

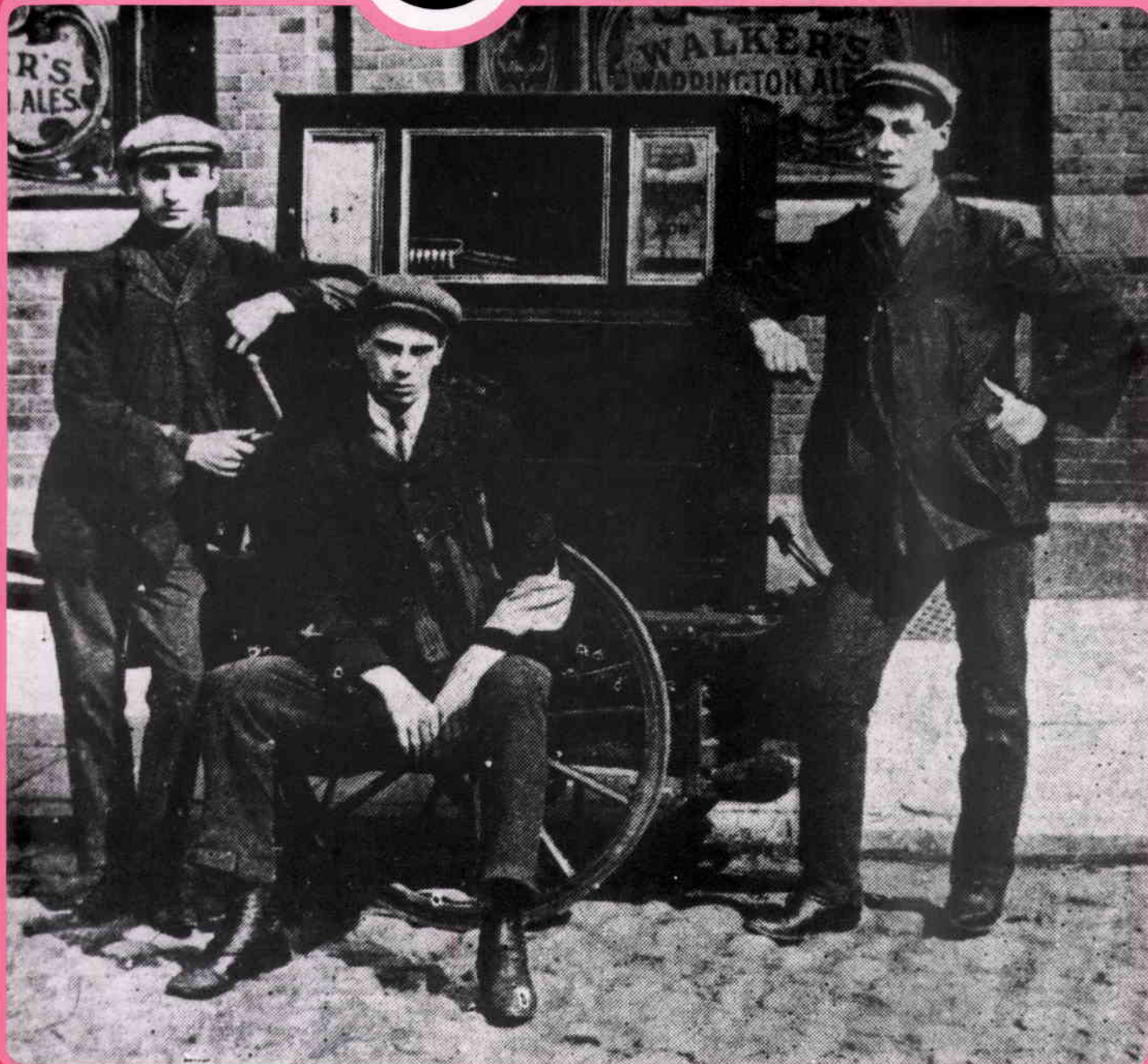
The Music Box

An International Magazine of Mechanical Music

Volume 15 Number 2

Summer 1991

Edited by Graham Whitehead



Inside So you want to buy a street organ
How did it all begin
Society visit to Paris

The Journal of the Musical Box Society of Great Britain



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The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 15
Number 2
Summer 1991

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Front Cover:

Street entertainers Ford & Barris Trio who once performed in
the streets of London and later became Music Hall artistes.

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Editors Notes

Strange Connections

Have you noticed that when enthusiasts of mechanical music meet other enthusiasts of mechanical music, often other enthusiasts share the same interests outside the sphere of mechanical music. I have a partial interest in "steam", it's amazing just how many other mechanical music enthusiasts have the same partial or keener interest in main line steam or miniature railways. Another common interest amongst mechanical music fans, perhaps quite naturally, are clocks.

I am always meeting more and more members who have an inkling towards cinema organs and cinema architecture, but perhaps few people realise just how close mechanical musics' links are with the cinema. The Nickelodeon theatres of America are a complete subject on their own but back here in England it was the Harper Electric Piano Company that established the first link between mechanical music and the cinema by placing one of their specially adapted orchestrions in to the Palace Cinema at Tamworth to accompany silent films of the day.

As a result of my mentioning the Musical Box Society in an interview on the Derek Jameson show last week, I received a letter from a listener from which has emerged another interesting connection between the famous Dreamland Cinema at Margate and the man whose invention of the Sillioth Trainer, a flight simulator for training aircraft fighter pilots, that helped win World War II. That man of course was Gordon Isles, whose inventiveness featured in the Music Box Volume 7 Number 4 and Volume 13 Number 4 must surely establish him as the cleverest man in mechanical music. What a coincidence to learn that this man was the son of John Henry Isles OBE the founder and owner of the Dreamland Cinema in Margate.

Dreamland opened in 1935 and replaced what was known for years as the "hall by the sea", which was

originally owned by "Lord" George Sanger. Up until it's demolition in 1934 the "hall by the sea" had a Noterman Organ. When the cinema was rebuilt in 1934 the Noterman Organ was built into a new Compton Organ, one of the first of it's kind with a solo cello (featured in Music Box Vol. 14 No. 2). The organ installation was carried out by Gordon Isles himself. What a remarkable connection between mechanical music and the cinema! ■

SOCIETY TOPICS

FORTHCOMING MEETINGS

Autumn/Fall International Meeting, 4/6 October 1991

This meeting will be based at Ashorne Hall Nickelodeon, Nr Warwick and a full programme has already been printed in the Winter edition of Music Box. A programme and application form was included in the last edition. Various packages are available as shown below. The Hotel is the Garden Court Holiday Inn, Tel: (0926) 425522 and the very special rate of £25 per person has been negotiated for Friday and Saturday nights.

The Hotel and the Medieval Banquet at Warwick Castle are keeping places only until the 30th June so it is important that your booking is confirmed before then.

Package A £12.50
Registration Only.

Package B £27.50
Package A + Ashorne Hall Saturday Evening.

Package C £53.00
Package A & B + Medieval Banquet Friday Evening.

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The Hotel may be paid for on arrival. The Garden Court Holiday Inn, Olympus Avenue, Tachbrook Park, Leamington Spa, Warwickshire. Tel: (0926) 425522. Send your remittance to Alison Biden, St Giles Hilltop, Northbrook Close, Winchester, Hants SO23 8JR. Tel: 0962 61350.

REPORT ON PAST MEETINGS

by Reg Mayes

April in Paris 3rd-7th April 1991

Fifty six of us rendezvoused at the Carlton Hotel, just down the road from the Moulin Rouge. Forty eight of us travelled by coach. The 150 mile journey from Calais to Paris was made interesting by us being able to observe the construction of the high speed

train track being built alongside the motorway to link with the Channel tunnel.

The President of the 250 strong French Musical Box Society, the jovial M. Christian Lecorné (Président de l'AAIMM, Association des Amis et de la Musique Mécanique) was waiting for us at our hotel and joined us for dinner. The difficulty with the language barrier was overcome by the President's nephew Olivier Lecorné who spoke perfect English. We were all given lapel badges of the French Society and we presented their President with a Society tie.

Thursday morning was free. As our hotel was also near the Sacré-Coeur some of us went there. At the bottom of the hill is a fine carousel. In the afternoon, our driver John, drove us to the Musée des Arts et Traditions populaires, which is a very modern building on the rue du Mahatma Gandhi, in the north of the Bois de Boulogne. This museum represented human development in France. For our particular interest was the manufacture of the Hurdy-Gurdy a traditional French instrument; Limonaire Frères fair organ of 1880, no other information was given. There was nothing to represent the French musical box/automaton industry.

At 4pm we moved onto the Musée de la Femme et des Automates 12 rue du Centre 92200 Neuilly. Here MM Bernard Pin & Philippe Rouillé acted as interpreters. We were taken through rooms displaying models of famous ladies and the type of apparel that was worn in times past. We males were intrigued with an undergarment called a 'vest' which was made out of basket-ware and we were told of an old French adage given to an impetuous youth - 'Keep your hands out of the Basket'.

The "pièce de resistance" for us here was the wonderful collection of automata started by Jacques Damiot who lived from 1914 to 1983. There was some thirty on display in a very elegant salon, we were told that there were another thirty in reserve, which we didn't see. M. Canal enthusiastically demonstrated all the thirty on show. It was fascinating and amusing to see the antics they performed. Would you believe sex raised its ugly head even in this world of automata, in the form of an undressed doll installed in a covered Howdah on an elephant, the side door of the Howdah opens and shuts in a flash. Space does not permit descriptions of all the automata and it would be invidious to compare one against another - they are all marvellous - each in their turn. It was a great pity that there wasn't a catalogue of them to be had.

Thursday was rounded off with a delightful trip on the River Seine in one of the monster launches which are equipped with huge floodlights

along their whole length, so illuminating the buildings on either side of the river. They go around the Ile de la Cité, on which stands the glorious Cathedral of Notre-Dame, as their turning point.

On the Friday we visited in two groups the shop of the world renowned Automata maker - Decamps 17-19 rue Amelot, situated in the area between La Bastille and the République. The firm was established in 1865. What a magical land this was, where one stood next to many life sized automata, some of which looked human. In for repair was a one foot high model monkey that smoked, it was already stripped of its clothing and demonstrated to us smoking. The oldest exhibits, out of the fifty or so there, were two separate little dolls, one sitting in a wicker beach chair and sewing, it was about 18 inches high; the other doll was smaller, at about a foot high, she was sitting on a drum, banging it with her feet together with clashing cymbals in her hands. At least one of our members was so impressed with this visit he ordered an amusing one third sized clown. It was one of those visits that one can only hope and expect to experience, once in a lifetime.

At noon we all met in the grand church of Saint-Eustache; which prior to the Revolution was the Royals church (it was built during 1532 and 1640 near the rue du Louvre) to hear the new organ which was made by the Van Den Heuvel brothers of Dorrecht Holland. There are 8000 pipes in 147 ranks with 101 stops driven by 6 blowers through 23 reservoirs, enabling every division to get the right pressure i.e. - 90 to 175mm water gauge. This organ has three independent 32ft reed stops. There are two consoles, each with five 61 note keyboards plus a pedalboard with 32 notes. The one in the loft has an assisted tracker action; the other is in the nave and is mobile as it has electronic transmission to the loft. There is also a facility to tape record directly the musicians keystrokes and play them back later.

The dedication was on the 21st September 1989. It is completely new except for the case, display pipes and a few stops were re-used, such as the Cor de basset 8ft made by Henry Willis of England for Joseph Bonnet, organist 1906-1943.

M. Jean-Paul Imbert demonstrated the organ for us together with some pre-recorded music on playback. He asked for requests and delighted us with J. S. Bach's 'Jesu joy of man's desiring' & 'Tocatta and Fugue in D minor'. There is no doubt that it is a wonderful instrument, a real credit to all concerned.

The church sells a very good brochure on the organ, in English, for about a £1. There is a CD with Jean-Paul playing works of Marcel Dupré, published by Studio SM3 of 3 rue

Nicolas Chuquet 75017 Paris at about £12. This visit was arranged, at very short notice by Philippe Rouillé who also acted as interpreter once again.

We next walked down the rue Rambuteau as far as the Pompidou Centre to the Musée d'instruments de Musique Mécanique, the collection of Henri Triquet is nearby in the impasse Berthaud. It was opened in 1983 by Jacques Chirac the mayor of Paris. It receives an annual grant from the city - wouldn't it be nice if this could happen in the U.K.

Henri Triquet started his collection some 30 years ago which has now risen to about 124 items, some are so rare that they are not even mentioned in the Bowers Encyclopaedia of Automatic Musical Instruments. They are housed in about six domestic sized rooms, the right setting for most musical instruments, together with some automata. Now if you have become blasé about visiting musical museums, do not despair, this is something different, it is intimate, well laid out, presented working in tip-top condition and has many unique items, in no way is it a silent museum. Henri and his daughter Jacqueline Cartron each took half of us around all the items and we had the additional help of M. Bernard Lecourt, Sam Hunt and Philippe Rouillé as interpreters. The President of the French Society also came to see us here.

For the writer to describe just one item from each room would be invidious as each one of us would have their own favourite. However there is an excellent brochure, albeit in French, having 144 pages profusely illustrated at a cost of about £10, included in this is a summary in English, written by Philippe Rouillé, an early member (No. 418) of our Society, and now one of our interpreters. He was very glad to meet our inaugural Secretary Reg Waylett who's name is still in the museum brochure. Jacqueline provided some welcome refreshment to see us on our way, it was a very happy event.

Our next venue was in the evening at the home of Bernard Pin but before that we went to an adjacent restaurant for our dinner, which Bernard had also organised. This was a very convivial affair, with many incriminating photographs as a result.

In Bernard's home he demonstrated a Steck player-piano he had repaired, which sounded very well but a greater joy was a beautiful organ clock which he had restored, including replacing one of the barrels. The subsequent discussion was very educational.

