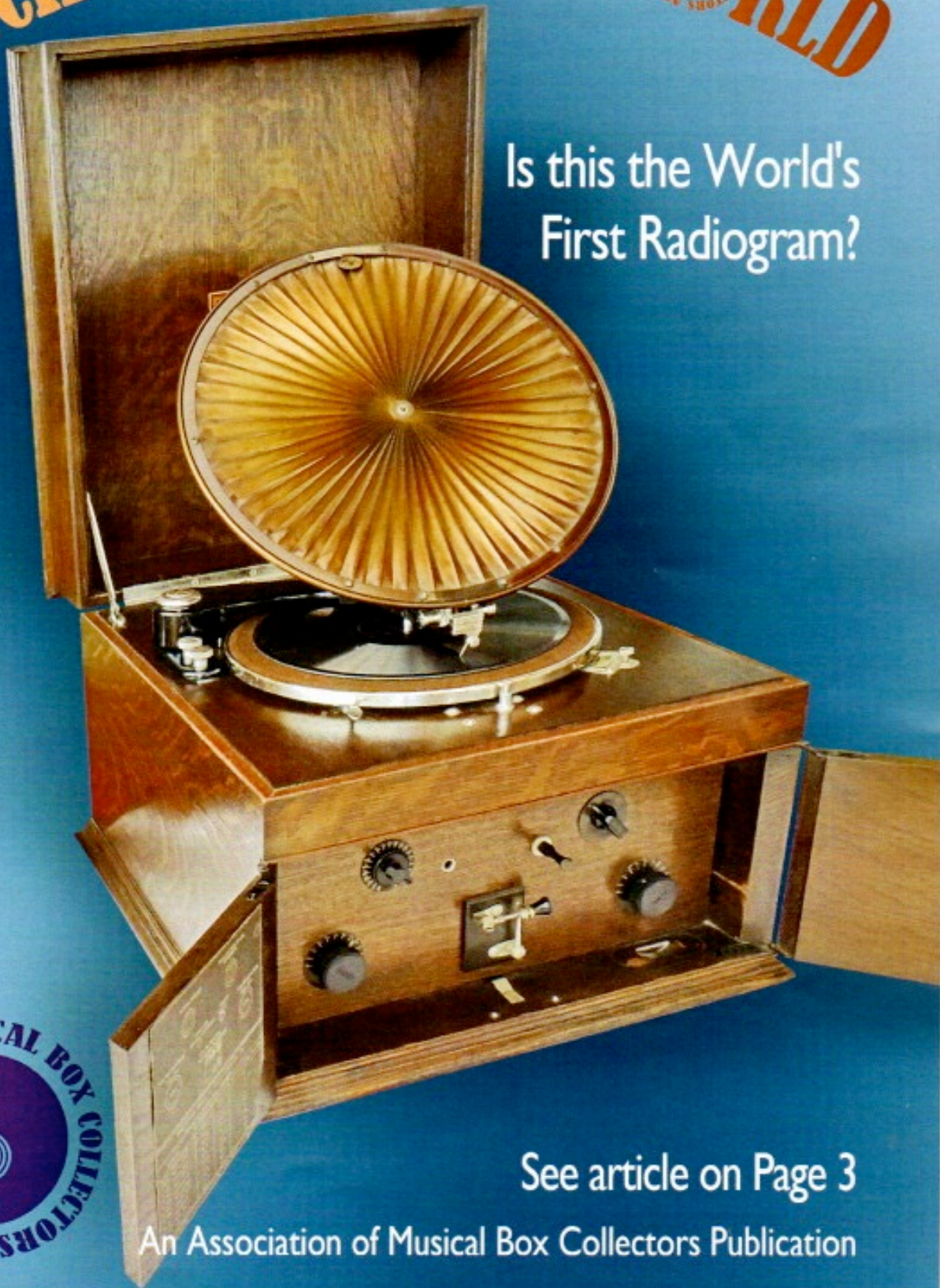


Issue 29, Summer 2022

# MECHANICAL MUSIC WORLD



Is this the World's  
First Radiogram?



See article on Page 3

An Association of Musical Box Collectors Publication

## From the Editors' Desk

We will not tell you how many days there are until Christmas - but we are shocked by how quickly the year is passing!

We are pleased to fulfil the promise to bring you David Soulsby's article on Geert Hautekiet's Magnificent Automata Carousel which this year was exhibited at the Greenwich Docklands International Festival in London. Definitely worth the wait. What a very interesting man (thinking of Geert, but applies to David as well!) and an amazing array of skills. Automata on a grand scale and a far cry from the Timberkits size with which we are familiar.

Railways and mechanical music interests so often coincide and it seemed appropriate to share Edward (aka O Carioca) Murray-Harvey's recollections of a railway journey from Coronation year, 1953, as well as watching the television - newly purchased for the BBC's first live outside broadcast.

Canon Wintle seems to have rescued and restored a

great many street barrel pianos over there in East Anglia, rejuvenating them and putting them back into service on the streets. Whilst we do not have the original music repertoire, as he repinned the barrels with popular tunes of his period, at least the instruments were preserved. We are grateful to Paul Bellamy for sharing his experience as he undertook work on his Pasquale/Wintle example.

The 'Radiogram', as its name suggests, is a combination of a radio receiver with a gramophone (phonograph for our American readers!) and we covered the introduction of the first electrical versions for playing the new electrical recordings in an earlier journal. In this edition we look at some even earlier examples that play the records accoustically.

As usual we would like to extend our grateful thanks to all our contributors. You make our journal what it is! We always welcome articles from our readers, so if you have something please let us know!

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\*Note: As an Association AMBC does not give valuations or take responsibility for advice or guidance nor imply any form of guarantee for the accuracy or consequences arising from information so given.

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## Chairman's Report

It is sad to report the loss of Uwe Gernert, the editor of the German Society (GSM), who was also one of our long time members and a very good friend. Our condolences go to his family and friends.

I am having my first group of people since the Covid restrictions were lifted to see and hear my collection. They are from the next town to our home at the Old School. After all this time I hope I can remember my presentation without having to refer to my notes!

We are very grateful for the informative articles by contributors that keep our journal going and we always enjoy new ones.

Our last book, the Cylinder Musical Box Collector's & Restorer's Handbook is a complete sell out after its third reprint. Our latest book is The Cylinder Musical Box, Tune Sheets, Makers, Agents and Dates. The fact that we get so much support from members who donate the funds to publish these works is the reason that we can produce these books; it gives the committee the will to carry on publishing. This latest book is, we hope, going to be an even greater success.

I hope our next meeting at the Old School will be in August and be mainly an Organ and Organette Day combined with a bit of Show & Tell. Please let me know if you want to attend and bring something with you for you to Show & Tell or for us to do so on your behalf. The maximum number will be limited to 30 in order to enable me to comply with the current voluntary Covid guidance for those who want to do so.

Ted Brown

### Association of Musical Box Collectors

Aims and Objectives:

To promote the enjoyment of mechanical music in all its forms.

To provide opportunities of social interaction to members through meetings and outings of musical and other historical interest.

To establish formal links and working relationships with other national and international organisations in the field of mechanical music.

To encourage research and publication of articles and books on the subject.

To reach out to the public and foster a wider interest in mechanical music.

## Officers of the AMBC

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### Publication Dates for "Mechanical Music World"

Winter issue 28<sup>th</sup> January; Spring issue 28<sup>th</sup> April; Summer issue 28<sup>th</sup> July; Autumn issue 28<sup>th</sup> October

We need articles and advertisements (unless repeats) to reach the Editors at least one month in advance of these dates. Please allow more time for involved articles with many illustrations.

## AMBC MEETINGS

### Cancelled until further notice

It is with great regret that your committee have had to abandon all thoughts of a meeting for the time being.

