



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

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October, 1969.

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Editors:- Pamela G. Rogers
and Walter T. Norris.

Editorial and Secretarial Address

73 Plockton Street,
Christchurch, 1.
New Zealand.

ERNIE MCKAY

We are sorry to report the passing of another member, Ernie McKay of Christchurch. Ernie was a foundation member of the Society and had always loyally supported its activities. Despite ill health he had made the effort and attended the Convention in Wellington earlier in the year. When it is realised that the Society proved to be Ernie's 'only relation' it is a humbling experience to consider what the monthly meetings and the fellowship must have meant to him.

FOR YOUR INFORMATION: We would remind members that we still have supplies of the Society Badge available at \$1.00 N.Z.

ANNUAL SUBSCRIPTIONS: At present some subscriptions are still outstanding. In accordance with our policy this is the last issue of The Phonographic Record which will be sent until a subscription renewal is received.

ANNUAL GENERAL MEETING

There was a good attendance at the Society's Fourth Annual General Meeting which was held on September 22nd. Mr. W.S. Dini, the retiring President emphasized points in his annual report which had already been circulated to members. It has been a very successful year from a financial point of view and several members expressed hopes that the Society will continue to manufacture parts both as a source of income and, more importantly, as a service to members. A report on the Inaugural Meeting of the Wellington Chapter was read.

Officers for the year are:- Patron Mr. A.O. Alleyway, President Mr. W.T. Norris,
Vice-President Mr. W.S. Dini

Committee:- Messrs. W. Anderson, J.L. Marshall and A.M. Otley.

Secretary-Treasurer: Miss P.G. Rogers,

Honorary Auditor:- Mr. A.J. Robb B.Com.

It was a great thrill to receive a letter from Dr. Giacomo R. Ancona, son of the famous baritone Mario Ancona. Dr. Ancona wishes to acquire the records of his father to complete, improve and preserve the family's collection. Would anyone able to help please write direct to:-
Giacomo R. Ancona, M.D. 2673 Filbert Street, San Francisco, California, 94123 U.S.A.

Any original record in A or Mint condition shall be taken into consideration.

Particularly wanted:-

Edison cylinder B 41 Ugonotti Nobil Dama. Any cylinder Bettini or Pathé

Pathé discs

4300 Tosti Chanson de l'Adieu (Paper label)	4311 Re di Lahore O casto fior (Any label)
4301 De Leva Voi siete l'alba (Any label)	4313 Tosti Vorrei (Paper label)
4302 Luzzi Era Lucia (any label)	4314 Tosti Mattinata (Paper label)
4303 Barthelemy Serenamente (any label)	4315 ??
4304 Caldara Come raggio di sol (Any label)	4317 Dannazione Serenata (Paper label)
4305 Hahn L'heure exquisite (Paper label)	4319 Trovatore Il balen (Paper label)
4306 Tosti Invano (any label)	4321 Africana All'erta (Paper label)
4307 Tosti Malia (any label)	4322 Rigoletto Cortigiani (Paper label)
4308 Tannhauser O tu bell'astro (Paper label)	4323 Dannazione Canzone delle rose (Paper label)
4309 Don Giovanni Serenata (Paper label)	4326 Rigoletto Monologo (Paper label)
4310 Pagliacci Prologo (Paper label)	

Pathes issued in Spain 5040 5041 5043

Pathes issued in U.S.A. 1018 1019

Any G. & T. London discs

Victor records issued under G. & T. Label

052156 Faust Dio possente

054207 Rigoletto Tutte le feste

052178 Ernani O de verd'anni miei

054371 Rigoletto Si vendetta

052179 Favorita A tanto amor

WANTED:- Wooden cover for Edison Fireside. - Contact I.B. Wright, 63 Ridge St., Greenslopes, Queensland 4120, Australia.

WANTED TO SELL:- Melodia Gramophone - repolished and re-nickel plated. Portable gramophone. Two La Gloria Gramophones with spare motor. Will give away Contact Dave Longbottom
*Phone HSL 8472.

