look over the history of the Society, Edward Murray-Harvey recalls some of the characters he has met who have contributed in the field of mechanical music.

There were giants in the earth in those days - Genesis 6 v 4.

I suppose it is a form of nostalgia to think that our contemporaries are not such great people as the notabilities of the past, or even so great as the figures of our youth. These reminiscences were prompted by my hearing a man say that there is no statesman of today who can measure up to the stature of Sir Winston Churchill. That overheard remark set me thinking about some of the people I have come across, and even about ones that I just missed coming across, in the sixty-six years of my life so far. You may not agree with me when I suggest to you that I think that they were giants; but if I do suggest that they were giants, it is by no means a reflection on those of us who are alive today. However, so as not to bore you, I will stick mainly to telling you about the giants that were connected with mechanical music.

The first giant that I ever met was Canon Algernon Wintle. It was way back when I was a boy at school in the early 1950s. The annual Arts Festival at King's Lynn had just started, and as part of one of the very earliest of these events, it was billed that Canon Wintle would give a talk. (He hadn't far to come, as he lived in the next county at Lawshall in Suffolk). For those who have never heard of Canon Wintle, I can tell you that he was a clergyman who restored street-pianos and hired them out to ex-servicemen between the two World Wars to help them earn a living. To help

the men earn more money, Canon Wintle himself re-pinned the piano-barrels with the current popular tunes of the day.

Quite a number of people attended the talk in King's Lynn. The Canon was quite well-known to the general public at the time, through a series of talks that he was giving on the wireless (radio as we now call it) about his young days; and in one of his wireless talks he mentioned seeing and hearing the comedian Dan Leno.

Dan Leno was probably the best-known British comedian of his day, which was the late Victorian and early Edwardian period. It is no exaggeration to say that he was a comic genius. But alas, the border between genius and madness is well-known to be a very narrow one, and poor Dan Leno crossed the border. He was booked to appear by Royal Command before King Edward the Seventh at Windsor Castle, and the occasion turned his head. Dan Leno went mad, imagining himself to have been appointed the King's jester. He died in a mental institution in 1904, so it would have been nearly fifty years since Canon Wintle had seen and heard Dan Leno in the flesh.

But luckily, in the years before he died, Dan Leno had made quite a number of phonograph and gramophone recordings; mainly spoken items. Although in those days recording techniques were somewhat primitive, the records are very clear, and it is possible to listen to them and understand every word. Well, just about the time of Canon Wintle's talk, I had acquired a gramophone record of Dan Leno performing a piece called "My Wife's Relations". Actually I bought the record from a second-hand dealer in King's Lynn, a Miss "Cabby" Wilson.

She was the granddaughter of a famous taxidermist called Wilson, who in Victorian times had a Royal Warrant; he stuffed animals and birds shot at nearby Sandringham.

Anyway, "Cabby" Wilson (I have no idea why she was called "Cabby") charged a shilling each for her records. I came across this one by Dan Leno; it was a ten-inch disc made by the Gramophone & Typewriter Company, and it was one-sided; "My Wife's Relations" was on one side, and the other side was blank. I was quite prepared to pay a shilling for the record, but when "Cabby" saw that one side was blank, she let me have the record for half-price; that is to say, for six (old) pence. Later I discovered that the record had been issued in 1900, and was almost certainly a good bargain at sixpence.

Now back to the King's Lynn Festival. I thought the Canon Wintle would like to hear Dan Leno again. We members of the public had no tape recorders in those days, so I lugged along to the talk a portable gramophone plus my precious record. The talk was a fascinating one, being illustrated by a street-piano of which the speaker himself had pinned the barrel. We were all encouraged to sing along with some of the numbers, and I can remember one of them: "And her Golden Hair was hanging down her Back". A late Victorian number much better known fifty years ago than it is today.

After the talk I was able to speak to Canon Wintle and play him my record. He said that he recognised Dan Leno's distinctive voice, and expressed satisfaction at hearing it again. What he really must have thought of a presumptive schoolboy coming and thrusting himself on him like that, he was too polite to say!

I was quite prepared to pay a shilling for the record, but when "Cabby" saw that one side was blank, she let me have the record for half-price...

I think the next giant that I met was one of the Ginn brothers - I am afraid I cannot at this distance in time tell you which brother it was. At the end of the 1920s and in the early 1930s there was, in the gramophone world, a sort of return-to-basics. Horned gramophones, which had gone out in Edwardian times, were suddenly being made again by a firm called E.M.G., being the initials of Eric M. Ginn, one of the aforementioned brothers. The horns of these gramophones were very large and scientifically designed, and it was claimed that the very best way of playing records (the records that we now call 78s) was through one of those horns; every self-respecting music lover who could afford one bought an E.M.G. gramophone, disdaining the electric record players of those days. Even today there are folk who still think that an E.M.G. horned gramophone is the best way of playing 78s.

It was a sort of urban myth of the time, that the horns of the E.M.G. gramophones (which were made of papier-maché) were made out of recycled London telephone directories. I cannot tell you the truth of that story, as I forgot to ask Mr. Ginn when I spoke to him. I met Mr. Ginn in the early 1960s on a visit to London. The E.M.G. firm in those days still had premises in London, although by then they were making electrical equipment exclusively. I had recently acquired a second-hand E.M.G. horned gramophone, and the soundbox needed adjusting. I took it to London, and a very elderly Mr. Ginn very kindly sorted it out for me. Apparently I was lucky to find him there, as he didn't go into the shop every day of the week, and he said he hadn't had to attend to a soundbox for many a long year.

Whilst on the subject of E.M.G. gramophones, I once met another giant in that connection. That was a Mr. Wilson. I think he was Mr. A.N. Wilson. I am not 100% sure of his initials, but it was definitely not Percy Wilson, whose name also figures in gramophone history, but whom I never met.

Anyway, my Mr. Wilson was staying with a friend of mine in Norfolk some time in the 1970s, and I had a nice chat with him while he was there. He said that he had designed all the E.M.G. horns, which came in various sizes. They were shaped to some mathematical or graphical formula which was intended to reproduce as many different frequencies as possible; it seems that far more frequencies were actually recorded onto 78s than the average gramophone could reproduce, and so they were not normally heard. However, with Mr. Wilson's horns, you could hear a lot more frequencies than you could hear from a normal gramophone; thus the reproduction was far superior. At least that is what he claimed.

The first of these special horns was called "Wilson's Panharmonic Horn", a gramophone horn which was made by a firm called The London Scientific Instrument Company, and which was used on the very first E.M.G. gramophones; those without a lid to close over the tone arm and turntable while the record was playing. That is to say, the earliest E.M.G. gramophones had a horn made by another company (later the horns were made by E.M.G. themselves, but still designed by Mr. Wilson). I had (I still have) one of that very first model of E.M.G. gramophone, and Mr. Wilson told me that it was built in 1928. If one looks carefully inside the horn, one can still see the small label bearing the name London Scientific Instrument Company.

The next giant with whom I came in contact was Mr. John E.T. Clark. His name will be familiar to members of the Musical Box Society of Great Britain because he was the Society's first President. Mr. Clark was an expert on musical boxes, and claimed to be the successor to Nicole Frères. Or at least successor to the London end of the Nicole Frères business, although by the time I came across him he was living in Bidford-on-Avon. I actually never

met Mr. Clark, but we corresponded. I had bought his book on Musical Boxes, and in that book he speculates on a musical clock with automata, once owned by W.S. Gilbert (the Gilbert of Gilbert and Sullivan). That is to say, Mr. Clark had heard of the clock, but knew no details about it. Well, some time earlier there had been a photograph and an article in The (London) Times newspaper about Gilbert's clock; and my father, knowing I was interested in such things, had cut out the article and given it to me.

Unfortunately, here my poor memory let me down. This failing, which is hereditary in my mother's family, affects me and a lot of my relatives. Sometimes we remember things, and sometimes we forget them, but we don't seem to have control over which things to remember and which to forget. And sometimes we remember things not quite accurately. My mother's part of the family was called Lee, and my father used to refer to the affliction as "The Lee Family Forgettery". Well, by the time I got in touch with J.E.T.C. I had mislaid the cutting from The Times. All I could remember was that on Gilbert's clock the maker was described as Diego Jones, Bolsa Real, Londres. I communicated this to Mr. Clark, but he was unable to trace a James Jones of the Royal Exchange, London.

Later, I found the cutting in which the clockmaker's name was not in fact Diego Jones but Diego Evans. Of course I sent the cutting to J.E.T.C. and I still preserve his reply, dated July 16 1963, in which he thanks me for it and points out my error in remembering the name of the clockmaker. I think that after that I was too abashed to continue the correspondence.

The next giant I also only corresponded with. This was Mr. Lyndesay G. Langwill, an expert on wind instruments and on barrel organs. He was co-author (with Canon Noel Boston) of the book "Church and Chamber Barrel Organs". It is a shame that I never

I think that after that I was too abashed to continue the correspondence.

met Canon Boston, as he was a fairly local man (being a Norfolk clergyman) but he died in 1966. Mr. Langwill lived in Scotland and survived into the 1970s. The reason I got in touch with him was that I was trying to get hold of a copy of the book about barrel organs, but he wrote and told me that it was out of print. Later, I was able to tell Mr. Langwill in a letter the story of how the organ in the church at Great Walsingham in Norfolk was blown up by gunpowder. The new organ had been installed at the expense of the Vicar; but members of the village band, who had previously played all the music in the church, took exception to the organ and destroyed it. Mr. Langwill had never heard the story before and said that he found it interesting. A fairly short correspondence, you will think, but at least I was in contact with Mr. Langwill.

In 1969 I went to live in Hellesdon, a suburb of the city of Norwich, where I still live. What

I didn't know at the time was that Daisy Ashford was then living in Hellesdon. She was the author of the best selling short novel "The Young Visitors", which she wrote and published at the age of seven (or was it nine?). An enchanting book; however, Daisy Ashford never wrote anything like it again, although she lived to quite a great age. She lived in Hellesdon with a married daughter and died without my having met her. A giant who got away!

My last giant is Frank Holland. He was the founder and first curator of the British Piano Museum. I corresponded with him about 58-note rolls for an Aeolian Orchestrelle that I used to have. He suggested that I call upon him the next time I was in London; and so one day in the 1960s that is just what I did, making a special journey out to Brentford (or Kew) to see him at the Piano Museum. I am afraid my visit (if you can call it that) was not a success; I never got inside the front door. Mr. Holland's face

appeared in a small window set in the door, and obviously he didn't like what he saw of me, because he told me very firmly that the time was not convenient for a visit. So I went away, and I never saw or corresponded with Frank Holland again.

