ISSN 0027 4275

The Music Box

An International Magazine of Mechanical Music

Volume 14 Number 3

Autumn/Fall 1989

Edited by Graham Whitehead

Inside The Movements of Musical Snuff-Boxes
Restoring a Tingelary

The Journal of the Musical Box Society of Great Britain

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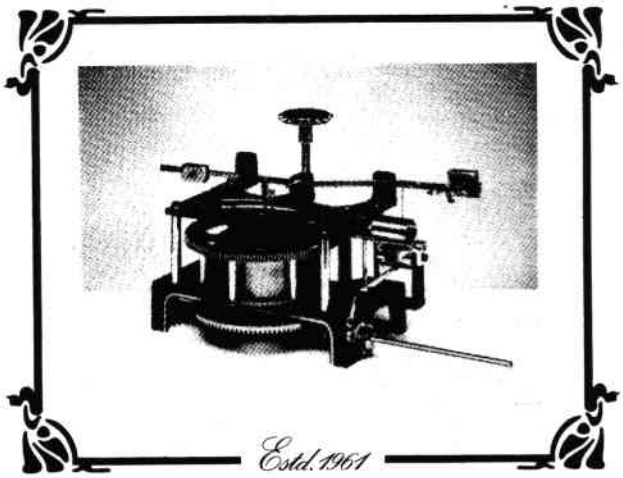

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The Music Box
An International Magazine of Mechanical Music

The Journal of the Musical Box Society of Great Britain.

Volume 14
Number 3
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Front Cover:
From a picture by E. K. Johnson,
'The Graphic' Magazine, April 5th, 1873.

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The Music Box is printed for and published by the Society quarterly 27th February, 27th April, 7th August, 7th November, from the Editorial Office, Broadgate Printing Company, Crondal Road, Exhall, Coventry CV7 9NH.

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

Editors Notes

The Late John Mansfield

On 12th June 1989 members of the Society said farewell to a very good friend, John Mansfield, who passed away after a short illness.

John, a member for 18 years, made many friends in the Society, and had organised several regional meetings, including those at Arundel and Littlehampton.

Quietly spoken, but with a wry sense of humour, John was one of the world's gentlemen. He was the first to found a Southern local group (he called it a 'sentence', as it was not large enough to be a chapter!), the Chanctonbury Ring, where John, together with his wife, Kay, would extend much hospitality to all Society members able to attend, and he usually took part as one of the speakers, covering topics as diverse as the origin of the waltz and Arthur Sullivan.

Those of us who has the privilege of knowing him have had something special added to our lives. Each of his collection of musical boxes was a personal friend to him, but a friend that he would introduce to, and share with, anyone who had a similar interest. His main joy was sharing his pleasure with others, and he gave numerous talks to outside groups and supported various charities by playing his street organs. We bid farewell to a true ambassador of the Society and its aims. Although he will be greatly missed, the memories of the enjoyment we all shared with him will live on.

We extend our sympathy to Kay.

SOCIETY TOPICS

Summer London meeting 3rd June 1989 Regents College

by Reg Mayes

The meeting was opened by our President Jon Gresham, who had the pleasure of welcoming June and George Halls from Melbourne, Australia, who were last at our 1983 meeting.

Our education began with Richard Cole who quizzed us whether or not we thought that electronic music was 'unnatural'. Those who said it was were congratulated but Richard pointed out that all music was unnatural and that even grand pianos don't grow on trees!

We were told that the first *electric* musical instrument was the 'Telharmonium' produced by Thadeus Cahill in the early years of the 20th century. It consisted of a series of A.C. generators and needed a 200HP steam engine to drive it. It was a commercial failure and is thought to have been dumped in the Hudson River! Richard had something better to demonstrate to us.

With the advent of the thermionic valve, Leon Theremin developed the 'Thereminvox' during the 1920s in which the frequency of the notes is controlled by moving one's hand to and from the vertical antenna on the right of the instrument thus affecting the capacitance of the tuned circuits. The volume is controlled by lowering ones' hand into a horizontal loop antenna on the left of the instrument. Because this method of control relies on the capacity effect of the player's body it is necessary to stand perfectly still whilst playing. The overall sound effect is similar to that of the musical saw.

Richard related how he obtained his Theremin (as they have now become known) from 'Musaire' who had been a variety artiste with this instrument. There is an L.P. & Compact Disc produced by the Delos Record Company (Nos Del-25437 & D/CD 10014 respectively) featuring Clara Rockmore at the Theremin. Musaire's original Theremin is now at the Musical Museum, Brentford, where Richard spends much of his free time.

Richard Cole plays the Theremin

A recital, accompanied by recorded piano, proved that Richard had mastered the Theremin very well. To add to the fun Alan Wyatt and Hugh Morgan 'had a go' but of course they were not up to Richard's standard. So once again we enjoyed a very interesting talk from Richard.

The next talk was given by Jim Colley who laid out the table with his tools and samples, etc, with which he proceeded to educate us in the ways of repining a cylinder. When a cylinder needs to be repined will depend on the condition of pins and/or how many are missing.

He first of all advised us to ensure that we recorded everything we did; allocate a repair number and mark this on the cylinder and arbor. Notes of each process should be made so that measurement errors could be detected. Having removed the cylinder from the movement its diameter should be measured at several positions along its length to check for symmetry and similar measurements taken over the pins.

The next thing was to remove the arbor from the cylinder by releasing the pinion from its square shank with a Gear Puller. To remove the end caps a gas flame is applied to each in turn and the caps tapped out with a rod passed through the hole at the other end. Cement is removed by suspending the end of the cylinder over a tin and applying heat from a Propane torch. Traces of cement can then be removed by soaking in Nitromores Original Paint Stripper.

The pins are dissolved by placing the cylinder in a glass or earthenware container in a mixture of sulphuric acid and water at a ratio of 1 to 7. This mixture is kept warm by placing a 100 watt lamp under the platform supporting the acid container.

The separators are now removed by tapping them through 90° into the tune gap and pulling them out with pliers.

After about six hours the cylinder is removed, scrubbed with detergent then inspected with a 12 volt car bulb placed inside to observe the dissolution of the pins. The cylinder is replaced in the acid and the process continued until all the holes are seen to be cleared. The cylinder is scrubbed with a typewriter brush, then placed in a solution of ammonia, acetone and oleic acid for a couple of hours. After rinsing the parts are buffed and then polished with Goddards Long Term Brass and Copper polish.

Jim Colley

The reconstruction starts by straightening the separators and cutting slots around their circumference before returning them to the inside of the cylinder in the same position as they first occupied. Then the pins are replaced, their diameter can very from 0.008 - 0.015 inches, they must be slightly larger than the holes. The pins are tapped in with hollow punches that suit the diameter of the pins. The end of the punch has to be ground off so that the depth of the hole is about 0.050 inch, the overall length of the pin being about 0.100 - 0.125 inches. The pinning wire can be obtained from Messrs Fletcher & Newman and the punches (staking tools) from clock spares suppliers.

When all the pins are fitted they are cemented in. The amount of cement required is about 2.8 ozs per inch length of cylinder. This is heated in a double saucepan, with cooking oil in the bottom half. When heated the cement is spooned into the cylinder, turning it around all the time. The end caps are reinstated by first of all cleaning away any cement where the cap fits into the cylinder, then aligning the marks on the rim of the cap with those in the cylinder then pressing them home. To get the cement evenly distributed the cylinder is spun in a lathe with heat applied. Typical revs. and times would be for a 13 inch long cylinder, 150 rpm for 7½ minutes, continuing at 400 rpm for 20 - 30 mins; without heat, to cool the cylinder until it can be held in the hand. Remove the arbor and clean the drive hole and pin then do no further work on it for at least a day, to allow the cement to cool and

harden. Then the pins should be carefully straightened, using a cut off hypodermic syringe.

Finally, grinding off the pins has to be undertaken to ensure that they are all the same length. This is done by spinning the cylinder in a lathe at about 400 rpm and with an Indian fine slipstone, take cuts of about 0.0015 inch, until the last few cuts which should be 0.001 inch. It should not be necessary to angle the pins.

Jim makes it all sound so easy in the way he gives so freely of his 'trade secrets' to enable those of us who have never repinned a cylinder before to set about doing so with a greater degree of confidence.

The sad news is that Jim will be retiring this autumn to Tipperary. We wish him well and let us hope we will hear from him every now and again - as our Irish correspondent?

As well as our guest speakers we have to thank those behind the scenes led by Alison Biden for arranging and running another interesting and entertaining meeting in the very pleasant surroundings of Regent's Park.

Report on The Musical Box Society of Great Britain Annual General Meeting 1989

Held 4.00 pm Saturday 3rd June 1989. The Tuke Common Room, Regents College, Regents Park, London.

1.Apologies for Absence were received from a number of members, including the Vice President.

2.The Minutes of the Annual General Meeting held 4th June 1988, were approved and signed by the President.

3.There were no Matters Arising therefrom.

4.The Hon. President had little to report, save to thank Ralph Heintz and all the other Officers and Committee Members for their support during the year, and of course the membership in general.

5.The Secretarial Reports were received. The Membership Secretary reported that 56 new members had enrolled during the year.

The Subscription Secretary reported an increase of 13 in paid up members bringing the total for the year to 843.

The Meetings Secretary Alison Biden reviewed the meetings held during the year.

She thanked all those involved in each of the meetings for all their hard work, and the members for attending and making it all worthwhile. She made a plea for volunteers to come forward to share their wealth of knowledge and experience with the rest of the membership by contributing to future meetings, and gave advance notice that Arthur Ord-Hume would be giving a talk at the Christmas meeting.

She asked members to remember to register in advance for the meetings, not only with the Hotel, but also with her to help her with the administration.

6.The Hon. Editor thanked all those who contributed to the Music Box, (Mr H.A.V. Bullied in particular), for their help which enabled him to maintain the standard of the publication. He said he was always on the lookout for more material and asked for support from more members. He regretted that the last edition was thinner than usual only having 24 pages. He explained that this was due to financial constraints which the Committee had to impose in order to contain costs within the anticipated revenue. He said the next two issues would probably have 28 pages and hoped to return to the normal size in the new year, finances permitting.

7.The Hon. Archivist reported having satisfied six enquiries. He repeated his plea of last year for material for the Archives saying he was disappointed to have received little response in the UK. He was however delighted to have received from America no less than 17 items of a general nature, and 182 USA Patents. These were from Barry Johnson of the Stella & Mira Music Box Co., through the good offices of Ralph Heintz. In response to a question from the floor he said that members wishing to research Gamme numbers for music boxes should contact Keith Harding who may be willing to help, but the Archives had no records. Being pressed on the matter, it was agreed that the Editor would approach Keith Harding to see if information could be made available to "The Music Box".

8.The Hon. Auction Organiser thanked Christopher Proudfoot and all others who had officiated at the Auction for making it run so smoothly. He also thanked the vendors and purchasers without whom there would be no Auction. He suggested that next year, with the blessing of the Editor, an entry form would be issued with the Journal so that vendors could bring the completed form with their sale goods to the Auction thereby speeding up the administration. The commission paid to the Society (which at this year's Auction had been changed to 7.5% buyers premium + 7.5% sellers), had yet to be calculated.

9.The Hon. Treasurer distributed copies of the audited accounts and explained the various items. He reported a deficit for the year of almost £900 bringing the accumulated deficit to £3,521.77 as at 31/12/88. For this reason he would be recommending an increase in the subscriptions under item 10. There were a number of suggestions made and questions asked which were adequately answered before moving on to item 10. He explained that the accounts does not include any of the monies being raised by the appeal made in "The Music Box". This would not appear until next year. He said at present the appeal had raised approaching £1,200.

The President then proposed that all the reports should be accepted, which proposition was carried unanimously.

10.The Committee, having debated the financial position at length including all the suggestions made at the last AGM, concluded that a recommendation to increase the subscriptions to £16 should be put to the meeting. A long discussion then took place with many members arguing strongly for a higher increase and others expressing their fears as to the effect this would have on the membership. The subject of paying foreign subscriptions was also debated at length with the cost of changing from one currency to another (whether done by the Member or the Society), being a high proportion of the subscription. With the higher numbers involved from the USA the cost of changing a BATCH of American subscriptions from dollars was not a real problem as the cost was spread over a large number. However for other countries it was considered that subscriptions should be paid in Stirling (or US Dollars if more advantageous to the member), although it was appreciated that this may be expensive to the individual members. The problems, cost and sheer hard work for collecting subscriptions from late payers and those paying at out of date levels through standing orders were also highlighted. It was hoped this could be improved upon by the use of a computer for the subscription records. After a very full discussion a vote was taken on 3 suggested levels of subscription (ie £16.00, £18.00, and £20.00). By a majority vote it was decided to increase the subscriptions to £18.00 for UK members. The increase to be taken into account by the Treasurer when he sets the level for overseas members in the Autumn, as authorised by the previous AGM.

11.No nominations having been received from the Members of the Society for the Officers and Committee, the following nominations were made by the committee at their meeting on 26th April 1989.

President:-	Jon Gresham
Vice President:-	Ralph M. Heintz
Treasurer:-	Bob Holden
Editor:-	Graham Whitehead
Subscriptions Secretary:-	Ted Bowman
Membership Secretary:-	Alan Wyatt
Correspondence Secretary:-	Alan Wyatt
Meetings Secretary:-	Alison Biden
Recording Secretary:-	John Phillips
Archivist:-	Peter Howard
Auction Organiser:-	David Walsh
Committee Members:-	Reg Mayes
	Christopher Proudfoot
	Reg Waylett

The president explained the changes from last year and thanked those retiring from posts for their hard work and loyal support.

The appointments were confirmed by a unanimous vote.

12.Any Other Business. The president referred members to an article in "The Music Box" asking for help in locating a computer for the Society on which the Subscription records could be kept. Richard Cole said he may have something suitable to offer and would liaise with those concerned. Keith Giles said he would be willing to help with any programming problems. The President expressed his gratitude to them both which was endorsed by all present.

13.There being no other business the President thanked all members present for their contributions and attendance and then declared the meeting closed.

Dates for your Diary

15th-17th September	Autumn Meeting and Annual Organ Grind for full details see previous edition.
2nd December	Christmas meeting at the Tuke Common Room, Regents College.
30th March-1st April 1990	Spring Meeting at Burnside Hotel, Bowness-on-Windermere, Cumbria.

For more information about any of the above meetings please contact Alison Biden on 0962 61350.

NEWSDESK

McCarthy Organ Grinders achieve World Record

by Ray Grimmett

On a bitterly cold Saturday morning March the 18th, I visited the 'Old Steamers Traction Engine Club' at Cowley, Oxford. It was the occasion of their annual Model Engineering show in the Community Centre.

The 'Show' got underway with a live interview between Radio Oxford's interviewer Chris Phillips and Chris Raworth of the 'Old Steamers'. In the intro, music came from Micky Green's 20 Keyless McCarthy Street Organ, who continued to play partly through the interview. This was then taken over by Christine Belcher & Pam Tressler with their McCarthy's. The Programme, a favourite with Oxford people was the 'Richard Riley Live', which goes out between 9 a.m. & 12.30 p.m. on Saturdays.

At 2 p.m. sharp six of the eight 20 Keyless McCarthy organs present lined up for the world record attempt. This was on the number of organs playing in unison, one complete book of music of 'Lilli Marlene', cut by Peter Watts and arranged by Stephen Clarke. The record was watched by a large crowd and the organ grinders who had to compete with a bitter cold wind and heavy traffic noises as they concentrated on playing. No. 1 organ commenced to play the first book, and this was then fed across to the 2nd organ, to play it in unison with the first organ, who was then playing the second book. This continued until all six played it successfully together, with applause from the crowd. At times it wavered slightly as all six grinders struggled to turn in unison. Later it was tried again, this time with Joe Thomas joining in, while Dick Jolly rested. Congratulations to all concerned.

World Record Organ Grinders in order of play were. Cliff Seamark, Christine Belcher, Ian Tressler, Micky Green, & Dick Jolly. Other 'Grinders' present were, Paul McCarthy, Joe Thomas & Pam Tressler. ■

Photo: Terry Darby

Items from the Keith Harding Museum at Montreux Exhibition

Antique clocks and music boxes worth many thousands of pounds are gracing the stand of Sony Broadcast & Communications at the International TV Symposium at Montreux in Switzerland. The Exhibition is attended by TV Companies from all over the World and is held alternatively each year in Brighton or Montreux. Among the items are three gaily coloured birds in a gilded cage who take it in turns to sing, and a rare automaton by Phalibois of Paris.
These items are all parts of the famous Keith Harding Collection in the Museum at Northleach ■

"Psycho" Reappears in London

On Sunday, 18th June 1989 The Magic Circle held a Luncheon at London's Marble Arch Holiday Inn to celebrate the 150th anniversary of the birth of John Nevil Maskelyne, the founder of the conjuring dynasty that presented Maskelyne's Mysteries in London for over 60 years.

