

MECHANICAL MUSIC WORLD



An Association of Musical Box Collectors Publication

From the Editors' Desk

Oh my Goodness - we hope that your instruments have behaved more predictably than the weather this year! It was with a sense of shock that we realised that this is actually the last issue before the end of the year and we wish you a Merry Christmas. Well, we do - when it comes!

In the meantime, we have a most interesting article from Anna Svenson on her barrel organ collection. Anna not only gives an account of how they work but also some helpful hints on their restoration. As fellow restorers of these ancient instruments, we applaud her efforts and want, yet again, to underline the importance of using the old-type hot glue and original type materials. Real leather for the bellows has no sensible substitute and is readily available from specialist leather suppliers. Not sure where, what or how? Contact Anna via the Chairman if in Europe or the editors if in North America.

Juliet Fynes' articles on 'modern' collectibles continue to excite interest (and memories) with fellow members and have given rise to illustrations of the Jelly Roll piano and more.

An area of mechanical music collecting frequently overlooked by collectors of instruments has been the ephemera connected with them. We have been very intrigued by this article on sheet music featuring mechanically played instruments. It is interesting

that from the word 'go' there was the inevitable confusion regarding 'Hurdy-Gurdy' for any street performance. No doubt these instruments were played on the streets, and then there was the matter of barrel organ versus street piano to contend with once you got past hurdy-gurdy!

We are hoping that that our member and friend Edward Murray-Harvey, who has an extensive sheet music collection, may be able to find a few more gems to add to this very interesting branch of collecting brought to our attention by Norman and Jane Dicker.

Our Vice-Chairman has been on his travels again, in between writing the book on Restoration techniques, shortly to be published. An exciting trip to Germany and another one to the west coast of British Columbia, Canada, lead to his visit to St James' Church in Vancouver, and his review of the amazing ring of automatically-played bells.

Another varied and thought-provoking journal - thank you so much to all the people who research and record these things on behalf of us all. We already have some fascinating articles for our next issue, but won't spoil the suspense! Watch this space...

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Chairman's Report

When I was younger the time seemed to go at the proper speed. Now it seems to be in a hurry. It will soon be Christmas and in this edition we have included our usual gift of a novelty automaton that you can play with over the Christmas period. Do let me know if you enjoy it and I will try to find one for next year.

The next issue of the magazine will be appearing in the New Year and we will be asking for next year's subscriptions. There will be a small increase, as agreed at our June AGM, due to increased production costs. The revised membership fees will therefore be:

UK member £13 (single) £15 (two at one address)

European Member £22 (single) £24 (two at one address)

USA, Japan and rest of the world £28 (single) £30 (two at one address)

Don't forget everyone is welcome to come to our Chanctonbury Ring meetings at my house. It is an all-day event with morning coffee, hot lunch and afternoon tea, all free of charge (but you may pop a donation in the box if you wish). The topics vary, so telephone me if you have a particular interest. If you have any questions about tunes on boxes, repairs or repairers you can always give me a call. We always welcome members to bring something along, including instruments to play, recordings, music rolls, discs, etc., either you or we can say something about it.

Kay and I, Juliet and Chris Fynes and deputy chairman Paul Bellamy went to the German musical box society meeting in September at Espelkamp, Germany. We were made very welcome by president Ralf Smolne, his committee and members. Paul was elected to their Expert Advisory Panel to replace the vacancy created by Arthur WJG Ord-Hume's resignation.

AMBC committee and associates have sponsored a book on cylinder musical box restoration authored by Paul. It is based on the European Project that Paul and I were involved with when I was Publications Chairman of another UK Society.

I hope to see as many of you as possible at the forthcoming Christmas meeting, or if you can't make it to speak to you next year, but do have a good time until then.

Officers of the AMBC

Chairman	Ted Brown 01403 823533
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Feel free to contact any of us.

Publication Dates for "Mechanical Music World"

Winter issue 28th January; Spring issue 28th April; Summer issue 28th July; Autumn issue 28th October

We need articles and advertisements (unless repeats) to reach the Editors at least one month in advance of these dates. Please allow more time for involved articles with many illustrations.



AMBC Meeting Dates

contact the host to ensure a place is reserved and for needs to be catered for. Include any guests you may be thinking of bringing. Also please advise if a booking has to be cancelled so that places can be offered to others.

Saturday 24th November 2018

Christmas Meeting at the Old School

Sunday February 24th 2019

at the Old School

The Mechanical Organ Owners' Society (MOOS) has invited us to share some of their meetings. The list below is reproduced from their news letter with permission:

November

3rd - 4th Steam Extravaganza with Fairground Organ - Lappa Valley Railway, St Newlyn East TR8 5LX

4th Fair Organ Museum Open Day, 11.00-17.00 28 Plantation Road, Amersham HP6 6HJ

10 - 13 The Mysterious Crank, 2018 MOOS Tour Belgium and Holland, contact Linda Paskins on 01271 860013 or 07786 320394

11 St Albans Organ Theatre Open Day, 14.15- 320 Camp Road, St Albans AL1 5PE

15 - 25 Victorian Christmas Market, Gloucester. Gloucester Quays, St Ann Way GL1 5SF

24 Dance Organ Day, 11.00-17.00 St Albans Organ Theatre, 320 Camp Road AL1 5PE

24 - 25 Dickensian Christmas Festival, 09.00- Ulverston, Cumbria LA12 9AU

28 Fleet Christmas Festival, 15.00 - 21.00 High Street, Fleet, Hampshire GU51

29 Victorian Christmas Evening, 17.00 - 21.00 Town Centre, Warwick CV34 4BJ

29 - 2pm Victorian Christmas Fayre, City Centre, Worcester WR1 2EY

30 Christmas Lights Switch On, 17.45- 20.00 Memorial Gardens, Belper, Derbyshire DE56 1QA

Nov 30 - Dec 2 Victorian Matlock Christmas weekend, Hall Leys Park, Matlock DE4 3NA

December

1 Victorian Day, 13.00-20.30 High Street/Broad Street, Chipping Sodbury BS37

1 - 2 Grassington Dickensian Festival, 11.00-17.00 Grassington, Yorkshire - Park & Ride at BD23 5NX

2 Hand Turned Organ Concert, 17.00 Reformed Church, Wiesendangen, Switzerland

2 Otley Victorian Fayre, 12.00-18.00 Pool Road, Otley LS21

2 - 3 Christmas Experience, 10.00-16.30 Norwood Hall, Halam Road, Southwell NG25 0PB

7 - 9 Victorian Christmas Market, 10.00- Wood St/Bridge St/Henley St, Stratford-upon-Avon

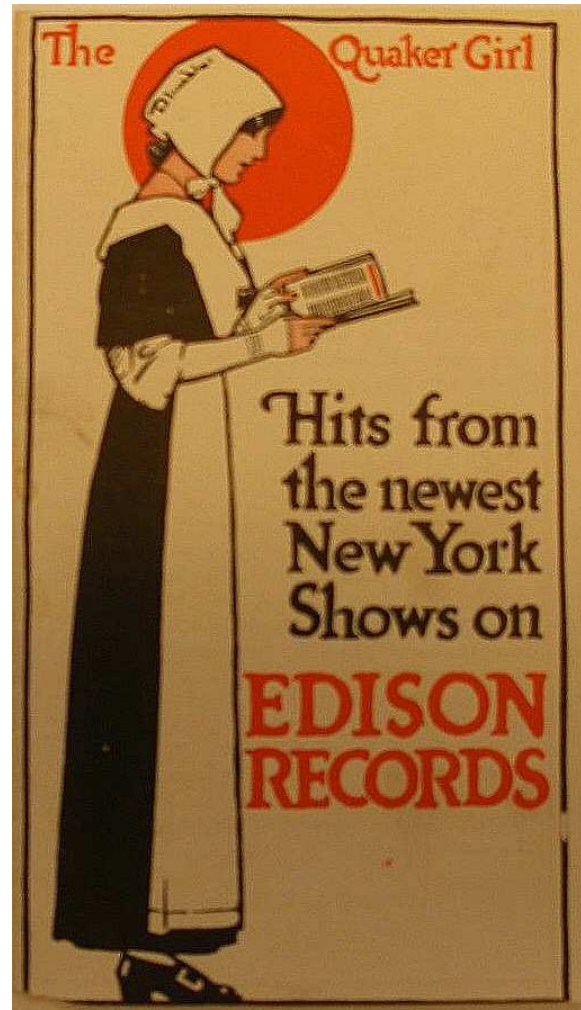
9 Fair Organ Museum Open Day, 11.00-17.00 28 Plantation Road, Amersham HP6 6HJ

11 Late Night Shopping & Fairground Organ St Austell, Cornwall

16 Mech Instrument Christmas Special, 13.45- St Albans Organ Theatre, 320 Camp Road AL1 5PE

21 A Horsted Christmas, Bluebell Railway, Horsted Keynes Station, East Sussex RH17 7BB

For more details on MOOS organ events etc contact Mark Jefford at m.jefford@zoho.com



See article on Page 15

Visit to Espelkamp

Committee members of AMBC were privileged to be invited to attend the AGM of the German society (Gesellschaft für Selbstspielende Musikinstrumenten), which took place at Schloss Benkhausen in Espelkamp, Westphalia.