WANTED:- Records 78's by Tenors Giovanni Martinelli and Alfred Piccaver also operatic vocal and song by numerous other artists. Orchestras: Pavilion Lescaut, Jack Bund, Bravour Dance, Paul Abraham, Dajos Bela, Edith Lorand, Frank Westfield, Orchestra Mascotte, Otto Dobrindt, Marek Weber (not H.M.V.), Otto Fritsch and his syncopaters, Barnabas Von Geeszy (not H.M.V.), Berlin State Opera (E.11055 or A.4297 only), Opera Comique (E.10822 or A.4112 only), also Willy Fritsch.

Record Catalogues (pre 1940) particularly Parlophone. Numerous issues of "The Gramophone" 1923 to 1944 inclusive.

Hot Dance (Fox-trots), and Jazz of 1920's, also operatic vocal on 78's, Diamond Disc and Blue Amberols.

I have, as exchange, many good items, including Edison Long-Play Diamond Discs. Full details supplied to interested parties. State wants. Shall, of course pay cash for items I need, if preferred. All correspondence answered promptly.

E. Campbell, 6 Crane Street,
Homebush, N.S.W. 2140,
AUSTRALIA.

We have been most distressed to receive the letter printed below. While we are prepared to try and assist 'Desperate' we think there may be members in a better position to do so. Let us hear from you.

Dear Auntie Pam and Uncle Walter,

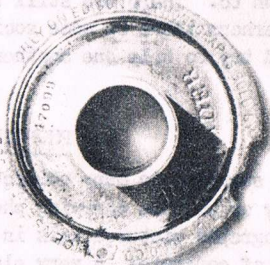
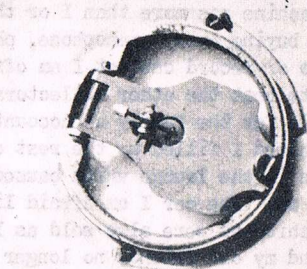
I have a problem. I have tried everything to overcome it but I am worse now than before and in desperation. I am writing to you in the hope that you are able to help.

When I saw my first phonograph I thought it was cute and so I bought it. I really think

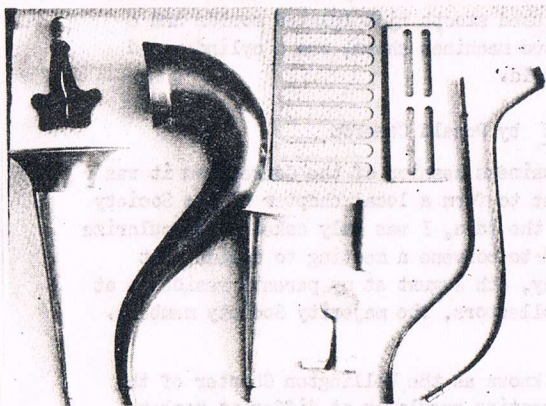


INTRODUCING THE WELLINGTON CHAPTER

ARE (LEFT) JACK ROOT & (RIGHT) DONALD CAMERON



ABOVE:- EARLY EDISON
RECORDER AND
BELOW:- REPRODUCER



REPRODUCTION PARTS ON SALE BY THE SOCIETY

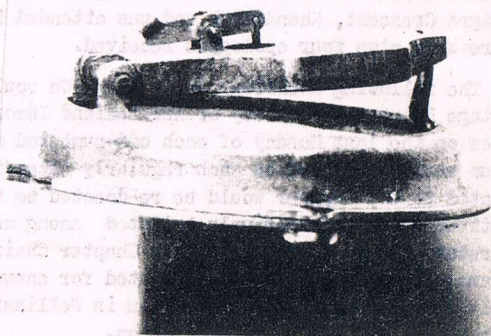
SHOWING WITCHES HAT & GEM HORNS, INSIDE & OUTSIDE