Having had to cancel meetings earlier in the year due to the coronavirus restrictions we had hoped, with the levels of infection falling, that we would have been able to hold our traditional Christmas get together, even if some adjustments had to be made.

Sadly with infections now rising again and government guidelines changing almost daily it is impossible to go ahead with our plans.

# The World's First Combined Radio-Gramophone

## Who made it?

David Evans investigates another conundrum

In Issue 20 for Spring 2020 we examined contenders in the race to be the first to play gramophone records electrically in a form suitable for the public, thus introducing the concept of the 'Radiogram' – a combined record player and radio receiver, and we concluded that Brunswick won the race by a short head from RCA in 1927.

These machines, however, were not actually the first ones to have a record player with a radio built in.

In America, the Lyradion Manufacturing Company of Mishawaka, Indiana was one of the first to advertise combined radio-phonograph cabinets, reviewed in the trade only magazine Talking Machine World of April 15<sup>th</sup> 1922, into which a 2-stage direct current Westinghouse battery receiver could be included together with a spring-driven acoustic record player. There was no indication of the type or make of the record player. (Presumably clients could make their own decision) - see Figs 1 & 2.



Fig 1: The two-stage Westinghouse model RC radio used in the Lyradion cabinet.

The Jewett Radio and Phonograph Co of Detroit advertised a similar machine in Talking Machine World of August 1922 (Fig 3). The reference to Patent No. 1,113,149 of October 6th 1914 refers to a patent granted to Edwin H Armstrong for a receiver design with positive feedback so that the amplification was improved, known as Regeneration.

An announcement in the same issue explains:

### **JEWETT PHONOGRAPH CO. EXPANSION**

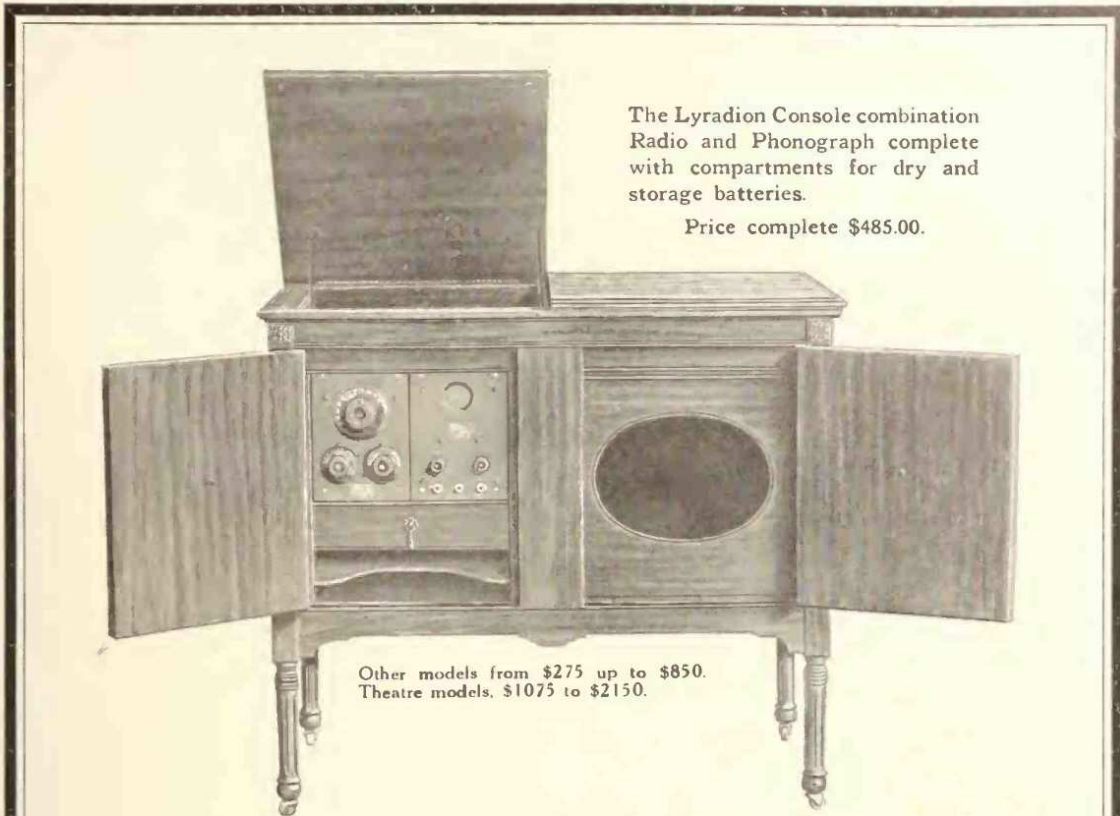
*Will Have Three Radio Combinations to Be Marketed in Our Trade - Capital Increased to \$1,250,000 - New Distributors Appointed*

DETROIT, MICH, August 8

*In addition to the regular line of Jewett phonographs, the Jewett Phonograph Co. announced recently its entrance into the radio field. It will have three radio combinations, which will be marketed through the phonograph dealer, as the company feels that the radio and phonograph industries are more or less closely associated. There will be featured a cabinet in which will be combined the phonograph and radio set; a cabinet which has been especially designed for radio only, or, in other words, a cabineted radio and, lastly, radio sets which are not housed in cabinets of the phonograph type. Thus the Jewett Co. will have really four products, including its phonographs, with which to attract sales*

*The cabinets were especially designed in the Jewett laboratories and the radio sets are the first to be scientifically designed to meet the need of phonograph reproduction. These sets are very powerful, highly selective affairs - all that experienced radio technicians would be expected to turn out. The company is at present selecting its representatives very carefully, and is offering them a franchise proposition that is said to be very attractive. It is planned to spend 10 per cent of the net sales from each district in advertising in that district. This is only one of the many ways in which the company will co-operate with its representatives, in addition to its liberal discounts to dealers. The Jewett Co. announced an increase in capitalization \$750,000 to \$1,250,000.*

*The Jewett Phonograph Co., Ltd., of Canada, has been recently incorporated and will start business in December, with a capital of \$400,000. The general offices and factory will be located at Walkerville, Ont. E. H. Wilkinson, who came to Detroit in May, 1921, from the Vocalion Co., of New York to act as production manager of the Jewett, and who is now*



The Lyradion Console combination Radio and Phonograph complete with compartments for dry and storage batteries.

Price complete \$485.00.

Other models from \$275 up to \$850.  
Theatre models, \$1075 to \$2150.

## Here is the new Lyradion Combination— radio and phonograph

All Lyradion outfits contain the remarkable Seabrook "Loud Speaker" horn, which created such extensive comment at the New York Radio Show.

The Lyradion reproduced the music of a dance orchestra 40 miles away so loud that 100 couples danced to it in the Hotel Pennsylvania Grill room on March 9th.

Lyradion upright and console models fitted with non-regenerating wireless receiving sets will be ready for delivery within sixty days—and we are now arranging for jobbing connections as well as dealer representation.

We are also ready to deliver right now upright cabinets which include "loud speaker horn" and amplifier, and which provide concealed compartments for both wet and dry batteries, switches, and all wire connections.

These cabinets will receive 2 stage Westinghouse R. C. set of which thousands have already been sold. They are completely wired and each terminal tagged—anyone can install his entire outfit in less than 20 minutes.

Owners of radio outfits are complaining of the "mussy" appearance of any outfit that is strewn over tables and

floor—these cabinets are beautiful pieces of furniture and hide every accessory of the outfit. They connect to antennae and ground wires in the same way that an electric-driven phonograph connects to a base plug.

Remember also they include "loud speaker" horn and amplifier—they retail from \$100 to \$150 complete.

Why not sell these cabinets to owners of Westinghouse sets while you are waiting for complete Lyradion outfit? Make a profit on the radio craze right now.