The 65 or so attending were prominent members of The Magic Circle and some guests, including our own society president, Jon Gresham. Following the Luncheon they were privileged to have a demonstration of Psycho, the best-known automata (or more correctly android) created by John Nevil Maskelyne, presented by the noted American illusion builder and restorer of automata John Gaughan. He is to appear as the feature following the Banquet at the American Society's 40th Anniversary Meeting on 2nd September, 1989.

John Gaughan was visiting London to record for a new magic television show the Egyptian pseudo-automata Isis, who reclines on a couch and plays any tune called for on her zither. She was exhibited for many years by Dr. Nixon in San Francisco and was then displayed in Harrah's collection in Reno. John Gaughan has acquired the piece and completely restored it.

The programme he was recording is to be one of a series "The Best of Magic" to be shown on commercial television at 8.00p.m. on Wednesday nights commencing in September. The producer is John Fisher who, before he left the BBC for Thames Television, produced the Paul Daniels Magic Series, the Wogan Show and the Parkinson Show. It was John Fisher who hosted this Magic Circle Luncheon and introduced John Gaughan.

The Psycho he presented on Sunday, 16th June was not the one shown for over 40 years by John Nevil Maskelyne, that was eventually donated to the Museum of London, where it still resides in a bad state of disrepair.

The celebrated American illusionist Kellar acquired a similar automata from England and featured it in his show in America. It passed through various hands, including those of Houdini, Dunninger then the Houdini Museum at Niagara Falls before being acquired by John Gaughan and restored.

Continued on Page 73

Organ Grinders chat

by Geoff Alford

I seem fated to start most chats with bad news. I today received a letter from Christa Mademann in Berlin informing me that Kurt Niemuth, the popular organ builder and co-organiser of the Berlin Festival, suffered a heart attack at the beginning of March. The good news is that he is making good progress and I know that organ enthusiasts everywhere will join me in wishing him a full and speedy recovery. Obviously something like this takes time and it is necessary to take things easy for a considerable period. However, I was pleased to learn that Christa and Kurt still hope to manage the trip to Llandrindod again this year. Their only other engagement will be Dresden.

It was interesting to read the letter in the Spring Music Box from the Musee de Musique Mecanique regarding the Ile Tudy street organ festival. The beaches around here are fantastic and greatly under used. But beware the seafood which predominates on local menus if you have a sensitive stomach. The biggest drawback I found with this part of France is that everyone seems to go to bed soon after 8pm and food and drink become unobtainable for the ordinary tourist - even fritures! Good luck to the Ile Tudy event. I believe that the annual organ festival which once took place in a similar sized village just outside Paris relied heavily on German and Dutch organ grinders. Unfortunately these events also usually rely heavily on one individual to organise.

It is virtually impossible to eliminate gremlins when printing a magazine, but if potential customers are not put off by the actual price of the 24 note Ludophone advertised by Andrew Pilmer (I assume £3,500), they surely will be by that shown! I would be very interested to learn if he receives any offers at the price quoted of £37,500. For that price you can buy a couple of 45 note trumpet street organs plus several other small organs. Many things obtainable in France appear to be extremely cheap but that doesn't appear to apply to the mechanical organ field and in general prices seem to be appreciably higher than in neighbouring Germany. With the growing number of British street organ builders entering the field, the advantage of buying a French organ is restricted to the interest value of owning 'something different'. Of greater interest are the typical French melodies which I find attractive and popular with the public. One of the best of the old French organ builders was Limonaire whose organs have a sound of their own - long lost by our imported Limonaire fair organs. Some of the smaller ones, such as the 35 key size, may still be found on the Continent playing in original condition, sometimes hand-turned, and they really are a delight to listen to.

I recently heard through the organ grapevine that Peter Trueman of Derby is building 21 note organs capable of playing either book or roll music, which should be very interesting and I look forward to hearing and seeing one of these. Peter is best known for his 48 keyless organ 'Carousel' which he built some years ago. Lesser known is the smaller 56 keyless organ which he first built. Utilising metal church organ pipes it is considerably quieter than to most enthusiasts taste, but it is unique and I liked it and its ability to play pianola rolls gave it an extensive and interesting repertoire. I haven't seen the organ since it was sold by a former owner, M.J. Loach.

Organ grinders tend to fall loosely into two categories, which I will term Gentlemen and Players. The Players group include those who are prepared to grind for long periods, whether for charity, personal gain or just pure pleasure. The Gentlemen are less committed to such long stints for whatever reason, preferring to limit themselves to the occasional short organ grind. Accepting this wide difference in attitude, which perhaps became more noticeable at the Autumn meeting of the Music Box in Llandrindod last year, I would like members to know that any Gentlemen grinders who are unwilling to tie themselves to two days of relaxed organ grinding, are most welcome to come and play their organs 'under their own steam' for any length they like during the festival. Also, if any wish to participate in the evening gatherings and would let me know in advance I would be happy to try and accommodate them, bearing in mind that space is not unlimited. As such they would be regarded as 'Guest Organs' without any obligation, unlike official participants. Because of the need to know numbers, entrance to the evening get-togethers is by ticket on Friday and Saturday, but I am sure that Guest Organ-grinders can be accommodated at one or both if they are interested. A number of enthusiasts will be making it an extended break and arriving early, partly to enjoy some of the festival events which go on all week. Musical Box members had their own programme arranged last year so were unable to enjoy these excellent amateur events. An unofficial event outside the organ festival is a pub-lunch-grind at one of the surrounding village inns on the Thursday, which will be a very informal gathering for anyone interested. Peg and I expect to be present in the town for the whole nine day Victorian Festival playing our organs.

I am always trying to entice the best of organ grinders across the channel and thought this year that I had succeeded with the popular 'Big Balbo' Sundergeld from Bayern. Balbo, an impressive six foot something, is a marvellous extrovert guaranteed to

Jan and Lilop Ten Cate from Friesland with their two 45 note Hofbauer trumpet organs. One, a new model playing microchip music the other, standard paper roll.

get the crowd in the mood and is shown in the picture with his 20 note Schuhbauer organ. Unfortunately he is unable to find the time this year, but as a consolation, he sent me a roll of music. Balbo arranges and cuts his own music and his arrangements reflect his personality. The roll is of sea songs (we are both former naval men) and the first is the well-known British Sailors Hornpipe, an excellent arrangement and a welcome addition to by music. The second is a well-known Hamburg sea tune, but the last completely defeats me!

An organ which Kurt Niemuth frequently takes to organ festivals is his 42 note clarinet organ bearing the name of Wilhelm Groseling. A name which is less known in Britain, Wilhelm Groseling was born in 1888 and in 1903 set up business in Blumenstrasse, Berlin, a district which is today in the Eastern Sector. In 1909 he was working in Konighaussee 61, but he died still a young man in 1921. Kurt's model was built in 1903. Berlin organ grinders have always been of an independent turn of mind. The International Drehorgelfreunde Berlin e.V. is the youngest of the societies in Germany and has its offices appropriately on the Ku'damm. Its most senior active member is Gertrud Muller who is a sprightly 84 years young and describes herself as a 'Schornsteinfegerleier-kastenmullerin' - if you can pronounce it. Although a Berlin society, its membership is open to all and includes a number of overseas members. It emphasises the traditional, electronic and amplification systems being frowned upon. The Berlin Organ Festival will alternate with Thun Festival in future years.

Josef Raffin with 31 note 5-register trumpet organ chats to a customer.

It is over a year now since I first saw a Raffin lookalike. Externally it looks almost identical to a 20 note Raffin flute organ - same front rank of pipes and same individually painted case. It is only when the top is opened that the interior works look different and not finished with the same attention to detail. This year we were shopping in Germany when we heard the strains of an organ. When we found it we were again fooled at first into thinking it was a Raffin even if grossly out of tune - evidently its professional grinder owner had no ear for music for it didn't worry him, and why should it for he seemed to be doing quite well financially. The main purpose of the exercise from his point of view. Shortly after I was at the Linz Organ Festival where I saw several of these organs among those taking part. One, owned by an Austrian couple dressed in traditional folk costume, had manual sliders for its two front ranks of stopped flutes. The builder of these Raffin lookalikes is, I am informed, a Herr Fischer. His organs cause a little confusion because purchasers are sometimes under the impression that they were buying a Raffin organ and, when anything goes wrong, ring up that builder asking for assistance.

The Linz Organ Festival this year coincided with the Rhine in Flames celebration a volunteer Fire Brigade Festival, a Fleamarket and a Public Holiday. As a result the town was what is known as 'heaving' when we arrived on the Thursday and organ grinders were having a field day with the crowds. It was certainly international this year with grinders from a number of European countries taking part - Piebe Boosma taking delivery of a new trumpet Raffin and Jos Joosten and family with their 33er Hofbauer from Holland, Karl Hennicke playing a fine Frati barrel organ, the Rysers with their Hofbauer trumpet organ and Regula Wieser with her Schlemmer organ all from Switzerland. An elderly couple from East Germany had crossed the border with their 38er Bacigalupo, allowed out only because of their age and financially supported by other organ grinders because their paltry allowance of East Germany marks would buy precious little at a rate of thirteen to the Deutschmark. Because of all the other activities going on fair organs were absent this year and only two quieter voiced 48 note organs were present, a Van der Broek and a Schlemmer. Friday was an organ rest day with the party sailing down river to the Bavarian parliamentary building at Bonn where we were welcomed and given refreshments. Saturday the organs were playing again and in the evening watched the spectacular Rhein in Flammen. To have a regular Organ festival, and this is Linz's fifth, one needs a lot of local support. In this case it is no less a person than the Burgermeister himself who is the organ enthusiast and who welcomes everyone into the Sitting Room of the Rathaus on Sunday morning. It helps a festival a great deal when the welcome received is so obviously genuine. The great thing about Linz is that apart from being a beautiful setting for an organ festival, it has avoided being too touristy like so many Rhine towns, has some good shops for the less organ-minded ladies and, of course, there is Klaus Fischer's marvellous Burg Museum. Once again there was insufficient time for us to enjoy a tour and I am surprised that the CDD, under whose banner the festival is organised, do not make the most of it by arranging an evening session there which I know would be greatly appreciated by all the organ enthusiasts present. As with most organ festivals the overwhelming majority of organs at Linz were modern. But of course modern is a relative term and an increasing number of enthusiasts have had their 'modern' organs for ten years or more, demonstrating the durability and reliability of their instruments. Many owners of old and extremely valuable barrel organs are understandably reluctant to expose their instruments to the risk of damage at a festival. On the other hand to keep an instrument closeted up in a house where few can have the opportunity of enjoying it is, I feel, going to the other extreme.

The unavoidable time lag before a magazine reaches the member means that most of the major organs events will have passed when this reaches the member. Hopefully the weather will have kept fine for the small organ event on July 22/23 in Cannon Hill Park, Birmingham organised by Phil Benson at which organ grinders like Peter Trueman, John Allen, John Gleaves and Joe Davis may be seen. It is part of the summer long centenary festivities organised by Birmingham Council with the support of Cadbury-Schweppes. As someone living in a City celebrating its first charter 800 years ago it seems a little strange than any major City can be only 100 years old. I, too will probably be relaxing after the rigours of Llandrindod Wells and hoping that the four organ builders taking part and displaying their latest models will have done some business as well as, in common with everyone else present, enjoyed themselves. ■

"Go For It" 1989

by Dorothy M. Robinson

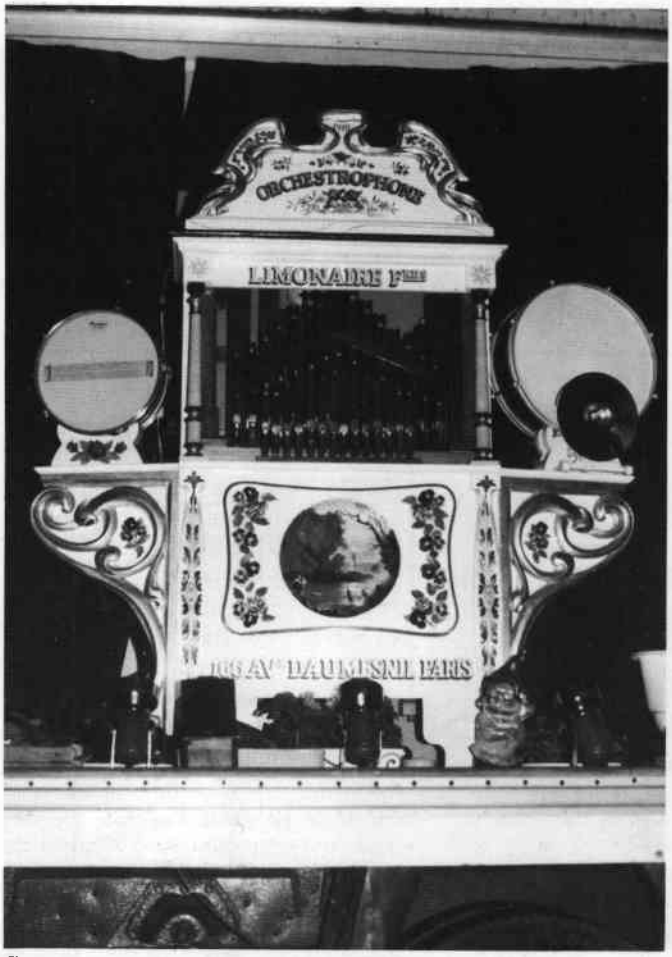
The mild weather of later has given the "Preservation World" early encouragement to get their exhibits for the 1989 excursions. We have forgotten the summer of 1988, the weekends in "green wellies", continuous rain, cold winds, the waiting for tractors to pull exhibits out of muddy fields, the drying of one's clothes and the cleaning of the loved exhibit which made one think "was it all worth it"!

It would seem that there is going to be plenty to celebrate around the rally fields this year. A number of events are reaching their 21st year in 1989 - it should be named "The Year of Coming of Age", surely proof that the steam engine hobby, and related bygones, are accepted as part of our national leisure scene. Most rallies offer a real value-for-money day out with something to suit all the family.

1989 also sees an increase in the Leisure World Collections to spend sometime visiting Chatham Historic Dockyard, home for a fascinating collection of steam powered machines. The last remaining coal-fired paddle steamer "Kingswear Castle" operates public sailings from the dockyard.

Wookey Hole Caves, Wells, Somerset - the home of the Wookey Hole old-time fair collection and a 49 key Marenghi Organ.
St.Albans Organ Museum, 320 Camp Road, St. Albans opens on a Sunday afternoon with 92 key and 121 key De Cap Organs. A 97 key Mortier Organ, the Rutt cinema Organ and a collection of reed Organs, Organettes and Player Pianos.

21 years of steam is celebrated at Bressingham Gardens Museum, Diss, Norfolk. With more than 50 steam engines, of all kind; visitors can enjoy a trip on the footplate of the famous Britannia class mainline locomotive "Oliver Cromwell". You can visit the locomotive sheds and museums, and steam through five miles of woodland and nursery on three narrow gauge railways. Bressingham also has it's own set of Savage Steam Gallopers with 46 key Chiappa Organ. You are bound to come home with some plants, they are irresistible!



G. R. Dawson's and Son's 46 key Limonaire organ

The British Piano Museum, founded by Frank Holland, M.B.E. has a fine collection of pianos, player pipe organs by Welte, Aeolian and Imhof, and a 12 rank Wurlitzer which came to England from Chicago to be installed in 1931 in the Regal Theatre, Kingston-on-Thames.

Paul Corins' collection, housed at St. Keyne Mill, Liskeard, Cornwall. There also is found a 2 Manual Wurlitzer from the Gaumont, Brighton. A number of fairground and street organs and orchestrions by Welte and Arburo.

Museum of Mechanical Music, Portfield Road, Chichester. The collection covers all fields of mechanical music, and for non-music lovers, items of great interest - a wonderful collection of antique dolls.

The Napton Nickelodeon, Napton-on-the-Hill, near Rugby, Warwickshire needs no introduction. A magnificent Compton Cinema Organ from Hammersmith regal, violin players by Mills and Hupfeld, and organs by Weber and De Cap. A stamped addressed envelope to Graham Whitehead, our Editor, will give you a list of events and organists.

Mechanical Museum, Cotton, Stowmarket, Suffolk. This collection includes cylinder musical boxes, street pianos, organetts, 92 key Mortier, 70 key Carl Frei, 50 key Limonaire and a 62 key Gavioli barrel organ.

Turners Musical Merry-go-round, Queen Eleanor Vale, Newport Pagnell Road, Wootton, Northampton. Send a stamped addressed envelope to Nigel Turner for an up to date leaflet for concerts on the ex Paramount Newcastle Wurlitzer and recitals on the numerous fair ground organs.