Well, those are my candidates for giantship. It goes without saying that they are now all dead and gone. But I suppose I am lucky in having had dealings with as many as six of them, and having narrowly missed two others. I dare say there are still giants about these days but, if so, it may be that I am standing too close to them in time and space to recognise them as such. ■

Yes, it is true that the EMG horns were made from discarded telephone directories which were a good source of thin paper of reasonably good quality. It was clearly a good idea as many of the horns remain in working order today.

Editor

Celebrating 30 years of bringing you the best in:

Musical Box Discs - Over 1600 discs in stock for various Musical Boxes. Send \$2.00 (US) along with your specific needs for a list of those discs currently in stock....OR....send \$6.00 (postpaid) for a complete list of all discs in stock (#DL1000). All discs listed by title, number, condition and price.

Restoration Supplies - The only catalog in the world specializing in your Musical Box Restoration needs! Governor jewels; damper wire in 7 sizes; tipping wire; geneva stops; worm & worm gears; specialty tools; lid pictures; books; decals; instruction booklets; and much, much more! Illustrated catalog, over 90 pages! (Includes Audio & Book catalog) # CAT1000 - \$8.00 postpaid

Tune Cards - Fully illustrated catalog of 83 different types of single and multi-colored tune cards for cylinder boxes. #TC1000 - \$4.50 postpaid

Audio & Book Catalog - The widest selection of recordings and books on automatic musical instruments in one catalog (over 30 pages!) Over 105 different albums and 27 books in a color illustrated catalog! Carousel Organs, Street Pianos, Monkey Organs, Fairground Organs, Disc and Cylinder Musical Boxes, Bird Box/Cage, Musical Clocks, Organettes, Orchestrons and many other automatic musical instruments! I'm adding titles all the time! #RB1000 - \$5.00 postpaid

Panchronia Antiquities - Nancy Fratti

P.O. BOX 400 - CANASTOTA, NY 13032-0400 USA
315-684-9977; 315-684-9976 (FAX) Email: musicbox@dreamscape.com
- Disc & Cylinder Musical Boxes -
- Musical Box Restoration Supplies -

Preserve Your Audio

Part 1 - Keeping those treasured sounds

by Tony King

A glance at the picture accompanying this screed might cause you to wonder what on earth it is doing in **The (determindly mechanical) Music Box**. Read on, all will be revealed.

No doubt there are a number of you who, like me, have treasured audio cassettes of fairground organs and the like from the pre-CD era, which you have been reluctant to play too often because 1) it is not unknown for cassette drives to mangle tapes, and 2) playback heads can become magnetised - either way, the recording will be wrecked. Tapes also eventually deteriorate and tend to lose the higher frequencies. I mention this because I have just discovered that I can use my desktop computer (PC) to transfer cassettes to CDs which (in theory) never wear out! For those of you who have the facilities but have not explored the possibilities, a description of the process may be useful. By the time you reach the end of this part of the article you should have enough information to enable you to play your cassettes into your PC and create a fully-functional CD compilation.

System Requirements (Or, What You Need)

Of necessity, your computer (PC) must be equipped, internally or externally, with a CD-ROM drive capable of writing to (known in the trade as 'burning') a CD, and it must have a suitable program to perform this process. PCs these days often come with a built-in read/write (CD-R/W) drive, and will therefore usually have the 'CD burning' program already installed. If you have neither of these essentials you could either proceed to your nearest computer shop, or turn to the next article! As my PC came with a mightily impressive program called Nero (a joke - 'CD-Rom(e) burning'!), what follows is

based on its facilities. There are several programs that perform a similar function, for example ToastPlatinum (another joke - 'my toast is burning'), Audio Cleaning Lab, and even one which is completely free called Rosoft Audio Recorder, although this lacks the editing facilities of the others.

The other essential is the ability to feed audio into your PC - hopefully, you will find on its back panel three small round sockets. These are for miniature (3.5 mm) stereo jack plugs, and are usually coloured blue, green and pink. Green is 'line out' and will probably already be occupied by the cable to the speakers if you have them, but the relevant one is the blue 'line in' socket. This must be connected to the 'headphone' output of your hi-fi with a jack-plug-to-jack-plug cable (obtainable from stockists of audio accessories) but you may find yourself in my position - PC upstairs and hi-fi downstairs! Not to worry - the maximum length of cable available is 10 metres, which is long enough for my situation, but otherwise, if you have a halfway-decent portable cassette-player you

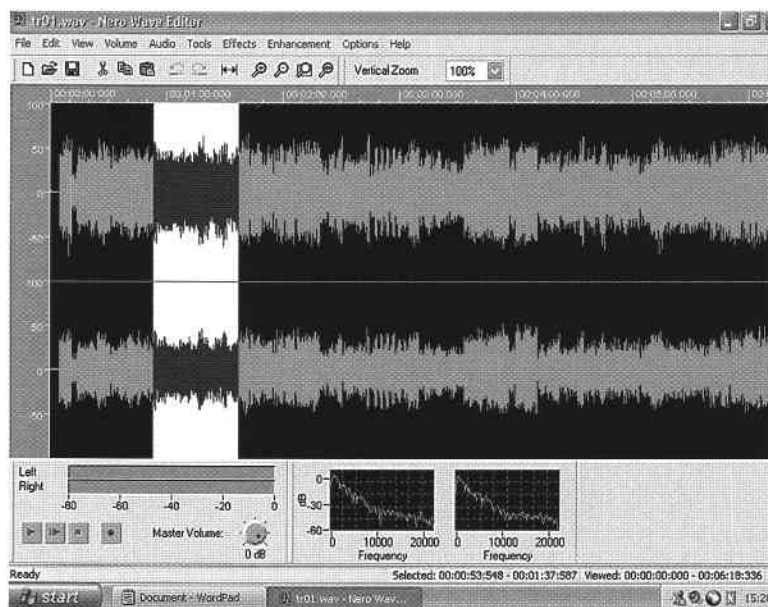
can use its headphone output, and the quality of the signal is probably better than you hear on its built-in speakers. The volume control on your hi-fi or cassette should be set to where you would have it for normal listening. If you can't find these sockets on your PC, you probably don't have a 'sound card' fitted, in which case I would definitely turn to the next article!

Now The Technical Stuff

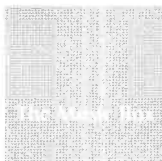
Assuming you have set up your audio connection, I need to talk about the Nero program - on my PC it is called 'ahead Nero' for some reason - and here I have to assume that you are familiar with Windows, drop-down menus and 'clicking' on something. For brevity I shall use the phrase 'point at...' to mean 'move your mouse arrow to...'. Obviously I can't describe all the programs I have mentioned, but this article will at least give you an insight into what is possible.

There are four parts to the Nero program, and the part you will need first is the Nero Wave Editor - this enables you to record

If you can't find these sockets on your PC, you probably don't have a 'sound card' fitted, in which case I would definitely turn to the next article!



Web page.



the audio that you are supplying via your hi-fi. When you start Nero Wave Editor the window in the figure will appear, except that the part with the waveform will be totally black. As with any Windows-type program there is a menu bar at the top with things like FILE, EDIT, VIEW on it. For recording, you need to 'click' on FILE and choose 'new' from the drop-down menu, and then 'record' from the AUDIO menu. A panel will appear asking you to choose the 'sample' settings. Fortunately, the panel is already preset with suitable sample settings so all you have to do is 'click' on the OK button on the panel. This will cause the 'Recording Console' panel to appear, on which are the 'Recording Controls' - representations of buttons which are operated by 'clicking' on one or other of them. The 'record' button is second from the left. (You will find comprehensive instructions in the 'Recording' section of the Help file). So, start your cassette and 'press' ('click' on) the record button. The flickering green bars of the 'level' meters on the right of the Recording Console show continuously the volume of the input, and above a certain 'peak' level the bars turn red. Your hi-fi (or whatever) should be adjusted so that the bars flicker into the red section only occasionally. When the cassette has finished, or is at the end of a track, 'click' on the OK button.

One thing you need to know is that recording from a cassette (or an LP, for that matter) will produce one file on your PC of the whole side of the cassette (or LP) unless you take steps to split it up. For copying to a CD it is better to have a separate file for each item on the cassette, and the way to do this is stop recording at the end of the item by clicking on OK on the panel, pause or stop the cassette, and save the recording by choosing 'save' from the FILE menu - you will be asked for a file name, which should end in '.wav', so you could name the files 'track01.wav', 'track02.wav',

and so on. Having produced the first file, select 'new' on the FILE menu, 'record' on the AUDIO menu, start the cassette again and restart recording. A great advantage of Nero is that you don't have to be accurate about where you start and stop. If your recording of an item contains a bit of the previous item and ends with some of the following item these can be easily removed - more about that later.

Once you have finished recording all the desired items from your tape you can go on to the fascinating part - editing your files. The next section covers one basic editing function you might need at this stage - Part 2 of this article in the next issue will introduce you to some really esoteric editing facilities.

Editing Your Music

At this point, all your recordings exist as a series of files, any of which may be selected for editing by choosing 'open' from the FILE menu - if you type in the name of a file, and it will appear as a waveform in the main window, just as in the picture. At bottom left are representations of tape-player buttons, and of a volume control knob. The volume will probably be set at its maximum (this is 0 because lower volumes are negative), and if you point at the dot on the knob and hold down the left mouse button, you will find you can rotate the knob to lower the volume - I suggest you put it about halfway to start with. Now if you 'click' on the 'play' button you will hear the item as it was recorded - adjust the volume as necessary. If you don't want to listen to all of it at this stage, click on the 'stop' button. If you unplug your PC speakers from the 'line out' socket you can plug in a set of hifi headphones and listen on them.

Now, before we go any further, you need to familiarise yourself with 'selecting' a part of the file. Point at any part of the waveform, press and hold the left mouse button and move the arrow to another position and release the button. Part of the waveform will

be highlighted in white as in the picture, and you have now 'selected' that part. You can hear your selection by clicking on the 'play' button as before, but now only the highlighted part will be played. To unselect, click anywhere outside the 'waveform' window. This is an important trick to learn because it looms large during editing.

