

1962 — Silver Jubilee Year — 1987

Volume 13 Number 2

Summer 1987

Edited by Graham Whitehead

The Music Box



Inside A visit to Napton Nickelodeon — Tuning the Organ
46 Note Player Organs

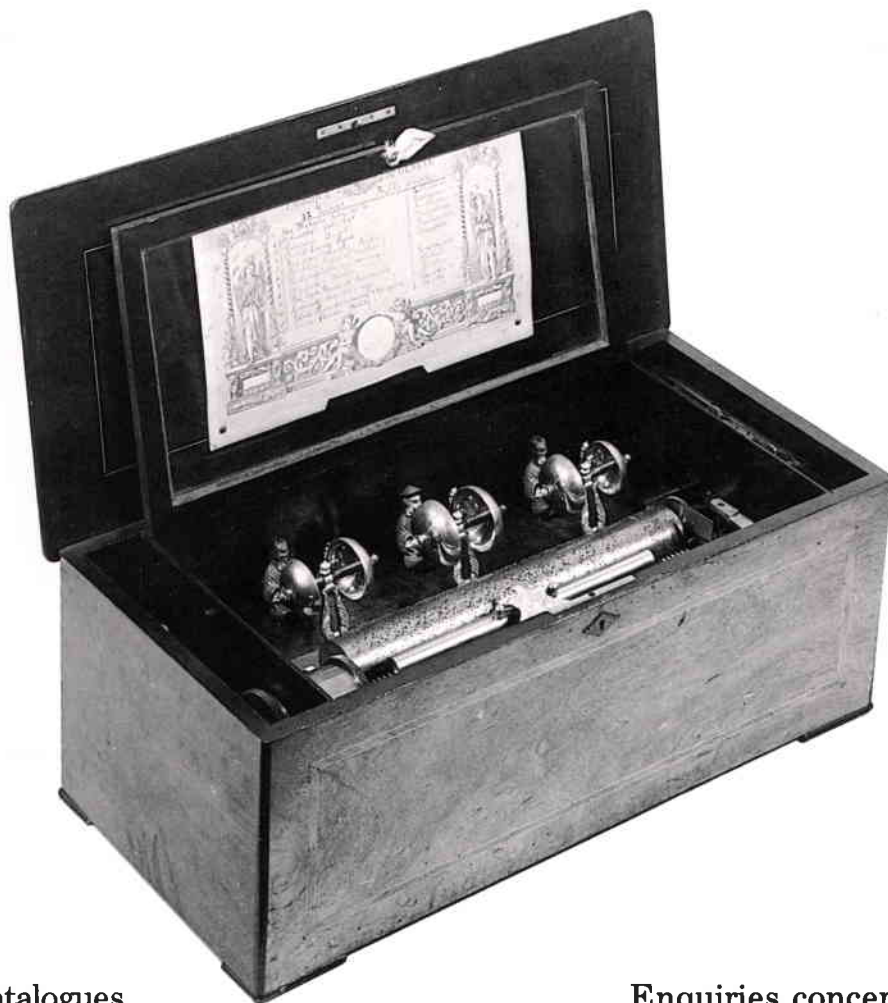
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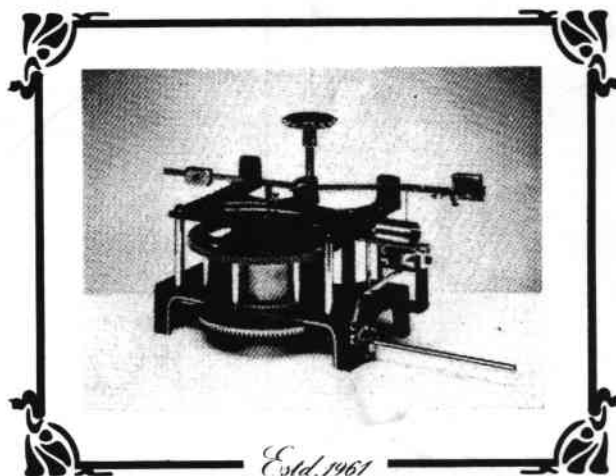
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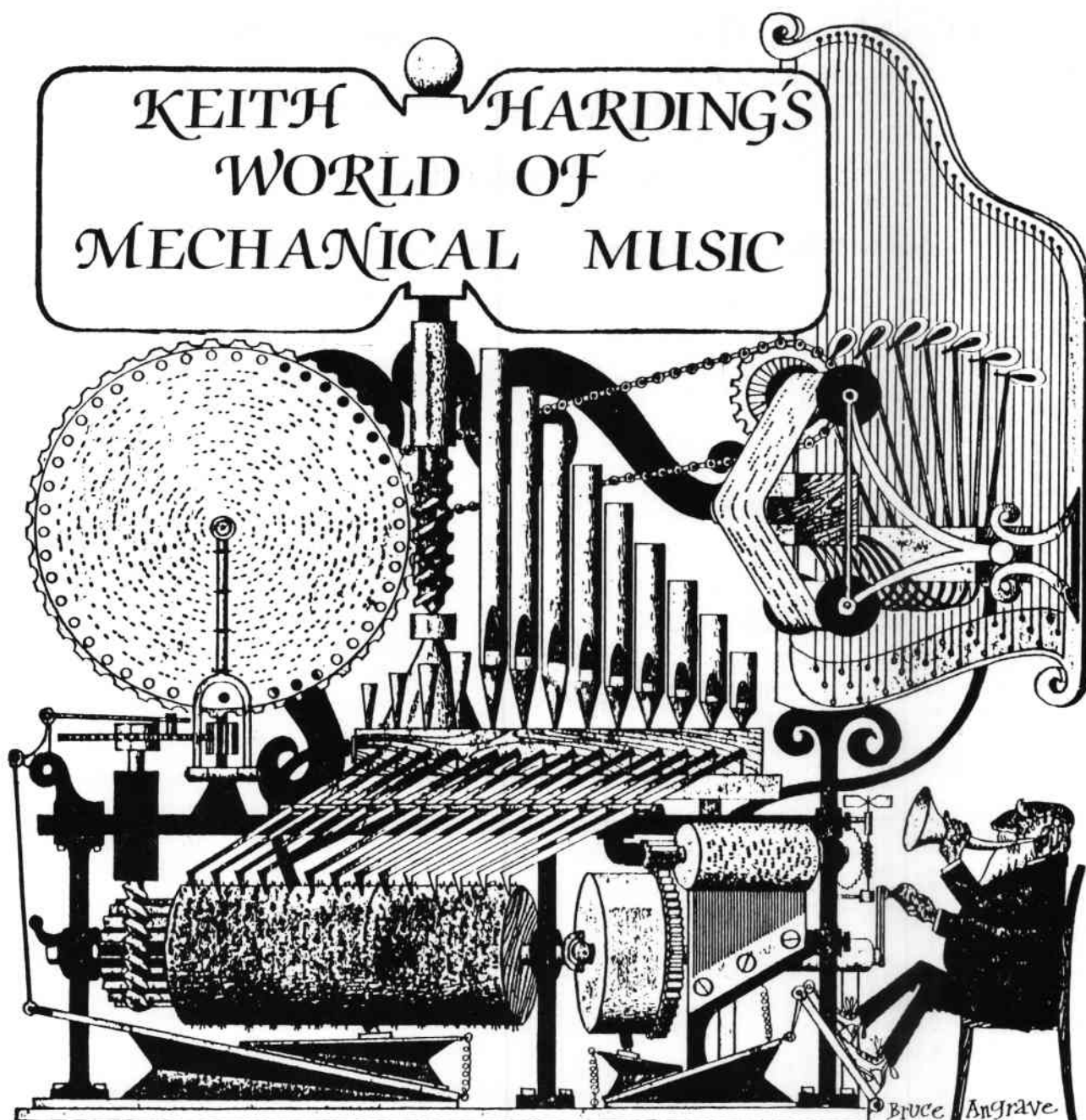
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The Music Box

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of Great Britain.

Volume 13
Number 2
Summer 1987

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Front Cover: The Savoyard (An Italian organ grinder who left
the Savoy Alps in search of prosperity in other lands).
An engraving by L. Knaus, 1869.

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Editors Notes

In the last edition of the Music Box I invited founder members to contribute a short article on the formative years of the Society. On the same day that the Music Box was received, Jerry Planus, in America was feeding his memoirs into a word processor. How is that for enthusiasm! Since then Arthur Ord-Hume, past president and editor of the Music Box, has submitted a most nostalgic article. After researching the Society's formation I now realise that our 25th anniversary does not occur until next December. Simple mathematics should have told me that Volume 13 Number 4 due to be published in November will be our 100th edition of the journal. In view of this I am postponing publication of the Silver Jubilee edition until November.

In the last edition I also mentioned the subject of advertising. Have you noticed how the advertising content has increased as advertisers are realising the benefit of regular advertising in the Music Box? Not only have display adverts increased but so too have the classified ads. Private advertisers can find a world-wide market-place in the classified section. Selling through the classified or display pages provides a positive alternative to the auction houses. Collectors wishing to sell valuable small items, who for security reasons may be reluctant to announce their possessions, can for the additional cost of £1.00 advertise anonymously under a box number. This is a very confidential service and not even I know the identity of the advertiser. Replies are sent to John Powell, the Advertising Manager, and he and he only will have the advertisers address.

To promote the use of small ads. a new semi-display service is being introduced. A single column 3cm ad., like the one that appears on page 65, is being introduced at a price of £8.00 for a max. of 30 words. A larger size of 5cm with a maximum of 50 words is available at £12.00. Both have an additional charge of £1.00 for a box number. Why not give it a try next time you want to sell or buy?

Small and semi-display ads. must be pre-paid and the deadline dates for advertising copy appears on the classified page. ■

NEWSDESK

ARTHUR PRINSEN TO RETIRE?

After 27 years as a prominent figure in mechanical music on the Continent, Arthur Prinsen of Sint Nicklaas, Belgium, is planning semi-retirement. 28 years ago Arthur's musical career stepped sideways from that of wind instrument player to wind instrument restorer, although of a different kind – his new involvement was with dance & fairground organs, for which he quickly became an expert music arranger. From small premises in Brasschaat, Arthur Prinsen rose to become of the foremost names in the business. 7 years ago he brought together his collection, workshop and home, at new larger premises on a small industrial estate in Oostjachtspark, Dempsey, an area now known as Sint Nicklaas. At one time Arthur Prinsen produced music both in book form and music rolls that were used on the Arburo Orchestrions, after all Arthur was the son-in-law of Arthur Bursens, who in his lifetime built so many of the Dutch Street Organs and Belgium Cafe Orchestrions. With difficulty in finding the right sort of people to operate the music book and roll cutting machines, in recent years Arthur has restricted his music arranging service to established customers and book music only. Paula, his wife, has been the mainstay of the book machine and now Arthur thinks it is time for her to call it a day. "She has done the work of two people for so long", said Arthur "and now it is time for her to relax".



Arthur Prinsen.

Almost the entire collection of dance and fairground organs are up for sale and shortly the Prinsens will be moving into their new home at Cahors in South West France. Arthur's magnificent collection was advertised in the last edition of Music Box. Already items are being snapped up from all over the world. Turners Musical Merry-go-round at Northampton, England have bought the Wellerhaus, the Gavioli and Mortier dance organs. An American buyer has secured the flagship of Arthur's collection, the Mighty Gaudin Organ with over 1,200 pipes. With other items still on the market, collectors with large buildings now have the chance of obtaining specimen examples from the heyday of the dance organ music. ■



Easter Sunday 1987. Keith Harding demonstrates mechanical music to the first visitors at his new tourist attraction in Northleach.



International Organ Festival Thun, 16th - 19th July, 1987

Thun is expecting more than 200 active participants. There were more than 300 applications for participation at this largest festival of its kind.

With such popularity the organisers were forced to limit participants, only admitting people they knew from former festivals, and ensuring that there will be a big variety of many different instruments.

The new technical director, Christoph Brechbühl – the son of Heinrich, who passed away two years ago, shortly before the last festival in Thun – makes every effort to hold the high standard of this big event.

There is no doubt that once more about 100,000 visitors will enjoy the sights and sounds throughout the old city of Thun.

To avoid big concentrations of visitors, all the special attractions with artists and singers will be dispersed to different points of the city. Typical Swiss food of "the good old time" will be served at three different places.

The general programme is now quite traditional: On Thursday, July 16th, the participants from many parts of Europe are expected to arrive – many of them, and mainly some Swiss who can hardly wait, may "warm up" their instruments. In the evening there is the big "family get together" for all those who participate at the festival.

From Friday July 17th, to Sunday evening July 19th, Thun will resonate again – displaying many different mechanical music instruments from organettes to fair organs and featuring many singers and artists.

On Saturday morning there will probably be a parade of old cars again



Scenes from past Swiss festivals.

– and for Sunday morning a round trip on the lake of Thun with vessels of the "Swiss Navy" is planned, according to tradition. (This information is based on a press release kindly translated by member Hank Waelti of Switzerland). ■

A New Organ Builder in France

J. F. Saire and his partner from Vesoul in France have started the business C.A.I.M.M. The full title is Construction de Automats et d'instruments d'musique mechaniques which simply means Automaton and Mechanical Music Instrument Construction. Both partners are fond of old music and the technique of playing it. After being involved in mechanical music in the past, they are combining their efforts and their principal activity will be building an organ called the Organina. This instrument is a perforated card operated reed organ with 24 single reeds. A good selection of titles are available, among them many well known old French tunes. The Organina is approximately 50cm long, 30cm wide and 30cm high. It weighs 13 Kg. Different case styles are available, the most simple being rustic wood and the most beautiful finished with marquetry.

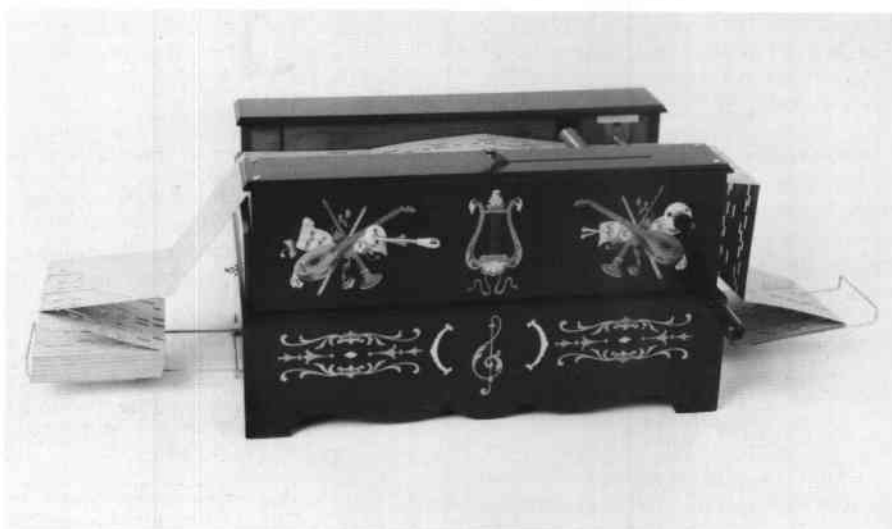
A dealership network is planned and further details are available from C.A.I.M.M. Rue des Danvions, 7000 Vesoul, France. Phone 84764871.