The Thursford Collection founded 30 years ago by George Cushing can be found in the small village of Thursford in Norfolk, off the Fakenham to Holt Road. This collection is very special to me as it was here that my interest in fairgrounds and steam engines really started. George Cushing, M.B.E., honoured for his great contribution to the Preservation World - George is now 84 years of age. The collection includes numerous traction engines, the very fine fleet of Burrell Showman's engines owned by Thurstons, the East Anglian Amusement Caterers of Norwich. The ex Percy Coles Savage-built Venetian Gondolas. Organs by De Cap, Carl Frei, Mortier, Gavioli and Marenghi. The famous ex Leeds Odeon Wurlitzer Cinema Organ is played for daily concerts from Easter to October.

"The World's Fair" - a weekly newspaper from you Newsagent will provide you with further interesting information on the "outdoors" of 1989.

Apologies for late insertion due to space shortage, "Ed". ■

Programme for 1989

Aug. 5/6	Riverside Street Organ Festival, Nottingham
Aug. 12/13	Knowl Hill Rally, Near Maidenhead
Aug. 19/20	Steam Rally, County Showground, Lincoln - on A15
Aug. 25/28	Isle of Wight Rally, Haven Street
Aug. 26/28	Street Organ Festival, Llandrindod Wells
Aug. 27/28	Bishops Castle, Shropshire
Aug. 3rd to Sept. 3	Great Dorset Steam Working, Tarrant Hinton, Blandford
Sept. 9/10	Haddenham Rally, Ely, Cambridgeshire
Sept. 16/17	Roxton Park Rally, St. Neots, Bedfordshire
Sept. 23/24	Steam Thrashing, Bicker, Boston, Lincolnshire

The Movements of Musical Snuff-Boxes

by Robert le G. Burnett

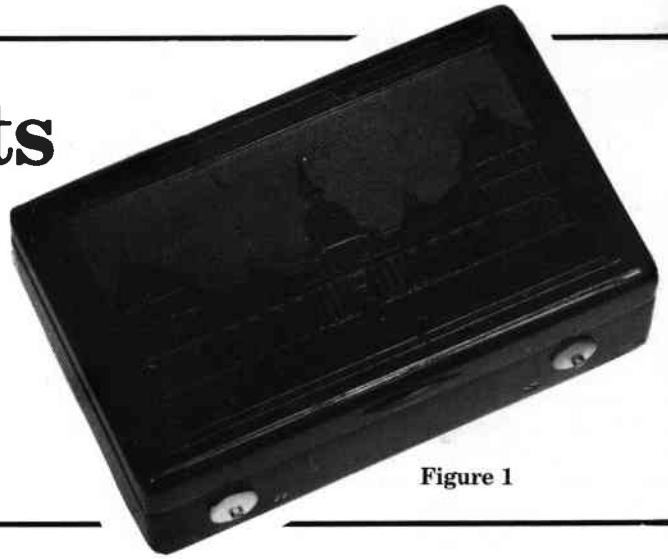


Figure 1

The cases of musical snuff-boxes show a great variety in the materials of which they are made and in their decoration. This is well illustrated in the article by David Tallis in Vol. 12, No. 8 of "The Music Box" (Winter 1986). The movements by contrast tend all to be very similar, but there are a number of variations which are of some interest and they are considered now.

Two-Air Snuff-Boxes

By far the greater number of musical snuff-boxes play two tunes and a typical two-air box and its movement are shown in Figures 1 and 2. Characteristic of two-air boxes are the two control buttons on the front of the case.

The arrangement of the movement is very similar to that of the larger boxes except that the mainspring is in a fixed housing with a vertical axis and drives the cylinder through a contrate wheel. Also the large wheel or great wheel on the cylinder spindle and train leading to the air governor of fly are on the left instead of the right as in the larger movements.

The stop mechanism is similar to that of the large boxes but is on the left of the movement. At the end of a tune the tip of the finger A, Figure 3 drops into a hole in the side of the great wheel on the cylinder spindle and the arm B moves across to stop the fly.

The tune-change mechanism is extremely simple. It can be seen in Figure 2 and is shown in more detail in Figures 3 and 4. In Figure 4, it can be seen how the tune-change lever moves from side to side over a small projection sticking up from the bedplate which ensures that it clicks over from one side to the other. It can also be seen how the distance which it moves (and hence the register of the pins on the cylinder with the comb teeth) can be adjusted by screwing in or out the screws with the conical heads which limit the motion of the tune-change lever. This adjustment is usually found on two-air boxes, but some, including some of high quality, do not have it.

In connection with two-air boxes, I should, perhaps, say a little about the combs. In my experience, the greater number have single-piece combs, but boxes with the teeth of the combs in sections are not at all rare. Combs with teeth screwed on in sections of three would appear to be the most common but four and five teeth – as in Figure 2 – also occur and one must conclude that the transition from sectional to single-piece combs took place over many years, possibly as long as thirty years.

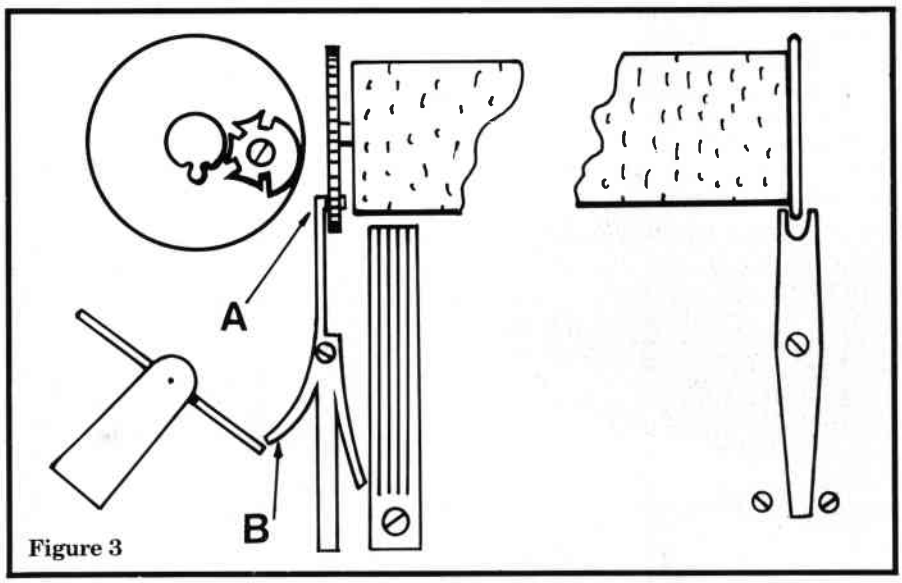


Figure 3

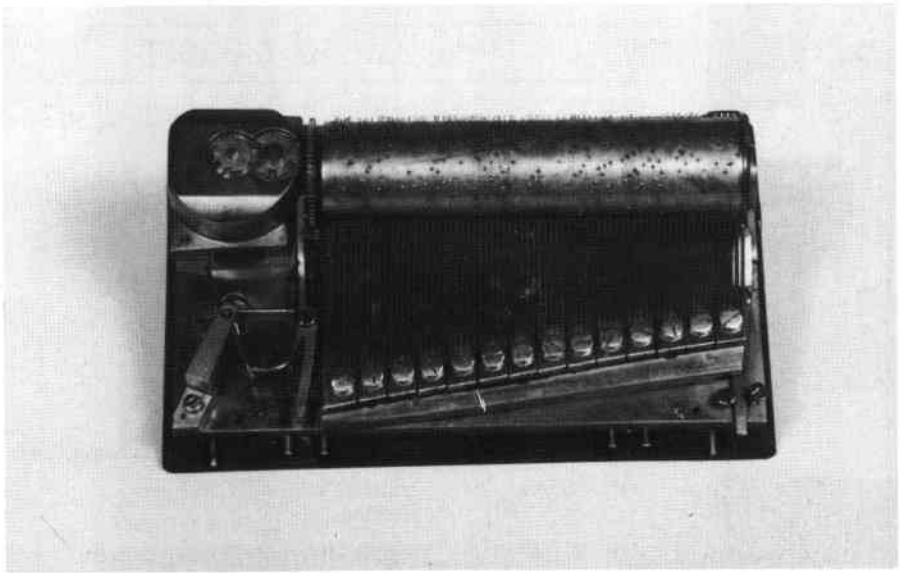


Figure 2

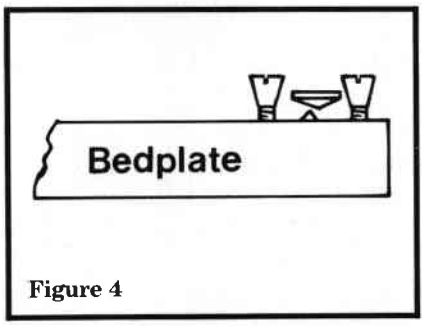


Figure 4

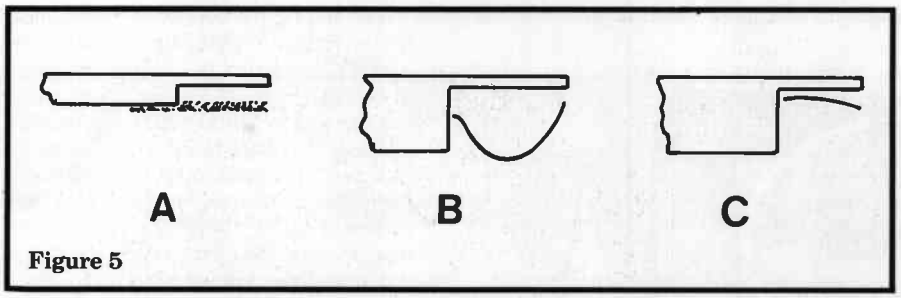


Figure 5

Most two-air boxes have cases between 3½ and 3¾ inches long and the cylinders are about 2½ inches long. The combs usually have between 65 and 72 teeth. A very few tw-air boxes were made which were substantially smaller having cases about 2⅞ inches long and cylinders about 1⅞ inches long with combs containing about 45 teeth.

The earliest snuff-boxes have no dampers and no provision for them. With relatively small weights on the underside of the bass teeth, the tone is rather high pitched and there is no need for dampers.

Later feather dampers were introduced and there was a little step on the underside of the teeth to accommodate them – Figure 5A. A very few later boxes of the highest quality had steel dampers. These were usually of the same shape as the dampers in the large boxes, Figure 5B, but sometimes they were as shown in Figure 5C. In either case the steel dampers were normally secured with pins driven in flush so that replacing missing dampers is extremely difficult.


Figure 6

Three- and Four-Air Boxes

Next in the order of the frequency with which they occur are the three- and four-air boxes. A three-air box is shown in Figures 6 and 7. The movements are closely similar to those of the two-air boxes except that they are larger and the lateral movement of the cylinder for the tune change is produced by a snail between the great wheel on the cylinder spindle and the cylinder itself. The principle is exactly the same as in the larger boxes. A small lever A in Figure 8 can be moved so as to engage with the snail B causing the tune to change after each revolution of the cylinder, or it can be moved to clear the snail, allowing the same tune to be repeated. This lever is moved by a button in the middle of the lefthand side of the case. Thus three- and four-air boxes have two buttons on the outside of the case. One is in the middle of the front of the case for the stop-start and has exactly the same mechanism as in two-air boxes but with the button brought to the middle of the front of the case. The second button is in the middle of the lefthand side of the case. The cylinder is kept in contact with the snail by the spring C.

The number of teeth in the comb of a three-air box is normally about 65 and for a four-air box it is about 50. Apart from the number of teeth, three- and four-air boxes are identical with cases 4 - 4¼ inches long and cylinders about 2⅝ incles long.

A Rare Three-Air Box

The box shown in Figure 9 is unusual in having an oval intaglio let into the lid. The intaglio is agate and from the way in which it is let in, I am inclined to think that it is original, although it is not possible to be certain.

Of more interest in the present context is that it is a three-air box despite the size and the two control buttons on the front. The movement is shown in Figure 10 and the tune-change mechanism in Figure 11.

The position of the cylinder is controlled by the lever A which has a notch in its far end into which the rim on the righthand end of the cylinder fits in the usual way. The lever is pivoted at B and the nearer end bears on a small wheel or snail C which has steps on its outer edge. As the height of the steps increases so the other end of the lever moves the cylinder to the left and changes the tune. The spring D presses the lever to the right and hence keeps the tail in contact with the snail. The piece E is of brass and slides to the right along the front edge of the bedplate. A flat spring let into the righthand edge of the bedplate presses it to the left. The righthand control button is screwed into the piece E at F and when the control button is pushed to the right, the steel piece G which is screwed to E engages with one of six short pegs sticking up from the surface of the wheel C and moves it one step anticlockwise. As the piece C slides back to its lefthand position, the flirt H keeps the wheel C in its new position and the piece G returns to its original position ready to change the tune again.