The castle is the headquarters of the Gauselmann business group. The current building dates from the 18th century but the site is 500 years old, surrounded by a moat with a pair of black swans in residence. The imposing cobbled courtyard in front of the castle is flanked on either side by hotel accommodation, a restaurant and of course the Automaten Museum of coin-operated machines and self-playing musical instruments, which was the centre-piece of the meeting.

In order to be in good time for the meeting, which began early on the Friday evening, we travelled out the day before. A wise decision as it turned out. Without going into the exigencies of the journey, suffice it to say that, apart from one very short break, we were sitting in the car for twelve hours. We eventually arrived tired, hungry and after the restaurant had closed for the night. We hoped to beg a sandwich but after a very short wait the restaurant manager set down a magnificent buffet in front of us; platters of assorted meats, cheeses and fish with a big basket of various types of bread and all the trimmings. This set the standard for the rest of the visit, of memorable meals and charming hospitality.

We spent most of Friday sightseeing until at 5pm we met up with our German hosts. A vintage yellow Swiss Post Bus, laid on for our journey to the dinner, beer tasting and brewery tour, rattled its way to the restaurant. Here we were served another superb meal and old friends were greeted and many new ones made. Luckily most of the German delegates spoke excellent English as only one of our group had a working knowledge of conversational German. We could have stayed all night but we had to move along. So it was back into the bus for the short trip to the Barre Brewery in Lübeck, one of the largest in the region. The museum is housed in one of the oldest buildings dating from the foundation in 1842.

After a chance to sample the traditional “white beer” the guided tour began in the basement. The Braumeister gave us a very interesting insight to the privately owned brewery. Passing by the copper vessels used in earlier times we came to the stainless

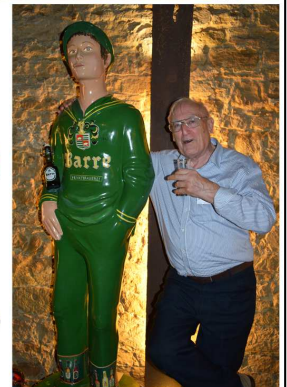
steel vessels and labyrinthine pipework used today. Much of the process is automated, although the preparation and final result of each of the few speciality beers was very much manually controlled for taste and quality. From the basic products a vast range of different types of bottled and cask beers are produced, including sparkling beers, non-alcoholic ones and others blended with all types of fruit and aromatic ingredients. The tour continued into the vast museum containing company memorabilia, exhibits of historic brewing equipment and a wonderful collection of decorative steins and other drinking vessels.

Saturday morning was spent taking a conducted tour of the permanent collection of coin-in-the slot exhibits in the Automatenmuseum, the private collection amassed by Paul Gauselmann, head of the company. He came himself to welcome the party and show us the lovely little toy juke box which was his gift to all those present. This fascinating and beautifully presented museum needs an article to itself, which we will be printing in our next issue.

After a buffet lunch the afternoon was devoted to the business meeting. Ralf Smolne, President of GSM, introduced the five of us, representing AMBC, to the membership who made us very welcome. The proceedings included the election of Paul to the Expert Advisory Board to replace the vacancy created by the resignation of Arthur Ord-Hume.

After the meeting there was a choice of a guided tour of the extensive gardens beyond the moat or a return to the museum for a tour and demonstration of the musical instruments section.

The barbecue meal which followed was our last chance for socialising as we were leaving early next morning for the long drive home, thus missing the Sunday visit to Paderborn. It was a most convivial occasion with entertainment provided by Uwe and Helga on the various instruments they had brought along. And so regretfully we said our goodbyes. Except to Uwe who nobly got up early to see us off on what turned out to be a much quicker and more pleasant journey than we experienced on the way over. We even had time to take a detour into Brussels to meet with Jean-Marc Lebout and his wife Martine who made us welcome for a meal and a visit to their collection.



August Chanctonbury Ring Meeting

The meeting was well attended. Chris Fynes gave a comprehensive talk on nine early snuffboxes, including sectional comb movements and tortoise-shell and silver cased movements, some of which have previously featured in the magazine. They played early Swiss tunes and classical excerpts, with extremely fine arrangements.

The next topic was disc boxes and one of our members brought along a table model 19 5/8 inch Polyphon (picture 1). After playing a number of tunes, ancient and modern, we finished with an arrangement by Patch Pearce of "The World Falls Down" from "The Labyrinth". It had been requested by David Bowie and on hearing about this a neighbour, who was a great fan, got Patch to make an extra copy for him. He didn't own a

side of the star wheels and its pressure bar. These are called 'duplex' combs and the teeth are tuned alternately side to side so that both act as a single comb. Others had two combs each tuned to the same scale with slightly different frequencies. When played together they produce an effect



Picture 1 - 19 5/8" table Polyphon

Polyphon but wanted a copy just to keep.

Ted Brown then gave a talk on small disc boxes, showing their different comb arrangements. Even some of the big auction houses don't understand different comb layouts. Ted explained the difference between comb layouts. Some movements had a single comb. Others had two combs, one on each



Picture 2 - Nicole 3-Air overture box



Picture 3 - Ted demonstrates the Triola

called sublime harmonic. Ted also played two 5¼ inch Symphonions. One had a single comb with fine teeth, the other had a comb each side of the pressure bar one with fine teeth and the other with thicker teeth giving slightly more volume. The general consensus was that the single comb sounded better.

After lunch Chris demonstrated a Nicole 3-air overture box (picture 2). Members were intrigued to learn that the immaculate-looking lid had been rid-



Picture 4 - Giovanni Racca 'Piano Melodico'

dled with woodworm holes. Chris had painstakingly stamped out tiny circles of rosewood veneer to glue into the holes, giving an almost imperceptible finish after polishing.

We then had a request session which brought out the Triola (Picture 3), the Aeolian Orchestrelle and the Steck Pianola. Finally, we went into the living room and heard the 73-note Racca (Picture 4). For those who have never heard a Triola or the Racca, both instruments play strings repetitively, called re-iterating. It is a sort of mandolin effect. The Triola uses punched paper rolls and the Racca, made by Giovanni Racca of Italy, is also called a Piano Melodico and uses punched folded-book music.

We finished with tea and biscuits, a good day having been had by all.

Anyone wishing to attend a future meeting just give Ted a call. We would love to see you. Also, we welcome anyone to bring along their favourite instrument(s). Our meetings at Ted and Kay's Old School are a showcase for members' instruments. We will be delighted to demonstrate them for you or assist you in any way.

Fête in the Park

Declining numbers and the difficulty in recruiting new members to mechanical music organisations have been much discussed lately. In fact this problem is common to many other societies devoted to traditional pastimes and collecting historic artifacts.

Whatever the reasons, and many have been suggested, the remedy is by no means obvious. Some societies, even museums, have faded away or become shadows of their former selves. As relatively "new kids on the block" we are holding our own with membership increasing steadily, if more slowly than we would wish. Others have tried all sorts of initiatives with less than spectacular success. Back in pre-internet days people were able to find what they wanted within a society and organisations thrived. Now information is just a few mouse clicks away but we cannot just wait for people to come looking for us on a website, we have to put ourselves out there.

With this in mind we have attended a few public events, notably two Open Days of the British Horological Society, and also Amberley Museum. Our latest foray onto the public stage was at Fete in the Park in July. This annual extravaganza in Petworth Park pulls in many hundreds of visitors. There are a number of 'heritage' attractions; vintage cars, morris dancing and so on, so it is hopefully fertile ground. The event this year took place on one of the hottest days, and as luck would have it our pitch was right opposite the ice cream van! We attracted many individuals and families. The children, in particular, were fascinated by the exhibits. We received a number of enquiries for talks and a few membership application forms were taken away. Was it a useful exercise? We have to believe so. Perhaps we have planted a seeds that will eventually germinate into the next generation of collectors?



Fête in the Park



Nostalgia...



Please Mister, can I join your club?



Fascination...



Concentration...



Entertainment...

Small Table Barrel Organs from the British Isles

by Anna Svenson

Barrel organs are an extremely old form of mechanical music. Organs are mentioned in the Old Testament. The Bible claims that the pneumatic organ was the work of Jubal and David. The Roman Church attributes St Cecilia as the true inventor. Muslim writers attribute Aristotle (344BC). There are many references to other inventors including Plato and descriptions of elaborate instruments of different designs, one example being the water driven, mechanically operated organ built by the Bana Musa in the ninth century which only had one pipe and had pallets along its length to open and close the holes to produce the different notes.