On Saturday morning we were taken by our coach to the Musée National des Techniques 292 Rue St; Martin. The site has long historical associations. There was a monastery which was destroyed in the Norman invasion of 885 A.D; rebuilding started in 1060 to form the Abbey of St. Martin

des Champs. It was first opened as a museum in 1802. It has 80,000 items of which 8,000 are on show.

We were taken round the Automata section by an English lady and her French husband; M & MM Broussard assisted by M. Hervé Lefèvre. The tour started with three animated scenes, one of these dates from 1759 and represents a view of Saint-Quen castle also it has the coat of arms of the Marquise de Pompadour. They had several small bird boxes. There was a beautiful birdcage suspended from the ceiling, with two birds singing by a 'waterfall', on the base and facing down was a clock. We also saw a collection of mechanical toys which included a tight-rope-walker made by Decamps in 1934.

However, the glory of this collection was a two foot high doll wearing a crinoline, playing several different tunes by hitting the strings of a four foot long dulcimer, it was made in 1784 for Marie-Antoinette by Kintzing the mechanic and Roentgen the carpenter. It is an exquisite piece. M. Broussard gave us a recital on a Steck player-piano which was given to the museum about two years ago in a very bad state, it took about six months to restore and now sounds very well. They also boast a Labrelly 'Le Celeste' Phonograph made in 1901 which has a glass horn. The music section included a pedal Harpsichord; a piano by Mercken of 1770; Harmonium Harpsichord with four keyboards by Debain; Chamber organ built within a piano. The museum has one of the most well known watch and clock collections in the World. The above only represents a tiny part of this great museum - a day could easily be spent in seeing more of the fine exhibits.

On the Saturday afternoon John gave us a ride around Paris to see some of the sights and we stopped to pay homage to such as the Eiffel Tower and Palais de Chaillot etc.

Those who came by coach returned early on Sunday morning having bidden farewell to those who were flying out. On reflection we can't imagine the amount of preparatory work that Allan and Daphny had done and that we were so well received by the French Society, their President with Olivier, and Philippe Rouillé who was such a great help to Allan in making the arrangements as well as acting as interpreter on many occasions; Bernard Pin another interpreter, who kindly invited us all to his home and organised the dinner. Then there was all those people at the various visits who gave of their time and were so helpful; not forgetting our driver John who was always considerate, cheerful and skilful which is so necessary when driving in Paris; whilst our President thanked each and everyone in turn, we can only endorse his sentiments and bid farewell to the elegant city of Paris - it was a very happy event. ■

Picture Parade

April in Paris, 3rd - 7th April 1991

In the Restaurant and Bernard Pin's home



Organ clock in restoration by Bernard Pin.



Familiar faces enjoying an after dinner drink before visiting Bernard Pin's Home. Left Graham and Pat Whitehead, right Bob and Gill Haiseldon with Daphne and Allen Wyatt in the background.



Robbie Gordon and his guests enjoying a yarn from our coach driver (right) and Reg Mayes (centre).



Our host Bernard Pin (centre).



The wine seems to be taking effect at Dorothy Robinsons table.



Left Peter Howard, right Ken Wilson with Mary and Roy in background.

The Decamps Shop



Shall we go in? Members gather round the window of the Decamps shop before entering an Aladdins Cave of Automata.





The Henri Triquet Collection



Above: The rare life size automata by Bodson, Paris, made in 1925. The accordionist and negro boy plays - Accordion, Wood block, Cymbal, Bass drum and Snare drum.

Right: Brian Campsie auditions for the job of a replacement for the Accordion boy, with automatically played Magic Organa.



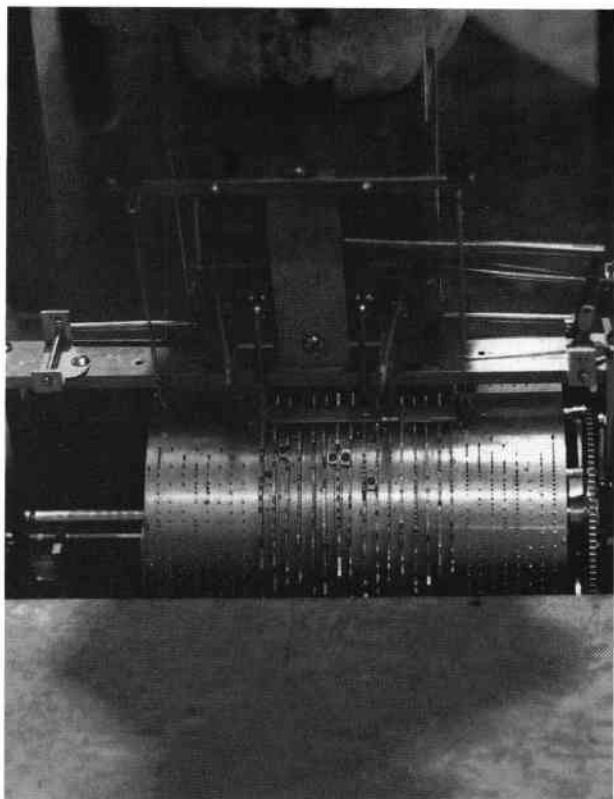


Left to right: M. Christian Lecorne President of the French Musical Box Society, Mrs Jacqueline Carton (daughter of Henri Triquet), MBSGB President Alan Wyatt, Henri Triquet and Phillipe Rouille.

Musée National des Techniques



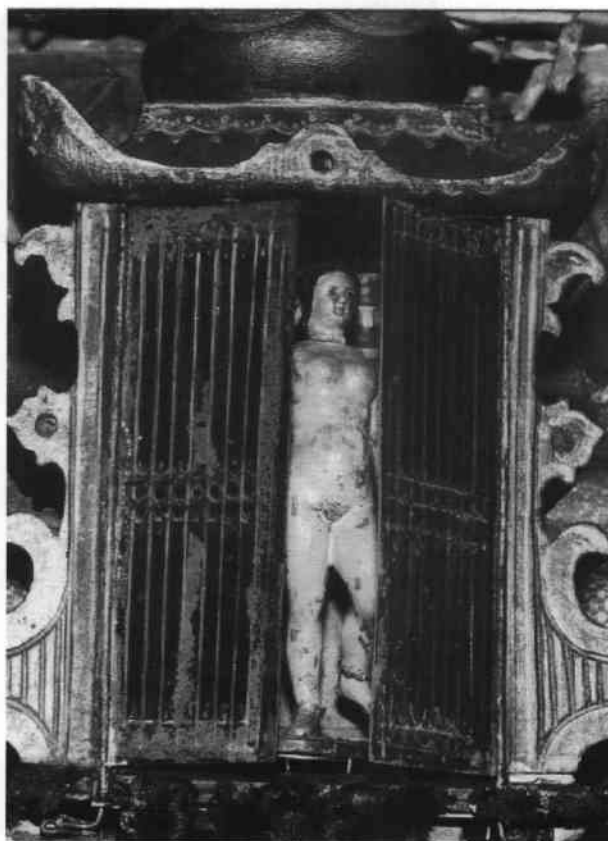
The amazing Dulcimer player made in 1784 by Kintzing and Roetgen.



Musée de la Femme



Automaton galour! demonstrated by MM Broussard.



Mosaic walls adorn this automata room, notice the innocent looking elephant automata which produces 19 century erotica when the doors of the Howdah cabin on its back open (top right).

NEWSDesk

Graham builds his dream



Your Editor's new mechanical music venue opened on the evening of Friday 24th May. The opening evening marked not only the achievement in gathering together a collection but a much greater achievement in finding somewhere suitable and appropriate to house it. Premises suitable for this purpose are probably rarer than the instruments themselves and no less than 8 years have elapsed since the hunt for the right location was started. Instruments that have been formerly in storage including what is thought to be the world's largest barrel operated orchestrion by Imhof & Mukle are now housed under one roof and had their first public airing when civic dignitaries and those that had played a significant part in the construction of the new "Nickelodeon" were invited to the opening celebration. Seen from the outside everything was just fine, but opening to 110 people for the first time who were also having a meal, was more than a test for the organisation and electrical

installation, with circuit breakers incorporated to meet modern safety requirements popping out apparently just for the hell of it at the most inappropriate time.

With supper over the opening ceremony was performed by Malcolm George, Director of the Heart of England Tourist Board, and after frantically unjamming the 10ft x 6ft stage trap door, uprose the mighty Compton with the curtains swirling open to reveal a shimmering backdrop adding glitter to an auditorium sprouting ornate plaster carvings rescued from the Granada Cinema at Bedford shortly before it's demolition. Chief resident organist, Ken Stroud, was not long into his programme before workmen still attending to the finishing touches made an uncereemonious entrance onto the stage complete with saw bench wood and saw. "I'm on the night shift" hooted the tramp-like carpenter, but quickly all was restored for his sawing soon gave way to more harmonious sounds when, yes you've guessed, it was our very own president

Alan Wyatt with his celebrated musical saw act.

The evening passed all too quickly with organ interludes from other resident organists Rachael Ward and Craig Boswell. A mechanical band, the Robot Decap Organ enticed dancers onto the floor with it's strict tempo music.

The opening timed for the Spring Bank Holiday received a blaze of publicity from press, radio and television, being featured on regional ITV and BBC news, local papers, national papers and local radio stations, the Derek Jameson Show and Kaleidoscope.

Autumn may be the real testing time after the glitter of the media has died away and remembering there is nothing forgotten quicker than yesterday's news. But press slogans like "So unique it defies description" may well have helped set this ship on a course towards a rosy sunset.

No photographs appear so as not to spoil the surprise element for members visiting Ashorne Hall for the Autumn meeting. ■

STOLEN ARTICLES

Below is a list of stolen musical boxes and other items which were stolen from Warehouse Liverpool City Centre on 4th April 1991.

Nothing has been recovered and the boxes (all with recently restored movements) could be offered for sale anywhere in this country.

Anyone who suspects being offered these items please contact:

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Cylinder Musical Box by Langdorff & Fils. Piano Forte, keywind, 2 section comb, 8 airs, Brass Bedplate, stamped No. 44199, 12" cylinder. Hinged end flap missing. Never had an inner lid. Flat lid with damaged inlay Box exterior not restored, with tune sheet. Completely repinned cylinder.

Cylinder Musical Box. Mandoline Expressive Zither, lever wind by P.V.A. 8 tune - with tune sheet. Floral inlay on lid top only. No. 2655 stamped on left hand cylinder bridge. Brass round tubular zither bar.

Cylinder Musical Box by B. A. Bremond ('B.A.B') lever wind 6 bell box, 10 tunes, with tune sheet. Approx. 10" cylinder. Floral cartouche to lid and front of Rosewood Venier. Fully repinned cylinder. Excellent playing order.

5. Cylinder Musical Box. 6 or 8 airs, tune sheet missing. Approx. 9" cylinder. Lever wind No. 7945 stamped on lever handle. Plain rosewood case, stained finish throughout. Fully repinned.

6. Cylinder Musical Box. 12 airs, lever wind. Alternate tips of comb playing onto cylinder pins. Approx. 12" cylinder, inlaid case.

7. Cylinder Musical Box by Nicole Freres. 2 per turn (2 tunes per revolution of cylinder). 12" x 3½" fat cylinder, 12 airs. Inlaid Case, Polished.

8. One - **square hall lantern** - late 19th Century. Decorative brass frame, with moulded borders, with four leaded glass panels. Fully restored brass polished and the leaded panels in perfect condition. Size approx. 12" square x 20" height overall.

9. One - **Six (or eight sided) Hall Lantern**, with sloping sides in a Venetian style, brass frame multi-coloured lead light panels. Height approx. 30" overall, date around 1900.

A similar burglary at the same premises took place on 1st/2nd June 1986 and was reported in Vol. 12, No. 7.

Wanted

Articles for publication in the "Music Box"

Let the membership as a whole benefit from the experience of individual members. Write a letter or send a complete "article". Photographs of unusual pieces are also required for "Members Showcase".

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Organ Grinders chat

by Geoff Alford



CHARITY BEGINS WITH STREET ORGANS. One of the reasons many people purchase a street organ is to raise funds for their charity. On occasion it is the only reason, and it is highly unlikely that these will ever become members of a society like the MBS. The advantages of the small street organ are obvious. They can go where larger trailer or van mounted instruments cannot go, do not have to play in a fixed location and being less strident are less likely to interfere with the normal business of local shops. It is surely no accident that the larger Dutch organs are softly voiced and almost invariably trailer mounted. With more and yet more organs collecting for charity their not inconsiderable achievements are regularly reported, and it is all good news for the charities concerned whose needs grow as Government funding becomes increasingly inadequate. The generosity of the public is really amazing, though there is some truth in the statement that often the ones who contribute are those who can least afford it, like elderly people managing on a state pension. However, last Christmas there were strong indications that the recession is hitting the pockets of many and so coins donated tended to be of smaller denominations. Nevertheless I was able to hand over a respectable cheque amounting to several hundred pounds to my particular charity, which made the effort all worth while. My record collection in a three hour stint was a little over £100 in 1989. For much of the time passers-by were literally queueing to get to my two collecting receptacles. It was amazing. However I read of organ grinders claiming to have collected four figure sums in a day. When you consider that the average size donation is probably 10p approx. it means that these grinders must have over 10,000 people donating, perhaps even 20,000. Incredible. I suspect, in such cases, that the facts are that the organ is part of an official collecting day in which

the numbers of collectors can run into double figures, and the amount quoted actually refers to the total collected by all of these. Which is not quite the same thing as the organ has actually only helped towards achieving that total. In not mentioning this fact the reader is deceived into believing that an organ CAN collect this kind of amount as a matter of course. More importantly, by misleading in this way it is probable that the wrong kind of person is attracted into organ ownership who is interested primarily in lining his own pocket. The net result will be to bring busking for charity into disrepute. One never hears of the hours of grinding carried out when only several pounds are collected. On one occasion when making a cheque presentation for publicity purposes a couple came up the side road to give us two pounds (which promptly joined the cheque). That one donation was more than I have sometime achieved over the whole weekend of a steam rally!