Also in the planning stage is a new pipe organ which is hoped to be on the market before the end of the year.

... And a new orchestrion

The quest for new instruments based on traditional designs, appears to be gathering momentum as more and more new instruments are built, both professionally and by enthusiasts.

Here we have a new orchestrion nearing completion which has been designed and constructed by Nicholas Simons from Derbyshire. It plays 56 notes, fully chromatic, with two ranks of organ pipes, a 30 note glockenspiel, bass drum, side drum, triangle and reiterating woodblock. There are four automatic registers. The case is built from solid mahogany and is designed on classical lines. Nicholas Simons has tried to condense everything into as small a



The new organina, from C.A.I.M.M.

space as possible. The case is 48" wide but is only 20" deep. We look forward to hearing this instrument and hope that Nicholas will be bringing a recording to a future meeting. ■



A new orchestration constructed by Nicholas Simons. ■

The Klavar Club

The London Klavar Club is having so much success that it now holds its AGM's and concerts in the British Piano Museum.

The public are impressed by the demonstrations given of Klavar during the guided tours of the Museum. After one busy afternoon, the whole stock of Klavar Music in the Museum Shop sold out!

Other systems have appeared: Naunton's in 1912; 1984 in USA; in 1985 in USA.

Children in the Museum are invited to play the single chime notes from Klavar Notation. The girls average 15 seconds, and the boys 30. Never having seen it before!

Klavar publicity is now displayed in the London Showrooms of Bluthner, Steinway, Alfred Knight (sending folder with each instrument), Phillips Auction Sale Room, folders galore! Klavar lecture was given to music degree piano teaching students of Kingston Polytechnic, Gipsy Hill Campus, Kingston-on-Thames, January 27th, 1987.

Mike Harth, well known exponent of this revolutionary new system of music notation spoke to 25 interested students dealing with every technical question they could throw at him. The point was stressed that the ease of reading provided by the Klavar system gave much more initial help to pupils who would otherwise be discouraged and give up. This could well lead to an increase in the total number of students being taught by an individual teacher – good news financially as well. More keyboard instruments will be sold much more quickly!

Mike explained that it was not even necessary for the teacher to be able to play from Klavar in order to teach the system to his pupils so long as he/she understood the simple principles of Klavar. Please support this worthwhile charity. ■

SOCIETY TOPICS

SUMMER MEETING AND ANNUAL GENERAL MEETING Sat. 6th June, 1987

The Banqueting Suite, Oval Cricket Ground, Kennington, London.

9.00am Doors open & Registration.
9.45 - 10.15 Coffee & Biscuits. 10.30 Illustrated talk by Richard Cole. 'Sounds Interesting' – All about Organ Pipes.
11.30 Illustrated talk by Jim Colley. 'Whats wrong with it' – Dismantling and Diagnosis of the Cylinder Musical Box.
12.30 - 2.15 Lunch and viewing of Auction items. 2.30 Society Auction.
5.00 Annual General Meeting.

Ample free parking adjacent to the building, please enter by the main Hobb's Gate. Underground 100 yards.

Lunch £6.00 each must be booked in advance.

Registration Fee £6.00 per person, send all remittances to the Meetings Secretary made payable to MBSGB.

AUTUMN MEETING AND ANNUAL ORGAN GRIND – CIRENCESTER,

11th - 13th September

Members are reminded that the Autumn meeting and annual organ grind will take place the weekend 11th - 13th September 1987, at the Kings Head Hotel, Cirencester. The organ grind will be on the Saturday morning as usual, and in aid of Barnardos. Saturday afternoon is free for members to continue grinding if they wish, or to explore Cirencester and its picturesque Cotswolds surroundings. Cirencester was the second largest town in Roman Britain, and the museum in the centre of town has very interesting displays about Roman life. There is also the remains of an amphitheatre within walking distance of the museum.

On the Sunday we have been invited to nearby Northleach to visit Keith Harding at his new premises, where he will entertain us with his collection of clocks and music boxes. As well as Keith's collection there is a museum of Cotswold Life in Northleach, and a church known as "the Cathedral of the Cotswolds" which has a musical carillon clock.

All arrangements for Sunday are very flexible, and some people may wish to spend a little longer in Cirencester, where an antiques fair is scheduled for that day.

The hotel package is £58 per person. Please contact the hotel direct to reserve accommodation, as soon as possible, and don't forget to register with Alison Biden also (£5 per person.) Alison needs to know the numbers for the Society dinner on the Saturday night, which is £10 per person for non-residents.

Kings Head Hotel Tel: 0285 3322.

Alison Biden. Tel: 0962 61350.

Local Organisers: Ian and Penny Robertson. ■

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Please note that this will be your last edition of the "Music Box" unless you have paid your 1987 subscription.

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Some members have continued to pay the previous rate. If you have not paid the new rate please send balance now and advise your bankers of new amount.

THE 1987 SPRING MEETING

Report by the Editor

98 members, the largest ever weekend attendance, registered for the Spring Meeting at the Northampton Moat House. The attendance included many new members and many members attending a Society meeting for the first time in years. The popularity of the venue was probably due to a combination of factors, for it provided members with the opportunity to visit the fascinating collection at Napton Nickelodeon, an impressive collection at Saddington and a night out at Turners Musical Merry-go-round.

On Friday evening there was an informal get-together. The following morning members were whisked away by coach to Napton Nickelodeon, which houses some of the collection of Graham Whitehead, Editor of Music Box. Like certain other collections, Graham Whitehead's collection is housed in a redundant church. However, in this case it's interior gives no clue to it's former Ecclesiastical status. The high building has been divided into 2 floors with the museum collection at ground level and a vintage cinema complete in every detail on the upper level. Due to the numbers attending, 3 demonstrations were happening simultaneously. Graham Whitehead, Paul Camps and Alan Wyatt were our demonstrators. The third demon-



Alan Wyatt demonstrates the Piano Melodico.

stration was taking place 2 miles away at the museum's workshop, in which is stored in working order the world's largest Imhof & Mukle Orchestration, a 100 key instrument with 450 pipes. Also on display at the workshop was a Losche Motion Picture Orchestration, a Aeolian Duo-art Concertola and a massive DeCap style Orchestration, which included a full compass xylophone and had been constructed from various original and specially made parts. Back at the Museum many types of unusual orchestrions were demonstrated. The afternoon session took place in the theatre

above and a film of the Bacigalupo factory in East Berlin was shown. Graham then demonstrated the Mighty Compton Cinema Organ which rose from the orchestra pit, followed by a concert performed by one of the country's leading theatre organists, Ken Stroud. Napton is one of the few places in Europe where you can still see silent films accompanied by the cinema organ exactly the same way that they were in the pre-talkie days. Judging by the laughter, Charlie Chaplin's "The Cure" was perhaps even more hilarious than it was in its early days. To complete the afternoon, a nostalgic look at the 1950's was made possible with the screening of a vintage Pathe News.

In the evening the coaches took the majority of the members to Turner's Musical Merry-go-round, featured in the last edition of Music Box. This was a big departure from the conventional Saturday evening Society dinner. However, everyone entered into the spirit of the light hearted entertainment and experienced a rather unusual but enjoyable evening. Video cameras trained on the Wurlitzer Organ keyboard, projecting pictures onto 2 screens gave the audience a close-up view of organist Nicholas Martin's flying fingers.

On Sunday morning we made a visit to Harold Smith's collection at Saddington Hall. Here we saw a large and unusual barrel orchestrion it's maker being unknown. We heard Song of India played on the Grotrian-steinweg Ampico concert piano, an Aeolian Pipe Organ and an Aeolian Orchestral and many smaller items of mechanical music. Everyone seemed surprised by the size of this collection and the Society is thankful to Harold Smith for opening his collection to members on this special occasion.

From here members made their way back towards Northampton with many of them calling at Holdenbury House. Holdenbury House houses the non-automatic piano collection of Frank Holland.

In a weekend packed with activity the



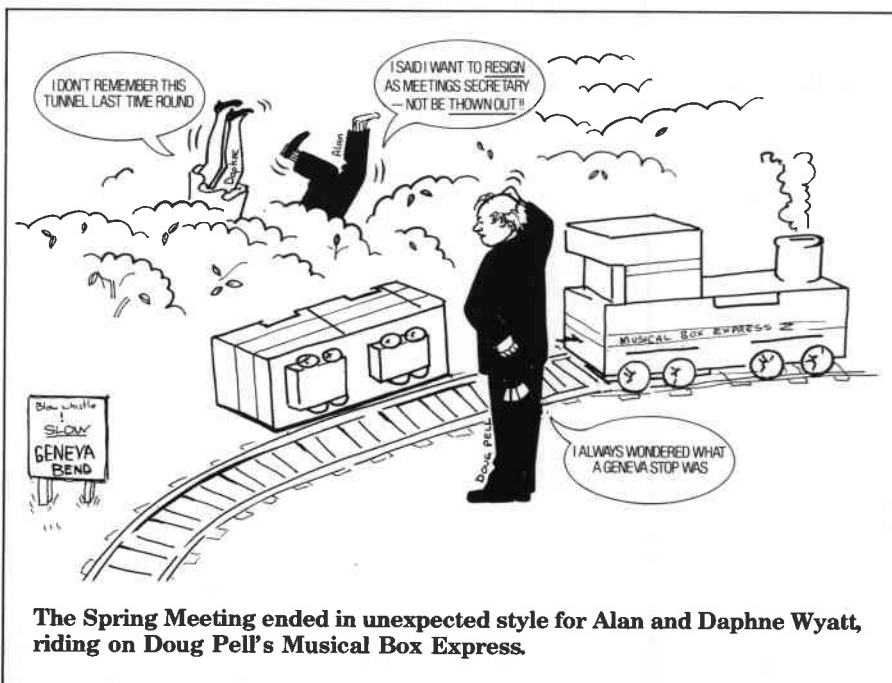
Refreshment break in Napton Nickelodeons Heyday Kinema.

last part of call was to the home of Doug and Val Pell in Daventry. Doug has a rather more domestic sized collection of mechanical music, the largest item being a Duo-art Steck Grand Piano. However it was not the mechanical music that supplied the fascination here but Doug's garden steam railway. The 7½" gauge 1,000 foot long track encircles the house travelling across green lawns, a wooded cutting, and prickly embankment. It was here that

Douglas the Tank Engine decided it didn't want it's two passengers, Daphne and Alan Wyatt, and pitched them unceremoniously into a hawthorne bush.

Alan Wyatt is not seeking re-election to the office of Meeting Secretary, therefore this will be his last provincial meeting and with the organisation for the summer meeting virtually complete I am taking this opportunity to thank him for his past services. Alan has been our Meeting Secretary for the last 6 years. He will be most remembered for his annual overseas outings, which took us to collections and events in Switzerland, Germany, Holland and Belgium. Back home the various venues have been carefully selected by Alan himself, even though it has meant many miles of travelling to inspect and make arrangements at locations for future meetings. Alan also introduced the constant price registration fee of £5.00 which by now, and considering it's worth, possibly ought to be doubled. One of his most difficult tasks must surely have been anticipating attendance figures for forthcoming meetings, in order to arrange catering requirements.

Judging by the content and popularity of the Spring Meeting Alan could truly claim to have gone out in a blaze of glory, and I am sure that not only the committee but every member who has attended meetings over the last 6 years would wish to echo my thanks, not only to Alan but also to Daphne, who has been so supportive and assisted so efficiently, both behind the scenes and at the registration desk. ■



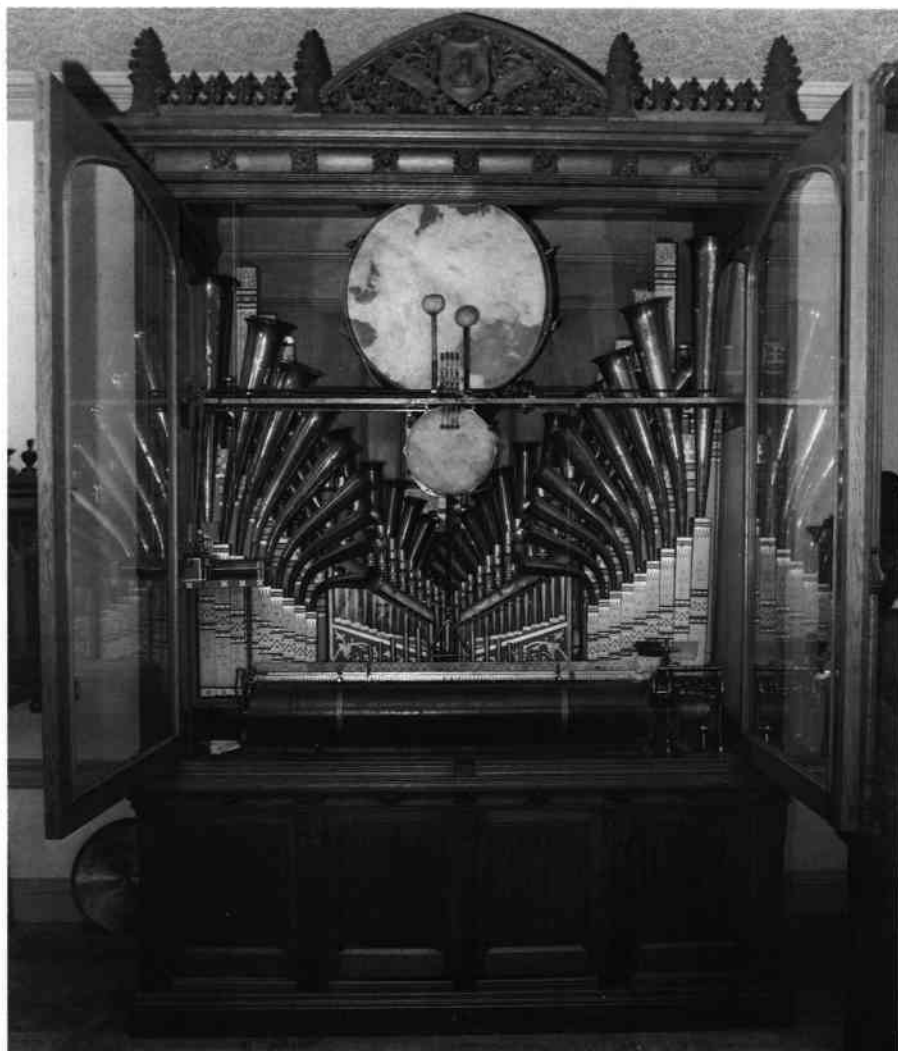
The Spring Meeting ended in unexpected style for Alan and Daphne Wyatt, riding on Doug Pell's Musical Box Express.