Clocks had organs working in them almost as soon as clockwork was invented. One of the most famous early examples was a present from Queen Elizabeth I to the Sultan of Turkey. This was built by Thomas Dallam of London in 1599. This was not a small clock! It stood about twelve feet six inches high, five feet six inches wide and four feet six inches deep and was very elaborate (this is an understatement, i.e; a carved figure of Queen Elizabeth with diamonds, rubies and emeralds, moving figures, etc!).

Barrel organs in churches meant that the organist did not have to be present as a selection of hymns could be pinned to the barrels, one turn for each verse. Often the hymn was selected and then sung with one of the tunes subsequently chosen from the limited number pinned on the barrels. By the middle of the eighteenth century, chamber barrel organs, made to look not out of place in well-to-do houses, were being produced as a means to play music mechanically at home by merely turning a handle and pulling out stops to bring in the different ranks of pipes, a rank being a set of pipes of similar timbre tuned to a scale. These ranged in size from the floor standing organs, with stops on the front or side which would bring in wooden or metal ranks of pipes, and sometimes triangles and drums, to the little table organs having usually 11 or 12 stopped wooden pipes, or occasionally fewer. Slightly larger table organs would accommodate barrels playing more notes than this, often with at least two ranks, so would have many more pipes. They usually, but not always, play 8 tunes on each barrel and if there is more than one barrel with the instrument, will often play dance tunes and tunes of the day on one or more barrels, and other barrels play hymns for Sundays, Christmas or Easter.

The very small British chamber barrel organs, or table organs, are mechanically very simple. They are basi-

cally an organ, which is a wind-chest with a row of pipes set into the soundboard along the top, bellows to enable the pipes to speak, and a barrel to select the tune. A description of how they work follows - apologies to those people who know this already or whose eyes are about to glaze over!

The winding handle drives a crank to work the bellows and a worm drive to drive the barrel. An arm called a reciprocator connects the crankshaft to the wind feeder, or sometimes two wind feeders, on the bellows which in turn supply the reservoir with air. A spring, sometimes two, or even a lead weight on earlier models, on the reservoir ensures a constant supply of air to the wind-chest.

At the top of the organ is the keyframe holding the row of levers known as keys corresponding to the number of notes. The keyframe is usually made of mahogany with a brass plate screwed to the front with slots cut into it to guide the keys. These keys are almost always made of steel although I have one 12 note organ, which I think could be Scottish, where they are unusually made of brass. They have hooks at one end which catch the brass pins and bridges on the barrel and all pivot on one length of wire which runs under the length of the keyframe. The tail end of each key ends in a very small block of wood which is hinged by a small piece of leather to a square sectioned stick known as a sticker. This has a thin wire inserted into its end which passes through a small hole into the wind-chest.

The wind-chest is made up of a long box known as the pallet chest which has a row of pallets inside it, one for each of the keys on the keyframe, each leather faced pallet having a very small spring keeping it closed. When these pallets are opened they allow air along a windway to the pipes which are inserted in line into the soundboard which is at the top of the wind-chest. When closed these pallets prevent the notes from speaking. These very small organs with no stops will just have one pipe above each pallet. If there is more than one rank of pipes then there is a board between the pallet chest and the soundboard, drilled with holes to make windways to the additional ranks which can be closed or opened with stops. These stops slide strips of wood to close off or open the windways to the different ranks of pipes.

With the barrel in place, as the key is lifted by a pin, the key pivots and pushes the sticker down through a

small hole in the top of the pressurised wind-chest. This opens the pallet which allows the corresponding pipe to 'speak'. Once the note has played, the small spring closes it again and pushes the necessarily light weight sticker up again and hence the key to its original position ready for the next pin on the barrel. If there are ranks of pipes and they are selected with stops, each key will enable all the pipes of that note to speak from the chosen ranks. The barrel will usually play from eight to ten tunes which are changed by moving the barrel from side to side. There is a knife and bolt mechanism on the right-hand side of the instrument to hold the barrel in place and to raise the keyframe out of the way of the pins while the barrel is being moved (Picture 1).

If, however, the barrel is removed from the organ, or the keys are lifted by the keyframe which can be pivoted upwards so that the keys do not contact the pins on the barrel, on turning the handle the air leaves the bellows along the wind-way and passes into the wind-chest. As no note has been instructed to play, as long as there is no air leak somewhere, the spill valve on the bellows should deal with the excess air and the notes should be silent – or there is a problem - cyphering! This can also occur when the organ is playing music with the barrel and one or more of the notes will play continuously. Air is escaping round the pallet because there is some dirt between the pallet and the soundboard, the leather hinge on the pallet has become unglued, the pallet itself is defective, or the spring has broken or become displaced. Unwanted notes may also be heard if air is leaking from the windway between one pallet and its intended pipe allowing air to sound a neighbouring pipe.

The first small English table barrel organ I bought has a painting of a bird in a cage on the front and has twelve pipes (Picture on front cover). More often than not there is no maker listed anywhere on the organ which makes dating it difficult. Sometimes the tunes are listed on a handwritten paper label under the lid and as they were often pinned to play the tunes of the day, dating can be estimated by investigating when the tunes were written. This small organ was made by Broderip and Wilkinson and the address on the label 13 Haymarket, London, dates it from between 1798 and 1808 which is when they were working from this premises (Picture 2). However, it did not work. I wanted to repair it without ruining it so spent more than a year looking at it and finding out more about them before I eventually took the plunge using traditional leather and animal glue which is

strong but not permanent, so that it can be restored in the future when the instrument is even older and more delicate. I find it very useful when old joints fall apart as it is easy enough to glue them together again. The traditional hot glue is wonderful stuff and washes off everything with water and even if it has set it can be soaked off. New glue also sticks well to any of the old glue left behind as it becomes tacky again when the hot glue is applied. Digital photographs of every angle and even photographs of the bellows with the old leather in place are most useful as it can be helpful to be able to look back at small details about how it was before it was dismantled.

On this organ with the bird on the front, the back legs were missing and had been replaced with two hollow cylindrical wooden ones so I started with the legs so that it would stand up. I had no idea what the notes were as I had not had one of these before and all the tuning stoppers in the tops had been pushed down into the pipes! The reciprocator was broken and presumably the bellows did not have enough air at some time so the spill valve on the top was glued down very firmly to prevent air loss! Most of the stickers were knocking around and the keys in the keyframe were stuck with gunge and verdigris (Picture 3). The pins in the barrel had much to be desired! (Picture 4).

The wind-chest in this organ is glued to the bottom of the case. Usually in these organs they are raised on small blocks which makes them much easier to remove. I eventually managed to extract it as it was necessary to reach one of the minute springs under a pallet, which look like extremely thin open safety pins, which was broken. Access to the pallets and springs is through the back of the wind-chest which is made of thick paper in these small organs. When I glued the wind-chest back in I put a very thin strip of leather under it, which does not show, as I thought it might be easier next time to remove! (*Very wise – Ed*)

The bellows are covered with a thin white sheepskin. These are glued on to very thick paper or really thin cardboard, shaped like elongated triangles, to keep them folding correctly, which are hidden inside the bellows so do not show (Picture 5). The old leather and cardboard can be used as a template for cutting out new ones. The spill valve on the top of this organ is a leather faced flap with a long wooden tail and is held down with a spring. As the reservoir rises the tail eventually touches a horizontal pin which opens the valve to release excess air. These bellows

1 The front and both rear panels for building the barrel for the selection various air design.

2 The metal bell inside the lid of the organ with the bell.

3 The inside of the frame in the barrel organ with the barrel from the previous.

4 The barrels sometimes have much to be desired.

5 Strips of antler can be glued to the lid of the barrel for the bellows.

6 Organ pipes on wind chest with upper moves showing cyclical paper under each and the pipes.

7 Row of gilders springs and the gilders above with paper removed from the front and back of the wind chest.

8 The covered bellows which will be used to fill above on the top.

9 The construction.

10 Bellows recovered.

11 Construction of new bellows for the organ showing relief valve inside and the string which will go up through the top board of the case or to a small pipe. The strings underneath are to hinge to the case with cords.

