

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

Volume 7, Issue 4.

April, 1972

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SOCIETY SECRETARY: Owen de Joux.

Address all mail to the Society's Post Office Box No. 5175, Papanui,
Christchurch, New Zealand.

FOR YOUR INFORMATION

As a Co-Editor of 'The Phonographic Record' I would like to inform the Society members of the resignation of Pamela G. Rogers as Secretary. I would like on your behalf to thank Pamela for her loyal support as Secretary for the Society and trust she will enjoy a well earned rest. She has conscientiously worked for the Society for six years and much of what it has achieved is due to her efforts. She will not, however, be losing contact with you altogether as she is going to continue as Co-Editor of 'The Phonographic Record'.

At our last meeting we elected a new Secretary, Owen de Joux, and we wish him well in his new office. This will mean a change in Secretarial address, which appears above.

W.T. Norris

Antique Phonographs - parts - records - literature or related items wanted.
Write W. Hoffman, 2570 Falcon Street, E. Meadow, N.Y., 11554 U.S.A.

FERRYMEAD REPORT

The section at Ferrymead has been filled, the fill has been consolidated and the foundations have been completed to the point of moving in the building. The contractors are at present working on the church and site at Ellesmere and by the time you are reading this magazine the building should be at its new location. In the next issue of the magazine we hope to have a map showing the location of our present display and that of the clubrooms. Such a map should prevent too many members getting lost when they negotiate the many acres of the Ferrymead site and we hope it will encourage all members when they are in the city to see the 'home' of the Society.

AN ENCYCLOPAEDIA OF EDISON DISC PHONOGRAPHS

Firstly - A REPLY TO BURL INNER

Although we are sorry that Burl Inner cannot agree with the title of our series, we are pleased that this prompted him to write to us.

He is quite correct in that all disc machines except Diamond Discs are called gramophones. But as to the machines which play hill and dale records, we are not so certain. Pathe, Marathon and Neophone are only a few manufacturers who made hill and dale machines. The Neophone, shown on page 34, Volume 6, Issue 4 is called a gramophone; according to Burl Inner it should be called a

phonograph as should also, he points out, the Emerson, Page 11, Volume 5, Issue 2 so we think, on this point, he may have bought himself an argument. We would remind him that in the United States of America, all record players are called by the modern generation, 'phonographs'.

Burl Inner next asks the source of our information concerning what we termed 'Berliner's second model'. It came from the book, The Romance of the Gramophone by T. Lindsay Buick and it can be seen on page 89 of that publication. We are not certain of this date but, as we stated, this model has no belt drive, which we believe, later models did. Different books give different dates and different accounts so bear with us if you can.

We had noted the article in The Hillandale News, December 1965, No. 28, page 79 in which W. Schenker stated that a doll factory in 1886 commenced to produce dolls for Kammerer and Reinhardt and that in 1887 a gramophone had been put on the market. The discs, it was claimed, were 12.5cm (5 inches) in diameter - those for the doll only 8 cm (3 inches). Yet at the conclusion of the article, it states that the talking dolls were not produced until 1890. Emile Berliner, we understand, gave permission for both talking dolls and hand turned gramophones to be produced.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

We have looked long and widely at this subject and have found much to interest us: we look forward to receiving more letters similar to that of 'Burl Inner'.

According to V.K. Chew's book Talking Machines, the recording machine we illustrated on page 11, Volume 7, Issue 2, was produced in 1888, yet a patent for this was not taken out in the United States of America until 1895, some years later. This will perhaps indicate some of the controversy which can arise. We feel that friction drive machines may have been produced before belt driven models. For this we have no proof, only surmising that the friction type of drive is the more primitive of the two.

Pictured on page 40 of the book Talking Machines by John Cain, is a model we also illustrate, and which could have come next in the chain. It was closely followed by a model pictured in The Fabulous Phonograph by Roland Gelatt. If this is studied closely, it will be noted to be very similar but is driven by a belt. What sized records did these machines take - five inch or seven inch?