Above: The 98 members attending the Spring Meeting at Napton Nickelodeon were divided into three groups to view the collection.

Below: Members watch as the Harper electric piano is played. Graham Whitehead, owner of Napton Nickelodeon is standing on the right.





Harold Smith's collection at Saddington Hall

Left: Harold Smith's barrel orchestra-

trion.
Above: Storage cabinet for 14 of the

35 barrels.
Below left: 22½" Polyphon with bells

and auto-change system.
Below right: A curious barrel organ!
Does anyone recognise the instrument?
Mr. Smith would welcome any infor-

mation.





Left to right – Symphonion 21¼" musical box with bells, Popper Happy Jazz Band, Hupfeld Violina Phonoliszt, Harper Electric Piano with Mandolin attachment and Xylophone. Bottom panel of case removed to show pneumatics.

Venues with Mechanical Music – 2

A VISIT TO NAPTON

by Edward Rogers

It was early evening when Geoff rang. A half hour passing through the social niceties;

"How's the organ?"

"Fine. How's yours?"

"O.K."

"That's good. Oh, by the way, how is your charming wife Linda?" It was then that a female voice came on the line and

told us just how she was. The joys of Telecom DIY and fitting your own extension!

But, to the reason for this protraction. The question Geoff finally got around to was, "Are you going to the Northampton meeting?" I had put little thought to it as at the time it appeared the highlight of the meeting was to be a visit to Turners Musical Merry-go-round. I am not against showmanship and giving people what they obviously want, but I do like my ear drums, so my one previous visit I considered sufficient. Geoff soon put me right, the day was to be centred at our estimable editors establishment, the Napton Nickelodeon.

The day dawned bright. Already, I exaggerate, but it must have been bright somewhere and I didn't enjoy the days rain either. As well as the Nickelodeon itself we were allowed access to the workshop, and I will start there. Only three instruments were present, but a very select three. The smallest a Losche orchestrion, which had been partly disembowelled in the past. An unhappy example of what can happen to an instrument after its life's work is complete. The centre of the workshop was taken by a comparatively modern instrument. This was an overexposed – (Paul Camps guide and restoration chief, "Don't put your hands in there you may find a few volts going up your arm". Well, it was an honoured glimpse at a workshop behind the scenes.) – 105 key electronic De-Cap dance organ dating from 1957. With at present only a basic framework for a facade, it gave a well orchestrated performance of "Roll out the Barrel", or was it "Beer Barrel Polka", the work of P. K. Watts. Being 'electronic' it contained no pipes, and featured a newly installed synthesiser plus, in the percussion department, a fine ex-Compton xylophone.



72 key Decap.

But the pride of the place was the Imhof & Mukle 100 key barrel orchestrion, dating from 1851, which formerly resided at Melton Constable Hall in Norfolk. Driven by three large weights it has an enviable repertoire of 36 barrels. Mr. Camps stated it is believed to be the largest surviving instrument of its type in the world, and too large to fit into the Nickelodeon building. Fantastic!

Back through the rain to the intimate atmosphere of the small instruments room at the Nickelodeon. Not a large selection, but a good one. An Ariosa organette, an orchestral cylinder box, Racca piano, trumpet clock, plus other delights, were all demonstrated. Geoff was very taken by the two modern German street organs, and we both particularly enjoyed the double reed street barrel organ. What a blaster.



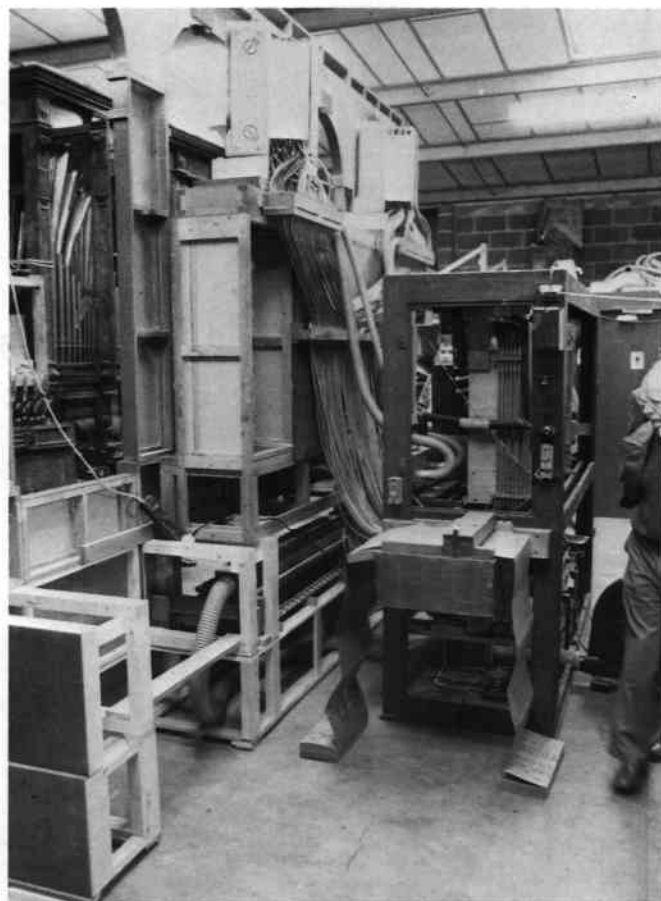
The Mills Violano Virtuoso, Accordio-boy and Cinebox.

Then back to the foyer and a tour of the orchestrions. These included a Weber Unika, a Hupfeld with animated papier-mache scene a-top it, Poppers Happy Jazz Band, very nice, an English made Harper electric piano, and a Hupfeld Violina phonolist – the best of its type I have heard – it easily summoned up an image of Max Jaffa at "The Grand Hotel". A request to hear the "Cavalleria Rusticana" roll was willingly acceded to, the result far more realistic than the attempt of the nearby Mills Violano Virtuoso. Two unusual machines also inhabited this area. "Tino" the accordion boy and a recently built 'Wurlitzer' Harp, an instrument not known in Britain in earlier years I believe. This is one of ten replica Harps made by David Boehm and George Baker in California in 1985.

After lunch a concert on the three manual Compton cinema organs as well as a tune from the Wurlitzer photoplayer, tucked beneath the cinema screen in the orchestra pit. The house lights are dimmed, the organ starts, and up from the depths of the foyer – go and see it for yourself to understand how that can happen! – comes Ken Stroud at the console. I've never felt a seat vibrate before when the bass pedals are played. Wow!! He included that favourite of cinema organists, "Tiger Rag", – written by everybody but Jelly Roll Morton, – with good use of the lighting effects. Organ fans, if you don't know what that 'sounds' like, go and see for yourselves.

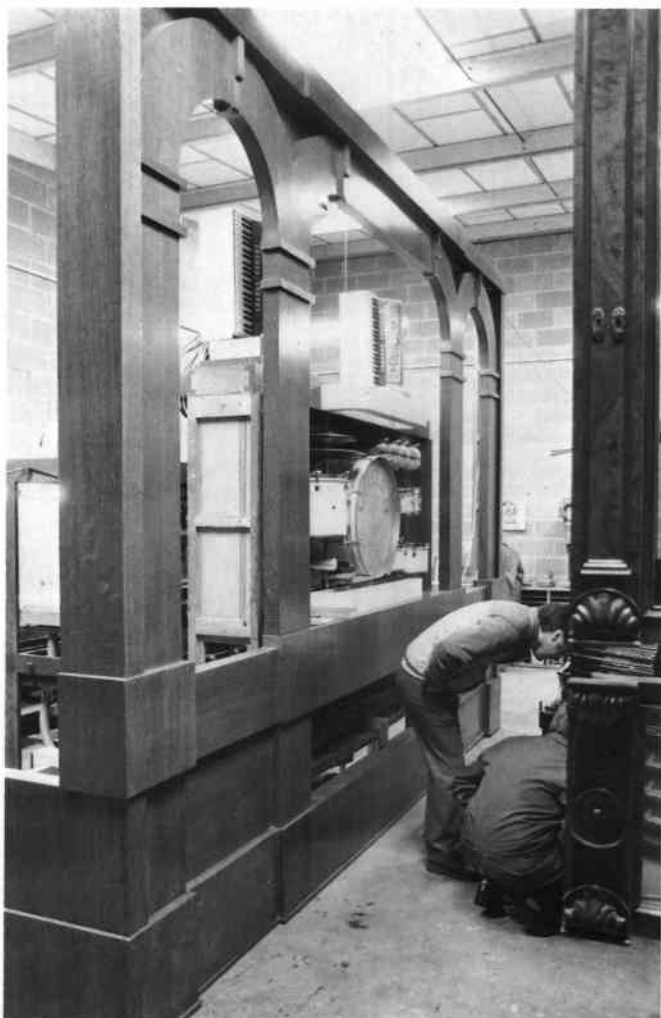
Then our Editor set in motion his other love, the cinema. A Charlie Chaplin silent, "The Cure", accompanied, via an unexplainable system, by Ken Stroud on the Compton. Why is it unexplainable? Well, Ken sat in with the 75 strong audience in the auditorium and watched the film also. At concerts end, the visit ended for me. Ken Stroud said we had been one of the best audiences he had ever had. Seeing as we were all in the club, as it were, and of a musical bent, what else could be expected.

I know Graham was not the meeting's organiser, but without his efforts and generosity, and also his good lady Pat, ably assisted behind the bar by wiper upper and waitresses, Daphne Wyatt and Val Pell, I would be unable, with Geoff and Linda, to thank him for a marvellous days music. ■



Above: 105 key electronic and pneumatic organ in course of construction at Napton Nickelodeon workshop.

Below: Front of facade showing percussions, accordions and xylophone.



Tuning the Organ

by Ronald Leach

Ronald Leach until recently operated the Devon Museum of Mechanical Music. Ronald Leach also wrote the section on restoration for Eric Cockayne's book, "Fairground Organ."

The fair organ, probably because it is heard in public more than any other mechanical instrument, is much criticised for being out of tune. One gets the impression though, that in recent years, owners have taken on the services of a tuner – or have learnt to tune for themselves. Regardless of the reason, there is a distinct improvement in the 'tuneful' qualities of the fair organ now as against some ten years ago.

This article is an endeavour to explain to you a simple and well tried method of tuning, not I hasten to add a concoction of my own, but one shown to me years back by one who made a living at tuning organs professionally.

In case the intrepid owner should think he is being given the rudiments of tuning from a professional, let me hasten to assure him now that I am no musician, have not been involved professionally with the art of tuning and have no claims to this being my own 'patent' method. I am, however, well aware of when a pipe or pipes are out of tune merely because the sound that issues forth is harsh and not smooth. There will be better qualified persons than I who read this article and will disagree with its contents. I accept this as in fact my friend, the professional tuner, told me that his tuning methods were different to others whilst many used a similar method.

Before starting the job, obviously it is essential to ensure that all pipes are speaking properly and that the action is working smoothly. It is also essential that all pipes are regulated properly and that they all speak with a firm clear voice.

As with a piano the organ is today tuned to what is known as equal temperament – that is to say each octave is divided into twelve equal parts each part being called a semitone. The parts, or intervals should, one would think be equal divisions of the whole octave but this is not the case. The reason can be explained mathematically but need not concern us here. Suffice to say that for example A sharp and B flat are not the same note or sound. However as the keyboard of the piano or hand played organ is limited it is necessary to spread the

twelve intervals over the octave as evenly as possible.

If this spreading is done properly it is possible to play in any key without any harshness being detected.

Having established this, it is next necessary to detect by ear when an interval between two notes is correct. Take any two open pipes of say the violin rank and sound them together – say middle C and top C. If they are in tune with each other a single smooth sound will be heard. However if one is out of tune there will be a distinct wavering sound heard – this wavering sound being called "beating." These beats are not required from notes of a similar value i.e. C to C or D+ to D+ etc. They are required when tuning other intervals such as A to E or B to F sharp etc. The required number of beats in these other intervals are the ones which cause the trouble to many. With the following method it is possible to deal with an octave and having tuned it, check it to see if ones work is correct.

Start with the violin rank and sound middle C. The pitch of your organ will not be known to you, or at least it is very unlikely it will be known, so, I merely set the tuning slide of middle C to the approximate centre of the tuning slot and carry on from there. Holding this C on, sound the G above. It takes very little skill to tune the G until there are no beats (or waverings) heard. If this were all that was involved it would be simple. However because of the matter of there being more than twelve intervals in the octave some adjustment is required to the G to make it fit in with the rest of the scale. The method of making it fit is simple. Merely tap the tuning slide UP to flatten the note. How much by? Just enough so that you hear two beats or waverings per second. When you have got this right the note C and G are in tune with each other. Now in the description that follows, when a note is said to be tuned slightly flat it means that the note being tuned should be flattened from the perfect no beat situation, to one where there are two beats per second. Always flatten and do not sharpen.

The following is a schedule showing the method of tuning and the tempering that is carried out.

First tune middle C.

Hold middle C and sound G above – tune G slightly flat.

Hold middle C and sound G below – tune slightly flat.

At this stage a check can be made as if the middle C is cancelled and the two G's are sounded together there should be no beats heard.

Continue by holding lower G and sound D above tuning D slightly flat.

With the D just tuned, sound the A above and tune slightly flat.

Cancel D and sound the A below with the A just tuned perfect, i.e. no beats.

From the lower A just tuned sound E above and tune slightly flat.

From E tune B above slightly flat.

From the same E tune B below slightly flat and check with the B above when no beats should be heard.

From lower B tune F sharp above slightly flat.

From F sharp tune the C sharp above slightly flat.

From C sharp down to C sharp perfect, i.e. no beats.

From lower C sharp to G sharp above slightly flat.

From G sharp to G sharp below perfect, i.e. no beats.

From lower G sharp to D sharp above slightly flat.

From D sharp to A sharp slightly flat.

From A sharp down to A sharp perfect, i.e. no beats.

From lower A sharp to F above slightly flat.

From F just tuned down to F below perfect, i.e. no beats.

To check your work sound C first tuned with the last F tuned and you should hear NO beats if you slightly shade the top of the pipe F with the hand.