12 New bellows. The wood parts stand in the side of the wood.

were not lined with paper as some are. I did one bellows which were lined with what looked like handwritten accounts written with sepia ink. The paper on the back of the wind-chest was the same – recycled good strong paper! (Pictures 6, 7, 8, 9, 10)

A few years after purchasing this little organ I managed to find another one which was very similar but it had no winding handle, bellows or spring. There was an envelope inside with the postmark dated 1922 which contained some stickers and bits of the case. Presumably this is when someone started to restore it and then eventually passed on, and the old tatty bellow parts and handle were lost by people who did not know what they were. I thought I could follow the design of the bellows I had in the first organ but things do not work out like that! There are two types of bellows in these little organs, the transverse type which has a single feeder below the reservoir and the rocking feeder known as a see-saw which has two feeders providing a more constant supply of air. My original organ had the transverse type which I soon discovered would not work in the newly acquired one as the wind-way was far too high. The other thing I discovered was that there was no room for a spill valve with a tail so it had to have another type of spill valve which is inside the bellows. As the reservoir rises a string, knotted or held with a small peg in the top board of the reservoir, passes through the board and lifts a pallet inside the reservoir which releases air back into both the feeders (Pictures 11 and 12). Another organ I have has the see-saw bellows and the spill valve with a tail so it just seems to be the preference of the maker.

The valves inside the bellows can vary as well. In the organ with the bird on the front I found the type which is a flap of leather which is made, apart from the hinge end, by gluing two pieces of leather together under pressure, to ensure that they are very flat to make a good seal. The other type is made by one piece of leather across the hole, glued at both ends so that the air goes in down the sides and then is prevented from returning by the leather returning to lie against the wood, as was found in the organ with the bellows lined with recycled paper.

The stopped wooden pipes on these little organs do not need to have a full chromatic scale but just the notes necessary to play the tunes on the barrel. The following shows the notes on the small organs that I have:

Note: G A B C C# D E F F# G A
 12 Note F# G A B C C# D E F# G A B

12 Note G A B C C# D E F# G A B F#
 12 Note F# G A B C C# D E F# G E D
 14 note G A B C C# D E F# G A B F# E D

(The underlined notes are large pipes placed at the right-hand end next to the high notes).

It can be seen that even with the three 12 note organs the notes are either different or that the first two have the same notes but the lower F# on the second one is inserted next to the high notes.

Even if they were exactly the same size the barrels could not be interchanged as all the keys would be in the wrong place for the notes. The 11-note organ is the only one to have an F note. It is the only one to play 'God Save the King' in a different key! It plays in the key of C rather than the usual key of G. There are other little organs which have different tuning scales to these. The 14-note organ has two ranks of pipes. In this, the stopped wooden rank of pipes is one octave lower than the metal rank in front of them and the lowest note in this rank is a stopped wooden pipe. The wooden pipes are an octave lower than those in the smaller organs.

The cases of the small table organs that I have are all made of mahogany and either have turned or shaped legs. These instruments are commonly decorated with faux gilded pipes on the front, and the curved crank of the winding handle is usually made of brass in the British organs but they can occasionally be steel and sometimes straight. The crankshaft and worm gear inside and the knife and bolt mechanism on the side for holding the barrel for tune selection is also brass.

Three things I have found useful when repairing these instruments are:

- Very downy feather – good for detecting where that leaking air is coming from.
- Thin tapered strips of ordinary white paper – to thread up the air slit in the front of the pipes for cleaning out bits of fluff and other rubbish with out fear of damage.
- Basting implement for cooking with a small piece of soft flexible pipe stuck to the end – good for blowing puffs of air to blow debris away from small spaces. It also sucks – OK, well I find it can be useful!

Another Toy Piano



The Jelly Roll Piano

The mention of the Tomy Tuneyville piano in the last edition of "Mechanical Music World" stirred a dim memory in one of our members of an article that appeared in the MBSI journal many years ago, about this and another toy piano.

After much asking around and trawling through the archives it eventually came to light. The author was Michael Kitner and it appeared in the Autumn 1979 journal number 2 of volume XXV, entitled "Two More Self-Playing Musical Toys". The subject matter was a comparison of two similar looking but very different toy pianos.

At that time these were new toys, both having been launched in 1978. As explained in the recent article on Tomy, the Tuneyville piano is actually a mechanical organ. Readers were directed to the article by Ron Bopp (which can be found online under the title "The World's Smallest Mechanical Organ") for a thorough explanation of the mechanism.

The Jelly Roll Player Piano was produced by

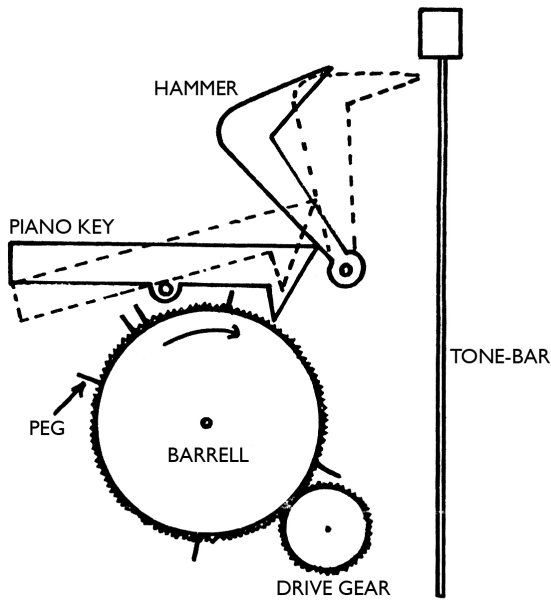


The Tuneyville Piano



Jelly Roll Piano Interior

the Janex Corporation of New Jersey. This company was chiefly known in the 1970s and 80s for talking novelties, such as clocks and toothbrushes. The piano is a hand cranked programmable barrel-operated instrument driven by a handle on the side. Alternatively it can be played using the keyboard. The barrel is pierced by 360 holes into which pegs can be inserted to play any song that will fit the ten-note scale of the piano. A quantity of pegs and

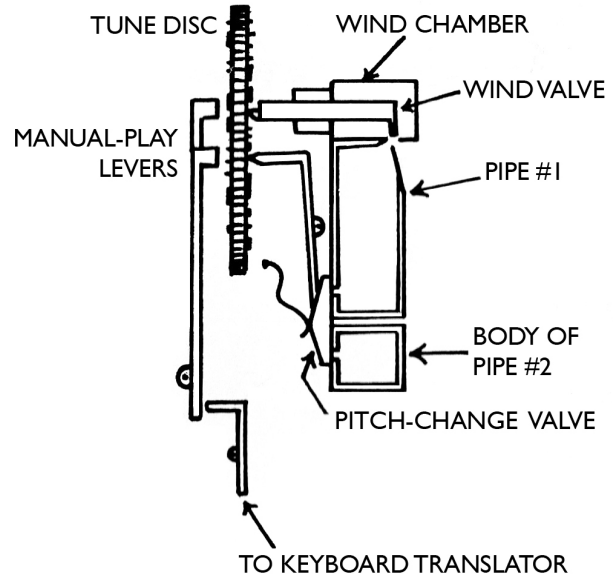


Jelly Roll Mechanism

a tool for pulling them out are stored in a compartment in the top. The notes are produced by steel tone bars similar to those used in many other toy pianos. Depressing a key causes a hammer to hit the corresponding tone bar. A peg on the barrel causes the same action by lifting the rear end of a key.

A songbook that came with the instrument shows several colour-coded songs that can be programmed on the barrel. The piano is supposed to play the notes F, G, A, A#, C, D, E, F, G, A, which, transposed, is the natural scale C, D, E, F, G, A, B, C, D, E. The end of any mis-tuned tone bar can be ground off to raise the pitch of that bar thus the set can be brought into tune. Once tuned, the toy plays well and provides some insight into the problems of programming music on a barrel.

The programmable barrel of the Jelly Roll Piano uses the same basic design as that of the Goldentone Carillon (see Issue 10 Autumn 2017). This was less versatile, having no keyboard for manual playing and with eight sec-



Tuneyville Mechanism

tions to the barrel against the Jelly Roll's ten. It was manufactured by the British company Selcol at around the same time. Very similar instruments were made by others, including the Worcester Ware Toy Company of Massachusetts.

With thanks to MBSI for permission to use the article by Michael Kitner.



How street musicians and Music Hall artists influenced sheet music.

Norman and Jane Dicker

Sheet music publishing began in the middle of the 15th century with the development of mechanical techniques for printing. Before this, copies of music would be hand drawn. It was often done by monks and was time consuming, labour intensive as well as prone to errors. The earliest known printed music is a set of liturgical chants dated circa 1465.

During the 16th century Petrucci in Venice introduced the triple impression method of printing with separate impressions for staff lines, words and musical notes, which were made in that order. The prints were clear but still time consuming and expensive but multiple copies could be produced easily.

At about the same time in England a single impression for printing all three parts at once was introduced. The results were messy but it superseded the Petrucci system and was used until replaced by copper plate engraving in the 17th century. An interesting fact is that during the reign of King Henry VIII it was a requirement that the Monarch receive a copy of all printed music, to be submitted to him with a fee. He then granted a form of copyright to the printer for that tune - an additional form of revenue

the royal coffers! (*"And the Royalties went to Royalty"*, to quote *the much-missed Flanders and Swan - Ed*)

Sheet music is collected for many different reasons and not just for playing. Collectors may be interested in the art work of the covers, the artists who drew the covers, the composers, the publishers, or the wording of the titles.