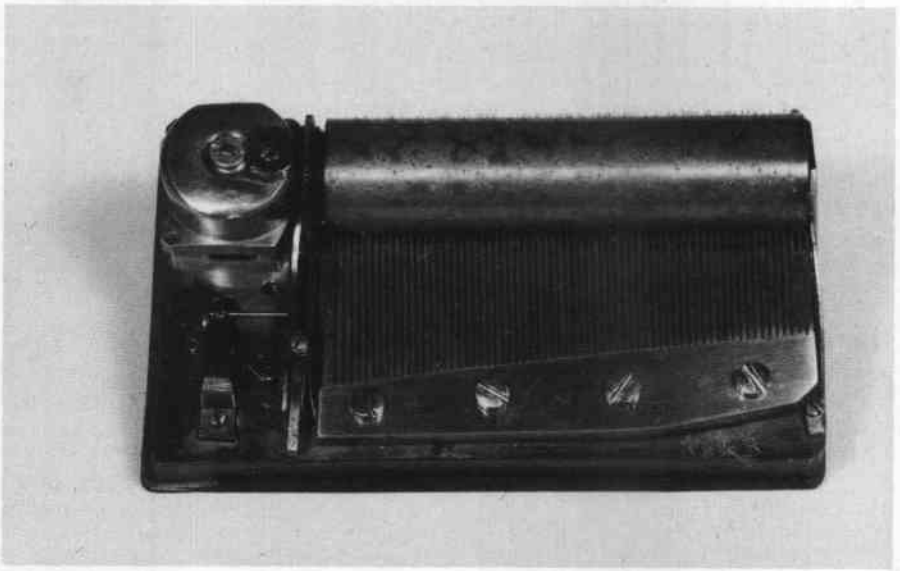


Figure 7

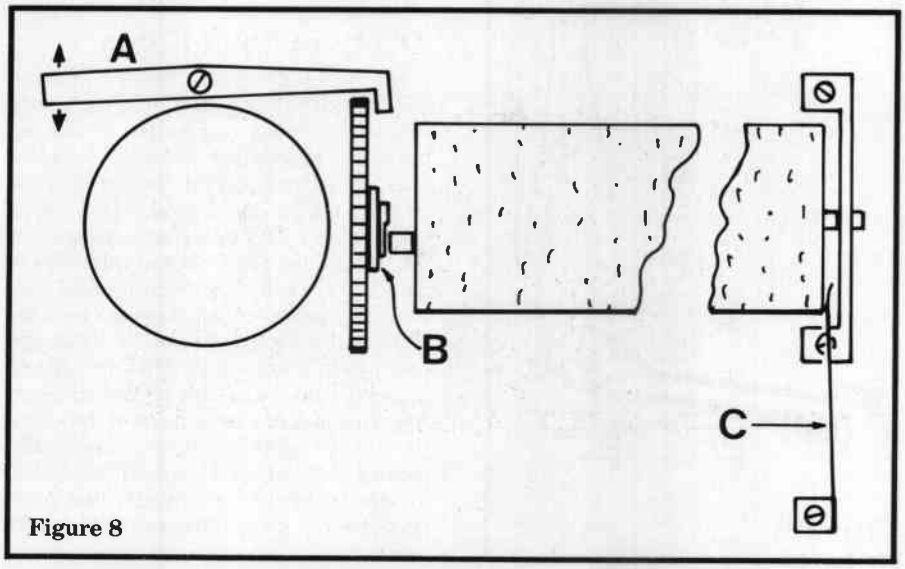


Figure 8

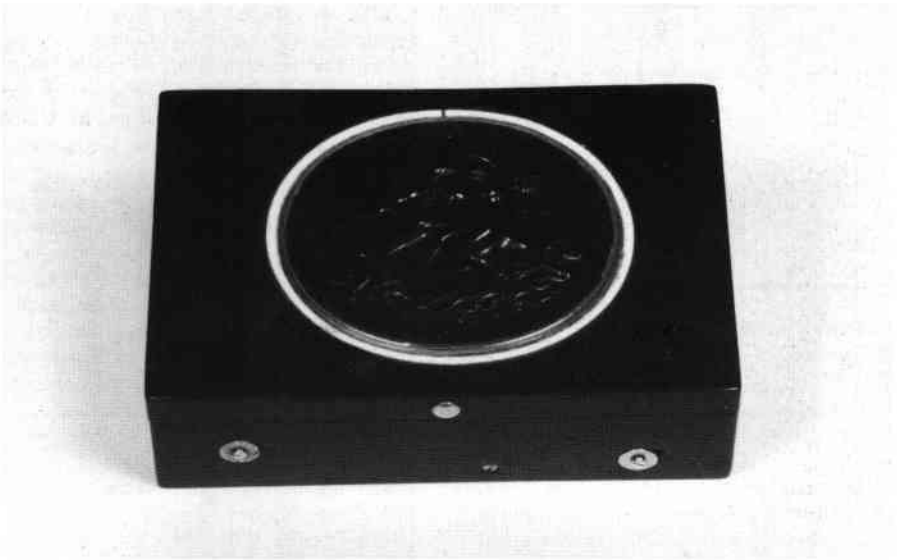


Figure 9

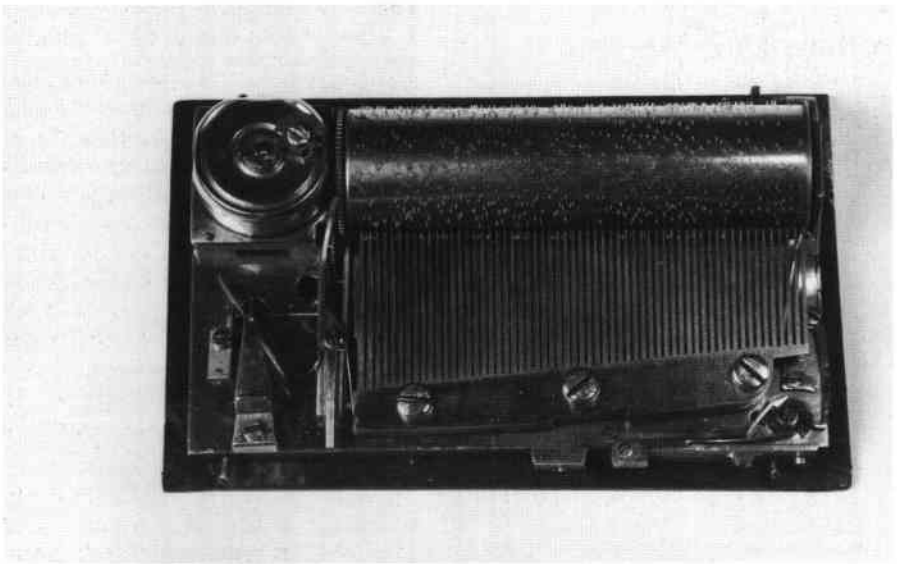


Figure 10

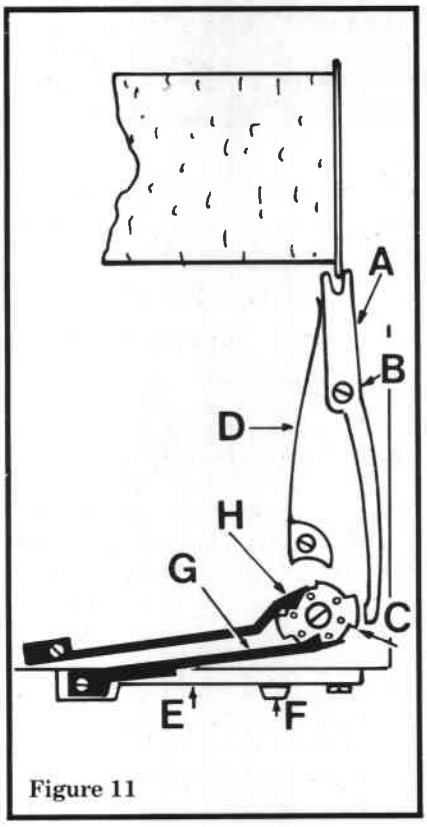


Figure 11

There are six steps on the snail, two sets of three, so that for each revolution of the wheel, the programme of three tunes is gone through twice. The cylinder is 2½ inches long – the same as in a normal two-air box. The number of teeth in the comb is only 59, but the musical arrangement is very good and better than that of many a two-air box with more teeth in the comb. The teeth have steel dampers.

Overture Snuff-Boxes

As these are very rare, I should perhaps start by describing them. They are very similar externally to a three- or four-air snuff-box except that they have a central start/stop button on the front of the case and no button at the side. They play a classical overture, or a shortened version of one, on two revolutions of the cylinder and there is a device which ensures that the movement does not stop until completion of the second revolution. Thus the movement is essentially a two-air one but being the same size as a normal three-air movement, it has more teeth in the comb than most snuff-boxes and hence the setting of the music is better. The number of teeth in the comb is around 85 and in my experience thay always have steel dampers.

The lateral movement of the cylinder for the change from the first to the second part of the overture is produced by a snail in exactly the same way as in a three-air box, but as a two-tooth snail is not feasible, the snail has four teeth with alternating high and low steps for the two positions of the cylinder. The snail is moved by a fixed claw attached to the bedplate and hence there is no button on the side of the case to give tune-change or repetition of the same tune.

On the lefthand end of the cylinder is a short plug which protrudes into the hole in the great wheel into which the tail of the stop lever drops to stop the movement. During the first revolution, the cylinder is in its righthand position, but just before the tail of the stop lever comes opposite the hole in the great wheel, the cylinder drops off the step in the snail into its lefthand position and the end of the plug on the cylinder comes flush with the surface of the great wheel and prevents the lever from entering the hole and stopping the movement. Thus the movement does not stop after one revolution of the cylinder. At the end of the second revolution, the snail pushes the cylinder to the right so that the plug is withdrawn from the hole in the great wheel and the tail of the stop lever can fall into the hole and stop the movement.

The movement of the cylinder between its two positions is quite small and adjustment of the mechanism so that it works correctly is quite critical.

Overture Type Boxes

Although they cannot be called overture boxes since they do not play an overture, there are some boxes with exactly the same type of movement and of the same quality which play a single tune on two revolutions of the cylinder. As far as my experience goes, these single tune boxes are rather more common than the overture boxes and the tune most often played is "Bid me discourse" by Bishop. Again based on limited experience, boxes of both types are most often by Bordier.

Disc Type Snuff-Boxes

All the boxes described above have had movements with a pinned cylinder and comb. A quite different type of movement was made in the first half of the XIXth century and was used mainly in cases of silver or gold. In these movements the pins are on the surface of a brass disc over which the vibrating teeth extend rather like the ribs of a fan. The tip of each tooth is turned down and is moved sideways a little by the pins on the disc before falling off and being set in vibration.

A box of this type is shown in Figures 12 and 13. These disc movements are much thinner than the cylinder movements and are of uniform thickness, so that the plate covering the movement is flat rather than having a rounded step as found with cylinder movements. This can be seen in Figure 12.

There are normally two sets of vibrating teeth, one on either side of the pinned disc. Sometimes both sets play at once, in which case the movement plays only one tune. Sometimes only the teeth on one side of

Figure 12

the disc play at a time and the disc can be moved a short way along its axis to disengage one set of teeth and bring the second set into play. This allows the movement to play two tunes which is the limit for this type of movement. In Figure 13 the piece extending over the centre of the disc has pushed the disc away from the set of teeth seen in the photo so that only the teeth on the far side of the disc will play. When this piece is moved so that the end of the disc's axis is exposed, the disc will be pushed up by a spring causing the other set of teeth to play.

In these early disc movements, each tooth is made and secured separately to the bedplate – a very expensive form of construction – and the number of teeth is inevitably much smaller than in most cylinder movements. These movements are found in musical watches which usually play one tune only, either at will or on the hour and normally have gold cases. They are also found in gold, silver or silver-gilt snuff-boxes which can be recognised by the flat plate covering the movement, as mentioned above.

The very flat movements do not provide sufficient depth for a worm and fly goventor as used in cylinder movements and the speed is controlled either by a free pinion – in musical watches – or by a very shallow fly driven by a wheel and pinion. The fly can be seen in Figure 13 between the spring barrel and the disc. In either case these governors are a good deal more noisy than the worm and fly of the cylinder boxes. ■

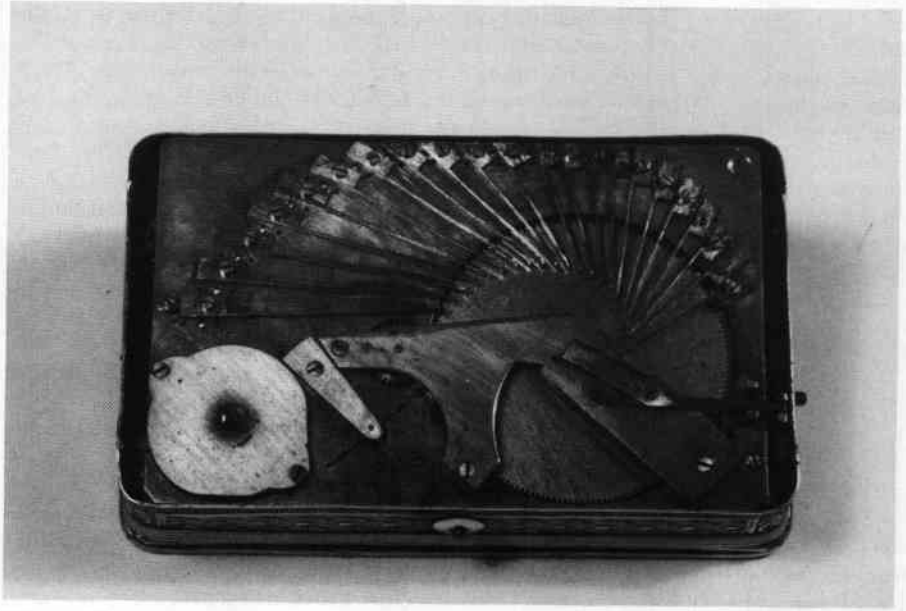


Figure 13

Continued from Page 66

The deterioration of Isis and both Psychos while in the care of museums provide powerful ammunition for those who deplore mechanical artefacts being left to non-specialist museums as opposed to being looked after by someone with love for the object and the skill to maintain it.

One may never know the exact relationship between the Kellar Psycho and the Maskelyne Psycho. They are very similar and in John Gaughan's expert opinion the Psycho he now owns was nor the first to be made by its creator, - there are no signs of experiments or corrections which are inevitably to be found in the first of a line. It would seem they could either have been made by the same hand or the second copied by someone with an intimate knowledge of the original.

For the benefit of anyone unfamiliar with this pseudo-automata, probable the best-known after Kempelen's Chess Player, it consists of a turbaned Hindu gentlemen sitting cross-legged on a box. The box is placed on top of a tube of glass, to completely isolate it from the floor. The mannequin rings a bell on command and upon a rack containing cards being placed in front of him will pick up any of the cards. As presented by Maskelyne, he would play a game of whist and invariably won.

To complete the day a handsomely bound limited edition volume was presented to everyone attending the celebration in which were reprinted five articles published in 1879 in the periodical 'Leisure Hour' written by John Nevil Maskelyne in which he examines the history of automata in general and his own in particular. ■

Computer Wanted

The society's membership records are kept on an outdated "time-intensive system". We need to streamline our system and increase efficiency with our membership records/payments. To this end the society needs an MS-DOS (IBM compatible) computer. The cost of a new computer would be rather prohibitive, but if you know of someone or if you have a computer that is not being used or one you would like to sell, please contact Ted Brown our current Membership Secretary.

Restoring a Tingelary

By David Snelling **Part One**

Some two or three years ago, I had the opportunity of acquiring a 48 note cafe barrel piano. The piano was one of three which had been kept in an outbuilding and subjected to all sorts of weather conditions over the years. All three of the barrel pianos had been partly dismantled by some well meaning restorer and the various panels, barrels and other parts lay scattered around a room which was packed tight with other dilapidated collectables such as motor cycles etc.

In order to be on the safe side and to ensure that I found all the bits of the piano which I wanted I eventually agreed to buy all three pianos with a view to doing them up, selling two of them and keeping one.

The amount of restoration involved proved to be far more than I ever thought possible and I thought it would be helpful to others faced with the same problem if I was to write this article on their restoration. Apart from their timber carcasses all three barrel pianos were the same and were originally driven by massive spring motors weighing something like 100 pounds each. However, at some stage long ago, one of the pianos had been converted to electric operation.

Preliminary Work

The first task if the barrel piano is dilapidated is simply to disassemble it into its component parts. This might sound easy but is a filthy task and can be quite time consuming.

Begin by ensuring that the key frame is in the lifted position with the barrel at the left limit of its travel. Then slowly slide the barrel out on its wooden carrier taking great care that the barrel pins do not strike any part of the case or the metal tails of the hammers.

Next remove the springs at each end of the key frame. Then unscrew the wooden slips over the key frame end pins and lift out the key frame assembly.

You will then be in a position to dismantle the case most of which is held together by screws or glue or a combination of both.

Any screws which fail to budge can be loosened by filing the heads clean, tinning them and then applying a hefty soldering iron (250 watts) to the screw for a few minutes. If nothing else you will have learnt where flies go in the winter time by the time you have finished taking the piano to bits and cleaning up all the various parts.

Do not be in too much of a hurry to discard anything such as wood screws as some sizes of wood screws are becoming increasingly difficult to find and, when found, often have fast drive threads which are incompatible with traditional wood screws and the holes left by them in the various disassembled parts.

The removal of the wrest pins (tuning pins) is a demanding task as each one of them has to be unthreaded. You will need a tuning handle with the right size tapered plug head for this purpose. The old wrest pins will probably be unusable but should be kept until you have obtained slightly oversize replacements. Luckily my piano tuner had several boxes of wrest pins which had been removed from various pianos during his lifetime and replaced with oversize pins when the original wrest pins became loose. If you cannot obtain old wrest pins from a piano tuner, new ones are readily available. In general the wrest pins in a barrel piano are, it seems, ¼ inch in diameter and slightly oversized ones are readily obtainable. The number of wrest pins in a 48 note barrel piano is, of course, less than the number required to re-pin a wrest plank for an 88 note piano.

The Harp

The careful restoration of this part of the barrel piano is most important. If the harp is not properly repaired and reassembled then all the other subsequent work will prove to be wasted. Any loose joints should be separated and all the individual pieces of timber should be cleaned up. The harp should then be reassembled and reglued using appropriate length sash cramps. These are quite expensive and it will save cost if you can borrow some. At least two sash cramps will be needed and four will speed matters up. It is arguable that one should use carpenters hot glue for reassembling and regluing the harp and, indeed, for subsequent gluing operations but one of the reasons why the harps in old barrel pianos tend to disintegrate is due to atmospheric damp and I personally prefer to use Cascamite which is an exceedingly strong glue and has a setting time measured in hours. However, despite the long setting time, it is advisable to manipulate joints into their final gluing position and to apply pressure from the cramps within a few minutes i.e., whilst there is still a viable glue film between the joints. With time and pressure the glue will be exuded from the glued joints and at this stage manipulation of the joints is no longer a practicable proposition if the joints are to hold adequately once the glue has dried. Any surplus glue should be wiped away with a damp cloth or pared away with a palette knife.

Great care needs to be taken to ensure that all the parts of the harp are located accurately with respect to each other during the gluing and cramping process. In particular the two pieces which hold the tail pins to which the strings are hitched require to be located and bolted in place during this process. Ultimately the wooden hitch pin board at the foot of the harp also requires to be glued in position. However, the other metal hitch pin board is only bolted in position.

The Feet and the Castors (The Chassis)

Due to the weight of a barrel piano the old fashioned trailing castors underneath them are usually found to be damaged, broken or missing and these will inevitably require to be replaced if it is to be possible to move the barrel piano easily after restoration and, in particular, if it is intended to be able to move the barrel piano across a carpeted room. It is therefore desirable to buy the best piano castors which are available e.g., proper piano castors from the catalogue of Fletcher & Newman Limited or some other piano parts supplier. If your barrel piano is in sufficiently good condition to enable castors simply to be attached to the existing rails at the foot of each end then so much the better. However, my experience is that the two bottom rails at each end of every barrel piano tend to be totally dilapidated and unusable. If this is so it will be necessary to reconstruct the two bottom side rails out of softwood which should be obtained, if possible, cut and planed to the finished dimensions from a saw mill.