Westinghouse dealers can sell both set and cabinet with all accessories for less than \$275, including tubes, batteries, aerial, etc. If you want the agency for Lyradion "loud speaker" cabinets, combination consoles, or theatre outfits, get in touch with us immediately.

The Dodge Mfg. Co. is a million-dollar concern with an Aaa 1 rating, and stands back of everything we sell.

The complete Lyradion line will be shown in the May issue—watch for it. There is nothing like the Lyradion in America today. It is the instrument for the home, from the standpoint of beauty as well as performance.

### LYRADION SALES AND ENGINEERING COMPANY

which is plant 5 of

### DODGE MANUFACTURING CO.

Mishawaka, Indiana

Eastern office, 347 5th Ave., New York

Fig 2: Lyradion advert, 1922

JEWETT RADIOPHONOGRAPH  
No. 10



(Licensed under Armstrong Regenerative Patent No. 1,113,149, Oct. 6, 1914, and under pending patent application Serial No. 807,388)

*"Guaranteed—Electrically and Mechanically—The Best That Money Can Buy."*

## Are You An Ostrich— Or A Lion?

The Ostrich tucks his head into the sand and reasons that the Lion can't get him because he can't see the Lion.

With equal logic many a music dealer shuts his eyes to Radio, and proclaims that therefore it will never affect his business.

Ostriches, every one of them! And the fate of the Ostrich will surely be theirs, for Radio—one year old—is already the biggest and fastest money maker in the Musical Instrument field.

For distributors who are not Ostriches but Lions—merchants who know and appreciate Radio—this Company has territory, a product, and a proposition that means Profits.

Jewett Phonographs and Radiophonographs—the only actually complete line in the world—can be yours to sell if you're a Lion. The line is tested, approved and in full production. Our proposition is waiting for you.

You Lions! Let us hear you roar!

**THE JEWETT RADIO and PHONOGRAPH CO.**  
DETROIT, MICHIGAN

The Stewart Sales Co., 18 W. Georgia St., Indianapolis, Ind.  
*Distributors for Indiana and Kentucky*

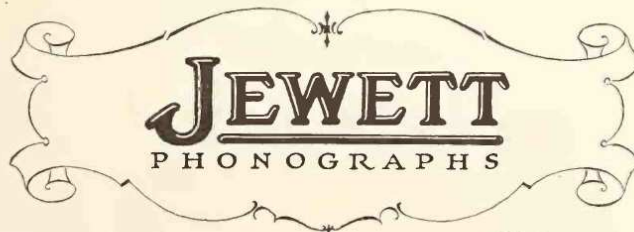


Fig 3: Jewett advertisement, 1922

## *Mechanical Music World*

*general manager of the company, has been elected assistant secretary of the company. He is also secretary of the Jewett Phonograph Co., of Canada.*

*The Stewart Sales Co., of Indianapolis, has been appointed distributor for the Jewett phonographs and radio for Indiana and Kentucky. The new jobbers (sic) are particularly enthusiastic over their new line.*

*The Radio Shop, 1501 Washington Boulevard, recently opened under the management of M. Otto, will feature the Jewett radio equipment, and is planning on pushing these sets and combinations very strongly.*

*The Pettis Drygoods Co., of Indianapolis, has been appointed Jewett dealer under the Stewart Sales Co.*

*The Vitullo & Ulisse Co., of Utica, N.Y., will handle the complete Jewett line in that city.*

The George A Long Cabinet Co of Hanover, Pennsylvania also advertised a similar machine in Talking Machine World in August 1922 (Fig ).

Emerson announced its new Phono Radio in January 1924. Victor Hugo Emerson (1866 - 1926) was an early recording engineer and executive who at one time was employed by Thomas A. Edison and managed the record department for Columbia from 1897 to 1914. In 1915 he established the Emerson Phonograph Co. in New York City. Emerson offered one of the last of the external-horn phonographs for only \$3. Its main product, however, was a series of 5 1/2" and 7" Universal Cut Records, capable of being played with lateral or vertical soundboxes. A wide variety of popular, band, opera, classical, religious, and folk music was offered. Emerson opened factories in Chicago and Framingham, Long Island, in 1920 and described itself as the third largest record manufacturer. Nevertheless, in December of that year, it went into receivership, a victim of the precipitous sales slump for phonograph music that accompanied the post-World War I recession and the growth of commercial radio.

Emerson Phonograph Co. passed into the hands of Benjamin Abrams and Rudolph Kanarak in 1922. The Romanian-born Abrams, who had been working as a phonograph and record salesman, ran the company with two brothers and in October 1924 entered the radio business, renaming the company Emerson Radio & Phonograph Corp. and subsequently selling

its record interests to the Scranton Button Works of Pennsylvania. Emerson claimed to have introduced the first radio-phonograph combination sold in the United States (*though not so actually - Ed*) but remained an obscure firm until 1932.

In February 1924 the Oro-Tone Company of Chicago offered a combination with a switch (see Talking Machine World at the time). The Oro-Tone company was more interested in acoustic machines than electrical ones. The operator would remove the gramophone soundbox from the tone arm and substitute a transducer similar to a radio earphone when playing the radio through the gramophone horn. The 'switch' mentioned in the advertisement was probably an acoustic switch or may simply refer to switching the soundbox for the radio transducer.

Brunswick and RCA first announced Radiola based combinations in Talking Machine World for July 1924 (Fig 4 A & B). Sonora marketed its Sonoradio, also with a switch. In Talking Machine Trade magazine of August 2nd 1924 appeared an advertisement from Sonora (Fig 5). Note that the introduction is for 'another' combined radio and gramophone. Maybe the first was Model 241 at \$475. I have been unable to locate details of this model.

Meanwhile, in Britain HMV produced a prototype of its Lumière Diaphragm crystal/valve receiver also in 1924 (Fig 6). The concept of a crystal receiver linked to a two-stage audio amplifier was primitive compared with the American productions, as was the mode of construction (Fig 7).



Fig 6: HMV Prototype 1924

# Sonoradio

CLEAR AS A BELL



MODEL 242  
\$225



MODEL 241  
\$475

## The Sonoradio Line Will Enable You To Meet This Season's Largest Demand

Sonoradio models enable you to cash in on the demand for both phonograph and radio. The phonograph-radio unit is the universal instrument. It brings both phonograph and radio entertainment—radio when the stations are broadcasting; phonograph music at other periods.

Sonoradios 241 and 242 are priced to enable you to meet the requirements of the great majority of purchasers. Model 242, at \$225, appeals

to those desiring quality at a moderate price. Model 241, at \$475, to those who want the very finest instrument obtainable.

Both models are exquisite examples of cabinetry. Both have the beautiful tone quality, volume and resonance for which Sonora is famous.

Let us tell you more about these instruments, and about the Sonora franchise. Write today.

**Sonora Phonograph Co., Inc., 279 Broadway, New York City**

*Makers of Sonora Phonographs, Sonora Radio Speakers, Reproducers and Sonoradios*

Canadian and Export Distributor: C. A. Richards, Inc., 279 Broadway, New York

Fig 5: Sonoradio advertisement October 1924

The Talking Machine World, New York, July 15, 1924

# Now the Brunswick new tone quality to



Showing split top lid allowing for convenient operation of phonograph.



Brunswick Radiola No. 360



Sectional view showing drawer installation of Radiola Super-Heterodyne conveniently arranged for operation. No outside antenna or ground wires required. Large directional loop has been installed in swinging left-hand END PANEL of cabinet.

“The Phonograph which plays your favorite records best”—*plus*—“The music of the air at a turn of the lever.”

At last! The much-heralded Brunswick Radiola is on its way. And soon the public announcements will be made, opening up a new source of profit to the men who now sell Brunswick Phonographs and Records.

Many have asked why Brunswick did not go into Radio a year or more ago. But Brunswick waited. Our experts studied all types of Radio devices, compared, tested. Then came the new line of Radiolas, including the Super-Heterodyne and Regenflex sets, the ultimate development of receiving instruments.