For music that is little known it can be quite exciting to hear music that may well not



Picture 1

have been heard for decades. Different arrangements of well known pieces may also crop up and can be a delight to hear for some and a disappointment for others.

Covers seem to be one of the most popular reasons for collecting sheet music but sadly, in many instances, the actual sheet music is discarded and only the cover is kept. Although many of the early covers were not coloured and not that appealing in the mid 19th century hand colouring was introduced followed by machine colouring.

The artists who produced the covers were very talented. One of the most famous and therefore most collectable was Alfred Concanen (1835-1886). Today his covers are much sought after and can command as much as £80 in good



Picture 2A

condition. The artists' contributions to the covers were outstanding and enormously increased sales. Many music hall performers had their images and photos plus their names on the songs they performed. This also applied to well-known bands, orchestras and ensembles of the day. Covers often had many a song printed but with different performers.

Many publishers had numerous performers and composers on their books. Several composers, such as Franz Lehar, Lawrence Wright, AKA Horatio Nichols, set up their own publishing houses so that they could control royalties, copyrights, etc. But that is a whole new area of collecting. Some of the most famous publishing houses were Francis Day, later Francis Day & Hunter, Lawrence Wright, Robbins Music, Chappell & Co. The list is too numerous to mention here.

We suspect there is a much smaller group of collectors for titles that included specific words such as moon, night, day, etc., but once started we imagine collecting can become

quite addictive. In the past we were asked if we could provide a list of songs with moon in the title.

Publishers also took the opportunity to use the back covers to advertise other songs. They would print a line of music together with words and use glowing phrases, describing the song as 'sung to rapturous applause at the Apollo Theatre'. They also produced themed series of sheet music, often with identical covers except for the tune title, which again was an incentive to buy all the music to complete a series.

Many libraries such as the British Library, the National Library of Australia, the Library of Congress USA, hold large collections of sheet music. These have been digitized and are available on line for research and for copies to be printed.

Our thanks to Ted Brown for the loan of copies of mechanical music related sheet music used for the illustrations in this article.



Picture 2B



Picture 3A

Illustrations:

Picture 1 was created by Alfred Concanen (1835-1886) entitled ‘The great comic song, written and sung by George Leybourne’. There cannot be much better self advertising than that! A facsimile of Concanen’s signature is printed at the bottom left of the colourful illustration. The sheet music cost 3/- (three shillings) and was printed in London by C. Sheard of 192 High Holborn, WC (West Central). The music was written by Alfred Lee the composer of many Victorian music hall songs such as ‘The daring young man on the flying trapeze’.

Concanen was a prolific artist of quality including posters and prints. He was of Irish descent, born in Nottingham and a staff illustrator of The Illustrated Sporting & Dramatic News. Although photographs could not be reproduced in print he used them to produce his sketches as well as free-hand drawings taken at music halls and comic operas.

George Leybourne (1842-1844) was one of the icons of Music Hall. He was born in Stourbridge and worked as an engineer taking to the stage in the name of Joe Saunders, causing much confusion about his real name.

Picture 2A is ‘The Hurdy Gurdy Man’. The posed photograph of young couples dancing in front of a row of houses has a street barrel piano at the right of the group. The Hurdy Gurdy was a form of mechanical violin, not a barrel piano but the name seems to be a generic one for most street musicians of the period. The music was ‘Published by Gus Edwards Music Pub Co of 1512, Broadway, New York’. In bolder print in a panel above is written: The song was written by Cobb and Edwards writers of: If a Boy Like You Loved a Girl Like Me, Somebody’s Sweet Heart I Want To Be, and Two Dirty Little Hands.

Picture 2B shows the musical scores of four latest selections from: ‘The House Melodious -



Picture 3B

try it on your piano'. They are: 'In A Little Canoe With You', 'Pocahontas', 'Kiss Me Once More Goodnight' and 'My Belle Zabelle'. The music cost 25 cents.

Will Cobb (1876-1930) was an American lyricist and composer. Gus Edwards (1879-1945) was born Gus Simon in Poland but his family emigrated to the USA when he was seven years old. He led a colourful life as a vaudevillian, a song writer, a musical publisher and organized theatre companies.

Picture 3A is another delightful, colourful picture of a young Italian figure who is playing what seems to be a barrel piano, entitled: 'When Verdi played the Hurdy Gurdy' with words by Chas. McCarron and music by Walter Donaldson (1893-1947). In a little cartouche at the bottom is the legend: Broadway Music Corporation, Will Von Tilzer - President, 145 West 45th Street, New York

Picture 3B is the back cover emblazoned with the caption: Most Unique Novelty Instrumen-



Picture 4A



Picture 4B

tal Ever Published - Ragging the Scale, by Ed. B. Claypoole. Walter Donaldson was one of the most prolific American song writers, entertaining troops in WWI, and then worked for Irving Berlin's music publishing company before forming his own publishing company. There are too many 'hits' to list here and most are as well known today as when written.

Picture 4A shows a photograph of a rather sad-looking gentleman playing a monkey organ but with a bird in a cage, the music entitled Blue Bird of Happiness, by Edward Heyman (1907-1981) and Sandor Harmati (1892-1936). This time the music was from a production at the famous Radio City Music Hall and sold by its agent T. B. Harms.

Picture 4B shows the back cover, which shows excerpts from Jerome Kern's musical 'Roberta'. More interesting is the statement at the bottom: 'Music and piano rolls can also be procured for the above songs'.



Picture 5

Sandor Harmati was an Hungarian-American violinist, a conductor and a composer. His most well known work was Blue Bird of Happiness written in 1934. He studied at Budapest Music Academy and became a professor at the young age of 17. He was conductor of the Hungarian State Orchestra but then emigrated to America in 1914. He was a founding member of the American Music Guild. Edward Heyman was a lyricist, well known for songs such as 'Body & Soul' and 'When I Fall In Love'.

Picture 5 is for Gracie Fields, known as 'The Forces Sweet Heart' during WWII and 'Our Gracie'. Entitled 'The organ, the monkey and me' it states: 'Sung, Recorded & Broadcast' by Gracie, the lyrics were by Jack le Soir and the music by Jeff Clarkson. The music was published by Sam Fox Publishing Co. London, Sole Proprietors Keith Prowse & Co. Ltd, 42-43 Poland Street, London W1, ending Made in England. This time there is another sketch of an Italian playing a monkey organ.

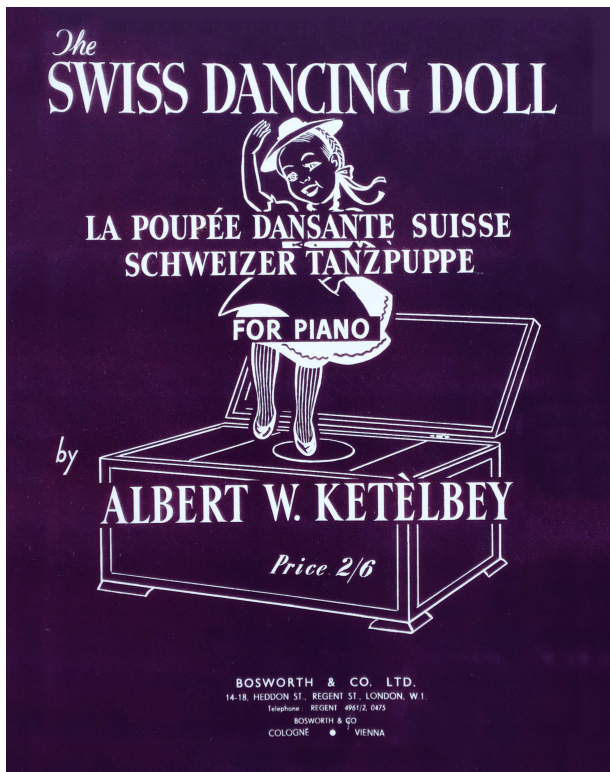
Little seems to be known about Jack le Soir except that he co-operated with others such as Ray Doll and Kenneth Casey in a song called Ukulele Lou. Similarly for Jeff Clarkson, a lyricist with several WWII hits to his credit in co-operation with others.

Picture 6 is another piece of sheet music entitled The Hurdy Gurdy Man but not the same as Picture 1. This time the words and music were by Syd Herman and Harold Fields. Little seems to be known about them. The image is the copyright of Lawrence Wright but, mysteriously, under the left foot are the words Bill Smith. Priced 1/- (one shilling) the music was printed in England.