GRILLES FOR AN AMBEROLA 30 CYGNET FOR TRIUMPH HORN

SUPPORT FOR CRANE CRANE ITSELF REPRODUCER HOLDER

FOR GATE STANDARD AND WOODEN PART OF EDISON COVER

HANDLE



it exerted an evil influence on me. The Saturday afternoon after that I waited outside the newspaper office from 1 o'clock and I was first in the queue for the early edition. I scanned the For Sale column eagerly. Joy. An Edison phonograph was advertised. I drove to the address as fast as possible, on the way receiving a ticket for speeding which cost me fifteen dollars and costs. The machine was more than I or the family's budget could afford but I had to have it. I cannot resist buying every gramophone, phonograph, graphophone, disc, cylinder, reproducer, needle-box, catalogue or record cabinet I am offered. I have sold most of my possessions except the car which I need to beat the other collectors on the Saturday afternoon race. Also I find I am making life impossible for the family on account of the room my collection takes up. The bedroom was long since outgrown and I filled up the rest of the house except the lounge. Eventually I even had to put some items in the lounge which caused bitter family disputes which I now regret but I have the damp to think of. The car I am afraid lives in the street as my music boxes are stored in the garage. The chickens were also sold as I needed space. The shed is full up too. The family say I am crazy, and my old friends no longer visit me and I miss having someone outside the family to show my collection to. There are still big gaps in it though and I do not know what to do. I am desperate. Perhaps there is some society for people who have the same trouble as myself where we could meet and try to help one another. I am really desperate.

Signed Desperate.

PHONOGRAPHS IN CONCRETE

It will be a surprise to many collectors to see some of the illustrations which appear in this issue. Many of us when carrying phonographs imagine that they are made of concrete - in the case of the phonographs pictured this is a fact. They are! The statuette with the sylph on top is made entirely of concrete; a very elaborate cylinder machine, the sound being reflected from the shell held out by the sylph. These machines were made to look exactly like carved wood and appear most impressive. In casting the cabinet, Edison used smooth nickelplated moulds and a mixture similar to that used in his houses. The other two machines shown, one a cylinder and one a Diamond Disc, were painted white and finished in gold.

REPORT FROM WELLINGTON by Donald Cameron

On Monday the 2nd of June this year at the formal business session of the Convention it was decided unanimously, by the Wellington collectors present to form a local chapter of the Society and to meet regularly. As I had been the originator of the idea, I was duly asked to circularize a letter to all enthusiasts outlining our intentions and to convene a meeting to decide what further action be taken. This meeting was held on Monday, 4th August at my parents residence at 25 Agra Crescent, Khandallah and was attended by nine collectors, the majority Society members. There were also four apologies received.

The following decisions were made: We would become known as the Wellington Chapter of the Vintage Phonograph Society of New Zealand Incorporated meeting regularly at different members homes on the last Monday of each odd-numbered month of the year; a fee of fifty cents per annum would be levied on each regularly attending member to cover expenses; any equipment donated to the Chapter would be re-donated to the Dominion Museum or other interested public institution or alternatively balloted among members. Local officers elected were Jack Root as Secretary-Treasurer and myself as Chapter Chairman. The 31st July would be the end of the financial year and officers appointed for annual terms. All Society members are cordially invited to attend our meetings when in Wellington. If you wish to contact us, the Secretary's address is P.O. Box 2827, Wellington.

MORE ABOUT REPRODUCERS

An Early Edison Recorder and Reproducer by Walter Norris

This is an interesting reproducer and recorder which we have not yet seen illustrated in any Edison publication. We illustrated the reproducer (early Model B) in Volume 1 Issue 6 Page 3 and here it is shown with an added lead weight - the construction is the same as the recorder we illustrate in this issue. This model, as far as we are able to ascertain was used only on the Gem but of this we are not certain.