The next stage is to fasten the bottom rails to each side of the harp which, for this purpose, should be laid flat on its back on a work bench which is accessible from all sides. Great care should be taken with this process so that the bottom side rails are exactly at right angles to the harp and the right distance apart. The bottom side rails will need to be matched up carefully with the bottom front rail which is approximately 18 inches in front of the harp. The bottom front rail is a sliding fit into tapered mortice slots in the two bottom side rails. It should not be glued in position as, once it has been glued, it is no longer easy to get access to the harp for the purpose of stringing the harp. In order to ensure that the bottom side rails are in the right position it is desirable to offer up the two end pieces of the carcass i.e., the two large cheek pieces to which the handles are attached. The tongues at the rear ends of the bottom side rails will require to be glued and screwed to the foot of the harp using long chunky wood screws. Once again use Cascamite and let the joints dry and set overnight. Until you reach the final stages of

reassembling the barrel piano, screw or nail diagonal wooden bracing pieces to the outsides of the side bottom rails and about half way up the sides of the harp. You will then have a rigid assembly and this will permit you to screw the new castors to the four corners of the barrel piano and, after that stage, enable you to work on the harp either in the upright position or to tip it up and to lie it on its back across the work bench. However, take great care when the harp is in the upright position that the front of the chassis is suitably weighted down as the harp can easily tip over onto its back and might, possibly, disintegrate if it were to fall heavily onto a concrete floor.

The Wrest Plank

This is another of the most important parts of the piano. If the original wrest plank is in good enough condition it will simply be necessary to clean out the wrest pin holes carefully with a ¼ inch drill and to prepare to remount it on the harp. However, as may be the case, if the veneer has started to split and peel and if the wrest plank has become detached from the harp and is beginning to disintegrate into its component parts it will need very careful rebuilding and regluing under pressure using, once again, Cascamite. However, a different glue may be utilised for re-veneering the wrest plank if a faster drying time is desired.

If the wrest plank is split or beyond re-use it will be necessary to obtain a piece of knot free beech from a timber merchant. This should be shaped, drilled, and reglued to the harp as quickly as possible as my experience shows that modern beech will warp noticably after it has been cut and planed all round if it is not glued in position very quickly.

If it becomes necessary to make a new wrest plank, attempts should be made to salvage the oak facing to the wrest plank which is usually made up of four or five separate pieces of oak as the holes in this piece of oak make a useful template for drilling the new wrest pin holes.

It is also important to attempt to save the veneer of the old wrest plank even if the old veneer is not to be used again as this will provide a template for piercing the new veneer and locating the holes for the wrest pins. If the old pieces of oak laminate are re-used and then veneered it is possible to locate the wrest pin holes through the veneer with a bradawl or similar instrument. As it is virtually impossible to drill a clean hole through the veneer which will mate up with the underlying holes it is better to burn the holes through the veneer with a red hot bradawl of just less than ¼ inch diameter.

Examination of the old wrest plank and of the piano before disassembly will show that the wrest plank has probably pulled away or started to pull away from the harp due to the tension on the strings and the weakening of the glue joint over the years. In order to prevent this happening again I find that it is helpful to take two preventative measures when refastening the wrest plank to the harp.

The first of these modifications consists of cutting out a small square section from the foot of the back of the wrest plank extending across the whole of its width. This cut-out is shaped exactly to fit a piece of square mild steel (⅜" x 7/16" in cross section) which is as long as the wrest plank. This piece of mild steel is drilled and countersunk in half a dozen places and screwed to the harp so that the wrest plank sits on top of it. This helps to spread the downward pressure equally across the harp and minimises the risk of the wrest plank slowly creeping down over the years under the tension from the strings.

The other safety measure is to drill right through the veneer and the wrest plank in the three places indicated in Fig. 1 and to insert 6 inch coach bolts which are tightened from the rear.

When reassembling the wrest plank it needs to be cramped and bolted in position most carefully so that it lines up neatly with the edges of the harp and so that the back of it is flush with the harp so as to give the maximum area to the glue interface. Again I recommend Cascamite for this glue joint and I doubt whether, if so glued, a harp and its associated wrest plank will ever come apart again in the future. The drying time when using Cascamite is long enough to permit accurate manipulation during reassembly.

If you are using the old wrest plank the task of cleaning out the wrest pin holes (once the top veneer has been pierced) is relatively easy and can be done with an electric drill. If your new wrest pins are longer don't forget to drill the holes deeper. However, if you need to make a new wrest plank you will need to position the holes very carefully using the original oak facings to the wrest plank as a template or, if these are too distressed, the original veneer or, as a last alternative a tracing made from the original veneer before its removal. Do not forget that, as the wrest pins are inserted at an angle, the holes in the beech carcass of the wrest plank are a fraction of an inch lower down than they are at the front of the oak facings. Before commencing to drill holes into a new wrest plank it is necessary to make a jig to hold the replacement wrest plank at an angle so that all the wrest pin holes are drilled at the correct angle so that the new pins point upwards by the appropriate angle (approximately 15 degrees) when inserted in the wrest plank.

Be very careful when preparing to replace wrest pins with new oversized wrest pins that the new wrest pins are sufficiently large in relation to the drill which is used to clean out or ream the wrest plank. It is desirable to ensure that the clearance drill is about 20 thou thinner in diameter than the new oversized wrest pins. The tightest possible fit compatible with the ability still to drive the wrest pins in with a hammer is desirable in order that the wrest pins do not become slack and the piano will hold its tune.

Although they will not be required until a later stage care also needs to be taken to clean up the brass pressure bar and the brass bridge wire which rests in a wooden cradle over which the strings will later be stretched. Use new screws to refit the pressure bar on the wrest plank. The original screws were probably steel but good quality brass screws look better. Take care not to overtighten them which would cause their heads to shear off. If the brass pressure bar is broken or cracked you may need to repair it by silver soldering. Place it on a clay brick for this purpose so as to focus the maximum heat from the blow torch onto the pressure bar. If you do not do this you may be unable to heat the broken parts sufficiently for the silver solder to melt and to run into place. Do not forget to clean up to a bright finish the areas to be joined and to use the correct flux. It is well worth making every effort to save the pressure bar as the making of a replacement (if you cannot obtain a suitable length of half round brass) requires considerable time, effort and skill.

The Sound Board

The care taken to restore the sound board will pay off several times over. The sound board will probably need to be disassembled into its component parts and any splits will have to be reglued and held under pressure whilst the glue dries. In order to speed matters up it may be useful to use a two part rapid setting epoxy glue for this purpose. The variety known as Super Epoxy (made in Sweden by Plastic Padding) which sets in about 10 minutes and is available in large tubes is ideal for this purpose.

Take great care in removing the pinned wooden bridge from the sound board. If the screws holding the bridge are corroded (as they usually seem to be because the bridge is often made of oak) take care to apply sufficient heat to their heads with a soldering iron before attempting to dislodge them. Once the bridge has been removed clean it up with a wire brush to remove the maximum amount of rust possible from the bridge pins. It is possible to improve the appearance of the pins by applying Rust Remedy or a similar propriety anti-rust product to the steel pins before re-using the bridge. Finally apply graphite to the exposed face of the bridge and burnish this with a shoe brush.

It may be necessary to clean all the old varnish off the face of the sound board. Use a proprietary varnish remover as sandpapering produces a very unpleasant dust. Once this has been done and the sound board has been rubbed down it is desirable, for authenticity, to paint the sound board with a solution of yellow ochre in water. Yellow ochre can be obtained from any good art store. After the desired shade has been

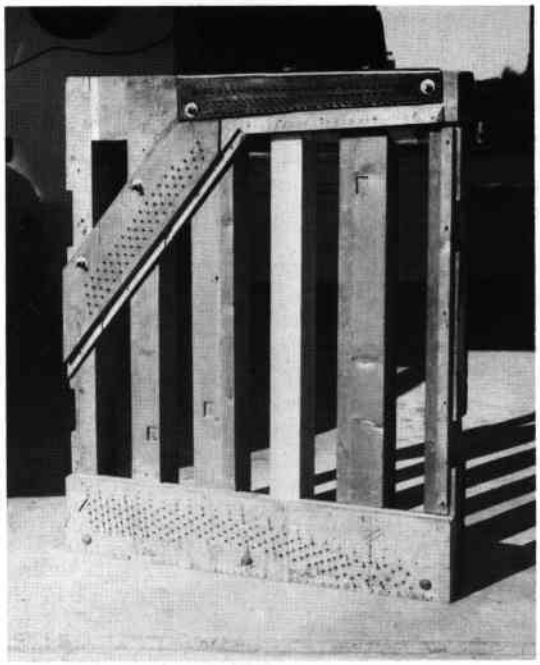


Fig.1. The Sound Board removed from the frame and a new wrest plank attached. Shown here standing upside down.

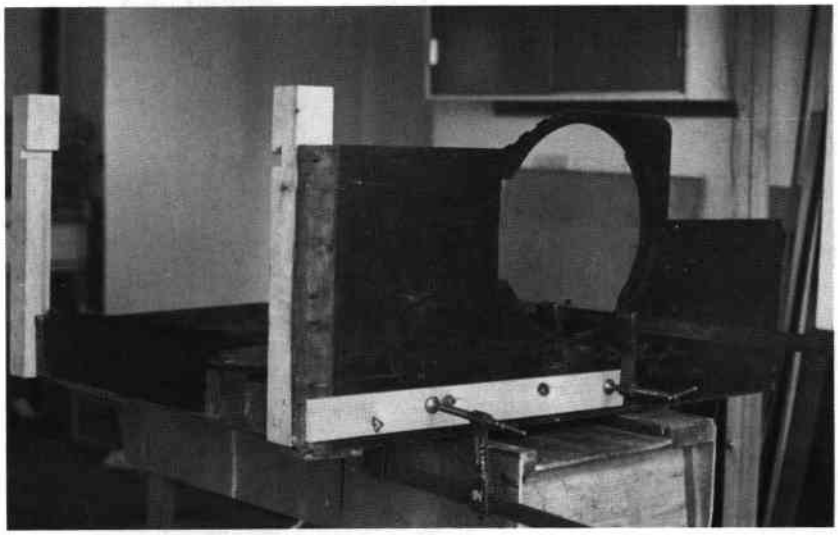


Fig. 2. Replacement of the bottom rails is often necessary. Shown here being glued to the piano frame and sidecheeks. Any warping can be corrected at this stage.

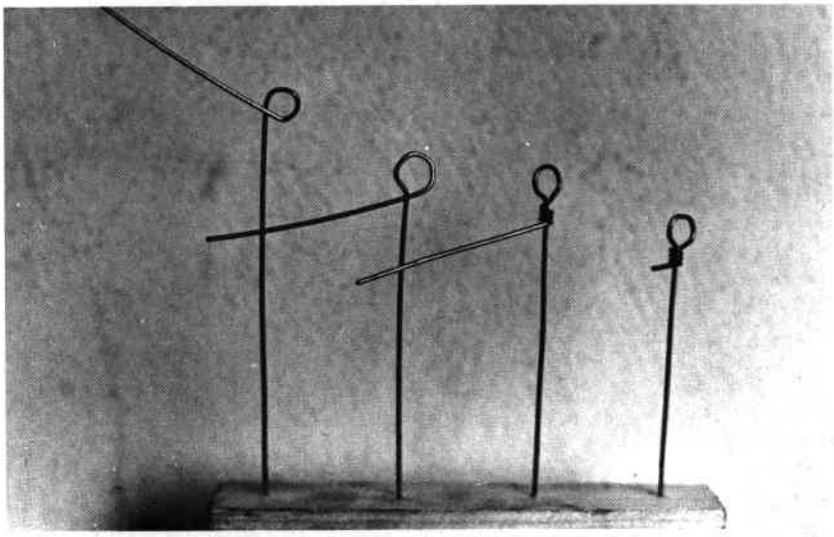


Fig. 5. Four stages of producing a loop at the tail end of the string (See text).

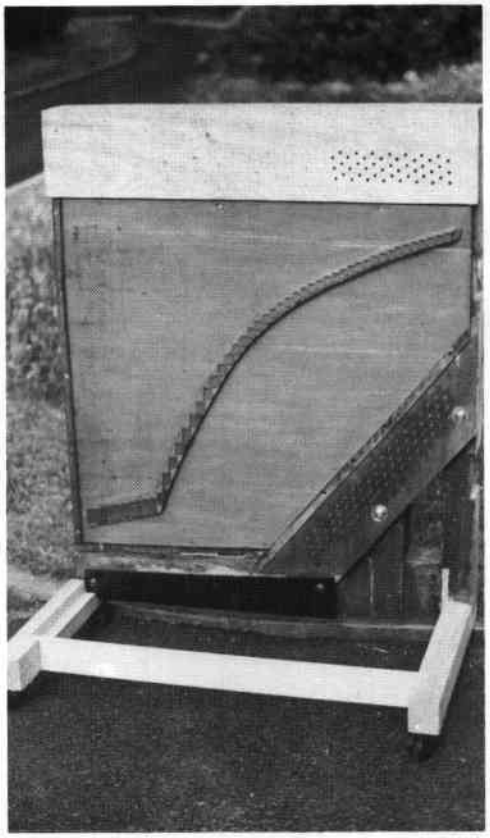


Fig. 3. A view of the finished piano frame referred to in this article as the "harp" with a new bottom frame of the case attached. (The term "harp" is more usually referring to the metal casting of an iron-framed piano).

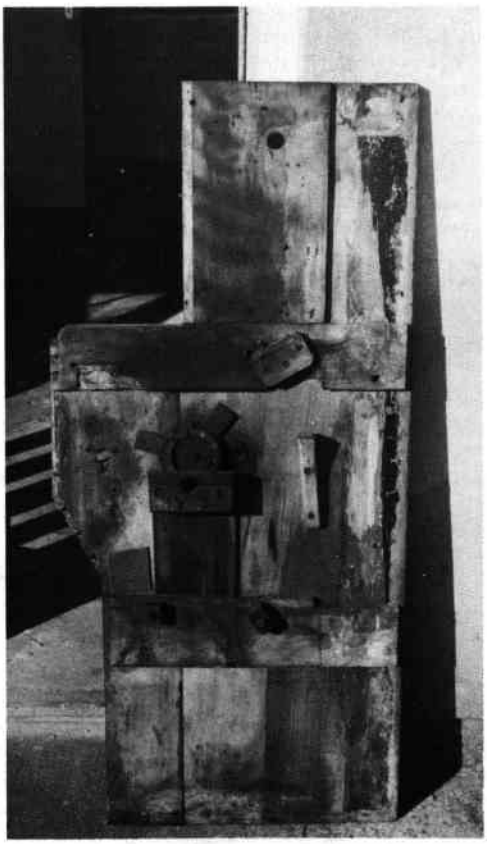


Fig. 4. The disassembled case side. Warping of the side cheeks may be a problem which is overcome as described on p. ???. The side is then re-glued as shown in figure 2.

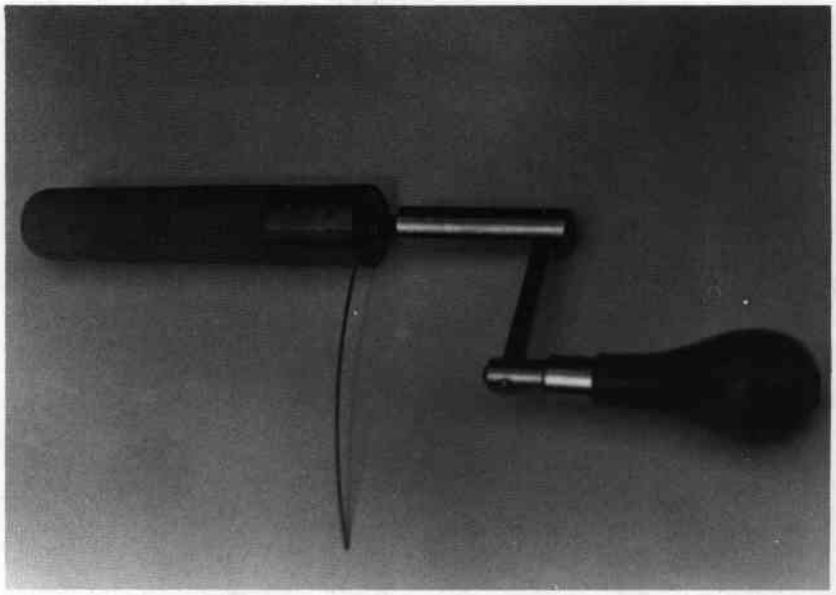


Fig. 6. Winding the string onto the wrest pin, with the wrest pin holder and stringing handle.