Having set the octave you can tune the rest of the organ in octaves which let me hasten to add is probably going to be criticised by the professionals for a number of good technical reasons but at least does give a reasonable and tuneful result.

The main things to bear in mind when tuning are obviously temperature, don't tune on a cold day or for that matter on a very hot one. Try hard to get those two beats per second exact – they are vital. When you are tuning the rest of the organ from the bearings you have laid do not only rely on tuning an octave perfect but also check out each

octave with the list above. When tuning you are bound to notice after tackling a few pipes that there is a piece of 'neutral ground' when tuning so that after eliminating the beats between say C and C above, they may still sound a wee bit off. One way of getting over this problem is to listen carefully and when the two are perfectly in tune the power of the two pipes seems to diminish in volume. The reason for this is that the effect of one being out of tune with another is an increase in power. It is the final adjustment of this state that makes the finished job good, bad or just plain awful.

One or two small points that are vital. Do not try and tune say a powerful trumpet rank with a soft flute rank. The beats are difficult to hear. Try to arrange to tune the pipes furthest from you so that you have no need to reach over those you have already tuned. If you have many large stoppered pipes in the bass where the stoppers are hard to knock in try and get these out of the way early on and before you tackle say, a delicate pipe where the tuning device can be moved by vibration when applying a spot of muscle to the stoppered pipes.

Tuning voix celeste or any beating rank is a matter for some considerable skill. The front rank can be tuned perfect with the bearings already laid. It is the second rank of the voix rank that takes the time and skill. The most difficult part is making quite sure that the beating rank is adjusted so that the beats between the pipe tuned perfect and the beating rank are not too fast and that they increase their rate as the scale ascends.

Reeds I have found generally stay in tune longer if they are firstly flattened and then raised to exact pitch for some reason they seem to stay in tune longer when tuned that way.

To conclude the stops or ranks should then all be tested separately and together, various chords should be sounded, octaves both single and double sounded and any unwanted sounds corrected at once. I hope this method commends itself to you and that you succeed in mastering the simple matter of counting two beats per second. As I have said, whilst it may not be every tuners answer to the skilled art that tuning really is, it gives good results. Incidentally the man who taught me the method was employed by a number of churches to tune their instruments and his order book was always full !

The Great Outdoors

by D. M. Robinson

The spring is now with us, much polishing and cleaning is taking place in sheds, workshops and outhouses on that favourite steam engine, tractor, car, lorry, van or bygone piece of equipment, that will arrest many a member of the British public during the months ahead and cause them to have nostalgic thoughts. That trait, peculiar to our nation, of saving anything that has stood about long enough to become a rarity and then proudly show it off before large numbers of the admiring public will emerge in the next few months, billed as an old time country fair, bygones, a steam engine rally or a "great working". This peculiarity of ours has now become a major attraction for both inhabitants of this country and from abroad.

Organisers try to provide a full days entertainment for all the family from all forms of transport, to the market stalls selling an indescribable selection of new and old goods, from bits of old car engines and antiques to records, post cards, popcorn and hamburgers.

Stationary engines of a bewildering variety, models and very fine craft tents, a fun fair and last but not least the organs, old and new which fill the air with their own special sounds.

A musical treat for people living near London will be a visit to Hyde Park on Saturday, June 20th, 1987 of the 98 key Marengi Scenic Organ built originally for Pat Collins the Midland showman in 1908 to form the centre of the number 2 Bioscope show front.

Later the organ with its own front was built into the Dragon and Peacock scenic ride, built by Messrs. Orton and Spooner for Pat Collins in 1920.

The show front of this elaborate organ is superbly carved and causes a sensation of wonder, it has a set of very fine brass trumpets, some of the good old tunes played on this organ - 'Marche Lorraine', 'Peg O' My Heart', 'I Wan' A Say Hallo' and 'Oh What A Difference The Navy's Made To Me'. Pay a visit and see this masterpiece.

The Great Dorset Steam Fair, must be the greatest show in England.

The organ of Anderton and Rowland, West of England Amusement Caterers, this 1911, 98 key Marengi started life in the centre of Venetian gondolas and was later used in the Dragon Scenic Railway.

The truck is the same one which stood in the centre of that ride and on the right hand side of the organ can still be seen the original Hackett control panel, believed to be the only example in existence. The pride of place must go to the 112 key 'Gavioli' rebuilt by the late George Flynn. This organs repertoire has arrangements by Gaudin, Gavioli and Marengi, some very fine marches and classical pieces of the type which is seldom played by the smaller organs.

This organ has not been cut down or altered, we hear much about the mammoth

Bioscope organs and the "Great Gavioli", its worth a visit to Stourpaine to hear this organ.

EVENTS 1987

May 2 - 4	May Day Steam, Abbots Field, Flixton, Manchester.
May 2 - 4	Transport Rally, Spencer Park, Rushden, Northamptonshire.
May 9 - 10	Stoke Golding Rally, Waterside Farm, Stoke Golding, Bucks.
May 10	Birmingham Science Museum, Newhall Street, Birmingham. Pat Collins Wonderland Organ, also Imhof & Mukle orchestration plays.
May 16 - 17	Isle of Anglesey Rally.
May 16 - 17	Trenton Gardens Rally, North Staffordshire.
May 24 - 25	Strumpshaw Hall Rally, Norwich.
May 30 - 31	Tinkers Park, Hadlow Down, Uckfield, East Sussex.
June 6 - 7	Shropshire Steam Rally, Shrewsbury.
June 6 - 7	Knebworth Park, A1, Stevenage.
June 13 - 14	Parham Rally, Storrington, West Sussex.
June 13 - 14	Steam Rally, Weston Park, Weston-under-Lizard on A5 near Telford.
June 20 - 21	Lyme Park, Disley nr. Stockport.
June 20 - 21	Steam Rally, Showground, Newbury, Berks.
June 27 - 28	Banbury Rally, Milton Rd., Bloxham, Oxon.
June 27 - 28	Jatton Park, Knutsford, Cheshire.
July 4 - 5	Elvaston Castle, Derby.
July 4 - 5	Bromyard Gala, Bromyard, Worcestershire.
July 11 - 12	Cheshire Steam Fair, Grappenhall, Warrington.
July 18 - 19	Low Burton Hall, Masham, Ripon, Yorks.
July 25 - 26	Kegworth Carnival, Kegworth, Leicestershire.
July 25 - 26	Cumbrian Steam Rally, Flookburgh, Nr. Cartmel, Cumbria.
July 25 - 26	Stoneleigh Abbey, Nr. Kenilworth, Warks.
August 1 - 2	Horsham Vintage Show, Horsham, Sussex.
August 8 - 9	Astle Park, Chelford, Cheshire.
August 8 - 9	Knowl Hill Rally on A4 Maidenhead.
August 15 - 16	West of England Rally, St. Agnes, Cornwall.
August 22 - 23	Fairford Rally, Cirencester, Gloucestershire.
August 29 - 31	Harewood House, Leeds.
August 30 - 31	Bishops Castle Rally, Shropshire.
Sept. 3 - 6	Great Working of Steam, Stourpaine Bushes, Blandford, Dorset.
Sept. 19 - 20	Roxton Park Rally, A428, Bedford.
Sept. 26 - 27	Organ Festival, Hadlow Down, Sussex.

The weekly newspaper "The Worlds Fair" always has interesting information about outdoor events and is worth reading for preservation news.

Organ Grinders chat

by Geoff Alford



Berlin is evidently anticipating a busy time in its 750th Anniversary year for there is a departure from the traditional march along the Ku'damm to the ruined Gedächtniskirche on Breitscheidplatz. Programme for this, its 8th Organ Festival is as follows:

Thursday 2nd July

20.00 Charlottenburg Ratskeller. Official opening by the Bürgermeister.

Friday 3rd July

a.m. Organs playing on Ku'damm and in the squares of Charlottenburg and Wilmersdorf.

19.00 Reception in Axel-Springer-Publishers Club Room.

Saturday 4th July

10.00 Procession of organs leaves the Elephant Gate of Berlin Zoo for Olivaer Platz.

11.00 Morning drinks on Olivaer Platz with Kindl Brewery. Market stalls. Welcome by Wilmersdorf Bürgermeister. Organ playing.

14.00 Organ playing on Ku'damm and side streets.

19.30 Mystery tour organised by Berlin Chamber of Commerce returning midnight.

Sunday 5th July

10.00 Process with organs to Tiergarten Park.

12.00 Farewell meal and drinks in Neuen See Beer garden cafe.

Thun, July 16th - 19th, looks set to have a strong British presence but I am also looking forward to meeting a couple of Swiss organ grinders with whom I have been corresponding.

The Spinnler Boys as we call them are regular attenders at organ festivals and have probably done more than anyone to re-popularise the little Ariston. A waltz they play regularly is my favourite on this delightful instrument. I have never heard it on any other organ and do not know the title. I have been tempted several times to become the owner of one of these reed organs and found Ted Brown's discourse fascinating. Talking of reed organs, I was completely enamoured by the marvellous but unnamed instrument housed in the vestry at Graham Whitehead's Nickelodeon. Perhaps it sounded louder because it was in a room, but the output seemed extraordinary to me. I enjoyed being able to give it a quick turn, and also the well built Baum Bacigalupo barrel organ in the same room. Franz Oehrlein of Mainz, who is also represented in the collection, is quietly building himself a reputation as a builder. He is frequently to be seen at continental

festivals with several models of his organs, but surprisingly his organs are otherwise rarely represented at these events. His organs with animated scenes tend to be 'one-offs' which are not repeated, such as, I imagine, the model at the entrance to the Linz Museum. By comparison he has built a number of the type to be seen at Rudesheim with the attractive ornately carved front which is unmistakably unique. Great minds think alike they say and in Ted Brown's article on post cards I found an echo of my own recent effort on Christmas cards (though not old) in the "Key Frame". Regrettably, because we seem to have so little pictorial evidence of street organs in this country, I don't think that one can put too much reliance on the historical accuracy. Was Figure 1 a typical London life scene? To me the picture looks more typically Berlin, and even the buildings behind have a solid Prussian look about them. Regarding the collages, both the figures and the buildings look positively Dutch (the windows open out, so are unlikely to be German). Despite this 'cooking the books' it is a fascinating subject which leads one to endless conjecture.

I recently received a copy of the Dill Zeitung which featured an official visit to my home town by Dillenburg in the Taunus (only a stone's throw from Helborn which held an organ festival in 1985). The full page article included a picture of the Bürgermeister turning my 31 note Raffin at our annual Tourism Fair. One of the party had made a request for Alte Kameraden and was delighted when I was able to oblige with that stirring march. The party had been most surprised the previous day to be greeted by street organ sounds when they visited the Mayor's Parlour, but I have to confess to some disappointment that none seemed to recognise the Walter Kollo selection I had thought suitable. About the same time I participated in the

Mayor's Victorian Evening in aid of MIND and MENCAP, which was most successful financially because all gave their services free and the audience were most generous. I played as people were arriving and leaving and also during the interval, with suitable music such as operetta selections and Viennese waltzes and the warmth of my reception was more than adequate reward. It seems tragic that the mushrooming growth in numbers of charities is necessary in our modern age, partly because of a lack of means, will or desire of Government to provide necessary funding. But I also like to think that it is because we are a more caring society. It does give people, including many who cannot find employment, a rewarding aim in helping others less fortunate, and there is no doubt that most people are happy to donate something to deserving causes. Organ grinders can and do achieve a lot in helping to raise much needed money, as shown by MBS grinds at meetings, and I know individual organ owners who have raised large sums for their chosen charity over a period of years. However, I find collections useful as a fund to be used in a variety of ways as well as charitable, such as helping in the purchase of new music and even helping to promote organ festivals. So I take a middle course and choose those good causes I wish to support, which can vary from Hereford Cathedral Appeal to the local garden party.

Have you paid this years subscriptions - you will not receive further editions of "Music Box" unless you have!

THE GREAT OUTDOORS



98 key Scenic Organ built for Pat Collins by Marengi in 1908.

Collectors Showcase

**This editions 'Collectors Showcase' is
sent in by Mike Tucker from Australia.**

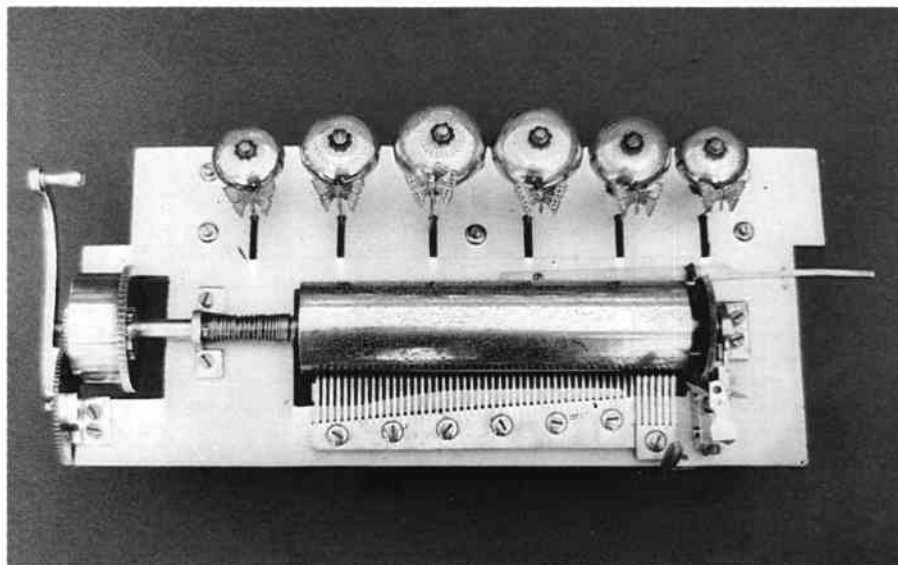


Figure 1.

I recently purchased a large Bells in View cylinder Music Box, which has a number of unusual features and which I believe is of Austrian manufacture.

Figure 1 shows the general layout of the box and the unusual direct drive. The cylinder is mounted on a shaft which is also the shaft which passes through the spring barrel and to which the inner end of the mainspring is attached. The supporting bearing on the spring barrel end is placed well away from the cylinder and requires an unusually long return spring. For comparative purposes, the cylinder is 24cm long and has a diameter of 6cm.

