

# MECHANICAL MUSIC WORLD



Ted Brown 1944 - 2025

Alphonse Malignon of Geneva & other  
Méttert & Langdorff agents  
- See article on Page 26



An Association of Musical Box Collectors Publication

## AMBC Officers

<b>President</b>	Laurence Fisher
<b>Chairman</b>	Paul Bellamy 01634 252079 bellamypaul@btinternet.com
<b>Secretary</b>	Bernard Novell 07879 472353
<b>Membership</b>	secretary.ambc@gmail.com
<b>Webmaster</b>	www.ambc.org.uk
<b>Treasurer</b>	Ingvar Svenson treasureratambc@gmail.com
<b>Editor</b>	Juliet Fynes 01798 342353
<b>Advertising</b>	julietrfynes@hotmail.com
<b>Events</b>	
<b>Committee</b>	Paul Baker Anna Svenson
<b>Advisors</b>	David & Lesley Evans

## Membership Subscriptions

From March 1st 2026 the new annual subscription rates will be:

<b>UK members</b>	£25
<b>European members</b>	£35
<b>The rest of the world</b>	£45

**If paying by PayPal please add an extra £2**

## Publication Dates

<b>Spring Issue</b>	28 <sup>th</sup> April 2026
<b>Summer Issue</b>	28 <sup>th</sup> July 2026
<b>Autumn Issue</b>	28 <sup>th</sup> October 2026
<b>Winter Issue</b>	28 <sup>th</sup> January 2027

Articles and advertisements (unless repeats) need to reach the editor **at least six weeks in advance of these dates.**



## Dates For Your Diary

**Wednesday 11th March** - 10.30 for 11am:  
**Soberton Village Hall**  
Hosted by Paul Baker

**Saturday 2nd May** - 10.30 for 11am:  
**Coultershaw Heritage Site**  
AGM

**Saturday 7th June** - Start time TBC  
**High Halstow**  
Open Day at Paul Bellamy's home

**Sunday 19th July** – Start time TBC  
**Coultershaw Heritage Site**  
Organ Event  
*We need as many instruments as possible to play outdoors. There will also be a display of smaller instruments in the Exhibition Room*  
*Please come along and bring an instrument if you can. Full details to follow.*

## We Need Your Help!

AMBC thrives when it is an active community, this means:

- ❖ Writing articles for the magazine
- ❖ Attending association meetings
- ❖ Hosting informal get-togethers (we can hire a local hall if you don't have space)

**If you can help with any of the above, please get in contact with the AMBC officers detailed on this page.**



## ***From the Editor's Desk***

Everyone will be saddened at the loss of our founder and President, Ted Brown. Members' recollections of Ted could fill a book and we are able to print just a few. Our heartfelt condolences go to his wife, Kay, whose unobtrusive support helped pave the way to his many achievements.

To lose one editor is unfortunate to lose two looks like carelessness, to borrow the much-abused quotation from Oscar Wilde. It was in fact unfortunate to lose David Soulsby, after editing just two issues of MMW, due to unexpected health problems. We thank him for his efforts and wish him a speedy recovery. We look forward to many more of his interesting articles on automata.

Committee members were just settling in to their new roles and there was no obvious successor to David but in an act of supreme foolhardiness, given my slender grasp of technology, I volunteered. I grew up in an age when making a phone call meant a trip down the road to the box on the corner. To be able to do this from your own little hand-held device is a revelation, but that it can also pay for a cup of coffee, order a taxi, research a holiday, send mail, tell you the time in Tokyo and the weather in Wales, film your grandchildren and a great deal more, still leaves me bemused. Luckily I can call

on some technical help so I will give it my best shot.

We are fortunate to have a stable of regular writers but it's not a "closed shop", contributions from more members would be very welcome, so please think about sending an article, long or short, or a letter or just a comment.

With membership spread across the globe the magazine is the only point of contact with AMBC for the majority of members. We can't expect them to pop over for a "show and tell" with a musical box tucked under their arm. UK members are also quite widely spread and may not be able to travel far to meetings. We are trying different venues and encouraging members to host in the hope of making attendance easier. Our first meeting of 2026 is taking place in March at Soberton Village Hall, hosted by Paul Baker.

The committee has had to take the difficult decision to raise the level of subscriptions for next year in order to continue publishing four magazines. Costs, especially postage, have risen considerably. Despite this increase we are still having to subsidise the magazine from reserves, so we would welcome any additional donation.

*Juliet*

### ***CONTENTS***

AMBC Officers, Subscription Rates, Publication Dates, Meeting Dates.....	2
<b>From the Editor's Desk</b> – Juliet Fynes .....	3
<b>Chairman's Report</b> – Paul Bellamy . .....	4
<b>Tributes to Ted Brown</b> – Laurence Fisher & others .....	5
<b>Rochester Visit</b> – Report from 18 September meeting in Paul Bellamy's home.....	8
<b>Soberton Meeting</b> – Invitation to meeting to be hosted by Paul Baker 11 March .....	13
<b>Stop Me &amp; Buy One</b> – A story of a little Romance, Paul Bellamy .....	14
<b>A Sorrento Ware Cigarette Box</b> – Restoration by Bernard Novell.....	17
<b>2026 AGM</b> – Invitation to Coultershaw heritage site 2 May .....	19
<b>A Mystery Object</b> - Anna Svenson uncovers the history of "The Mouldy Cat" .....	20
<b>A Rare Henriot Cartel</b> – Restoration by Bernard Novell.....	22
<b>Musical Box Agents</b> – Paul Bellamy continues the story of Agents .....	26
<b>A Chance to Buy Ted's CDs</b> .....	30

## ***Chairmans Report***

I was honoured to be asked to step into Ted Brown's shoes last year as Chairman after he accepted to be our new position of Honorary President of AMBC, a non-voting ambassadorial role. Ted had suffered many years of progressive illness.

Ingvar Svenson has become our new Treasurer, thereby releasing me from that task to enable me to concentrate on other matters. I want to thank all my committee, including Juliet Fynes who, as Events Manager, along with full support of the AMBC committee, has responded to overtures from MBSGB President Robert Hough and his committee to build bridges of friendship and co-operation between our two societies. My thanks go to Secretary Bernard Novell who also manages our website amongst many other promotional activities such as writing articles and hosting meetings and talks.

Words of thanks are also due to Editors David and Lesley Evans who spent 10 years editing our magazine at a rate of 4 magazines each year. The fact that they live on Vancouver Island in Canada was no obstacle to them. There comes a time when life needs to be less demanding and this came when David Soulsby offered to become editor allowing David and Lesley Evans to step back. David Soulsby edited our 10th Anniversary magazine (Issue 40) and the next one but then suffered a spinal nerve condition that made it difficult for him to use his hands, even to operate a computer keyboard. Reluctantly, he had to relinquish the post of editor. We wish David a speedy recovery from his pending spinal operation. Juliet has stepped into the post, something she was reluctant to do and one that needs all our help to make that task easier for her.