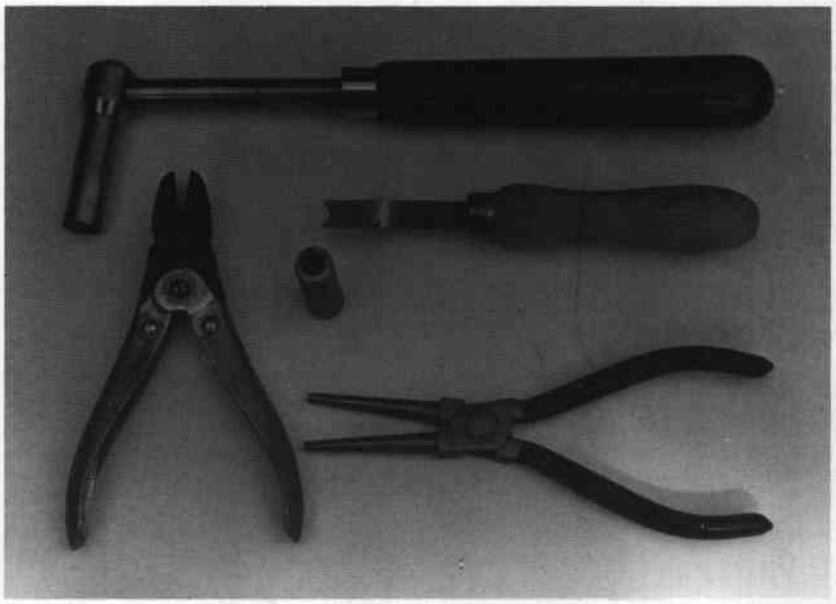


Fig. 7. Essential tools.

Fig. 8. The piano wire is shown being wound onto the wrest pin.

Fig. 9. The wrest pin is then inserted into its position in the wrest plank.

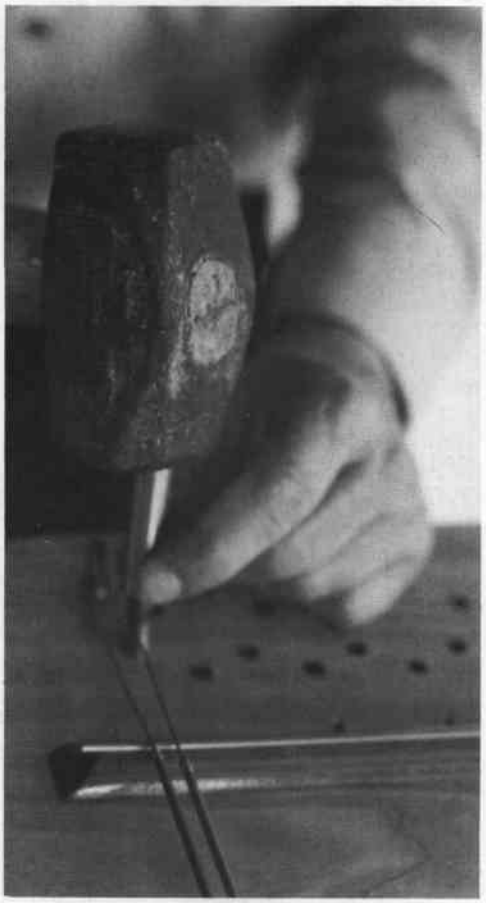


Fig. 10. Hammering the wrest pin home until the turns of the wire are within approximately 4mm from the surface of the wrest plank. It is preferable to use pins of a size larger than the original.

obtained and the sound board has thoroughly dried it should be protected by one or more coats of clear varnish applied after the bridge has been reglued in position.

The bridge should be coated lightly with glue and re-screwed to the sound board using the original wooden packing pieces at the back. The sides of the bridge may also be varnished to afford some protection from dirt in the future.

Once the sound board has been completely restored it should be re-screwed to the harp.

Hitch Pin Boards

The angled metal plate holding the hitch pins for the bass strings should now receive some attention. This is best wire brushed and sand papered using a rotating wire brush followed by a rotating flap wheel in a suitable electric drill. Once the metal plate and its pins have been cleaned up as much as possible, the plate and hitch pins should be given a coating of Rust Remedy or, if necessary, more than one coat. The coat of Rust Remedy should be followed by a coat of stove enamel which should, if possible, be baked hard in the oven whilst the wife is out shopping !.

The metal plate should then be bolted firmly to the harp after making sure that it beds down correctly. Use plywood or metal shim pieces, if necessary, to ensure that it sits comfortably on the harp.

The left hand corner of the metal hitch pin plate is shaped so as partly to sit between the harp and the left hand chassis member. This feature weakens the structure of the barrel piano quite seriously and does not seem to serve any useful purpose. It is quite easy to cut out the left hand end of the metal plate which facilitates a much larger and better glue joint between the chassis and the bottom of the harp.

The diagonal wooden hitch pin board is less easy to restore but the metal pins should be cleaned up as best possible and given one or two coats of Rust Remedy. The wooden facings of this pin board can sometimes be prised off which enables the metal pins to be cleaned more easily. The wooden facings then need to be reglued in position under cramps. Finally the wooden facings should, if possible, be burnished with graphite using a shoe brush to achieve a polish.

Once the hitch pin boards and the sound board are back in position glued, bolted or screwed as appropriate, the appropriate felt strips over which the strings will pass should be glued in place. Use the proper felt, from a piano supply house, for this purpose.

Restringing the Harp

The top 39 notes are strung with normal music wire. Notes 10 to 33 inclusive (numbered from the bass end) are strung with three individual wires. The top 15 notes are strung with four individual wires (unless the piano has been modified). The bottom nine notes are double strung (bi-chords) with copper wrapped bass strings.

Before dismantling the piano it is a good idea to see if the original wrapped bass strings can be saved. This means very gently removing the wrest pins by turning them anti-clockwise whilst keeping gentle tension on the string so that the end which is wrapped around the wrest pins uncurls. If you are lucky you may then be able to re-use those strings. If not you may find that a friendly piano tuner will have a collection of old strings removed from pianos which have been restrung. If you use old strings make sure that you use them in pairs which came from the same piano as it will, in general, not prove possible to successfully match up bass strings from different pianos. Take a careful note of the widths of the wrapped bass strings and of the wires which make up their central cores. Even if you cannot re-use the bass strings keep them for the purpose of submitting them as samples to a supplier of piano parts so that new strings can be made up. If you are able to find bass strings from an old piano which are the right size these may be reduced in length by unwinding the wrapping but before so doing, make sure that you have soldered three of four turns together at each end of the desired length of copper wire wrapping so as to prevent the whole wrapping on the string which you will use becoming loose which could later result in rattles when the bass string is sounded. A useful tip if using old bass strings is to boil them to remove dirt from the windings but do dry them quickly in the oven or with a heat gun to prevent rusting.

The original strings (No.'s 10 to 48) should be measured and the sizes written down before they are discarded and they need to be replaced with proper steel music wire. The cheapest wire will do – unless you have discovered a Steinway barrel piano!

A possible stringing plan for the unwrapped strings is set out below. However, the string diameters may vary from piano to piano and are not too critical. The gauge used is music wire gauge (m w g).

Notes from Bass End	M W G
10 - 11	20
12 - 24	18
25 - 32	16
33 - 40	14
41 - 48	13

The stringing process is fairly simple and commences with making a loop at the tail end of a string around one of the pointed ends of a pair of round nosed pliers. Once the loop has been made (Fig. 5) it is placed in a vice and the tail of the wire is wrapped around the bottom end of the wire some 2½ turns. The surplus wire is cut off leaving a tail of approximately 3/16 of an inch. The wire is then looped over the bottom hitch pin and pulled up into position. The other end is first trimmed to approximately 2½ inches longer than the position of the wrest pin hole and then inserted in the wrest pin and the first two or three loops of wire are curled onto the wrest pin. For this purpose you will need a wrest pin holder and a stringing handle (Fig. 6). It is important that the coils should be formed neatly on the wrest pin and lie snugly next to each other. The winding onto the wrest pin continues under tension until the wrest pin is exactly in line with the wrest pin hole. The wrest pin is then hammered into the hole until the first of the three coils of wire on the wrest pin lies flush with the face of the wrest plank.

Do not at this stage put more tension on to the wires than is needed to hold them snugly in position. The final tensioning does not take place until all the wires have been strung onto the harp and the pressure bar positioned between the pins and the bridge, has been refitted.

It will take quite a lot of hammering to get the wrest pins to go right home and a heavy hammer and a suitable hollow punch are essential. Do not hesitate to drive the wrest pins in right up to the three coils of wire which have been formed below the wrest pin hole. If you do not drive the wrest pin in far enough it will not hold the tuning well when the piano is finally tuned and subsequently retuned over the years.

Two other tools you will need for the stringing process are a coil lifter and a string spacer. The first mentioned of these tools is illustrated. The purpose of the coil lifter which is used when tensioning the strings is to ensure that the coils around the wrest pin fit snugly together. The spacer which consists of a matched blade just wider than four strings is used to to ensure that each of the groups of three strings or four strings are equally spaced.

Once the stringing process has been completed it is possible to put some tension on to the strings but do not attempt to put the full tension on at one go. Use the coil lifter to ensure that the coils sit snugly on the wrest pins as you bring the tension up with the tuning handle.

As there is a lot more work to do on the barrel piano, string tension can be brought up to approximately the correct pitch over a period of days leaving the final tuning to be carried out before the piano is tested. It will be found that the piano will very quickly go off tune until it has settled down after some use.

Before turning to the next task, thread listing (stringing) braid between the individual strings below the bridge and glue the ends to stop it unravelling. This is to stop the bottoms of the strings resonating and sounding when the piano is played.

Approximate dimensions of wrapped bass strings

No. (from bass end)	Diameter of inside steel wire core (thou)	Outside diamater (thou)	Diameter of copper wire wrapping (thou)
1	40	115	40
2	40	105	30
3	40	100	27
4	40	95	25
5	40	83	20
6	40	76	16
7	40	70	14
8	40	65	12
9	40	60	8

The Case

The amount of work which is required to be carried out on the case will obviously be dependent upon the condition in which the piano is acquired. Even a completely decrepit piano can be completely restored if one is prepared to do the work. In this connection bear in mind that any parts of the piano which were originally veneered and which may be in poor condition will require a considerable amount of work because it will first of all be necessary completely to repair the carcass of the panels concerned and then to re-veneer them with fresh veneer. There may also be a need to replace missing bands of inlay in the veneer and, at the end, the woodwork will require to be painted or polished. If this work is not done satisfactorily you may have the unfortunate problem of bubbles appearing in the veneer just when you want to put the piano on show and think that the restoration has been completed. Unfortunately some of the solvents in polishes and paints appear to have a habit of loosening some of the adhesives which are used for veneering.

The veneering process may be speeded up considerably by utilising an iron-on glue film. This is a film of heat activated glue which is bonded to a sheet of heat proof paper which can be ironed onto the carcass. If necessary a double thickness of this glue film can be ironed on. It is important when using glue film to ensure that the carcass has previously been sized with normal carpenters size and allowed to dry out. If the sizing operation is not carried out the bond between the veneer and the carcass may not be adequate. Also ensure that the carcass is scored so as to provide a good bond for gluing the veneer. This may be achieved by cross scratching the surface in at least two directions with the teeth of a tenon saw.

If any parts of the carcass need to be rebuilt because of splits etc. I would, again, recommend Cascamite which makes a really solid job which is as strong as the original wood.

When dismantling the piano note carefully how the dove-tails which hold the vertical panel in front of the barrel and the inclined panel under the barrel are constructed. The bottom one of these two panels (the inclined panel) can be pushed out by careful tapping with a wrist or a mallet after which the two side panels of the barrel piano may be pushed outwards so as to release the dove-tails holding the vertical panel in front of the barrel. The method of construction is a sort of jigsaw which holds all the parts together when the two final screws are inserted into the backs of the two (dummy) front legs of the case. The narrow upright boards behind the dummy front legs are tongued at the top and the tongues are pushed into the inclined slots in the bottom of the panel.

The cheek pieces or sides of the carcass are often held in position with coach bolts which were probably not present when the piano was originally constructed. If the piano is carefully reconstructed the two side pieces can be glued back to the harp without using coach bolts but if it is desired to be able to take the piano to pieces again in the future then it is possible to replace the coach bolts with bolts which go right through the upright end members of the harp. Gluing probably makes a sturdier job but it is possible to secure the sides with bolts and for the bottom edges of the sides to be fastened to the ends of the chassis by means of wood screws.

One problem which may be encountered with the cheek pieces is warping of the tops. This can be corrected by removing the wooden top inside pieces which are glued to the tops of the cheek pieces and cutting or ripping ½" deep slits into the tops of the cheek pieces and then re-assembling and regluing the cheeks under pressure. This task is best undertaken with the whole of the case reassembled in position and held to the correct dimensions using sash cramps. This will ensure that the distorted cheek piece takes up the correct shape as the glue dries (Fig. 2).

The barrel hole cover requires particular attention. If this appears to be coming to pieces it will need to be completely disassembled and reglued and any missing pieces will have to be made up. If the hole for any of the screws which hold the spring in the barrel hole cover have become too enlarged it may be necessary to splice in fresh pieces of wood. The construction of the barrel hole cover will be self evident and it is important to retain the possibility of positioning the wooden end bearing as the setting up of the barrel in relation to the hammers is very critical.

The geometry of the bearing and barrel support in the left cheek piece is also very important. It will be seen that a smaller projecting pin is inserted in the projecting left hand barrel pin. This pin rides on the snail cam which constitutes the tune changing mechanism which is operated by an external handle. It will be seen that the barrel moves to the right in five incremental steps and comes back in another five steps so that every alternate tune is played when the barrel moves in one direction and the tunes in between are played when the barrel returns in the other direction. If the left hand barrel bearing needs repairing make sure that the centre of the hole is exactly below the centre of the snail cam and that the projecting barrel pin sits in the middle of the stepped edge of the snail cam. It is advisable to use a genuine left hand barrel pin (unscrewed from a barrel) when positioning this bearing.

Take considerable care when repairing and/or reconstructing the ends of the cabinet (the cheek pieces) as the geometry of the layout is highly critical and as the stability of the end pieces is fundamental to the rigidity of the barrel and the ultimate good operation of the piano. Considerable patience will be needed in reconstructing the end pieces as there are numerous cross members and strengthening pieces all of which will have to be glued firmly into position under cramps with the glue being allowed to harden before the next stage in the restoration is carried out. As mentioned above any re-veneering of the end pieces cannot take place until the end pieces have been properly repaired and/or reconstructed.

The final touch as regards the two ends of the piano (after carrying out any necessary re-veneering) is to ensure that the handles are properly cleaned up (using Horolene or a similar brass cleaner). The handles do not need to be painted and look attractive in their original brass finish when they are finally screwed on to the two ends of the piano. Any other external brass parts should be cleaned up in similar fashion.

I would refer, only briefly, to the other components of the cabinet e.g., the front panel, the lid, the dummy front legs etc. Usually the required restoration and the methods to be used will be self evident. However, do use new brass latches on the inside of the upper front panel. This panel may contain a mirror, a glass window, or marquetry which may or may not be capable of being saved. The middle front panel (in front of the barrel) may also be beautifully decorated with marquetry or incised decoration. If it is marquetry decorated try to save it and have it repolished. However, if it is too dilapidated you may need to make a replacement and I have found Parana pine suitable for this. Replacements for the bottom door and the lid may be made out of veneered block board with, where necessary, shaped soft wood edge beading.

I have not dealt with re-finishing the exterior of the case as most of the steps will be self-evident. However, there are now some proprietory one coat self coloured finishes such as Wood Sheen which make this task easy and rewarding.

Continued in the next edition. ■

Musical Box Oddments

by H. A. V. Bulleid Number 42

Josef Ascher (1829-1869) was a German composer of piano music. His background and his compositions and their dates are not easy to trace, but the following are to be found on cylinder musical boxes after about 1855. I think they all originated with German titles, but the Swiss musical box makers often translated them into French or English which I have copied in these few examples . . .

Alice where art thou ? 1862
Le Châlet 1861
Danse Espagnole 1854
Dozia (mazurka)
La perle du nord 1855
Les trompettes du Regiment (polka)
Les Zélots (mazurka)

Ascher is best remembered for the internationally famous ballad "Alice . . . " which is on Polyphon 10143.

Another hard-to-trace composer is the Norwegian, Freidrich Zikoff (1824-1877). His waltz *La petite coquette,* op. 73, was composed about 1872. I have also heard two other Zikoff waltzes, *Nordische Klange* and *Die Fantasten* - this last shown on a tune sheet in Vol. 11 No. 3, Autumn 1983, long before I was able to find even these scant notes about its composer.

Agent A. Woog's Harpe Harmonique

This agent, best known as an importer of L'Epée boxes, was keen on his trade-mark. It had his initials and an anchor on a shield sometimes held by a Britannia-type female, as here shown in Fig. 1. He registered it in December 1876, as emphasized by the note, very unusual on a tune sheet, "Entered at Stationer's Hall" - i.e., formally registered.

The unknown maker, or more likely the agent, wrote the tune sheet and added the serial number 18906; a different hand added 6039 rather untidily and a third hand altered it in red to 6040, repeated in the margin; it must be an agent's number.