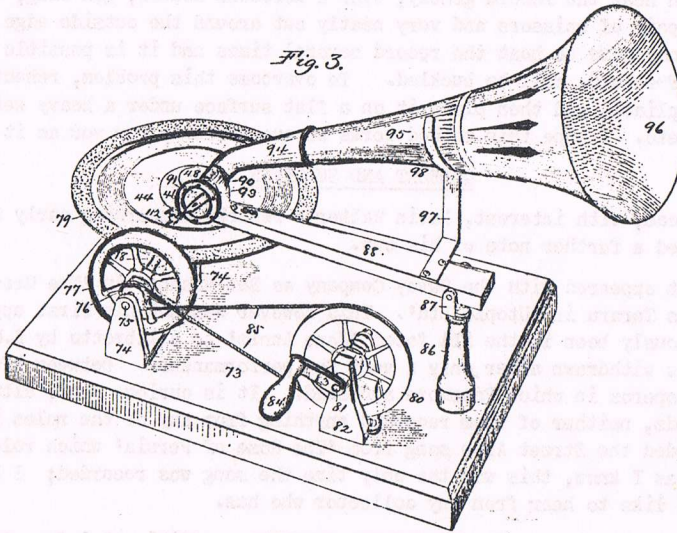
According to John Cain and other writers, Berliner did not visit Europe until 1889 and it was after this that Kammerer and Reinhardt started the manufacture of a hand turned disc machine, using a 5 inch disc made of a very thin material (much like thin plastic) not button material which was used later. Each disc played from one to two minutes and these contained nursery rhymes. We believe these were the first commercial machines and records manufactured for sale. These were simple machines, belt driven, constructed of brass, mounted on a wooden base. They had paper horns. They were sold in England by Parkin and Gotto, 60 Oxford Street for the price of two guineas. These machines were similar to the one patented in the United States on February 19th, 1895.

The five inch machines of this type seem to be mostly in the possession of museums, only a handful are known to exist. We have one in New Zealand owned by Walter Norris; this model is complete with records of the type described and pictured in the patent drawings. The date set for this model varies from 1891 to 1894 depending on the authority.

Berliner

Witnesses:
Alfred C. Brown
Wm. H. Chapman

Inventor:
Emile Berliner
By Joseph Rogers
Attorney



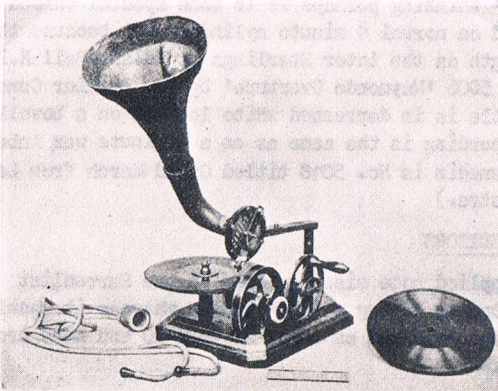
(No Model.)
 No. 634,543.

E. BERLINER.
 GRAMOPHONE.
 Patented Feb. 19, 1895.

4 Sheets—Sheet 3.

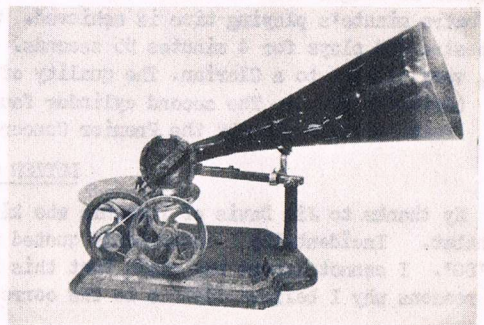
Photocopy supplied by
 Bruce Coleman

1895 Patent



MODEL 3—1890

Note the friction drive



MODEL 4—1888

Note the belt drive

For many who are interested in label collecting and who are short of wall space to display the complete record, getting the record down to the label size without fatalities has been a problem. I have successfully solved the problem by this method. First of all take the record and carefully snip with pliers around the outer edge, approximately one or two inches in; this makes the record easier to handle. Then heat the record gently, over a kerosene heater, gas ring, etc. until it is pliable. Next take a pair of scissors and very neatly cut around the outside edge of the label. To do this correctly you may have to heat the record several times and it is possible that the label mounted on its piece of record, will be buckled. To overcome this problem, reheat the label piece until it is once more pliable and then place it on a flat surface under a heavy weight such as an iron, a pile of books etc. I hope this method works as successfully for you as it has for me.