This model is not moulded out of die metal like all other Edison reproducers but is made of pressed steel. The steel stampings are held together with two screws which fit into two small clips. The diaphragm used is glass - the linkage being glued to the glass. The other unusual feature is the way in which the reproducer and recorder are held in the holder. It will be seen, from the illustrations, that the recorder has a notch cut on each side of the body and by means of this the recorder (or reproducer) can be put in and locked into place. We do not know for certain where this model fits chronologically into the order of models made by Edison but it is thought to be after the automatic models and before the Model C. (The automatic reproducer is illustrated on page 22 of Volume 4 Issue 3 and the recorder on page 30 of Volume 4 Issue 4).

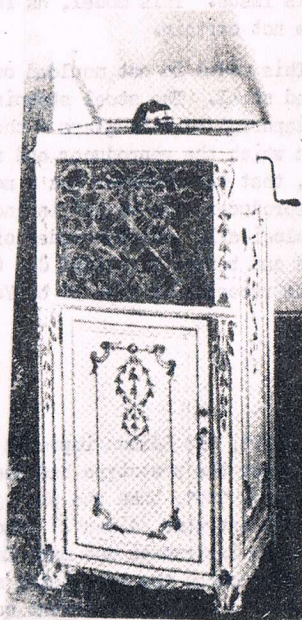
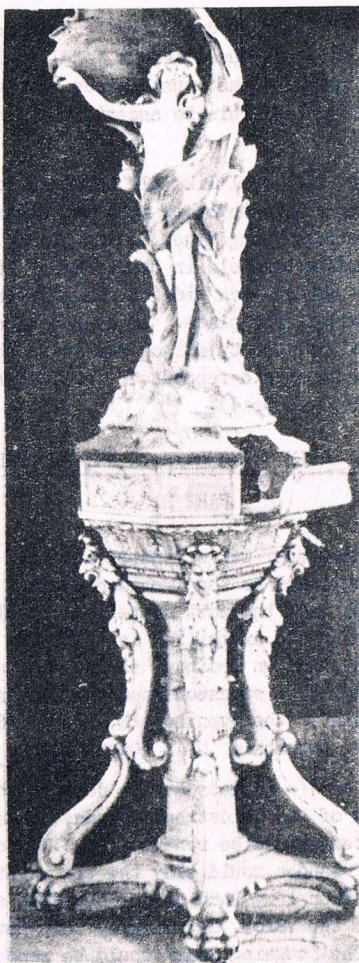
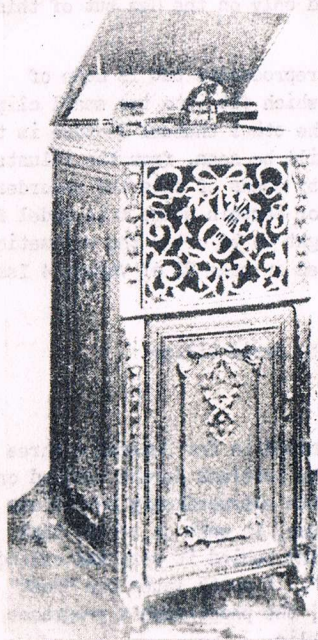
THE EARLY PHONOGRAPH IN NEW ZEALAND by David Millar

PART 2.

In 1891, the Edison improved phonograph, wax cylinders and all, arrived in New Zealand - three years after the prototype had been unveiled to the American public. The Auckland Herald claimed on 10 February 1891, that the phonograph was "the most marvellous of all the extraordinary inventions of the great inventor Edison". Describing the exhibition in the Opera House, it went on to say that "it was an instrument not much larger than an ordinary sewing machine and behind it were wax cylinders which reproduced the surprising sounds that so astonished the audience". A month later the "Post" announced in its advertisement columns on the evening of 13 March 1891, the phonograph's programme and introduced its operator, Professor D. Archibald M.A. (Oxon) to the public.

