

The Music Box

An International Magazine of Mechanical Music

Volume 15 Number 3

Autumn/Fall 1991

Edited by Graham Whitehead



Inside At the Old Man River
The Mysterious Pyke
Victorian Inventions

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 3
Autumn/Fall 1991

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Contents

Editor's Notes <i>Graham Whitehead</i>	72
Society Topics	72
Picture Parade	75
Newsdesk	77
Stolen Articles	78
Organ Grinders Chat <i>Geoff Alford</i>	79
At the Old Man River <i>Hank Waelti</i>	82
The Mysterious Pyke <i>Nicholas Simons</i>	83
Victorian Inventions <i>Graham Whitehead</i>	85
Musical Box Oddments - 50 <i>H. A. V. Bulleid</i>	89
Late News	96
Letters to the Editor	97
Classified	104

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Editors Notes

Debate at the recent AGM left me thinking that contributors may be wondering why their pictures or articles may have not appeared in the pages of Music Box. A few days later this feeling was confirmed when Ted Brown mentioned to me that a member had complained to him that pictures and an article had been submitted and had not appeared. When I asked him who the member was, I was told that the complainant was in confidence therefore I was to be deprived of the opportunity of looking into the matter. If the anonymous complainant or any other member who feels their articles ought to have been published and have not would like to contact me, that way something can be done!

As most members realise, I am anxious and always pleased to receive articles. News items will appear promptly and other articles which are considered suitable for publication will appear at some future date. Good articles with good photographs will appear first. Items which need re-editing, re-writing, checking or with poor photographs unfortunately have to take second place on your Editors very busy desk. It must be remembered that we have a standard to maintain and it is always with reluctance that the Editor prints low quality pictures i.e. see page The Mysterious Pyke. Whilst I appreciate Nicholas's contribution, I am sure he will realise that such pictures detract from an otherwise excellent article. Colour pictures submitted by members for reproduction in black and white are also very tricky to print. The camera never lies - but it can't always see the truth. Oh, please remember when sending photograph to the Editor, always write your name on the reverse. Please keep the articles coming - Your contribution is needed!

SOCIETY TOPICS

REPORT ON PAST MEETINGS

by Reg Mayes

**Annual General Meeting at
Regent's College, London
8th June 1991**

John Powell was the first speaker of the day to relate some of his experiences, joys, trials and travels in developing his collection of musical boxes under the title of 'Snippets from my Collection'. Of those boxes that

were too big to bring, John played tapes to illustrate his points.

John joined the Society in 1974 following his taking pity on a 15½" upright Polyphon - that needed a better home but unfortunately funds were such that he had to cancel an order for a new Myford ML6 lathe, the price for each was about the same and still is today, although the price of a second hand lathe is much less than a second hand 15½" Polyphon. It just goes to show that all dedicated collectors have to make sacrifices - as so many of our wives will have noticed.

As a tale against himself he told us that as an intrepid purchaser who buys something that he knows nothing about - in this case a Chamber barrel organ at auction in Yorkshire, where the price was opened at £200 without any takers. John offered £50 thinking that he was on to a good thing. However another bidder took him up to £550 - the sequel being, the other man phoned him up that evening to inquire why John had gone up so high. They did become good friends later on.

Years later, this same gentleman advised John that there was at another auction with an unusual Polyphon which had a celluloid cover. It is depicted in Bower's page 146 as style No. 35 using 6½" discs; 32 teeth on a diagonal comb and a centre winding keyhole see Polyphon catalogue for 1895. This was bought by John at a modest price. It sounded like a little gem. The lesson to be learnt here - make friends with everybody, even if it costs you.

Another incident was when John was trying to agree a price for a box with a Leeds dealer, they were still £50 apart so the dealer suggested they should toss a coin for this difference. John had never gambled in his life before, but no doubt a quick prayer to the patron saint of cylinder boxes - Handle - came to his aid. The dealer had no other explanation for

the lost £50.

John demonstrated a small Raymond Nicol three air overtone box. He played the third one, Hailstone Chorus from Handels Oratorio 'Israel in Egypt', which is a rather unusual tune to find on a box. The comb has rather fine teeth and some of the notes are played in groups of four teeth. Was it an early effort to produce a louder sound? Next we heard a tape of the previously mentioned 15½" upright Polyphon. Then it was the turn of the Chamber barrel organ which has four ranks; stopped diapason in wood; and three metal ranks, principal, 12th and 15th plus triangle and drum. The recording was of the diapason and 12th stops for 'Garryowen' (General Custers). The full organ was used to record Lebra Oberstein (?). Then the Huntsman's Chorus with an attempt at the sound of the horn.

The next actual sound was heard from the 6½" Polyphon, previously mentioned. There were three tunes, one was 'Salute by Bicycle' and another 'Oh that Gorgonzola Cheese'.

From a video recording of the Clive Jones New Year Party at Chichester, we heard a duet of Richard Cole playing his Theremin and our President Alan Wyatt playing his saw plus piano accompaniment to the tune of 'Rose of Tralee'. Another item was that of the Triola and a barrel piano from Clive's museum, which were particularly fine examples.

We also heard an Ami Rivenchymn box with 'Tell me the old old story'. John mentioned that he has two unrestored P.V.F. hidden bells interchangeable boxes with four 13" cylinders with the same tunes in different order. Their numbers are 13312 (9 screws, 6 tunes/cyl.), 15512 (11 screws, 6 tunes/cyl.) and 2 combs each. He does know of another similar box No. 15520 8 air by J.M. & Co. St. Croix although it has a zither/mandolin/piccolo/harp format with a coarser comb. We heard a recording of it.

Finally, John presented a Langdorff 3 comb sublime harmony 6 air concerto tremolo with a zither on centre comb.

So ended a pleasant, interesting and informal talk by John which received its due appreciation and acclamation.

Whilst our next speaker, Adrian Little, was preparing his layout for his talk and to prove that there is never a wasted moment at our meetings, Anthony Bulleid got up to give us yet another snippet of knowledge on the dates of manufacture of cylinder boxes. For Rivench boxes numbered between 19000 - 44000 there are 14 firm 'Fixes' plus another 10 fairly reliable dates for years 1870 - 1892. They made about 1000 per year. There is a discontinuity in the series of numbers for the Bremond boxes made during 1860 - 1892 with only six firm dates. The numbering of the boxes



John Powell

made by Ducommun-Girod seemed to have reverted to No. 0 during 1862 - 68. Anthony appealed to everyone to let him have any comments on these aspects, and serial numbers with lists of tunes to help accurate dating.

Alison Biden also used the time to inform us that the next meeting was to be in Kendal on 29th June organised by Jim Hall, including the catering. This would be followed by editor's (Graham Whitehead) meeting at Warwick on the 4 - 6th October. Then back to Regents Park on 7th December. Clive Jones maybe repeating his New Year's Eve party meeting.

Our President took the opportunity to welcome three new members. They were: Mr. and Mrs. Bower and Gordon Whitaker.

Adrian Little took as his title 'Making a Comb for a Musical Box'. He started by telling us that from about 1815 to 1835 combs consisted of sectional groups of teeth. The steel in those days was inferior to present day steels in that impurities were to be found when cutting through it. The 1910 Regina Catalogue states their combs go through 52 processes. For repairs of combs gauge plate is used with a carbon content higher than 9%. The original manufacturers of combs used different qualities of steel. They all distort with heating.

The machinery necessary for cutting combs are drilling, shaper, milling and an electrically controlled furnace. The steel has to be annealed to nearly a blue colour. The Shaper machine is used to form the flexing section by cutting out the unwanted metal but always leaving about 35 thou. thickness.

The required tempering needs to provide steel softer at the base and harder at the tips. Drilling of holes required a pilot hole of about $\frac{1}{16}$ th diameter. As with most delicate operations Adrian advised that in cutting the slots in the comb it was better to do a bit at a time and check the realignment back on the baseplate and with the cylinder.

With disc boxes between the diameter of $15\frac{1}{2}$ - 24 inches, the teeth

are at about $\frac{1}{8}$ inch spacing, but it must be remembered that circular cutters are not dead flat so some allowance must be made for 'wobble' so cutting a width greater than the nominal thickness of the cutter, so a test run is essential. The rotational speed of the cutter should be between 50 - 60 r.p.m. For slitting cutters between the widths of 0.006 - 0.054 inches it usually takes about half an hour to cut 60 slots.

The holes to take the damper wires are drilled with 0.6mm dia. high speed drill running at 20,000 r.p.m; even so they don't last very long. Then it is necessary to drill the holes for the location pins and the fixing screw holes.

Next the comb has to be hardened by heating to 800°C (blue heat) in a muffled furnace, then plunging the comb quickly, teeth first, into a bowl of heavy engine oil. Then the surfaces have to be cleaned up with fine grinding wheels and the comb tempered. To maintain an even temperature across the comb, it is advisable to clamp the comb onto a thick bar of brass and direct a flame onto the rear of the comb and brass strip and observe an even change in colouring of the comb from straw; purple then blue; quenching in water.

Following this, the underside of the comb, as is the matching part of the base plate, are cleaned and tinned and soldered together. For the larger combs it is necessary to clamp the comb to the base.

So ended a very interesting and informative talk. Adrian handled interruptions very well and it is a credit to him that he was prepared to give away some of his trade secrets and to show us some of the mutilated combs that he repairs. Even after all his work the comb has to be tuned and in Adrian's case this is done by Allen Godier. Our thanks to Adrian were expressed with hearty applause.

The meeting was followed by the auction which contained many bargains and the Society Fund benefited by over £600. As usual Christopher Proudfoot of Christie's fame was the auctioneer - he didn't have to buy too much himself, but no doubt his son enjoyed what he did buy. All the arrangements for the auction were made once again by David Walch and his assistants. These auctions are always a jolly affair.

By far the most important item of the whole meeting was the presentation to Jon Gresham, former President of our society, with an Honary Life Membership award. This followed the resolution of the previous AGM, as a tremendous "thank you" for his services and leadership of the society.

Meeting at Kendal, 29th June, 1991

For those who were lucky enough to take the road to Kendal - the gateway

to the Lake District - were treated to yet another fine meeting by Jim Hall; this time complete with enticing repast provided by the ladies.

After the welcome Adrian Little took the stand to instruct us in his commercial procedures with the mystery of cylinder repinning and comb repairs and replacing teeth.

Having removed the cylinder from the box it is advisable to measure the diameter of the pins. They can vary from 0.007" dia. snuff boxes to 0.014" dia. for large boxes and they may not be all the same on a particular cylinder. Having removed the arbor it is first necessary to remove one of the end caps. Then applying heat from one end to the other and by slowly lifting and turning the cylinder onto its opened end still applying heat until all the wax has run out. Adrian did warn about not applying too fierce a heat to the outside of the cylinder; particularly with the thinner ones like L'Epee's, as higher temperatures can cause distortion. The temperature needs only to be sufficient to keep the wax moving. There were many different types of 'wax' used by music box makers.

To remove the steel pins place the cylinders vertically into a jar of 10-20% of sulphuric acid in water, say 1 pint of acid to 7 of water, until such times as all the pins have been dissolved. Adrian warned that this process generated hydrogen and oxygen so it had to be done in a very well ventilated area and of course gloves need to be worn. After it is considered that all the pins have been eaten away, it is recommended that a 'pencil' fluorescent light be passed through the centre of the cylinder to observe that all the holes are clear. To neutralise the acid, take the cylinder out and wash under a running tap then place it in a tank of Horolene.

The reconstruction of the cylinder is commenced by obtaining the correct size piano wire for the pins, a good pair of wire cutters (Lynstrom) and hollow punches to suit the gauge of wire. Cut the wire obliquely to achieve a chisel point. The length of wire should allow for about 1.5mm inside the cylinder, the thickness of the cylinder and a maximum protrusion of 1.4mm. When knocking in the pins it is very important to keep the punch upright. When this work is done, it is time to replace the wax. Adrian's preferred way to do this is to break the old wax by placing it in a strong sack and hitting it with a hammer. The resulting granules are poured into the cylinder; the end cap and greased arbor are reinstated and then placed in a lathe and rotated at about 300 rpm with a flame constantly being moved along the cylinder until the wax comes out of one of the drive holes. The lathe is left running until the cylinder has cooled.

After cooling, the next function is the grinding of the pins to the correct length. Adrian suggested that no more than 0.002" at a time be taken off. This is to prevent the pins from bending.



Adrian Little.

In a second session Adrian discussed repairing combs and recommended that one should practice with old scrap ones. Teeth may be made from gauge plate.

Hand tools can be used to contour teeth. The holes to take the damper wire are drilled with a 0.6mm dia. high speed drill. The tooth is hardened by quenching in oil from 800°C and tempered to a blue colour.

Next cut the slot in the base of the comb, trim the tooth with an abrasive disc to give a clear fit. To hold the tooth in place use a bar magnet across the new and adjacent teeth. Soldering is best done with a 'heavy' electric iron, say 250 watts. Bakers fluid is used but it is very corrosive and must be neutralised in. Form the tips with a small fine cut file. Tuning was discussed and various tips given.

Adrian gave his contribution in two sessions, the first of the day and one in late afternoon. After each session our appreciation was expressed in loud applause.

At 11am a Flea Market was opened. There were many bargains to be had. At midday a visit to the 'K' shoe factory shop was arranged.

The afternoon meeting was opened with a very unusual and interesting talk on the Woodhouse Ringing machine by Gordon Thwaites and Mrs. Diana Handley. This is a unique mechanical computer for controlling solenoids playing eight hand bells. The history of the device was that it was designed and built by a science master at Sedbergh Public School, Mr. G. F. Woodhouse, about 80 years ago, but who died about 30 years ago. From a cutting from the Lancashire Evening Post in 1968, the following information was given:-

"This Woodhouse Ringing Machine was designed to simulate the mathematical permutations of change ringing, and in its time it has fascinated hundreds of campanologists (or is it bellringers today?) He was a theoretician rather than a practical mechanic. It was found that for it to be of real value to posterity, to be kept any length of time, it would need to be rebuilt, and this was undertaken by Mr. Gordon Thwaites of Kendal.

Mr. Thwaites eventually spent about five years of his spare time working on the machine - "it was a tremendous job" - pulling it to pieces and remaking it part by part before reassembling.

There is only one other machine in the country like the Woodhouse Ringing Machine. It was invented by John Carter, of Birmingham, and is now in the Science Museum, Kensington. Both are change ringing machines, but operate on different principles.

With the Woodhouse invention the operator programmes the machine to ring a 'method' by pressing the appropriate buttons and the machine will tap out the changes on its own set of bells.

In addition, it draws out the so-called "Blue-line", the pattern by which change ringers learn their 'methods'.

Mr. Woodhouse must have been a chip off the block of Charles Babbage (1791-1871) and his 'Analytic Engine'.

The programme for ringing was described by Diane. It is set by pressing buttons. The control panel consists of seven columns of buttons each to control one of the eight bells. (Why not eight rows must remain a mystery). Each row has 32 programme positions. Embodied in the mechanism is an automatic feature which, if any adjacent pair of bells, say bells Nos. 1 and 2, are programmed to play in reverse order, i.e., 2 and 1, the machine will automatically revert to 1 and 2.

It is a fascinating instrument and a great credit to Gordon in its very fine engineering standard. At the end of the talk we all stood around it trying to fathom out how it worked.

Arthur Cunliffe gave us a talk on box repairs, veneering work, together with a list of material suppliers. He pointed out that very few boxes were French polished, most were wax polished. The advice was, don't use 'poly' glues but scotch glues which can be softened with methalated spirits at the next restoration. It is better to use a flexible sealer under glass and escutcheon plates, to prevent vibration.

Graining of boxes was by the scumbling process (applying a graining brush to the last coat of wet 'varnish'). This is an oil based process. Over the years the oil saponified (separates out), but French polish can be used to restore some lustre.

Woodworm is not a real problem as most of the treatment materials work very well. However, Xylamon does have the distinct disadvantage of staining brasswork for many years afterwards. If the case requires substantial repairs then Victorian pine furniture makes ideal base wood.

If one intends to scramble (partially removing the finishing coat whilst still wet by dabbing with a rag or sponge) the case, then it is advisable to try it out on scraps of wood. Allow the base colour coat to dry properly.

Thin the top coat out, apply with a broad brush, then draw the graining brush across the panel using a wavy stroke. If not satisfied, clean out the graining brush, brush out the scramble with a broad brush and try again.