As explained in Oddments 30, Vol. 12 No. 7, most, musical boxes styled Harpe Harmonique or Harpe Harmonique Piccolo have two combs with only a slight pitch overlap of about two notes. They only started to appear in about 1880, and the title may have been chosen to cash in on Sublime Harmonie. They had rather stiffer teeth than earlier movements and usually rather larger cases, thereby playing more loudly. It is a mystery why two combs were used, and I suggested it was a sales gimmick - "superior quality, two combs." So far no one has disagreed, but it would be nice to know for certain; they are a common type of movement generally of high quality and there is no special variation of tooth stiffness or shape in the two combs.

In sharp contrast, another type of movement styled Harpe Harmonique has the main comb covering the full pitch range and the second comb covering the middle range only, usually with groups of four teeth allowing mandolin effects. Serial 18906 is typical and is compared with others in the accompanying table.

In both types a zither is fitted, as noted by the word Harpe. These zithers are normally applied to the main comb in the first type and to the smaller comb in the second type; but where the zither tissue holder is the full cylinder length, as with serial 18906,

Fig. 1.

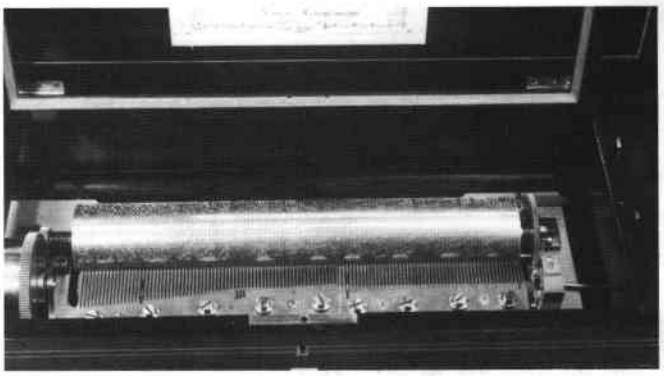


Fig. 2.

one cannot be certain of the intention. Perhaps even the makers were not so sure, and I have little doubt that Zithers provoked unprintable comments from some tune arrangers.

When the word Piccolo is added to Harpe Harmonique it merely means that more use is made of the top treble notes, indicated by fairly dense pinning in that area. It does not mean a whole new range of top notes; no box in the accompanying table has more than three notes pitched higher than the highest on a standard 13-inch 8-air Nicole, though they all have one pitched higher.

The comparison in the table is not strictly fair because the second type play only six tunes and therefore have 30% more comb teeth. Surely there must have been 13-inch 8-air boxes of this type, affording a perfect comparison, but so far I have not seen one.

Details of serial 18906

The cylinder length over end caps is just a whisker short of 13 ins. allowing 124 comb teeth at the usual .017" track spacing. Fig. 2 shows the mechanism which is very similar to serial 1598 even as to the comb tuning arrangement. The playing quality also is equally good though the tune arrangements are different - noted in particular because they have a tune in common. Tune 5, *Songs of Praise Quadrille No. 1* by Strauss is identical with tune 1 on serial 1598 which is listed as *Romance des Chasseurs du Roi* by Abt, see Fig. 3. Would you believe it ? Very lucky, though; comparing arrangements is always an extra pleasure on good quality boxes.

The zither is 12½ inches long but I think the tissue was intended to cover only the second comb - as with the short zither on serial 1598. Fig. 4 shows the zither mounting, a clumsy arrangement with unnecessary second bracket screwed *under* the bedplate. The holder bracket is screwed the wrong side, needing specially thinned screw heads, because if fitted outside the bracket it would be too far from the tooth tips. All this means no height adjustment is posible at the bracket, instead a set screw allows the operating knob to be screwed in or out and clamped in the best position.

Fig. 5 shows some of the pricking marks on the cylinder. They wander in different amounts towards the treble end, whereas the track lines are correctly spaced. Luckily the errors were not enough to cause trouble - some may have been adjusted before the main pricking started, it is difficult to tell.

It is just possible to discern, in Fig. 2, that the mandolin effects are pinned treble-end first, thereby running "uphill" from bass to treble. So far the only movements reported with this characteristic

Fig. 3.

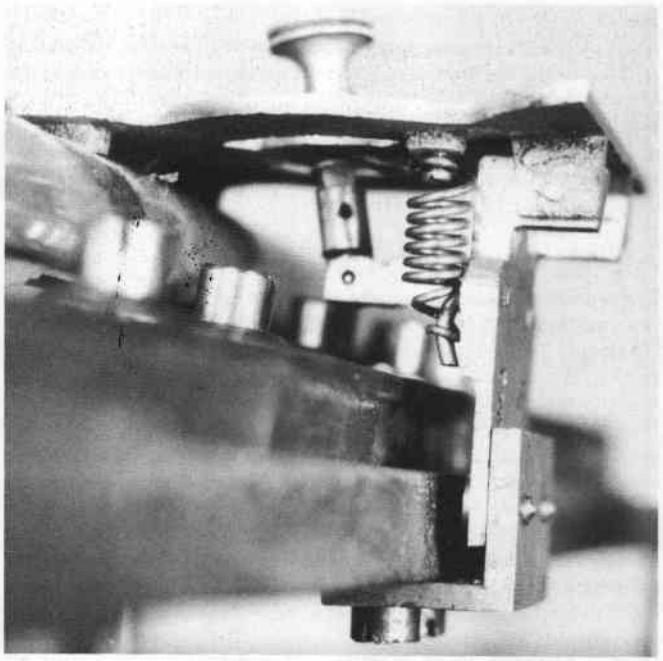


Fig. 4.

have been made by Lecoultre, but serial number 18906 is way back in Lecoultre's key-wind period so presumably we have here another maker, with "uphill" pinning. The Gamme number is 254. The code number of the blank is 1, stamped on the bass edge of the bedplate and, unusually, on all the spring and cylinder and governor components. This low and wide-spread number may turn out to be a valuable clue to the maker.

Cement thickness

According to Professor Chapuis, only a thin coating of cement was originally applied in the cylinders, the object being to add stability to the pins. It was kept thin to avoid unecessary weight. Then one day an apprentice poured in a massive overdose and it was discovered that the musical quality was immensely improved. One only has to tap an empty cylinder when set up in running order on its arbor and bedplate to hear its liability to undesirable noises.

The bore of the dividers in a standard 2 1\8 inch diameter cylinder is normally just over one inch so if the cement was thick enough to cover them its thickness would be half an inch. But when looking into a cylinder one can usually see nearly an eighth of an inch of divider protruding, in which case the cement thickness is about 3\8 of an inch. Putting in more cement than necessary would not have appealed to the makers, so I think we can safely say that a minimum thickness of 3\8 of an inch (10mm) was considered adequate.

I was sharply reminded of all this while recently re-pinning a 13 by 2 1\8 cylinder which had two dividers. As usual I did not take much trouble in getting the full share of cement back into the centre section because I had scalloped the existing zinc dividers before re-fitting and relied on the cement finding its uniform level along the cylinder. But due to a combination of rather viscous cement and inadequate heating period, the cement in the centre section looked rather thin. I hoped it was adequate but no! all the teeth operated by centre section pins played with a curious hollow sound - emphasized I think by their normally-playing neighbours.

When I removed an end cap to add cement I found the thickness in the centre section 3\16 of an inch (5mm) compared with just over 3\8 each end. I did not feel inclined to add cement in stages to try the effect; instead I put in plenty and restored the centre thickness to a bit over 3\8 of an inch. That cylinder had seemed a bit short of cement before re-pinning and I had already added a bit before having to add a lot more to the centre section.

The movement sounded conspicuously better after the cement additions compared with its sound before re-pinning, so I am convinced that we should always check this thickness before grumbling at any lack of tone in the music. I agree with the experts I consulted that, with cylinder cement, it is a case of "the more the better".

By coincidence, another movement recently restored had a very similar cylinder which was so loaded with cement that the dividers could only just be seen. It has a super, mellow tone. I fell to wondering if the bore of the dividers was a sort of level indicator for the ideal cement fill-up. It would be all ready for a quick visual check before final assembly. Remember, a cylinder may have lost quite a bit of cement during a re-pin. Would every re-pinner who lost it always make up the loss, one asks oneself.

Cement composition

Everyone who has re-pinned a few cylinders knows only too well the range of cements originally used. Though mostly a glossy brown colour, shades ranging from pale to dark toffee and with quite a pleasant, pungent pine smell when melting, one occasionally finds an almost black cement with a tarry smell like road repairs. Almost all contain about one third resinous base and two thirds sandy filler, an exception being L'Epée with less filler and a greenish-brown treacly appearance.

The rosin is obtainable easily enough from pine and fir trees (plentiful around Ste. Croix) and even more easily from John Myland Ltd., of Norwood High Street, London SE27 9NW. It costs about £1-20 per pound. Sometimes shellac was mixed with the rosin; I do not know why this was done, but my guess is that it was readily available from the furniture trade suppliers and worked very well so why change. But shellac has two disadvantages; it gradually deteriorates with re-heating, and it is about four times the price of rosin.

There are three important reasons for adding a filler to the rosin: to reduce the shrinkage of the mixture during solidification; to make a more viscous and therefore easier-to-handle mixture; and to reduce the cost. Of course the filler must not reduce the mixture's ability to adhere closely to the roots of the pins and to the end caps. This suggests an average grain size of about a hundredth of an inch (¼mm), but it does not matter if there are also some quite large grains in the mixture - I once found a few lumps near sugar-loaf size in a PVF cylinder. I duly put them back.

I have heard chalk, whiting, pummice, kaolin, sand, silica and brick proposed as fillers - all in powdered form, of course. I think all

Make & Serial no.	Cyl. length in inches & no. of tunes	Tune sheet Description	Pitch overlap		Diagrams of pitch overlap in combs - Main comb above
			Main Comb	Second Comb	
Ami Rivenc 44292	13 8	Harmonical Harp Piccolo	59 - 61	1 & 2	1 59 61 12 32
Unknown 5255	16⅛ 10	Mandolin Piccolo Harp-Zither	59 - 60	1 - 3	1 60 13 32
Unknown 5941	13 8	Harpe Harmonique Piccolo	51 - 61	1 - 11	1 51 61 1 11 32
Unknown 1598	13 6	Harpe Harmonique Zither	15 - 42	1 - 53	1 15 42 70 1 53
Unknown Agent A. Woog 18906	13 6	Harpe Harmonique	15 - 46	1 - 52	1 15 46 72 1 52

Details of the two main types of movements labelled Harpe Harmonique.

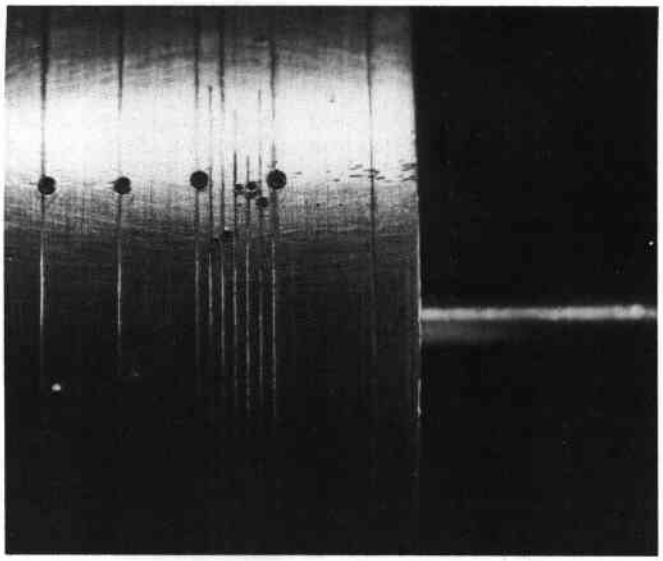


Fig. 5.

are quite O.K. But what one really wants to know is the simplest practical way to make up the odd pound or two of cement, to save a cylinder from going short.

I made up fourteen samples with different proportions of rosin and shellac and filler and also one with pitch. All mixed in perfectly with each other and with samples of existing cements. They were all best with about twice as much filler as base. The samples with shellac (1 shellac, 2 rosin, 6 filler) were slightly stronger and stickier but those with rosin only (1 rosin, 2 filler) were perfectly satisfactory. For filler I tried various mixtures of whiting (which is finely ground pure chalk) and two types of sand, and again they gave fully acceptable results. Using whiting only the result is very like sealing-wax. The slight differences in weight of different fillers are not significant. The mixes are by volume and need not be accurate. Obviously if you are adding to some cement which you already consider too viscous, the addition should have a rather higher rosin content.

The simplest and most satisfactory filler is fine silver sand, as sold at garden centres for childrens's sand pits. So my simple universal formula is: one part rosin, two parts fine silver sand. When making up the mixture first get the sand perfectly dry - fit for an hour-glass. Then slowly melt the rosin without overheating, and stir in twice its volume of sand.

For adding to a cylinder I prefer to have the cement in sticks which I cast in moulds about half inch square and four inches long made from aluminium from used food containers which are non-stick. Or you can pour it on a non-stick surface to cool and then break it up like slab toffee. Once used for cement, a saucepan is hooked for life - I don't suppose anyone has ever even tried to clean it.

Restoring very early cylinders

Early cylinders without cement and those with a very thin coating still occasionally turn up and present a small problem to restorers. Should they be left as is, or be given the extra amount the makers would have put in had they known? I think the extra should be added, if the owners agree after discussion. It is a reversible improvement and therefore tolerated by purists, - anyone who doesn't like it can remove it.

Cuendet

There were at least two lots of Cuendets (pronounced Kwendeh) making musical boxes in and after 1885 - Jules at L'Auberson (see Oddments 36) and brothers at Ste. Croix. They bought blanks and combs from various sources and they made little if any effort to identify their products.

Their serial 28323 is shown during restoration in Fig. 6 and the only clue to its maker is the name Cuendet written under the wooden platform for the bells and scribed on the back of the drum. So which Cuendet? Jules reached serial 4000 in 1891 and was then making about 1600 yearly (mainly small movements) at which rate 28323 would come in 1905 when there was still a market for cylinder boxes with bells and drum against disc competition. But it could be by the other Cuendets about whose serial numbers no data are recorded as yet.

Serial 28323 is a a drum, bells and castanet movement with 12 inch cylinder playing twelve tunes and doing well with only 45 music teeth (9 5\8 Polyphons have 46 teeth). The vellum-faced drum, block castanet and five engraved bells are neat and compact. It was probably made from a blank by Karrer of Teufentahl, but we shall not know for certain till the blank codes are cracked. On serial 28323 the bedplate bass edge is stamped 6 and 54. The cylinder details and governor and tune change lever are coded 6, and 54 is the spring assembly code number. But this spring assembly is coded 1 . . . the whole assembly has been replaced involving new holes in the bedplate to suit the replacement bearing brackets. Now it all works "like new" after a major restoration.

I saw another Cuendet box a year or two ago, a big interchangeable with four 13-inch 6-air cylinders and 92 comb teeth. The track spacing was .022" as usual on late Ste. Croix interchangeables for which extra cylinders could be ordered. I could not find its serial number. The only clue to the maker was the Jules Cuendet anchor-and-JC trademark which was applied rather casually in red to the backs of the four tune sheets which were left loose in the cylinder drawer.