Removing Unwanted Bits

Let's suppose your recording started too soon and begins with a bit of the previous item - you will be able to see this at the start of the waveform. Point at the very start of the waveform, press and hold the mouse button, point at just after this unwanted bit and release the button. You have now highlighted the bit at the start that you don't want, and if you choose 'cut' from the EDIT menu, hey presto, it is removed! If you get it wrong, you can always choose EDIT and 'undo', or reopen the file and start again. You can do the same for any odd bits at the end, and if you are happy with the result (you can 'click' on 'play' at any time to check) choose FILE and 'save', but bear in mind that this changes the file to include your modifications, so DON'T do this until you are sure you have it right.

Creating A CD Compilation

Presumably you have now recorded all the items you wanted from your cassette and removed any odd bits that may have crept in at the start or end. These items exist as a set of '.wav' files, so you are in a position to make a CD of your choices. For this you need to select the 'Nero - Burning Rom' (there's that joke again) part of the Nero program. This brings up a 'wizard' to help you choose what you want to do - it is very straightforward and needs no description. Once you have chosen to compile an audio CD, the 'wizard' presents you with a window which has, on the right, a file browser for you to select the folder holding your set of files - if you click on that folder it will be opened and your files will be listed.

I hope that term doesn't put you off, because it is surprisingly easy.

On the left of the window is the panel in which you create your compilation, which is a 'drag and drop' process. I hope that term doesn't put you off, because it is surprisingly easy. All you have to do is point at the first file in the browser that you want on your CD, press and hold the mouse button, move the mouse to point anywhere in the left (compilation) panel, release the button and bingo, the file appears as number one in the compilation. Repeat as many times as you need, to add the other files. Conveniently, Nero knows how big each file is, and helpfully puts a bar at the bottom which extends with each addition and tells you how many minutes your compilation will run for. There is a marker at just over 70 minutes, which is the maximum capacity of a music CD, so you can be sure you don't overfill it.

If you get the order wrong, the list is entirely malleable - you can 'drag and drop' in the compilation panel to change the order, or delete any of the files and move them in again from the browser panel.

If you are satisfied that everything is correct and in the right place, now comes the moment of truth. Place a new writable CD in your R/RW drive, choose 'write CD' from the FILE menu, and Nero will 'burn' your new CD, which takes only a few minutes. All that remains when it has finished is to take the CD out of your PC, stick it in your CD player, and listen to your wonderful new music! Incidentally, I would suggest that it is worth while using good quality branded CDs rather than the cheap ones that can be found in many outlets - don't, as they say, spoil the ship for a ha'porth of tar.

So far, I have given you enough information for you to create what will probably be perfectly acceptable CDs, but in the next issue I will explore ways to make your recordings sound even better, and enable you to produce really professional-looking CD-case inserts. ■

ALAN GODIER

Mechanical Musical Restorations (Musical Boxes)

is pleased to announce to existing and prospective customers that he has now moved to a new workshop at:

39 Hatherley Mews

Walthamstow

London E17 4QP

Tel: 020 8503 7894

The Music Box Shop

New Cylinder & Disc Musical Boxes

New Singing Bird Cages

Musical Jewellery Boxes

Clockwork Musical Gifts & Collectibles

Mechanical Music CD's, Cassettes & Books

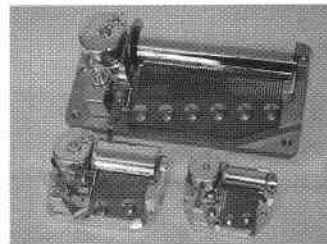
New Mechanical Organs To Order

Luxury Musical Movements

Now Available For Your Own Boxes

18, 30, 50 & 78 note Pinned Cylinder Movements

48 Key Disc Movements with 6 Brass Bells



Please Feel Free To Visit Our Shop

On The A37 in Whitchurch Village, Bristol

Open Mon - Sat 9am - 5pm (Closed Wed, Sun & Bank Holidays)

Dean Organs, "The Music Box", 40 Bristol Road, Whitchurch, Bristol.

Tel 01275 834474 Fax 01275 838687

Please Visit Our Website at

www.themusicboxshop.co.uk

Spot the Differences

- There may be more than you think

by Peter Howard

Whilst compiling my photographic record of disc box lid pictures, I was startled to discover that Symphonion produced at least two versions of their characteristic monochrome lithograph. I was immediately reminded of children's quiz books, which set a task to discover the number of differences between two images and I thought MBSGB members might like to have a go at these two. I did think of telling you how many differences I have found, but that would spoil the fun! There is a surprising number and, just for starters, the aspect ratios (height to width) are different.

The two boxes have been in our own collection for a number of years and, although we had long been aware that only one view contained the

manufacturer's name, it is only as a result of my recording project that I have suddenly realised just how different the pictures are. How blind

can you be? I console myself with the thought that each box is in a different room and they have not previously been seen side-by-side!



Fig. 1.



Fig. 2.

For the record, the view which includes the word 'Symphonion' is pasted into the lid of 19.5 cm. table model serial number 406279, the other being behind glass on the front of 30 cm. upright 'buffet' style serial number 267796.

What about the third picture? Here we have another variation. This one was discovered about a couple of months after writing the above, whilst on the MBSGB trip to Germany. The serial number is 265802 and the disc diameter is 30 cm. The picture is behind glass and inside the lid of a table model.

I know that Symphonion produced several other completely different lid picture designs in both monochrome and colour (I already have six more in my records). However, restricting ourselves to the family illustrated here, it will be appreciated if members can let me have serial numbers, disc diameters and a general description of their own Symphonion boxes, with a positive picture identification from these variants. If I get

sufficient information we may be able to tell if these three designs ran concurrently or evolved sequentially, over time.

We will hit the jackpot if you have a machine with a fourth variation of this family of pictures, in which case I would welcome the chance to photograph it and to record the s/n and disc diameter.

Let us hope there is still more mileage in this little area of my research. ■

I can offer version number 4 from my 10 inch Symphonion. This is similar to Peter's Fig. 3 picture but has the Symphonion word across the bottom but outside the picture area. So now we're looking for no. 5. Editor.

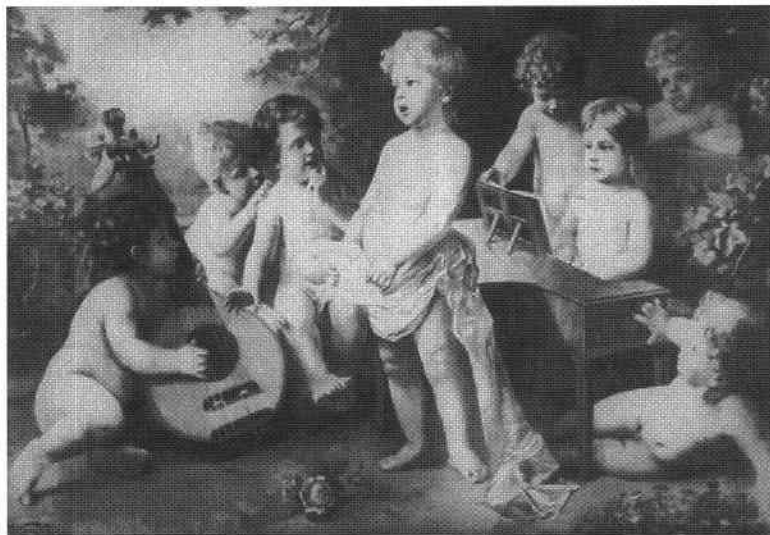


Fig. 3.



❖ SYMPHONION ❖

Fig. 4.

Harpe / Zither

Harpe Harmonique boxes, with or without Piccolo, almost always come with a zither. The zither covers most of both combs, and that remained the standard practice when the two combs were joined into one, - as recently described in Oddments 90. A small minority of these boxes differ from the mass by having the teeth in the smaller comb covering the same range of notes as most of the main comb. Their purpose is to accompany the main comb music with tremolo or other effects.

These boxes are sometimes listed as Harpe Tremolo, or Harpe Harmonique Zither, or other combinations, in particular Harpe Eolienne. They all have their zither fitted only to the smaller comb, so when applied it can nicely pick out the accompaniment with a slightly harp-like effect.

I used to think that the word Harpe on a tune sheet implied a fitted zither; but this is not true, as I was forcefully reminded when I got hold of the Harpe Eolienne box shown in Fig. 1. It never had a zither. One can prove this negative with assurance when there is no provision on the bedplate for attaching a zither, AND there is no trace on the comb of a zither ever having been attached - a vague outline always remains after such an attachment (unless a robust polisher has got at it).

The 11" (28cm) cylinder plays eight airs on combs of 49 and 28 teeth. Teeth nos. 24 to 49 on the main comb match teeth 1 to 20 on the small comb which has a further eight top treble teeth. Teeth of the same pitch on the two combs are of equal relative stiffness - about 240 for the four 880Hz *a* teeth.

Blank no. is 12 on spring, governor and cylinder. Tune 1 is on the cylinder dots. The bass lead is scribed B/195, presumably the gamme number. It has a low serial number, 1413, and it was made about 1880, the latest tune no. 7 being from 1878. Despite its Geneva-flavoured tune sheet, shown in Fig. 2, it could have been made in Ste. Croix or L'Auberson. It was sold by agent George Bendon, whose stamp on the governor cock is in Fig. 3.

Naturally I felt inclined to hear what a zither could do for serial 1413. The simplest way to find out was by using a hand-held zither, and the result was definitely in favour.

Hand-held zither

Wrap about ten turns of tissue paper round a pencil, stick down the end of the last lap with a spot of glue, remove pencil and cut coil to comb length. Glue on a piece of card to act as a handle. For use on a movement in its case, a vertical extension to the handle is needed, as shown in Fig. 4. The outside diameter of this handy zither being a mere $\frac{3}{8}$ of an inch, say 10mm, it usually fits under the governor wings so it can cover the whole

of a treble-end comb, - as it conveniently does on serial 1413.

With this device one can soon decide which tunes really "like" the zither - at least, now and then. I found it very good on simple tunes like no. 7, *Sailing the ocean blue*, where it picks out the accompaniment most effectively. It even makes the accompaniment better appreciated when the zither is turned off. On more complex tunes like no. 3 it seems to me less satisfactory. But I am quite sure this box was meant to have the harp zither as implied.

The main use of a hand-held zither is to discover the best length and placement of the tissue in a zither that covers the full length of the cylinder.