Case furniture has to be cleaned. Oversize screw holes can be filled by glueing a pine dowel in them. To prevent annoying buzzes from these items a small piece of Blu-tack can be placed under them. For inner glass lid rattles suitably coloured polyfiller or a dark non-setting silicon sealant forced into the cracks and crevices stops rattles.

Locks can be fitted with heavy grease. Missing locks should be fitted with dummy locks made out of angle brass and the key spindle, silver soldered in position. Arthur could not recommend the use of bakers soldering fluid since it can cause corrosion even years ahead. If it has to be used, then a neutraliser would be ammonia bicarbonate. It would be better to use

L.A.C.O. soldering paste. For attending to squeaks, Tandy oil pens are very useful.

Useful catalogues:-

1. John Boddy's, Boroughbridge, N. Yorks. YO5 9LJ (0423) 323810 Cat. £2. (Clock case restorer: Shellac filler sticks).
2. The Art Veneers Co., Chiswick Av. Mildenhall, Suffolk IP28 7AY (0638) 712550 Cat. 1.75.
3. J. H. Ratcliffe (Paints) Ltd. (for scramble) 135A Linaker St. Southport, Merseyside PR 5DF (0704) 37999.
4. F. T. Morrell, 214 Acton Lane, London W10 7NH 081-965-1782.
5. W. Hobby Ltd., Knights Hill Sq. London SE27 0HH 081-761-4244 Cat. £1.50.
6. Crafts for 4 Seasons, 1120 Melton Rd., Syston, Leics. (0533) 607242 Cat. Free.
7. Picreaton Enterprises Ltd for Renaissance Leather Reviver and Renaissance Wax Polish, 44 Park View Gardens, London NW4 2PN 081-202-8972.

So Arthur had given us a wealth of information from his long practical experience in restoring musical box cases. It was very well appreciated by all present.

The next item to report was Jim Hall's buffet meal, with as many helpings as you liked, all prepared by a bevy of ladies that Jim had called upon and there he was complete with a chef's hat, carving up meats. Is there nothing that this fellow cannot turn his hand to? During the course of this excellent repast, our President Alan Wyatt made a speech congratulating the 'home' team for making it such a wonderful occasion, socially, technically and gastronomically and that Mr. and Mrs. Adams had just turned up and become members.

Even then Jim had not abandoned us, for we went on to listen to four further quickies. The first was David Swan demonstrating his Chamber Organ (Aster?) which had three Diapason stops 15 open and 15 stopped pipes. It came with 3 barrels and the original tune sheet. The tunes we heard were the 'Kin of Kinloch' and 'Blow the Wind Southerly'. David also demonstrated his twin 11 7/8" disc Symphonion and his Lecoutre 2 overtone box - they all sounded well and in good condition.

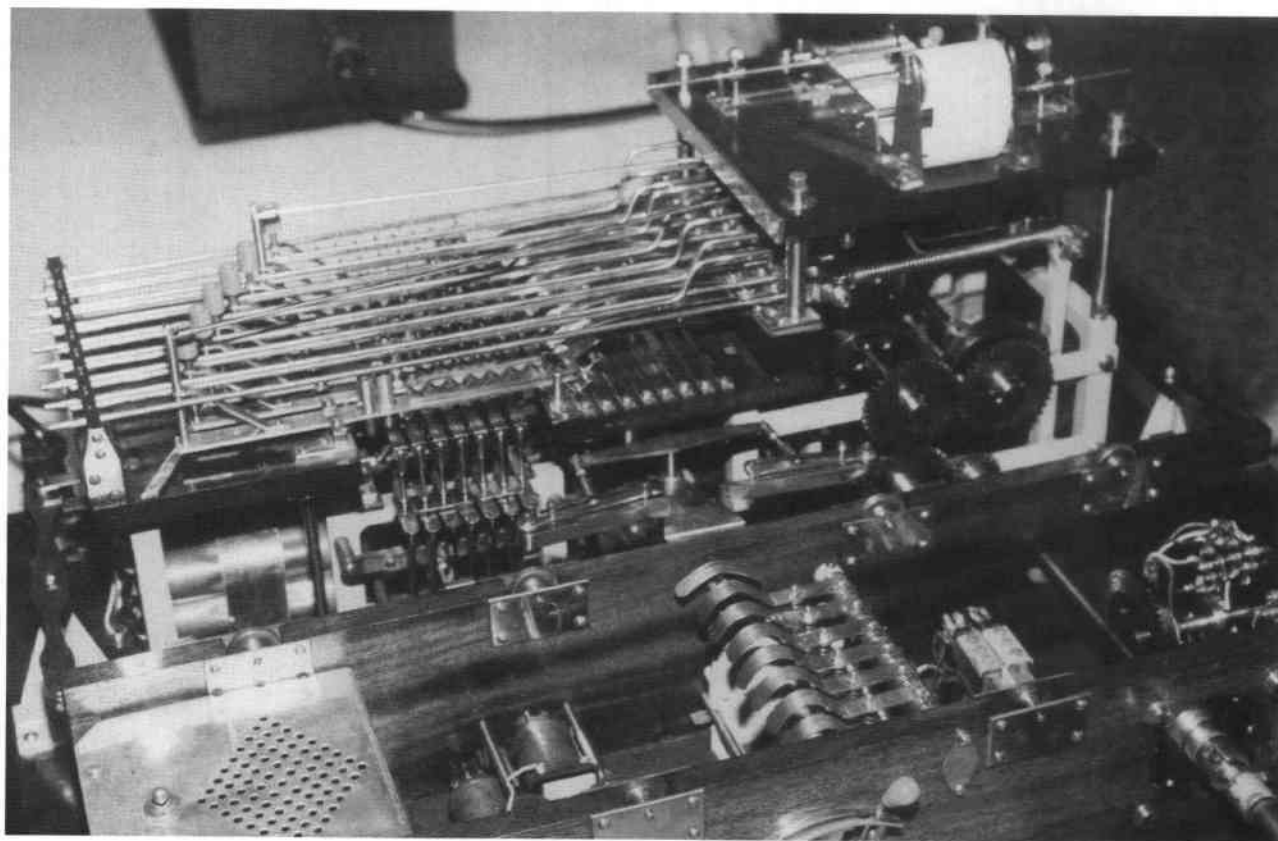
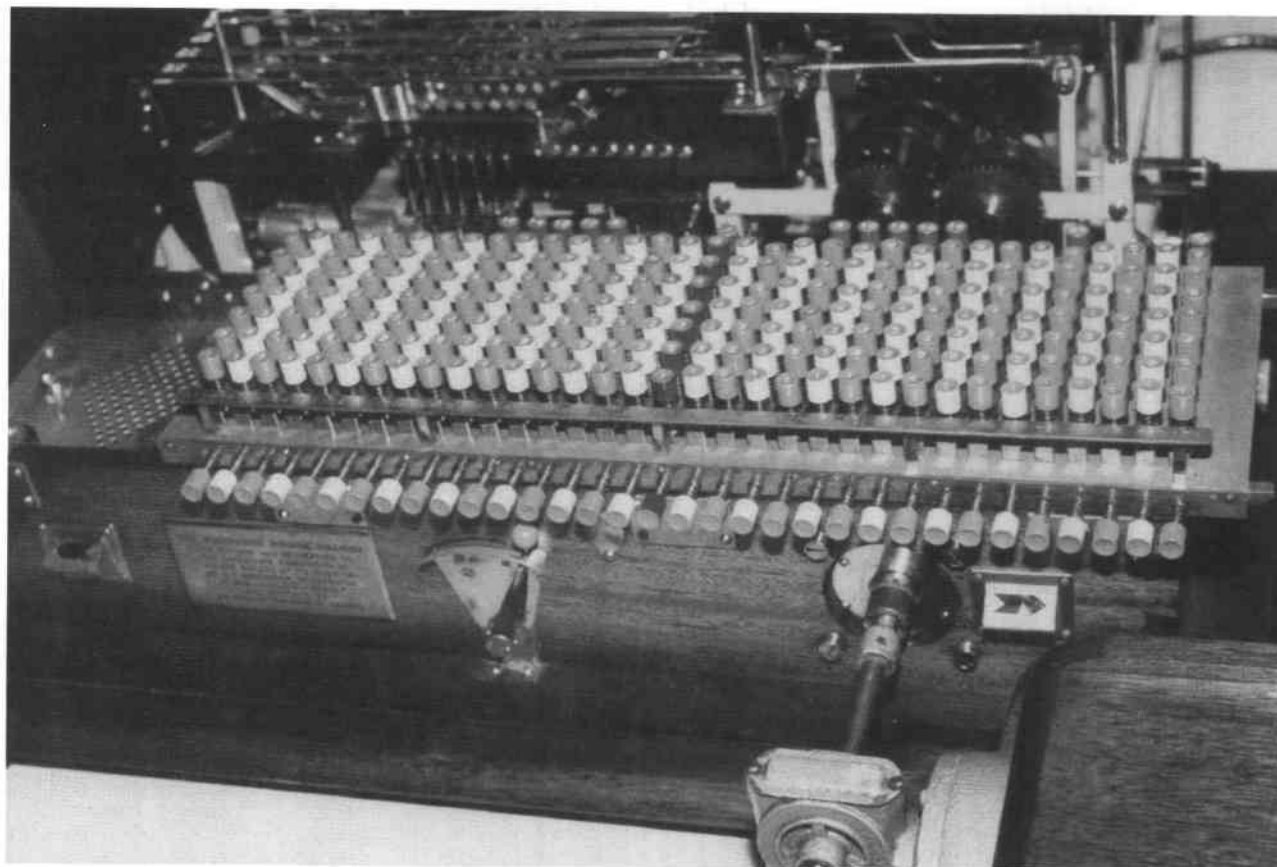
Next Richard Moon demonstrated his clock fronted, bell box. David Walsh demonstrated the paper organ kit. Adrian Little demonstrated a sublime harmony box and a three overtone Nicole Frere box No. 34000.

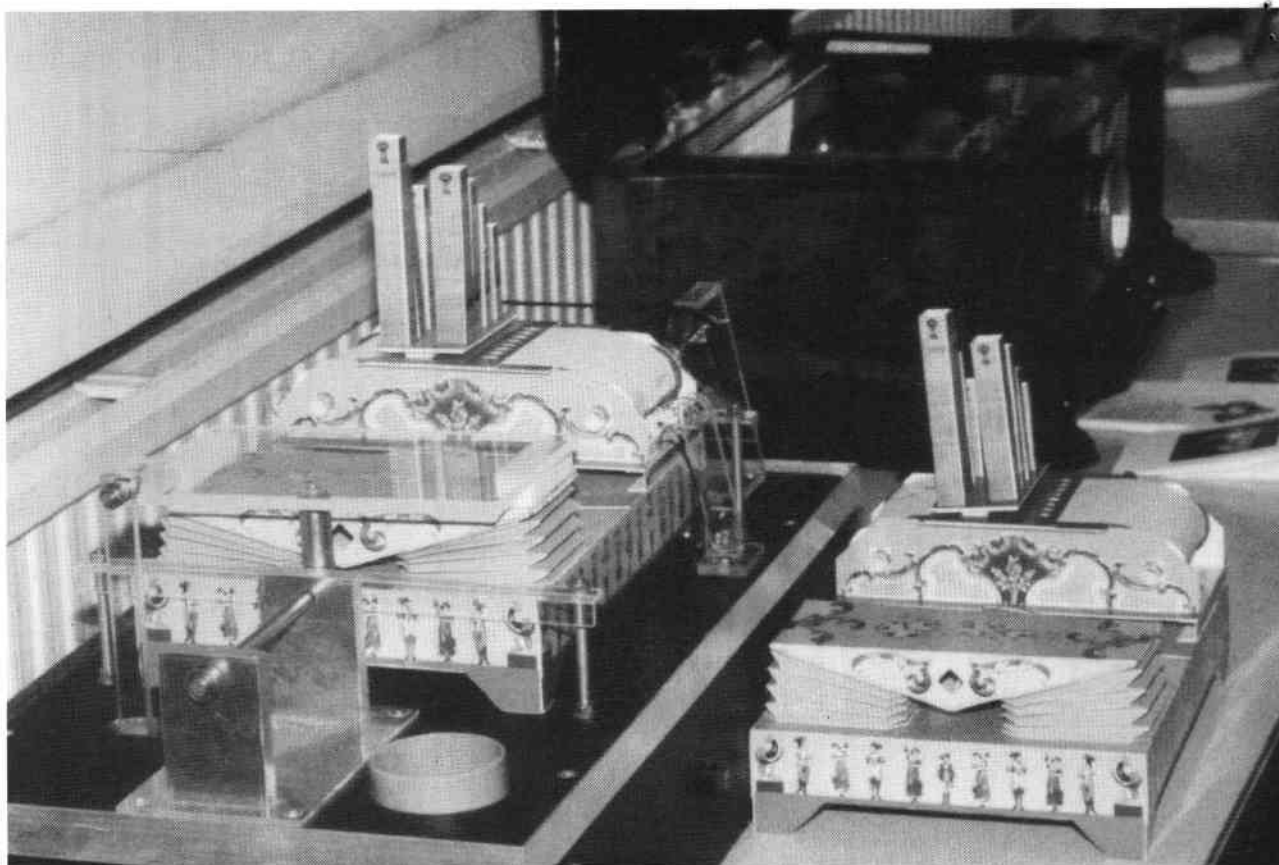
That was the finale of another Jim Hall fascinating meeting which one leaves reflecting on all the knowledge freely imparted and eagerly absorbed, not forgetting the socialising that it affords, especially meeting people that one does not normally see at other venues. So thanks once again to the Kendal contingent.

Picture Parade

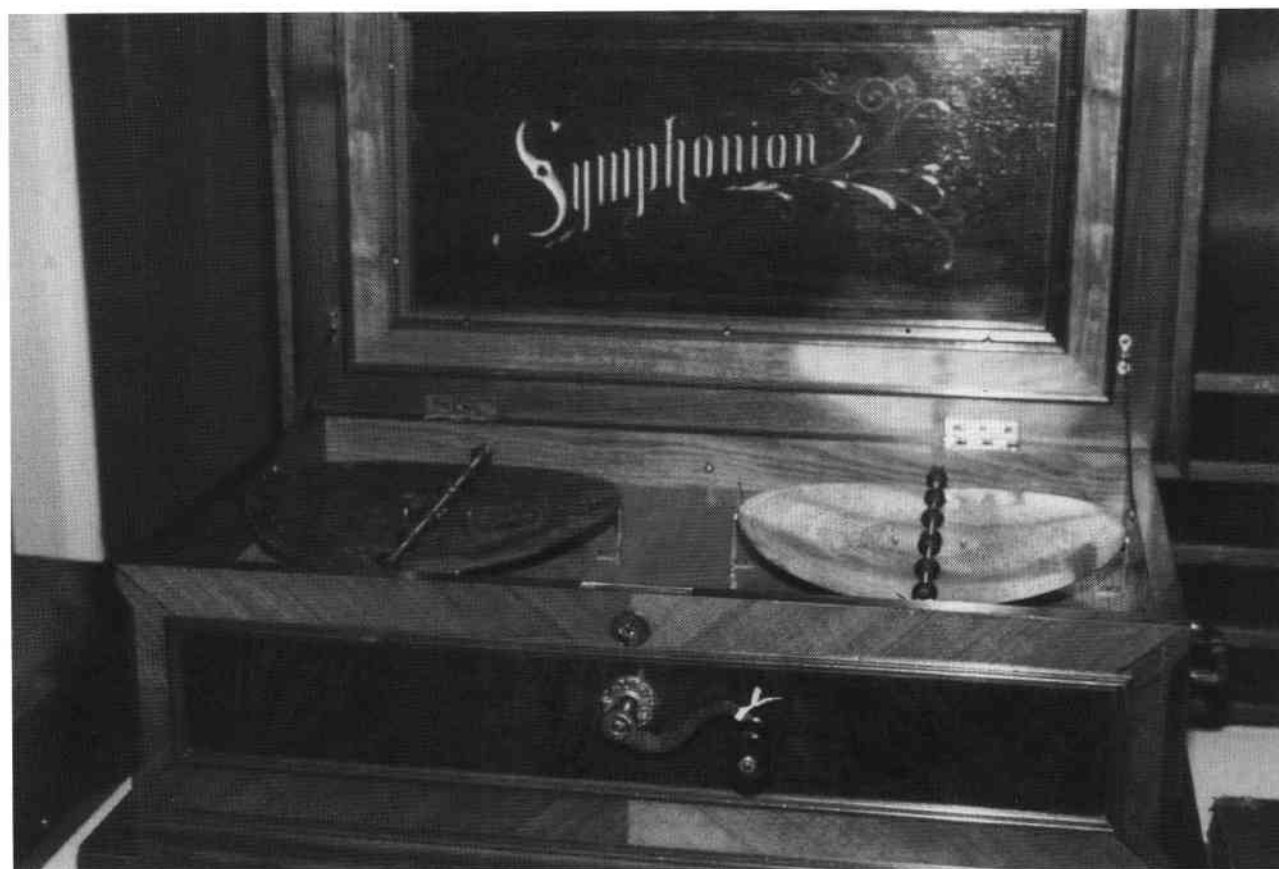
Kendal Meeting, 29th June, 1991

The Woodhouse Ringing Machine





Paper Organ.