Figure 2 shows the support bearing, the geneva stop and the inner side of the rapid wind gear. The geneva stop comprises only a large (3.5cm) female gear with the male being merely a pin through the drive shaft and having a

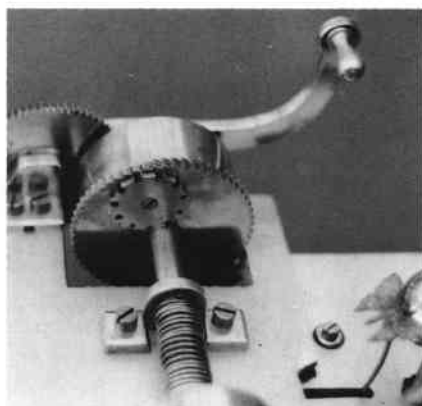


Figure 2.

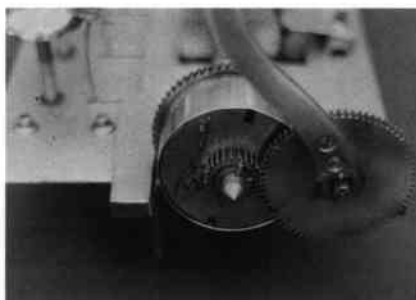


Figure 3.

chisel shaped end. As can be seen, the sawtooth shaped teeth on the spring barrel are not used to drive a gear train as is usual, but are part of the non-return system for the mainspring.

Figure 3 shows the outside of the rapid wind gear and lever and the strange winding pawl arrangement. The gear on the outside of the spring barrel is free moving, and when the winding lever is pulled forward the large rapid wind gear rotates the small gear in an anti-clockwise direction. The pawl on the outside of the spring barrel prevents the gear from moving and the anti-clockwise movement is transmitted to the spring barrel. The spring barrel is prevented from moving in a clockwise direction by a pawl located under the bedplate (Figure 4).

Not clearly shown on the photos is the change lever locating arrangement, which comprises two cheesehead screws as the limit pins and a domed pin in the centre which allows the lever to slide over, but prevents free movement.

Having a keen interest in the mechanical aspects of Music Boxes, unusual gear trains have attracted my attention. When I recently obtained an extremely large and heavy doll and bell box in poor condition, one of the first things which stood out was its unusual gear train.

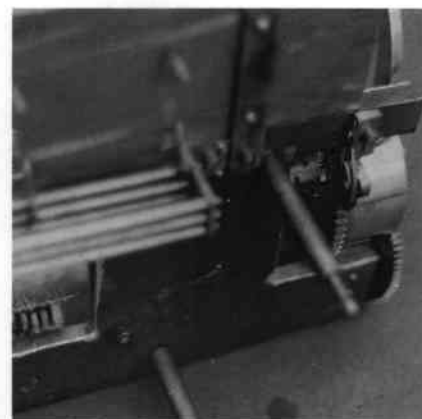


Figure 4.

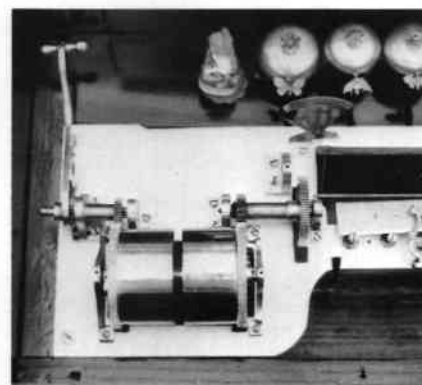


Figure 5.

The box has a small cylinder (despite the massive bedplate) and plays what I believe is Turkish music. The tune sheet was missing and there is no indication of the makers name. Figure 5 shows the mechanism partly disassembled during repairs, but the gear train and powerful double spring assembly are intact. The mechanism runs for well over 30 minutes, but the full playing time is unknown as I have not attempted to wind it to its full capacity.

The winder, with its small gear acting on the large gear attached to the outer spring barrel has a very slow but easy winding action. The large gear on the inner spring barrel acts onto a small gear which is attached to a shaft on the side of which is a much larger gear which in turn drives onto the gear on the end of the cylinder. The end result of the gear ratios used is to provide a very long playing box which is extremely easy but somewhat slow to wind.

I have perused all of the books available to me, but have not been able to identify any other example with a similar arrangement. In view of this, it may be possible to identify the maker if a similar box exists, and I would be appreciative of any suggestions in this regard. ■

46 NOTE PLAYER ORGANS

by R. Booty

In the United States

In July 1878 the Mechanical Organette Company was formed in the United States by William B. Tremaine to sell the organette invented by Mason J. Matthews. Organettes were small paper strip playing organettes given that name because the term organette, now generally used by collectors, had been adopted in 1876 by McTammany for his instrument.

The company also sold at the start, a small mouth blown paper roll instrument of only 8 playing notes, called the Trumpetto. This was patented by Newman R. Marshman and Mason J. Matthews, U.S. patent 209,492, 29th October, 1878. The organette was covered by U.S. patent 204,352, 28th May, 1878. Although much literature states, or infers, that the Mechanical Organette Co. made its own instruments, Bowers, in his Encyclopaedia, notes that everything was in fact made for them by the Munroe Organ Reed Co. of Worcester.

Mason J. Matthews was an Englishman who went to the States to fill an important position in the organ factory of Mason & Hamlin, Cambridge, Mass., in 1870. He was to apply for, and obtain, a number of further patents covering organettes between 1878 and his death, which occurred by 1881. His last were granted through his executors, including his wife Jane.

At first the Mechanical Organette Co. had an office at 11 East Fourteenth Street, New York, with a factory in Worcester, Mass. In less than a year a further factory was built in Worcester and a year later again, a third was opened in New York City. Meanwhile, a fourth factory was opened in Boston solely for the manufacture of the music. (Information in this paragraph is from an 1880 advertisement/article. Knowing Bowers thoughts, perhaps these factories were actually those of the Munroe Organ Reed Co.).

By the end of 1880 the main office was at 831 Broadway, New York, and by that time there were available three styles of the organette. Also there was the Cabinetto. This was the early style with a long case with large lid, rather than the more familiar neat rectangular box style. Also the Cabinet Organette, an upright foot pumped, hand cranked instrument, an Automatic Pipe Organ, and a player reed organ. All of these used paper rolls or strips in one form or another.

The player reed organ, termed Musical Cabinet, was available either with or without a keyboard and was operated, 'entirely by the feet', the hands being free to manage the stops. This note refers to other early player organs which, although foot pumped, were not equipped with air motors, the music having to be rolled and re-rolled using a small hand turned crank handle, as in the previously noted Cabinet Organette. This design continued with cheaper instruments by other manufacturers until at least 1890. I do not know how many notes were played by the roll on the Musical Cabinet, but a 46 note roll was in use by 1882, the year Robert W. Pain constructed a player piano with a roll of that size.

1883 was the year which saw the first use of the name "Aeolian", when a 46 note player reed organ with that name was offered on the U.S. market. I have seen an early keyboardless 46 note player organ which did not carry the Aeolian name, only a gold medallion transfer with the wording, 'The Medal of Excellence awarded to the Mechanical Organette Co.' I did not have a chance to examine this instrument closer, but judging from organs seen, dismantling it would reveal a date of manufacture, perhaps prior to 1883.

I have been unable to establish a definite date for the introduction of the 58 note player, but a guess would be about 1890. An article by Edwin Pugsley, p.753 of the MBSL "Silver Anniversary Collection", concerns a player piano which his father bought in 1894 or '95. It plays 58 note rolls via a player action by the Aeolian Co. of Meriden, Connecticut. He states

The Aeolian Organ.

PRICE 50 GUINEAS.



PRICE 50 GUINEAS.

THIS instrument is one of the latest products of American Inventive Genius, and contains a combination of two parts, one of which plays Automatically, and the other consists of the ordinary full five-octave Keyboard, as played by musicians. These parts (the Automatic and the Manual) may be played separately or together, and when played together by a skilled musician accompanying the Automatic part on the Keys, he can produce the most startling, brilliant, and unprecedented effects, hitherto quite unobtainable; but this is not all, for by means of the Automatic part ANY PERSON who has no knowledge of music whatever, and has never learned to play at all, can produce any piece, from a simple Sunday School Hymn to the most intricate Opera, by simply throwing the Keys out of action, and moving the Pedals; the music thus produced is of the most correct and charming description, and we may well challenge the most skilled Musician to execute on an ordinary Organ an Airpiece with his hands so well as can be done by a mere novice on this wonderful Instrument.

The Aeolian Organ has four full sets of reeds or vibrators, viz.: two sets in the Manual, and two in the Automatic part.

It is believed that the Automatic part of this Instrument will greatly assist learners in the use of the ordinary Keyboard, and thus be a great boon to both Teachers and Pupils.

We extend a cordial invitation to the Musical Profession, and to the public in general, to call and examine this New and truly remarkable Instrument.

GEO. WHIGHT & CO.,
143, HOLBORN BARS, LONDON, E.C.
(CORNER OF BROOKE STREET.)

Fig. 1: This advertisement comes from Madame Marie Schild's publication, "Minuets & Gavottes", 1886. Courtesy of Robert F. Penna, New Jersey, U.S.A.

that if the pins on the spools were reversed it was possible to play Orchestrelle rolls on this piano, so it seems history repeated itself after ten years, with a player piano being constructed capable of utilizing player organ rolls.

The first 58 note instruments carried the name Aeolian Grand, the Orchestrelle was to come later. Despite the introduction of the larger roll the earlier size was to be featured in a new organ, named "The Princess", in about 1896. A United States advertisement in 1897 noted the following; 'The introduction of the Princess Organ marks an epoch in the history of musical instruments... Unquestionably, the Aeolian is the ideal instrument for the home, but there are many people who do not feel they can afford to pay as much as an Aeolian costs. It is to meet the demand for a moderate priced instrument that we have designed the Princess Organ.' The Princess cost \$75.00, while Orchestrelles started at \$1,500.00.

In Great Britain

Organettes were available in Great Britain from at least 1880, Metzler & Co. of Great Marlborough Street, London, being perhaps their first importers. The chief outlet for the 46 note however, was George Whight & Co. of 143 Holborn Bars, London. I have briefly covered Whight in a piece on sewing machine dealers in 'The Music Box', Vol. 12, p.25. I stated that Whight first dealt with the company which was to become Aeolian in about 1885, and also that he offered the Cabinetto as early as 1880. The first statement is clearly now incorrect as the Cabinetto was a product of the Mechanical Organette Co.

The 46 note Mechanical Orguinette Co. organ I noted above as possibly prior to 1883, was almost definitely sold originally in this country, with Whight as its importer. Taking that to be so, it would be my earliest knowledge of a 46 note being on offer here. The earliest advertisement I have seen dates from 1886 (Fig. 1). It illustrates a style found in these early players, i.e.; 'The Aeolian Organ has four full sets of reeds or vibrators, viz. two sets in the Manual, and two in the Automatic part'. In other words, the manual and automatic actions were separate, but with a common wind source. It meant if you were capable you could play along with a roll on the second set of reeds, playing the same notes as on the roll.

THE SELF-PLAYING TONSYRENO ORGAN

This UNIQUE and WONDERFUL INSTRUMENT renders any and every description of Music in the most Charming and Orchestral style, rivaling the most skilled Musicians.

It can be played by any person without the least knowledge of music, and is an epoch-making invention destined soon to be in every First-class-Home.

RETAIL PRICE
FROM
41 Guineas.



The TONSYRENO Organ can be played either automatically or by the ordinary key-board, or both parts can be played together with most brilliant results, hitherto impossible on an ordinary Organ.

A very large demand has arisen for this instrument in America, and when known a similar large demand is confidently expected in this country. Dealers are therefore cordially invited to examine its merits.

FOR TRADE TERMS, APPLY TO

**GEO. WHIGHT & CO., 143, Holborn Bars,
LONDON, E.C.**

Fig. 2: This advertisement appeared in the November and December 1889 editions of "Musical Opinion".

We now come to a difficult area in George Whights dealings with the Mechanical Orguinette Co. As noted he imported the 46 note, but only for a short while did he offer it under the Aeolian name. On June 12th 1889 he registered the trade marks of the "Tonsyreno" and its perforated music (Fig. 2). Even at the time of Whights move from Holborn Bars to 225 Regent Street in 1892, he was noted as the sole importer of the Tonsyreno. I have seen two Tonsyreno's, one with a keyboard and one without. That with was similar to the Aeolian shown in Fig. 1.

But previous to registering the Tonsyreno mark, Whight had in April 1888 registered the name "Dualsyreno", a musical instrument. I have no knowledge of this instrument but do know models existed as I have seen a passing reference in an article on player organs and organettes, dating from 1891. Also available, although I have seen no contemporary details on it, was the Syreno, a large table model organette which played 46 note rolls on one bank of reeds (Fig. 3). I know of three existing examples of this instrument, two in the States and one here.

If anyone has any further details on these three instruments, Tonsyreno, Dualsyreno, and Syreno, or examples of their type, it would prove of great interest. Incidentally, it may seem obvious that if the keyboardless Tonsyreno was so called, the model that had a keyboard would be a Dualsyreno. Unfortunately that is not so.

Whight also offered the Princess Aeolian but again used his own name, "Victolian", which he registered on March 31st, 1897. Its price was, 'only Seventeen Guineas'. The Princess and the Victolian were available with various numbers of stops, but seemingly in only one case style. However, despite the name changes Whight did still offer instruments under their original names. As I said, it is a difficult area in his dealings.

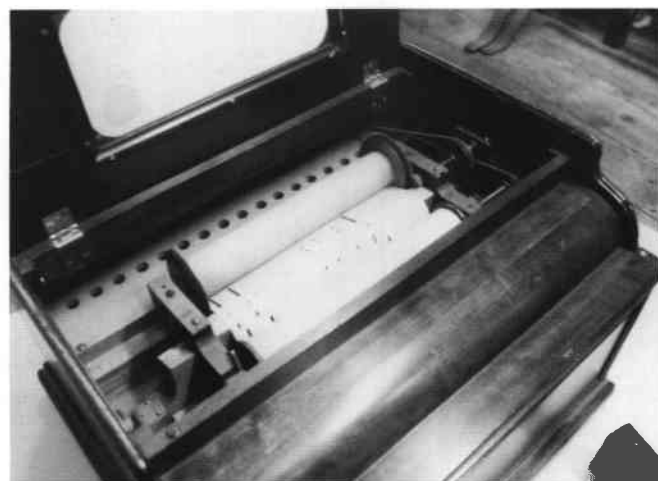


Fig. 3: A 46 note Syreno organette. A large instrument, it measures 21½ in. wide, 20 in. deep, 14½ in. high, it plays the standard 46 note rolls via a drive system not unlike that on the Celestina, using a single winding handle.

The Princess Aeolian (Figs. 4, 5, 6)

The Princess shown here was photographed in an antique dealers shop, and is now in the collection of a society member. This delightful little organ measured only 43 inches high, 34 inches wide, 20½ inches deep. The keyboard had 49 keys and the stops were, left to right, Tempo, Corno, Inglese, Flautino, Re-Roll. There was a single knee swell and two complete banks of reeds. As in the case of the three Syreno organettes, it carried no dealer labels, so it is not possible to tell whether it was sold here originally.