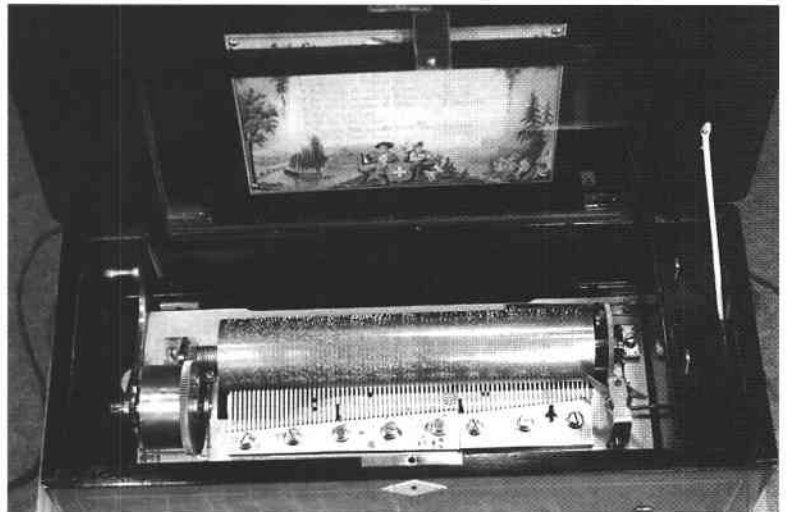


Fig. 1. Serial 1413. Lines mark the lowest note on the small comb and the note of the same pitch on the main comb. Arrow indicates notes of the same pitch as the top note of the main comb. Single dots mark the a 880Hz teeth on both combs. Two dots mark the a 440Hz which is only on the main comb.



Fig. 2. This widely-used tune sheet design has innumerable detail differences. In particular it comes with or without its three swans. Here they are, with boat, lower left.



Fig. 3. The tune sheet gives no clue to maker or agent, so Geo. Bendon was impelled to make his mark on the governor.

Harpe Harmonique

An interesting example of the rarer type of Harpe Harmonique boxes is in Ted Brown's museum at Bucks Green. The scale of the small comb with zither covers the same range of notes as the middle of the main comb, see Fig. 5.

The teeth of the smaller comb are appreciably stiffer than those of the same pitch in the main comb. I have

no previous record of such difference, which may be an attempt to make the zither accompaniment more lively. But the extra work needed to lift these pins is only an increase of one third, so the extra volume is scarcely noticeable.

The vast majority of Harpe Harmonique boxes have two combs making a continuous scale with the quirk of a pitch overlap at the joint - which was copied later on single combs as shown in Fig. 6. I feel sure that all those Harpe Harmonique boxes in the Ste. Croix "Book of Tunes" are this single-scale type. It is strange that both types use exactly the same Harp Harmonique heading on their tune sheets.

The range of these boxes in the "Book of Tunes" has cylinders from 8" to 19" (20 to 48cm). They come in three groups, with 80, 94 or 126 teeth. The entire lot are called Harpe Harmonique Piccolo.

The combs in Fig. 5 belong to serial 2175 and its movement is in Fig. 7. Blank numbers are 20 for cylinder and 92 for spring and governor and edge of the SBI bedplate. Its case is 25 by 10 inches, giving soundboard periphery 57 inches which allows good bass radiation down to 114Hz, a# below middle c. The main comb has 66 teeth, many in pairs, and five groups of three or four teeth. The second comb, with 36 teeth but only 34 used, has three groups of three and two groups of four teeth, the rest mainly in pairs. The cylinder length is 14" (355mm) with tune 1 on dots. Tunes last a full minute.

Serial number 2175 is stamped in small figures across the cylinder bearing, which is unusual, see Fig. 8. Another unusual detail is the script engraving on the control lever escutcheons, Fig. 9.

The badly battered tune sheet is the "curved damper panels" type, - like no. 38 except that the cartouche is left blank for the serial number and that the top border is inscribed Harpe Harmonique. I think the latest tune is *Silver threads among the gold* (1873) and the box was undoubtedly made in the Ste. Croix region about 1875.

The zither gives an unexpectedly satisfactory choice of alternative accompaniments to the tunes, and I must say I have never heard those Men of Harlech march more effectively.

The vast majority of Harpe Harmonique boxes have two combs making a continuous scale with the quirk of a pitch overlap at the joint...

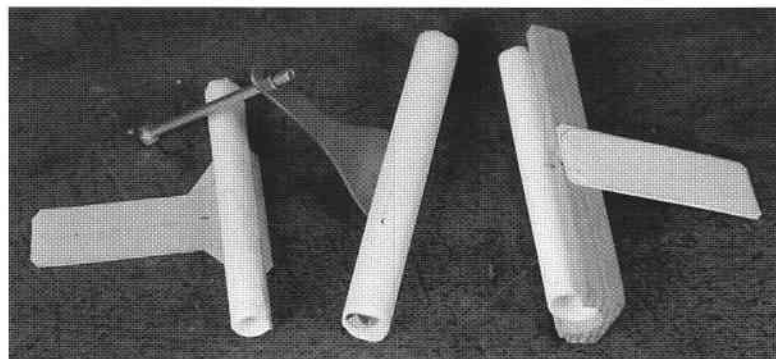


Fig. 4. Temporary zithers for testing. The tissue roll can be simply glued to a card handle; or fixed with a small internal metal strip; or secured in a semicircular groove, best made by drilling a 1/8" (10mm) hole through 3/8" (20mm) square wood and cutting it in two lengthwise.

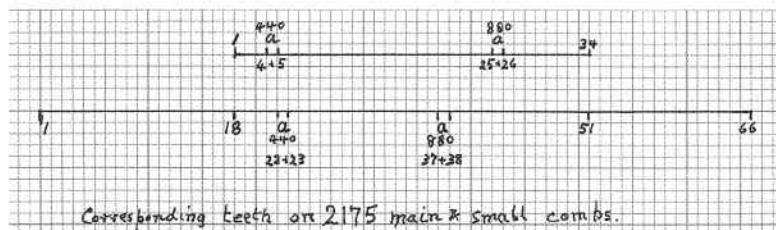


Fig. 5. Pitch overlap of the two combs.

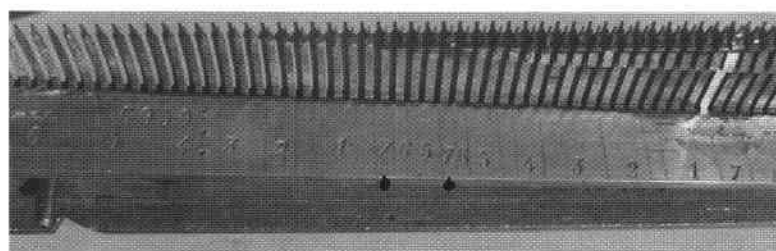


Fig. 6. Luckily the single comb of Baker-Troll serial 6950 (tune sheet no. 170) has its base stamped with the tooth pitch numbers 1 to 7. The discontinuity shows, reading from right to left towards the treble end, as 5, 6, 7, 5, 6, 7. The teeth marked with a dot are numbers 67 and 71, both tuned to pitch 7. Semitones are not numbered. The three dots beside the serial number indicate the last tooth needing a damper. Photo thanks to Patrick McCrossan.

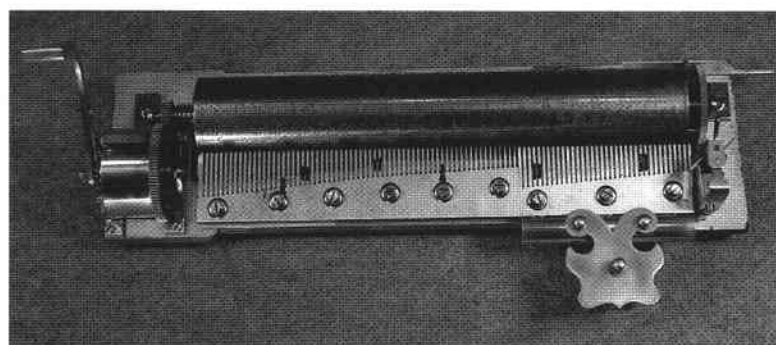


Fig. 7. Serial 2175 with zither moved to show the marked 440 and 880Hz teeth. The pitch range of the small comb is also marked at the base of the teeth on the main comb.

musical box oddments no. 95



Fig. 8. Unusual neat stamping of the serial number.

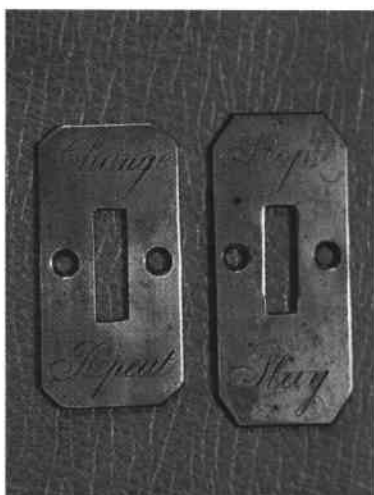


Fig. 9. Very unusual engraving on control lever escutcheons.

Speed Control

Paillard's rare speed controller, last seen on page 55 of Vol. 20, Oddments 89, is shown here in Fig. 10.

It reduces governor speed by a pad pressing on the side of the first gear wheel. The pad is fixed to a spring steel bar screwed to the governor block. It is adjusted to apply the maximum allowable braking force, and it gives a useful reduction in speed.

Speed control is provided by a screw through the middle of the steel bar, touching the side of the governor block. When screwed further in it pulls the bar away and thereby retracts the pad from the



Fig. 10. Paillard's governor in the free running position.

gear wheel, as seen in Fig. 11.

The screw is operated by the speed control lever. When the lever is in its upright position, the pad is retracted clear of the gear wheel. To reduce speed the lever is gradually pulled back which allows the pad to contact the gear wheel - up to the maximum thrust when the lever is about flat on the bedplate. Fig. 12 shows the control lever assembly.

When the pad is pressing on the gear wheel its spindle is supported by a hardened steel plate, as shown in Fig. 13.

This gadget, together with Paillard's tune selector and safety check, is on their "Piccolo Zither" serial 46503, playing twelve airs with 16" (41cm) cylinder, made about 1887. Robin Biggins kindly

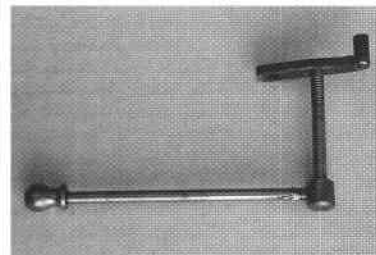


Fig. 12. The control lever needs a long screw to clear the governor wings.

To reduce speed the lever is gradually pulled back which allows the pad to contact the gear wheel...