Twin 11⁷/₈" disc Symphonion of David Swan.

NEWSDESK

Tim Renton announces plans for a National Music Day that will go from Holst to Hip Hop

A national celebration of music-making in Britain - National Music Day - should be held each year, starting next summer if possible, Arts Minister Tim Renton proposed today.

Mr Renton's idea, which sprang from a recent conversation with Mick Jagger, is to encourage as many people as possible throughout the length and breadth of Britain to participate in music-making of all kinds on a given day each year.

He said: "There is a wonderfully rich tradition of music-making in this nation - from choirs and military bands to great orchestras and opera companies, folk groups, jazz, reggae and much more.

"I want to provide a focus for that talent and enthusiasm by setting aside one special day each year for music.

"I envisage special events on radio and television, open air concerts, local music festivals, schools performances - a showcase for the amateur as well as the professional to sing or play in harmony, and for millions to listen and enjoy.

"While I want the accent to be on fun and spontaneity, there has to be structure and organisation. That is why, following an exploratory meeting yesterday with a number of experts from the world of music, I am setting up a Music Day Group to get the show on the road.

"I am delighted that Harvey Goldsmith, who gave us Pavarotti in the Park a short while ago, has accepted my invitation to chair that group.

"My department will provide £10,000 to get the ball rolling and I hope many other organisations will join in to make National Music Day a resounding success."

The group, which will hold its first meeting early in September, will have representatives of many kinds of music. Those who have agreed to serve on it are: Mick Jagger; Gail Thompson, jazz performer and composer; Jim Lloyd, BBC radio folk music broadcaster; Nick Allott, deputy to music theatrical producer Cameron Mackintosh; Nicholas Snowman of the South Bank Centre; Jeremy Silver, Head of PR at the British Phonographic Industry; Russell Jones, Administrator of the National Federation of Music Societies; and Clive Gillinson of the London Symphony Orchestra. Others will be invited.

The group's first task will be to fix a date, if possible in the summer of 1992 which has already been designated the Year of Music by the Arts Council.

Organisations that would like to be associated with this major celebration of British music-making are invited to write to the Minister for the Arts, Horse Guards Road, London SW1P 3AL. ■

Organ Festival, Hull City Centre 1992

As part of the 1992 Festival celebrations, an Organ Festival is to be staged in and around the City of Hull at Easter Weekend, 17th/18th/19th and 20th April 1992.

This Festival will feature a trail around interesting organs in churches, cinemas, the City Hall etc. as well as many celebrity recitals on various instruments around the city.

To improve the accessibility of the Festival to a wider audience than just organ fans, it is the

intention of the City Council to stage a Street Organ Festival on Saturday 18th April.

Over the past 6 years the centre of Hull has been extensively pedestrianised leaving large paved areas which would be ideal for displaying fairground, street and barrel organs. The City Council is able to pay some expenses to those attending and it is hoped that organs will be attracted from all over the country to take part in the event. It is hoped that pitches can be allocated throughout the city at which different organs can stand, and with a brochure being produced to identify the owners of the instruments, the history of the instruments etc.

Anyone who owns an instrument or is interested in taking part in the event should contact the Assistant Director of Leisure Services, Peter Allen, at Entertainments Division, Hull City Council Leisure Services Dept., 79 Ferensway, Hull HU2 8LE. Tel: (0482) 595623. He will be pleased to furnish you with any additional information you may require about the event which it is anticipated will run from 9.00am to 6.00pm. ■

A great event in the field of Mechanical Music

From 21st to the 26th of October there will be in Paris:

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On the programmes are 'Studies for Player Piano' from Conlon Nancarrow, the version for Player Piano of Antheil's 'Ballet Mécanique', Fuge and Intermezzo from Hans Haass and rolls played by Rachmaninoff and Horowitz. There are also compositions and transcriptions for mechanical organ, created and played by Pierre Charial.

The programme is completed by an exhibition (arranged by J. Hocker) and two lectures by C. Nancarrow and J. Hocker at the Conservatoire National Supérieur de Paris. ■

Stolen Articles

Stolen from Ken and Mary Wilson's workshop on 6th August, 1991: A fully restored Wintle Street Piano, black with gold inlay engravings, Hand cart (brown/red) with real gold leaf lining and decorations which was illustrated in 'Music Box', Vol. 13, No. 8, Page 245 (with wrong inscription and no cart decorations), newer photo is enclosed.

Also an Upright Spanish barrel piano 30 note, part restored and with highly polished walnut case,

approximately 30" wide by 42" high, 8 tunes.

Totaliser games machine c1917, green with large spinning dial with 6 coin slots on top.

If anyone has any information regarding these items would they please get in touch with Ken and Mary Wilson, Estate Yard House, Helmingham, Stowmarket, Suffolk IP14 6EL. Telephone: 0473 890260.



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Organ Grinders chat

by Geoff Alford



ORGAN FESTIVALS IN BRITAIN. The sudden and unexpected withdrawal of the International Street Organ Festival budget for Llandrindod came as a shock and for a while it looked like the demise of the event in 1991. However, due to the generosity of so many organ owners and their willingness to take part with virtually no reward the event still goes ahead this year. But this has to be an exception made possible only by the fact that the Victorian Festival has funded adequately four previous organ festivals. It is not a situation that can be repeated. There are I know a number of organ owners who are quite happy to go quite long distances and play their organs for a firm or organisation on request without any remuneration. If the purpose is purely charitable (in its broadest sense) and there are no commercial implications that is one thing. But it is totally wrong for any organisation to get the impression that they can obtain an organ or organs for anything connected with promotion at no cost to themselves. For it will certainly cost the organ owner something! It may be that the organ grinder doesn't need the money. However, others may not be in that fortunate position, and there is always the option of adding any payment made to the charity collection and so substantially boosting that. It always has to be remembered that in playing an organ for a particular event one is supplying a service, and some payment should be made for that service. It is appropriate to have a modest scale of charges of course, the lowest for charitable and similar bodies and the highest for purely commercial events with the grey areas in between.

The lack of funding has

naturally lowered the quality of the Llandrindod event. It has been impossible to ask owners from other countries to take part - though it seems likely that there will be an overseas element who applied before the bad news struck. Also there will not be the variety. Understandably, a number of owners withdrew saying they didn't think it right that the impression should be given that organs could be obtained for nothing. Well I think I have made that fact clear to the Committee, and if funding is not available next year I shall feel free to transfer my services to another town which has a Victorian Festival and has indicated that they have the money available.

Even if Llandrindod ceases as a venue after this year, the groundwork has been done. Researchers regularly go to the Llandrindod Festival both from

within Britain and abroad. So there is some truth in saying that what Llandrindod does today, others do tomorrow. Another glimmer of light comes from Trevor Taylor, an organ owner from Aberystwyth, who is hoping to organise an organ festival for about 20 organs which will be supported by the town. Good luck Trevor!

ADVICE TO THE BEGINNER can't be repeated often enough judging by the number who make elementary, and sometimes expensive, mistakes when buying an organ and Jim Hall warns of many of the pitfalls and things to bear in mind - the kind of thing in fact that I have been trying to hammer home for ten years. At one end you have the chap who buys a kit organ from a dealer at five times the price he would have paid the builder. At the other extreme there is the over-anxious enthu-



'Big Balbo' Sundergeld with 25 keyless Schuhbauer organ at the Thursday Pub-grind Llandrindod 1990.

siast who rings round everyone for advice before finally doing what he was going to do in the first place.

Of course, a street organ in my book is one which is hand-turned and not dependant on power from a local shop with cables for the public to trip over. And if you have a generator that is just a noisy irritant and tends to drown the organ. As for kit organs, they are not supplied by reputable builders with reputations to consider. So if you do locate an organ kit, regard it for what it is, an educational exercise, and don't expect the result to sound like a Gavioli or a Bruder. A most important rule is to buy from someone with a reputation you can trust, then you don't have to worry about how the organ is built or how many pipes. A master builder will know his craft, though you may have to pay more for obtaining the benefit of that knowledge. It shouldn't be necessary to worry

about organ tuning as a well constructed organ should rarely need attention, and certainly not every time it is taken out, as some owners are fond of doing with disastrous results. The only time I have had to tune pipes was when a vandal pushed some stops in. And if the organ goes out of tune when wheeled on a trolley with iron tread there is something wrong with the organ or trolley or both! On balance I prefer rubber tyred trollies, but that has to do with them being easier to transport and nothing to do with pipes being jolted out of tune. If your organ is an adornment in the lounge rather than hidden in a garage or cellar, it will look much more attractive on a traditional style of wagon - and it will also help to placate the wife.

'LICENSED TO GRIND'. If you think that you have to pay a subscription to some society before you can take your organ out on the street - Forget it. Some town centres tend to be

less friendly than others in their attitude to buskers or collectors for charity, whilst others (like my own town of Hereford) have got themselves in such a mess with various rules and regulations than even the officers in the different departments of the Town Hall don't know them. So it is just as well to 'suss out' the position before setting up. Unfortunately, but typically British, there is no standard position and you can find yourself in some pretty ridiculous situations. It may be that if you do apply to carry out an official grind you will be refused, whereas if you had just gone ahead and busked that would have been quite in order. Much more satisfactory is the system in operation throughout Germany. There you have to apply for a licence which will be rarely refused. But it will tell you where you can play and when. For example: 2pm - 3pm outside the railway station; 3pm - 4pm East Street. And so on. This method keeps everyone happy. You are not in one spot long enough to create a nuisance, but you are free to busk or play for your charity, whilst the police know where they are. But woebetide you if you don't possess that licence, or play where you are not supposed to play.

ASSEN ORGAN FESTIVAL in the north of Holland, has been going strong for a number of years. But the fact that it is located so far to the north has prevented me from visiting the town before. It has been in my mind ever since I encountered the Assen Stichtings 72 keyless Carl Frei De Stolwijker in Hannover ten years ago. If that was the kind of organ they had there it would be worth seeing and hearing the others! Another disadvantage was the early date of their festival, which is Easter. But this year we decided to go, having been approached by our old friend Toni v.d. Burgh as well as members of the Berlin Club who would be taking part. With numbers of small organ entrants strictly limited I was more than happy to go as a visitor and spend all my time



Claz Munt with 20 keyless Fussell organ. Llandrindod 1990.

listening and perhaps even playing the organs of others.

The Music Hall or Museum is nicely situated in woodland to the west of the town about halfway between the centre and the ring road. It actually comprises two halls which are owned by organ builder H. Veeningen but which other local organ owners can use. The Dutch street organs and fair organs are housed in the main hall, while the second hall is more of a club or function room, though both have licensed snack bar facilities. It was in the second hall that the smaller street organs, mainly from abroad, were to play. Unfortunately a number of these failed to appear - a situation with which I am not entirely unfamiliar! Suddenly, instead of being a visitor I was in the position of being looked on to participate. With Toni offering me the choice of one of his Raffin trumpet organs or a 26 key Baum-Bacigalupo barrel organ, how could I refuse.

Knowing the Raffin R31 I chose his R31/103 with 19 trumpets. Unfortunately it drastically reduced the time I could spend enjoying the locally based and visiting Dutch organs. However, I did hear a little music from most of them. Toni put through several good books on his 68 key Zeelandia, built by C. H. Minning, whilst Mr Veeningen demonstrated his organs. His own-built 90 key Carl Frei system De Luchtensteiner was particularly enjoyable, but he also owns other outstanding organs which he has restored to first class playing condition such as 'Phoenix', a Mortier-Gavioli dance hall organ and a 57 key Gavioli of 1895 in original condition complete with swell shutters. A Gouda based organ which impressed me was De Pansfluiter built by the Belgian Alphonse Van Steenput playing excellent arrangements of tunes like 'Return to Sender' and 'The Best things in life are free.' Another Mortier Gavioli played more serious stuff like the Ungarische Lustspiel Overture and William Tell. As I have said many times, the great

attraction of Dutch organs is the excellence of arranging of music and its entirely international repertoire. Between 1pm and 5.30pm the smaller organs participated in an organ grind in the town centre where it was warm and sunny until the sun started losing its strength. We were all glad when we were all marshalled together for a final concert in the covered precinct. I found that my choice of organ had its problems because a number of the rolls contained Dutch tunes arranged by Toni with which I was entirely unfamiliar and I felt completely lost playing them. Sunday was a rest day with town centres following English practice and being deserted and we were hosted to an evening at a country location where there was an electronic coin-operated Decap. Monday was Easter Day and the Hall was open to the public all day which kept us all on the hop. Visitors came from all over Holland and beyond, the gate figure suggesting to me that Assen must be the most vigorous and successful organ society in Holland today. Certainly the Society members and their wives were unstinting in their efforts to ensure a successful festival.

With so many excellent local organs, it is natural that the smaller organs get passed over, but this is not to indicate that they lacked interest. Dr. Wiemann brought his latest acquisition, a 42 keyless Bruns Violinopan which had just been completed and which he had collected en route to Holland. A six register organ it has 25 notes on melody, the front rank being of cane piccolos, and it is quite powerful with the genuine 'klang' to be expected from this traditional type of organ. Another organ of interest was the 42 key 2 register Limonaire of Christian and Michelle Lemaire. Whilst larger than the Bruns in size it contained fewer pipes and was much more softly voiced of course so was appreciably quieter. But it was enjoyable to listen to and not least when it was accompanying Mme Lemaire in one of those

typical French melodies.

RAFFIN ORGELBAU EXPANSION. When making one of my periodic visits to Ueberlingen last Spring, I was so taken aback by the changed appearance of the Raffin works that I stopped the van outside instead of driving in as normal. An extension had been constructed on the front, to house reception and offices, of a most modern design. When completed it will ensure that the business is entirely contained within the works and the Bureau will no longer be in the home of Josef Raffin adjacent. A further addition was partly completed at the rear which will provide much needed storage space. The ever increasing range of models has made this necessary. It will permit stocks of components to be held and a variety of cabinets which should help in preventing delivery dates being extended. Having adequate supplies of pipes, music transport boxes, bellows and so on, available will greatly assist in meeting fluctuating demand between models and permit a further extension in the range of models without undue disruption.

Apart from the original 20 note pipe and the later reed organ, the 31 note organ is produced in two five register sizes - the R.31/100 with a row of metal piccolos situated to the rear of the wooden piccolos, and the R.31/103 with nineteen trumpets. The R.31/84 is still available but is installed in one of the larger cabinets so making it possible to add the further register at a later date.

To stay ahead of the competition no firm can stand still and Raffin Orgelbau have a number of developments in the pipeline, both in the way of new models and of developments to existing organs. These will be perfected before being publicly announced, so for obvious reasons I am not at liberty to disclose what these are for at the moment. However, with luck I may be able to have one such model playing at this year's Llandrindod. ■

At the Old Man River

by Hank Waelti

As Jon Gresham mentioned in his reminiscences, one of the advantages to belong to the MBSGB is the contact with people of common interests, the possibility to find friends having the same hobby, even worldwide.

This happened to me more than once, and lately my wife Ruth and I had the privilege to visit one such friend we met through the Society: Ed Meinhardt in St. Louis MO - USA.

Quite a few years ago Ed wrote me a letter referring to the organ festival in Thun. Giving him the information he asked for, I invited him to see us when staying in Switzerland. So we met, and since then we kept in contact, writing to each other occasionally.

When Ed heard that we planned touring the US, he insisted that we stopped at St. Louis. He saw to it that we were met at the airport, had conducted tours to all the sights in and around the city - including a ride to the top of the arch (the famous "Gate to the West", an absolute must in St. Louis) and dinner on



Ed Meinhardt with his 20 note Raffin organ (with Enzian and Edelweiss). Hank inspecting it.

rear-wheelers on the Mississippi and Missouri rivers. In short, Ruth and I had the time of our life.