Then the discovery of the means of applying these principles to the world-famous Brunswick Method of Reproduction—the big feature of this new line—new tone clarity, and quality of reception.

So Brunswick arranged with the Radio Corporation of America for the Brunswick Radiola. The announcement was made in March. Now shipments of the perfected instruments are going forward to Brunswick branches everywhere. Musical history is being made.

And as many times before, by Brunswick.



Sectional view of cabinet showing Radiola Super-Heterodyne installation. No outside antenna or ground wires required. Directional loop has been installed in swinging left-hand END PANEL of cabinet.



Brunswick Radiola No. 260



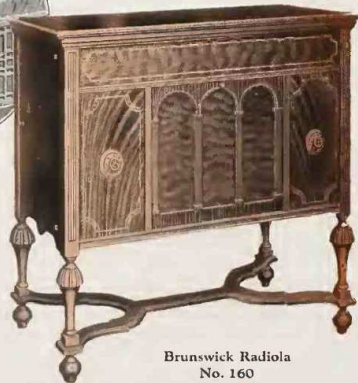
Sectional view of rear of cabinet showing battery installation of Brunswick Radiola No. 260. (Battery installation the same in No. 360.)

Brunswick Radiolas are now being shipped to all Brunswick Branches

Delivery of instruments will be made by Branches as soon as stocks are available. Orders are executed in rotation, based upon date of receipt. Heavy advance orders pouring in . . . get yours in now for quick delivery.



Brunswick Radiola No. 160. Sectional view of cabinet showing Radiola Super-Heterodyne installation in left-hand top convenient to operation. (Phonograph equipment available on right-hand top side of cabinet.) No outside antenna or ground wires required. Large directional loop has been installed in swinging left-hand END PANEL of cabinet.



Brunswick Radiola No. 160



Sectional view showing battery installation in rear of cabinet, and open panel containing loop antenna.

# Brunswick Radiola

Fig 4A & 4B (opposite): Brunswick advertisement, July 1924

The Talking Machine World, New York, July 15, 1924

# Radiola bringing radio reception

Big public announcement soon. Added features of the Brunswick franchise which aggressive dealers appreciate.

**T**HE addition to the line of the Brunswick Radiola means a new avenue of sales to all who hold the Brunswick franchise. A bigger sale unit for the same sales effort.

It is not a matter of dividing present sales over a wider range of instruments. The Brunswick Radiola "sells" the family divided on whether to buy phonograph or radio—and suits the whole family. It sells radio fans as well, who know the value of the super-heterodyne and regenflex principles when applied to what is really a musical instrument.

It reaches those who have never before gone in for radio, through its simplicity of operation, through its versatility—radio reception, or phonographic music, at will. Each of the same high Brunswick standard of reproduction.

Thus is the Brunswick Dealer the leader musically in his community; just as Brunswick becomes more and more the leader nationally. And the Brunswick direct factory controlled and protected franchise is a life-time concession to him in profits and prestige.

The Brunswick-Balke-Collender Co.

Manufacturers—Established 1845

General Offices: Chicago  
Branches in all Principal Cities

New England Distributors:  
Kraft, Bates & Spencer, Inc.  
80 Kingston Street, Boston, Mass.

Canadian Distributors:  
Musical Merchandise Sales Co.  
79 Wellington Street, West, Toronto, Ont.



Sectional view showing Radiola III installation in left-hand top side of cabinet, and auxiliary compartment allowed for optional installation of Radiola balanced amplifier for extending range of this set.



Brunswick Radiola  
No. 30



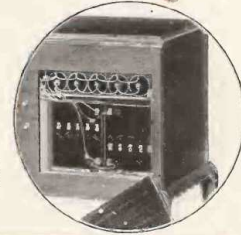
Sectional view of back of cabinet showing battery installation with door removed.



Sectional view of top of cabinet showing installation of Radiola III-A.



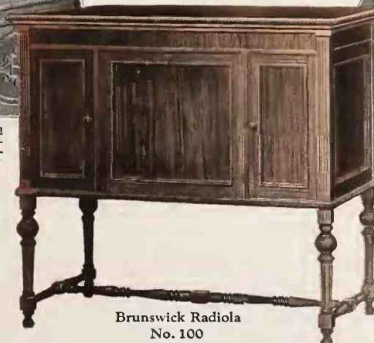
Brunswick Radiola  
No. 35



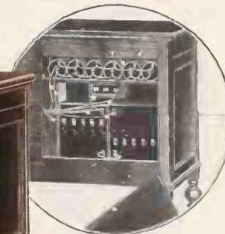
Rear view of cabinet showing battery installation.



Sectional view of left-hand side of cabinet showing installation of Radiola Regenflex, and panel door covering grille, open.



Brunswick Radiola  
No. 100



Sectional rear view of cabinet showing battery installation.

# Brunswick Radiola

## Sonora Brings Out New Radio Phonograph

Consists of Three-tube Neutrodyne Radio With  
Standard Sonora Machine—Radio Unit Built  
Especially for Machine

The Sonora Phonograph Co. announced this week that it has brought out another radio phonograph unit, Sonoradio, model 242. This instrument consists of a three-tube neutrodyne



Sonoradio, Model 242

radio set, together with a standard Sonora phonograph of high quality. The radio set has one stage of reflex, equaling four-tube capacity.

The radio set is built especially for use with dry-cell tubes with a special tray for batteries in an enclosed compartment in the cabinet. There is also ample space for records, two albums being provided.

The wave length of model No. 242 covers the entire broadcasting range of 220 to 550 meters. Good results may be obtained with an indoor antenna for local stations, but for long distance receipt an outdoor antenna is generally found to be more desirable.

The Sonora phonograph equipment is on one side of the cabinet and the receiving set on the other. Sounds from both phonograph and radio pass through the same tone arm and amplifier or horn, the only change being made at the small end of the tone arm where the sound box is slipped on for the radio. The change is simple and can be made in a few seconds. A special compartment with cover is provided for storing the phonograph reproducer when either one is not in use.

Bare wires bent neatly into straight runs and right-angle bends was more akin to late 1910s to early 1920s techniques, and components mounted on a plywood board was similarly unorthodox for a production machine (Fig 7).

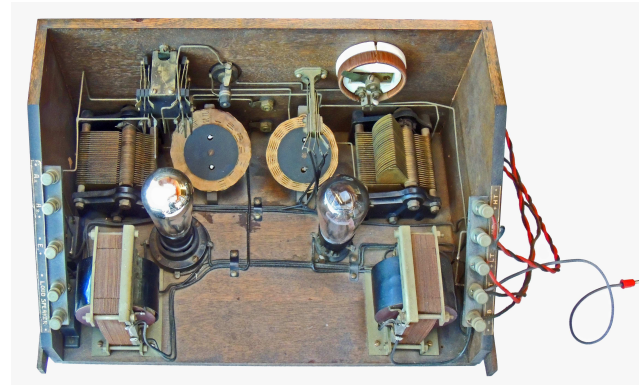


Fig 7: Interior of the radio receiver

The machine, see front cover, had been in the EMI Collection museum located at the Company's headquarters in Hayes, Middlesex. The collection was catalogued in 1974 and 1977 by Ernie Bayly, editor and publisher of Talking Machine Review magazine. The collection was described as 'undoubtedly one of the finest of its kind in Europe'. It was drawn from two sources - the models assembled by The Gramophone Company, which included specimens of the company's own manufacture, and from the collection of Mr N Bleeker of Amsterdam, which the company bought in 1974. The combined radio/gramophone was No. 254 in the catalogue. It was described thus:

*GRAMOPHONE LUMIÈRE COMBINED GRAMOPHONE AND WIRELESS.*

*The oak case is 20 ¼ x 14 ½ (high) x 17 (wide) inches. Double spring motor. 12 inch diameter turntable. (The winding handle with external thread.) This experimental model contains a 2 valve crystal set. The crystal fitted into a holder in the front. A socket was provided for external loud-speaker or headphones. The wireless set can be slid out for adjustments. The soundbox/diaphragm is different from production models in that it is mounted at an angle when playing. The supporting arm is jointed & as the needle holder is mounted at right-angles to the diaphragm (i.e. sideways), when playing the needle point follows the line of the radius of the record achieving a perfect alignment.*

The EMI Collection was disposed of in 1980 due,



# FALL TRADE and LONG CONSOLES

All indications point to a healthy, active season for the talking machine industry in the Fall of 1922. Competition will be exceptionally keen, and the progressive, wide-awake dealer will get the lion's share of the business.