Sometimes errors occur in written articles. I wrote the article on church chimes, not David Evans. It was not Editor David Soulsby's fault that it was incorrectly attributed to David and not to me.

This year has been one of challenge and change for me personally having suffered quite a debilitating infection during the first few months but then recovering enough to have a knee replacement. The loss of Ted, who battled hard and long and who had

been a friend and colleague for over 35 years has affected all of us in so many different ways. He deserved all the many tributes that have been written about him. I hope my personal one in this magazine does justice to all the support and encouragement from the day I first met him and, of course, Kay.

Laurence Fisher, a member of both MBSGB and AMBC, has accepted the post of AMBC President. There has been much talk between our two societies about incorporating both under the umbrella of a single society with a more relevant name. However, others may think it is not worthwhile. I believe we will be better and stronger together. Whatever the outcome, we remain in a strong financial position despite our smaller membership numbers. We have a good research and friendly membership base that will keep us going for many more years. Whether or not there is to be some form of merger, let's hope that we can all work together to sustain and promote a wider interest in our hobby. We are, at the very least, a musical society interested in both the past and the present in all forms self-playing musical instruments as well as related items such as automata. It is a firm basis on which to share that interest and pleasure with others.

**Paul Bellamy,  
Chairman**



*Ted is presented with a flask celebrating the 5<sup>th</sup> anniversary of AMBC*

## Ted Brown 1944 - 2025

### Reading by AMBC President Laurence Fisher at Ted's Funeral on 2nd December 2025

"Ted

*Life teaches us a great deal.*

*During our time here, we see beautiful things, hear beautiful sounds and meet some of the most extraordinary people.*

*What luck that we have the circle of mechanical music around us. To some, it is a way of life that is more of a tattoo than that of an interest. We don't know therefore whether to be envious of them, or to pity them. Either way, we are all keen to bow down to the powerful magic which automatically bursts from its core.*

*What luck that we know so many characters from this circus.  
What a privilege to have known Ted.*

*Ted was a true ambassador for our field. Showing, telling, fixing and directing piece after piece, event after event, to group after group, both old and young.*

*Rather like Fred Dibnah, he could address a huge room and every single person in there would feel as if he was just speaking to them.  
That is a skill only the genius possess and the insane lament.*

*Bells Whisky – Unexploded WW2 bombs in Catford – dealing with arrests with wisdom instead of force – We've all heard of his beat stories and each and every one of them we will treasure fondly in our minds, narrated by his Radio 4 voice and played back whenever we like.*

*Ted Brown – you are hereby charged with being a jolly good fellow. His plea doesn't count, as he's currently on a beat with a bigger view.  
What's that saying? The cops are never there when you need one, but do something naughty yourself, you watch them descend like hail.*

*With Ted by our side in thought, we will always have his wit – clever; yet not rude – we will have his phone sign off "Take it steady on the corners" – and relay that analogue world he lived in to others, knowing that if it was good enough for him, it can be good enough for anyone.*

*Our Dixon of Bucks Green will always be shining his blue lamp. We have to follow it, so that no corner remains in the dark!*

*Evening all ...."*



Flowers for Kay arranged by AMBC



Ted's coffin with family flowers and MET Police helmet & standard

## **In Memory of Ted Brown**

### **Paul Bellamy**

Few words can do justice to the life and work of Ted Brown. He was very knowledgeable and a great raconteur. He held regular MBSGB meetings at his home, The Old School, where he welcomed members to bring along their instruments, which often led to useful advice from himself and those present. He also gave talks to community organisations, especially to school children. He had the rare ability to pitch it just right whatever the age or level of knowledge of his audience.

His close friend, HAV (Anthony) Bulleid, was an authority and author of many musical box articles and books. He would join Ted's meeting for about an hour and then depart; but what an hour of knowledge, always expressed with quiet humour. Ted persuaded Anthony to publish his collective articles on musical box tunes sheets for the sole benefit of MBSGB. Ted 'found' the funds to publish and edited the first volume. The cost, composed of a bequest and some private funding, which he refused to identify, exceeded £2,000 in the 1990s. Typical Ted!

The book was an outstanding success, the first society publication of its kind, produced for members and sold for the benefit of the members. Money from sales was used to fund the publication of tune sheet supplements as well as subsidising more books written by society members such as McElhone's Organette Book and Disc Musical Box Book. He was an active member of committee, serving continuously in various capacities for many years.

At the Old School Ted would prepare and cook a two-course lunch and provide morning coffee and afternoon tea for free. His generosity was unbounded. Kay was there by his side in everything that he did. Ted was a person who gave everything and asked for nothing in return.

His own collection was eclectic and wide ranging, including musical ephemera. He did not believe in over-restoring items but ensured that they were in good playing order. Nothing deemed to be mechanical musical was excluded; his annual Christmas meetings were full of children's novelties, old and modern, battery operated and

sometimes kitsch but always amusing and entertaining. In this way he broke the conventional bounds that others followed. It was his way of saying that one did not have to have deep pockets or be an avid collector to enjoy the camaraderie and interests of others in the society.

Ted belonged to a number of other societies and was a long-standing member of MBSI (Musical Box Society International). He and Kay established personal friendships and welcomed overseas visitors, helping them to make their visits to UK collections memorable. Both were awarded the prestigious MBSI Roehl Ambassador Award given only to those: 'Who consistently endeavoured to introduce people to the field of mechanical music'.

He was granted well-deserved life membership of MBSGB. Sadly in 2013 due to some personality conflicts he felt constrained to withdraw from active involvement with the Society and for a time meetings at the Old School were suspended. These were greatly missed but, with the encouragement of other members, they were restarted outside the remit of MBSGB. Within weeks money started to pour in from the USA and UK members and AMBC was born. Ted was back in his element during which time he sponsored many more award-winning books, CDs and DVDs the sales of which were re-invested into the AMBC publications fund. The Association has had ten happy and successful years under Ted's leadership. As well as the Old School meetings we have enjoyed a number of outings including several memorable visits to Germany.

Ted was a people person preferring face-to-face or telephone conversations, being famously allergic to all forms of electronic communication. He will be fondly remembered by legions of mechanical music enthusiasts all over the world for his enthusiasm, erudition, humour and especially his kindness and generosity.

"Take it steady on the corners" old friend.

## Ted Brown 1944 - 2025

### Comments about Ted

*“Ted was a great help to me as a novice collector. His enthusiasm and encouragement helped me become the obsessive that I am.”*

*“He gave so much pleasure with his machines. Lunches too, in the old school canteen. A fountain of knowledge and very amusing. Fixed in our memories. Terrible news. I can't tell you how sad I am to hear it.”*

*“Ted will be greatly missed”*

*“Sad news, a tragic loss. I last saw Ted around a year ago when he brought me a job. He was in good form then.”*



*Ted encouraging the younger generation*



*AMBC visit to the radio museum Monks Eleigh*



*Ted and Anna sharing a joke at the BHI open day*

## Meeting at Paul Bellamy's Home

By invitation of Chairman, Paul Bellamy, an AMBC committee meeting was held at his home near Rochester on Thursday 18th September. This was followed by a tour of Paul's extensive collection of musical boxes and other items of great interest.