Most interesting was his business, the "St. Louis Carnival Supply" (see Music Box, Vol. 11 (1983) Nr. 4, p. 157). In American terms: I got a kick out of all the items he is selling. Of all the crazy things - you name it and Ed has it!

At his home (where he thoughtfully had raised the Swiss flag at the entrance) we were surprised to find a big collection of musical boxes, two very nice automates, an old barrel piano, a player piano and a huge variety of hummels and, of course, beer mugs. I was happy to see and crank his 20 note "Raffin" - the organ he bought from Josef Raffin and I had to see to it that it got well adorned with "Enzian and Edelweiss".

Ed, as an American of German ancestors, took special pleasure going to the "Oktoberfest" in St. Louis with his Raffin, German hat with all the trimmings and original leather pants.

Although in his seventies, Ed is still working (keeps him alive and kickin') and he sure didn't lose his dry sarcastic humour.

Thanks, Ed - and keep on going, the world needs desperately characters like you are! ■



Having a good time, Hank and Ed.

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The Mysterious Pyke

by Nicholas Simons

In the eighteenth century the requirement for producing mechanically operated music was met mainly by the Barrel Organ. The Music Box was not in general use until about 1810 onwards.

The barrel Organ can be divided into three main types, Church Barrel Organ, Street Barrel Organ and Chamber Barrel Organ. England produced some very fine makers of this instrument throughout the eighteenth and nineteenth century.

George Pyke must be rated amongst the most important makers in the eighteenth century and produced many fine organs and organ clocks during his lifetime, but very little information has survived about this maker.

I have attempted to collect what has been published to try and establish his reputation as a fine and important maker of Barrel Organs, Organs and Organ Clocks.

Arthur W. J. G. Ord-Hume in his book 'Barrel Organ' states George Pyke was working pre 1794.

Michael Wilson, in his book 'The English Chamber Organ' refers to him as the 'mysterious Pyke' and comments that he would have been working in London about 1762.

Lyndesay G. Langwill and Canon Noel Boston in their book 'Church and Chamber Barrel Organs' refer to a trade label which reads as follows: 'All sorts of machines and other organs made and sold by G. Pyke maker to His Majesty, Facing Bedford Row'.

An article written by Donovan Dawe of the Guildhall Library London and published in the Musical Times (Jan. 1974) regarding a newspaper advertisement in Lloyd's Evening Post 22nd March 1779 which read as follows: 'On the premises by order of the Exectriz on Tuesday the 23rd inst. at eleven o'clock, the stock of organs, harpsichords, clocks etc., the property of Mr. George Pyke, deceased, late organ builder to His Majesty and esteemed the first mechanic in that branch of any in the Kingdom, at his late house, the upper end of Bedford Row, Holborn, comprising; a large finger organ with a swell, ditto with finger keys, which play the barrels by hand, machine and hand organs, upright and other harpsichords, an organ clock and several others etc., etc. May be viewed two days preceeding the sale when catalogues may be had on the premises and at Mr. Ridgeways, Fenchurch Street.

Note, the business will be carried on by Mrs. Pyke, widow of the deceased, and Mr. Holland, his late apprentice and nephew, who return their grateful thanks to the nobility and gentry for their past favours and solicit the continuance of them, to merit which, the upmost attention will be given.'

From this it follows that G. Pyke was dead by March 1799, that he held a Royal Warrant of Appointment as an organ builder and also that his stock comprised not only of organs but harpsichords and clocks, which indicates that he may have made all three.

Other facts which came to light after reading the rest of the article are: George Pyke was born about 1725. His father, John Pyke was a watch and clock maker who died in May 1762. George Pyke was apprenticed to a clockmaker, Henry Page, a member of

The Clockmakers Company. His apprenticeship began in September 1739 for seven years. He then set up in business himself but was not a member of The Clockmakers until June 1753, Britten shows him apprenticed in 1739 and free from The Clockmakers Company 1753-1763.

After the death of his father in 1762, George Pyke continued to live and work at Bedford Row until his own death, aged about 52 in May 1777, in his will he describes himself as Organ Builder and Clockmaker.

The fine Chamber barrel organ Fig. (1) built by George Pyke is contained in a glazed mahogany bureau bookcase, it stands 95" high, 41" wide, 26" deep.

The barrel organ is fitted into the lower half of the cabinet, the organ has 32 keys serving five stops, labelled - Diapson, Flute, Principal, Twelfth and Fifteenth. The Diapson and Flute stops control 64 wooden pipes, ranging from 4½" to 21" in size. The Principal Twelfth and Fifteenth operate 96 metal pipes ranging from 6½" to 22¾" in size, giving a total of 160 pipes in all.

The frame and sound chest are constructed from oak, the bellows are the original and still operate perfectly after more than 200 years of use. The organ has two barrels, one is pinned for 12 single tunes and the other is pinned for 6 tunes on a spiral cut system.

In the lid of the organ is the original trade label which reads as follows: 'All sorts of machines and other organs and sold by G. Pyke, maker to His Majesty. Facing Bedford Row'.

The tune list is also present as follows: Fig. (5).

Barrel 1. Easter Hymn, Evening Hymn, Sicilian Hymn, Portuguese Hymn, Bed of Roses, O Nanny, Bee Profers Honey, Wood Robin, Recovery, Shawl Dance, Persian Dance and Lady Billincrofts Waltz.

Barrel 2. The Chase by Burton, Tit of Tat, Rondeau, Jubilee, Vauderville, Minuet by Fischer.

To operate the barrel organ the selected barrel is removed from the storage compartment, the key frame is raised so that the barrel can then be slid into position. The tune is then selected by sliding the barrel along to the position of the tune to be played and then locked into position by the knife mechanism shown in Fig. 2. The key frame rack can now be lowered into position. Turning the winding handle, which operates through a worm drive, turns the barrel and also drives a crank shaft which pumps the bellows to supply all the air pressure for the organ.

As the barrel turns the pegs and bridges operate the individual keys on the key frame. This movement is passed, via a rod, to open valves in the air chest, which allows the air pressure to pass through to the correct pipe to produce the required note.

During the restoration of the barrel organ the removal of the bellows revealed the date of November 1772 found on the base of the cabinet. This method of dating his work also appears on the organ works of an organ clock in the Temple Newsam Collection, this date being 1765.

The number of known pieces built by George Pyke that I have been able to trace are listed below.

1. Barrel organ in mahogany bureau bookcase, Fig. (1).
2. Pedestal organ clock the case is of Ebony, Rosewood and Oak banded by brass moulding in the style of William Kent. The clock contains animated figures and controls an organ which consists of three registers, twenty pipes in each and governed

by three stops - flute, principal and piccolo. This organ clock is on display at Temple Newsam House, Leeds.

Pedestal organ clock in an ebonised and ormolu mounted case, which plays ten tunes, dated 1760, also with automata figures on painted landscape. This clock is displayed in the Museum of London.

Organ clock in a Japanned case, embellished with ormolu and pierced metal panels, the painting around the dial represents a pastoral landscape,

attributed to Zoffany, with animated figures. Three registers each of 16 pipes governed by three stops - flute principle and piccolo. This Pyke clock came from Highcliffe Castle, Hampshire. It passed into the Vaux collection and was sold in 1975, its present whereabouts unknown.

5. A pipe organ, in Chippendale mahogany case, finely carved with garlands and flowers 12' 6" high, 7' 4" wide. This organ was sold on January 12th 1905, at the sale of effects of the Marquis of Anglesey, present whereabouts unknown.
6. Pedestal organ clock ebonised and ormolu case in Kensington Palace, not in working order.
7. An eight barrel cabinet organ, formerly the property of the Duke of Bedford, now in the collection of Arthur W. J. G. Ord-Hume as stated in his book 'Barrel Organ'.

To help form a more comprehensive list of organs, clocks and harpsichords etc., built by George Pyke I would appreciate any information that could be given.

References:

Ord-Hume, Arthur W. J. G. - 'Barrel Organ' also Music and Automata.

Wilson, Michael - The English Chamber Organ.

Langwill, G. Lyndesay. Boston, Canon Noel - 'Church and Chamber Barrel Organs.

Dawe, Donovan - 'The Musical Times', January 1974.

Music Box, Vol. 9, No. 7, 1980, P314.

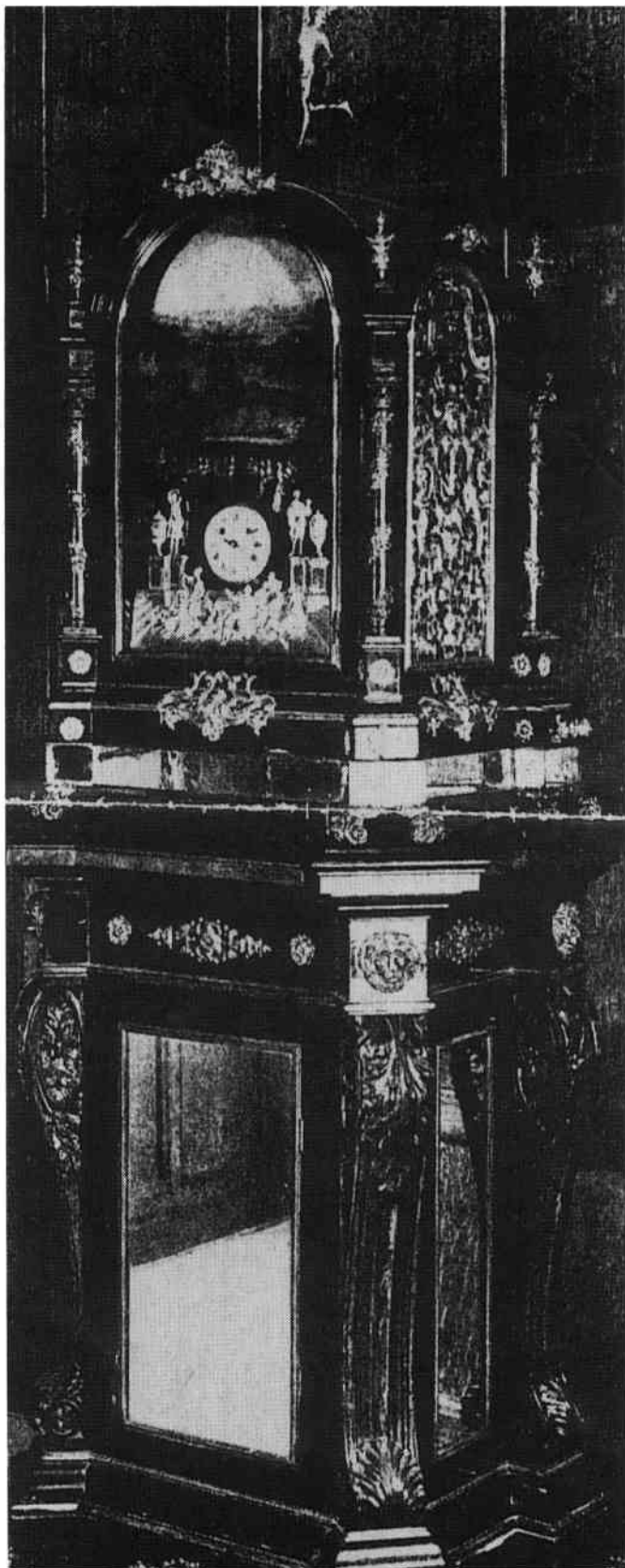


Fig. 1. Pedestal organ clock by George Pyke, London.

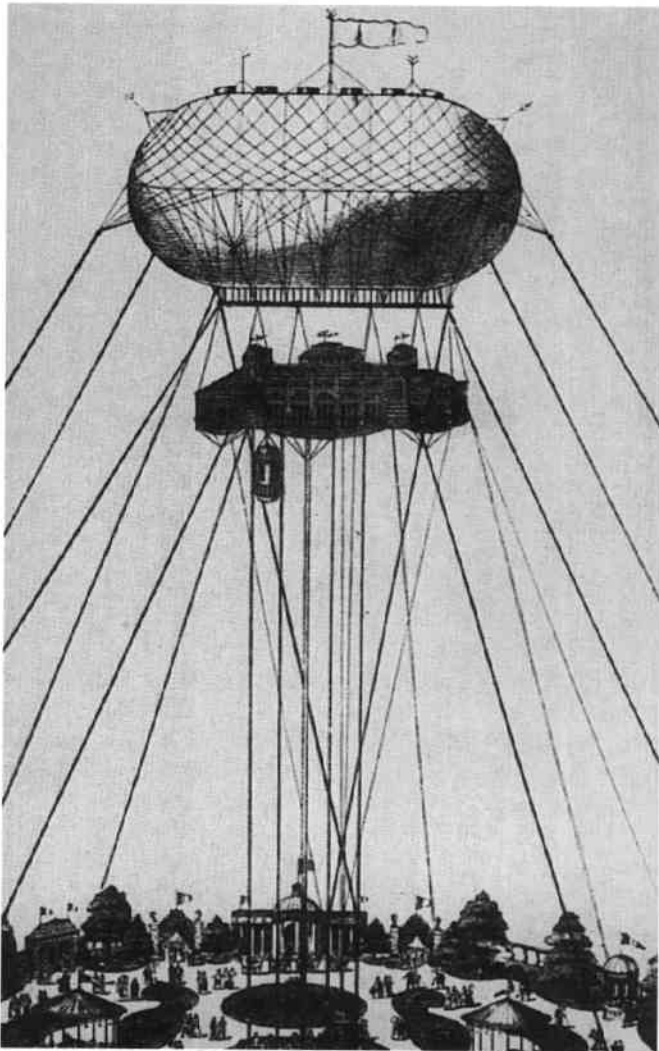


Fig. 2. Automation and Organ Clock by George Pyke.

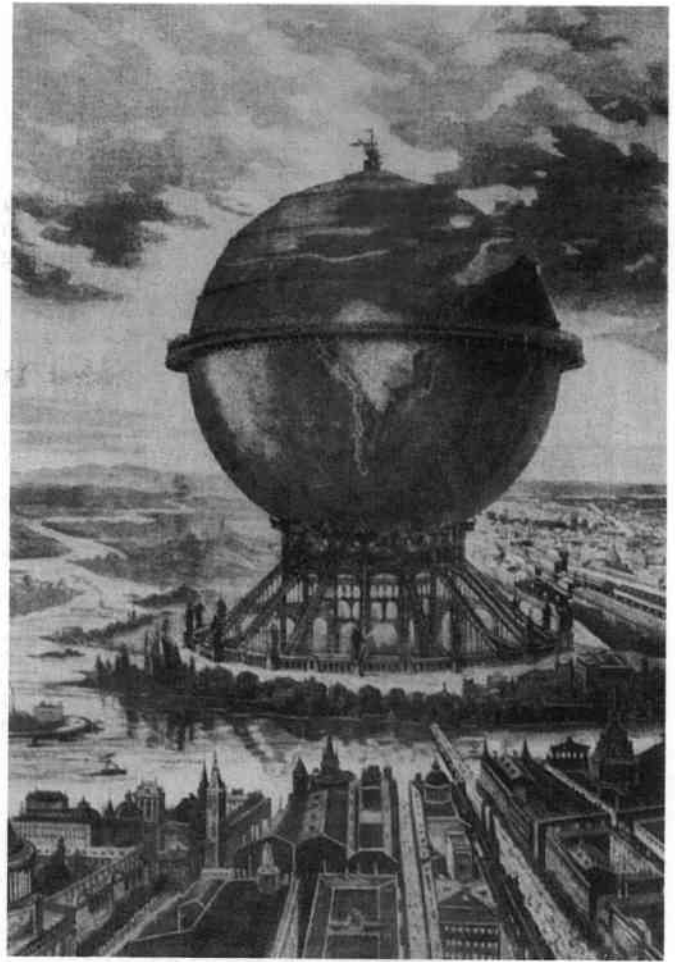
Victorian Inventions

by Graham Whitehead

The Victorians were certainly great inventors, but looking through the pages of newspaper and magazines of the period, signifies that the Victorians were also great dreamers with ideas that never got further than the drawing board, causing a smile or two today. Castles in the Air Limited, was a company with it's head well in to the clouds. The firm was headed by a designer Monsieur Tobianski who once proposed plans for a great Belgian exhibition to be held in Antwerp with an exhibit that would out do France's Eiffel Tower, his aim was to construct a real Castle in the air containing a theatre and restaurant, with gardens outside all suspended high above the exhibition by a huge gas filled balloon. 200 people would be accommodated with access from a lift running up one of the many guy wires. The Belgian government refused permission to build the dream.