Of course there are excellent salesmen grinders whose achievements are well above the majority of us and if the charity benefits that can't be bad. But with the ever increasing number of collecting boxes being rattled in town centres, not to mention the weekly knock on the door (Don't answer it's only the Sally Army!) it is hardly surprising if Joe or Jill Public takes an increasingly jaundiced view of charities in general.

THE WORLD OF MUSIC. 'It is international and knows no boundaries.' This statement is probably pretty accurate where classical music is concerned. For the broad spectrum of music ranging from operetta to pop it is likely to be less true where Britain is concerned. Of course there is a fairly free flow of music between ourselves and other 'English' speaking countries, notably the United States, but otherwise the English Channel seems to act as a kind of blocking coil permitting the current of music to flow out of Britain but blocking it from entering. For this, the BBC must accept a substantial share of responsibility.

Mechanical music has played some part in countering the effect of our own Iron Curtain. The post-war influx of continental organs

brought with it a mass of strange continental music - German operetta and folk on the fair organs, Belgian pop on the cafe organs and a mixture of Dutch and international music on the street organs from Holland. Unfortunately some of the new owners didn't appreciate the quality of much of this music, despite the fact that much of it was of a high standard. They couldn't get well known music cut quickly enough - even though much of it didn't suit the particular organ. We were endlessly assaulted with the previous few years entries in the Eurovision Song Contest. Every organ seemed to have Congratulations in its repertoire, as well as film hits like Lara's Theme.

The revival of the street organ in Germany in the prosperous seventies spread eventually to Britain. The music on this new 20 note 'Carl Frei' scale breed of organs was almost entirely operetta and German folk which reduced their acceptability for reasons already stated. With Britain having adopted the French music system no one was prepared to supply roll music so British and American popular music was totally unavailable. Most of what remained of English folk music was abandoned during the war. By contrast Germany returned to its folk tradition with at least equal fervour and it has continued to develop and grow. The word folk has a broad meaning in the Bundesrepublik and the line between folk and operetta is often so fine as to be indistinguishable. Most familiar here were the Schunkel tunes - where arms are linked in the music halls at festival times and everyone sways to the continuous folk music pumped out by the Blaskapelle. Tourists visiting such events as the Oktoberfest became familiar with such tunes as 'In Muenchen steht . . . ' and 'Rosamunde.' Visitors to the Rhine and Mosel tourist spots got to know some of the Rhineland folk such as 'Einmal am Rhein' and 'O Mosella.' But this was just scratching the surface and the overwhelming mass of continental music remains totally unknown here. In Berlin in particular the music has had a vibrancy of its own helped by composers such as Paul Lincke and Walter Kollo, the popularity of whose music remains undiminished. All the favourite tunes are to be heard regularly in

the city, and perhaps more so during the organ festival. Lincke's Berlin musical operetta 'Frau Luna' (roughly translated as Lady in the Moon) is choc-a-bloc with tuneful melodies and one, Berliner Luft, has become the Berlin anthem, being played or sung wherever music is heard. Like 'Congratulations' here it is part of the repertoire of every German street organ.

Satellite television should give us better access to continental music through the foreign channels that are available, currently German and Dutch. Unlike British TV and radio, whose attitude appears to be 'we will give you modern pop nine tenths of the time, like it or lump it', German stations give plenty of air time to folk music. The media has a strong influence on public opinion and taste, perhaps unhealthily so, but at least in its contribution to the German folk scene it has been used responsibly. It has ensured that in the area of folk music at least there is no generation gap and encouraged youth to take up a wide variety of instruments apart from the guitar. Operettas, both film versions and new theatre performances, are

regularly broadcast. Most recent was Frau Luna, followed by a film on the life of the composer. On the credit side I believe that more organ grinders are coming to appreciate much of this music. As one grinder put it - it suits the organ more.

MORE STREET ORGAN MUSIC. Hardly had the foregoing paragraphs been typed when I received news of more music being available. Melvyn Wright is rapidly establishing a name for himself as an arranger of mechanical music. Until now he has been supplying card book music for virtually all main scales up to 48 keyless which has increased the choice for owners of powered organs as well as owners of 20 scale McCarthy, Dean and Trueman hand-turned organs. By the time this column is read, however, it seems certain that Melvyn Wright will also be supplying roll music for the popular 20 and 31 scales so filling a long-awaited demand for owners of Raffin, Hofbauer, Fussell and sundry other lesser well-known makes of organ. The supply of new English roll music dried up some time ago having never really got off the ground in Britain. Some of the 20 note book music may be

adaptable to roll which would make available such standards as Toot-toot-tootsie, Sheik of Araby, Robert E. Lee, Whistling Rufus and Liberty Bell (All American I think). But good arrangers are not only interested in British and American music and existing book lists also include such tunes as Paul Lincke's Berliner Luft, Teike's Alte Kameraden and Fucik's Regimentskinder as well as good tunes which are less known in the British organ world - Schutzenlied Polka (Bern), Durch Nacht zum Licht March (Lautkien) and Schoen ist die Jugend. I have heard some of the above arrangements on a 25 note Pell roll organ so can vouch for the excellence of the arrangements.

The need for street organ music is slightly different to that for powered organs. Powered organs in Britain are static and just pump out continuous music. With street organs the grinder is an important part of the music and there is a totally different relationship, a much closer identity, with the public. If you look at German music lists you will find that a high proportion is music that can be sung to, such as folk and Schunkel



Chanteur de complaintes à Barr (voy. p. 270) - Dessin de Lix, d'après nature

music and a nice selection of waltzes that can be danced to. So what the organ grinder in Britain needs is sing-along or party-time music - music that will get people round the organ and wanting to sing and dance. In other words the kind of tunes Max Bygraves put on all his records.

What gives an extra fillip to Melvyn Wright's music lies in the computer cutting which ensures absolute accuracy and gives an extra sharpness to the music. It probably won't be noticed by most of the public, but certainly will by the experienced grinder and the discerning listener. Of course it does mean that only one roll can be cut at any one time instead of six or more, but that should be balanced by the saving in manpower (I refuse to write 'personpower') so the price should be competitive.

QUESTION MARK OVER FUTURE OF LLANDRINDOD.

One of the most relaxing things I can do is organ grinding and I am sure that holds true for many other organ grinders as well. Coronary heart disease is one of the worst situations one has to face so it is good to hear that organ owners have made good recoveries. I hear that Ted Brown is back in good form but it was a further shock when Kevin Byrne told me recently that he had suffered a suspected attack. I can't imagine Kevin taking it easy but somehow he has to learn the knack. Gary Clarke was in very poor shape for a number of years, but a successful heart transplant changed all that and he now enjoys a quality of life that he never believed possible. News like this always gives me a great fillip for organ owners are great people and included in their numbers are fantastic characters.

There is something special about organ grinding at Llandrindod, which I have got used to doing for nine days each year. Even if it is a quiet day with few public around there is something so delightful and relaxing listening to the organ as one turns, breathing the clean country air and gazing across at the Welsh hills just outside the town. This year we had been super efficient. The organ festival budget was fixed, organ entrants accepted and booked into accommodation and the festival programme

completed - all by the end of February. Suddenly one phone call changed that. The good news was we could have an organ festival. The bad news was that there was no money for it. It looked like disaster and the demise of the Llandrindod Street Organ Festival after four successful years. But one hadn't reckoned with the determination of the organ owners. A mere ten days later over half the entrants had said that they still wanted to come even at their own expense so it looks as if the organ festival will still go ahead this year pretty well as originally planned, including the Thursday pub-grind and the three evening get-togethers. With luck the number of organs should be little down on the previous year. But of course future years are still doubtful unless the recession is halted and sponsorship returns. One cannot expect organ owners to travel long distances with their instruments and pay all expenses whilst the local town puts up little or nothing, except as an exception.

THE END OF AN ERA must be the only way to describe the closing down of the Leslie Brown Toyshop in Stockton on Tees and my regret is that I was never able to get there to visit the business. It was, of course, more than a toy shop and Leslie must have been the world's largest supplier of recordings of mechanical music. I believe that his first organ was a 27 keyless Pell which he took to organ festivals in Germany over a number of years. This was no mean feat for the organ was the version with a fair organ front, coloured lights, the lot. Not to mention the electric motor for when he got tired of hand turning. I remember one Hannover festival. We were part of a small British group enjoying an evening meal near the Bahnhof. It was a Sunday and organ grinding had been permitted until mid-day. But it was now around 7pm when in staggered Leslie looking white as a sheet having just finished playing and dismantled the organ. Of course he didn't stop with one organ and now has his own small collection. This was situated in part of the business premises I understand, but I am sure that Leslie will find an alternative location for his instruments, puppets and memorabilia.

AUTOMATONS would seem a far cry from street organs and certainly they are a highly specialised art in their own right. But increasingly today organ owners, particularly on the Continent, are using this media as an adjunct to attract the public - often in association with their collecting boxes. The ingenuity of these seems limitless, whether they are fairly simple amateur made models or complex automatons such as the multi-movement monkeys made by the Jacoby-Fischer partnership. There are more specialist builders of course; Michael Bertrand of France with his Pierrot and David Secret of Norfolk with his superb Archer. But the only one I know who has combined organ building with automaton construction is Franz Oehrlein of Mainz/Rhein. He was one of the first to produce modern organs in the street organ revival, his 26 note model with attractive large carved front (actually made of plastic) was attractive and popular, but Franz suddenly rebelled against the idea of producing large numbers of more or less identical instruments and, cancelling the many orders he had received, suddenly stopped making them. His interest in automata now took over and since that time he has concentrated on producing organ automata, building literally only a handful of each model. On a recent visit we called hoping to see his latest brainchild, the Flute-player referred to in an earlier column. Unfortunately for us, the prototype was being exhibited in the City, but we were able to see other things that he had on the stocks. Franz and his friend Ruth Meng, do not take part in many organ festivals so we were particularly lucky when they came over specially to take part in the 1989 Llandrindod Organ Festival which gave many British enthusiasts a rare opportunity to meet the builder. One of the organs he brought was a prototype trumpet organ playing roll music. To this he has now added percussion which is 'played' by a clown automat. But already he is working on his next project, a piano player. I hope that we can induce Franz to visit Britain again in the not too distant future.

How Did It All Begin

by Dorothy M. Robinson

The second World War had ended, we came into The New Era - out with the old, in with the new, my first thoughts of preservation was when my mother removed the "Eagle" from the top of my grandparents long-case Vienna clock. Out went the harmonium, the candle brackets taken from the piano, the casters cut off the Cabriole feet of a Victorian nursing chair and many a piece of furniture helped to make the village bonfire a success.

We had the "Festival of Britain" and the age of plastic arrived. I became very sad to see so much destruction and started to visit every "Junk Shop" I could find. I started collecting "Goss China" as it was small and I could hide it away in drawers, my mother grumbled about having dust-harbours things about.

Some forty years ago the first steam engine enthusiasts staged the first Traction Engine Rally. Two steam engines wended their way through a series of oil drums and straw bales in Appleford, the winner receiving a barrel of beer! From this beginning grew the wide awake big business, the rally movement we know today.

The Steam Engine Rally now seems to host the many and varied items people collect today. The exhibitors come from all walks of life: Priests, Doctors, Farmers, Contractors, Salesmen, Postmen, in fact no group, trade or profession seems to be immune from this consuming interest. People devote their time to collecting the most strange oddities and, in fact, soon become experts in possibly a previously unheard of field - mechanical music, farming by-gones, bottles, relics of rural life, lawn mowers, antique arms and armour, household articles, bygone crafts, trade tools, sewing machines, period dressed dolls and toys, newspapers together with reed, fairground and street organs.

Walk onto any fairground today and you will hear music provided by records in true "disco style", but it's the music that brings the fairground to life and encourages people to ride on the machines and spend

money. But just how did fairground music develop?

In 1731 Justinian Morse was granted a patent for an arrangement by which a person, unskilled in music, could be taught to play the organ in one hour. This could have been the beginning of the mechanical organ we know today.

200 years ago early showmen, who wanted music with their shows, employed travelling musicians. They soon found the cost, and shortage of men, so high they began to use small hand-operated Reed organs - similar to those used by Italian Organ Grinders.

George Godfrey, on December 8th, 1789, was granted the patent No. 1712 for the newly invented Tambourine, Drum and Pipe to work in or on a barrel organ.

This was followed in 1801 by John Longman's patent No. 2468 for the improvement in the construction of barrel organs, that other musical instruments may be internally united and made to play with the same barrel. From this came the Trumpet Organ which had the tunes pegged on a wooden barrel, but were still hand operated.

1874 saw Frati Chiaro allowed the use of pneumatic pressure to work on the organ instead of direct mechanical action.

Pilder Earl on October 23rd, 1876 was allowed to use perforated paper sheets to operate the organs instead of pegged barrels. As the barrels needed steady turning, to keep the flow of music even, so the next



Bob Price and our President Allan Wyatt at Bournemouth.



Robinson's Burrell 8.N.H.P. Built 1911, No. 3334, 'The Baille'.

improvement was the addition of a small steam engine which gave a very even swing to the organs' drive. This is where the saying "Steam Organ" got its name.

At the turn of the century a new type of organ began to appear operated with perforated rolls, which had many advantages compared with the earlier organs, and some remaining examples of these organs can be seen in Holland, Germany and England.

Showmen were no longer limited to the pegged revolving barrel. Books of music could now be fed one after another into the instrument which played the popular music of the day from rag-time to grand opera. People went to the fairgrounds to hear these mighty organs which had ornate fronts, figures and scroll work.