### Added Extra

Roy Russell brought along two Fat Cylinder boxes. A Nicole Freres two per turn (Serial no. 32226, Gamme 1212) playing classic operas and tunes by composers such as Bellini, Donizetti, Auber & Rossini. Roy brought this along to show Bernard as he has just purchased an identical box (Serial no. 32569, Gamme 1212) which plays exactly the same set of tunes and in the same order. The cases are slightly different in their lid decoration, but a closer set of twins would be hard to find. Bernard's mechanism requires a full re-pin so he's not heard it playing properly. Roy thought he would like to hear the tunes as they should be when restored.



The second by Lecoultre Freres was a four Air Overture box (Serial no. 32638, Gamme 7753) playing Sonnambula by Bellini; Der Freischütz by Weber; Fra Diavolo by Auber and The Thieving Magpie by Rossini.



## And so on to Paul's collection...

Firstly, Paul demonstrated his upright midi Player Piano. It is a concert style 99 key Yamaha Piano with three pedals called a Disc Clavier. An early floppy disc mechanism can also play the piano. Blank discs can be used to record and therefore replay the pianist's own performance. The piano has the ability to accompany other similar midi-playing instruments to create the effect of a small orchestra. Nearly 40 years old but in perfect original playing order, a modern Yamaha midi system allows music to be downloaded from other midi sources as an alternative to the floppy discs.

This piano is complete with a replacement Perspex front and keyboard covers so that the keys and mechanism can be seen as if played by a ghostly pianist. Paul does have the black front and lid tucked safely away.



Then Paul whipped a cover off a piece of furniture beside the piano to reveal a fabulous double Porter disc player (see MMW3) which plays two



almost identical discs. Each disc plays two almost identical combs each tuned to a slightly different pitch to produce an effect known as Sublime Harmonie. Paul calls this 'Super sublime'!

Paul then moved on to an oil painting with a clock face showing through the top of the tower, behind which there were two-cylinder movements. One a segmented comb and the other a single comb both made by Ducommun-Girod circa 1830.



Moving along to his latest purchase of a Nicole Freres Fat Cylinder Cartel (Serial no 12774, Gamme 2221) with a highly decorated lid, playing six airs by Rossini, Auber, Meyerbeer, Weber and two by Bellini,



followed by a very fine enamelled singing bird box in its original protective case.



Moving away from music boxes to two spectacular dioramas. Very delicate decorated cardboard perspective scenes that became three dimensional when viewed through a small aperture. The one shown is of the 1851 Great Exhibition at Crystal Palace, the second was of the first Thames Tunnel built by Isambard Kingdom Brunel. These are protected from the light by fitted silk sleeves.



Next was an extremely rare Martinet & Benoit Petite Musique from circa 1830 in a finely carved Chinese Hawksbill turtle shell box which in turn was housed in a birds-eye maple protective case.



This was followed by an equally rare small pre-1960s 4 air cartel, probably by L'Epee or Lecoultrre Freres, with a 77-tooth comb housed in a simple rosewood case with boxwood stringing. Interestingly Bernard Novell has an almost identical box, purporting to be by Nicole Freres though, other than the tune sheet, there are no markings to prove this.



Moving to another room housing Pauls collection of musical mugs and jugs. There were over 50 on one shelf unit alone. Paul described one jug called 'The Farmer's Boy', which has a shelf of its very own, as being a Fieldings Crown Devon Musical Jug made in Stoke-on-Trent, England. The firm went into liquidation in the 1960s and this transfer-printed jug was, apparently, never placed on the market. Few surviving examples are known and this is just one of three. Fine pencil script written on its base has the date December 1961.



We then played a tabletop upright Polyphon circa 1900 paying 15-inch discs. The mechanism was in a 1950s kitchen cabinet. Another case was found without a mechanism and crest but with original glass. The two were an exact fit but the mechanism had two coins slots and the case had one so had to be converted to two coin slots, one each side.



Some of the discs with missing teeth have been restored.

Across the room was a large table with a box laid on its front with many wires, pulleys, cogs, two musical box movements and a motor visible 'behind the scenes'.



When stood upright there was a scene of St Paul's Cathedral with the river, bridges and surrounding period houses all cleverly in perspective. The pulleys were part of a complicated automaton with boats on the river and carriages crossing the bridge. All had been meticulously hand made by Paul and now needed some servicing.



We then went on an excursion to the "playroom" down the garden where the tour continued with a barrel piano with an ornately inlaid marquetry front and etched glass panel in front of the hammers and strings. Salvaged from scrap, this domestic hand-wound barrel piano of uncertain make had one Canon Wintle barrel. An extra custom-built barrel was made pinned with music hall tunes.



Moving on to a large Drums Bells and castanets musical box that once belonged to the Late HAV (Anthony) Bulleid, author of Musical Box Tune Sheets.



Bulleid disliked most of the musical accoutrements such as drums and castanets. Bells had to be of sufficient quantity and tuned to match the pitch of teeth. Only one of the military-type tunes met his critical musical ear.

This 'Harlequin' pattern variant was probably a tune sheet by Charles Ullmann but used by agent L. Machefer or possibly agent L. Morhange, successor to agent Mayerix of Paris. It was also used on a movement supplied by Gueissaz but on a blank supplied by Paillard.

This example illustrates the complexities of tracing an actual maker who becomes a supplier to another maker that in turn sells via an agency.



Then a very rare surviving example of a Taylor of Bristol domestic table organ with original label and barrel. It plays religious airs including the Old Hundred. It was discovered in Florida and transported back to the UK in pieces and then re-assembled with some casework restoration.



A small roll-playing 'busker' monkey organ made in Germany by Jaeger & Brommer. One of its rolls plays an arrangement of 12 tunes, one for each daylight hour. The delightful and skilfully arranged tunes were composed by Handel for an organ clock.

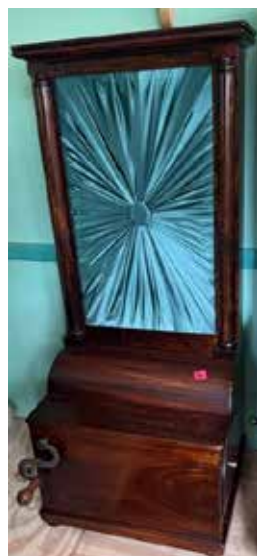


Finally, the first phonograph bought by Paul when he lived and worked in Wales. It was sold at auction in Camarthen. Prior to the sale, Welsh television played a rare cylinder of the Welsh National Anthem. Before the auction took place someone had broken the cylinder.



A rather unusual form of upcycling or re-casing this scratch-built 'Polyphon' built to 1/12th scale and fitted with a Thorens 4" AD30 disc movement. Most people are fooled when it is passed off as a salesman's example.

A rare surviving example of a Hicks piano adapted for street use. A badly faded ink signature, thought to be that of Joseph Hicks, is written on the wrest plank with probably the earliest recorded serial number but actual date uncertain. The original barrel is in extremely poor condition. Since restoration, the old glue in the wrest plank has failed.