At around the same time another plan emerged to celebrate Christopher Columbus' 400th anniversary of the discovery of America. The idea consisted of a giant globe with a diameter of 350 meters standing on a girder structure 80 meters high inside the globe which represented the earth. There was to be an electric tramway, hotels, restaurants, and even a fairground but San Salvadore, where Columbus first landed was not considered to be of an area with sufficient population to justify such an ambitious project.



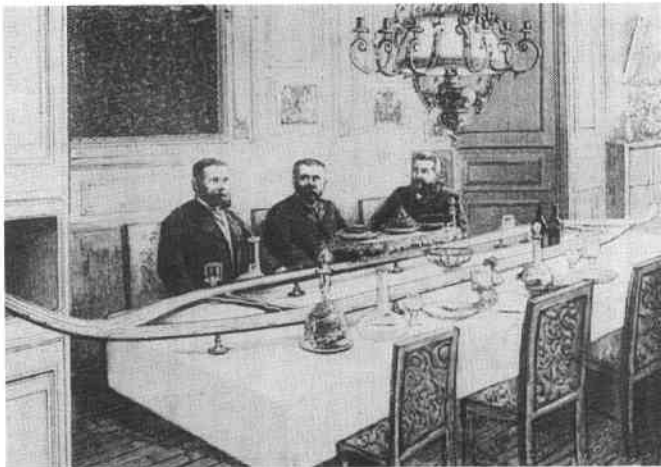
An illustration dated 1868 shows two day trippers, speeding along on a bicycle made for two. The song Daisy Bell became popular in the 1890's at the same time of the invention of the tandem. This idea, a two penny version of the penny farthing, based on the old "bone shaker" was perhaps just an artists dream.



Some dreams did materialise with its feet firmly on the ground, was invented an automaton doll a 1/3 life-size figure dressed as a cook holding pans of food which was served to dinner guests by the operator pressing hidden buttons.

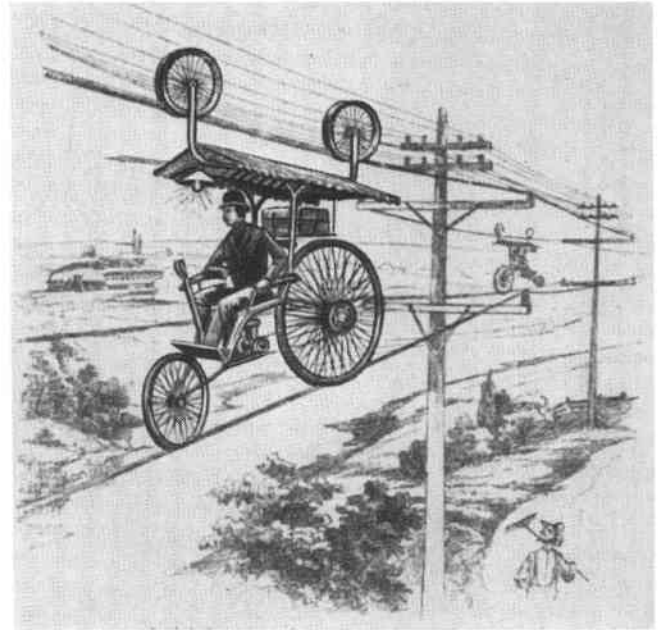


It was said that a farmer from the south of England once constructed a dinner railway, transporting food from the kitchen direct to his dinner guests thus saving on the need to employ servants.



Not so high in the clouds was an invention that wasn't, from Texan born G. Hachberger. Before the turn of the century, he attempted to patent his idea for a railway bike - not one that ran on rails but on the telegraph wires that ran along side the railways. His idea involved attaching four extra heavy gauge wires

to the existing telegraph poles, one which suspended the bicycle and the other which supported it. The other two wires were to be used for traffic in the other direction. The bike would be driven by an electric motor powered from electricity already present in the telegraph wires and was to be capable of speeds up to 25 miles per hour. What a delightful way to travel to work each morning. How Hachberger was going to cope with points for changing direction or getting on or off is not recounted.

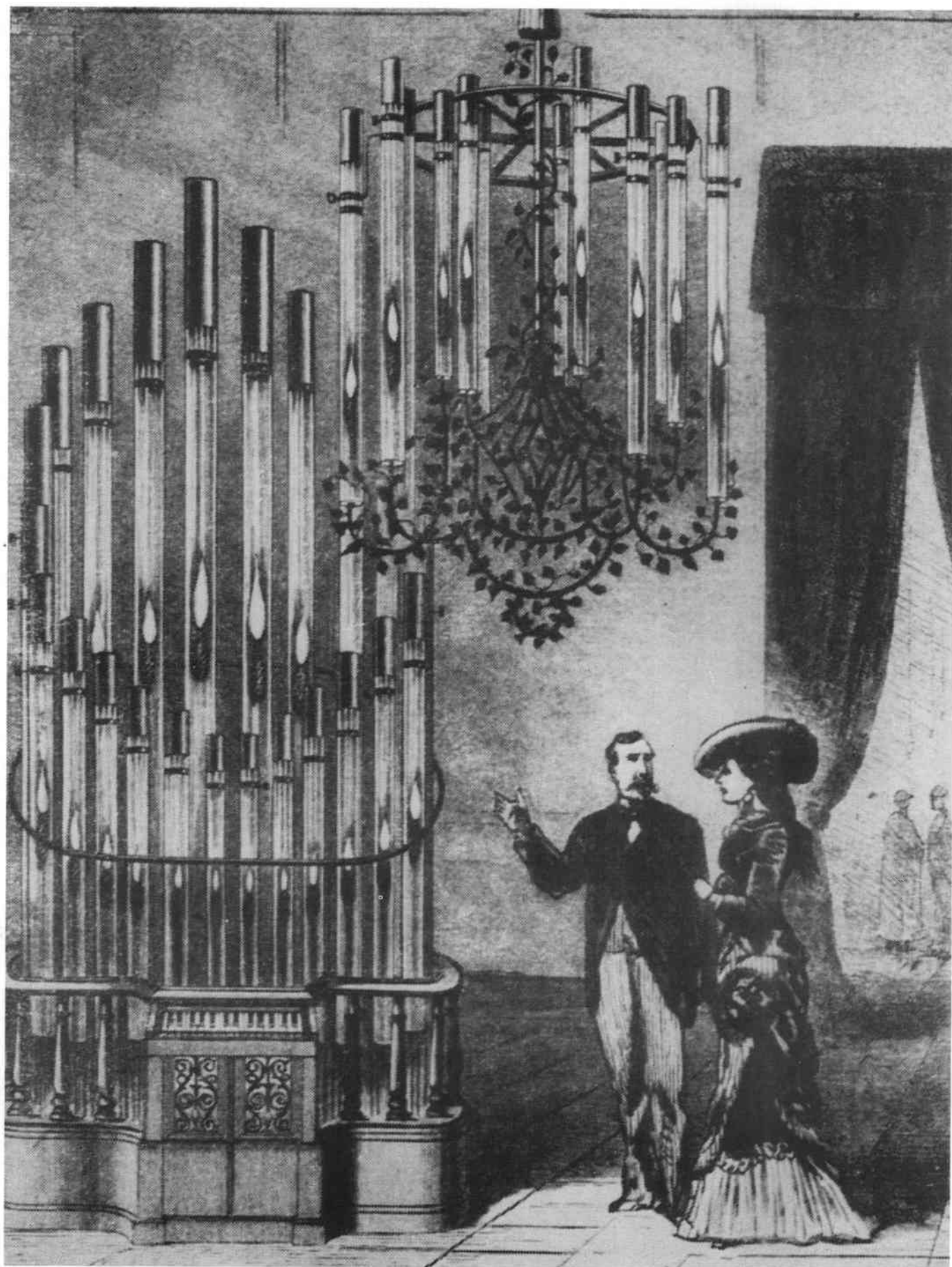


Even great inventors like Edison were unable to convert all their dreams into reality. Knowing how tiring for women pedalling the treadle of a sewing machine could be, he experimented with a fuel-less motor to drive the sewing machine. His theory was that modulations from the human voice could generate electric power. So instead of pedalling the sewing machine, the seamstress merely talked into a microphone. However, Edison soon discovered that it was easier to sit pedalling than incessantly talking to oneself and in any case the talk-to-current ratio was insufficient. Another little known invention of Edison's which stopped their toddlers falling out of bed was the cot!

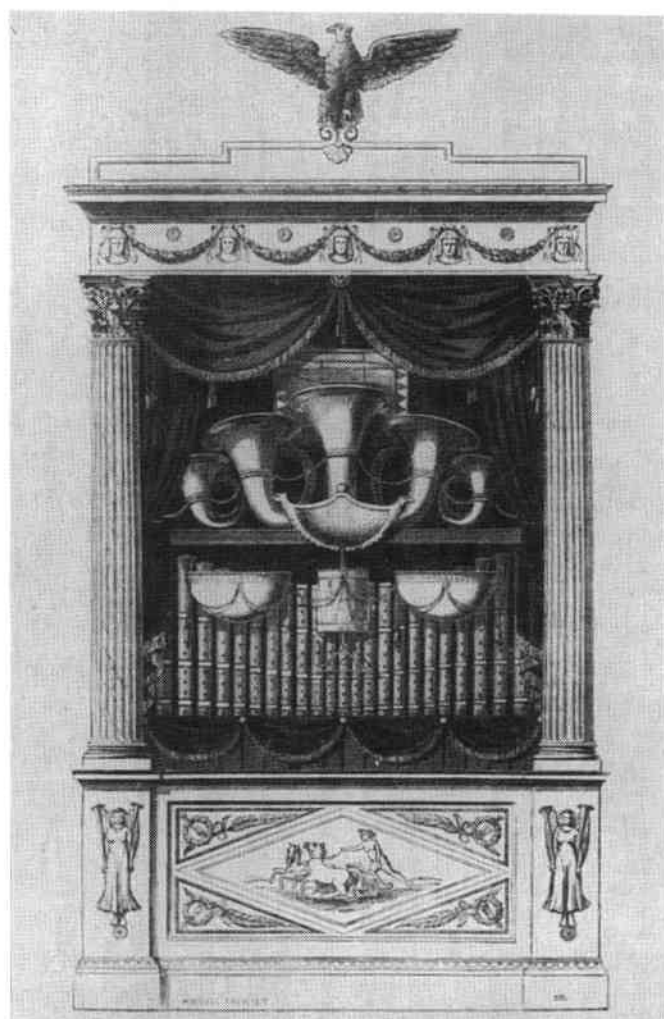
Mechanical music enthusiasts will already know how inventive and successful our Victorian forefathers were in their attempts to produce music by mechanical means - Not just the Victorian era of course. A Peterburg clock-maker, J.G. Strasser was one of the first to attempt a "Mechanical orchestra". This device was built between 1789 and 1801 and played works by Haydn, Mozart and Eberl. At the turn of the 19th century, the Singing Lamp, invented by Frederick Kastner, known in Paris where it was popular as the "Lustre Chantant", produced musical sounds from glass pipes of varying lengths connected to a lighted gas supply and keyboard. When the musician played the keyboard, the depressed keys would extinguish

the gas in the tubes to which the keys were connected. The cooling of the hot air which occurred as the gas jet was extinguished, caused a musical note to emit from the end of each pipe. Even the Singing Lamps' side

effects were a bonus. The flickering lights must surely have provided the first disco effect and the heat from the tubes centrally heated the room in which it was being played.

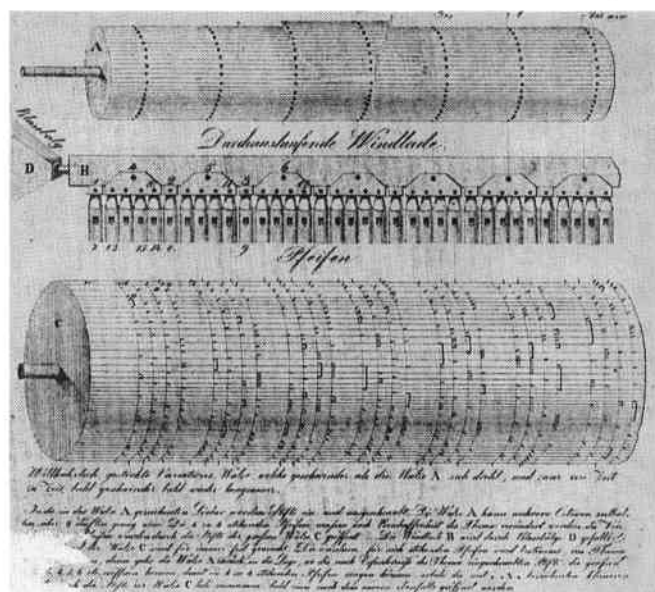


One of the best examples of an early “orchestration”, was by Johann Maelzel from Vienna. He and his brothers spent six years experimenting and eventually produced his “Panharmonicon” in 1813. This was a huge orchestration standing in a cabinet about 28ft high and incorporating over 350 instruments including 50 oboes, 20 trumpets, 150 flutes and 150 flageolets. Herr Maelzel a friend of Beethoven, had the great composer write music specially for the Panharmonicon and inspired by Wellington’s victory over Napoleon, Beethoven composed the music “Wellington’s Victory” or “The Battle of Vitoria”, a battle symphony, which aroused admiration for its clashing musical effects when first performed on 8th December, 1813. Maelzel’s fame came to its height when they took his instruments on a tour of America. Maelzel intended to bring his invention to London where he was going to play a piece composed by Beethoven but it seems that a disagreement with the composer prevented the visit. The instrument was destroyed in world war II.

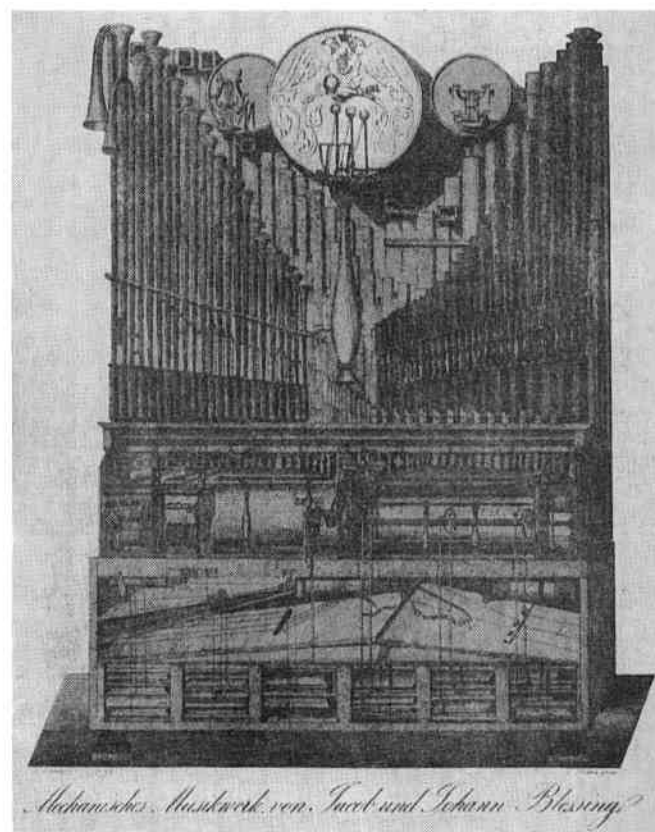


The inventor of the “Metronome”, the Dutch genius Deitrich Nicholas Winkel showed his new invention to Maelzel, but Winkel’s confidence in Maelzel was misplaced as Maelzel later made a Metronome himself and has since been credited as its inventor. Winkel decided to get back at Maelzel by inventing a more remarkable mechanism, this device he finished in 1821 and called the “Componium”. It consisted of 35 pipes mounted on a wind chest. It is claimed the Componium was “fed” a musical theme and then by

pressing a lever, the machine started to compose. The barrels are interchanged by lengthwise gearing of the cylinders and thus create endless variations. The mechanism consists of two main parts, an orchestration and a special mechanism which does the composing. It originally had seven cylinders, three of which are preserved today with works by Mozart, I. Moscheles and L. Spohr.



Around 1875, John and James Blessing of Prague began making orchestrions and their intention was to imitate as close as possible the orchestra. But the orchestration has a history of makers names almost as large as the musical box itself. More than enough to make a mammoth article. Orchestrions have always been far less documented in the Music Box pages than the music box, maybe there is someone out there willing to contribute an article on this subject.



Musical Box Oddments

by H. A. V. Bulleid

Number 50

Here are three composers - only one of them well remembered today, but all three responsible for some hit tunes and now additionally useful in dating cylinder musical boxes.