LONG CONSOLES can be used as a sales leader by talking machine dealers everywhere. They embody quality of workmanship with attractiveness of design and represent the acme of perfection in cabinet construction.

LONG CONSOLES are made by one of the country's pioneer cabinet manufacturers, and are backed by responsibility, experience and prestige.

*Write today for our catalog.*

**The Geo. A. Long  
Cabinet Company**  
HANOVER, PA.



Style 600  
Sheraton



Style 601  
Colonial



Style 602  
Louis XV



Style 603  
Chippendale



Style 604  
Hepplewhite

apparently, to a re-organisation and cost-cutting exercise within the company, which decided it was not necessary to be in the museum business.

**Christie's Sale of the EMI Collection – Sept 27<sup>th</sup> 1980**

Lot 386

A prototype HMV Lumière pleated-diaphragm gramophone and radio, the 14-inch diaphragm mounted on double-joined arm, for use at an angle of 45 degrees, in oak case with square lid, double-spring motor and combined valve and crystal wireless receiver with control panel enclosed by doors – 16 ½” wide, circa 1924.

The cataloguer commented:

*Apart from the unusual angle at which the diaphragm is mounted, it is also designed to track across the record in a nearly straight line from the front to the centre rather than from the right-hand-side to the centre.*

The purchaser – J Paul Getty Junior.

Mr Getty generously donated the machine to Gerald Wells, director of the then British Vintage Wireless Museum located in Dulwich, London. We acquired it from Gerald's daughter after his passing.

The gramophone has been mentioned in several publications - 'Veteran Talking Machines' by Brian Jewell (1977), 'Obsession - a Life in Wireless' by Gerald Wells (2002), 'Behind the Scenes in the Museum of Baked Beans' by Hunter Davies (2010), and 'His Master's Gramophone' by Brian Oakley and Christopher Proudfoot (2011).

The latter publication describes the linear-tracking Lumière conversion outfit as being designed by HMV for adding to other machines. The oak case appears to use the main part of a Table Grand model 8 (1921) with a specially made lid with space for the folded down diaphragm.

As far as the gramophone is concerned, the linear tracking is almost unique, certainly at that date, and it seems surprising that HMV did not persevere with the concept, as it removes all tracking errors. The machine may be seen operating on YouTube at <https://www.youtube.com/watch?v=qASnGZzwbZM> on the Internet.

The application and development of the Lumière diaphragm as applied to gramophones is recorded in Oakley & Proudfoot (His Master's Gramophone) in

some detail. The sloping version as used in this machine was patented in April 1924 and is mounted on an ingenious double-joined pivoted arm which gives almost perfect tracking (Figs 8 & 9).



Figs 8 & 9, showing the tracking at start and end of the record.



The radio is played by resting the gramophone needle in a groove on a post projecting from the transducer (Fig 10), which is mounted below the record deck (Fig 11). It is a magnetic device similar in principle to accessories such as the Rhamstine Needlephone reviewed in *Mechanical Music World* Issue 27 or the Dulce-Tone produced by the Teagle Company of Cleveland, Ohio and reviewed in *Talking Machine World* in the October 15th 1924 issue.



*Fig 10: The radio transducer with needle located in its groove.*



*Fig 11: The transducer, mounted below the motor board.*

As may be seen at the extreme left of Fig 12, the conversion device is attached to the motor board by a pair of knurled bolts. The authors remark that in a letter of early 1925 to Eldridge Johnson in America, Alfred Clark of HMV described the device as nearly ready for sale but having no future, due to the introduction of electrically recorded records, and the

diaphragm being unsuited to this purpose. The conversion unit attached to this gramophone may be a pre-production version.



*Fig 12: Showing the knurled mounting bolts.*

Another pointer to the date of this machine is that one of the valve (tube) holders has moulded into it 'Burndept anti-phonic Holder Prov Pat. 16492/24', obviously dated 1924. Burndept was a manufacturer of components and radio receivers from circa 1924 for some years. Since we may assume that the Gramophone Company would use the latest available components in its prototype, that date is further confirmation of the period of the radio-gramophone.

To answer the question posed on the front cover, no, this instrument was not the world's first radiogram, though it is most probably Britain's first example.

As we have discovered on previous occasions, the Americans were somewhat more advanced than the British were!

The pictures of the Sonoradio, Fig 5 and the advertisement on page 10 were supplied by the online Virtual Radio Museum ([www.radiomuseum.org](http://www.radiomuseum.org)) based in Germany, and they were kind enough to supply better quality images for this article than their regular online ones. They are reproduced with permission.

Thank you to Ernst Erb and his team.

*Mechanical Music World*

Reserved for Montage

Reserved for montage

## Canon Wintle and a A Pasquale Barrel Piano Restoration

Paul Bellamy

One of the peculiarities of growing old and still having a good memory is that what I find in museums are things that were for everyday use in my past. It is a measure of how fast things can change. My parents used to regale me with the memories of the early motor car, horse drawn carts and steam lorries. Even in my very early pre- and post WWII war years the remnants of them were still in daily use.

We collectors and restorers don't necessarily live in the past rather than preserve, present and perpetuate *our* memories for the benefit, hopefully, of following generations. My children and grandchildren are quite familiar with coin operated, hand cranked and spring wound music boxes and hand-cranked organettes as well as many of the puzzles, toys and games of a bygone age that I have collected and restored. For them, these are real memories of their past that few others have. No doubt they will regale their children and grandchildren with stories of the time they played with them. I doubt, though, that many will be collectors of such things in the future.

We have to rely upon enthusiasts such as the societies that collect and represent the past. Museums play an important part as well, particularly living museums such as heritage railways, iron and stone age villages, battle re-enactment groups, where people actually live and re-enact ancient ways of life and the materials and tools they used. So perhaps there is still some hope for the future but it is not helped by the large number of fragmented societies, all struggling to do more-or-less the same thing.

The London I knew as a child born in Limehouse, Stepney, was the last few years of pre-World War 2 London life, soon to be consigned to history. No doubt it would have disappeared anyway but at a slower rate. Cockles, whelks, eels and oysters were the staple of street food trade for the poor, now the prerogative of those more affluent. Practically every district had its street market. There were pubs in every street where, despite the abuse of alcohol by some, were social gathering places for others, particularly and more so in village life. My home town, London, still retains many of the famous



Fig 1A: The restored 40-key Pasquale barrel piano

historic public markets such as Petticoat Lane, Portobello Road and many more. Covent Garden market, which closed in 1974, was transformed into a heritage site that provides street entertainment and music of a bygone age but, sadly, not a barrel organ or piano in sight. My local museum in Rochester was gifted a magnificent small hand cranked chamber organ. The local authorities will not allow it to be restored even if it was offered to be done free of charge. There are many other museums both at home and abroad where the items remain on display but unheard. One has to be grateful for those that still provide live music of the pre-programmed type, such as the National Museum Speelklock (musical clock) in Utrecht; not only are there live per-

formances but it also has one of the finest restoration workshops.