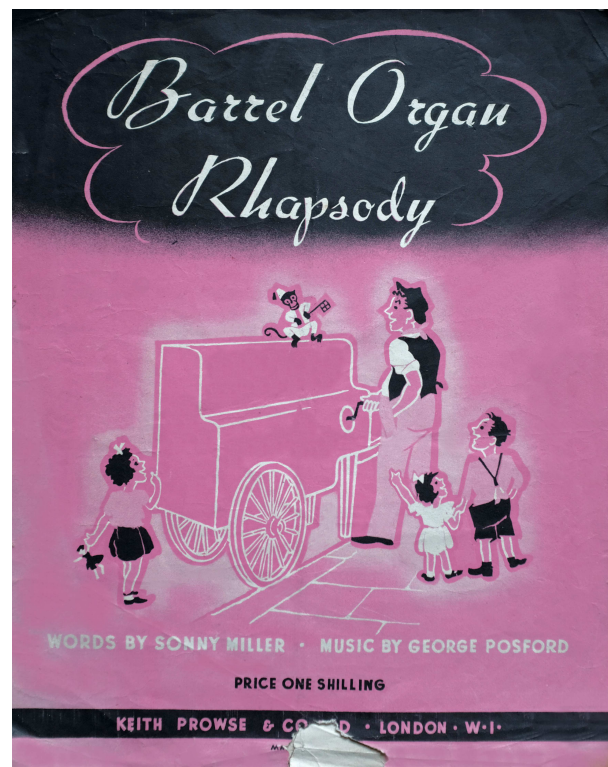
Picture 7 is far more unusual, called 'the Swiss dancing Doll' for piano, with both French and German titles and priced 2/6 (Two shillings and six pence). The music was published by Bosworth & Co, of 14-18 Heddon Street, Regent Street, London W1, followed by: Bosworth & Co, Cologne and Vienna.



Picture 6



Picture 7

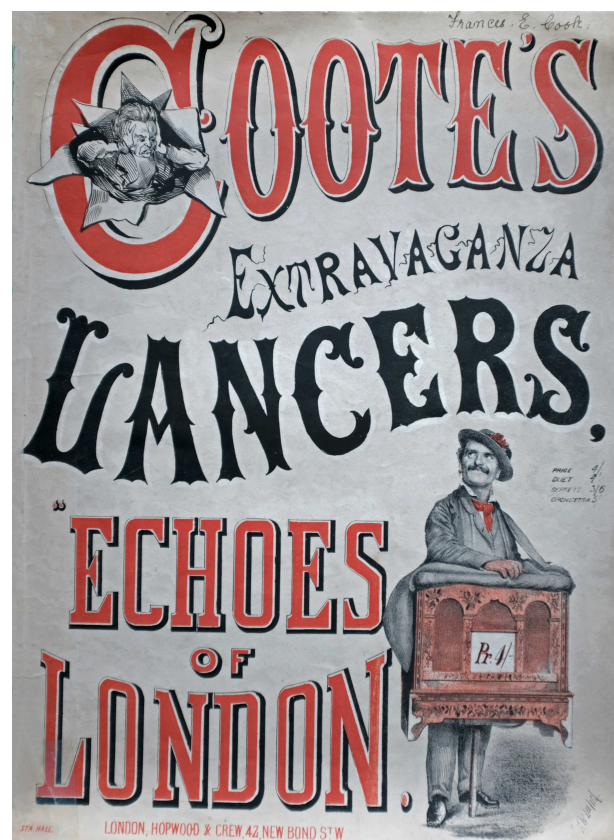


Picture 8

Picture 8 is another delightful illustration of a street barrel or organ entitled Barrel Organ Rhapsody, price 1/- (one shilling). Another Keith Prowse publication, the words were by Sonny Miller and the music by George Posford. Not much has been recorded about them.

Picture 9 is: 'Cootes Extravaganza Lancers, Echoes of London'. Below is the legend 'STA Hall' for Stationary Hall of London and 'London, Hopwood & Crew, 42 New Bond Street, W(est).

These few colourful examples hide a wealth of musical history and can be the subject of much more research. Some of the names, tunes and publishers are known to this day but others have been lost in the mists of past time. Thanks to the internet we can find out much more about these lyricists and composers, thus helping to date the sheet music. It is a fascinating contribution to the study of the self-playing musical instruments.



Picture 9

The Bells of Saint James, Vancouver

Paul Bellamy



Fig 1. Professor Paul Stanwood and the bell-player console

Sitting at home one day, planning a visit to Canada, the city of Vancouver and its nearby Vancouver Island, I received an email saying: “Whilst you are in the city, why not contact Professor Paul Stanwood of St James' Church, Granville, (see fig. 1), he would be delighted to show you around its unique carillon.” And so it came to pass.

The church is of the Anglican community and one of the first structures made entirely of reinforced concrete, painted brilliantly white and standing on cross roads at the edge of Downtown Vancouver, bordering its famous Chinatown district. In fact it was on the original site of the very first settlement that was to become Vancouver, named after Captain George Vancouver who sailed on that particular voyage of discovery from England.

The first wooden church was built in 1881 in the hamlet of Granville, east of the present city of Vancouver but probably once the original settlement for what was to become a great city. It was destroyed by fire in 1866 along with the whole of Vancouver. Within one day of a full year it was replaced but on a new site slightly east of the shoreline. It too was then replaced by the present concrete structure in 1937, fig. 2.

The original rector wanted a peal of bells so he made an anonymous donation for that purpose. He thought that there would not be enough enthusiastic campanologists to ring the changes so he decided that they should be played mechanically. The specification for the project hides some interesting tech-

nical and social facts, as described in the original article by David & Lesley Evans, below.



Fig 2. Church of St James, Granville

For the technical, the chime of 8 bells comprises two stacks of four on wooden frames tied into the concrete beams of the octagonal tower so that the conical structure and its bells sit atop. Fig 3A shows the wooden bell frame and bells. Fig. 3B is a close-up of the bells showing the operating wires attached to the hammers. The bells were cast in 1936 by John Taylor & Co., Founders, of Loughborough, England. The treble bell, Number 8, has the inscription: “GOD BLESS THE MAKER OF THESE BELLS AND TREBLY BLESS THE HARKER.’ So whoever contracted their production had a sense of humour, referring to the incumbent, Fr. Harker, who financed the bell casting.

The hand clavier is situated in the room just beneath the bells, fig. 4. The remote keyboard and punched paper roll mechanism is situated on the ground floor in a corridor behind the altar as seen



Fig 3A - Bell frames

in fig. 1 with a close-up, Fig. 5. The console has a simple single octave keyboard complete with black and white keys. Only the eight white keys operate the bell clappers. As one joker put it when asked what the black notes were for he replied: ‘we only use them for funerals’.

The Evans’s became involved in its restoration because one of the bells was not sounding. Thus they were contacted for their advice and expertise not just as restorers but as experienced bell ringers. David and Lesley Evans ran the Nickelodeon Mu-

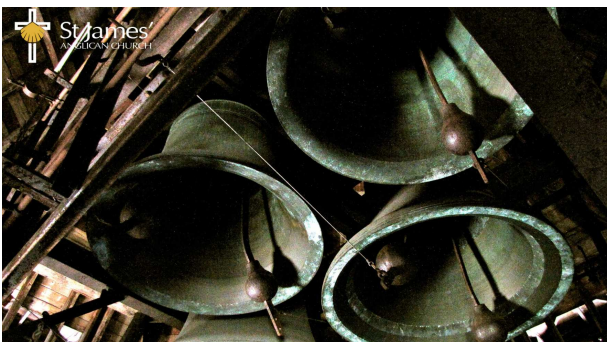


Fig 3B - The bells from beneath

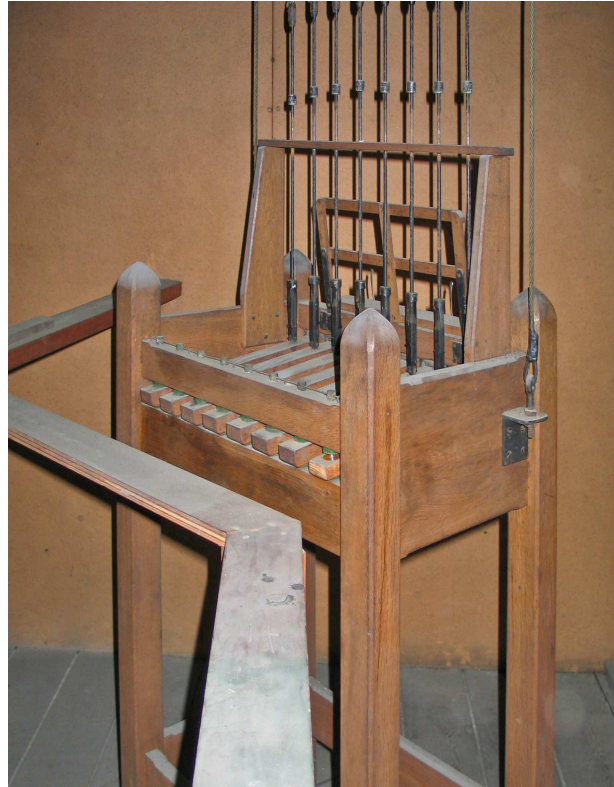


Fig 4 - The Clavier, from which the bells may be played by hand

seum in Revelstoke, British Columbia.