Alphons Czibulka (1842-1894) was a Hungarian conductor and composer whose later work included arrangements of Sullivan operettas for production in Germany. He is noted for . . .

Stephanie Gavotte	1886
Love's dream after the ball	1890
Myosotis waltz	1890
An dich! waltz-serenade	1892

Louis Ganne (1862-1923) was a French composer who studied at the Paris Conservatoire and later enjoyed a long spell as musical director at the casino, Monte Carlo. He is noted for . . .

La Czarina mazurka	ca1884
La Tzigane mazurka	ca1885
Marche Lorraine	1887
Le père de la victoire	1888

This last tune turned up, uncredited, as *Father Victory* on Paillard serial 84796, tune sheet on page 109 of Vol. 14, No. 4.

Emile Waldteufel (1837-1915) was born in a French musical family and became a pianist, conductor and composer of numerous waltzes and polkas. He only received wide recognition after an introduction to the Prince of Wales (later King Edward VII) led to a very successful launch of his waltz *Manola* in 1874.

His hits include . . .

Myosotis	1867
Manola	1873
Dolores	1880
Skaters	1882
Estudiantina	1883
España	1886
Grenadiers	1886
Acclamations	1888

These do not suffer from language problems except the *Skaters* waltz which also comes as *Les Patineurs*. *Manola* is very unlikely to be on a musical box before 1874, but all the others could have turned up in their year of composition. Most are still in Concert repertoires, and on Polyphon and Regina discs.

Harpe Harmonique Piccolo

It seems probable that all the Geneva makers produced Harpe Harmonique Piccolo musical boxes,



Fig. 1. Coloured tune sheet of PVF 49793, seen in different sizes on boxes ranging from C. Paillard 2699 and 7003 to PVF 84796.

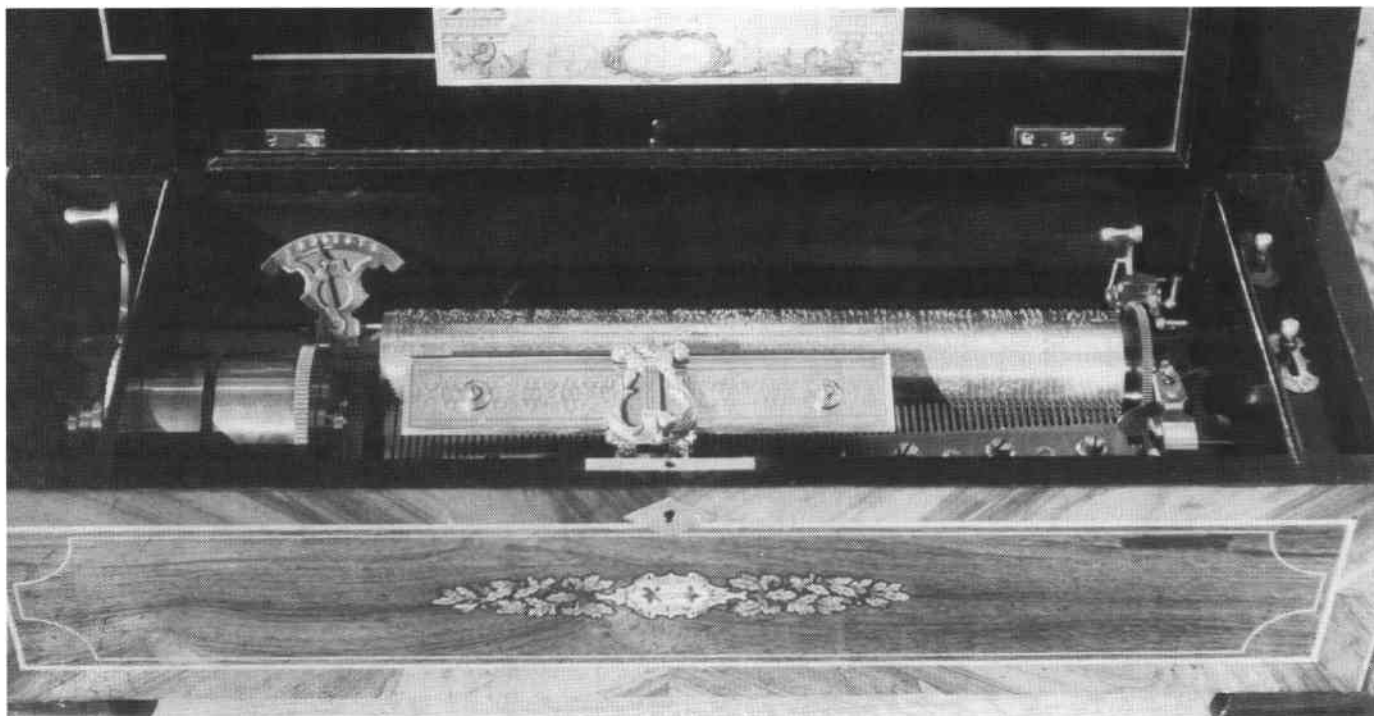


Fig. 2. PVF 49793, probably made in 1887, with a smattering of nickel and all extras except speed controller.

with the possible exception of Nicole, Lecoultré and Ducommun Girod. The type must have been already well established when one made by L. A. Grosclaude appeared in the 1878 Universal Exhibition in Paris. Another of his, serial 869, appeared in *Oddments* 46, Vol. 14, page 203-4.

These boxes all had two combs with the curious feature, so far unexplained, that one or two of the highest notes on one comb were repeated on the other. An example from the Baker-Troll outfit is serial 13890, with 41cm = 16" cylinder playing ten airs. The combs have 61 and 32 teeth, with overlap of two pitches. The tune sheet is headed *Harpe Harmonique Piccolo Zither* and has no reference to Baker or Troll but the top of the governor block is stamped **TROLL AND BAKER** in very small lettering between the endless and the securing screw hole. Tune selector and indicator and speed control are fitted.

A more unusual example of the same species is Geo. Bendon serial 27298, of unknown make, with 43cm = 17" cylinder playing eight airs. The combs have 82 and 40 teeth, with the top five teeth of the bass comb covering the same three pitches as the lowest four on the treble comb. I wonder who made these Geo. Bendon boxes, - probably someone in Geneva. This one has the same zither and the same ornate key escutcheon and carrying handles as Rivenc 28806 mentioned below, and two of the same tunes, and the same mis-spelling of *Piccolo* with only one *c* - enough coincidences to give food for thought.

Paillard, Vaucher, Fils

A very good *Harpe Harmonique Piccolo* box is PVF serial 49793, though you might not think so

if only shown its tune sheet, Fig. 1. Tune 3 dates it at 1885 or later and it certainly seems that PVF preferred to call this Geneva arrangement *Piccolo Zither*, just as Geneva makers initially referred to Paillard's *Sublime Harmonie* arrangement as *Concerto*.

PVF 49793 plays eight airs with 33cm = 13" cylinder and conforms exactly to the usual *Harpe Harmonique Piccolo* type with combs of 61 and 32 teeth and overlap of two pitches. Fig. 2 shows the mechanism in its case with elaborate transfer on the front and fitted with nickel-plated winder, tune indicator and selector, safety check, zither and control lever knobs; nickel was steadily encroaching by 1885.

Although the combs have the usual overlap of two pitches, they here include the extraordinary feature that the last tooth on the bass comb and the first on the treble are tuned lower than the preceding bass tooth, as shown in Fig. 3. The bass comb carries Paillard's horn-and-cross trade mark, and the snail cam carries the very unusual mark of a fitter's correction, both also shown in Fig. 3.

The zither design, shown in Fig. 4, does not allow easy adjustment. First the support alone is fixed to the comb (obscuring the PVF trade mark) by the fourth comb screw needing an undersize washer. Then the zither with its operating lever is attached by inserting the hinge pin, whose end has a deep saw-cut for splaying to prevent it working free. Finally the control lever pivot screw is inserted. So adjustments can be tedious. Not a good design.

Blank code 37 is stamped on the bedplate edge and on many cylinder, spring and governor

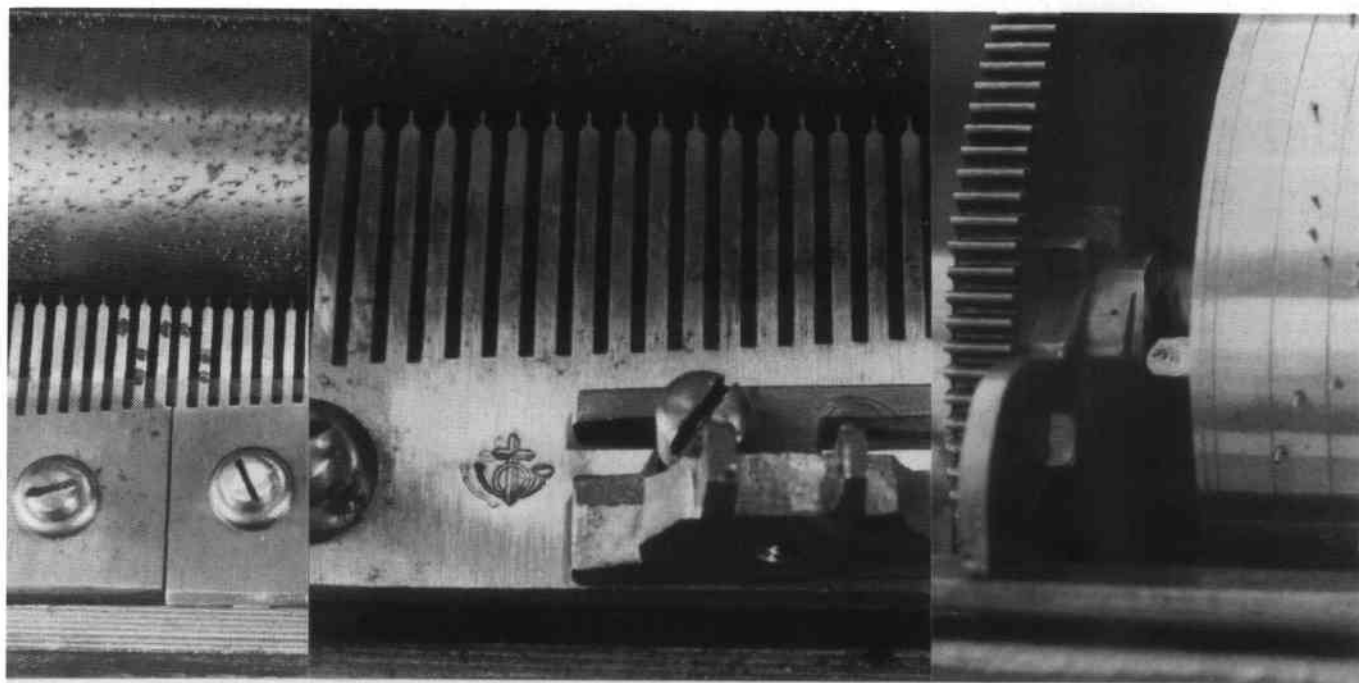


Fig. 3. Details of PVF 49793. From left to right . . .

Single and double dots indicate teeth of the same pitch on the two combs.

Zither support moved to reveal trade mark on comb.

Centre dot on snail cam indicates dwell position of cam follower. At this point the cam step was stretched to its correct height. But lazy craftsman left a further rise of .003" which "does not matter" but adds to the blow on changing to tune 1.

components, accompanied by letters G, J, T or Z and with CMM on the treble end cylinder bearing. Gear ratio, endless to cylinder, is 1373 to 1.

The case is 24½ by 9 inches (62 by 23cm), lengthened by double spring drive and thereby improving bass radiation which I think improves the counterpoint in a box like this with strong piccolo effect. Presumably boxes with double springs were thought likely to be set running for the duration, in which case it is a bit surprising that the tunes are not ordered for better contrast - tunes 8, 1, 2, and 3 give consecutive waltz time.

The teeth tuned to α , 440Hz, are nos. 27-29 from the bass end and their relative stiffness is 290, about normal for the mid 1880s. The zither operates on teeth 8 to 55, main comb, and is undeniably effective. It gives a show-off performance with the *Last Rose*. The fitting of tune selector and safety check suggest that PVF took special pains over 49793 and there cannot be many 13" 8-air movements to beat it.

Ami Rivenc

Another good but less typical Harpe Harmonique Piccolo box is Ami Rivenc serial 28806, though you might be doubtful if only shown its tune sheet, Fig. 5. Practically the same tune sheet was also used by Bremond but its use by Rivenc has now been established in several cases, notably serial numbers 29290 and 31795. Serial 28806 plays six airs with 33cm = 13" cylinder and so its

combs have 81 and 43 teeth. Those tuned to α , 440Hz, are nos. 27-29, relative stiffness 214, and it is just a coincidence that they match the PVF positions mentioned above - and rather surprising as one would have expected more emphasis at the bass end with so many extra teeth. The overlap is two pitches involving the top three teeth of the main comb and the lowest four of the other.

The point where the combs join is three pitches higher than on PVF49793, and there are twelve teeth pitched higher than any on the PVF, so the piccolo effect is greatly extended. Pinning at the bass ends of the two boxes looks very similar, and since I had to re-pin the first thirty tracks on 28806 I can record the number of pins . . .



Fig. 4. The slit end of the hinge pin can be seen in this view of yet another idiotic design of zither support.

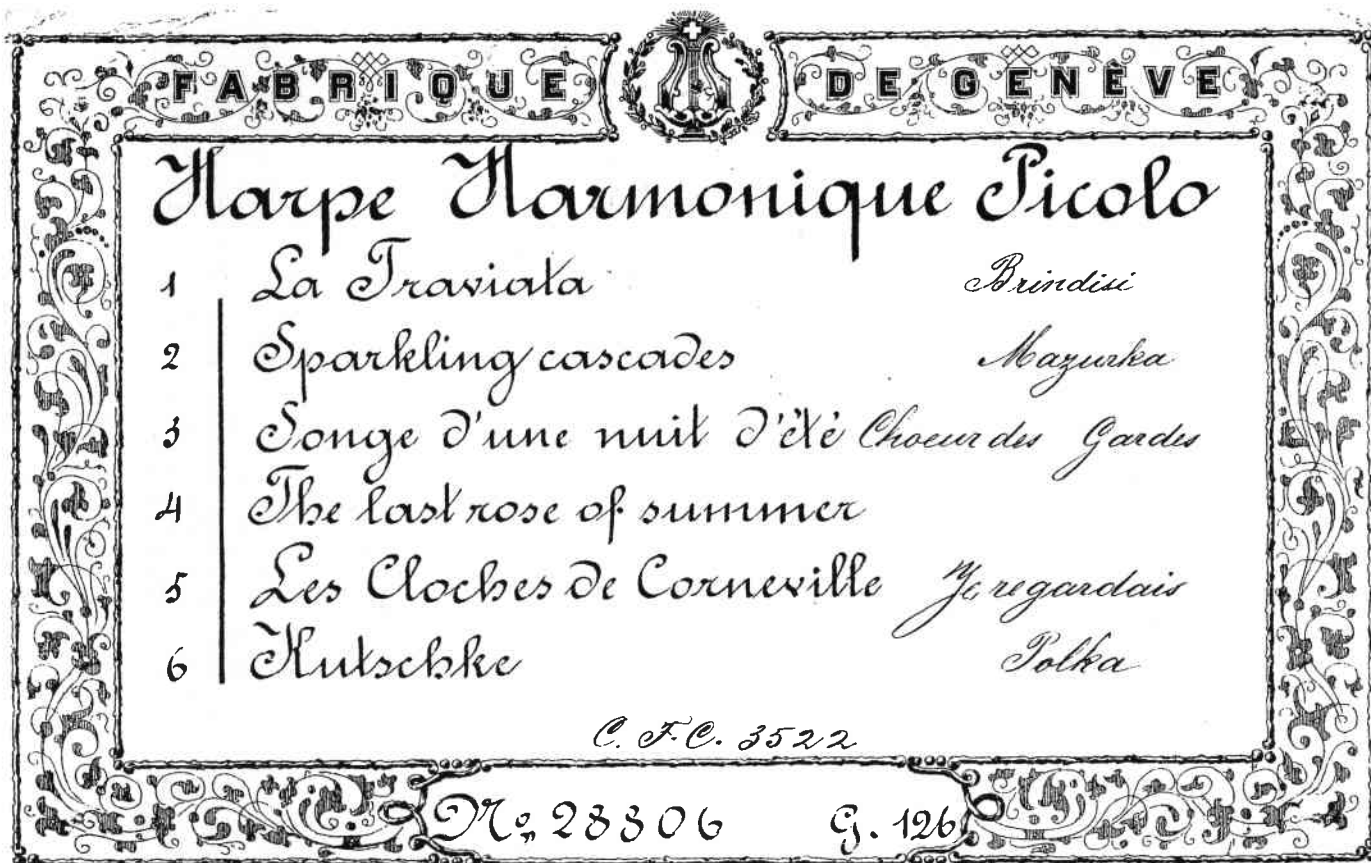


Fig. 5. Tune sheet of Ami Rivenc 28806. The normal Bremond version of this tune sheet has names of composers in the side borders.