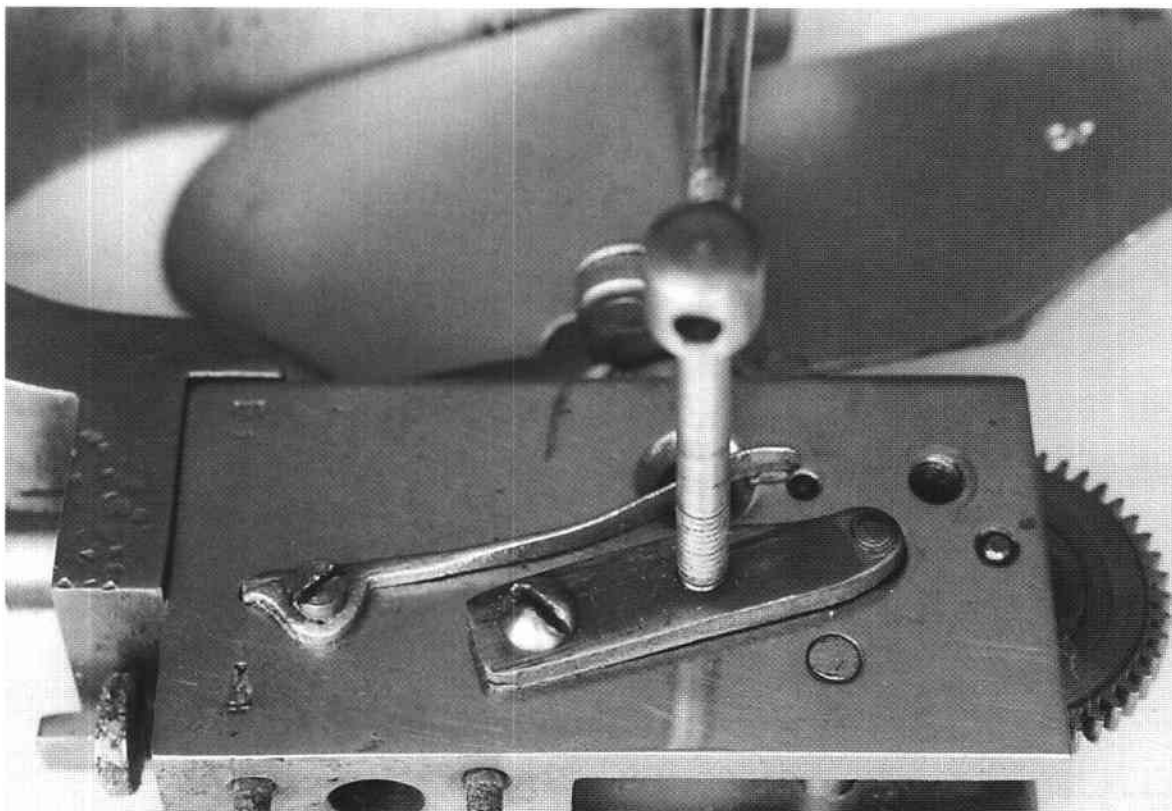


Fig. 11. Spring steel bar and pad retracted, control lever upright. The track of the pad can be seen on the gear wheel.

provided the data and pictures, and says that these speed controllers are not rare in the USA.

Sad ending

Fig. 14 shows the back of a control lever assembly - the type fixed by two screws into the treble end of a bedplate.

Several makers or blank makers used this arrangement during the changeover from key to lever wind. The on/off lever extends below the bedplate to contact the stop arm of a keywind type of governor. The shorter lever engages the tail end of the tune change lever, above the bedplate.

Interestingly, both levers are one piece cast iron, including nice circular pads for the operator's finger or thumb.

The top panel is, as usual, polished brass and the slots have slightly domed inner faces so the levers click into their two positions.

I hope that seeing this item may possibly recall J. H.Soller. He had a neat hand but was a bit impetuous, leaving scant room for "oller" and absolutely no room for that final "n." Doubtless he did a good job on a movement which is now, sadly, lost.

Descriptive Headings

The heading for an item auctioned on the www read "A Handsome Paillard Harmonie Quarter Cylinder Muscal Box and Stand."

It actually had four complete 20" (51cm) cylinders and it sold for \$20,000. ■

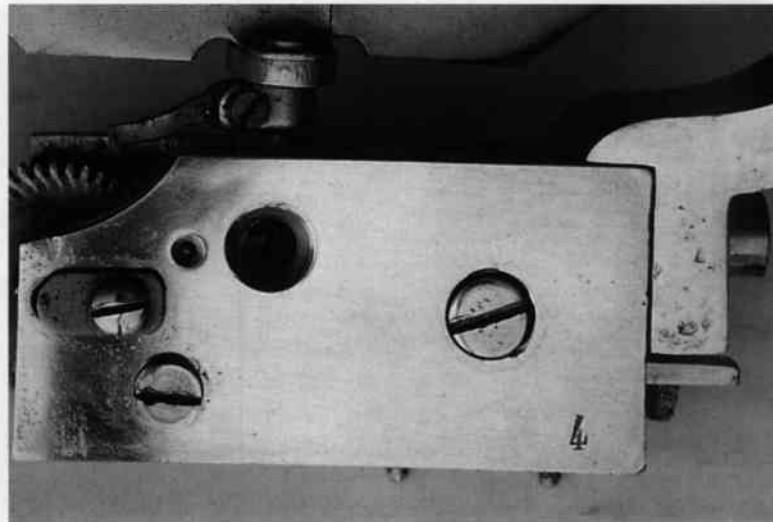


Fig. 13. The small steel plate takes the thrust of the gear spindle. The screw just below goes right through the governor block to prevent the thrust separating the side plate.



Fig. 14. A control panel of the early lever-wind period, with conventional slot in the change/repeat lever. St. John Street, London EC 1 is just north of Clerkenwell Road.

He had a neat hand but was a bit impetuous, leaving scant room for "oller" and absolutely no room for that final "n."

MUSIC BOX BINDERS



This issue completes Volume 20 so, this may be a good time to remind you about binders for your magazines. Each binder holds eight issues plus the index (which is included with this issue) and ensures that they are kept in good condition for future reference. The binders come packed two in a stout cardboard postal box price £12.00 plus postage as follows:

UK	£1.60
Europe/EU countries	£2.42
USA	£5.57
Australia/New Zealand/Japan	£6.19

Orders, with cheque to MBSGB, please to:- Alan Wyatt, The Willows, 102 High Street, Landbeach, Cambs CB4 8DT, England.

On the "case" . . .

by Alison Biden

While I was living near Basingstoke, I bought a Britannia "Alexandra" smoker's cabinet at a Winchester auction. It had been advertised incorrectly in the local paper as a 'polyphon'. and it took me a while to locate it when I went to the viewing. When I first joined the Musical Box Society and didn't own a box, the then President, Jon Gresham, had given me a piece of advice: "Buy a box that speaks to you". This the Alexandra did.

It may have been coincidence, or I may have actually benefited from a clash with a sale at one of the big auction houses in London. There was no serious competition, and I was able to purchase the box at the sort of price that old timers recount in tales, fuelling our envy, and newer aficionados can only dream of.

The case had a decorative sort of mini balustrade around the top, with a turned wooden finial at each corner. Three of these finials were loose, but for some unknown reason the fourth had been glued into place. When we moved to Winchester the packers discovered the loose finials and, for their own convenience, decided to remove them. Not realising one was permanently fixed, they snapped it off. After the move I put it for safe keeping in a drawer, intending to get it repaired as soon as possible...

One winter's morning about three years (!) later we woke up to find the house was unusually cold. It was as if all the doors had been left open. On going downstairs I was puzzled to see the raincoat I had left over the end of the banisters was now on the floor - and horrified to discover that indeed all the outside doors were open. My first reaction was how careless we'd been - leaving open the doors would have left us vulnerable to burglary. Immediately the truth dawned, and to confirm my worst fears I went to check on what I considered to be a prime target. Sure enough, there was an empty space where the night before the Alexandra had been.

I regret that in my panic I hastily made a telephone call to one of our Society's eminent members for advice, not realising how early it was. He was away, but I managed to disturb the sleep of his unfortunate wife! Later in the day, someone else encouragingly advised me that my box had probably been crated up and flown out of the country by now.

In addition to the smoker's cabinet, the thieves had taken, not its own nine inch discs, but a set of twelve and half inch discs belonging to a Monopol box, along with a 1930s marble clock, two television sets and a video camera and recorder - all while we were asleep upstairs and we hadn't heard a thing.

They had forced an old patio door in the kitchen. In all we calculated it would have taken five man journeys to remove the items. I surmised that there had probably been three of them; one to stand guard at the foot of the stairs in case we were disturbed - he would have brushed my raincoat from the banister - while the other two would have risked two journeys each to carry away the loot, letting themselves out through the nearest respective patio doors to ensure the shortest trip.

It turned out our visitors had been very busy that night, hitting a number of properties, and we found ourselves in quite elevated company. Another of their victims was the Dean of Basingstoke.

The police believed it was the work of a London gang who used the M3 for easy access and getaway, and who had been operating in our area over a period of about ten nights. I was quite impressed by their knowledge, but less so when I read their press release in the local paper two days later. It stated I had lost "a number of very rare metal discs", and I believed on seeing this the thieves would panic and dump them - or worse, destroy them.

I telephoned the local police and complained about their cavalier action. "What if I were to tell you we have your discs, madam?" the officer countered, somewhat smugly, as if to

excuse their rash action. He then went on to tell me that the Metropolitan Police believed they had some of my property. It would be returning to Winchester later that day. Perhaps I would like to go and identify it tomorrow?