It did not appear that much repair work had been carried out, and after removal of dirt and fluff from the reeds it played faultlessly from both keyboard and roll. It played so well in fact, that the dealer was tempted to keep it for himself. It carried serial number 508, and a label stating, "Patented and Manufactured in the United States of America". Pencilled beneath the keys was June 2 '98. Although fairly distinct, the year could have been '96. In gold across the underside of the lid was, "The Princess Aeolian. Patented."



Fig. 4: The Aeolian Princess.



Fig. 5: The Aeolian Princess with the lid closed. A friend, a fellow society member at that, visited the dealer and saw this writing desk (well, wouldn't you be fooled?) as we see it here. He failed to take notice of the pedals, and the organ had been sold before he had the chance to return to the shop and peruse !

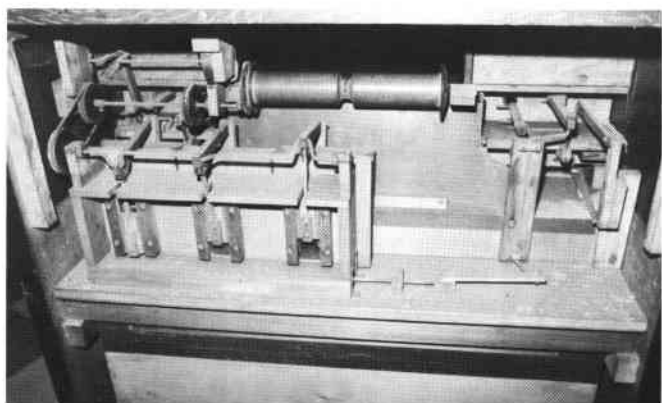


Fig. 6: The Aeolian Princess from the rear with the back board removed. The take up spool is clearly visible at the top with the three bellow air motor to the left. The controls on the right are part of the stop knob connections. At the bottom is visible part of the reservoir.

Postlude

46 note roll playing organs and the rolls themselves are not very common today, but there is no reason to turn down the offer of an instrument without rolls, as they are not impossible to find.

The rolls measure 9 $\frac{1}{2}$ ins. wide on a spool with a plain pin one end and a half pin at the other, not at all unlike an oversize Celestina spool. The scale and hole spacing are, I believe, unique to the Aeolian 46 note. There are four bass notes, G, A, C, D, the remainder being notes in order G to C. The spacing is five holes per inch.

It is most unlikely that the 46 note survived long into this century, although rolls could have been cut for some time after the demise of organ production. The music is, perhaps obviously, not as good as the 58 note, and there is often a foreshortening of a piece, partly due, no doubt, to the small diameter spools that the organs were capable of holding. But do not be put off, how many modern homes can accommodate an Orchestrelle ?

Finally, from the pages of the "English Mechanic & World of Science" for 14th November, 1890, comes a question which must refer to George Whight's business and the 46 note Aeolian.

Curious Musical Instrument.

Passing down Holborn the other day, I saw near Holborn Circus several people looking at and listening to a curious kind of American organ which a man in the shop was exhibiting. It had an ordinary keyboard on which the man occasionally played himself; but there was a kind of recess above the keyboard in which a perforated paper was running over rollers, and eventually sounding the notes automatically, irrespective of the playing on the keys. The curious thing was that so narrow a band (probably not above 8 or 9 in. wide) could act upon so large an instrument, more especially as I could detect no pins or projections working through the holes in the paper, so the connection must be pneumatic and not mechanical. Another odd thing was that the performer, although working the ordinary bellows with his feet, did not turn a handle, or seem to in any way keep up the movement of the rollers that worked the band with the holes in it. Can any correspondent tell me how the thing worked, and how the small band can effect such a large and complete instrument with (I noticed) several stops – PUZZLED.

As I re-read that piece I get the impression it is more like an advertisement than a query. I wonder if for 'PUZZLED' we should read George Whight ?

Sources used include; "Music & Automata" articles by Joseph Fox, Dolge's "Pianos and their Makers" and its follow-up, "Men who made Piano History", Robert F. Gellerman's "The American Reed Organ", and the "Musical Opinion", 1880-1900. ■



Fig. 7: A 46 note Tonsyreno roll label. The large Tonsyreno/George Whight label has been stuck over the top half of the tune label. Covered up is the following, "Mechanical Orguquette Co., 831 Broadway, New York. AEOLIAN ORGAN."



Fig. 8: Later roll labels. That on the left has the details, "The Aeolian Organ and Music Co., 18 West 23rd Street, New York." The roll on the right has the same details but they have been covered by a secondary label reading, "Geo. Whight & Co., 225 Regent Street, London. Manufactured in the U.S.A." Whight moved these from Holborn Bars in 1892. The rolls shown in Figs. 7 and 8 are all standard 46 note. The pale blue roll boxes have not usually lasted well with the passing of time. Instead of the bottom, containing the roll, and the lid being the same size as in most roll types, these boxes only had shallow lids $\frac{3}{4}$ in. deep. Evidence also infers that each tune had an individually sized box, causing problems for the collector in matching tops to bottoms.

Musical Box Oddments

by H. A. V. Bulleid

Number 33

Considering that Felix Mendelssohn was born in 1809 and died very famous in 1847, it is surprising how little of his vast output is heard on musical boxes. He did not compose a significant opera, but he wrote some famous overtures including *Midsummer Nights Dream* (with the still famous wedding march) in 1826, *Fingals Cave* in 1830 and *Ruy Blas* in 1839. He also composed top quality incidental music for a number of plays, including *Antigone* (1841) and *Athalie* (1845), and numerous songs, perennially popular, such as *Spring Song* and *O for the wings of a dove*.



Fig. 1: Tune sheet size 9¼ by 7 in. for L'Epée serial 1216, about 1880. Tune 4 is by Johann Strauss II, op. 354. Tune 6 is quite a rarity from Planquette's 1877 operetta.

I feel sure that the wedding march is the Mendelssohn item most seen on tune sheets; it goes very well with drum and bells, as noted on Fig. 1 herewith for L'Epée serial number 1216. Suppé's *Boccaccio* of 1879 is the latest tune of the six and it is amusing that only the composers of the last two get their names on the tune sheet scrolls! And all famous in different ways including T. B. Bishop of Maine, U.S.A. who wrote the words and the music for *When Johnny comes marching home again*. He had previously

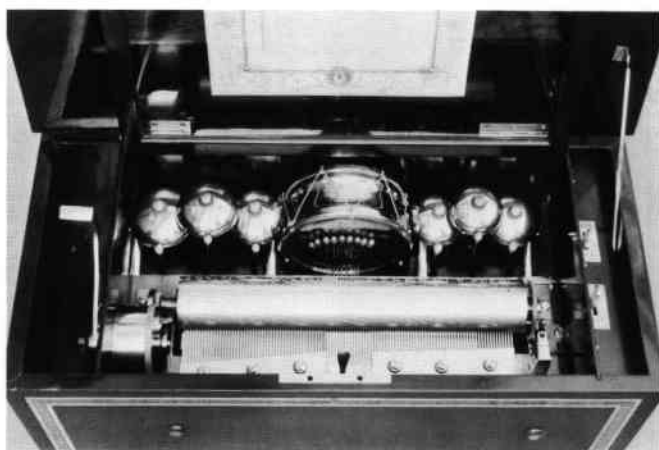


Fig. 2: L'Epée 12¼ in. cylinder 6-air movement with drum and six bells which can only be silenced together by a single lever. Made-up combined stringing and banding is used on the case lid and front, a typical later-period economy.

written, in 1859, first the chorus only and later the verses of **John Brown's body lies a-mouldering . . .**

The strange thing about this tune sheet, which I am sure is the original for this musical box, is the FC monogram at top centre, since it is always associated with F. Conchon. He was fully established by 1879 and no link is known between him and L'Epée. Nor can I explain the No. 2863 on the tune sheet, though 748 is probably the gamme number. The printing was in black and gold by J. Pattegay, Mulhouse, France. Though these are probably red herrings, it is a bit strange that the card should be printed in France quite near Sainte Suzanne and that it should be headed **MUSIQUE DE GENEVE** which is common on L'Epée tune sheets but unusual on Conchon.

Mechanism

The mechanism of serial 1216 has all the L'Epée characteristics except for a conventional brass Bremond-style winding lever. Some are shown in Figs. 2 to 7, and another worthy of mention is the governor block side-plate which has a fancy double curve along the top towards the cylinder instead of the usual short chamfer. Several main components are marked 1216 or 16 and many common details such as bearing brackets are stamped 40.

The six bell and nine drum teeth are in the central 15-tooth comb so the main comb of 96 teeth is in two halves. The total of 111 teeth at L'Epée's 0.018" track width cover 12.1 inches of pinning on the 12.8 in. cylinder, leaving about ¼ in. at bass end and ½ in. at treble end unpinned, – rather unusual . . . and probably considered utterly deplorable by many Swiss makers. The 96 music teeth permit good decoration in all the melodies and it is quite cleverly kept clear of bell and drum noise.

Twisted tensioning wires criss-cross the drum, with screwed adjustable tightening hooks; all purely decorative as the metal face and back body of the drum are all soldered together. To prevent harshness the drum strikers are fitted with leather pads.

There is a serious discontinuity in L'Epée serial numbers as the following table of some of their bell boxes shows . . .

Serial no.	Cylinder length, ins.	Number of airs	Type	Estimated date of manufacture
522	13	8	Hidden drum & bells.	
1216	12¾	6	Drum & 6 bells in view.	1880
24111	21½	12	Hidden drum & bells.	
26779	12	6	Drum & 3 bells in view.	
40804	9¼	6	7 bells in view.	1870
46802	15	8	Hidden drum & bells.	1873

With its five modern tunes ranging to 1879 I think it is safe to date serial 1216 at 1880.

I date serial 40804 no later than 1870 because it has a Thibouville-Lamy tune sheet with their latest award medal dated 1867, and they up-dated their tune sheets every time they won an award at any national or international exhibition.

L'Epée must have lost nearly a year's output when their factory was occupied and damaged in late 1870 during the Franco-Prussian War, and if they recovered to about 2000 a year that dates serial 46802 at 1873. Even that was rather late for a box with hidden bells and drum, – they probably came into view in the late 1860s.

So when did they change their serial numbering? I hope time will provide the answer – supported by reports from members.

Meanwhile thanks to member I. C. Thompson for pointing out a howler in my previous notes on L'Epée (Autumn 1986) – the boxes they made for Nicole had their bedplates

stamped NICOLE A GENEVE, not NICOLE FRERES. He also provides another example, serial 12942.

L'Epée also made vast numbers of small and toy musical movements, and we do not yet know whether the serial numbers seen on the bedplates of their "cartel" types were exclusive to these. Nor do we seem to know why key-wind L'Epée boxes are so uncommon; I have data on only one –

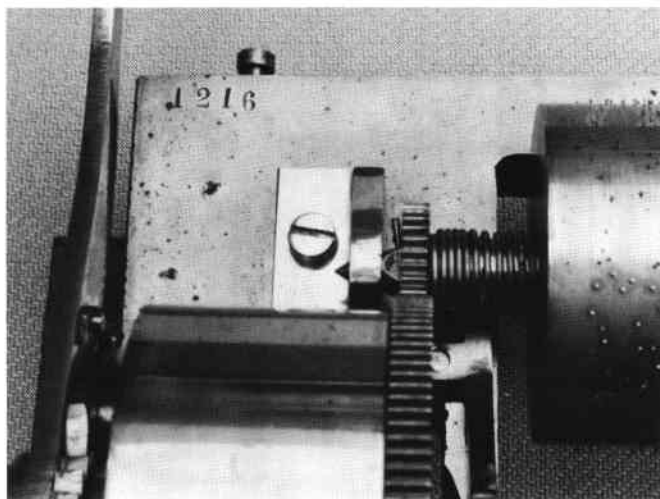


Fig. 3: Typical L'Epée narrow cylinder gear on serial 1216. The screw at the back of the tinned cast iron bedplate is one of four supporting the bells and drum gantry.

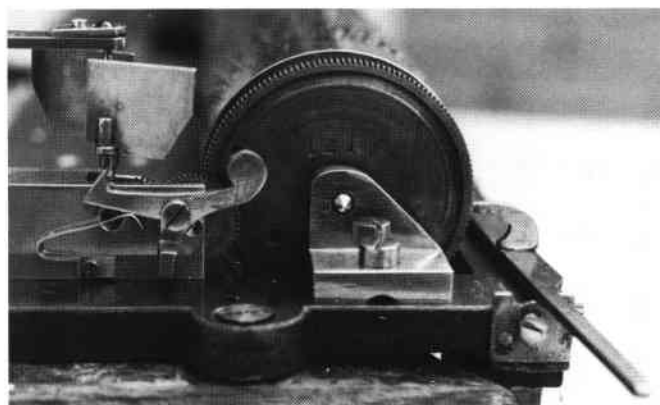


Fig. 4: Two more typical L'Epée features – French clock type of click spring for the stop lever, and the positive stops with domed centre screwed to the bedplate for the tune change lever. The bedplate has a small circular extension each end for fixing to blocks in the case by large countersunk screws.

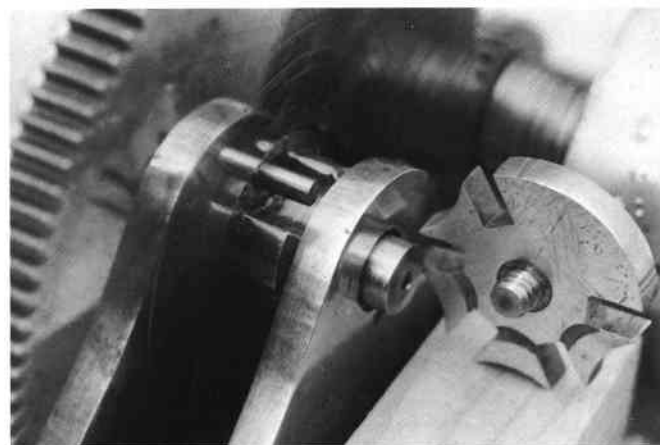


Fig. 5: Pin type of male Geneva stop, here in a robust design achieved by increasing the spring housing bearing to $\frac{3}{4}$ in. diameter. The female stop has no circular slot for anti-vibration spring. (Sorry for my photographing omission – I should have dulled the spring housing to blur the distracting reflection of pin and bearing bracket).

serial 14943 with 12 in. cylinder, six tunes, 105 comb teeth. It has the characteristic bedplate, click springs, narrow gear, shaped governor plate and 0.018" tune track spacing.