In 1930 at Mitcham fair on O'Briens' Scenic Dragons a crowd of showmen were looking on, with mixed feelings, at a pathetic little box hanging down from which this strange scratching noise was coming. In front of the big organ, now silent, two Tannoy Salesmen were explaining the wonders of this new invention, how it would save a big heavy load to haul, and the organ man's wage and how records could be obtained from the nearest music shop for 2/- or 2/6; so as this period coincided with the great depression of the early 30's, that was it, more destruction.

From that day the fair began to lose its greatest attraction, together with the Steam Engine which was at the same time having to give way to the diesel generator for the same reasons. Of course the clock cannot be put back. Today's fairground visitors are mostly the younger element who prefer fast inside-twisting devices, to the dignified steam-driven rides, loved by our great grandfathers, but all is not lost since the many outdoor Steam and Country Shows, Festivals etc. give us a chance to visit and look back with pride.



89 Key Marengi Organ, Ex Marshall Hill, Bristol, Built 1900.

What better reminder of "Made in England" and from some peoples point of view "The Good Old Days" can still be seen thanks to a number of people who did not listen to "WHAT DO YOU WANT THAT OLD RUBBISH FOR!"

BRITISH EVENTS

JUNE

- | | |
|-------|---|
| 15/16 | Morecambe Bay Rally, Ashton-with-Stodday, Lancaster. |
| | Parham Rally, Storrington, West Sussex. |
| 22/23 | Steam Rally, Lansdown Playing Fields, Bath, Avon. |
| 22/23 | Steam Rally, Cranleigh Showground, Surrey. |
| 22/23 | Berry Hill Park Rally, Mansfield, Notts. |
| 22/23 | Ripley Castle Steam Fair, Near Harrogate, Yorkshire. |
| 22/23 | Tatton 1000 Engine Rally, Tatton Park, Knutsford, Cheshire. |



John Beach Three-Abreast Gallopers.



Steam Threshing.

- 23 only Harwich Historical Transport Rally, Essex.
- 28-30 Nottingham Steam Spectacular, Wollaton Park, Nottingham.
- 29-30 Waldershare Park Vintage Weekend, Eyethorpe, near Dover.
- 29-30 Banbury Steam Society Rally, Bloxham, near Banbury, Oxon.

JULY

- 6-7 Heddington and Stockley Steam Rally, near Calne, Wilts.
- 6-7 Bromyard Gala, Stoke Lacy, Bromyard, Hereford.
- 6-7 Great Yorkshire Steam Rally, Duncombe Park, Helmsley, North Yorkshire.
- 13-14 Cheshire Steam Fair, Grappenhall, Warrington.
- 13-14 Steam Rally, Rye Meadows, Much Marcle, Ledbury, Hereford.
- 13-14 Vintage Vehicle Show, Ardingly Showground, Sussex.
- 13-14 Bristol Steam Weekend, Wapping Wharf, Bristol.
- 13-14 The Punchbowl Rally, Redbourn, St. Albans, Herts.
- 19/20 Cawoods Ulster Steam Rally, Shanes Castle, Antrim, Northern Ireland.
- 19-21 Weeting Steam Rally, near Brandon, Suffolk.
- 20/21 Masham Rally, near Ripon, North Yorkshire.
- 20/21 Somerset T.E. Rally, Langport.
- 20/21 The A10 Rally, Buntingford, Herts.
- 20/21 Lambeth Country Show, Brockwell Park, London SE24.
- 26-28 Netley Marsh Rally, Ringwood Road (A336), near Southampton.
- 27/28 Hemingford Abbots Rally, held at Wood Green Animal Shelter, Godmanchester.
- 27/28 The Ross-on-Wye Steam Rally, Upton-on-Severn, Worcs.
- 27/28 Rushmoor Arena Rally, Aldershot, Hants.
- 27/28 Cumbria Steam Gathering, Cark Airfield, Flookborough.
- 27/28 Thurlow Rally, Haverhill, Suffolk.
- 27/28 Pickering Rally, North Yorkshire.
- 27/28 Festival of Steam, National Railway Museum, York.

AUGUST

- 3/4 Redhill Steam Rally.
- 3/4 Great Buckinghamshire Steam Working, Oakley Road, Worminghall.
- 3/4 Nottingham City Organ Festival.
- 4 only Rutland Cottage Organ Festival, Whaplode St. Catherine's, Lincs.

- 10/11 Colchester Steam Rally, Marks Tey Racecourse.
- 10/11 Knowl Hill Rally, near Maidenhead.
- 10/11 Cadeby Steam and Country Fair, near Nuneaton, Warwickshire.
- 10/11 Astle Park Rally, Chelford, Cheshire.
- 10/11 Steam Rally, Driffield Showground, East Yorkshire.
- 10/11 Historic Vehicle Rally, March Auction Ground, Cambs.
- 11 only Working Rally, Boatside Farm, Hay-on-Wye.
- 16-18 West of England Steam Rally, St. Agnes, Cornwall.
- 17/18 Fairford Rally, near Cirencester, Gloucestershire.
- 17/18 Steam and Vintage Rally, County Showground, Lincoln.
- 19th Sunderland Steam Festival, on Seaburn sea front.

SUMMER BANK HOLIDAY WEEKEND

- 23-25 Street Organ Festival, Llandrindod Wells.
- 23-26 Island Steam Extravaganza, Havenstreet, Isle of Wight.
- 24-26 Derbyshire Country Show, Hartington, Ashbourne, Derbyshire.
- 24-26 Harewood House Rally, between Leeds and Harrogate, A61.
- 24-26 Cornish Steam Rally, Merrymeet, Liskeard.
- 24-26 Expo Steam 90, Manby Showground, Louth, Lincs.
- 25/26 Chapleton Barton Rally, on A377 near Barnstaple.
- 25/26 Salop Steam Society Rally, Lydbury North, near Bishops Castle.
- 25/26 Honiton Hill Rally, Stockland, Honiton, Devon.
- 28.8 to 1.9 Great Working of Steam, Tarrant Hinton, Dorset.

SEPTEMBER

- 7/8 Stroud Vintage Club Rally, Stonehouse, Gloucs.
- 7/8 Haddenham Rally, Ely, Cambs. (On A1421).
- 7/8 Waddeston Working Rally, near Aylesbury, Bucks.
- 7/8 Malpas Yesteryear Rally, Gredington Park, Hanmer, Whitchurch.
- 14/15 Roxton Park Rally, near St. Neots, Bedfordshire.
- 14/15 Steam Rally, Henham Park, Beccles, Suffolk. (Junction of A12 and A125).
- 14/15 Knepp Castle Country Show, on A272, 6m South of Horsham.
- 21/22 Steam Threshing, Bicker, Boston, Lincs.

NOVEMBER

- 2 only Fireworks Fair, National Motor Museum, Beaulieu, Hants.

So you want to buy a Street Organ

by Jim Hall

You have for some time toyed with the idea of having a suitable mechanical organ for playing at rallies and other functions, and for Charity events in the streets.

One of the first things you must do, is to try and sell the idea to your wife, - the willing horse, because she will be involved in many ways, as well as helping you to operate the thing. It is great if she has put forward the idea in the first place. Perhaps you have a birthday coming up? You will not move from square one if you do not have her whole hearted consent.

Over the first hurdle, but many more to go.

There is the question of size. How much room have you got at home to house the instrument, when you are not playing it. You cannot put it in the loft, with the spare suitcases, anyway it would be too warm for it up there. What about under the stairs? In the garage, but that may be full already, and if unheated, the organ would deteriorate in Winter. It cannot forever clutter up the hallway, but if the wife is agreeable there is always the spare room!!

How much money can you and your wife afford to spend on this item, after all it is not going to be played all that frequently. £500?, £1000?, £5000?, or more? You have no set figure at this stage, and your ideas are still pretty flexible, and anyway the Premium Bonds or the Football Pools may come up, in the meantime.

You attend a function or a rally where there is an "organ grind" hoping for ideas, and you may be allowed to operate some

of the instruments yourself, and this can get you really hooked on having an organ. You ask questions from the owners, but some can be a little evasive when asked about their particular instrument, for they may be biased, or they do not like admitting they have bought a "pig in a poke". Pricewise, you get answers like "It cost an arm and a leg" or it cost me two years pension, (whatever that may be).

Each organ has its merits and faults, if you look for them. There are many different instruments, ranging from small reed organettes, to large fair organs. There are barrel reed organs, pressure and exhaust action, barrel pianos, barrel pipe organs, some with more than one set of pipes. Organs played by cardboard books of music, others playing music from a roll or spool. Keyed and Keyless. Side effects, such as Drums and Bells and Tremolo are also available at extra cost on some versions. Some are hand cranked, others foot operated, some worked by electricity via a generator or batteries.

This musical instrument has to be transported from your home to the venue for playing. If it is a large item, it may require its own van to house it, or an open or closed trailer to hitch on to your car. Organettes being small, are the easiest to handle and transport. Anything larger can become a problem to the small car owner. The organ should stand upright, then there is the wheeled base, box of music, maybe a detachable front, rain cover, sunshine umbrella, probably a couple of folding chairs, and other bits and pieces, to pack into the car, along with

suitcases and other items if you are staying away. You certainly have a job to take any other passengers when you and your wife are in the front seats, unless it is a large estate car. A car where there is not a level platform to lift on to, can be a problem. Lifting over the lip at the rear of the boot, tests ones patience; as one gets older it is a trial of strength, and you could be a candidate for a hernia or slipped disc.

You may have thought about building an organ yourself, but have never really got down to it, because you never had the time. How about a "Do it Yourself" kit from the Continent? Are you good with tools, and have a workshop, and can you follow a plan, and instructions which could be in a foreign language, and can you voice and tune it when complete?

Having discarded the idea of building one yourself, you wonder what is available on the secondhand market, and what the makers of new organs have to offer. You peruse the periodicals such as "The World's Fair" and "Exchange and Mart" and eagerly await the next Journal or Magazine you subscribe to, dropping through the letter box. Catalogues from the various auction sales are scanned, and you make numerous telephone calls, and write many letters, of course enclosing a stamped and addressed envelope, and travel the length and breadth of the country in search of your desired instrument. What was described over the telephone, as needing a little attention, turns out to be totally unplayable, full of woodworm holding hands to keep it together, and scratched to blazes, bent wire, string, drawing pins and knicker elastic, along with knitting needles, sticking plaster, Bluetack, stamp edging and Sellotape are other favourite items of the bodgers repair kit which you may come across in your travels. Even if the instrument on the face of it, is not too bad, is the

price right, is it value for money? What would be the resale value if I did not like it or the wife did not? Are there any bits missing, would tuning improve it. If it is a private individual you are dealing with, you may ask yourself, - Why is he selling?

You now decide to find out about new organs, and send away for brochures and price lists from the various builders, whose adverts you have seen in the Journals, and magazines, and to addresses given to you at the last organ meeting.

More decisions:- Do I buy British or Continental? If I buy abroad, how will I get it? will it be delivered, or will I have to cross the Channel to collect it. What will be the rate of exchange? How do I pay for it, any tax? Import duty. What if it develops a fault? Any guarantee? Do I purchase from a well known builder, who is long established, and whose organs have stood the test of time, or do I purchase from an up and coming builder, and your organ may be the first of a new model, and you are a sort of a guinea pig for his experiments, whilst he extends his knowledge at your expense. There could be no VAT with a small builder. The brochure may state that the organ is made from selected hardwoods, which could mean Rammin wood from the DIY shop down the road. You could be dealing with someone who does not telephone back when you have left a message, or is reluctant to put pen to paper in case he commits himself unduly. Someone who thinks himself God's gift to organ building, or at least a Patron Saint to organ grinders!!

If I purchase this particular organ, is the builder the only source of supply for additional music, or are there other suppliers he has to compete with. Will it be an odd scale. This is a point to consider, because it is nice to have music from different arrangers. If there are several tunes on a book or spool, is there a spacing between the

tunes, so that one can have a rest, pause to talk, answer questions, listen to the address system, without having to stop and start again in midtune, - which can sound a bit like bagpipes starting up. Are tunes available which appeal to children.

Are you going to purchase a wheeled base, trolley, bogie, or make one yourself. Within reason the larger the wheels the better, for wheeling across uneven roads and bumping over curbs, pavements and grass fields. Wooden wheels with spokes and steel rims are very nice on photographs, but in practice can jolt the organ around, sending it out of tune. Wheels with rubber tyres are pretty noiseless and do not dig into the ground or carpet, as much as a solid wheel.

Will the organ have wood or metal pipes? will they be in racks or have stays to support them, and can they be easily removed for maintenance. Are the pipes permanently glued into place at the foot, so when you break the glue seal to remove one, glue gets down the pipe hole and causes problems. Are the pipes tuneable with proper stoppers, slides or shades, or are they dead length causing tuning problems when the temperature changes.

How many notes in the Bass, Accompaniment and Melody, what scale, what pitch? what wind pressure, will it be soft, loud or harsh in tone. I was playing a street organ outside a butchers shop in Kirkby Lonsdale, during the Victorian Fair, and the chap came out and told me that the organ was so high pitched, that he had to keep going to the toilet, and in fact had relieved himself three times in the last hour. - I moved elsewhere.

If you have bought a second hand barrel piano or barrel organ you have finished with decisions, but say you are going in for a new book or roll playing organ, are you going to have a

painted case with decorations, polished or veneered. What about the organ front, are you going to make it yourself, or be supplied with one from the maker, either plain, decorated, carved, traditional, Fair organ type, Continental, etc. Do you want a bandmaster figure, male or female?