Some years ago I was at a society auction that had a 40-key, 10 air Pasquale barrel piano. Nobody seemed to want it. It was in need of restoration and just small enough to lift into the back of my car with the willing support of the vendor who clearly was glad to see it off his hands. The basic wooden structure and mechanics were OK but it needed a complete re-string, the hammers reshaping and the wrest pins de-rusted and re-blackened to look as new. Damp had affected most of the veneers. Side panels were split and some of the mahogany veneers had lifted or were missing. The top and bottom front panels were broken or had been replaced and one of its legs was broken.

After much head scratching, I decided to remove the case work and then to steam off most of the veneers, leaving the solid wood frame free of its carcass. I was surprised to find that the side panels were not a matching pair but had been made to fit a robust wooden frame that was slightly distorted the day it was made. There was no sign of 'woodworm,' those vegetarian little beetle larvae that can wreak havoc; even so, a liberal coating of woodworm killer was applied.

The case work panels were quite thin and warped so the lines of warping were marked with a pencil and the panels clamped to a flat surface. The pencil lines were



*Fig 1B: The inner workings*

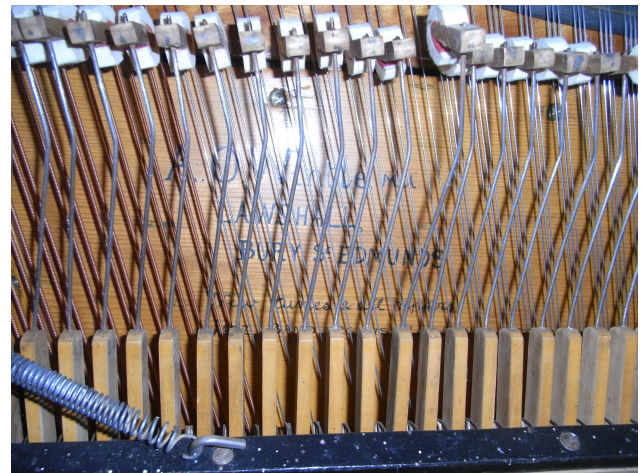
cut with a thin router to about 2/3<sup>rd</sup> the thickness and thin strips of wood hot-glued in place. Splits were similarly treated. Finally, the old but damaged veneers were hot glued back in place. Fortunately, one of the broken front panels provided enough veneers to patch the damage. New veneers were required elsewhere. These were aged using a solution of potassium permanganate. This was once an old fashioned remedy for sore throats and used as a gargle. The solution oxidises the wood rapidly, equivalent to years of natural aging.

The rebuilt and restrung piano played well and the existing barrel, pinned by Canon Wintle, was also in good condition. It had seasonal Christmas airs plus Rule Britannia and Auld Lang Syne. The next task was to make a new barrel and to create 10 new London tunes. That took much more time and effort. The original barrel was examined for the spacing of pins for tunes with different tempos such as for a waltz or a two step. The numbers of bars were counted for each.

The new barrel was constructed using standard 1 inch steel bar for the stub axles. The ends and intermediate stays were cut from stable composite wood board to make 6-sided discs. The drum surface was made from 6 planks of knot free soft wood shaped to butt close and the whole assembly hot glued. A local woodworking business turned the barrel to size.

I wrote the tune themes on music manuscript paper using my piano to compose the basic tunes so that they fitted the number of bars available. Chords were then chosen. The long-sounding notes were achieved by pinning lines of pins slightly shorter than the initial ones so that the piano hammers repeated the note by striking the strings in quick succession in the manner of a mandolin.

A strip of paper, marked in three columns to match the circumference of the barrel, was marked in steps for the bars, each column sub-divided for 2, 3 & 4 beats to the



*Fig 1C: The Writing on the Soundboard*

bar. With the barrel in position the crank was used to rotate it step by step for each of the tunes as the pins were hammered into place using a hollowed-out punch to get the correct height. A strip of wood was clamped over the barrel to act as a pinning guide. Square-shank pins were obtained from a hardware shop and the heads cropped off. A thousand or more pins later the first tune was ready to play and corrections made. About two weeks and 15,000 pins later, all London Airs were finished and in good playing order.



*Fig 2: Another similar instrument.*

The most fascinating thing about this attempt was that my long-winded amateur effort was done very quickly by the Pasquale's and then Wintle's staff, as described in the following account. They could pin a complete barrel and replace just a single tune in a fraction of the time. They would even strip out one tune and replace it with the latest tune of the day. The nearest example to



*Fig 3: Another similar 40-key instrument*

this ability is the work of the old-fashioned cobbler who, with a mass of pins clamped between lips, would hammer them onto the shoe leather at an incredible speed.

There is little doubt that my Pasquale piano started life as a domestic barrel piano. The veneers were of very good quality and unlikely to survive long in an inclement weather unless well protected. They were loaded onto carts and used for street entertainment, many being appropriated by Canon Wintle, as was mine. A canon is an official of the Church of England. Algernon Ogle Wintle was the rector, or parish priest, of the church in Lawshall, Suffolk, England who set up a business to help poor, often local, people to earn money as street musicians by hiring out the reclaimed and re-programmed barrel pianos. Local village women were employed to remove all the pins from second hand barrel organs for him to get them re-pinned with tunes that would appeal to the public.

To conclude these reminiscences of mine, I hope the reader will enjoy the following reprint of a 1940 article, a rather nice word picture with illustrations by the grandson



*Fig 4: Canon Wintle's Church - All Saints, Lawshall, Suffolk.*



*Fig 5A: A Pasquale 40-key, 10 air coin-operated spring motor powered Pasquale barrel piano.*

of Pasquale. It is a perfect fit with my memories.

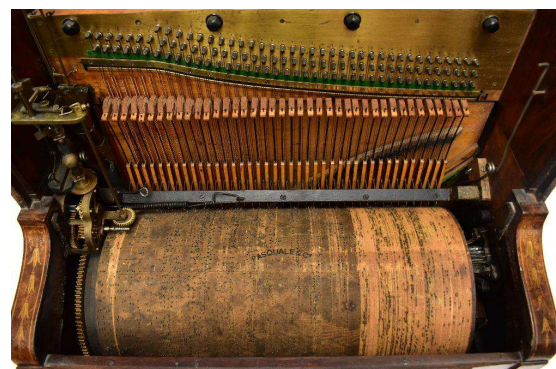
Fig. 1A. The restored 40-key, 10 air Pasquale hand cranked barrel piano. Note the quality of the parquetry panel. Patterns of this type were also used to decorate musical box cases and, in both cases if not long enough, extended at both ends with matching veneers.

Fig. 1B. A view of the inner workings.

Fig. 1C. The writing on the soundboard is headed: A. O. Wintle M. A., Lawshall, Bury S' Edmunds. Underneath is the legend: New airs & all repairs; Jazz Band Organs; Slot Pianos & Street Organs. ('Slot' means a coin-operated spring-powered barrel; A Jazz Band organ probably refers to the Hammond electric organ that became part of the jazz band scene of the day, circa 1930s).

Figs. 2 & 3. Two more examples of 40-key Pasquale 10-air barrel pianos.

Fig. 4. Cannon Wintle's church.



*Fig 5B: View of the drive of Fig 5A*

## The Queen's Platinum Jubilee Year.

Edward Murray-Harvey

*Edward is a founding member of AMBC. As we in the UK celebrate the Queen's Platinum Jubilee this year we thought both our UK and overseas readers would enjoy his recollections. Amongst Edward's many interests in music is what he describes as collecting 'sheets of dots', namely sheet music.*

We have recently celebrated Her Majesty's Platinum Jubilee. Elizabeth the Second acceded to the throne in 1952, but, as Coronations take several months to organise, her Coronation didn't take place until 1953. I will tell you what I remember of it. At that time, I was a pupil in a boarding-school near Oxford. When the date of the Coronation was announced, the school declared an Exeat. (Latin: "He [or She or It] May Go Out"). That meant that the school would be closed for three days, and all the pupils were sent home for that period.