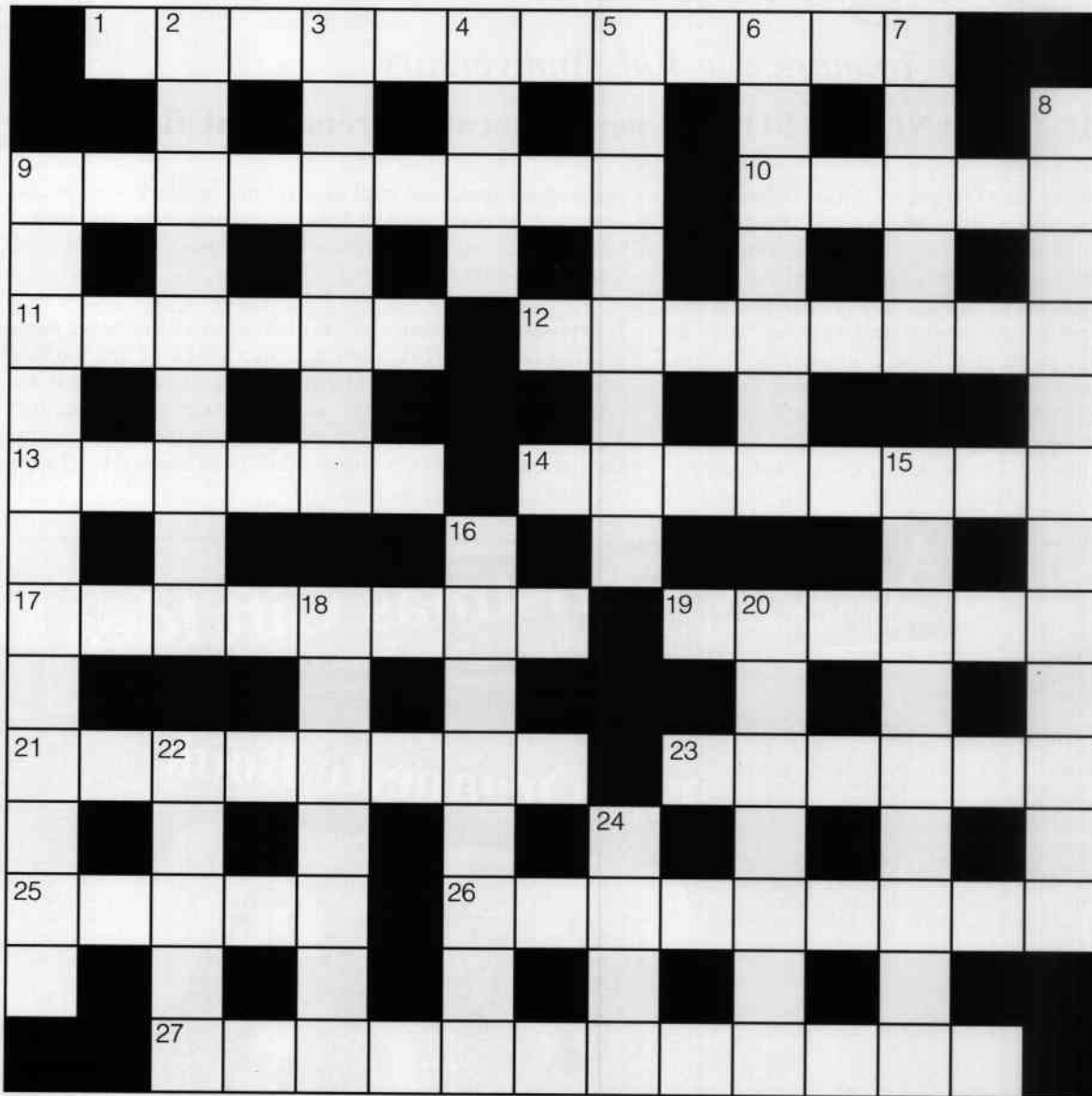
The following day, only three days after the robbery, I was reunited with the Alexandra box, the Monopol discs, and marble clock. It transpired that the Metropolitan Police had been trying to tackle burglary by concentrating on the receivers of stolen property, and had staked out a suspected "fence", waiting for a suitably unique and identifiable item to be passed. It was during this operation that my Alexandra passed through the receiver's hands and had actually been sold on. It met their criteria, and the police seized the opportunity they had been waiting for - along with the crooks and my things.

My joy at its return was, however, mitigated by the realisation that it now had only two finials. I made some comment.

"That's how the Metropolitan Police recovered it" the officer replied. "But this was found in the thieves' getaway car."

He opened an envelope. Inside was the third finial. He explained it was an important piece of evidence as it linked the box, the thieves, their car and the receiver, though they hadn't found the fourth finial. I explained that the fourth finial wasn't lost, but safe in a drawer at home. Now they were able to link the box to the victim as well as the criminals.

The televisions and video equipment were never recovered, but were replaced by more up-to-date ones, covered by the insurance, while the Alexandra was indeed an important piece of evidence. Though fortunately neither it nor myself had to put in a court appearance (which was threatened at one point), the thieves were convicted and received a lengthy prison sentence. And I was left with a good yarn to tell about a rather special box - or perhaps that should be "case" ...? ■



Christmas Crossword 2002

For many years Lyn Wright contributed our Christmas Crossword. Sadly, Lyn died at the end of last year and, as a reminder of his many contributions to the Society, we are reproducing one of his earliest crosswords - this one from 1994.

Clues

Across

- 1. He turns to ring, or danger breaks out. (5, 7)
- 9. Noted man might even be hot! (9)
- 10. Musician in Crewe be requested to play. (5)
- 11. Looks pretty when the Navy goes South with fuss. (6)
- 12. You'll find it's harsher in treating gastric terrors. (8)
- 13. Being dressed enables you to move forward. (2, 4)
- 14. Supports lost Serb. (8)
- 17. Let the nut gleam out - it may be bronze! (8)
- 19. Girl gives doughboy a ring but not very quickly. (6)
- 21. Jump with a jumper on - it's only a game! (8)

- 23. A swimmer noted for opening out. (6)
- 25. Erica, bindweed, etc., surround a small hut. (6)
- 26. A tiny stamp is enough for this striker. (9)
- 27. Shocking supply of oceanic tension? (5, 7)

Down

- 2. Rush journal to a musical producer. (4, 5)
- 3. Oh! A pain can make one speechless! (7)
- 4. Hammer endlessly - yielded. (4)
- 5. In I got in case of firing. (8)
- 6. Was kind to a musical merchant. (7)
- 7. In the allegro, both see a mechanical performer. (5)
- 8. The bird-men need a fresh reactor, perhaps. (6, 6)
- 9. Arbor supporter carrying a stop. (7, 5)
- 15. Fine print of a ginger van. (9)
- 16. Five to back in the gates for dances. (8)
- 18. Find fee, perhaps, to achieve a foreign title. (7)
- 20. Five hundred or a thousand and a crawler is asleep. (7)
- 22. Holder of a collection - may be musical. (5)
- 24. For use in sawn-off shotguns? (4)

Answers on Page 245.

Organette Book

To mark our 40th Anniversary

THE ORGANETTE BOOK a new publication from MBSGB

This limited edition of The Organette Book contains over 700 plates, many in colour, illustrating some 560 different makes, types and models of organette plus important historical adverts and documentation. Most of the illustrations were taken by author Kevin McElhone and have never been published in a definitive work such as this. The plates are supported by a comprehensive text, indexed A-Z for easy reference by either make, model or by name of owners and agents. The Organette Book is the story of the organette, defined as a small, hand-operated, portable reed instrument. The book is an historical account intended for anyone with an interest in all forms of

mechanical music as well as a reference work for novice, collector, expert, auction house or prospective purchaser. Instruments not quite fitting the definition are included rather than excluded.

It is possible that many of the illustrations have never been published in a work such as this. Much of the book's content has been derived from material contributed by collectors from around the world or from prime sources. Our technical editors and contributors revealed many instruments previously unrecorded in reference works on mechanical musical instruments.

Contents

1. List of Contents
2. Foreword and Thanks
3. What is an Organette?
4. A Family Tree
5. Details of Organettes
6. Novelties and Toys
7. Comparison of Scales
8. Identification of Music
9. Identification of Instruments
10. Titles made and Tune Lists
11. Storage of Music
12. Speed of Music through Instruments
13. List of Makers, Agents and Retailers
14. Makers of NEW Rolls, Books, Cobs, Boxes
15. Catalogues available
16. Musical Societies catering for this interest
17. Museums where they are demonstrated
18. Finding an Organette
19. Restoration
20. Sources
21. Table of Organette Models
22. Original Cost of Purchase
23. Patents
24. Terms used
25. Index of Illustrations

A Great Christmas Gift Idea
See the leaflet enclosed with this issue for SPECIAL OFFER details

The Organette Book



A concise listing of all known self-playing portable reed organs

Kevin A. McElhone

Landscape Format 246mm x 165mm - almost 400 pages

Members/Associates of MBSGB: £50 plus postage and packaging.

Non-members, UK and Europe: £55

(Application to the Treasurer, Richard Kerridge, MBSGB, 32 Queens Road, Reading Berkshire RG1 4BA, England).

Non-members, USA: Todd Augsberger (todd@rollerorgans.com), and 30 N. Main St., Kenton, OH 43326-1552 USA.

Cost \$80 + \$6 shipping/handling in US.

Payments to MBSGB Treasurer may be by cheque made out in \$US or Euros, cheques made payable to: MBSGB.

Payments to Todd Augsberger:

Check or Money Order in US dollars, credit card or electronic transfer via PayPal (www.paypal.com).

Note: Orders by non-members will be honoured in order of receipt of payment. Despatch will take place after August 1st 2002.

Dollar and Euro values should be those equivalent to the exchange rate of £GB existing at the time of payment.

Auction Report

Bonhams at Knowle held their second mechanical music sale of the year on October 9th. Good condition or unusual items continue to attract interest with two Nicole Frères

boxes making £1500 and £1550 respectively. The first, a key-wind, had a replacement lid, and the

second a piano-forte, four-air in the 43000 series. A very attractive Paillard Vaucher interchangeable made only £3000 possibly because of its size at over one metre wide.

A musical snuff box by Bordier made a surprising £940 despite lacking four teeth and the governor, and a Rococo style 25c Symphonion disk box made £1000. Fig. 2.

Among the pneumatic instruments a Style C Orguette in good condition realised £310, whilst a very small 22 note barrel organ playing beautifully was a bargain at £400. Fig. 3.

In unusually good condition was a 19th century Speaking Picture Book. The nine animal sounds, activated by pulling cords, all worked. This realised £600, a price which reflected its quality.

All prices are "hammer" prices. Next Sale - April 8th 2003.



Fig. 1.



Fig. 2.