Open Meeting  
Hosted by Paul Baker

SOBERTON VILLAGE HALL  
SO32 3PF.

Wednesday 11th March  
Arrive 10.30 for 11am  
Finish 4.30

**“A Few of My Favourite Things”**  
Presentation by Paul Baker

Please bring a packed lunch  
Afternoon – Show and Tell  
£5 per head to include tea/coffee/biscuits

Please let Paul know if you are bringing  
an instrument(s) for Show and Tell

Paul Baker Telephone: 01634 522582



**Stop Me and Buy One  
OR A little Romance  
A Swiss wind-up movement with electric  
amplifier  
Paul Bellamy**

Ted Brown held regular house meetings that he called the Chanctonbury Ring. The original meetings under this name started many years ago when a group of musical box enthusiasts met at the house of editor David Evan's father. The house lay not far from a nearby ancient hill fort of that name. It lies in the South Downs in the English county of West Sussex, a settlement that is probably at least two thousand years old, dating back to the Bronze Age and maybe even the Stone Age. The meetings were open to members who brought items to play, to discuss and often for advice as to repair.

Ted was fascinated by all sorts of musical oddities. A member of the public seeking help to repair an item was directed to Ted. The item had belonged to the person's father who had an ice cream van, which was used to play music as the van toured the streets, to announce its presence with the familiar tune. The son remembered it as a child and now wanted to hear the tune it played.

Ted offered to inspect it and to see if it could be repaired. A parcel soon arrived to reveal a small metal box four inches square and two inches deep, Fig. 1. It had a 12-Volt car-type plug and a small winding handle embellished with the word Romance. Inside was the mechanism comprising

the spring-wind Romance musical movement made by the Swiss firm Reuge and an amplifier.

The amplifier had a sensor set just above the comb, held in place by a longer comb screw. This seemed to indicate that the amplifier was purpose made and that there may be more than one in existence.

Ted did not have the wherewithal to demonstrate the item and so one of the members offered to attempt to power it up and to hear the tune it played. Unfortunately, it did not play at all well. Fortunately, the amplifier was OK but not the movement. It did not take long to determine the problem.

During the 1980s, Reuge started to produce a small movement under the brand name Romance. The manufacturing process had been simplified by using a different way of pricking, drilling, pinning and then grinding the pins down to a uniform height. Instead, the cylinder was made of a slightly thicker but softer brass alloy. "Pins" were formed by deforming the cylinder surface to produce a precisely shaped dimple instead of a conventional pin. The lines of deformation can be seen on the cylinder, Fig. 2.

The method appears at first sight to be crude but clearly it was not because all the dimples were perfectly formed and functioned well. The process must have been automated; no doubt the musical programme and deformation of the cylinder surface was computer controlled, thereby considerably



*Fig 1*



*Fig 2*

reducing production costs. In most other respects the small movement was almost identical to their pinned counterparts. Presumably, Reuge did not want to associate their high-quality name with what was a much cheaper item.

The Romance brand was therefore used to serve a different purpose so that they could be sold uncased and used in other makers' products. Reuge had previously sold uncased movements of their normal products to other companies but had decided to discontinue doing so. Two known companies were the San Francisco Music Box Company. One example was a 36-note movement in a clear 'crystal' case with ornate feet, similar to the Reuge 'Dauphin' cased products. Another US company was the American Music Box Company of Temple, Arizona who used both standard and Romance examples.

As regards the ice cream movement the problem was, fortunately, quite easy to resolve - it had been over-lubricated with ordinary machine oil. Over-lubrication is a common problem with many musical box movements, large or small. Even modern oils can pick up fine atmospheric-borne dust, as was the case for this Romance movement. The space between the lead weights was such that the vibration of adjacent teeth was inhibited making the comb sound out of tune.

Once the comb had been cleaned it played almost perfectly. Manual careful cleaning is the best method when movements have plastic dampers.

The ultrasonic bath is recommended for combs with wire dampers. Missing dampers can also be replaced by cutting very thin strips of plastic with a scalpel. Carefully applied Superglue to the end of the damper is an easy way to fit the replacement. It hardens quickly so needs to be applied with care. When hard, the scalpel is used to trim the damper level with the tip of the tooth.

However, it was a relief to find the comb intact with very little surface rust and its nylon dampers in perfect condition. Gentle cleaning to remove surface oil was all that was required, particularly between teeth. The only 'tool' required was stiff, thin card, slid between the lead weights until all signs of oil and debris was removed. A blunt scalpel blade gently drawn across the comb surface was sufficient to remove the rust. Surplus oil was removed from other parts and just a trace left on the surface of the cylinder.

It is never a good thing to oil any musical movement unless done with great care and then only in places where oil can sustain good playing performance such as bearings and only the finest clock or gun oil should be used. Too much oil on a freely vibrating tooth can also change the pitch. The late HAV Bulleid did recommend using just a trace of oil applied at the very tip of comb teeth. He would apply a few drops of clock oil to a thin card, wipe the card so that there was no surplus oil and then brush the card along the tips of the comb. The invisible trace of oil helps to minimise tooth

tip and cylinder pin wear as well as to aid spring steel damper action.

When lubricating a movement, whatever its size and age, only the smallest drop of oil should be applied to bearings. Those who are knowledgeable about lubrication technology will know that a lubricating layer just a few molecules thick will lock onto the surface and inhibit metal to metal contact. The rest of free surface oil does more harm than good.

With the movement removed, the comb was reset and locked down hard with just one of the original comb screws. It is wise to have the spring motor completely run down when doing this. Small combs do not have dowels and most only have two screws. Getting the comb-to-cylinder setting can be fraught with difficulty and irreparable damage can result. This comb, when set accurately, played well except for the top four treble teeth, even with oil removed the pitch was slightly flat.

They were perfectly clean and there appeared to be no obvious reason why they should all be re-tuned. All Reuge movements are mechanically and accurately tuned, each comb being precisely at the planned desired pitch. It is possible someone had removed the comb and re-set it too close to the cylinder causing these treble teeth to be over-strained by being lifted too high. The pitch was

raised by removing metal just below the underside tip of the teeth.

The best way to fit a comb not fitted with dowels is to set it just clear of the teeth with the two screws lightly tightened. In this case it was only possible to do so using just one screw and with the amplifying part removed. The cylinder can be rotated by hand sufficient to engage the long bass tooth first, keeping it central to the cylinder pin. The comb should be tapped forward until the bass tooth engages central to the pin's tracks and then, with the amplifier in place, the adjacent screw tightened a bit more.

It is also important to rotate the cylinder and watch the lift of both teeth and to stop immediately if either is lifted too much. Time then to ease off the screws and to start again. Even tightening a screw can cause the comb to move in too far. The end result should be a gentle lift of the lowest bass tooth and to achieve about half that lift for the highest treble. When that is achieved, each comb screw can be tightened in alternate steps, with a final check to make sure it has not been disturbed. If all is in order, the spring motor can be fully wound.