The audience who paid their 4/- to 1/- tickets at the door of the Opera House were promised cornet and coach horn solos by Mr. A. Smith of the Coldstream Guards, as well as an item by the Lady Champion cornet player of New York. Banjo items would be rendered by W.H. Vane of Liverpool and the Bohee Brothers, London, while Mr. Young of London would play the tin whistle. Band music would be rendered by Tasan's band, New York, the Salvation Army Band of Christchurch and the waxworks Band of Adelaide Road, Melbourne. For enthusiasts of the voice, Mr. Bingley Shaw would sing 'Warrior Bold', recorded in Nottingham two years previously; 'The Laughing Song' would be rendered by someone called the 'Queen's Jester'. One strange item and announced in extra big capitals was 'Angels ever Bright and Fair', sung by Florence Nightingale - probably only a fortuitous coincidence of name. The Christchurch Cathedral Choir would sing 'Banish, O Maiden', while J.L. O'Toole would offer a rendition of 'An 'orrible tale'.

The following day, 14 March, the "Post" described the exhibition. A large crowd sat with "baited breath" throughout all the record playings in an atmosphere of "awe and admiration". The large funnel emitted the "slightly metallic sound, which however, was not marked enough to interfere with the enjoyment of the original sounds". The highlights of the entertainment were, first, the oration by William Gladstone. Like a colossus, the famous Prime Minister was a household word throughout the world. He was admired and honoured by more men than any previous English politician, even if the



PHONOGRAPHS IN CONCRETE

LEFT AND CENTRE :- CYLINDER MACHINES

RIGHT:- DIAMOND DISC

witty Disraeli gave him a run for his money. Imagine the excitement when, to quote the "Post", "the sonorous and measured periods of the Grand Old Man were heard admirably, excepting as regards one little sentence, the record of which had been obliterated by accident." The other record that thrilled the audience was that of the Christchurch Salvationists. To hear not only the music, but the fervid "Amen, brother", and "Halleluya" shouted out above the oomph, oomph of the dominating trombone and saxhorn men was to introduce emotion into the evening and the audience responded by demanding an encore.

On following nights, Professor Archibald played an address in Maori by Sir George Gray to the Chiefs in Wellington. He also recorded his own voice, and that of Kennedy Macdonald, member of the House of Representatives and "these were reproduced with absolute accuracy". Wellington was enthralled by the machine; a special children's matinee was organized; the "Post" under a leader heading of "Scientific Wonders", stated "Mr. Edison, in his latest invention, has enabled us to embalm the voices of those we love. Truly we live in an age of wonders." On 17 March it reported: "The phonograph season in Wellington promises to best the record for the colony, already an excellent one." On 18 March the large number of Irish who turned up on St. Patrick's Day to hear the machine gave an enthusiastic response to an Irish song delivered into the recording tube by a member of the audience and subsequently replayed. When the Wellington season had finished, it was off to the South Island, where the same enthusiastic response to the machine was experienced.

At this point it would be helpful to consider the phonograph and how it fitted into Victorian society. And here we must start with an axiom of Victorian behaviour. The ideal Victorian amusement was one with which the most instruction could be considered. In other words, there was a strong feeling within society, that leisure ought to be devoted to self-improvement. Mechanic institutes sprang up all over the United Kingdom; in far off Wellington, we had the Athenaeum, the colonial equivalent. There was an enormous thirst for public lectures at which women were to be seen as much as men. Lecturers of all kinds, some with impressive, but highly dubious qualifications, expounded their theories, exhorted their listeners or recounted their experiences to packed houses. It was the secular equivalent of the sermon and everyone loved it. It was a period of marathon speakers and marathon listeners. Earnestness was easily provoked; instruction was sought for everywhere. This is the age that invented the public library, the museum, the encyclopaedia and flooded the book market with cautionary tales for children and novels with obvious moral lessons for adults.

It is in this light that Edison's refusal to allow his phonograph invention to be used for pure recreation must be seen. For him, the products of invention must build up business or increase man's knowledge. To perfect the phonograph and then find it used as a mere toy - that was beyond his comprehension. It degraded his work from the sublime to the ridiculous and no Victorian wanted to look ridiculous.