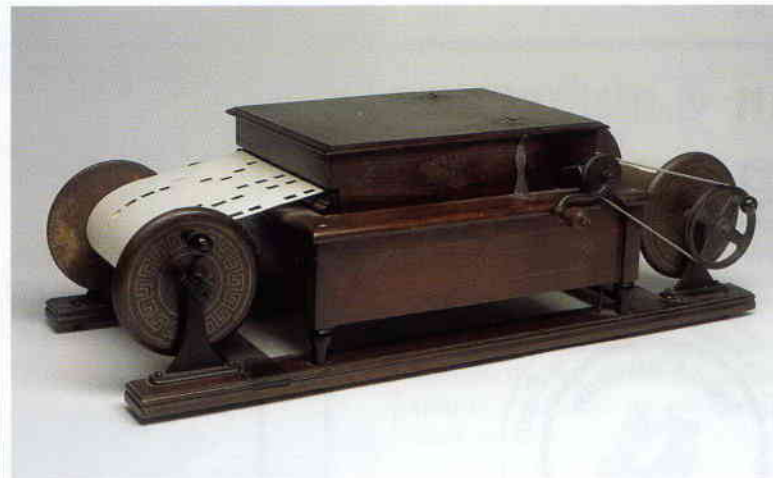


Fig. 3.

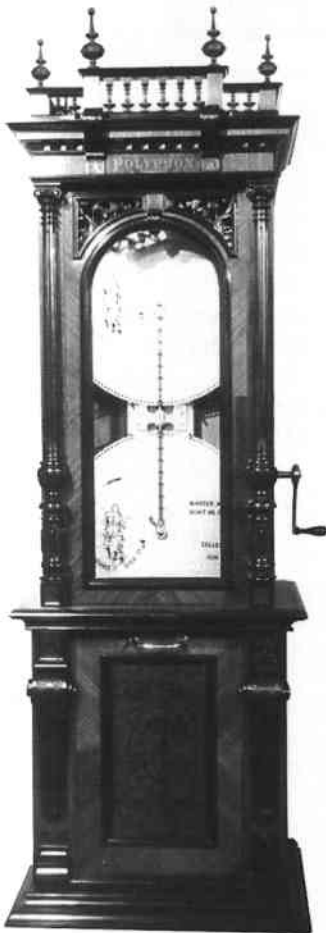


Keith Harding
MUSICAL BOXES
 Sales & Restorations

World of Mechanical Music, Northleach, Nr Cheltenham, Gloucestershire GL54 3EU

Telephone: 01451 860181 Fax: 01451 861133

Museum & Shop open 7 days a week 10am - 6pm



Renaissance Discs

New Discs for all Musical Boxes

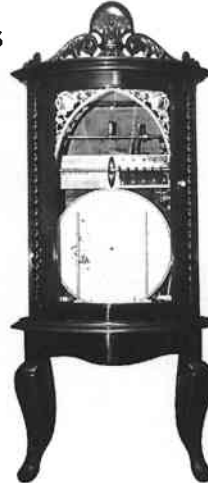
- correct quality steel & original style artwork
- 115 different types available
- efficient worldwide delivery service
- send for the tune lists for your instruments
- treat yourself to perfect copies of you favourite discs
- great value – eg. new 15 ½" discs only £23 + VAT each

Quality instruments deserve Renaissance Discs

New Double Disc Musical Boxes

- magnificent brand new instruments playing two 24 ½" discs
- available now
- eight combs produce superb harmonies
- an unforgettable experience!
- massive spring-driven clockwork motors are quiet, smooth & powerful
- beautiful cases, exquisitely carved and veneered in walnut

"arguably the finest sounding instrument I have ever heard in the disc-playing musical box world"
Arthur W.J.G. Ord-Hume



Restorations & Sales

- quality restoration to the highest standard on all types of musical box movements and cases
- free quotations given
- fully restored musical boxes for sale, both disc and cylinder
- instruments shipped around the world

Let the experts ensure your musical box looks and plays as it did when it was new!

Lester Jones, 16 Penny Lane, EMSWORTH, Hants, PO10 8HE, England

Phone: + 44 (0) 1243 372646 Fax: + 44 (0) 1243 370299 (visitors welcome by appointment)

John Cowderoy Antiques

Website www.cowderoyantiques.co.uk



This friendly Family business was established in 1973 by John and Ruth Cowderoy, and is continued by their sons David and Richard.

We are members of the Guild of Master Craftsmen and of L.A.P.A.D.A. the country's largest association of Antique Dealers

We believe our comprehensive repair and restoration service is second to none.

Free estimates without obligation.

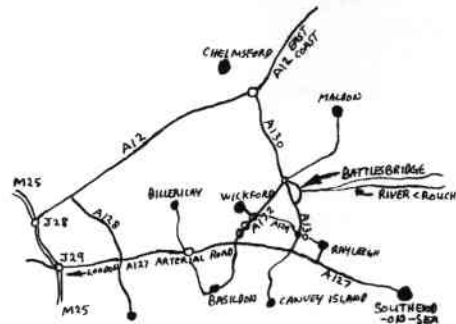
42 South Street Eastbourne BN21 4XB

Tel. (01323) 720058

JOE PETTITT at BRIDGEBARN

COIN-OPERATED AMUSEMENTS
OF ALL TYPES

VICTORIAN TO 1930's ERA PLUS MANY
OTHER INTERESTING MUSICAL AND
MECHANICAL ITEMS



Antiques of all descriptions

Open most days and weekends Sats. after 2pm.

BRIDGEBARN & HAYBARN ANTIQUE CENTRES

THE GREEN, MAIN ROAD,
BATTLESBRIDGE, ESSEX.

Telephone: Wickford (01268) 763500 & 735884

44 Other dealers in four buildings (ideal for the ladies to browse!)

Snails and Things

Reference Letters, Vol.20, no. 7, Mr. Tony King asks why the snail cams on cylinder musical boxes were not configured to eliminate the thump at the end of the program when the cylinder returns to the first tune. His observant solution was used by Nicole Frères, and was described in my article "Behold the Lowly Snail" in the MBSI Journal (Vol.45, no. 3; Winter 1999), and I enclose photographs showing this snail plus the double step-down of a 12 tune cam.

This cam has the sequence 1, 3, 5, 7, 8, 6, 4, 2, 1. The problems, apart from the more complicated machining are as follows. When you ramp up two tune spaces at a time the ramp has to be quite steep, particularly with 8 or more tunes because the steps are shorter, and this can cause stalling. When you ramp down, the momentum of the cylinder and the slope of the ramp tends to turn the cam by itself, so it may ramp down two steps or possibly all the way back to tune 1! Nicole solved that by machining vertical steps (see photo) on the downward slope, but this means there are now 4 thumps during the program rather than one.

I have heard this machine, and it is my opinion that one thump at the end is better than 4 thumps during the program. I agree with Nicole's decision to drop the idea.

Robin Biggins, California

Memories of Harold Smith

Fascinated by musical boxes as a child, I can trace my serious interest in them as an adult to a visit in 1978 to the Russell Coates Museum in Bournemouth. There I heard for the first time a disc musical box, and was so taken by it that I immediately wanted one! My husband, trying to be encouraging without committing himself to an embarrassing financial outlay, suggested I found out more about them first.

I knew nothing of the Musical Box Society, and my "research" was limited to attending local auctions, until one day I observed a gentlemen buying several specimens at a sale in Wisbech. I approached him afterwards, hoping he might share some of his knowledge. He advised me to join the Musical Box Society

of Great Britain (though omitted to tell me how to go about it!). He was Harold Smith.

I joined the Society at the end of 1980, and attended my first meeting shortly afterwards. It was a daunting experience, not the least because most of the other members arriving at the venue appeared to be gentlemen, and of somewhat more mature years than myself. I couldn't even boast a box under my arm like a lot of them. However, I was reassured to see that the person immediately ahead of me was Mr. Smith, and the lady I subsequently met in the "Ladies" turned out to be his wife.

Sadly, though I attended meetings fairly regularly after that, I never saw Harold Smith again. In this anniversary year when we are invited to share our Society reminiscences, I should like to make mine my tribute to the man who introduced me to the Society, and to whom I am indebted for the immeasurable pleasure I have derived ever since.

Alison Biden

The Fleetwood Story

Oh dear, oh dear, oh dear! Whoever told the Spring meeting that the railway line to Fleetwood was the northerly end of the line to Scotland and that 'it was envisaged that the rest of the journey would be by boat' was either having you on or was sadly mistaken. The town actually has a rather unusual history, having been built in the 1830s as a 'new town', but that's another story.

When Fleetwood was a thriving fishing port, the railway carried the fish away to market. But it had another important function in the days before flying and that was to bring holiday makers to the quayside where they could catch a boat to the Isle of Man. Because the river channel was dredged regularly for the trawlers it was able to accommodate other large vessels too and the Isle of Man traffic was big business in the summer season. Huge numbers took those ferries and when I lived in Fleetwood as a child in the 1950s they looked as big as ocean liners to me.

No doubt the North Euston Hotel was intended to cater for passengers who wanted to break their journey

standing, as it did, so close to both the railway station and the ferry quay. (It hardly needs saying that the fishing fleets docked quite separately further up the river. It would never have done to mix the two!).

So yes, many railway travellers continued their journey by boat to foreign parts - including across the river on a local ferry to Knott End! - but certainly not to Scotland.

Ruth Ord-Hume

Editor's Note: The view expressed in the report is supported by a number of 'locals' and also by the North Euston Hotel. However, it is always good to receive another version of events.

Birthplace of the musical comb

In the Music Box (Autumn 2002) Mr. Ord-Hume writes about the birthplace of the musical comb and he states that the core of the Swiss claim to the discovery of the musical comb "is unquestionably Prof. Alfred Chapuis". This is not correct.

Already in the traveller's guide "Baedekers Schweiz, Leipzig 1911, page 282" we can read in the chapter "Genf" (=Geneva): "Berühmt ist die Herstellung von Spieldosen (1796 von dem Genfer Ant.Favre erfunden)". In translation: "Famous is the manufacture of musical boxes (1796 invented by Ant.Favre from Geneva)". This fact was already known, 44 years before Alfred Chapuis (1880-1958) wrote about it in his book "History of the musical box" in 1955. I suppose that Chapuis was well aware of "the precious document upon which this belief (of the Swiss invention) has been constructed."

However that may be, the musical watch of Ransonet looks too perfect for a prototype when you compare the mechanism with the first products made by Piquet and Capt from about 1803, which are more primitive. And how is it possible that no other musical-comb-watch is known from the period between 1772 and 1803? The date of the case of Ransonet - 1772 - tells nothing about the musical movement.

I am sorry but I am not convinced.

Hendrik Strengers, Netherlands

classified advertisements

CLASSIFIED SALES

A 48/56 Keyless Dutch Street/Concert organ by David Leach of Huddersfield. This organ is housed in a fine four-wheeled trailer with approximately six hours of punched card music. It contains 180 pipes, an 18 note Glockenspiel and a two stick snare drum. It has eight auto registers and a colourful organ front panel. Asking price around £16,000. Further enquires to G. Gudgeon, tel: 0113 248 3656.