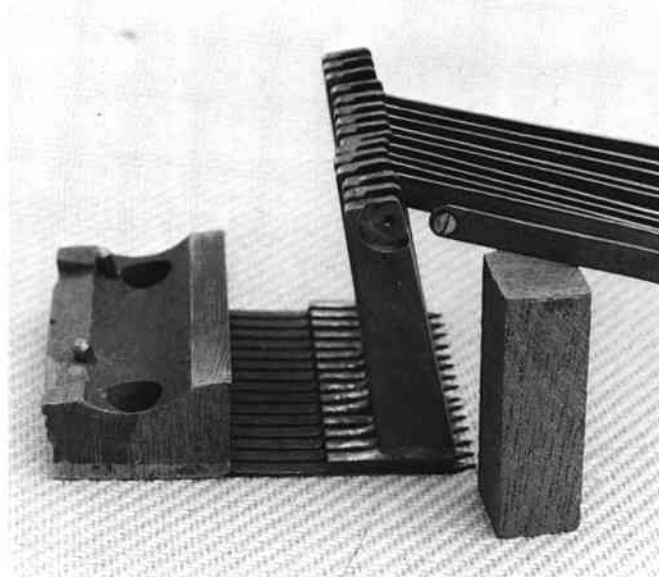


Fig. 6: Bell and drum links of serial 1216 secured with shouldered screws instead of the usual push-fit brass pins.

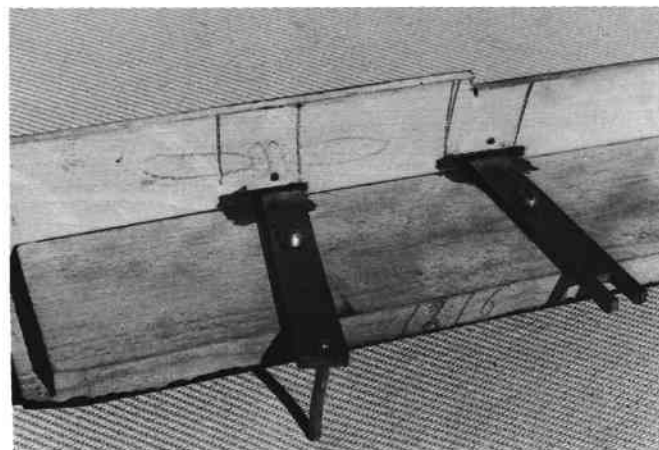


Fig. 7: Craft whimsicality in 1880 – someone has indicated which-is-which of the control lever slots by drawing a stylized butterfly. So quite likely they actually called it 'le papillon'.

Comb packing

The combs in almost all medium-sized cylinder musical boxes are about two inches wide, tooth tip to back of comb; but their brass bases vary considerably. Taking a standard Nicole 8-air 13 in. comb as a fairly typical example, its brass base is 0.7" wide at the bass end increasing to 1.4" wide at the treble end. This means that the effect of any packing inserted under the comb back at the bass end is almost doubled at the tooth tips, whereas at the treble end the effect is halved.

So for example to try the effect of slightly more lift at the bass end teeth, it would be rash to insert 0.01" packing. This would depress the tooth tips by 0.019" thereby increasing the intermesh by about 0.005", far too much for a "sighting shot", and liable to damage dampers.

Magnification is even greater for packing inserted under the brass at the cylinder side; 0.01" at bass end lifts tips 0.029" and at treble end lifts them 0.014".

Packing of newspaper thickness, about 0.003" thick, is ample for cautious trials.

Bent combs

Considering its likely age, it is very gratifying how often a musical box comb fits snugly on its dowels and flat on its bedplate during a restoration.

While adjusting the comb, previous restorers may have raised burrs on the brass feet, and these should be removed with a flat smooth file taking care not to reduce the bearing faces of the brass.

Very occasionally close examination shows an area where the brass has been stretched by hammering to adjust comb height, presumably to correct a previous error. A comb so adjusted is not likely to be any the worse for it.

Occasionally also one finds a comb that does **not** lie flat on its bedplate. Then three checks are necessary . . .

(1) Is the bedplate flat?

This only applies to brass bedplates. The worst I have seen was 0.006" hollow at the centre of a 12 in. comb.

(2) Is the comb bowed (when unsupported) and if so, how much?

In the worst example I have seen, a 12 in. comb would just accept a 0.015" feeler under both ends when the centre was touching a flat surface.

(3) Is the line of the tooth tips bowed?

In the above case they were bowed about half as much as the comb base, – difficult to measure.

As in other (less severe) cases I have experienced, the comb and line of tips were virtually flat after re-assembly, and played satisfactorily after patient adjusting. I found this quite re-assuring; but in such cases there are two vital points to keep in mind . . .

- (1) If the comb is appreciably bowed, any honing of the tips must be done either at right angles, 90°, to the comb instead of the usual 80° which would alter tip lengths; or, alternatively if the 80° angle is preferred, then it must be honed in situ on its bedplate or clamped flat to a flat surface.
- (2) Tightening of the comb screws must always be done in the same order, namely centre pair first followed by those next nearest to centre on alternate sides. Also, when trying the comb set-up, all the screws should be fitted every time. If the screws are tightened at random or some are omitted, the comb may take up a slightly different position each time it is replaced.

Comb and tooth tip angles

All makers adopted an angle of approximately 15° between the plane of the comb and a line from tooth tip to cylinder axis.

Fig. 8 shows the two extreme layouts that would achieve this, but all the makers opted for an in-between position, splitting the angle with comb sloped about 7° and tips raised about a quarter of an inch above the cylinder axis.

It is difficult to see why they so decided, and there is quite a range of comb angles. Most are near 7° but some, including Baker-Troll, are as flat as 4°. But as far as the teeth and cylinder pins are concerned, they are all geometrically similar with their 15° angle providing a release angle, as pin leaves tooth, of 105° to the plane of the comb . . . in fact generally about 106° because at the moment of release the tooth lift will have added about another degree to the 15° angle.

With the cylinder pins receding at an angle of 105°, there will obviously be instant release for a tooth, assuming it has a sharp edge, even if the end is ground or honed to 90°.

I have heard of tips ground to 90° not proving entirely satisfactory due to slight noise at tooth release, which was cured by honing the teeth nearer to 80°. Particularly where there is any wear at what should be a sharp edge, the choice

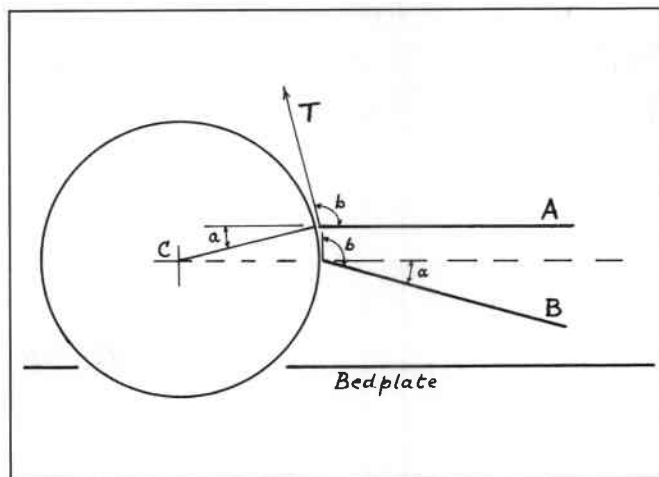


Fig. 8: Diagram of the two extreme comb positions for achieving the 15° tooth/pin interface angle.

A shows comb parallel with bedplate, tips 0.275" above the axis of a standard 2½ in. dia. cylinder.

B shows comb sloping at 15° to bedplate, tips in line with axis of cylinder.

C is the cylinder axis. T indicates the path of a pin at release of tooth, a tangent to the pin circle.

Angles 'a' are both 15°. Angles 'b' are both 105°.

of 80° is a safety precaution in ensuring that vital factor, the clean, instant release of the lifted teeth.

Teeth, specially at the base end, would look very clumsy and inelegant if the whole depth of the tip was ground to 90° or 80° and all makers chamfered the tips at angles round about 30°, as shown in Fig. 5 on page 308 of *The Music Box*, winter 1986.

Sounding comb teeth

A common way of sounding comb teeth on an assembled movement in its case is to deflect the side of the tooth with, for example, a penknife blade tip. This has a sharp edge and should give instant release to the tooth, hence effective sounding. But sometimes the tooth fails to sound; then either the sounding device had a blunt edge or it was slid off the tooth too slowly.

Both these failures are easy to demonstrate, using for example the side of an ignition key; it will prove hard to sound a tooth except by moving the key comparatively quickly.

This emphasizes the sharp edge essential for perfect sounding of teeth by cylinder pins which release at not more than a tenth of an inch per second (1ft in 2 mins, 0.006mph). The problem would be easier at twice the pin speed, – and is a cake-walk for the middle notes on a 15½ in. disc machine which are released at five times cylinder pin speed.

Tabatière on film

It is quite a rarity to see a musical box correctly used as a period piece in a film, and a good example occurs in Universal's 1957 production of *Man of 1000 Faces*, a film biography of Lon Chaney, here impersonated by J. Cagney.

In the 1905 period, a few years before Chaney started in pictures, the story demanded a small music-making item. A tabatière type musical box was quite wisely chosen and accurately recorded. A 3- or 4-air tune sheet is glimpsed in its lid and the only technical error is that the box plays immediately the lid is opened despite the on-off button seen on the front. Perhaps this is fair dramatic licence, because the action demands the lid being slammed shut as an angry gesture to stop the music.

Nearly full marks to Universal for doing it almost right. ■

Letters to the Editor

Letters sent to the Editor may be reproduced in part or whole, unless marked, "Not for Publication." Due to the amount of work involved in producing the "Music Box" the Editor regrets he cannot answer all letters personally.

Dead teeth in musical box combs

John Powell writes from Leeds:-

I would like to reply to Mr. Anthony Bulleid's request for comment on the subject of dead teeth in musical box combs in the Music Box - Spring 1987 - Musical Box Oddments page 28.

As stated in the article dead teeth is not an unusual feature in a musical comb. I am sure that anyone who has used a frequency measuring device or listened carefully to a plucked tooth by ear will agree that the period of audible vibration of teeth along a comb varies significantly. I would also agree that all the conditions mentioned in the article could contribute to this extremely rapid damping effect observed in these teeth. However, there is one further characteristic not mentioned which is inherent in the proportion of the teeth and has nothing to do with the five possible causes mentioned. The conclusion about this condition is that there is no certain cure and believe that one is stuck with the consequences as was the manufacturer when he made it.

May I refer back to Mr. Bulleid's Musical Box Oddments Vol. 10, No. 5 - Spring 1982 and letters to the Editor, Vol. 10, No. 5 - Autumn 1982 in which the Sublime Harmony Effect was discussed and, I believe, agreed that this was satisfactorily explained by employing two teeth tuned to the same fundamental frequency but having different physical proportions, thereby producing a larger number of harmonics or overtones than a single vibrating tooth.

It is now well established that a comb tooth has a fundamental vibrating frequency plus several harmonics or overtones which are not necessarily proportional or sympathetic to the fundamental frequency. These are fixed only by the geometric proportions of that tooth. One can therefore, by trial and error (or by obscure calculation) produce a tooth whose first harmonic is in sympathy with its fundamental frequency and it will ring out and the sound decay slowly. One can alter the tooth proportions creating an unsympathetic first harmonic to produce a plink or dead tooth sound. It is this condition, I suggest, that may be the cause of the condition described.

The use of the words "sympathetic" or "unsympathetic" describes the condition of two frequencies sounding together such that in one case the two frequencies are able to combine and maintain the energy of vibration whilst the other condition combines their individual energies to

cancel each other out and dissipates their energy very rapidly.

Consider the basic problem the comb maker had to overcome knowing that some teeth in a comb will always sound longer than others (we know he must have been aware of that because this condition exists in the comb today). Long thin teeth sound different to short fat ones. He did not have a lot of choice in shaping individual teeth due to the overall tapering of the comb, and it is therefore inevitable that some teeth in any comb will turn out with proportions less than ideal. I suggest that these limitations were perhaps considered acceptable to maintain the desired qualities of the sound achieved either side of this poor section.

This phenomena can and has been tested by several people who have worked on combs. On a dead tooth, weight can be taken off the front end which will raise the fundamental frequency and it will probably ring. Then take a bit off the rear of the underside of the tooth to return the tooth to its original fundamental frequency. You will have then changed minutely the geometric shape of the tooth but still maintained its original frequency. This has, in some cases, worked but generally the change in proportion is so small that the harmonic frequencies do not change sufficiently the damping effect that these have on the fundamental frequency. I would suggest that if this had been easy, the comb maker would have corrected this at the time and perhaps he did go as far as he could in deleting these dead teeth.

I believe that Polyphon suffered (and still do) significantly from this problem. The combs on these upright models which are opposed and have the alternate strike arrangement appear to have a dead section in the 15½, 19% and 22 disc diameter arrangements (am not sure about the 24" arrangement). This is well illustrated in Bruce Angrave's record - Story of a Polyphon - (Saydisc) which includes discs played by the 19% and 22" machines. I have a 15½ Upright machine which displays the same characteristics and am therefore reluctant to accept that it may be anything but a type fault. I well remember in the early days of working on it, spending hours identifying these 4-6 dead teeth and eventually finding 2-3 on each comb, and not being able to uncover a single defect in any of them.

I hope that those who are putting all this time and effort into looking for physical defects to "correct" these combs may get some satisfaction from this possible explanation and now be able to make more productive use of their time and let these dead teeth rest in peace. ■

Sweatshirts

Miss I. Bellenger writes from West Glamorgan:-

May I make a suggestion? Apart from Society ties and lapel badges, wouldn't it be a good idea to have MBSGB Sweatshirts for both men and women. The Sweatshirts would, I am sure, be very popular for wearing at meetings and on tours etc. What do members think? ■

More on Carillons

James E. Friend writes from Humberside:-

With Reference to the Carillon at the Swiss Tourist Office in Leicester Square, recently detailed in 'The Music Box' - which I enjoyed reading. Some while ago I was wandering in Old Bond Street and came upon a plaque on No. 24 carrying the boast that at the top of the building there was the only Carillon in London - 23 bells - played by hand on special occasions. It also stated that the firm Atkinson's had been founded in 1799 and had been on the site since 1832.

I worked for a number of years in London but had neither seen the plaque before, nor heard the Carillon. Perhaps it is just a museum piece now.