Organ grinders differ as to choice of music, some say so and so's "Tulips from Amsterdam" is better arranged than someone else's. It is a matter of taste. Christmas music is really only used at Christmas. You tend to purchase some music blind, because you know the tune or title, - beware!

You have made your final decision, ordered the organ, probably paid a deposit, and have been given a delivery date, and you hope it will be satisfactory, and not made from too much plywood, hardboard, chipboard, plastic and cheap glue, and held together with staples and cross eyed screws.

Your wife is dreaming of that new kitchen you may have promised her, before you take delivery of the new organ. You are like a big kid with a new toy, and you cannot wait to try it out, but wait your wife and you should be dressed up for the occasion. Off you go to Oxfam, the Red Cross Shop, Cancer Care looking for bowler hats, fancy waistcoats, Victorian dresses, feather boas, etc. That is not all, you now find that you need a licence to play music in public, from The Performing Rights Society who hold copyright on certain music.

Grinding an organ for a whole weekend is very tiring both mentally and physically. You will have played some music several times over, and know when to expect every trill, run or hiccup. I personally find three or four hours is quite long enough, at one stretch.

HAPPY ORGAN GRINDING, and hope you give much pleasure to the listener. ■

Venues with Mechanical Music - 10

THE STAPELEY YESTERYEAR COLLECTION

Mr. David Cheeseman, from Hall Bank Farm, New Hutton, Kendal, has moved his historic collection to Stapeley Water Gardens, near Nantwich, Cheshire.

It is now housed in a single storey building, adjacent to the Gardens car park, and now goes under the title of The Stapeley Yesteryear Collection.

David has collected thousands of items over the years, of interest to everyone, and is at present putting the finishing touches to the lay-out of the display which includes a Showmans engine, Fair Organ, Vintage cars, First and Second War military items, Farm machinery etc. He has a Churchill tank which he brought from the South, and overhauled it including the engine, gear box, electrics and even got the flame thrower working. I also noticed an old fire engine which I remember him buying as a present for his wife.

The music section includes:-

Steck reproducing piano.

Maxwell foot operated, roll playing organette.

Piano player (push-up).

Singing bird in a cage.

Phonographs.

Musical boxes.

Symphonion, 1d in the slot. 19 $\frac{1}{8}$ " discs.

Clariona organette.

Various foot pumped reed organs, including a very rare Seraphine harmonium, in a rosewood case, the tongues of the reeds being adjustable to the reed frame. (not rivetted), etc. ■

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The collection is open to the public from 10am daily

ANOTHER 'STAPELEY' EXPERIENCE.

Musical Box Oddments

by H. A. V. Bulleid

Number 49

The name Godfrey on a tune sheet is almost certain to refer to Dan Godfrey (1831-1903) though his younger brother Charles was also a successful composer and arranger. Their father, also Charles, was Bandmaster of the Coldstream Guards.

Best remembered of Dan Godfrey's numerous works are *The Guards Waltz* (1862) and *The British Grenadiers*. Other waltzes include *Hilda*, *Beauty of Gold*, and the four *Mabels* - *Mabel No. 1* was composed in 1865 and the other three presumably soon after though one cannot be certain, and tune sheets often deprive these *Mabels* of their relevant numbers.

The name Benedict on a tune sheet refers to Sir Julius Benedict (1804-1885), another English composer. He was Weber's first pupil in 1821 and he conducted at the Norwich Festival every year from 1845 until 1878. He wrote nine operas including an adaptation of Flotow's *Stradella* in 1846, but only three are likely to appear on tune sheets and the last named was his only real success . . .

The Gypsy's Warning	1838
The Crusaders	1846
The Lily of Killarney	1862

Paillard Mandoline Expressive

The tune sheet in Fig. 1 is a design seen in many versions - a garlanded column each side with a scroll

of from four to ten composers and dozens of different border designs at top and bottom. Often the top border is inscribed *Fabrique de Genève*, sometimes twice, and it is strange that they can so seldom be allocated to the comparatively few Geneva makers who could have used them.

Doubtless the Ste. Croix makers who used some of these designs took very good care that the Geneva inscription was omitted, as for PVF in Fig. 1. It is typical of PVF to note the cylinder length (15p = 16 in., squashed in beside 8 airs) and the serial number, but unusual for them to put the restrained announcement of *Mandoline Expressive* above the top border. But the most important detail is in the central cartouche of the lower border, namely the PVF monogram which is also stamped on the governor block, see Fig. 2.

This monogram is extremely rare, and I hope members will report any sightings, as an ornithologist would say. I mentioned it at our June 1990 meeting and in the Spring 1990 MBSI magazine *Mechanical Music*, but so far without response. If only used for three months it could have adorned 300 boxes, and if only 5% survived there must still be fifteen around - where are they?! Low serial numbers on PVF boxes are rather rare, but I have seen 1011 and 1384, both copiously marked PVF in conventional capitals; 1011 is only a few months later than serial 692 which can be fairly accurately dated from its tune sheet shown in Fig. 1. Tune 4 is the latest, 1873, from Gounod's incidental music for *Joan of Arc*. Tune 6 is a ballad by George Benjamin Allen, 1872. Tune 8 is from Lecocq's 1872 operetta and all the others are before 1850 except the 1867 *Wildfeuer*



Fig. 1. Tune sheet of serial 692 with PVF monogram, printed in gold on cream card 7¼ by 5 inches. The cylinder is 16¼ inches over endcaps, - underestimated at 15p.



Fig. 2. Paillard, Vaucher Fils must have been quite pleased at first with their monogram because they had a steel stamp made for it, here seen applied to the governor of serial 692.

polka by J. Strauss II. So the PVF monogram was used in 1873 or 1874 or a bit of both. It was usual at this period to find at least one "bang up to date" tune included.

Like most makers, PVF (with whom I include Charles Paillard) produced many and various mandolin movements - excepting, I think, the super-mandolin type which had groups of eight teeth tuned to the same pitch and which were rarely if ever made after 1870. Many PVF mandolins had groups in line with the most common practice in the 1865-1880 period, when there were two main types: those with 95 comb teeth and those with between 115 and 125 teeth. The former have most groups of teeth limited to three or four of the same pitch, examples being Nicole 46516, 14 $\frac{1}{2}$ " cylinder 12 airs 98 teeth; Bremond 17614, 8 airs 91 teeth; PVF 5385, 16 $\frac{1}{2}$ " cylinder 10 airs 98 teeth.

The mandolin boxes with about 120 teeth have

main groups of four, five and six teeth and are generally regarded as achieving a fully satisfactory mandolin effect. Examples are the renowned Nicole 11" 6 air boxes with 115 teeth; Bremond 16742, 6 airs 123 teeth; Heller 4534, 15" cylinder sixteen airs 2-per-turn 112 teeth; Nicole 44740, 12 $\frac{1}{2}$ " cylinder twelve airs 2-per-turn 124 teeth. PVF made at least two versions of this type, examples are 13" cylinder 6 airs 120 teeth serial 13805 and 16" cylinder 8 airs 116 teeth serial 692 shown in Fig. 3. Most PVF mandolin boxes were labelled Mandoline Expressive and all had zithers.

PVF serial 692 comes in an impressive case, on podium and feet, walnut veneered on the sides and in matching halves on the front and the domed lid, both with a small geometric central inlay and banded stringing, Fig. 4. The glass lid and inside of main lid have pewter stringing. An escutcheon of thick brown leather embossed with scrolls does not improve the appearance of the case front.

Blank code 70 is stamped on the bass edge of the bedplate and on spring and governor components. The governor is secured from under the bedplate, being in the change-over period to securing from above. Cylinder details are coded 34 and the gamme number on bass lead is 141. The 116-tooth comb is in two equal parts, with base castings from SBI. The α teeth (440 Hz) are 26 and 27 from the bass end, relative stiffness 250 compared with about 200 for a similar contemporary Nicole. There are three groups of 6 teeth, four groups of 5, five groups of 4 and four groups of 3, adding up to 70 teeth in groups as shown in Fig. 5. The groups start at the 33rd tooth, giving a long mandolin range; the treble end teeth are played first so the pinning is "uphill," see Fig. 4.

The zither tissue is held in a plain nickel-plated tube almost the full length of the combs, secured from the front of the bedplate and held firmly on or off by a strong brass spring, also shown in Fig. 4.

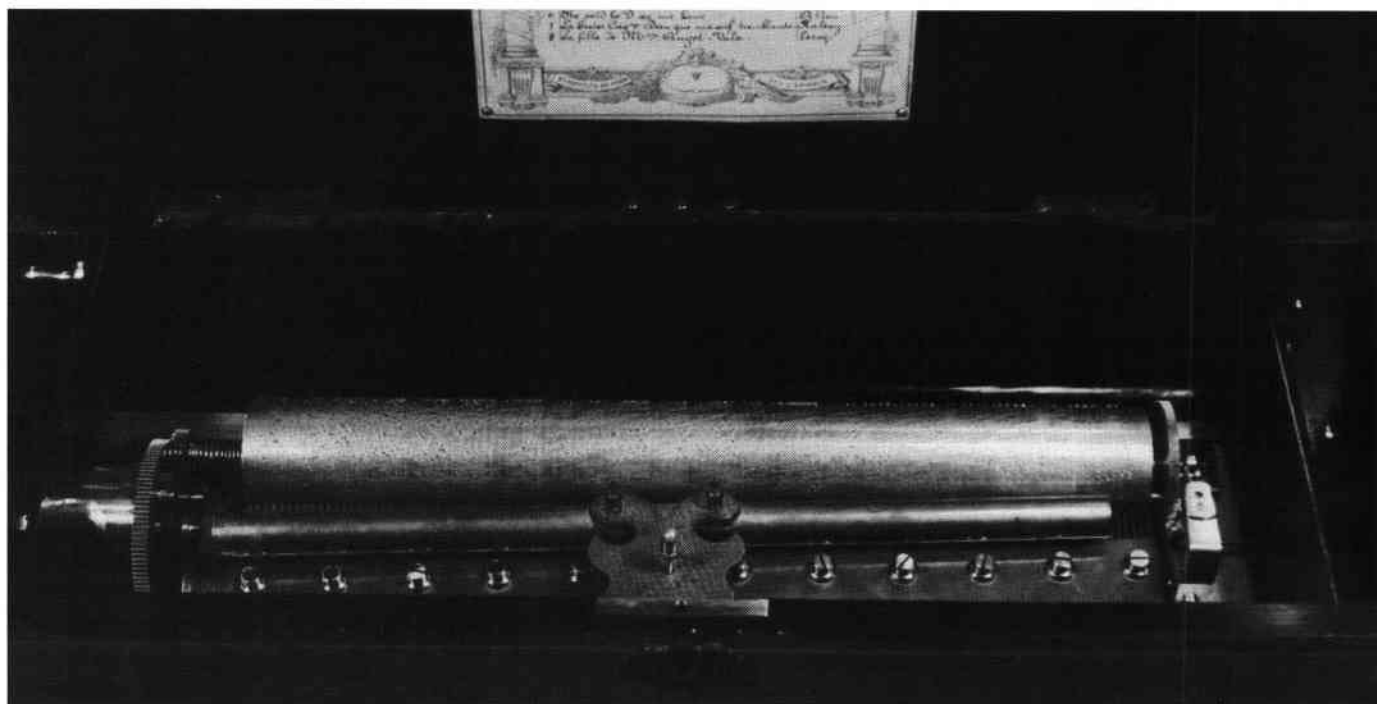


Fig. 3. PVF 692, mandolin, 8 airs, 116 comb teeth of which the extreme treble is not used. Plain tubular zither - after about 1874 this would be inscribed PVF both sides of the central support. It overshoots the bass end of the comb by a quarter of an inch.

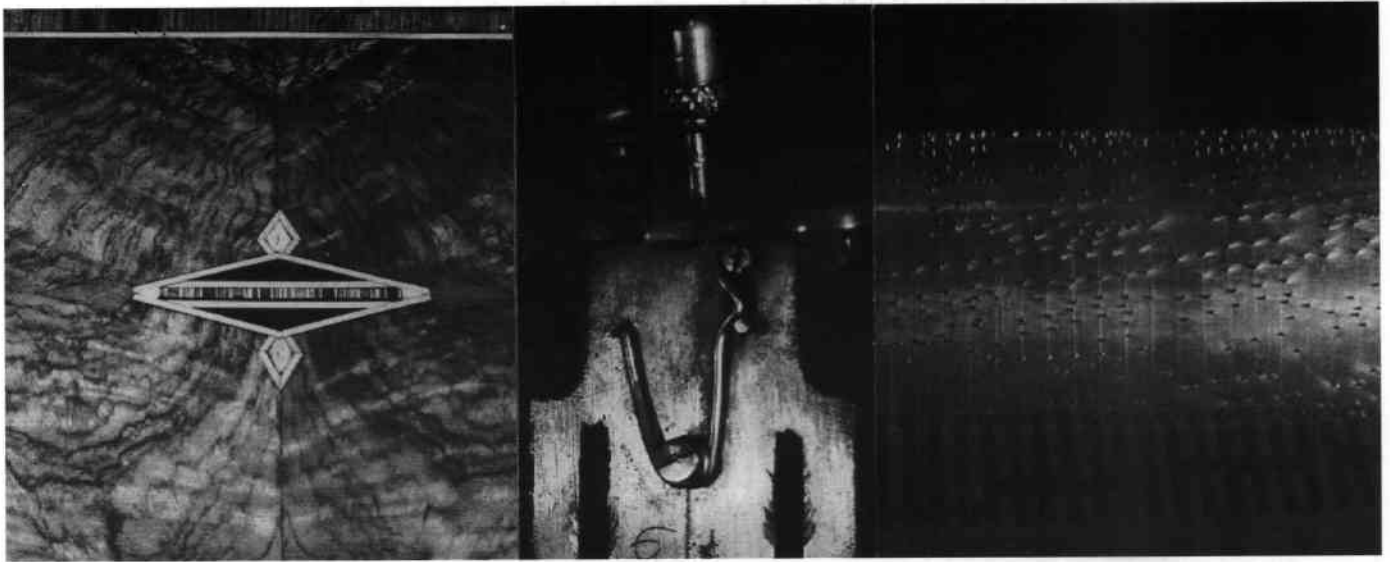


Fig. 4. PVF 692 - lid veneer and inlay; robust zither control spring here seen holding the zither OFF; and "uphill" mandolin pinning, generally associated with Lecoultré.