Reuge musical box, 50 teeth, three tunes - Blue Danube, Tales of the

Vienna Woods and Artists Life (Strauss). Unwanted gift, mint condition, perfect Christmas present - £250. Telephone 0123 8086 7384.

Ted Brown's video of musical boxes, organettes etc. £9 including p&p GB and Europe. £11 anywhere else. Address and phone number in 'Officers' section.

Barrel Pianos - Working street pianos, some with carts, plus few automatics. For details please phone/fax 01481 824 156.

An invitation from

The City of London Phonograph & Gramophone Society Ltd

Would you like to join a group of individuals who have one thing in common - the love for recorded sound, be it vintage recording and reproducing machines, and original recorded material, on Cylinder, Disc, Wire, Tape or Film - from Caruso 'our Gracie', Queen Victoria to Duke Ellington? Our Society will meet your needs!

For your annual subscription, which runs from 1st March each year, you receive our quarterly magazine, 'ON THE RECORD', the official journal of CLPGS Ltd. Articles are contributed by Members for Members, and arranged by the Editorial Team from material received.

Monthly meetings are held in London, bi-monthly meetings in Birmingham Preston and Exeter. Annual Phonofairs are organised in Northampton and Wolverhampton.

Annual subscription, UK and Europe: £15, or £10 for registered students. Worldwide, outside Europe is £17, or US \$28-50. Write to the Membership Secretary, Suzanne Lewis, 51 Brockhurst Road, Chesham, Bucks HP5 3JB.

CLASSIFIED WANTS

Overture cylinder musical box by Nicole Frères or Ducommun-Girod. Also early keywind boxes by Frères Nicole with serial numbers up to 16000. Would also be interested in sectional comb and fusee movements. Private collector. Roy Ison, Telephone: 01522 540406; Fax: 01522 520782. E-mail ison@bight.demon.co.uk

All types of cylinder and disc musical boxes, also rare ones. Large German Orchestrons, monkey organs and all related instruments. Small to medium collections welcome. Offers to H.P. Kyburz, Jubilämsweg, 10, CH-5036 Oberentfelden, Switzerland.

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 823 533.

Any old catalogues and musical box ephemera. Ted Brown-01403 823 533.

24 1/2" Polyphon Mikado and 25 1/4" Symphonion and other large disc machines. Top prices paid. Not trade, private collector. Tel: 01253 813128/812639.

**PLEASE MENTION
THE MUSIC BOX
WHEN REPLYING
TO ADVERTISERS**

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

Inside covers Full page £218

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

Full page 10 1/2" x 7 1/2" (270mm x 180mm, Half page 10 1/2" x 3 1/2" (270mm x 88mm) or 7 1/2" x 5 1/4" (180mm x 135mm), Quarter page 5 1/2" x 3 1/2" (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.

Closing date for
the next issue is

1st February 2003

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 February 2003**

Minimum cost each advertisement **£5.00.**

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

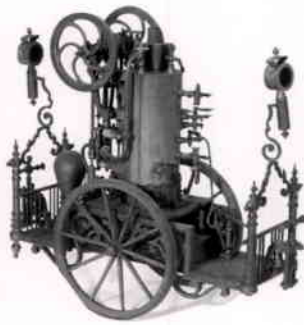
The attention of members is drawn to the fact that the appearance in The Music Box of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members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



»Flute and Violin Solo Piano, 1920«
By world famous German instrument maker Paul Loesche, Leipzig!



Mills: »On the Square, 1905«
Extraordinary gambling machine with automatic playing musical box! Excellent condition! - Extremely rare! -



Steam Engine Fire Hose,
approx. 1875
Very early salesman sample! 22 in. high.
Fascinating exposition piece!



Reproducing Ampico-Plane
by Haines Bros., New York
In excellent playing condition with tons of music rolls.



»Paper Theatre on Showman's carriage«
Complete! - Superb attractive collector's item and exhibition piece of top museum quality!



»Swiss Chalet, 1890«
Precision-Musical-Box by B. A. Bremond, Geneva, with large spright compartment



»Iris, 1931«
by Jentsch & Meerz, Leipzig. Top condition.



»German Barrel Organ«
by G. Holzhey, Stuttgart, with 10 tunes, 23 clavis, 2 stops. Plays excellent!



Watling: »The Brownie, 1910«
Very rare American gambling machine in excellent working condition!



»Concert Roller Organ«, 1905
Excellent (loud) playing!



»Table Roulette, 1850«
Very early pre-runner of later coin-op table gambling machines. - Extremely rare!



»Otto-Motor, 1877«
Impressive tall exhibition model of world's first four-stroke engine, invented by N.A. Otto, Germany (8.2 ft. high)!



Mills: »Silent Golden Bell (Roman Head), 1932«
Very sought-after collector's item!



»Victor: Monarch Special«
(»rigid arm«), 1902
Very rare Victor gramophone! Plays great!



»Polyphon No. 103, 1895«
For 15 3/4 in. metal discs. Plays excellent!



»Early Barrel Organ, approx. 1840«
Excellent working condition!

»Mechanical Music Instruments«

November 30, 2002

World's leading Specialty Auction of »Technical Antiques« again offers a wide variety of rare museum and exhibition pieces, ... and a thousand more highly sought-after technical collector's items and rare toys.

For more information and large color photographs of some upcoming highlights please see page "New Highlights" on our website at www.Breker.com

Fully illustrated colour catalogue: € 26.- (with realized price list on Internet and in next catalogue) /Overseas (USA, Japan, etc.): € 35.- (approx. \$ 35.- incl. air mail!) Delivery against prepayment only (bank draft, cash or by credit card with expiry date): Master-/Eurocard Visa AmEx

Consignments are welcome any time!

Please e-mail, write or fax for information on consignments and catalogue subscription

AUCTION TEAM KÖLN

Breker – The Specialists

P.O.Box 50 11 19, D-50971 Köln/Germany
Tel.: +49/221/38 70 49 * Fax: +49/221/ 37 48 78
Bonner Str. 528-530, 50968 Köln/Germany * e-mail: Auction@Breker.com

PLEASE FEEL FREE TO CONTACT OUR INTERNATIONAL REPRESENTATIVES:

U.S.A.: Jane Herz: Tel. (941) 925-0385 * Fax (941) 925-0487

Argentina: Marina Paradedda: Tel. (011) 4443-0768 * Fax (011) 4443-9075

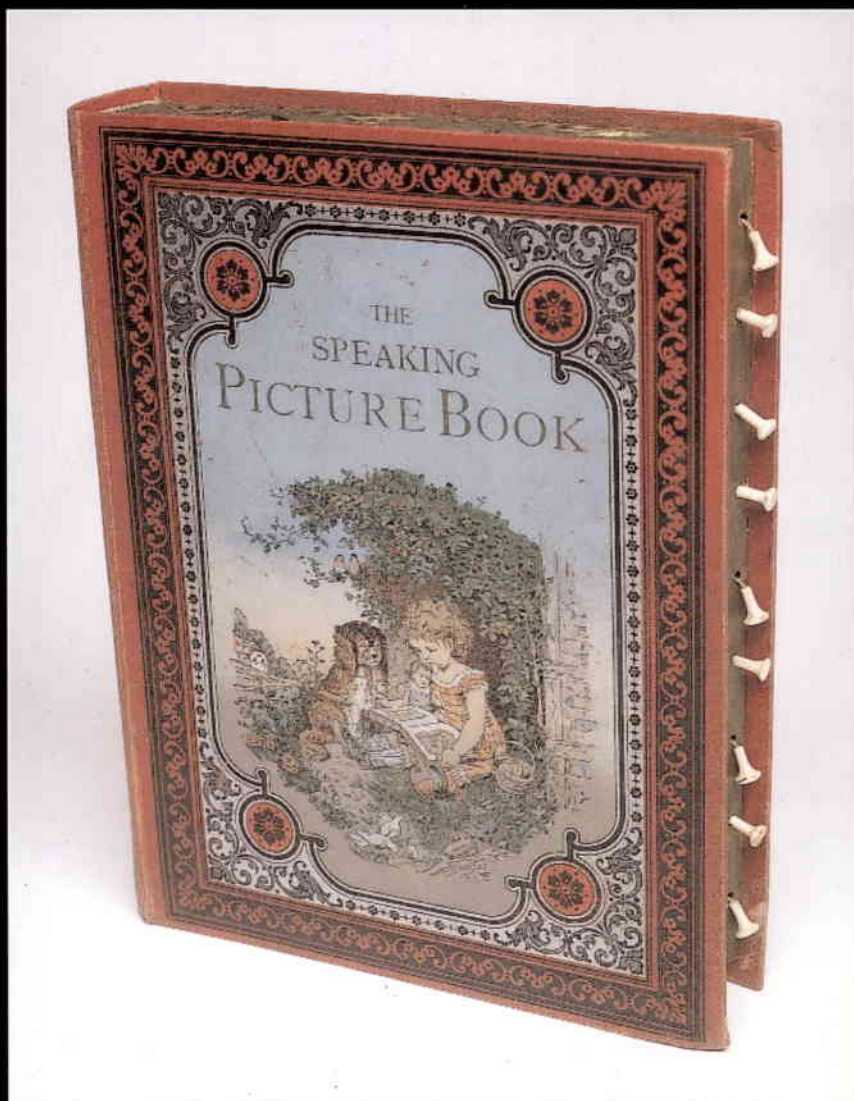
Japan: Murakami Taizo: Tel./Fax (06) 6845-8628

France: Pierre J. Bickart: Tél/Fax (01) 43 33 86 71

Australia & New Zealand: Dieter Bardenheier, NZ: Tel/Fax -/64/(09) 817-7268

1793
Bonhams

Auctioneers and Valuers



Sold at auction for £790

Consigned through our Knowle office, a 19th Century speaking picture book, was sold in Knowle in October 2002.

Entries are now being accepted for our next mechanical music sale in Knowle.

For expert advice with a view to selling through Bonhams call Frank Barnett on 01564 776 151.

Forthcoming sales Knowle

April 2003

Mechanical Music, Cameras,
Magic Lanterns and Optical Toys

Viewings

Sat prior 9.30am to 12.30pm

Mon prior 9am to 5pm

Tues prior 9am to 7pm

Morning of sale 9am to 11am

Bonhams, The Old House, Station Road, Knowle, Solihull B93 0HT
www.bonhams.com