In those days (I was 16 years old) I was living with my parents at Hunstanton, and in those days Hunstanton was on the railway. Normally, to reach my school, I used to travel (by train) via London. And in London I used to change from Liverpool Street (reached directly from Hunstanton) to Paddington, from where trains ran to Oxford. But it was decided by my school that during the time of the Coronation, London would be crowded with visitors, perhaps dangerously so. And so I was given an appropriate ticket to travel from Oxford to Hunstanton, avoiding London altogether,

Although I think I was dreading that travel, on the day it turned out to be a most interesting journey. In those days trains were drawn by steam-engines, and Doctor Beeching had never been heard-of. I was provided with a packed lunch, and on the first day of the Exeat I made my way to Oxford Railway Station. I had been instructed to change trains at Bedford and at Cambridge. And so I did. Now, by 1953, I think the world was in quite a modern shape. After all, the end of World War Two was nearly a decade ago. But part of my journey harked back to the Victorian days of the railways, and I wouldn't have missed it for anything.

So at Oxford station I boarded the train for Bedford and off we went. Well, it was a quite modern

carriage, with corridors (*long distance express rolling stock - Ed*), and the usual First and Third compartments, and apart from stopping at all the intervening stations, so far so good. And that means so far as Bedford so good. What happened after that, you will find out by reading on.

Before Bedford we stopped (among others) at a station called Bletchley. I thought that it was a funny name for a village or town, but that was all I thought. Since then, of course, the secret of Bletchley Park's role in the solution of the Nazis' Enigma codes and ciphers has been given to the world, but in 1953 the world knew none of that. Nowadays, Bletchley is pretty-well a suburb of Milton Keynes, but in those days the latter didn't exist. If it existed at all, Milton Keynes New Town was still in the town-planners' imagination.

Anyway, finally I arrived at Bedford, and I sought the train for Cambridge. And I found the train for Cambridge. It must have been old rolling-stock, because there was no corridor (*Suburban rolling stock, used on branch lines and local trains - Ed*). You would have thought that not having a corridor wouldn't matter too much? But we shall see. I managed to find a corner-seat in a Third Class compartment, with my back to the engine, and eventually we started on the way to Cambridge. We chugged through a lot of village stations, and (you're not going to believe this for 1953) most of those village stations did not have platforms! So what happened when we reached those platformless stations? (You will remember that I told you that the carriages had no corridors?) Well, this is what happened, and it is the absolute truth. I watched it happen many times on that journey. In every single compartment containing a passenger who wanted to disembark, the said passenger would stand at the door of the compartment, then lower the window and wave for a porter. (We had porters at all railway

stations in those days.)

Eventually, a porter would see the passenger waving, and he would drag a stout set of wooden steps up to the compartment. He would then open the door and safely see the passenger with their luggage down to the ground. He would then close the compartment door to attend to another passenger, if there was one. And that had to be done for every compartment which contained an alighting passenger. There were usually two or three porters with stepladders at each platform-less station. As a stranger to that sort of thing I watched that performance in amazement, but it seemed the regular arrangement, and nobody else turned a hair.

I can only guess that this way of working was the normal thing which used to take place on the railways in the days before platforms and corridor-carriages were invented? Can anybody confirm to me if that was so? Anyway, eventually we reached Cambridge, where I was able to complete my journey to Hunstanton in a normal train. But I wouldn't have missed that platform-less journey for anything!

Since those days, Doctor Beeching<sup>1</sup> closed the line between Oxford and Cambridge, but there is now talk of it being reopened. I was looking-forward to returning to Oxford the same way, but alas, after the Exeat and the Coronation, my school considered things to be safe enough for me to be able to return there via London, and so I had to do so. Anyway, during the Exeat, our family went to spend Coronation Day at my Grandfather's house. He had bought a television-set especially for the occasion and it was all most impressive. I particularly remember Queen Salote, the Queen of Tonga, sitting in the rain in an open carriage, but still thoroughly enjoying it.

Like my Grandfather, very many people did buy a television-set especially for the Coronation, and almost everybody managed somehow to get to a set so as to watch it. And it is said that some people stood or sat in the street outside any television-shop which had a working set in the window. Of course, in those days there was but the one channel, the one we now call BBC1. And even that did not broadcast during the whole of the day. I think the service



*Pye V4 - 14" screen BBC only television - 1953*

normally began about five o'clock in the evening and finished at about eleven p.m. The first hour was usually aimed at an audience of children, and it was followed by the news at six o'clock. (The news was broadcast again at ten o'clock.)

The news was always read by a man sitting at a table, and wearing a dinner-jacket and black tie (*often Alvar Lidell - Ed*). At earlier times of the day there were no programmes, but a test-card was shown, so that people could tune-in their sets. But the Coronation, being a special occasion, was shown live during the middle of the day. (*It was the first live, outside television broadcast ever produced by the BBC - Ed*).

The television-service was delicate and liable to break-down, and so always in readiness they had a card to show on the screen when there was a failure. It bore a message which read NORMAL SERVICE WILL BE RESUMED AS SOON AS POSSIBLE.

We saw that message so very often, that we all knew those words by heart! Television-sets were sensitive things, with all sorts of controls needing attention, like the Vertical and Horizontal Holds, etc. Some people complained that there was only the one channel, with no choice. But they were told that there was indeed a choice, represented by the On-Off switch!

1. *Dr. Richard Beeching, formerly employed by ICI in a management position, (also later known as*

Baron Beeching), was appointed by Minister of Transport Ernest Marples. He commissioned a report on the subsidised state railway system known as British Railways in April 1961 under Beeching, which found that, if nearly half of the network were closed down, the railway costs might just balance its income. The report was published in March 1963, ten years after the Coronation, with devastating social impact on small and remote communities. One of the lines he closed ran from Oxford to Cambridge. British Rail is currently building a rail link to replace that line at enormous cost and inconvenience to the residents involved.



A family receives their new television just in time for the Coronation.



The BBC temporary control room in Westminster Abbey whilst broadcasting the Coronation live.

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All the latest technical advances are included in the circuit design of this powerful 16-valve receiver—Electronic Picture Stabilising, 'Ferrodure' wide-angle focusing, Automatic Picture Grip—in fact, every technical advance to ensure constantly clear pictures, even in 'difficult' or remote areas. Its tinted filter screen has the soft, surrounding glow of Ferguson HaloLight to give added comfort to your viewing.

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Advertisements from Ferguson for their new 1953 models.

## Geert Hautekiet's magnificent Automata Carousel

By David Soulsby

The Greenwich+Docklands International Festival (GDIF) in London annually holds a festival by the River Thames near the renowned 19<sup>th</sup> century clipper ship Cutty Sark. This year as part of GDIF's partnership with Flanders (the Dutch speaking northern part of Belgium), Geert Hautekiet was invited to bring over his exhibit, the Automata Carousel. Flanders has a strong history of innovative theatre and performing arts and Geert's show piece is a fitting tribute to this heritage. I paid a visit to the festival to talk to him and find out more about his background and interest in automata.



*Photo 1: Geert Hautekiet standing with his Automata Carrousel*

Geert told me that he hails from Mortsel near Antwerp in Belgium. He graduated as an industrial designer in 1991 and became a theatre maker developing and building his own sets. He created stories and acted in them, presenting them in public in tours around Belgium and Holland.