The tune sheets for cylinders numbered 1, 3, and 5 and were headed Mandolin Piccolo; but the one for cylinder numbered 2 was headed Mandolin Basso Piccolo and was rather larger. At first I thought this was a wishful-thinking sales gimmick; but I suppose it is also possible that cylinder 2 was wrongly ordered for another type of movement with more bass teeth. With only 92 teeth even the finest arranger could not work the miracle of bass-to-piccolo mandolin effects - though he might make a very good try. ■

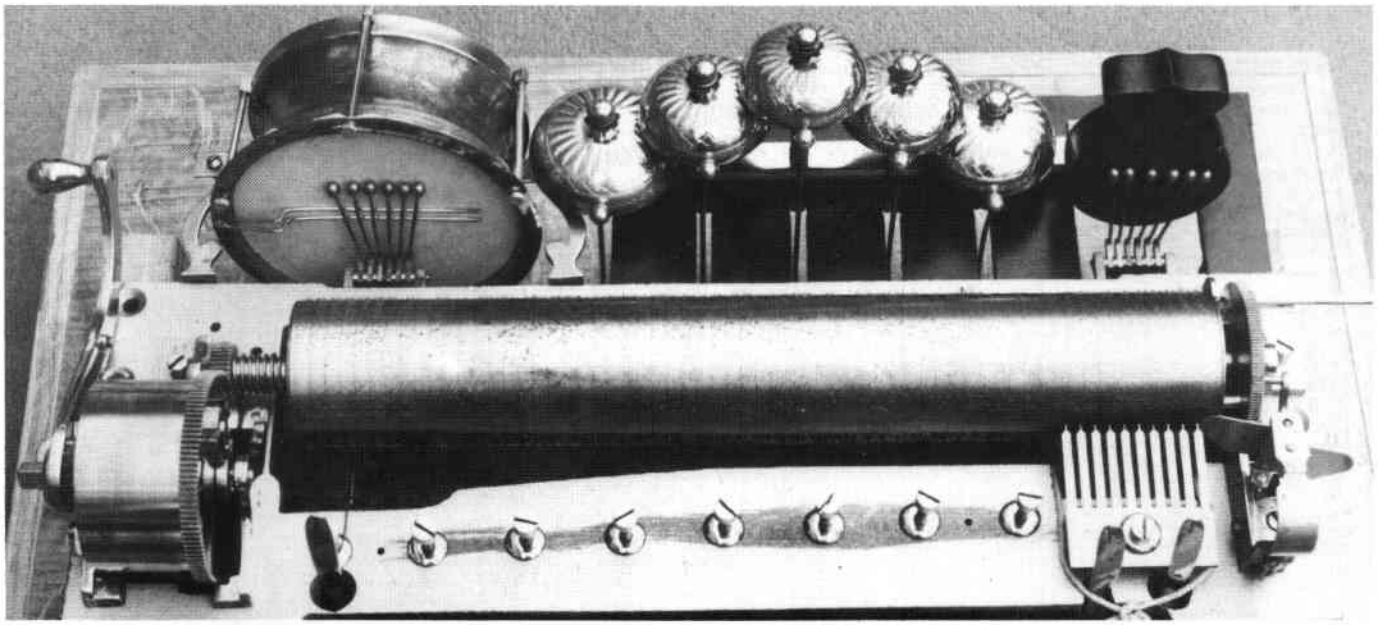


Fig. 6.

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.

Place the Disc, or Figure out the Fragments. Can you help?
John Hammond

Some years ago, desiring an original catalogue no 24.5" Polython discs, I managed to buy one at Christie's together with some other items of literature attributed to Polython. The lot included another 14 page lists of discs numbering from 6001, plus a further fragment printed in Leipzig from a similar title list which is illustrated below.

Although it seems likely that these are Polython titles of one of the less popular sizes I am not certain of this.

19 5/8" Polython discs are numbered 5001 to 5999 (incidentally, no. 5999 is "Shall I be an Angel Daddy" by Collins - a title not listed by Graham Webb in the first edition of his Disc Musical Box Handbook) with a second series in five figures commencing at 50000. This suggests that the 6000's had already been used for another purpose.

Before asking your Editor to publish the list how much better it would be to completely identify the discs as to make and size.

As usual some of the title translations from the original German as listed are amusing - no. 6092 "Once I have Plaid" and no. 6407 we usually know as "the Shadow Song".

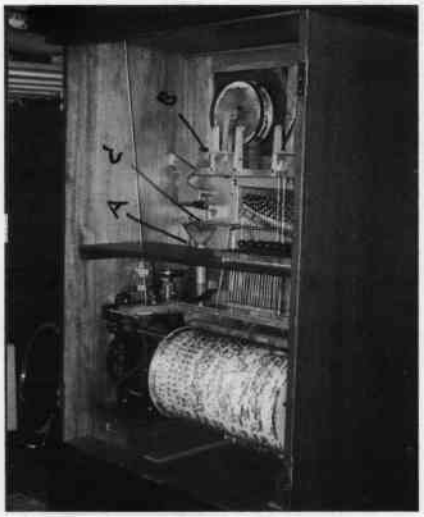
So come on disc buffs, size the six thousand series and let us know! ■

Lochmann Orchestrion

C.H. Kok, Ridderlaan 30, 2242 Gt Wassenaar

In an old barn in Holland I found the remains of a Lochmann Orchestrion. It is an older type as shown in the picture enclosed, for it is still operating with a wooden cylinder provided with steel pins. Besides the piano there is a drum, triangle, cymbal and a xylophone.

After a big restoration job, the machine is working fine! (20 tunes on 4 cylinders)



Alas there is one problem left, I cannot find out how the shaft is driven, marked C and A on enclosed photo. Perhaps there is someone among our members who can help me with a description. Is it possible to publish this in the magazine of the M.B.S.G.B. ■

...Opern-Sätze.

6013	Rich. Wagner	„Tannhäuser", Marche de l'entrée	„", Entry-march	„...arm...es Mädel", „O, theure Margarethe"	6002
6012	C. M. v. Weber	Air de Preciosa, chant	Air of Preciosa, song	„Tambour...ser", Marsch: „Einzug der Gäste"	6010
6014	Guiseppe Verdi	„Troubadour", Miséréré	„Troubadour", Miserere	„Preciosa", „Einsam bin ich nicht alleine", Lied	6012
6015	E. Humperdinck	„Hänsel und Gretel", Valse	„Hänsel & Gretel", Waltz	„Trouba...dour", Miserere	6014
6019	E. Humperdinck	„Hänsel und Gretel", Chant dansant	„Hänsel u. Gretel", Dancing song	„Hänsel und Gretel", Knusperwalzer	6015
6021	B. Smetana	„Prodaná nevesta" Sbor venkovanů „Proč-bychom"	Bohemian	„Hänsel und Gretel", Tanzlied: „Brüderchen komm"	6019
				Die verkaufte Braut, Böhmisch	6021
6034	Fr. v. Flotow	„Martha", La dernière rose	„Martha", L...t rose	„Martha", Die letzte Rose	6034
6038	Weber	„Freischütz", prière	„Freischütz", ...rayer	„Freischütz", Gebet: „Leise, leise"	6038
6044	Bellini	„Norma", duo	„Norma", du...	„Norma", Duett: „Theure Norma"	6044
6061	Rossini	„Guillaume Tell", Tyrolienne	„William Tell Tyrolienne	„Wilhelm Tell", Chor und Tyrolienne	6061
6068	Gounod	„Faust", Choeur des soldats	„Faust", Soldi...chorus	„Faust", Soldaten-Chor	6068
6069	Carl Zeller	„L'oiselier", chanson	„The bird-se...ller, song	„Der Vogelhändler", Lied: „Wie mein Ahnherr, ...ig Jahr"	6069
6076	Carl Zeller	„Le maître mineur", chanson	„The master-mi...", song	„Der Obersteiger", Lied: „Sei nicht bös"	6076
6089		„Le hussard d'étain", Op.: „la chansonette"	„The tin-hussar song	„Der Zinnhusar" a. d. Operette: „Die Chan...sette"	6089
6092	A. Lortzing	„Czar et charpentier", Jadis je jouais, Air	„Czar and carpe...", Once I have plaid, Air	„Czar und Zimmermann", Lied: „Sonst spielt' ich"	6092
6096	Millöcker	„Le château enchanté", „Oh, lac bleu", chant	„The enchanted ...stle", „O blue sea", song	„Das verwunschene Schloss", „O du himmelblauer"	6096
6108	Fr. v. Flotow	„Martha", Air	„Martha", air	„Martha", Arie: „Ach so fromm"	6108
6110	Wagner	„Lohengrin", choeur des fiançailles	„Lohengrin", wedding-song	„Lohengrin", Brautchor	6110
6146	Mascagni	„Cavalleria rusticana", Intermezzo	„Cavalleria rustica...", Intermezzo	„Cavalleria rusticana", Intermezzo	6146
6195	Zeller	Polka d'après des motifs de „L'oiselier"	Polka after motive „The bird-seller"	„Griss Euch Gott Alle miteinander". Polka nach Motiven „Der Vogelhändler"	6195
6203	V. E. Nessler	„Le trompette de Säkkingen", chanson	„The trumpeter of Säkkingen", song	„Der Trompeter von Säkkingen". Lied: „Behüt dich"	6203
6211	G. Zeller	„Chandelles des mineurs", valse	„Miner's lamps", wtz	„Grubenlichter-Walzer"	62...
6253	Fr. v. Suppé	Chant du tonnelier	Coopers song	Böttchers Lied aus: „Boccaccio"	6...
6254	Fr. v. Suppé	Cavalerie légère! Ouverture	Light cavalry, Ouverure	Leichte Kavallerie, Ouverture	6...
6259	Weber	„Freischütz", „Air de Max"	„Freischütz", „Air fm Max"	„Freischütz", Arie des Max: Durch die Wälder	6...
6262	Millöcker	Polka du signalement	Warrant of caption's-polka	Steckbrief-Polka a. d. Op. „Der Feldprediger"	62...
6266	Gounod	Faust, Romance des fleurs	Faust, romance	Faust, Romanze, Blümlein traut	6266
6268	G. Bizet	Polka de l'opera „Carmen"	Polka of the opera „Carmen"	Polka a. d. Oper „Carmen"	6268
6269	Mendelssohn	„Le songe d'une nuit d'Eté", marche nupt.	„A midsummernightsdream", march	„Ein Sommernachtstraum", Hochzeits-Marsch	6269
6277		Marche des mou-ses	Cabin-boys-march	Schiffsjungen-Marsch a. d. Oper: „Der Vicеadmiral"	6277
6279		Galop des bandits	Bandit-gallop	Banditen-Galopp a. d. Oper: „Prinz Methusalem"	6279
6280	Millöcker	L'aumônier, un rêve, valse	The Field-preacher, dream-waltz	Der Feldprediger, Traum-Walzer	6280
6284		La fille du régiment, air	The daughter of the regiment, air	„Die Regimentstochter", Heil dir mein Vaterland	6284
6407	Meyerbeer	Danse des ombres de „Dinorah"	Phantoms dance from „Dinorah"	Schattentanz aus „Dinorah"	6407
6409	Bellini	„La somnambule", air: „Sovra il sen la man mi posa"	„The somnambule"	„Die Nachtwandlerin", Arie: „Lass' die theure Hand hier ruhen"	6409
6410	"	„La somnambule", air: „Ah! non giunge uman pensiero"	„The somnambule"	„Die Nachtwandlerin", Arie: „Ach, Gedanken nicht ermessen"	6410

Die hinteren Blätter dieses Kataloges enthalten sämmtliche Musikstücke der Nummer nach geordnet.

Printed in Leipzig

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Troubadour ⌀ 30.0cm, center drive
Fortuna ⌀ 20 or 21cm, center drive
Fortuna ⌀ 18cm, center drive
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These charges include typesetting but are exclusive of any artwork and camera work which may be required. Half-tone, line, and line-and-tone negs plus artwork, design and layout facilities can be provided if needed at additional cost. Squared-up half-tones £11 each. Cut-out half-tones £15.00 each.

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If required, advertisements can be printed in a second colour. Rates available on application.

DISCOUNTS (applicable only on accounts that are settled within 60 days, otherwise strictly nett).
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MECHANICAL DATA type area:-
Full page 10⅜" x 7⅛" (270mm x 180mm), Half page 10⅜" x 3½" (270mm x 88mm) or 7⅛" x 5⅝6" (180mm x 135mm), Quarter page 5⅝6" x 3½" (135mm x 88mm)

Deadline Dates for Advertising Copy

15th March; 15th June;
15th September; 15th December

Editorial copy **must** be submitted at least **8** days prior to above dates.

Posting of magazine:
27th February; 27th April;
7th August; 7th November

Musical Box Society of Great Britain

SUBSCRIPTIONS

Have you paid the correct fee for subscription renewals?

Please check now and forward any outstanding amount to Ted Brown, Subscription Secretary.

If you are paying by standing order please make sure your bankers have received a revised standing order.

Correct Membership Fees

United Kingdom
£12, Joining Fee £6.
Europe and Near East
£12, Joining Fee £6 (plus £1 if not in Sterling).
Australia, New Zealand and Far East £14 Surface Mail, Joining Fee £7. £22 Air Mail, Joining Fee £11 (plus £1 if not in Sterling).
United States $30 Surface Mail, Joining Fee $15. $40 Air Mail, Joining Fee $20.
Canada $40 Surface Mail, Joining Fee $20. $50 Air Mail, Joining Fee $25.

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

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.

NORFOLK POLYPHON CENTRE

(NORMAN & JUNE VINCE)

SPECIALISTS IN:–

ORCHESTRIONS & ORGANS

AUTOMATA

CYLINDER BOXES

DISC MACHINES

A wide and constantly changing range of instruments always available

WOOD FARM, BAWDESWELL, EAST DEREHAM, NORFOLK.

Telephone: Bawdeswell (036-288) 230

(on B1145 one mile east of A1067 junction in Bawdeswell Village).

CYLINDER AND DISC BOX REPAIR AND RESTORATION

Services offered include:–

- ★ **Cylinder re-pinning – no limitation to size.**
- ★ **Pins can be raked (angled) if required.**
- ★ **Eccentric or worn cylinder pins re-ground true to cylinder pivots**
- ★ **All manner of comb work.**

MEMBER of the BRITISH HOROLOGICAL INSTITUTE

- ★ **Cutting back. Re-tuning.**
- ★ **Re-leading and Tuning.**
- ★ **Re-facing star wheels.**
- ★ **Setting up and adjusting gantries.**
- ★ **Motor repairs.**

J. D. WEIR F.B.H.I.

Parkview, 72B Glengate, Kirriemuir, Angus, Scotland DD8 4JG

Telephone: Kirriemuir (0575) 73781

Cylinder repinning, due to workshop expansion I can offer a complete cylinder repinning service in a realistic time with no limitations on cylinder size, anything from snuff box to Plerodienique, including orchestral and organ cylinders. Organ cylinders can be repinned with or without partial bridge repairs or full re-bridging.

Cylinder pins are finished straight or raked as required.

Single cylinders from interchangeable sets can be repinned without surcharge. All repins are charged at the same basic price of length x diameter x 60p plus £60. With an additional charge for raking if required of length x diameter x 20p. All measurements to the nearest half centimetre.

Organ cylinder repinning charges are assessed on the full length of the cylinder including the bridged section. This is to allow for the extra time spent preparing and finishing these. Organ bridge repairs are charged at £12 per hour.

Collection and delivery. All work can be collected and delivered door to door by insured carrier. Large items can be collected and delivered personally.

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JOHN COWDEROY ANTIQUES

The Musical Box Centre
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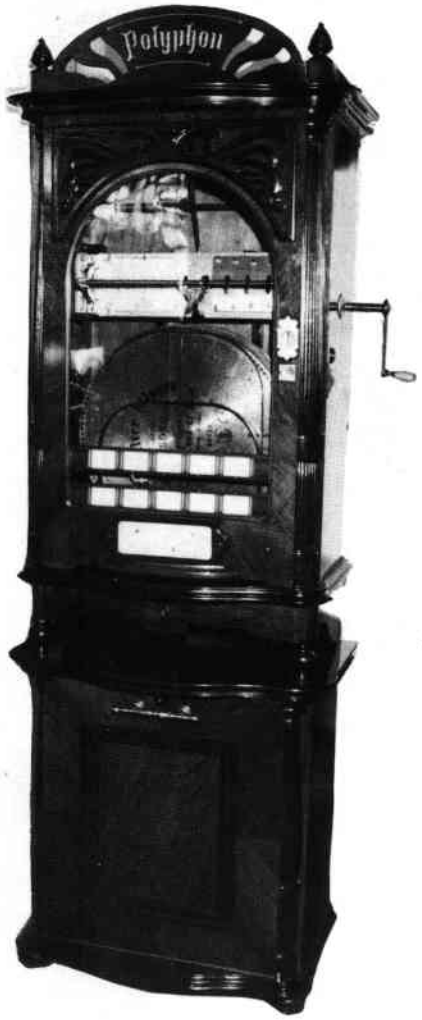
Tel: 0323 20058 (Day)
0323 504590 (Evenings)
Fax: 0323 20058

SPECIALIST IN THE RESTORATION OF MUSICAL BOXES AND CLOCKS



We buy and sell

Cylinder Musical Boxes ● Clocks
Disc Machines ● Furniture ● Silver
Jewellery ● Items of interest

Large showroom

Belle Vue Box Repairs

Musical Box Specialists

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Telephone: (0272) 662010

Jim Colley sends his regards to all members of the Musical Box Society of Great Britain. "I am to retire to live in Eire where the pace and quality of life appeals. My friends and I have tried since 1974 to maintain the magical sound of the musical box, but now I want to relax, so I can accept no more work".

THE FAREWELL SHANTY

It's time to go now
Haul away your anchor,
Haul away your anchor
'Tis the sailing time

Lesley Evans

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19th SEPTEMBER 1989

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CLOCKS

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You're almost sure to find it when you pay us a visit in Wells. We carry a comprehensive range of cylinder and disc musical boxes, carriage, bracket and Long Case clocks, all backed by our own restoration workshops. Displayed in a veritable Alladins cave of antiques, both elegant and unusual, whether you require a Georgian table or an antique snuff box, we may be able to assist you!

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