Tracks	no. of pins	average per tooth	average per tooth per tune
1 - 10	547	54	9
11 - 20	766	76	13
21 - 30	713	71	12

Fig. 6 shows the movement, with zither mounted from the bedplate and operating on all the bass teeth except the lowest fifteen - though perhaps it was originally intended for further bass cover as with the PVF.

Blank codes are 66 for spring and governor, 78

for cylinder components. Ratio, endless to cylinder, is 1950 to 1.

Both these boxes played *The Last Rose*, albeit with quite different though equally good arrangements, so I arranged a fair competition - which I had to repeat three times, and still the end result was a tie. But this in fact awards the medal to PVF because they supplied two more tunes. Except with the extreme piccolo, the 124 teeth on the Rivenc failed to improve on the PVF's 93. This again illustrates the improvement in tooth utilisation soon after serial 28806 was made in about 1878.

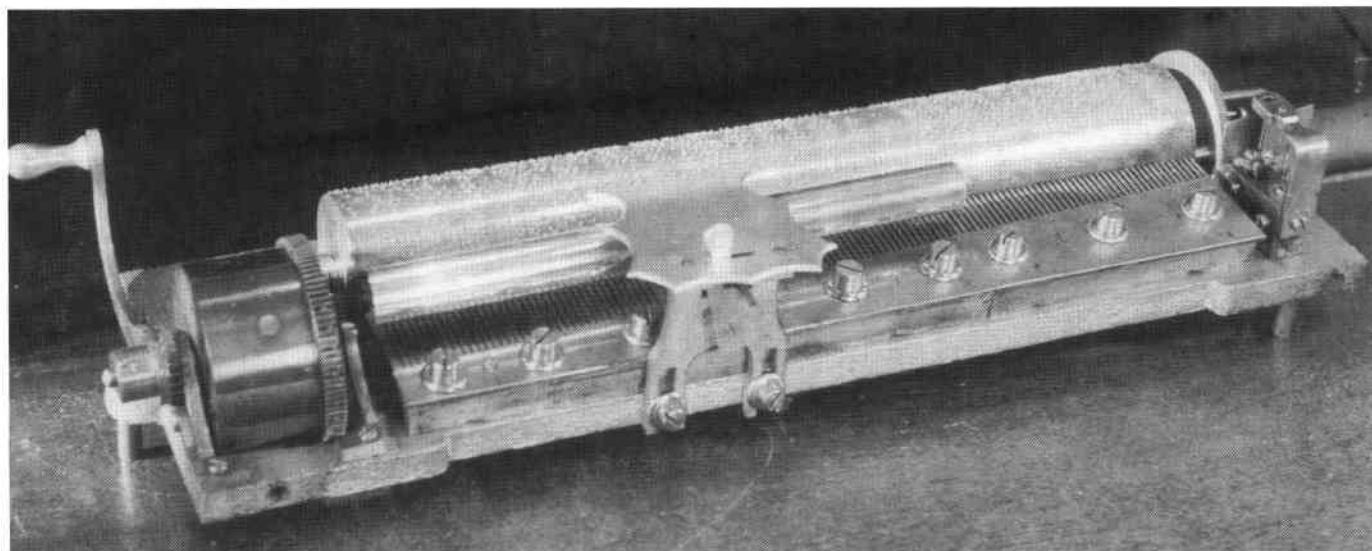


Fig. 6. Serial 28806, probably made in 1878, with zither support secured from the bedplate, no other nickel plating and no extras.

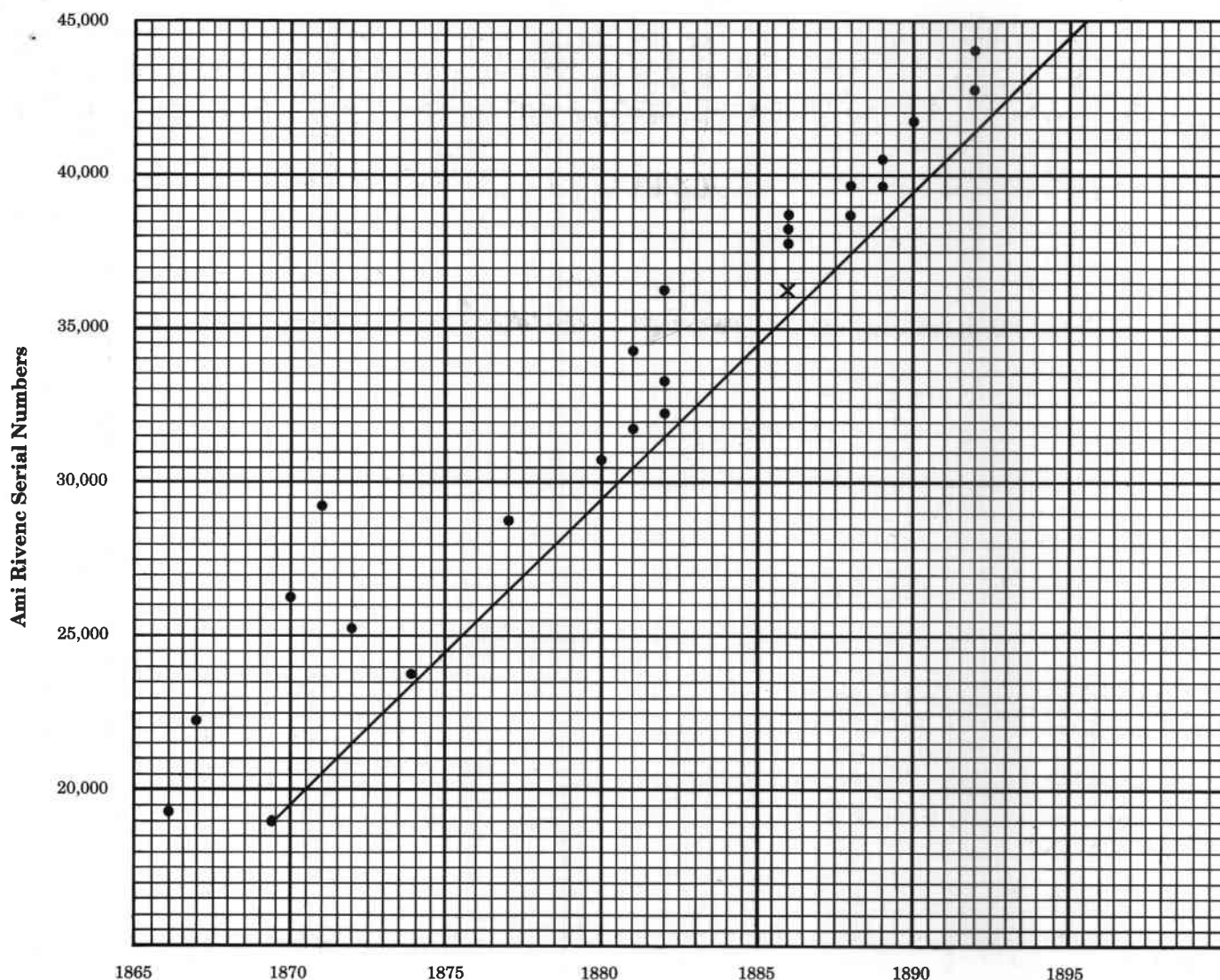


Fig. 7. Graph showing estimated production dates of Ami Rivenc musical boxes. The line shows a rate of 1000 a year, set about one year after the latest tune played.

The starting point is mid 1869, the year in which Rivenc took over from Greiner. The lowest serial number is 19024, this box carrying a plaque above the tune sheet stating "A Rivenc & C. Manufacturers Geneva" as illustrated in Vol. 8 page 174.

Dots above the line indicate the 24 boxes listed in the accompanying table.

The only Harpe Harmonique box I have seen by Langdorff, serial 20303, was illustrated in Vol. 14, page 53. It has 13" cylinder playing six airs and combs of 88 and 35 teeth, overlapping three pitches. It was made in 1881 and showed the improved utilisation of its 123 teeth by playing with full mandolin effect.

When was it made?

It is nearly ten years since John Clark's data on Nicole boxes were refined to a graph connecting serial numbers with date of manufacture - Vol. 10, page 257 or my book page 81. Then six years ago Patrick McCrossan spotted a clue for dating Langdorff boxes and three years later, thanks to data from many members, a similar but more accurate graph could be drawn for all Metert and Langdorff boxes - Vol. 14, page 52.

I had hoped we could do the same for at least one other maker before now, but despite growing interest no further dating marks have been

discovered. So I think we must now try a different strategy, based on the latest tune.

I think it is perfectly safe to say that, after the year 1870, a hit tune would start to appear on musical boxes within one year from date of composition. So it is possible that the box was made within that year and it is certain that it was **not** made the year before. Accordingly, by plotting latest tune date against serial number, we get a graph showing the earliest possible year of manufacture. The fact that many boxes were made a lot later than their latest tune, and that we still only have data on less than a tenth of one percent of any maker's output (excepting ubiquitous Nicole) mean that it will take time before such graphs are fully useful; but they make a good start, as shown in Fig. 7.

Tune sheet programmes come in three distinct types . . .

1. All "old" tunes, largely operatic, songs, dances, folk tunes or hymns.

2. The same, but enlivened or popularised by including one or more recent popular hits.
3. Selections of mainly current popular hits, often with one or two old-timers.

Applying this arbitrary classification to the 75 tune sheets in the Ord-Hume book, I found 22 in type 1; 30 in type 2; and 18 in type 3. The other five I could not allocate, partly due to their age; hence my caution in not applying this method before 1870. After that date, popular tunes are not so hard to trace, and the music sections of the larger public libraries are willing helpers. One problem is to avoid getting snowed under by masses of tunes and dates; patient readers will know that in recording obscure composers I quite often quote only tunes which were big hits. For example, I do not mention the six operettas composed by Czibulka, above; they are easily found and dated if they should turn up, which is not very likely.

Type 1 tune sheets are useless for dating. A good example of type 2 is shown in Fig. 1, with tune 3 at 1885, tune 8 at 1883, tune 1 borderline at 1879, and all the rest old-timers except perhaps tune 2 which is too risky to count. Type 3 ranges from lists of unashamedly pop hits through whole programmes from Gilbert and Sullivan and other late operettas to the sort of collection seen on Junod serial 43844 (Vol. 14, page 137, Fig. 1) where *Daisy Bell* is the latest, 1892, and there are two 1890 tunes, and the oldest is *The Mikado*, 1885. I think type 3 boxes are more likely than type 2 to offer a really recent hit.

Some tune sheets omit the composers, causing ambiguities as with the two *Myosotis* waltzes mentioned above. Luckily such cases are rare for unusual titles, and this one only happened due to a botanically based translation of the Forget-me-not waltz which Waldteufel simply called *Vergissmeinnicht*. Other pitfalls come from translating quirks and from the occasional practice of operettas being re-titled to suit other countries: for example *Indigo* (1871) and *Die Fledermaus* (1874) by Johann Strauss II had their respective French premieres in Paris as *La Reine Indigo* (1875) and *La Tzigane* (1877). The alarming number of boxes without tune sheets, and of tunes proving very hard to trace, add to the difficulties; and of course some programmes were produced for quite a number of years - the latest will show up as a point far above the main trend of the graph.

Despite these snags I have made a reasonably good start with boxes made by Ami Rivenc over the period 1870 to about 1892, as shown in Fig. 7. The accompanying table lists the boxes involved, in serial number order. Often one cannot be certain to have recognised the latest tune, in which case the latest date quoted is marked with an asterisk.

Table of Rivenc boxes, with markings and latest tunes.

Item	Serial number	Date of latest tune	Type of tune sheet	Markings and notes
1	19024	1856*	B	
2	19380	1866*	B	F
3	22279	1867*	B	F
4	23370	1874*	B	F Agent A. Woog
5	25345	1872*	B	F
6	26296	1870*	B	Agent A. Woog
7	28806	1877*	B	
8	29290	1871	B	W
9	30623	1880	R	W
10	31977	1881*	B	W
11	32383	1882	BS	
12	33132	1882	N	
13	34459	1881*	N	
14	36272	1882		W
15	37528	1886	N	
16	38398	1886*	R	W
17	38618	1888*		W
18	38878	1886*	R	39599 same tunes
19	39643	1888	R	W
20	39720	1889		W
21	40645	1889	N	W
22	41924	1890*	R	W
23	42917	1892	R	W
24	44136	1892	R	W44292 same tunes

Abbreviations:-

- B - Tune sheet as in Fig. 5.
- BS - the same but with winged lion at top centre.
- N - National Musical Box type.
- R - Coloured Rivenc type, winged lion at bottom centre.
- W - governor cock stamped with winged lion.
- F - serial number on flat handle of winder.

Notes on the table:-

As well as items 4 & 6, serial 23373 and 25428 went to A. Woog.

Items 6 & 11 are in the Ord-Hume book, nos. 10 and 63.

Item 8 is described in Volume 12, page 195.

Asterisk * indicates an untraced tune, which could be later.

With production at 1000 a year, a box like item 14 (1882, serial 36272) must be almost four years later than item 11 (1882, serial 32383). So it can safely be so plotted, as shown at X on the graph.

For a first shot at dating I have taken the trend of the points plotted to indicate a production rate of one thousand a year. Then I drew a line representing this rate, set one year later than the latest tunes. If I have done it right, all Rivenc boxes can be dated as indicated by this line or up

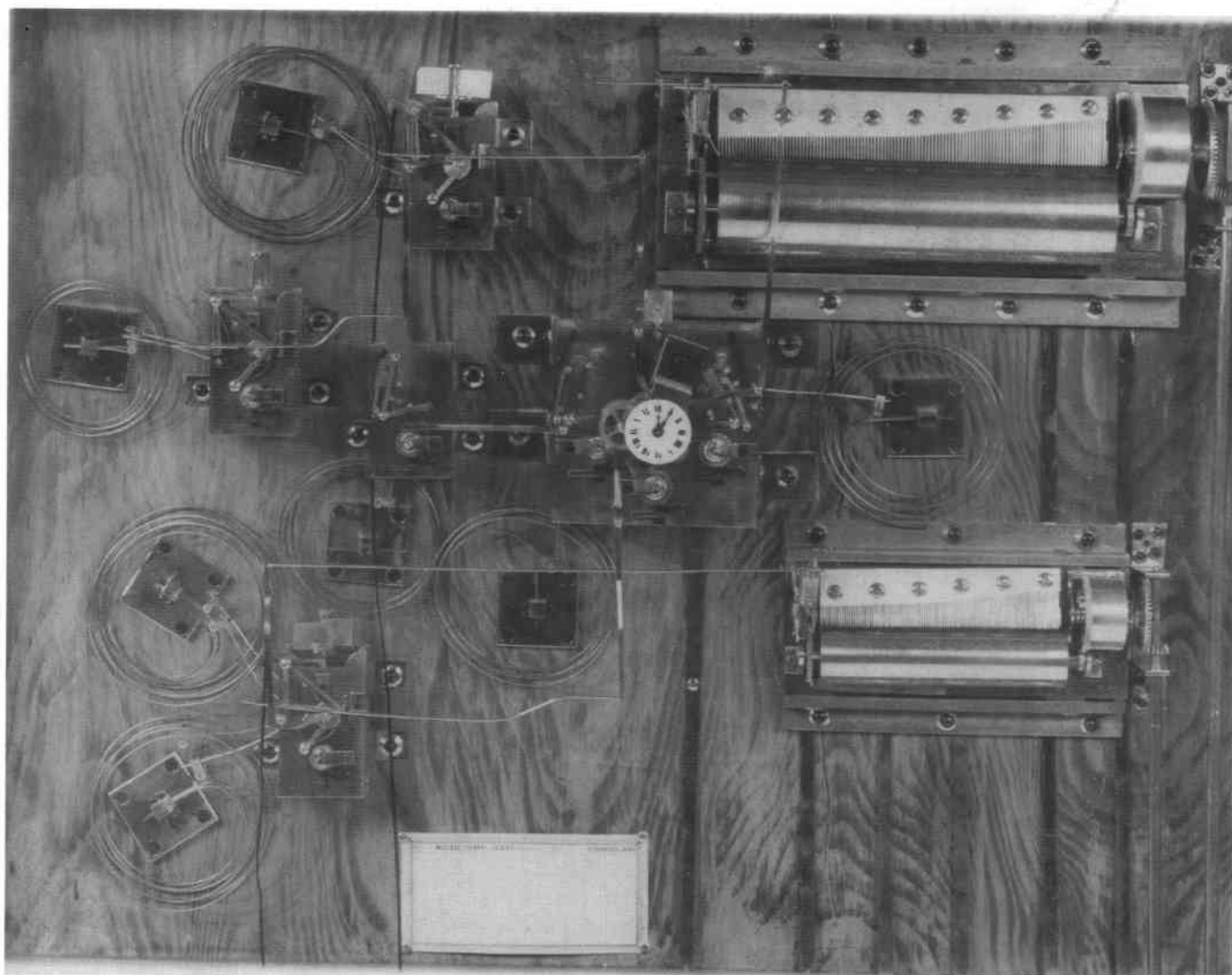


Fig. 8. The works of a complex musical picture clock, enhanced by L'Epée serials 14575 and 15148. Photo kindly supplied by the auctioneers, Bonhams.

to say two years later. This raises several implications, some involving Bremond. I hope to air them in the next Oddments, when I also hope to offer a similar attempt at dating some Bremond serial numbers.