This PVF serial 692, helped by its larger case, certainly gives a powerful performance. No one could possibly call it tinkling. The mandolin effect is well varied; the extra teeth are often used for crescendo effects; the tune decoration is never florid; and shrill piccolo effects are restrained. But despite much effort I could not get to like the zither effect on this box.

Late six inch job by L'Epée

By the year 1910 disc movements of several sizes were well established and it was certainly cheaper to manufacture an 8 inch disc box than a 6 inch cylinder box. Both had about 40 teeth if the cylinder box was to play eight airs, and with new popular tunes coming up all the time the idea of extra tunes being available on demand must have been a very powerful selling line. So it is interesting to examine a six inch 8-air box of this period, turned out by a leading (though not typical) maker, L'Epée, and sold by a leading musical firm, Thibouville-Lamy, both French.

The snag about late small movements is that

many of them suffered much deprivation, lodging with woodworm in attics and in sheds with leaky roofs, - including L'Epée serial 78554, made about 1910. A hardened dealer shuddered when he saw it at auction - rusty and dirty, bent winding lever, areas of verdigris, and movement dwarfed by a case big enough for an 11" cylinder, - as displayed in Fig. 6. It looked even worse at second glance because the 6" cylinder is only pinned over 5.6" and, with the L'Epée track spacing at .018" this only allowed 38 comb teeth. Luckily a third glance confirmed a miraculous absence of damage to comb and cylinder.

Only the cylinder, winding lever and tune indicator are nickel plated, giving a rather hybrid appearance not helped by the bedplate having been painted gold; when the cylinder, which is always the dominating feature, is nickel plated it is a good general convention that the bedplate should be painted silver. The grained case, 17 by 8 inches, has double stringing on lid and front with a transfer of geometric pattern on the lid. All the usual special L'Epée design details are still in evidence.

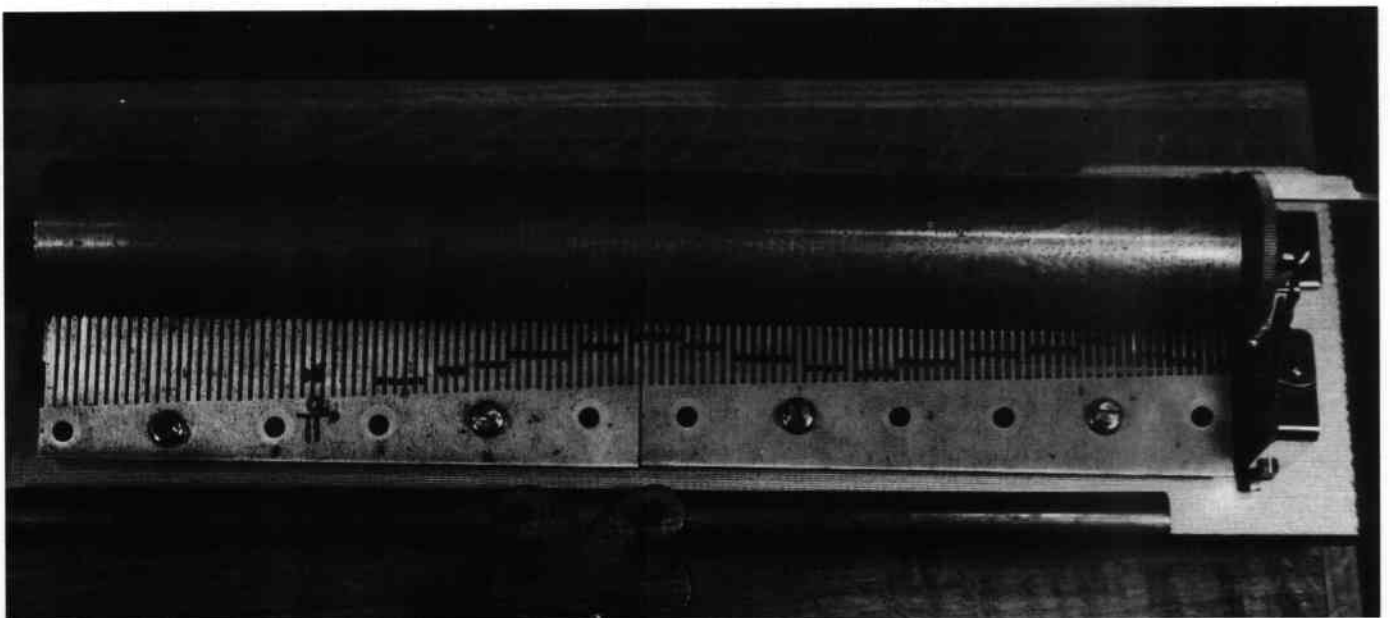


Fig. 5. Comb of PVF 692 marked to show the two 440Hz teeth and the groups of teeth tuned to the same pitch.

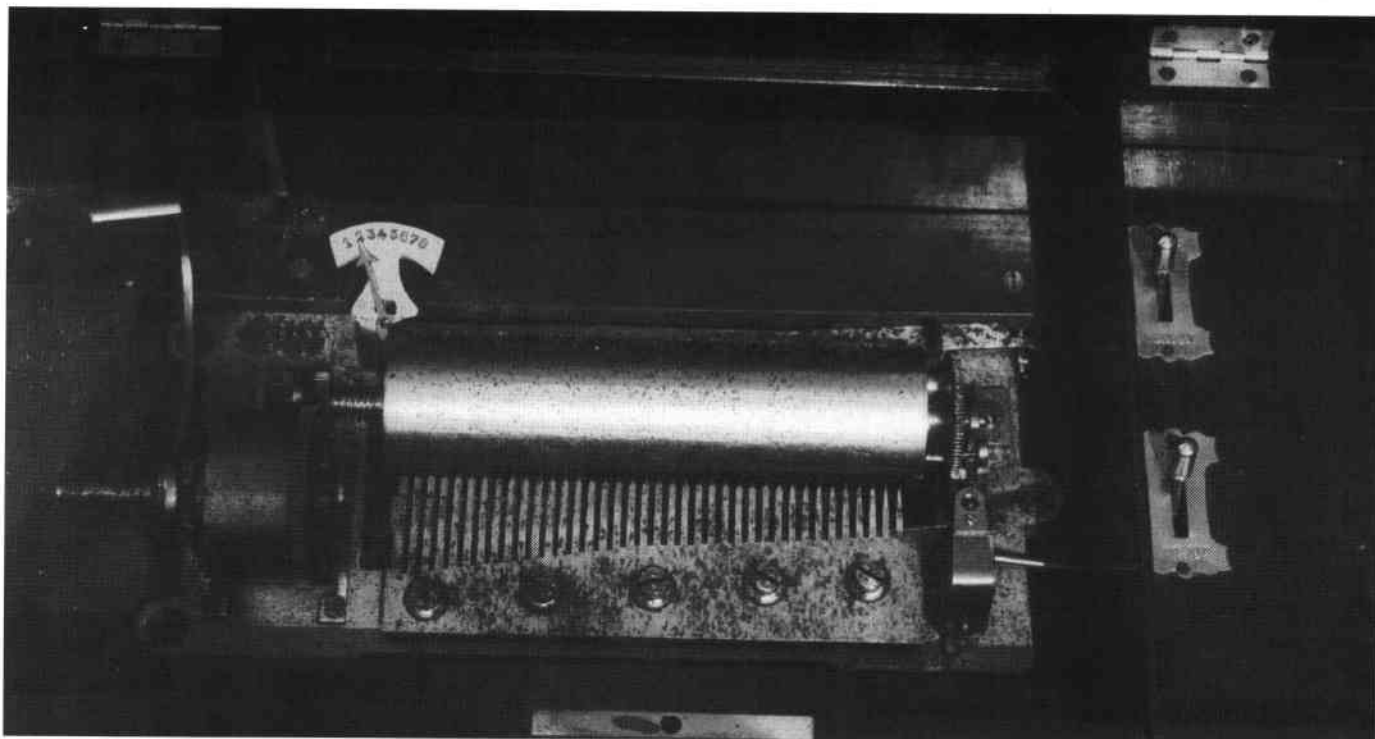


Fig. 6. Typical before-restoration view of L'Epée 78554. Reading from left to right: bent winding lever, paint scraped from bedplate to reveal serial number, neat tune indicator, positive stop for rusty tune change lever, and fancy escutcheons for the knobbed steel control levers. Wood strips 1 inches wide are fixed with csk. screws in front of and behind the bedplate to fill the gaps in the oversize case. This box must be dated 1910 or later because serial 69701 was made after 1905 - it also has the *Merry Widow* waltz.

The cylinder diameter is 1.69", circumference 5.3" and it plays at .11" per second giving 48 seconds per rev., 44 seconds per tune. Pins are raked. Setting dots are on tune 5, with the circumferential track lines on tune 1. After cleaning, the bright nickel-plated cylinder was without blemish.

Teeth nos. 11 and 12 of the 38-tooth comb are tuned to *a*, 440Hz. Their relative stiffness is rather low at 150 compared with 200 on a six-inch Rivenc.

The bedplate, screwed down on blocks in the case, is cast iron left in the as-cast condition with minor cleaning up to provide adequate mounting faces for brackets and governor. As can just be seen in Fig. 6, L'Epée's usual double stop is fitted to the edge of the bedplate under the tune change lever. Interestingly it is here set to lift the lever about 3mm above the bedplate, thereby advancing the timing of the tune change so that it occurs immediately a tune is finished. This makes the mechanism less likely to stall with the cam load at starting, but it means that the tune just played cannot be immediately repeated. The tune indicator is a neat, simplified design. The governor ratio, cylinder to endless, is 1325 to 1.

Surprisingly, in 1910, numbers are stamped on many components which are interchangeable. Serial 78554 is stamped on bedplate, great wheel, winder and spring cover, and scribed on the bass lead with 3263, presumably the gamme number. Blank code 64 is on cylinder bearings and spring components. Number 54, which may be part of the serial number, is on the treble end cap, governor and tune indicator. Several case details are coded 72, whereas earlier L'Epée cases had only the serial number or its last three digits pencilled inside the control partition.

The box plays comparatively softly, with no hint of the stridency sometimes heard on late movements with very stiff teeth. As can be seen from Fig. 7 there is a good range of popular song tunes, all from the turn of the century except old *Yankee Doodle*. The arrangements are more delicate than robust so the music hall songs are not punched out as, for example, on Junod 43844 mentioned in *Oddments* 44, Vol. 14, p. 137. The result is pleasing enough, given the limitations of 38 teeth, though Harry Lauder's *I Love a Lassie* sounds a bit anaemic. The hit of the box is Lehar's waltz song from *The Merry Widow*. Both these tunes had their premieres in December 1905, one in Glasgow and one in Vienna. Guess which. Coming so late, they are extremely rare on cylinder musical boxes.

Brass

As found in musical boxes, brass is almost always an alloy of approximately 70% copper and 30% zinc. The zinc is actually dissolved in the copper in what metallurgists appropriately call a solid solution. The resulting alloy is very soft but has the important property of hardening if cold-worked. It can always be softened again by heating to cherry-red and then either quenched, in water or oil, or allowed to cool slowly; quenching gives the advantage of retaining a bright surface. Note that cherry-red means dull red, just visible as red in subdued light; if heated to bright orange-red the brass will be incurably damaged, technically known as "burnt."

Cold-working processes which harden brass include rolling into sheet; sheet brass is thus normally in the state known as "half hard" and is a bit springy. Similarly brass wire subjected to a lot of cold working



Fig. 7. Thibouville Lamy tune sheet, 8 by 6 inches, in black, blue and gold, for L'Epée serial 78554 - designed for 4-air boxes and rather casually altered for eight. Latest Paris Exhibition success claimed in 1889. Tune 8 composed in 1907.

in being drawn through dies makes satisfactory coil springs - small ones for tabatières and larger examples as cylinder return springs, until about 1880.

Brass click springs

Brass click springs for governor stop arms and for ratchet pawls on winders are easy to make . . .

1. Cut, drill and file to shape, see Fig. 8.
2. Heat end A to dull red and quench.
3. Hammer tip of end A at right angles
4. Flatten length B to C by hammering so that thickness is progressively reduced to about .016" over the last quarter of an inch - and width thereby increased to about a tenth of an inch.
5. File and polish as needed for good appearance.
6. Gently bend to correct final shape. Main bending is in the thicker zone near B, and includes straightening the inside edge to allow free movement at the tip C. Only slight curving can be done at C without breaking.

The hammering operation deserves practice on a bit of scrap; if the hammering favours one side the metal will curve towards the other side. Use a light

hammer and firm, flat anvil. The thickness of the brass sheet should not exceed .04" = 1mm; the ideal is 20 gauge sheet = .035" which is a close match to most originals. If you omit step 2 the end may crack at the bend, reproducing an annoyance met during restorations when, for the same omission, the bent end has broken off.

Making these brass springs is almost as quick as the description . . . and the result far more elegant than make-shift affairs from safety pins.

Control levers

At the change to lever winding a simple, cheap and effective design of control levers was adopted by almost all makers and lasted unchanged into the 1900s. Half-inch round head wood screws without washers were used for the pivots, and flat brass strip for the levers - one fitted with the pin for operating the stop arm and the other slotted to engage the tune change lever. The screws hold the flat levers against the flat wood surface of the partition and are tightened just enough to ensure the lever stays where put but is not too stiff to move. This also prevents them from rattling, which was sometimes a problem with the long key-wind control levers.