The author had the privilege of operating the keyboard and wonders what exactly the local populace heard - or even if they took any notice. The action was instantly responsive despite the huge distance between console and clapper. Unlike the usual arrangement for an English peal of bells, which is mounted mouth upwards on a pivoted cross-beam called a headstock, these bells are fixed and mounted mouth down as seen in fig. 3B. Each is chimed by a heavy hammer, or clapper, operated by a wire rope system.

Not everything went well financially during the



Fig 5 - The alternative way of playing by hand

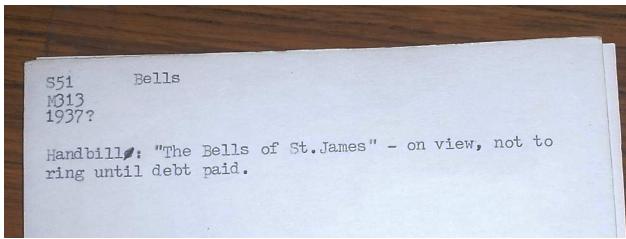


Fig 6 - Transcript of note from Fr. Harker

installation of the bells. The cryptic typed note, Fig 6, is testament to the problem of cash flow. One of the church's persevering incumbents was Friar Eddie Hulford who took on the task 'to save society's outcasts, working with the district boys....an unruly bunch... prone to cheat and apt not to repent.' He would meet them again and again, many of them in prison and, when the drugs won the battle, as they often do, in the morgue! Poor Friar Freddie. One of the girls 'from the streets' was not tempted to go to the church whose good ladies thought it was 'a slander upon them and their appearances.' Undeterred, Freddie the Friar went to her and her companions. However, this dauntless street girl, Rosie O'Grady, had her standards of appearance too, insisting that his reputation on 'Skid Row' would suffer as well if he consorted with them, for whatever reason.

Description of bell operating mechanisms by David & Lesley Evans.

During a recent visit to Vancouver, British Columbia, We were invited to view an automatic bell-ringing machine in St James's Anglican Church. The church was designed by an English architect who never came to the city to see the results of his work. The bells in the church tower were donated anonymously and cast by Taylor's of Loughborough, England, in 1937 as a 42-hundred-weight ring of eight. That is to say that the largest bell, the tenor, weighs two tons and two

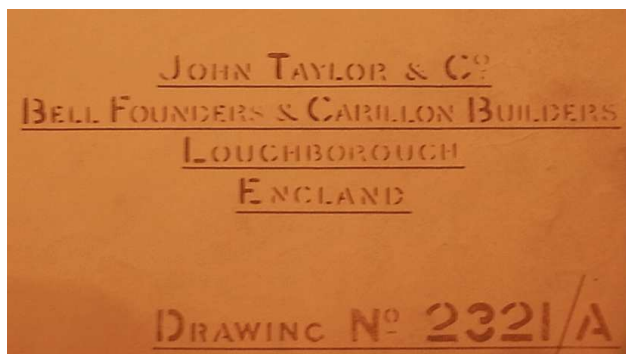


Fig 7 - Part of the Taylor contract

hundredweight, or 4704 lbs, (2138 Kg), the succeeding bells being progressively smaller and lighter. This puts it into the heavy class for church bells. The diameter of the tenor bell is 60 1/2". The scale is a diatonic C to C. Fig. 7 shows a detail of a drawing by the makers from the church archive.

The usual arrangement for church bells in England is to mount them on headstocks (cross beams) with bearings at each end and a large wheel attached to the headstock around which is arranged a long rope. In operation the bell rests mouth upwards against a wooden stay unless the rope is pulled in the correct manner, in which case the bell rotates nearly 360 degrees until it is again mouth upward. A clapper hung inside the bell strikes the inside of it when it reaches a certain point in its rotation. This technique is known as circle ringing and requires great expertise, especially when the bell weighs more than many cars! Each bell requires its own human operator, a campanologist or bell-ringer, and they are rung in special arithmetically arranged sequences known as Methods.

As is common, the bells bear inscriptions cast into their sides. The smallest seven say 'John Taylor & Co., Founders, Loughborough, England, 1936.' The smallest, the Treble, additionally has 'GOD BLESS THE MUSIC OF THESE BELLS AND TREBLY BLESS THE HARKER', an allusion to the 'anonymous' benefactor, one Father Harker, who reputedly was greatly amused by the inscription. The Tenor bears the inscription 'SOUND SOUND THE GLORIOUS GOSPEL TO THE PRAISE OF GOD AND TO THE HONOUR OF ALL WHOSE WORDS AND DEEDS PROCLAIMED IT IN THESE PARTS 1881 TO 1936'.

The Vancouver bells are mounted in a fixed position with their mouths downward and are rung by means of a heavy hammer or clapper hung centrally inside each bell and controlled by a wire rope and lever system permitting the bell ringer to sound the bell when required. As in this case, the ropes in such installations are often connected to a set of carillon levers, or Clavier, so that a single operator may control them in such a way that music or other arrangements can be played. (At the time of installation it was felt that it was unlikely that a team of eight experienced circle ringers would be available to ring in the British manner, despite the fact that Vancouver Cathedral, only a few miles away, had

had a team of ringers for the past twenty five years.)

At St James's there is in addition a 'roll player' mechanism, resembling a player piano, which can also play music or other sequences on the bells, which was the reason for our visit. The installation was made by the Automatic Piano Player Action Company, successors to the Aeolian Company. The console, in a spacious corridor on the main floor of the church just behind the High Altar, resembles a small player piano with just a thirteen note keyboard (the accidentals do not work – it is simply an octave from C to C', the eight white notes).

Vacuum is provided by a standard Aeolian Duo-Art box pump with attendant electric motor, con-



Fig 8A - View of the console (prior to re-building)

trolled by the usual Aeolian brass-covered switch in the roll box area, fig. 8A.

The tracker bar has 27 holes in total, 17 note holes spaced at 1/4" intervals, although only eight are used, plus two pairs of two tracking holes, a hole to stop the roll at the end and a pair of unused ones either side of the note holes, one of which may be for re-roll but it was not apparently connected. The four-hole tracking pneumatic operates on the tracker bar in the manner of late

Aeolian player instruments.

Fig. 8C shows the details of the tracker bar mechanism with its bellows that keeps the paper tune role correctly aligned. The two levers are for mechanical rewind (left) and role speed (right). Fig. 8D is another view of the roll motor. The roll motor, fig. 8B, is of the conventional late Aeolian pattern. The conventional primary valves operate switch contacts rather in the manner of Aeolian pipe organ touch boxes. A multi-way cable run-

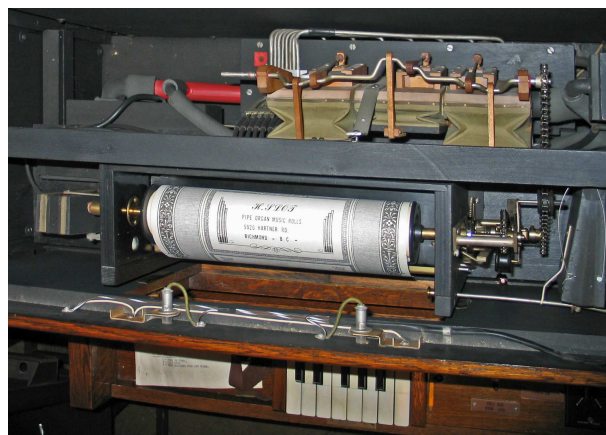


Fig 8B - looking down from the top - roll box and air motor
ning the height of the tower connects the console to the bell-ringing unit in the room just beneath the bell chamber.

Eighty-four narrow wooden stairs in a spiral have to be negotiated to reach the ringing chamber. Therein one finds the carillon levers for manual operation of the bells and the secondary action of the automatic system. This consists of a tall wooden framework with detachable panels in the manner of a small wardrobe or closet about five feet tall, fig. 9A. Emerging from the top are the eight steel rods that are connected to the bell

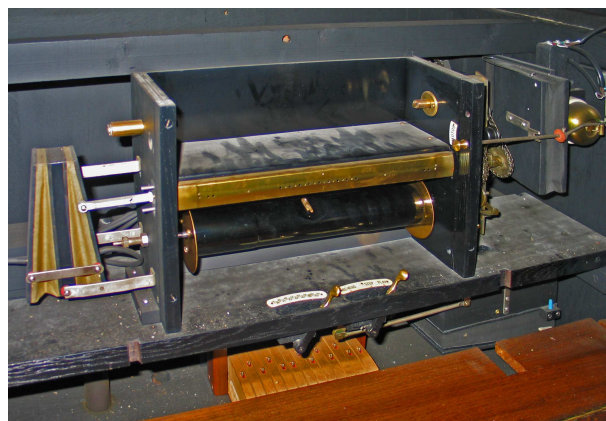


Fig 8C - The standard Aeolian roll box



9A - The 'stack', with its own pump and reservoir

hammers via the steel wire ropes and pulleys mentioned earlier. Each rod is loose-coupled via a length adjuster to a large wood pneumatic some fourteen inches or so deep and perhaps six inches wide, covered in heavy bellows cloth.