To sell the phonograph, therefore, it was necessary to point out to people the scientific nature of the invention - to hammer home to doubting sinners that the tin foil advanced man's knowledge of himself and his environment. To give academic respectability to the invention, you will note that the person who brought the improved machine to the country called himself a Professor and claimed the degree of M.A. Oxon. It was not to claim special academic honour for himself - it was done to invest the phonograph with the highest honour that any Victorian could claim for something new - it was scientific. Of course Archibald's credentials might have been impeccable, but we must be shocked if they were not.

CAN WE HELP?

The annual accounts of the Society show that during the last year one of the biggest services we have offered to members has been the providing of reconstructed parts which have enabled many machines to be put back in service. In this issue we illustrate several of the parts and list over our complete 'repertoire'.

Rubber to join reproducer to horn 2c an inch - Gaskets (rubber) for both sizes of Edison reproducer 10c a pair - Crane holder for cygnet horn (in aluminium and not machined) \$1.25
 Crane for cygnet horn \$2.00 - Cygnet for Triumph horn (in fibreglass) \$3.50 - Witches hat horn (unpainted) \$3.50 - Gem horns (unpainted) \$2.00 - Reproducer holder for gate Standard (in aluminium not machined) \$1.25 - Wooden part of handle for Edison cylinder machines 20c - Front grille for Amberola 30 (painted) \$1.25 - Inside grille for Amberola 30 (unpainted) \$1.00 - Material for grille for Amberolas 8" x 12" 8c, 16" x 12" 16c - Belts for Edison cylinder phonograph (not glued) 15c - Metal needles - while they last, 2 tins for 35c or 6 tins for 1 dollar - Reproduction of Beggs Music Store parts catalogue 85c

(All prices in New Zealand currency - and postage extra)

We are also in contact with several members who are prepared to make parts to order and with others who can supply a wide variety of parts for both phonographs and gramophones. Just give us a full description of what is required and we'll see what can be done.

RECORD CLEANING by R. Cole

Many records, when obtained, are found to have been stored for unknown years in very dirty, gritty places, and before playing require careful cleaning. I have found the following procedure very satisfactory.

Take one large tub, and fill it to a depth of about eight inches with hot water. Into this liberally sprinkle Lux flakes - and only Lux flakes, as they are pure soap and contain no bleaches or chemical additives - and a few drops of ammonia to help get rid of the grease. Mix up well, add cold water until the whole is only just lukewarm. Immerse each record and rub it with a soft cloth, following the grooves, then pour clean cold water over the record and stand it in a fairly warm place (not in the direct rays of the sun!) to dry, finishing the job with a tea towel. It is easy, using this method, to remove royalty and advertising stamps from the labels - they will rub off quite easily after a few seconds in the water.

After using the tea towel (not one of the fluffy variety), stand the records in a warm place until completely dry. I find that standing them in a record rack designed for 45 r.p.m. records is an excellent scheme.

CHILD STARS: For those of us old enough to remember her in her early 'Wizard of Oz' days, the death of Judy Garland must have brought back memories of the 'child stars' an era which seems to have no counterpart in modern films. Those who prize their records of Judy Garland, Deanna Durbin and others of that time will probably thoroughly enjoy an unpretentious book by Norman J. Zierold.

The Child Stars. This traces the story of the major child stars of the 30's and 40's and highlights once again the problems of growing up too quickly. A fine souvenir of a unique era.

There has been some interest of late in small distortion-generators known among the cognoscenti and my intelligent readers as 'Cameraphones'. Of course, they couldn't be known as such else. Who would understand you if you boasted about your 'Gramera'? The usual reason claimed for their existence is the demand for a little diversion in the trenches during the war, but it seems as if they are older. In a volume of 'Chums' for 1907 I found, tucked among the rattling school yarns and ripping tales of adventure a little bit of gossip about a would-be politician. This enterprising personage must have realised that it is harder to throw rotten fruit 'up' than 'across', for he conducted his campaign from a balloon, and to give his voice a break, and to inspire his listeners, items of patriotic music were provided by a Camera-gramophone.