The levers emerged through slots cut in the small platform attached to the partition. No great accuracy was needed in cutting these slots and, wisely, they

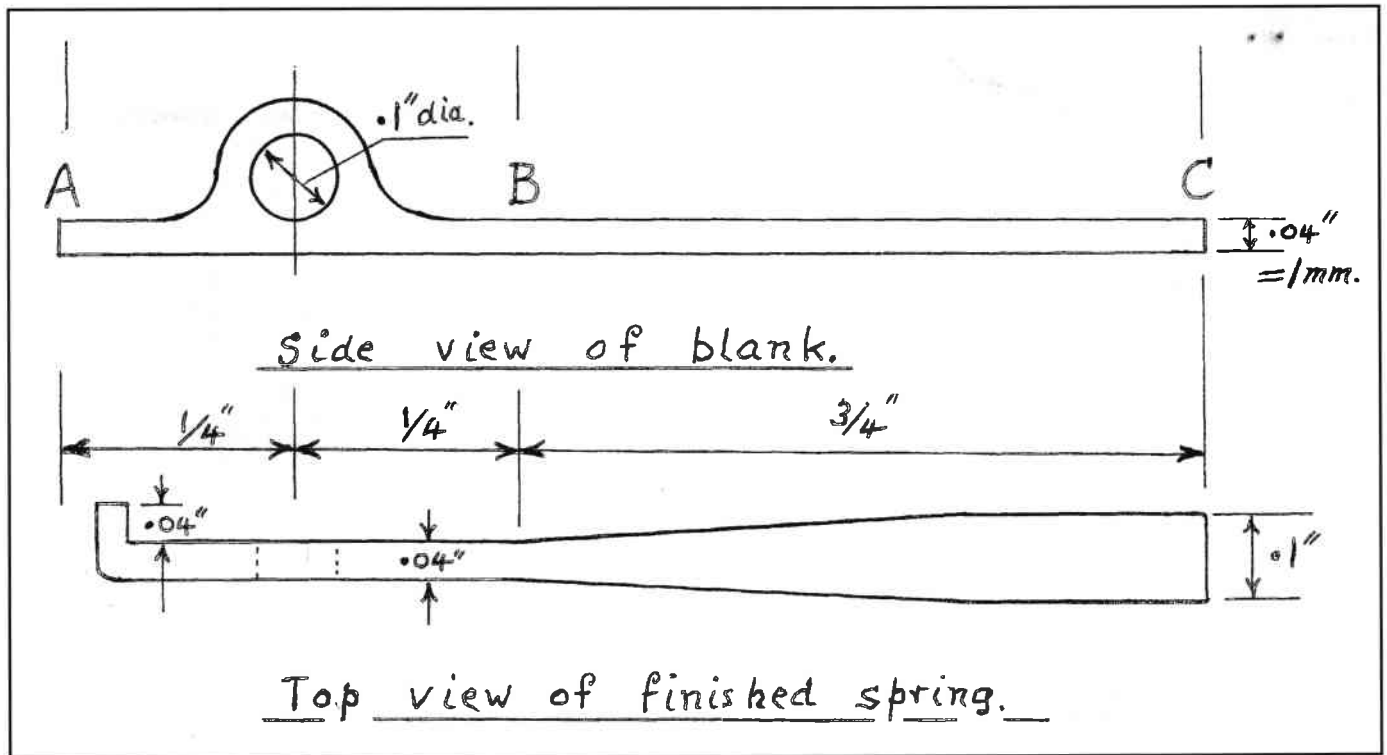


Fig. 8. Enlarged scale drawing of typical brass spring. The actual dimensions required from screw hole to anchor and to tip C should be measured on the job and the blank made to suit.

were always longer than strictly necessary. Travel of the change/repeat lever is determined from bedplate stops. Travel of the stop/play lever is determined by the stop arm pin touching the top of the great wheel groove in the play position, and by the end of the slot in the stop position.

This excellent design served satisfactorily throughout the lever wind era. Apart from minor changes when steel levers ousted brass to cut costs, the only notable modification was the addition of detents, done consistently by Ami Rivenc and others to the play/stop lever and sporadically by PVF and others to both levers. It was intended, and often succeeded, as the ultimate deterrent against loose and rattling levers.

As Mike Tucker illustrated on page 177 of Vol. 14 No. 6, PVF 27091 has a bar with detent covering the play/stop lever and extended to restrain the other lever. Fig. 9 shows a variant of this on PVF 49793.

Undoubtedly the most common cause of the control levers working loose is overtightening the screws. This causes the wood to lift slightly around the screw hole so the lever is held away from full contact with the wood surface and will soon work loose. Then you get the infuriation of the box stopping when you don't want it to, not to mention rattling noises. In re-fitting these screws the hole entry should be level with or slightly below the wood surface and if necessary a thin filet of wood should be secured in the hole so that the screw has to be driven firmly. It should then be tightened until the feel of the lever is just right; it should **not** be fully tightened and then slightly relaxed as is sometimes correct practice elsewhere.

Some early lever wind boxes had fancy-shaped brass levers, the tops twisted through 90° for finger comfort and the rest elegantly thin and narrow but

out of sight. They proved the advantage of the wide flat standard levers by the uneasy wobbling of their pins operating the governor stop arm.

Levers sprung against slots in a brass panel were used mainly by Nicole and are often referred to as "Nicole type." There were usually three levers (in the key-wind tradition) and they were in the luxury range, pleasant and positive to use but costly. So in later boxes they varied rather spasmodically between three and two Nicole type and two simple conventional levers. Serial 45888 had two Nicole type whereas those on the earlier 44873 were plain - both were 13" 8-air movements, and both Gamme 2615. ■

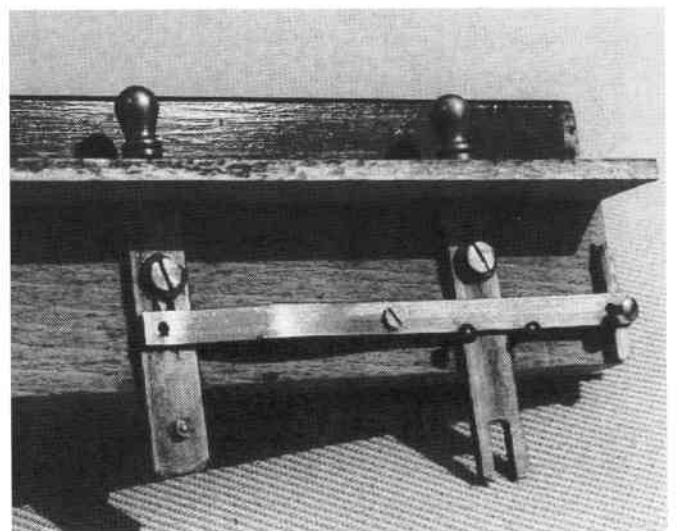
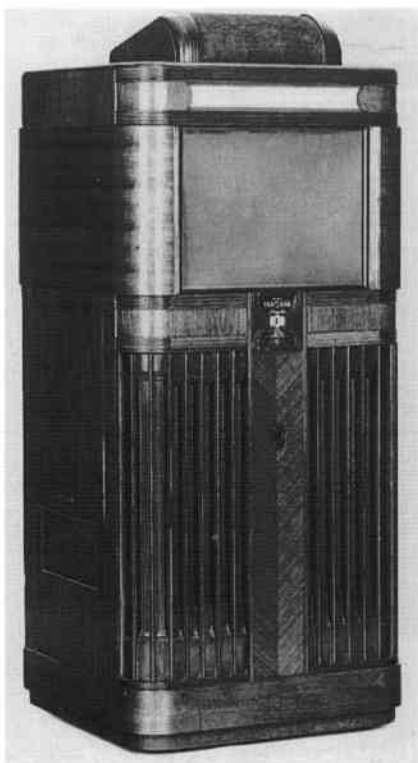


Fig. 9. Combined detent and restraining bar on PVF 49793, about 1886. Nails added to limit travel of tune change control lever. Brass control levers replaced by bright steel strip screwed into nickel-plated brass knobs. Round-head pivot screws replaced by cheaper countersink-head type with washers punched from 7mm wide mill-finish steel strip.

Under the Hammer



Thursday 19th May featured several interesting lots at Sotheby's, New Bond Street. Perhaps the most unusual item was a Pan-o-Ram Arcade film juke box made by the Mills Novelty Co of Chicago during the late 30's to boost their flagging sales as their automatic mechanical musical instruments and gambling equipment began to decline in popularity. Looking rather like a 50's style television, the cabinet housed a 16mm film projector producing a black and white picture through back projection via two mirrors. The cabinet is mahogany veneered with coin shoot and two speakers. The price including commission - £8,800. The other Mills machine a Violano-Virtuoso estimated to fetch £10,000-15,000 was unsold.



Also unsold was a rare Hupfeld patent automatic player piano with coin operated electric movement playing 26cm wide cardboard rolls



over a tracker bar mounted below the keyboard.

An unusual Roullet et Decamps rabbit in a tree trunk musical automaton circa 1900 realised £1,650. The white fur rabbit hopping out of a painted papier mache tree trunk surrounded by yellow buttercups made a pleasant change from the rabbit in the cabbage type of automaton.



A musical dual casket in shaped gilt brass with hinge lid mounted with oval panel of painted flowers opening to the interior with a small cylinder musical movement playing 2 airs raised £770, close to the estimated price.



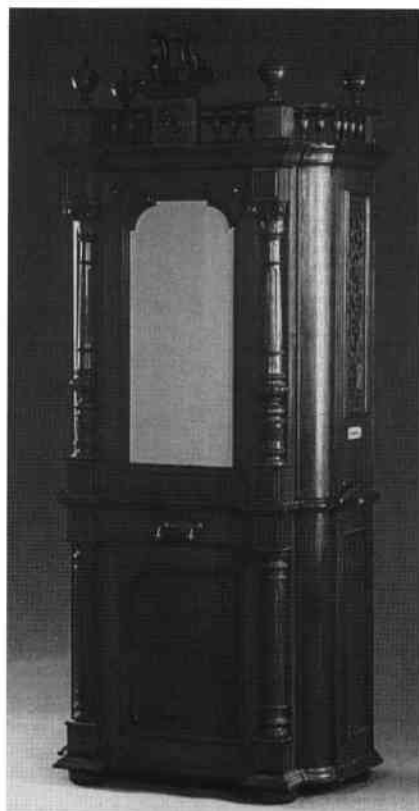
A rare Symphonion disc money bank with 7 1/2" disc movement playing on single comb (1 tooth broken) contained in an upright oak case with pressed metal spandrels. The machine has a coin slot on the top. The only other Symphonion bank ever sold by Sotheby's was as lot 146 on 13th September 1983. This lot sold for £4,600.



This tea drinking mandarin by Decamps made around 1890 realised £6,600. It has a composition face, brown glass eyes, open/closed mouth, in a gold brocade robe, in a well painted papier mache urn with hinged lid.



Going up in price at £14,300 was sold a rare 27 1/2" Symphonion Orchestrion Bells Disc musical box. The periphery driven discs playing on 4 combs (4 broken teeth) and accompanied by 12 saucer bells. The coin operated movement contained in an impressive oak case with mirrored door at the front flanked by half columns and surmounted by lyre shaped pediment and 4 spherical finials, on a matching disc storage bin. This unusually large disc musical box was exhibited at South Africa Cultural History Museum Cape Town between 1967 and 1988. See encyclopedia of Automatic Music Bower, D Page 233.

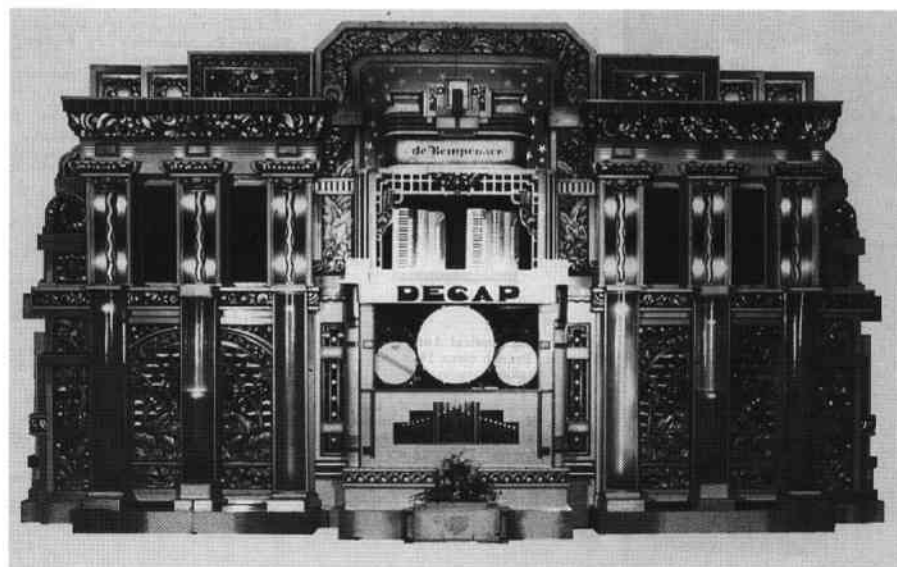
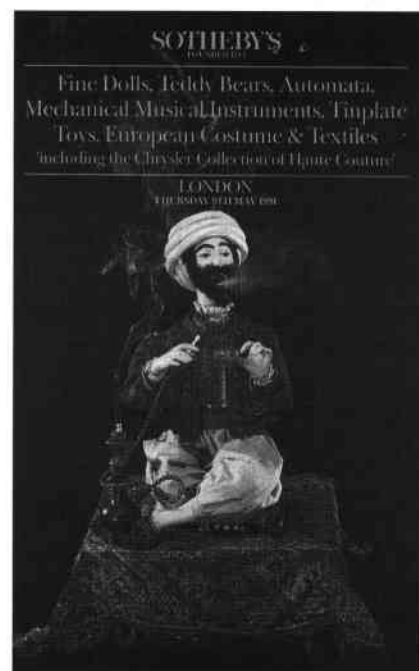


The highest price realised was from the largest item entered, a 121 key dance organ "De Kempenaer" made in 1938. The illuminated and decorated facade mounted with pipes and percussion instruments a fully chromatic instrument is as follows:-

Melody 25 notes
Violin piano 3 ranks
Violin forte 2 ranks
Undamaris 2 ranks
Trumpet 1 rank
Vibratone 1 rank
Jazz Flute 1 rank
Two Crucianelli accordians; and jazz tremulants
Counter Melody 20 notes
Violin celeste 2 ranks
Baritone 2 ranks
Cello 2 ranks
Bassoon 2 ranks
Krummhorn 1 rank
Vibratone alto 1 rank
2nd Counter Melody 16 notes
Flute 1 rank
Saxophone 1 rank
16 note Glockenspiel
Bass 12 notes 4 ranks and trombone
Accompaniment 12 notes 3 ranks
Percussion: Bass drum, Snare drum, tom tom, hi-hat, crash cymbal, 4 wood blocks, clave and maraca

The mechanism and facade completely restored by AC Pilmer Music Ltd 1990. The price for this tremendous instrument, including commission £82,500.