As usual, several members helped in digging up all this information, John Hammond outstandingly.

Musical picture

Two L'Epée movements in the exotic surroundings of a picture clock are shown in Fig. 8. The picture, about four feet by three, is a finely-detailed village and lake scene with castle and water mill, and with sundry day-to-day activities including boating, gossiping and feeding chickens.

The clock strikes the hours and quarters and twice daily rings the Angellus on four gongs at top left with a further four gongs, bottom left, performing as a carillon.

The larger musical movement, L'Epée serial 15148, has a "fat" 13 inch (33cm) cylinder playing twelve airs at two per turn. It plays one tune before each hour. The smaller movement, L'Epée serial 14575, with 8 inch (20cm) cylinder, plays four airs - one after each carillon sequence.

As shown at the right of Fig. 8, both movements are wound through bevel gearing from rods reaching to the bottom of the picture frame. Not quite so easy to see are the flat bars connected to the play/stop and change/repeat levers, which also emerge below. Both movements are typical of L'Epée key-wind types, certainly made before the factory was brought to a standstill by war in January 1871, and perhaps as early as 1862. As usual they were sold through Thibouville-Lamy. Only the 12-air movement has a tune sheet, of the rather spartan type headed *MUSIQUE de GENEVE* as shown on page 270 of Vol. 12 for serial 26925, but with different border design.

L'Epée always used the French clock type of click springs, just visible in Fig. 8 at all the winding points - three on the clock and four others, making seven to wind weekly plus the music; the 4-air movement would run a week on one winding but the 12-air, if left to play twenty-four times a day, would require winding almost daily. Probably there was quite a lot of use for the play/stop and chime/silent levers; but this picture clock must have given great visual and musical pleasure for well over a hundred years - besides telling the time. ■

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Late News

Christmas Meeting:

7th Dec, 1991, Tuke Common room, Regent's College, London. Registration £7.50 per person. Programme to include Clive Jones talking about his new disc copying service. Other talks not yet finalised, but further details available from the Meetings Secretary on request. Registration and coffee from 9.30am, first speaker starts at 10.00am.

Spring Meeting:

10th, 11th & 12th April 1992, at The Park Hotel, Cardiff. Tel. 0222 383471. 2 nights dinner, bed and breakfast £90 per person, Dinner only Saturday night £14.50 provisionally. Programme to include at least two talks (one by David Snelling), local visits, including local private collector. Further details and booking forms from Meetings Secretary. All arrangements provisional.

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Letters to the Editor



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

Heart and Soul

Ken of the Musical Organ Owners Society writes:-

I read with great interest, Jim Hall's article, "so you want to buy an organ", which pointed out some of the pit-falls when purchasing a mechanical organ. Permit me to make one or two comments because I feel that he may have overlooked one or two important points.

A mechanical organ, by its very nature is a complex piece of equipment and takes time to build. That is once the builder has done time on the design and development of the production model. The voicing of the pipes can vary from instrument to instrument because no piece of wood, be it Ramin or Pine is exactly the same.

It is on this time factor and associated ideas that spring from this that I would like to dwell on for a few moments. As I have just said, most builders, once they have spent between 5 and 10 years developing a particular model, can then batch build and knock an instrument out in about 6 weeks. Bigger instruments take say 3-6 months and so on up the scale. During that time, the builder has to live. He is subject to elation, depression, family crisis and all the other mundane domestic traumas that go to make up day to day living. As a result, the production line can suffer accordingly and with that ever closing deadline, life in the workshop can get frantic to say the least.

During the time that the organ is being built, the builder puts a great deal of his inner being into the creation. He has to, for he is a producer of an artistic means of expression. If he got out of bed the wrong side in the morning, and he has a rank of violin pipes to finish by lunch, then his mood will not be on the job in hand, and quality will suffer.

I was on the old steam telephone to Roger Burville the other day and this very subject of building organs came up. He was going on about a Dutch instrument he had seen, which was beautiful to behold, excellent craftsmanship and made of the finest quality materials. But the organ lacked *Heart and Soul*. I am convinced that the builder had something else on his mind. An organ, and it does not matter how big or small it is, be it fair, street or church, must have that Heart and Soul in it if the instrument is to be any

good. It does not matter a penny weight what the instrument is made of... as Jim put it... Ramin from the local D.I.Y. store, best pine or M.D.F. If the instrument does not have Heart and Soul then it's a non-starter in my book because it is unable to stir those inner feelings of one's being, that a good instrument can do.

Another strand of Roger's conflagration was that many good organs have had their character (heart and soul) taken away either by poor rebuilding or inept tuning. Tuners who fail to understand the "being" of a fairground, dance hall or street organ run the risk of destroying their character. Some church organ tuners want to tune a fairground organ like a 2 manual and pedal job in the local chutch. The result, total disaster. Often the first casualty are the Bass Trombones and while he was talking, I heard the Preston 110 Gavioli as the late George Flynn had it playing. The result over the phone was most enlightening. My goodness didn't those Bass Trombones ever bark... They don't do so much now.

I think a great many people who buy these instruments just do not know what they are taking on. They see an organ, or one like it, "Ooooh yes I would like to have one of those", but do they *really* know how much work has gone into the voicing of the pipes, how much love and care into the overall creation of the instrument? I think not. True, there are cowboys in the trade who will sell you a pup, if you are gullable enough to fall for his spiel. But if you are in doubt, then ask someone who is either in the know, has a similar instrument to what you want, or better still, ring up one of the reputable organ builders. With them, you cannot go wrong, because (a) they have their reputation on the line if they fail to give good service, and anyway, they don't want to hear duff examples of their work, so they are always glad to help.

Here are some of the leading British Organ Builders I would recommend together with their specialised field of work.

Michael Dean, Whitchurch, Bristol - For good reliable Fairground Organs of any size, that will hold their own on any site you may care to put them.

Alan Pell, Spalding, Lincs. - For smaller sweet sounding organs with that distinct Dutch voicing that is so very popular.

Paul McCarthy, Basingstoke, Hants. - For small and medium sized instruments which have a unique sound not unlike the German school of Fair organ building. (Ruth) etc.

Andrew Whitehead, Stratford-upon-Avon, Warwicks. - For the Marengi look and sound alike organ.

The Fussell Bros and Peter Trueman, for small roll-playing and book operated organs.

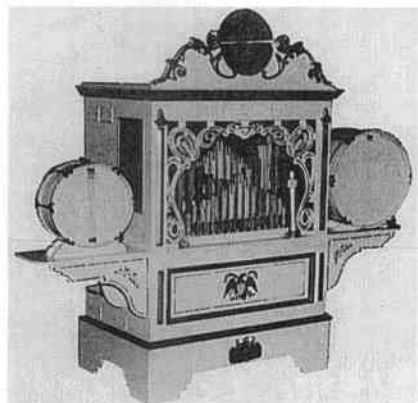
Of course you can go continental Raffin, Hofbauer or Anton Pleur etc., and with 1992 coming up, why not. But there is still a small problem of getting back to the builder should anything go wrong.

Most organ builders build for stock now so as they can cut out that silly time-wasting pratt that has soured the industry. I think this is good and will improve the state of affairs in the long-run. The current recession is causing some concern in the organ builders industry, so, if you have that 5-9 thousand quid knocking about, go and see one of these superb builders and bring a smile to his face. I have a sneaking suspicion that you will not regret it.

Made from scratch

W. H. Kromer writes from U.S.A.:-

Enclosed is a photo of a new 125 roll organ we have made competely from "scratch". It also has 14 2024-T4 Aluminium bell bars playing all the time with the melody notes. 125 rolls have no register holes. Exterior of case is patterned after the 159 North Tonawanda case. Organ mechanism is copied from my style 18/3535 DeKliest 1899 organ. Originally a barrel organ and restored in 1972 and later converted from books to rolls. Style 18/3535 was the predecessor of the 125 organ. All beaters and functioning parts are copied from the Wurlitzer design so that it looks and sounds like an antique. Trumpets are made using bugle bells cut off at 1 1/4" and then using an unplated 1 1/4" plumbing trap to accomplish the bend. Tuning length had to be a little shorter than the tapered neck band due to the large area of the elbow. This organ is driven by a 1/3 HP electric motor and has typical wind bellows and reservoir and vacuum bellows and reservoir. Both copies of Wurlitzer. Exterior of case is only white primer at customers request, Trimper's Amusements, Ocean City, Maryland. Normally blue, cream and gold paint would be on the trim and cream on the case.



Recording musical boxes

Jim Colley writes from 20, O'Neill Street, Clonmel, Co. Tipperary, Eire:-

I attended with great pleasure the London meeting in June. During John Powell's talk I was sitting midway between the musical boxes which he played and the amplifier and speakers which he used to increase the sound of the music. I was struck, not for the first time, by the fact that my right ear could clearly detect the extreme treble notes coming direct from the box but that the reproduction through the amplifier did not contain them at all. I am sure that John had not got the top-cut control in action, so there must be some other reason why a perfectly respectable amplifier fails to get the full range of notes. I have frequently had the same difficulty when recording boxes, and usually adopt the method, long ago described by Arthur Ord-Hume of using two microphones and moving them about until the balance is right. Is the musical box unique in that it seems difficult to record? It is not as if the frequency range is very great. Stringed instruments, such as guitars, give no trouble in this respect, and even the piano is not that difficult. Can it be that because the comb of a musical box is undamped that sympathetic vibrations are produced which the amplifier does not like?

If any members should have opinions or have done research on this matter I would be interested to learn more.

Also, if there are any members of the Society living in Ireland I would like to hear from them. Perhaps we could start a branch of the Society here. ■

Womens' Lib

The ladies write:-

We love our men, and we love their musical boxes, organs, etc., (most of the time) but on occasion we may feel they have things all their own way! At the Spring meeting in Bowness last year when there was a very successful 'Bring & Buy' stall, some of the ladies bemoaned the fact that there was nothing in it for them!

It was discovered that several ladies had hidden talents, with the result that a small Craft Stall was set up at the recent meeting at Sandiacre. There were various crafts displayed for sale, including pressed flower and embroidered pictures, cards, book-marks, etc., hand-made flowers and brooches, and watercolour paintings.

Trade was brisk, the ladies were delighted and a donation of £12 from the proceeds was made to the Society. perhaps the ladies will be able to make this a regular feature at future Spring meetings. ■

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Thank you

Trygve Kile writes from Norway:-

Thank you very, very much for all that you do for us, members of the Musical Box Society of Great Britain, by editing the incredibly fine and interesting journal "The Music Box".

I do very much wish to support the journal and I have several topics that could be used. I have collected instruments for many years and have done a lot of restoration work and have travelled far and wide with street organs. Last Autumn I travelled through all the Eastern European countries (except Albania and USSR) and through Istanbul and across the Bosphorous. To play in front of Ceausescu's Palace in Bucharest, and watch the people when they heard the strange music and make a lot of enthusiastic friends, was like "living in a fairy-tale". ■

Musical box stamp

A member recently received a letter from a Swiss member bearing these stamps.



Information required

Jim Etherington writes from Lancashire:-

I have been recommended to write to you on behalf of a customer seeking any information you could offer with regard to a musical box manufactured by Nicole Freres.

The case appears to be in rosewood with some string inlay and inlaid basket of flowers on the top. It has a fixed cylinder which appears to be in excellent condition. Below is a rough outline of the layout.

8 airs	<div>Nicole Freres Geneve</div>	No. 76
1. Kathleen Mavourneen	<div>CHANGE REPEAT</div>	
2. Oft in the Stilly Night		
3. The Mocking Bird	<div>STOP PLAY</div>	
4. Comin' thro' the Rye		
5. Annie Laurie		
6. Auld Lang Syne		
7. The Keel Row		
8. Beautiful Star		
SNo 3104 GNo 50860 LNo 2704		

There has been significant wood-worm damage to one end of the case but this has been treated. I would be grateful if you give me any information, without prejudice, regarding age, background and possibly some approximate idea of the value for insurance purposes. ■

GRAHAM WEBB

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Top left: a Symphonian disc money bank, German, circa 1910. Sold for £4,620. *Centre:* a Gustave Vichy automaton, French, circa 1870. Sold for £23,100. *Top right:* an Edison Opera phonograph, American, circa 1912. Sold for £4,400. *Left:* a Leopold Lambert Turkish Smoker, French, circa 1890. Sold for £19,800. *Right:* a 27 1/2 in Symphonian 'Orchestrion' Bells disc musical box, German, circa 1900. Sold for £14,300.

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JACK DONOVAN

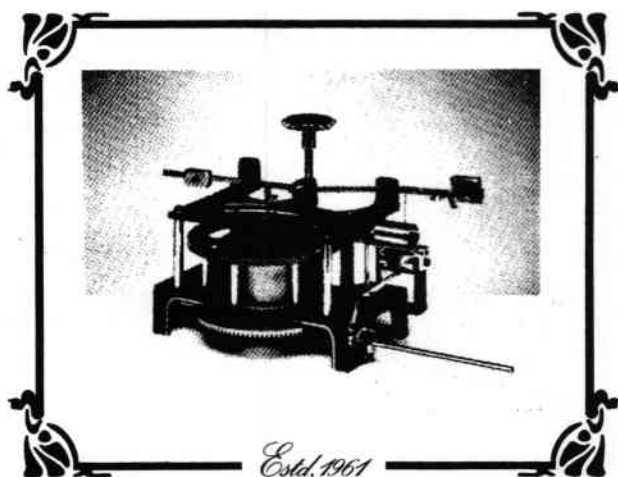
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Members: 11p per word (bold type 5p per word extra).
Minimum cost each advertisement £3.
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Minimum cost each advertisement £6.

Semi display single column 3cm max. 30 words £9.
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WANTED

Symphonion Gambrinas, 27" Regina Autochanger, also 24 1/2" Polyphon discs "My Austria" and "Over the Waves". Any large disc machines. Mark Singleton 03917 78640.

Wanted, Upright disc music boxes, table disc music boxes, cylinder music boxes Symphonion Eroica, Hall clocks, barrel organs, Orchestrions, buying complete collections, offers with pictures to: Hanspeter Kyburz, Jubiläumsweg 10, 5036 Oberentfelden, Switzerland.

Wanted, discs: Adler 65.5cm, Imperator 25.5cm, Symphonion 33.5cm, Libellion card books 16cm perforated drive. Can change for interest. discs when wanted! Museum Ahlem, c Nitschke, 3 Hannover - 91 Steinbreite 55.

WANTED

Barrel Pianos/Organs, working or not, parts and carts.

Please telephone:
Alan Wyatt on (0223) 860332.

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

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Musical Box Society of Great Britain

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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,
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The Musical Box Centre

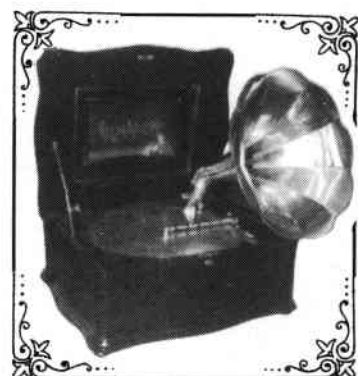
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