Despite the unusual adaptation of this cheap Romance movement the owner was pleased to have it back in working order.



## **A Sorrento Ware Cigarette Box by Bernard Novell**

Browsing a row of shops in Tenterden during a summer break in 2023, I noticed a rather forlorn, but eye-catching and unusual box (Fig 1) incorporating what I can only describe as 'micro mosaic' amongst the wares in a small antiques bric-a-brac shop. The price tag had been crossed through from £20 to £10. On opening the lid it played music and so I parted with my money.

As usual, I have a lot of projects of all sorts going on and this box was not a priority. It languished upon my shelves for two years until a visiting friend spotted it and his eyes lit up. "What's this?" he said, so I told him the story. "I like it very much. Can you bring it back to life?" were his next words. Of course I said I could and so, shortly afterwards I began to work on restoring both mechanism and the box.



*Figure 1 – the box as discovered*

Upon removing the cigarette dispenser shelves, I found a Thorens 29 note mechanism (Fig 2) which played a single tune. It was in reasonable, but grubby, shape but with no broken teeth. A simple wire led to a screw in the back of the lid that pulled the lever to start it going and then allowed it to stop at the end of the tune.

I dismantled the mechanism and put the brass parts in clock cleaner and the rest in the ultrasonic bath with some degreaser.

Turning my attention to the box, which I knew to have some relatively minor issues with some of the veneer, I was pleased to find that the intricate

mosaic was more or less intact. The pieces of veneer forming the intricate and coloured pattern in the centre of the top and front, and in smaller bands depicting flowers (probably roses) along the sides, measuring less than a millimetre square. How did they do that?

The bottom corners of the box base had been re-glued in the past, but had let go again. I carefully cleaned out the old glue and reglued and cramped them while they dried.



*Figure 2 -the movement*

Some of the veneer bordering the mosaic on the lid had come away and was split and some was lifting, though the pieces were carefully stashed in one of the side drawers. At first I decided that it could be all pieced back together, but I soon realised that the repair would show and so I decided to remove the rest of the broken pieces, the pieces that had lifted and a boxwood string alongside that and replace them all. There were two pieces of light/dark/light banding missing. Amazingly I had an almost exact match in my tube of stringing. With some careful use of a fine pair of tweezers, and masking tape, all was successfully repaired while not damaging the mosaic.

One of the small drawers had a corner missing. Unfortunately, this had some fine mosaic across it which had been lost. I repaired the missing corner with a piece of mahogany, deciding not to even attempt to try to replicate the mosaic but to accept that the missing part was part of the box's history.

By now the movement had been cleaned and polished, reassembled and tested. The final work was to fill any small holes with a dark wax and then gently abrade the box before applying several coats of shellac. I paid particular attention to the mosaic area to ensure that the shellac filled any gaps so that it would ensure that the pieces were firmly attached to each other. The polish really brought out the pattern and colours of the marquetry (Figs 3&4).

The final work was to replace some screws to the metal shelf mechanism bars. I also replaced the screws holding the shelf assembly to the base and those holding the mechanism in place, then using fishing line I reconnected the mechanism start lever to the back of the box.



*Figure 3 -the interior*



*Figure 4 -the restored box*

**2026 AGM**  
Saturday 2nd May

**Coultershaw Heritage Site**  
Petworth  
GU28 0JE

10.30 for 11am coffee/tea and biscuits

After the business meeting there will be “Show and Tell”

Please bring a packed lunch

£5 per head

For those who have not been to Coultershaw before the site is about a mile south of  
Petworth on the A285 Chichester Road

Follow the track marked in red to the car park at the end. The meeting takes place in the  
warehouse adjacent to the stable (the red circle on the map).



## **Interesting object - mechanical but not musical!**

**Anna Svenson**

I bought an interesting object from an antiques fair and showed it to the AMBC Committee to see if they could guess what it was. We did have some success. It is a Moldacot lock-stitch pocket sewing machine, one of the smallest sewing machines ever made. It was made between 1886 and 1887 and originally came in a tin box measuring 8 in x 2 ¾ in x 1 ½ in with some accessories which unfortunately I do not have. The committee asked me to write a little piece about it.



Sewing machines, I know, have nothing to do with mechanical music! The only connection I can think of is the Dulciphone organette which was fitted on the top of a treadle sewing machine, the treadle being used to play the instrument.

George Whight and Co. (formerly of Whight and Mann, who sold sewing machines and advertised the Celeste Piano) imported sewing machines from Germany and also imported and marketed the self-playing Victolian organ, Aeolian and

other self-playing instruments from the USA. He was persuaded by Hermann Loog, who, amongst other things, previously sold Frister & Rossmann sewing machines, to take over Hermann Loog's premises at 126 - 127 London Wall when he needed someone with capital after court proceedings and bankruptcy.

They were advertising themselves as selling sewing machines, musical instruments, including hand organs, clocks and watches. Hermann Loog became their general manager.

Interestingly, twenty-five note Cabinetto organettes were sold by Hermann Loog and at the time the 'American Standard' in one of the advertisements for this instrument says "So sure as the Sewing Machine has extended its usefulness and found a home in every household so will this new device find a place wherever music can attune the heart to chords of love". This may be interesting but is really not at all relevant as the Moldacot was in no way connected with mechanical music.

Even though they also had offices in London Wall this Moldacot pocket sewing machine was, most definitely, not a success!

The Moldacot has a clamp to secure it to a table and it is operated by pushing down on the knob at the top which operates the whole mechanism and which then has a spring return. There were two later models which have a small hand wheel, the only difference between these two being that in one version the wheel is removable to allow it to be placed in its tin. The minute bobbin in the original model and its bobbin case have to be removed with a pin and is extremely fiddly. The later models had a hinged locking bar added which made the removal of the bobbin easier but even this was apparently fiddly. The bobbin was wound by putting it on to a small crank handle which was inserted into a small hole at the bottom of the machine. There is another hole further up on the body of the machine which was used with the bobbin winder to set the needle point at the correct height. The cotton reel went on the top below the spring, and they used a round shank No 1 needle.



The original patent was taken out in 1885 by a German woman, Sally A Rosenthal. In 1886 Albert Moll and Charles Cottam formed the Moldacot Pocket Sewing Machine Company and patented improvements to give the first version of the Moldacot. The larger Frister Rossman and Singer sewing machines were expensive but this small Moldacot, weighed just under 12oz, was very well made, being solid brass, nickel plated and the price in 1886 being ten shillings and sixpence was considered to be exceptionally reasonable and expected to sell in very large numbers (1,000,000 in the first year) to families who could not afford the more expensive machines.

There had been rumours early in 1886 that a small lock-stitch sewing machine was going to be produced but most people were sceptical thinking that it would be made of cheap materials being advertised at such a low price and would be just a novelty or toy. The company was set up and Albert Moll and Charles Cottam contracted the manufacturing to individuals in Birmingham, Manchester and a German location. The public were invited to subscribe for the 75,000 shares and it was explained to shareholders that they would not need expensive shops as the machines

would be sold in all types of outlets, giving more dividends to shareholders.