The cover of Sotheby's catalogue for this auction featured a Leopold Lambert musical automaton of a Turkish smoker (French, circa 1890). The papier mache head, his opening lower jaw and glass eyes with closing lids, beard and hair under original cream satin turban, the figure seated cross legged on a square platform containing keywind, stop/start musical mechanism playing 2 airs and causing his head to turn and the arms to lift alternately. One composition hand lifts a painted wooden cup, the other lifts a hookah attached by a cord to a carved painted wooden bowl. The smoke travelling through his hand into the torso where bellows push the smoke through the mouth. This piece considerably exceeded the estimated value by realising £19,800.



The next mechanical music sale at Christies South Kensington, will be on July 9th and includes an interesting water colour drawing by John Dowman (1750 -1824) dated 1784 and this is 11" x 5 1/4". The question is however

what is the girl playing? Presumably some sort of mechanical zither but I wonder if the artist has assembled something from half remembered images of barrel organs and hurdy gurdles rolled into one. ■

GRAHAM WEBB

Author of The Cylinder Musical Box Handbook., The Disc Musical Box Handbook

celebrates his *THIRTIETH YEAR*



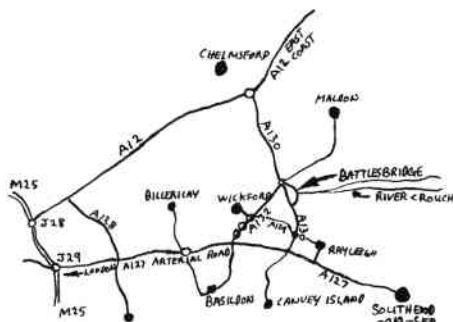
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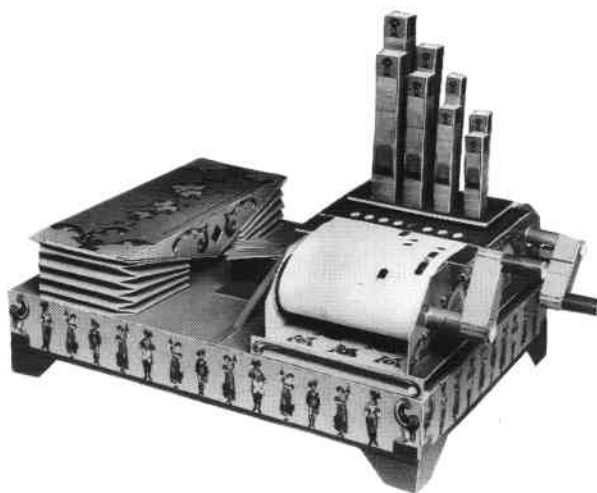
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This highly original mechanical organ is
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Your own melodies can be cut out on blank
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Benjamin Hurdle

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Name

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..... Tel No.....

Please send me.....PAPER ORGAN KIT(S)

Total Cost.....

Cheques and Postal Orders made out to Benjamin Hurdle

Prices of ORGAN KIT:

UK & EUROPE £25.45/USA & CANADA £29.63

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Payment to be made in Sterling and drawn on UK bank.

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JACK DONOVAN

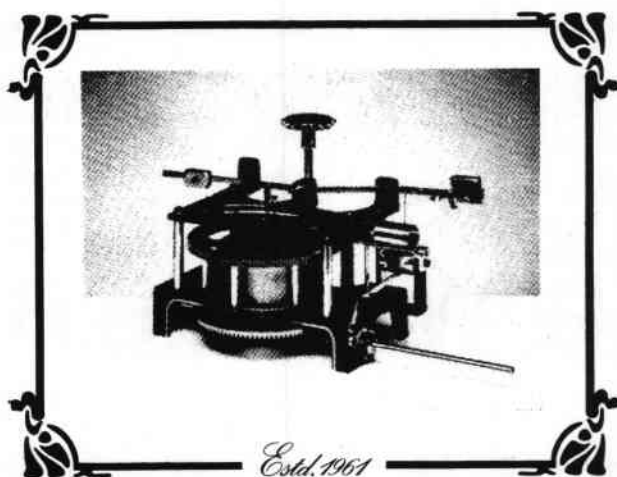
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Services offered include:-

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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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Polyphon No. 54, 1890
24 1/2" discs. Top orig. condition. (Bowers page 159/160). At our sale on 15 June 1991.

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Results of our last specialist auction:



Phonograph C.G., 1903
£ 875.-/\$ 1,720.-



Marotte, c. 1900
£ 635.-/\$ 1,250.-



Pathe "Le Gaulois" (red!), 1900
£ 875.-/\$ 1,720.-



Gramophone "Eternola Portablon", c. 1910
£ 950.-/\$ 1,875.-



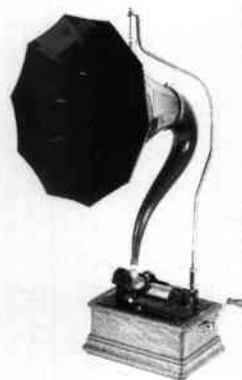
Polyphon, c. 1900
£ 5,160.-/\$ 10,150.-



Cylinder box "Heller", c. 1885
£ 1,390.-/\$ 2,735.-



**Musical Automata with
2 mechanical Jumeau dolls, c. 1890**
£ 15,085.-/\$ 29,665.-



Edison Standard Phonograph, c. 1905
£ 1,390.-/\$ 2,735.-



After extensive Study, Research and Development we have produced a machine that can copy
ALL DISCS for ALL MAKES of MACHINE:

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For the first time, GUARANTEED, PERFECT DISCS, from 4" to 34" can be supplied (projection and projection-less - for Music Boxes and Disc Orchestrions).

The Computer Numerically Controlled machinery can produce copies of discs with the highest possible accuracy, both in terms of radial and angular positioning. It is totally adaptable and can even rectify non-standard discs. The discs are made from the correct quality steel, are attractively finished and are supplied in individual heavy-duty P.V.C. covers.

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Contact Clive or Lester Jones at The Mechanical Music Collection,
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Telephone: (0243) 785421 or 372646

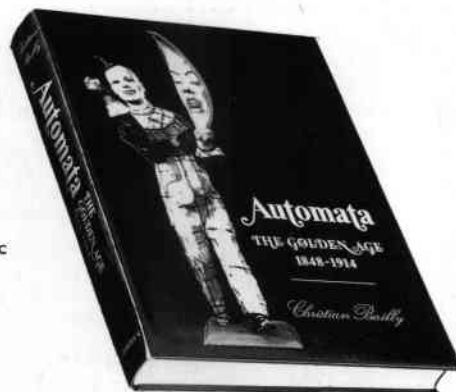
QUALITY INSTRUMENTS DESERVE 'RENAISSANCE' DISCS

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Once available only through selected retail establishments, this unique history of classic French mechanicals is now offered by author Christian Bailly at a special discount price. A sumptuous collector's item with 360 pages and 210 large 4-color illustrations, *Automata* brings you the secrets of a magical world conceived during a happier era. The first study of its kind, *Automata* breaks new ground for the collector and specialist, but would also provide endless enjoyment for anyone who can share the wonder of a child. The lavish illustrations are accompanied by authoritative histories of the seven leading French inventors of these animated *mirabilia*. The book also includes chapters on mechanisms, keys, musical movements, trademarks and restoration techniques. Reproduction of three leading 19th-century manufacturers' catalogues represents an invaluable scholarly resource for the serious connoisseur.

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Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 7th July 1991.

Members: 11p per word (bold type 5p per word extra).
Minimum cost each advertisement £3.
Non-Members: 22p per word (bold type 10p per word extra).
Minimum cost each advertisement £6.

Semi display single column 3cm max. 30 words £9.
5cm max. 50 words £13. Box No. £1.

CASH WITH ORDER PLEASE TO:
Advertising Manager,
Ted Brown, 207 Halfway Street,
Sidecup, Kent DA15 8DE.
Tel: 081-300 6535

FOR SALE

Bob Leach Journals

The Journals, Vol. 1 to Vol. 12, cover from 1962 to 1986 (Vol. 3 number 5 is not original, being a photocopy). They were given to the Society by Bob Leach, a former editor, who wanted them disposed of by the Society to boost the funds. Sealed bids are invited of members and these bids must be received by 30th August when they will be opened and the highest bidder will acquire the Journals. The committee are expecting bids in excess of £100. The Society will not be responsible for any shipping charges incurred.

Free Aeolian Orchestrelle information required for me to trace un-restored or derelict instruments, which I wish to purchase. Also 58 note organ rolls wanted. 0536-523988.

25 note roll playing pipe organ. 2 registers on sliders (Violin & Bourdon) walnut veneered case, hand cranked. With 100m of music £2,500. 31 note roll music also available. Alan Pell 0406 330279.

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14 note Clariona and Melodia rolls required, Ted Brown 081-300-6535.

Musical Automata. Enlarging collection. Top prices. 815 Moraga Drive, Los Angeles, CA 90049 (213) 471-3000 Mr. Levy.

Wanted. Upright disc boxes, table disc boxes, cylinder boxes, also rare items, barrel organs and orchestrions. Buying complete collections; offers with pictures to: Hanspeter Kyburz, Jubiläumsweg 10, 5036 Oberentfelden, Switzerland.

WANTED

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Please telephone:
Alan Wyatt on (0223) 860332.

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Wanted

Person or couple to help run mechanical music venue.

Help needed in running mechanical music based tourist attraction. Duties could include conducting tours, theatre lighting control and film projection, front of house and some administration work.

This could be a full or part-time position, may suit an individual or a husband and wife team. Possibility of "live-in" accommodation. Anyone interested please contact Graham Whitehead, Ashorne Hall Nickelodeon, Ashorne Hill, Warwick CV33 9QN. Tel. 0926 651444.

Deadline Dates for Display Advertising Copy

7th April; 7th July;
7th October; 7th February

Editorial copy **must** be submitted at least

8 days prior to above dates.

Posting of magazine:

27th February; 27th April;
7th August; 7th November

Autumn International Meeting

4/6 October 1991

Bring & Buy Sale

Mechanical music and associated items.

Bring a single item large or small, or many for display or sale.

No charge to sellers or buyers.

Significant items already promised.

Buyers from abroad including USA attending.

Arrangements for bulky items with Graham Whitehead, Ashorne Hall Nickelodeon, Ashorne Hill, Nr. Warwick, Telephone: 0926 651444.

Remember registration strictly limited. Register with Alison Biden now to avoid disappointment.

Wanted

Articles for publication in the "Music Box"

Let the membership as a whole benefit from the experience of individual members. Write a letter or send a complete "article". Photographs of unusual pieces are also required for "Members Showcase".

Address your correspondence to:

**Graham Whitehead,
Broadgate Printing Co. Ltd.
Crondal Road, Exhall,
Coventry CV7 9NH.**

RATES FOR DISPLAY ADVERTS IN 1991

SPECIAL POSITIONS (offered as available).

Outside back cover

One additional colour to match front page

Full colour

8 x 6 colour photograph

Inside covers: Full page £110, Half page £60

POSITIONS INSIDE JOURNAL (as available)

Full page £82, Half page £48, Quarter page £30, Eighth page £20

5cm box in classified area £17, 3cm box in classified area £12

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 each.

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Full page 10½" x 7½" (270mm x 180mm), Half page 10½" x 3½" (270mm x 88mm) or 7½" x 5½" (180mm x 135mm), Quarter page 5½" x 3½" (135mm x 88mm).

Full page only £125

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£285

£45

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.



JOHN COWDEROY

The Musical Box Centre

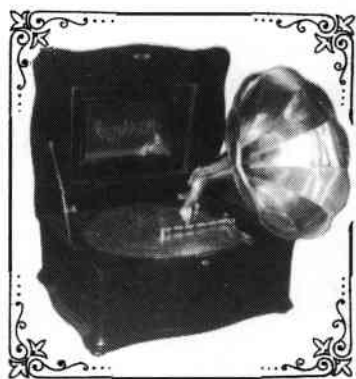
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MUSIC BOXES
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You're almost sure to find it when you pay us a visit in Wells. We carry a comprehensive range of cylinder and disc musical boxes, carriage, bracket and Long Case clocks, all backed by 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!

Call in for our professional advice and a demonstration; we will be pleased to help you.



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