The eight valves controlling these are in a separate

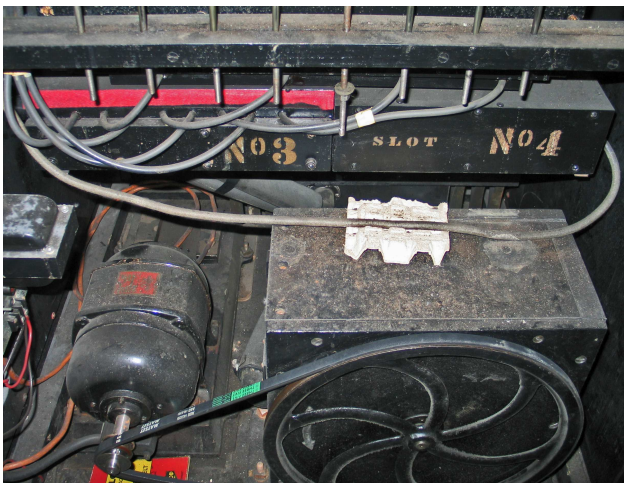


Fig 9B - Secondary valves & tubing



Fig 9C - Stack pneumatics

box below the two rows of main pneumatics. These in turn have electro-pneumatic primary valves consisting of double-coil electromagnets with small leather-covered disc pallets mounted on their armatures. Signals for these are conducted up the multi-way cable from the console. Vacuum supply for this unit is provided by a second Aeolian box pump and motor, figs. 9A & B, and an impressive reservoir with six externally mounted leaf springs. Also mounted in the action chamber is the 24-volt dc power supply that powers the electrical part of the action. Since church bells are not required to 'repeat', the heavy and somewhat cumbersome build quality is not in any way detrimental to the system's

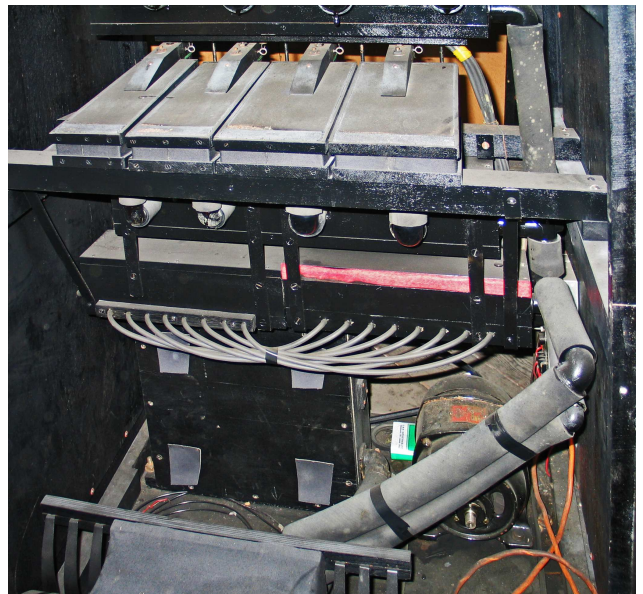


Fig 9D - The upper action

performance.

Figs. 9C, D, & E show further details of the bell operating mechanisms.

A plate on the console states: 'Automatic Carillon, built 1935, re-built 1986 by H Slot, Richmond BC'. Harold Slot was a Canadian player piano restorer. His name and address also appear on the leader of the one paper roll which is of conven-



Fig 9E - Bell actuating rods

tional 88-note dimensions and format. Whether he cut the roll or merely appended his leader paper to the front of an original roll is uncertain. The music on the roll is in two parts, one of which is entitled 'Westminster', though as it is an 8-bell arrangement, it bears no relationship to the British 'Westminster' quarters, more correctly known as 'Cambridge Quarters', having been originally composed for the clock at Cambridge hospital.

To summarise, although this ring of bells cannot be 'rung' in the true sense, (that is, by circle ringing), they can be played by a carillonneur, by a roll mechanism or by playing the eight white notes on the 'piano' keyboard. On our brief visit we were able to affect a repair to the instrument which resulted in all eight bells playing again, which pleased a lot of people, as the following day was Mothering Sunday and also a special celebration of a 100th birthday for one of the congregation.

(Later, we were commissioned to carry out a complete pneumatic restoration of the system – the only time we have used heavy bellows cloth for the final 'stack' pneumatics! We also instigated the scanning and copying of the sole original roll - Ed)

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Aims and Objectives:

To promote the enjoyment of mechanical music in all its forms.

To provide opportunities of social interaction to members through meetings and outings of musical and other historical interest.

To establish formal links and working relationships with other national and international organisations in the field of mechanical music.

To encourage research and publication of articles and books on the subject.

To reach out to the public and foster a wider interest in mechanical music.

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Awaiting Image

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Contact P. Bellamy or Ted Brown for P&P details: bellamypaul@btinternet.com or 01403823533.

Passion for Barrel Pianos by Milly & Colin Williams. (See illustration)

This delightful and informative limited edition has over 60 illustrations and charts, most in colour. There are 12 sections dealing with aspects of casework, barrels, gearing, musical arrangement, marking and pinning.

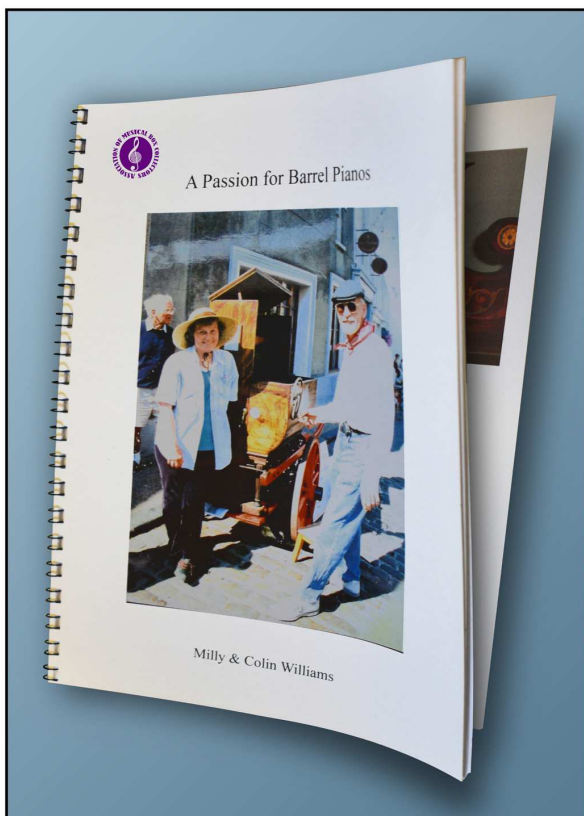
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Members' Sales & Wants

Polyphon 104 (19 5/8") Pediment:

I have some good reproduction pediments that can be supplied 'as is' in the white wood or stained and polished

Polyphon 105 (24 1/2") Motor Cover. Polished and glazed.

Symphonion 25 1/4" Pediment, in excellent condition.

Restoration Project: Case, Motor, Bedplate and Combs to make a Symphonion 25 1/4"

8-Air Nicole Freres Music Box with a Double Spring Motor.

Wanted: A pair of combs for a Polyphon 104 (19 5/8") or a complete bedplate.

Contact: Steve Greatrex 07774 418 706

I have spares for Reuge, Thorens, and Guiszez movements up to 31 notes. These include endlesses, combs, cylinders, stop/start levers, springs, spring barrels and even the knobs for the stop/start levers on mugs.

Call Ted Brown: on 01403 823533

A member who has relocated to Italy has some mechanical music box related items for sale.

For details call 00-39-523-891999 or mobile 00-39-3319234660

I am selling some of the items that appear in the little book "Collecting (affordable) Musical Novelties".

For complete list of items available contact Juliet Fynes on info@ambc.org.uk

If you have not yet bought a copy of the book it is £5 plus postage - see advertisement inside front cover.

*In future editions of
Mechanical Music World
we shall be pleased to accept
advertisements from members,
both display (contact Ted
Brown for details) and
classified (contact the
Editors). Let us know if we
can help.*