When it was found how well made the machines were for such a low price, the share offer was vastly oversubscribed. Unfortunately, things did not go so well from there. Reports said that it could never work and that it was over engineered for the price so the company would not survive.

By 1887 it was being described as utterly worthless and a fraud! Of the £75,000 capital, £52,000 had been spent on buying patent rights. Up to June 1887 only 9109 machines had been sold, far short of expectations. The annual report in September showed that of the £75,000 subscribed only £11,000 remained which included sales of just over £4,000. Two months later the £11,000 was down to £3,500. The directors decided that they had to go to the bankruptcy courts.

The liquidator had no trouble selling the patents to the Moldacot (Colonial & Foreign) Pocket Sewing Machine Company and then again to the United Sewing Machine Company with more capital injected. Although in October 1877 they claimed to have 240,000 contracts to sell the machines and prospects of sales of 175,000, they did not sell a single one and this company failed as well 10 months later on 24th October 1888. At the hearing it was said that the United Sewing Machine Company started with a capital of over £100,000 and of this £78,000 had again been spent on patents.

It was not the lack of machines which caused the downfall, it was the fact that it was discovered that it did not work well, was temperamental and had many design faults. It was found at the hearing that there were more than 50,000 pocket machines stuck in warehouses with no customers and a similar number abroad somewhere. Only about 10,000 machines were sold by the company in their history of just over two years but 100,000 were sold by the liquidator who was instructed to sell them for any price he could get.

Definitely not a good investment for the shareholders. The London Times renamed it 'The Mouldy Cat'.

## A Rare Henriot Cartel by Bernard Novell

In October 2024 several AMBC members accepted the Royal Horological Institute's South London Branch's invitation to exhibit some music boxes at their Open Day in Caterham.

It was a very busy day. There were many visitors to our table and many questions asked.

Peter Connelly, Curator of the East Sussex Museum, came over and mentioned that the museum had been gifted a music box that they would like to display and play to the public, but it didn't work. I went with Peter to have a look.

There stood a very plain fruitwood box with a drop flap key wound movement. (Fig 1)



Fig 1

Peter opened the lid and I immediately spotted the word HENRIOT stamped into the bedplate (Fig 2) and my heart skipped a beat because I knew that this was a very rare box indeed. There are very few known Henriot boxes in the world and here was another. WOW! Ted Brown & Paul Bellamy came to look and agreed that this was indeed a rare box and well worth restoring.



Fig 2

Paul Bellamy's book *Tune Sheets, Makers and Dates*, published in 2022, states that there were 33 known Henriot musical boxes in the serial number range 10463 to 14818. Little is known about Henriot. It is not known whether he manufactured musical boxes or whether he was an agent.

Anthony Bulleid wrote "... typical top class made in Geneva movements with characteristic embossed tune sheets. They are all earlier than about 1950, key-wound with brass bedplates and plain cases."

There was no winder key, but with so many Horologists in the building it didn't take too long to find someone who would donate a suitable key to the museum, albeit not quite the right period or shape, but at least we could put a little tension into the spring. Just a couple of clicks. Nothing moved so I proceeded with caution.

The 'endless' garnet bearing was missing, which could be part of the problem, but I suspected that there were more issues as there was no way this mechanism was going to run.

Not being immediately sure what to suggest, I went back to my table and had a think. Eventually I went to see Peter and offered to take the box home and to work out why it didn't run before coming up with a plan to restore it. He agreed and so it wound up in my workshop the following day.

As with all restorations, the first thing is to record what we are working with. The box was originally retailed by Tregear and Lewis, 96 Cheapside, London as stamped into the front of the lid just above the lock. (Fig 3)



Fig 3

The serial number 14586 stamped into the brass bedplate dates the mechanism to circa 1840. (14713 was dated by Bulleid to 1841) The mechanism plays four tunes on 113 teeth. Unfortunately there is no tune sheet.

The second thing to do is make things safe, so I removed the comb and released the spring tension before beginning to disassemble the main parts, inspecting all of the elements along the way.



Fig 4

As is usual with most mechanisms that have been neglected, there was a lot of oil, dirt and tarnish to contend with and there was some rust on the comb. (Fig 4)



Fig 5

However, the teeth were all intact and most of the dampers were present (Fig 5). The Geneva stop works were not damaged. The governor parts were all in good condition and the original pawl springs were in good shape.

Having removed the cylinder and its arbor, I discovered that the drive pin was missing, to be found sheared off and rattling about inside the cylinder. How did that happen? I also noted that there were a lot of bent and missing pins.

On dismantling the spring-motor I found that the spring was very dry, had been replaced and was too

narrow. (Fig 6) Checking the National Association of Watch & Clock Collectors Mainspring Calculator, I was able to determine that I had a suitable replacement spring in stock.

I was now too far down the path to turn back and so I continued to dismantle, clean and polish all the components. (Fig 7) Meanwhile the broken drive pin and great wheel went to my local engineer friend, who drilled out the old thread and made and fitted a new pin.



Fig 6



Fig 7

I turned my attention to the cylinder. It polished up well, but now I could see just how bad the pins were. (Fig 8) I attempted to straighten them, but way too many broke and so the only way forward was to have it re-pinned.



Fig 8

In agreement with the museum I asked *The Music Box Restorer*, James Preddy, to quote for a full re-pin, governor service with new endstone and to restore the comb and dampers. The museum's trustees decided that the quote was acceptable and to fundraise.



Fig 9

I rebuilt the mechanism (Fig 9) and cleaned up the case a bit. I already had a planned date to visit *The Music Box Restorer* with one of my own boxes and so the Henriot was delivered at the same time.

A cylinder re-pin is a long process. It involves heating the cylinder to remove the 'cement' or 'pitch' (Fig 10) that both holds the pins in place and adds extra depth to the sound. The empty cylinder is then immersed in sulphuric acid which 'melts' the steel pins and cleans the inside. New pins are then inserted, by hand, making sure to miss out any holes that have been marked as incorrect by the original pinner. It's important at this stage to make pin length as uniform as possible, easing the grinding and setting up stages later on.



Fig 10

The original pitch is then ground to a fine powder and poured back into the cylinder, end caps replaced and then it is spun in a lathe with heat to re-set the pitch then the heat is gradually reduced in order to evenly distribute the pitch.

Using the lathe and grinding attachment the pins are ground to the correct length. The cylinder is then polished to a high shine, removing the burrs from the pin heads and achieving a shiny finish.

The final things were to clean up the comb and repair or replace any dampers, provide a new endstone, adjust the governor and set the tunes in register.

This process took almost a year.

On 2<sup>nd</sup> November 2025 I went to collect the box and was able to listen to the four tunes for the first time. They are beautifully arranged and a delight to listen to. Two tunes have been identified. 1. "*The Siege of Rochelle*" by Michael William Balfe which premiered in London in October 1834 and 2. "*Sicilienne*" from Giacomo Meyerbeer's opera "*Robert le Diable*" (Robert the Devil) which premiered in Paris in 1831.

At the moment the other tunes are a mystery.