He is a self made artist learning skills working with wood and metal. He also has a great sense of

humour, an example of which was demonstrated when in 2009, as part of an Arts Festival in New York, he set up a spoof archaeological dig on a small island near Manhattan. The fictional town of Governthing which had apparently been buried under the sand by the US military was being excavated by Geert and his team of Belgian archaeologists. The tops of street lamps, a church steeple and other buildings could be seen poking out of the grass. A replica of a 1950's petrol station with a jukebox and rusting remains of old cars could also be seen. The only industry in town had been a snow globe manufacturing company that supported the 25 residents of Governthing. The remains of it was unearthed alongside a statue of the founder holding a snow globe. Artefacts of sepia photos, faded record sleeves and other "finds" from the dig were in a temporary museum in Geert's set, to backup the story he had created. He took visitors around the site and his acting skills were such that many of them left the Festival totally convinced that the story was true. This anecdote serves to illustrate Geert's set building skills, acting and sense of humour working together.

A number of his sets featured moving parts and a friend suggested he looked at automata to tell his stories. He already knew the basics and studied to learn additional skills in order to create his own. He made a small one as a try-out and realised that although it took a lot of work, he enjoyed it very much. He didn't need to tell stories anymore as the automata did it on their own. He reorganised his workshop, and for the past 4 years has concentrated on creating his own automata. He does not sell his work as the automata take him so much time to create they would be very expensive. Instead he is funded by organisations such as the Festival to exhibit the carousel.

Geert designed the Carousel (Photo 2) because he was looking for some way to present his automata in an attractive way. It is 8 metres in diameter and has eleven separate lodges 1.8 metres deep around the circumference. Groups or individuals can enter the lodges carrying a special token, provided free of charge from the Ticket Office. Once inserted a peep



*Photo 2: A Sketch of Geert's Automata Carrousel - photo by Geert Hautekiet*

show window at the rear of the lodge slowly rises and reveals the automata inside (Photo 3). They are made from recycled wood and mounted on a continuously rotating wheel which slowly brings them into the view of the on-lookers. There are spokes with couplings connecting each individual model to handles that can be turned by the customers to bring the mechanisms to life and enact Geert's stories (Photo 4).



*Photo 3: The Peep Show*



*Photo 4: Inside the Carrousel*

The carousel takes a day to erect at each location on his travels. There are 11 separate automata on display on the carousel at present. Geert seemed reluctant to give me too much information about them saying “of course I can tell you more about every work but they have to tell their story themselves”.

He did however share with me the names that he had given to some of his creations.

“Chicken on Monday” was Geert's first piece and it is mounted in pride of place at the top. It shows a chicken who bends her head forward, flaps her wings and with legs in high heeled shoes rising upwards she lays an egg.

Entitled “Refugees” two figures are shown struggling over rocky terrain. The woman is sat side saddle on a donkey swinging her feet up and down and the donkey is lead by another figure trudging in his flip-flops. This could be a scene of Joseph and Mary leaving Nazareth but both figures are in fact anonymous, having blocks for heads.



*Photo 5: The crowds are delighted by the automata on view.*



*Photo 6: Living Apart Together*

“Living apart together” (Photo 6) shows two birds, one white with black spots the other black with white spots, they have their backs to one another and move about flapping their wings. A picture on a moving disk is a representation of happier times. They are both locked in a bird cage.



*Photo 7: Climate Change*



*Photo 8: At the End of the Month*



*Photo 9: Geert presents his work*

“Climate change” is a scene of a polar bear perched on a shrinking iceberg tossed around in a swirling sea (Photo 7).

“At the end of the month” shows a depressed individual, head in hands, shaking it from side to side (Photo 8).

A portrait of the owner, mounted on an easel, has moving hands, as if to say “Taa-Raa!” (Photo 9). It was painted by Frank De Wit who gave it to him on the understanding that Geert did something with it.





“I guess I did” he smiles.

Other figures on the carousel (seen above) include:-

A man and woman arm wrestling.

Two gondoliers colliding as they punt in opposite directions along a canal.

A face that rotates alternately displaying features from laughing to despair, while two figures emerge from his head.

While I was there Geert climbed aboard the moving structure from time to time to make minor

adjustments.

The carousel was first presented to the public on the site of the Les Machines de l'île in Nantes (the many mechanical wonders there were described in Issue 15 of Mechanical Music World).

Geert continues to tell his stories by creating new automata and adding them to the show for the delight of the many children and adults that visit the show on tour. The carousel premiered in France, and has travelled to Belgium and Holland before arriving in London. It has been well received everywhere on its journey. As Geert says “ it appeals to everyone aged from 1 to 101”. The pageant of automata passing in front of the peep show windows (Photo 10) certainly carries on his storytelling tradition, and draws the crowds.

Like the carousel, Geert himself is always on the move. In a month's time he will be going to Kinshasa in the Congo where he will work with local artists to create moving art from recycled materials, including the first automaton elephant in Africa.

*Mechanical Music World*

Reserved for Advert page.

**AMBC sale items**

The following items are for sale to AMBC members and those of its associated organisations. Surplus from sales will fund AMBC administration costs. The primary allocation will be towards research and further publication for the benefit of AMBC members and that of associated organisations.

Contact P. Bellamy or Ted Brown for P&P details: bellamypaul@btinternet.com or 01403823533.

**A Passion for Barrel Pianos** by Milly & Colin Williams. (See illustration)

This delightful and informative limited edition has over 60 illustrations and charts, most in colour. There are 12 sections dealing with aspects of casework, barrels, gearing, musical arrangement, marking and pinning.

The booklet is A4, ring-backed binding for easy use, with 40 pages of information between the covers.

UK price: £10 + P&P with comparable European and overseas costs to be negotiated.

**Cylinder Musical Box Design & Repair** by HAV Bulleid. £10 + P&P.

**Cylinder Musical Box Technology** by HAV Bulleid. £10 + P&P.

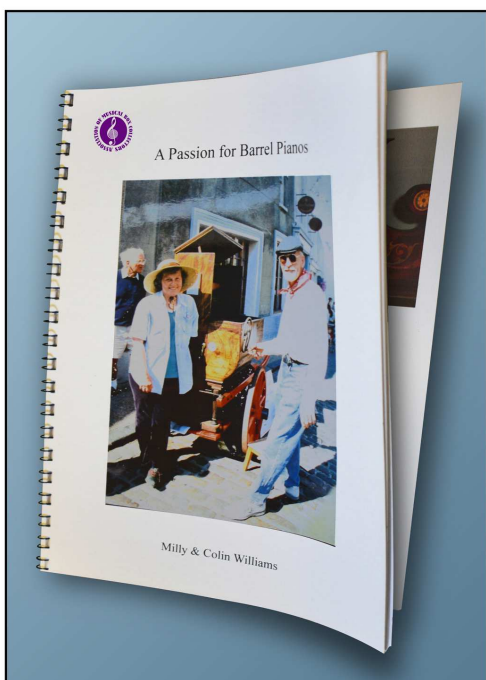
\***Disc Musical Box Book** by K. McElhone. £50 + P&P.

\***The Nicole Factor in Mechanical Music** by Paul Bellamy and contributing authors Cunliffe and Ison. £35 + P&P.

\***Musical Box Tune Sheets** (The Tune Sheet Book) and three supplements, by HAV Bulleid.

\***The Organette Book** by K. McElhone. £35 + P&P.

\***Street musicians on Postcards** by Paul Bellamy. £8 + P&P.



**Members' Sales & Wants**

**I have spares for Reuge, Thorens, and Guisnez** movements up to 31 notes. These include endlesses, combs, cylinders, stop/start levers, springs, spring barrels and even the knobs for the stop/start levers on mugs.

Call Ted Brown: on 01403 823533

**AMBC Books for Sale**

Collecting Affordable Musical Novelties £5

An Introduction to Mechanical Music £5

**AMBC CD - Berman's Music Boxes** £5

plus P & P



A magic lantern slide by Riley Brothers of New York. Do you have a copy of the roll? If so, please contact the Editors. Thank you!

*In future editions of Mechanical Music World we shall be pleased to accept advertisements from members, both display (contact Ted Brown for details) and classified (contact the Editors). Let us know if we can help.*