I'm afraid that the plaque is probably the only part of the Carillon still remaining at that address. What happened or where it was removed to is today a mystery. Does anyone have information? If so please contact me. Ed. ■

Hurdy Gurdy Society

M. Muskett writes regarding his demonstration at the Christmas Meeting:-

I enclose a correction to Mr. Mayes' hurdy gurdy description - We were shown that the hurdy-gurdy is a stringed instrument with a sound box about the size of a viola, but much deeper, which is placed on one's lap. It has six strings, any of which may be silent or made to sound continuously by being brought to bear on a wooden wheel turned by a handle at the end of the sound-box. It has a range of 1½ to 2 octaves, the two central melody strings being stopped by tangents operated by a keyboard played by the left hand. The remaining four strings are used as drones.

Since there was so much interest in our hurdy-gurdies you might like to include the name of the Sec. of the Society in your next publication: ■

Mrs. R. Eaton
Windflower Lodge, Hyde Lane,
Upton-upon-Severn, Worcs. WR8 0SD.

Ami Geneux

Lyn Wright writes from the West Midlands:-

In Vol. 3 of the Music Box (Xmas 1968), there was described an early key-wound musical box stamped AMI GENEUX on the comb base, with a 'dagger' mark on every individual part.

Since that article I do not recollect seeing any further information on this name so I was interested to come across another box with AMI GENEUX stamped on the front of the comb base. It is a rather later 8-air lever-wound box with an 11" cylinder and cast iron baseplate, good quality but quite unremarkable. There are no 'dagger' marks or any features peculiar to a known maker, and it has the serial number 8353 stamped on one trunnion.

Considering that there must be about 15 years gap between the manufacture of these two boxes it is surprising that no others have come to light bearing this

name. Perhaps other members have not bothered to report them, or I suppose it could be that he was a very slow worker! ■

Polyphon changers found

Frank & Shirley Nix write from California:-

In the Spring 1987 issue of the Music Box there was a letter from Tony Daffurn looking for someone who knew of a Style 5 Polyphon Changer. I think it would be worth his while to contact . . .

Once again a member has made contact with another member with a special interest through the pages of "Music Box", demonstrating another benefit of membership of the Musical Box Society of Great Britain. ■

Spring Meeting

D. Pilgrim writes from Suffolk:-

Dear Graham and Pat,
Jean and I would both like to say thank you for the very nice day we spent with you yesterday. Because of other commitments, we had to leave about half past five and were sorry to have missed the rest of the weekend. We both feel the visit was one of the most entertaining meetings of our society. ■

Beware – Look what the last twenty years of collecting have done to me!

G. Planus writes from South Salem, USA:-



G. Planus in 1967.

As a most respected and admired (That's what someone once said of me, right into me face. Just once though was all she said it) Member of The Musical Box Society of Great Britain, I feel it my bounden duty to



G. Planus, now.

help newer and younger Members by offering helpful advice and timely tips on how to avoid the pitfalls of collecting.

Beware – Look what the last twenty years of collecting have done to me. ■

NEW MEMBERS

- 2068 John Harrison
N. Yorks.
- 2069 R. P. Copley
Herts.
- 2070 E. G. Zebinsky
California, U.S.A.
- 2071 L. Larrimore
Hants.
- 2072 D. J. Pratley
Berks.
- 2073 Mrs. J. Nash
Oxford
- 2074 R. Jolly
Oxford
- 2075 Mr. & Mrs. E. Saboda
Central Islip
New York, U.S.A.
- 2076 J. Verbeek
Brecht, Belgium
- 2077 R. J. Grimmett
Warks.
- 2078 M. Boyd
East Sussex
- 2079 Mr. & Mrs. Siegel
Washington D.C., U.S.A.
- 2080 Yoshika Tu Saeki
Osaka-Fu, Japan
- 2081 Laura Archer
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- 2082 Dr. R. Parkinson
Vancouver B.C., Canada
- 2083 J. C. Chanuat
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- 2087 J. C. Thompson
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- 2088 W. R. Kavouras
Lynwood, Illinois, U.S.A.
- 2089 Mr. & Mrs. J. H. C. Almond
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- 2090 Mr. D. Thacker
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- 2091 Mr. M. C. Bisberg
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Florida, U.S.A.
- 2097 R. O. Sternberg
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- 2098 C. G. Rinker
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- 2099 P. J. Ripper
Bedford
- 2100 C. J. King
Sothebys, West Sussex
- 2101 G. D. Edwards
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- 2102 D. W. Wragg
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- 2103 Mrs. J. Wye
Surrey
- 2104 D. T. Taylor
West Midlands
- 2105 D. I. Fox
Newark, New Jersey, U.S.A.
- 2106 G. M. Gifford
Suffolk
- 2107 K. A. McElhone
Northants.
- 2108 S. T. Quinby
Derby

Change of Address

- 0037 J. Holland Esq.
Isle of Man
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- 0386 E. Freyer Esq.
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**Coming up
Soon**

and Going, Going,

GONE!



Christie's of South Kensington's next sale will be on 3rd July (Friday not a Thursday as usual) and early entries include an orchestrelle (there may be two), a Welte upright piano, a large Black Forest trumpeter clock, an Edison class M phonograph and the Langdorff musical box pictured in the Christie's advert in this issue.



Above: A coin operated Musical Ballet Automata probably German late 19th century. Est. 8,000/12,000 Dfl.

Below: An electrically operated Drunkard Automaton, German 1930's. Est. 5,000/7,000 Dfl.



SOTHEBY'S AMSTERDAM SALE



**A large Piano
Melodico Mechanical
Zither, c.1900.
Est. 6,000/10,000 Dfl.**

**A Mermod Freres
Interchangeable
Cylinder Musical Box,
Swiss 19th century.
Est. 14,000/18,000 Dfl.**

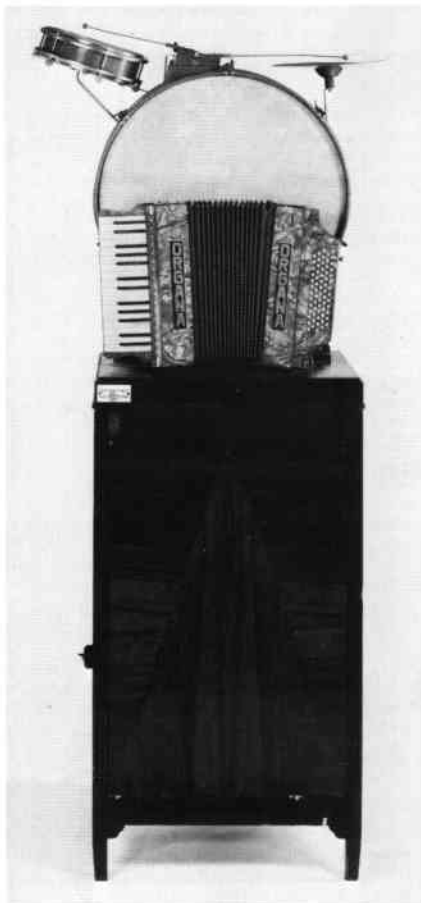
Sotheby's next sale of mechanical musical instruments and automata will take place in Amsterdam on 12th May. Over 100 lots of instruments and automata including the collection of the late Martin Blair will be auctioned. This sale is closely followed by the London sale on 15th May. Each catalogue costs £10.00 and will be available from mid April. A Precis of the Amsterdam catalogue will be printed at the back of the London catalogue. Photographic highlights of both sales appear alongside.

SOTHEBY'S LONDON SALE



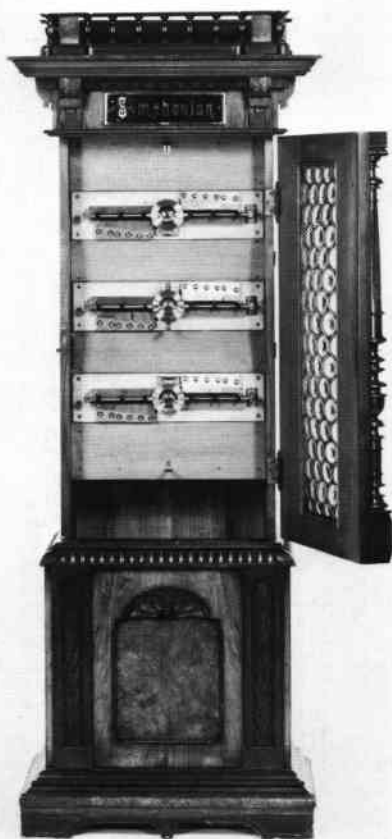
Above: Ducommun Girod, hidden drums & bells and castanets, interchangeable cylinder musical box, Swiss c.1870. Est. £2,000/3,000.

Left: A rare musical Acrobat clock automaton, French c.1870. Est. £8,000/12,000.



Above: A Seybold & Hohner 'Electric Organa' and Automatic Accordion & Drum, German c.1930. Est. £4,000/6,000.

Below: A Symphonium Eroica Triple Disc Musical Box, German c.1900 with 94 sets of three discs. Est. £8,000/12,000.



Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st JULY 1987.

Members: 9p per word (bold type 13p per word).

Minimum cost each advertisement £2.

Non-members: 18p per word

(bold type 26p per word).

Minimum cost each advertisement £4.

Semi display single column 3cm max. 30 words £8.

5cm max. 50 words £12. Box No. £1.

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Advertising Manager.

John M. Powell, 33 Birchwood Avenue,

Leeds 17, West Yorkshire LS17 8PJ.

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Nice selection of **Player Pianos** plus New S/hand Rolls Duo-Art etc. Export service. Laguna Rolls, Lagoon Road, Pagham, Sussex PO21 4TH, England.

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Pianola rolls 88 note, £1 each. 0580 880614.

16 Britannia 8 1/4" discs marked either B.H.A. London or St. Croix. Price £80. D. M. Leadbeater, Cornerways Mill Rd., Liss, Hants GU33 7DZ. Phone: 0730-893666.

Twenty-four and a half inch Disc. Polyphon: Clock in Pediment Penny in slot. Excellent tone. 19 Discs. Double comb. No Storage Cabinet. East Midlands District. Price £6,000. Reply Box No. 021 - Ad. Manager.

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.

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Cylinder Boxes, Heller-Bern and Falconnet, any condition, restored/unrestored - badly damaged too, pay your price.

Write to:-

C. Nitschke, Steinbreite 55,
3 Hannover-91-West Germany.

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WANTED

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Deadline Dates for Advertisements:

1st February; 1st April;

1st July; 1st October

Posting of magazine:

27th February; 27th April;

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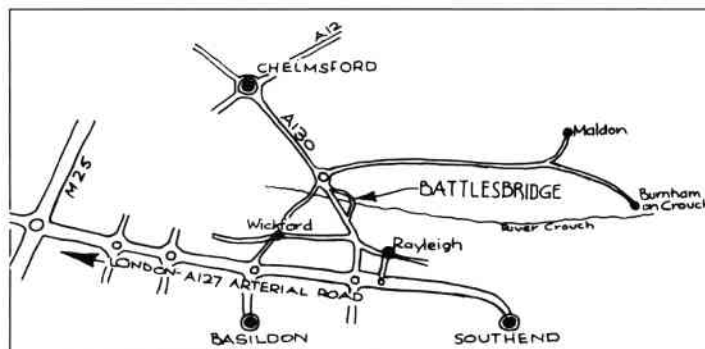
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L O N D O N

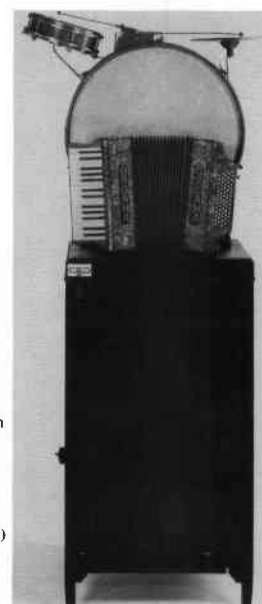
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French,
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Est.
£4,000/6,000



A Symphonion
'Eroica' Triple
Disc Musical
Box, German,
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£10,000/15,000



A Seybold
& Hohner
'Electric
Organa',
German,
circa 1930.
Est.
£4,000/6,000

Illustrated Catalogue £10

Viewing date and time: Monday 11th May to 14th May 9am to 4.30pm

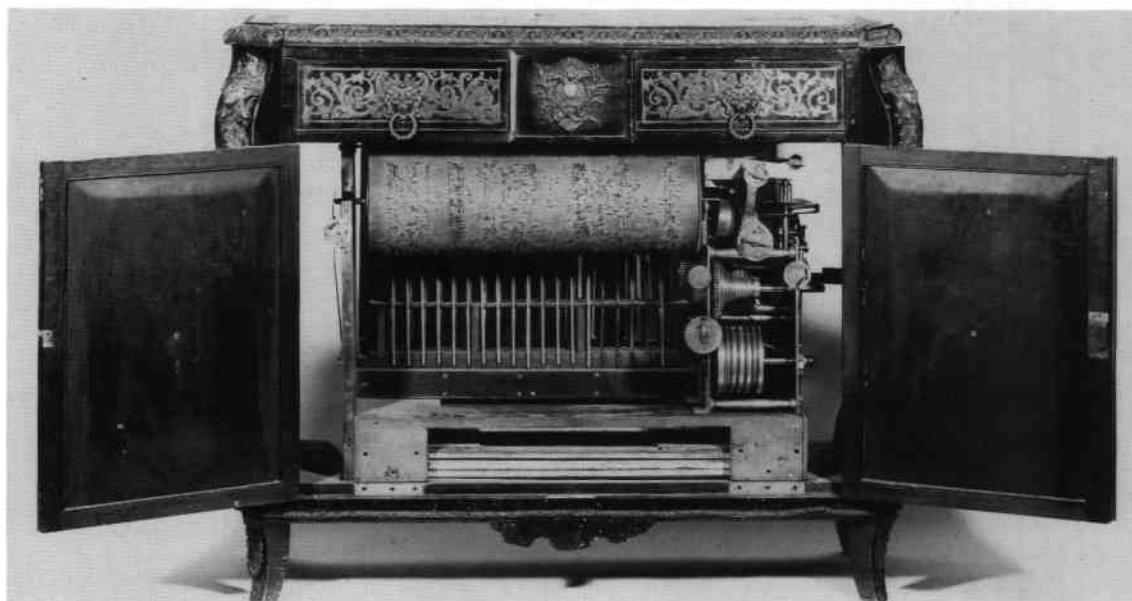
Enquiries: Jon Baddeley

Sotheby's, 34-35 New Bond Street, London W1A 2AA. Telephone: (01) 493 8080. Telex: 24454 SPBLON G

Mechanical Musical Instruments and Automata

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