The case was given a final polish (Figs 11 & 12) and the box, along with its restoration diary, was handed back to Peter Connelly on 6<sup>th</sup> November 2025 ready to be displayed and played in the East Surrey Museum.



*Fig 11*



*Fig 12*

## Musical Box Agents Alphonse Malignon of Geneva & other Métert & Langdorff agents Paul Bellamy

This is the third article on agents. An article on Berens Blumberg was published in Issue 41 stating that it was to be continued in this Issue. On reflection the article will not be continued until more research is done.

Alphonse Malignon (1800-1875) married Jeanne-Judith-Elizabeth Victor in 1827. He is said to have traded under the name of Malignon & Leschot in Geneva from 1835-1868 at rue de la Corraterie 11, Premier Etage. Rue Corraterie was and still is a main thoroughfare in Geneva.

Although Premier Etage means 'first floor' a Geneva account also recorded his premises there as on a mezzanine, an unusual location for direct sale to the public.

Georges Auguste Leschot was a partner of and successor to Henri-Louis Jaquet-Droz. Leschot left the partnership in 1839. He also had premise at rue de la Corraterie 6, post 1868, where both he and his wife died the same year.

Alphonse Malignon continued to trade at No. 11 until his death. There are few examples of his unique tune sheet pattern headed: 'A. Malignon,

Fabricant d'Horlogerie et de Bijouterie.' However, he was not a maker of musical boxes but was trading in clocks, watches, jewellery and trinkets. Although the period of partnership with Leschot was short the trading arrangement between them may have continued for some years in some form.

Langdorff had his own series of very distinctive tune sheet patterns that were often used by many agents with at least one based in Geneva. Would he have wanted someone located nearby to substitute their tune sheet and claim to be the maker? Maybe Malignon was not active in selling in Geneva but perhaps a distributor sending wares to another city or country.

Fig. 1 is a Malignon musical box tune sheet, a pattern only used by him of which there are only 7 recorded examples according to research by the late Olin Tillotson. This example was for an Overture movement made by Métert & Langdorff of Geneva. Its gamme number and date were scribed on the cylinder end cap as 190/50. The /50 was Langdorff's way of recording the date the movement was made, 1850. It was typically high quality Langdorff with a standard 13-inch-long cylinder and 188 comb teeth stamped ML for Métert & Langdorff.

The letters 'id' mean 'ditto' for the composer Rossini. The bedplate was stamped MALIGNON À GENÈVE below the number 5174. It did not match Bulleid's Chart 7 for Langdorff and may have been Malignon's number for this item.



Fig 1. A slightly coloured Malignon tune sheet for a Métert & Langdorff Overture movement circa 1850.



Fig 2 Bulleid's Malignon tune sheet number 287, circa 1845, but printed in black on white, the same pattern as Fig. 1. The Mandoline forte piano expressif movement was typical of Henri Joseph Lecoultre

Fig. 2. This is another example of the Fig. 1 pattern for Bulleid's tune sheet number 287. It was for a fine Mandoline forte piano expressif single comb movement with 188 teeth and cylinder 13 inches long with long-and-short-pins by Henri Joseph Lecoultre, circa 1845, according to his dating Chart 8.

There are no signs of a serial number written on the tune sheet. This type of cylinder pinning meant that the spring motor would be subject to varying loads as the cylinder rotates that would cause the pace of the music to vary. To steady the speed fly weights were added to the governor vanes, one on each vane. Henri and his brother Joseph are the only makers known to have made the single-comb type of forte-piano expressif movements.

Yet another Malignon tune sheet (not illustrated) was Bulleid's 107 for a Langdorff movement serial 5376, circa 1850, this time for a forte-piano & clochettes movement (loud & soft with bells). This tune sheet had the hand-written number 1285, probably some sort of Malignon register number.

Not illustrated are Alphonse Malignon key-wind movements mentioned by Bulleid that had Mouliné Ainé stamped on the bedplate and sometimes printed on the tune sheet of anonymous musical boxes that had distinctive Langdorff characteristics.

Fig. 3. Bulleid's 130 is a David Langdorff (1804-1873) pattern with the monogram C&A in the bottom cartouche. This pattern was produced with and without the Langdorff name (David Langdorff & Fils. Fabricants) under the bottom border and with the bottom cartouche left blank for use by the agent.

Bulleid assumed that it was 'an innocent deception' because the 'serial' number 5406 could not have been Langdorff's. The C&A is almost certainly for Henri Capt (Capt-Aubert) (1795-1874) a Geneva maker and agent. His father was Abel Capt and his mother Marianne Golay. Henri moved to Geneva in about 1816 and married Françoise Aubert, the daughter of a musical box maker, in 1818. The 1822 census gave their address at Isle 233 and his profession as a musical box maker and head of a



Fig 3 Bulleid's tune sheet 130 with the monogram C&A in the bottom cartouche. This pattern was produced with and without the Langdorff name: David Langdorff & Fils. Fabricants.

workshop. It was common practice at the time to append the wife's family name. Another well-known example is that of Ducommun-Girod.

Examples of his work include a necessaire with two movements, circa 1820, one of which has his name, H. Capt and the other is signed F. Nicole (obviously Francois). He had another association as Capt & Janin, circa 1820. Yet another circa 1820 example is a singing bird box by Frères Rochat that contained a musical movement with the name F. Nicole et Capt, almost certainly François Nicole and Henri Capt. By 1826, he was at rue des Étuves 129 under the name Capt-Aubert found on some of his movements.

In 1831 his company name was Aubert-Capt at Place Bel Air 186. Aubert was his brother-in-law David-Frédérich Aubert. The association with his brother-in-law did not last long, ending in 1835. The C&A logo could therefore be for the partnership.

Capt then moved to Place de la Fusterie 85 in the vicinity of rue du Rhône 177. He gave the date of the foundation of his business as 1822, still claiming to be a maker, a horologist and dealer in jewellery and singing bird automata. His son started working for him in the 1840s.

Figs. 4A, 4B & C. This pattern superseded Fig. 3 (Bulleid's 131) with the name LANGDORFF &

FILS FABRICANTS under the bottom border serial 21120, circa 1882. The English agent's name: BLACKBEE'S PIANOS BOSCOMBE is a circular stamp in the bottom cartouche, Fig. 4B. Fig. 4C is the same pattern for a Swiss agent C H Dick of Vevey.



Fig 4B An enlarged version of the agent's stamp. See Fig. 4A.



Fig. 4C. The same Langdorff tune sheet as Fig. 4A but with Swiss agent C H Dick of Vevey.



Fig 4A A Langdorff & Fils tune sheet with English agent Blackabee in the bottom circular cartouche.

Fig. 5. Agent Torlan of Amsterdam (Bulleid's 389) on an early Langdorff pattern with upright piano in top border. He dated his example as 1878 but this pattern was out of use by about 1860.



Fig 5 Agent Torlan of Amsterdam on a Langdorff tune sheet, circa 1860.

### Summary

Alphonse Malignon is unusual in being a Geneva agent claiming to be a maker of another Geneva maker's products, Méttert & Langdorff. Of course, the little evidence known shows that he also acted for at least one other, Henri-Joseph Lecoultre. To what extent and over what period of time is not known but the few surviving tunesheet examples span 1845-1850.

The Méttert & Langdorff partnership was also short, from about 1844 to 1852. It is reasonable to assume that Malignon was acting only for the partnership. Early Méttert & Langdorff patterns had a square piano motif in the top border from about 1846 to 1852. About 1852 the square piano was replaced by an upright piano. After that the pattern changed again, being superseded by Fig. 3 in about 1861. These dates support the premise that as the management of the Langdorff business changed, so did the agency arrangements.

Langdorff had a proliferation of agents. Those summarised above, with the exception of Alphonse Malignon, used Langdorff's tune sheet patterns.

### Known Méttert & Langdorff agents:

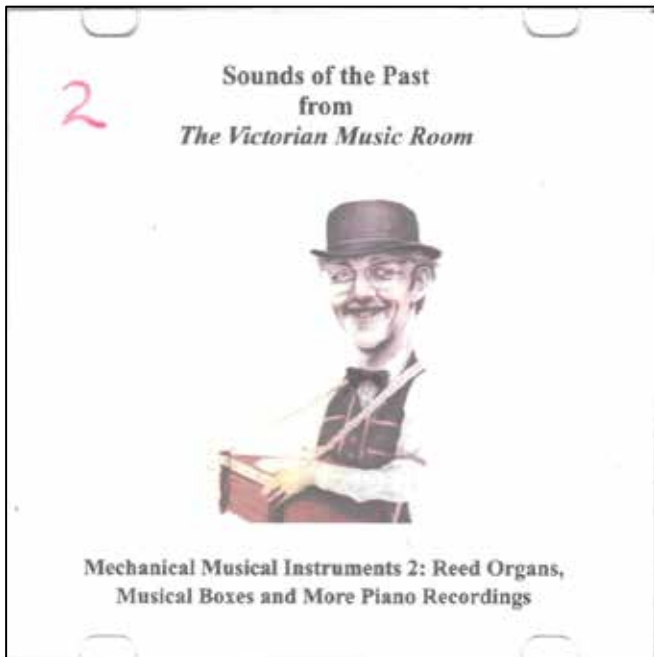
Moulinie Ainé, circa 1844 to 1851.

F.H. Bourquin, circa 1844

Lion Frères, circa 1848

Lee & Fils, circa 1853

Michele Minas, serial 6809, Fig. 6. If a Langdorff number, its date will be circa 1852



### Ted's CDs

Ted Brown's DVD and two CDs of music were recorded at Ted and Kay's home, known as The Old School, a former village school in Sussex. He called the large classroom The Victorian Music Room and the recordings as 'Sounds of the Past'.

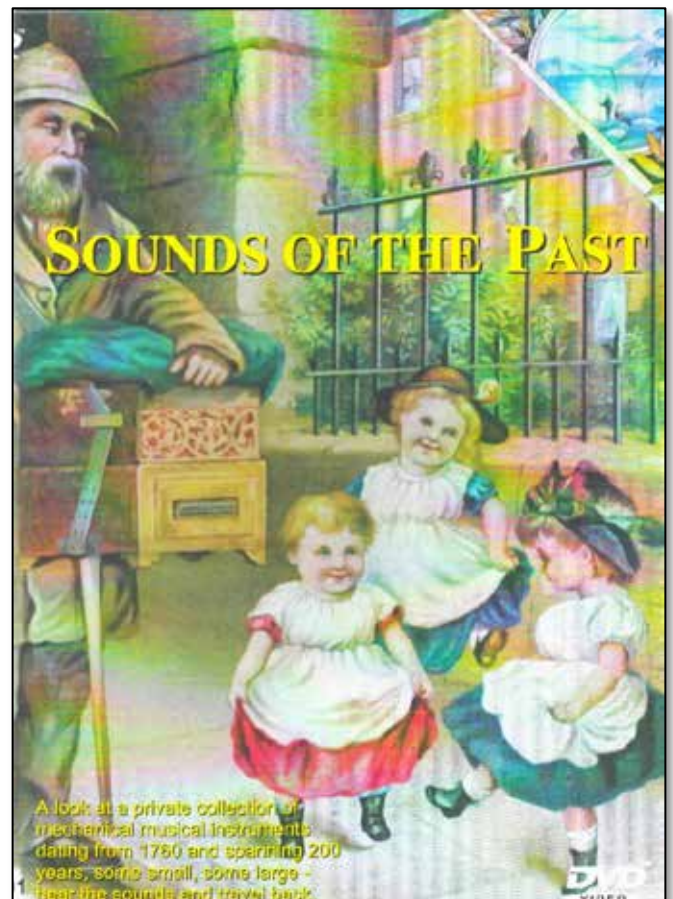
Technology has moved on and not everyone now has the means of playing CDs and DVDs but may wish to have one or more copies in memory of a person who dedicated much of his life to preserving the legacy of mechanical music.

If anyone would like a memento of Ted a suggested donation of £5 each plus P&P, or £12 for all three, would be welcome and put towards AMBC's publication fund.

Please email me with your details and I will advise on the cost of P&P.

Payment can be made to the AMBC NatWest account 42910668, sort 60-07-17 or to me by UK cheque made payable to the Association of Musical Box Collectors.

Paul Bellamy,  
Chairman



# DEAN ORGAN BUILDERS

*Mechanical Music Specialists*

SALES REPAIR RESTORATION NEW BUILDS

FOR SALE:

## 65 KEY PELL ORGAN



'BEATRIX'  
MIDI CONTROLLED  
FINELY DECORATED  
WITH 7 FIGURES  
IDEAL FOR COLLECTOR OR  
COMMERCIAL OPERATION



49 KEY 'SYSTEM MARENGHI'  
ORGAN

MIDI CONTROL £10,000



31 KEYLESS DEAN  
ORGAN

UNUSUAL NAUTICAL THEME £8,500

WWW.DEANORGANBUILDERS.CO.UK  
01275 834474

## Stephen T.P. Kember Ltd

B.Sc (Hons) A.M.I.Mech. Eng.

Specialist in Antique Cylinder and Disc Musical Boxes  
Restoration Service available



Institution of  
MECHANICAL  
ENGINEERS



Tel: 01797 225989 or 07850 358067

Email: [enquiries@antique-musicboxes.com](mailto:enquiries@antique-musicboxes.com)

[www.antiquemusicboxrepair.info](http://www.antiquemusicboxrepair.info) [www.antique-musicboxes.com](http://www.antique-musicboxes.com)

All stock may be viewed at:

2 Rameslie House, 61 Cinque Port Street, Rye, TN31 7AN.

PLEASE CALL BEFORE TRAVELLING TO CHECK OPENING TIMES

**THIS  
SPACE  
COULD BE  
YOURS**

for just  
**£80 per year**

## Advertising Rates

Full Page £250

Half Page £140

Quarter Page £80

Per year to appear in  
four magazines  
and on the AMBC  
website