GILBERT AND SULLIVAN

Michael Walters read, with interest, Nevin Walker's remarks concerning early Gilbert and Sullivan recordings and has added a further note of his own.

C.H. Workman first appeared with the Savoy Company as Ben Hashbaz in 'The Grand Duke'; Passmore had appeared earlier as Tarara in 'Utopia Ltd'. This however was not his first appearance at the Savoy for he had previously been in the ill fated 'Jane Annie' to a libretto by J.M. Barrie; this had been a flop and was withdrawn after only a very few performances. Between 'Utopia' and 'Grand Duke' came many minor operas in which Passmore appeared. It is curious that, although both artists made quite a few records, neither of them recorded anything from any of the roles they created although Workman recorded the Street Arab song from 'The Rose of Persia' which role had been created by Passmore. As far as I know, this was the only time the song was recorded; I have never heard it and would very much like to hear from any collector who has.

THE EBONOID CYLINDER Additional information from Wally Gollidge

I have now in my collection the complete cylinder and box referred to in the article in Volume 7, Issue 1. Both the box and the cylinder are in mint condition. I have been in touch with an ex-employee of the manufacturers, the Premier Manufacturing Co. Wandsworth, London, the makers of the Clarion cylinders. He says that only one issue of about 20 titles was made. These all appear to be in the 5,000 series as one which was found in Wellington, New Zealand, some ten years ago was so numbered.

Members may wonder at the claim '5 Minute Record' thinking perhaps it is some special thread or gearing. It is standard 200 threads per inch as used on normal 4 minute cylinders but because the cylinder is longer than an Edison (it is the same length as the later Sterlings or Edison-Bell N.P.'s) the extra minute's playing time is achieved. Mine is 5006 'Raymonde Overture' by the Premier Concert Orchestra and plays for 4 minutes 55 seconds. The title is in depressed white letters on a bevelled rim, very similar to a Clarion. The quality of the recording is the same as on a 4 minute wax Amberol.

(Editor's note:- The second cylinder found in Dunedin is No. 5018 titled Grand March from La Reine de Saba also by the Premier Concert Orchestra.)

LETTER TO THE EDITORS

My thanks to Jim Davis of Tasmania who kindly supplied some missing links in the Surrealist Alphabet. Incidentally I incorrectly quoted the record as having a 'DOX' prefix whereas it should be 'DO'. I cannot accept the claim that this record was released as early as 1929-30 and here are the reasons why I believe 1938 to be the correct date:-

1. There were no Clapham & Dwyer records listed prior to 1929; the first two appeared in the Columbia catalogue of that year.
2. Between 1929 and 1937 the number gradually increased to eighteen but did not include D01598.

Although I have no 1938 catalogue on hand I conclude from the above that the record in question must have been issued no earlier than that year. Meanwhile I am looking forward to having the Alphabet completed by courtesy of Clive Morrison.

Yours etc. John Stokes.

THE SURREALIST ALPHABET

As promised, Clive Morrison has unpacked and played for us 'The Surrealist Alphabet' and we list below corrections and additions to the previous articles.

C for th'Highlanders (Seaforth Highlanders)	P for a penny
I for Novello (Ivor Novello)	S for you (As for you!)
K for rancis (Kay Francis)	U for films (Ufa films)
N for dig (Infra dig)	

In one or two cases alternatives were given but we have used the most entertaining ones. We would like to thank all who have assisted with this ABC.

RECIPES, HINTS AND GENERAL ADVICE CONCERNING

RESTORATION OF WOODWORK

by Gordon Garraway

On the market today there are various forms and types of fillers, plastic woods etc. Large cracks or holes should be filled with plastic wood before commencing the initial sanding. After sanding and one coat of polish you can smooth on coloured beeswax with the back edge of a pocket knife. When it is hard steel wool off until level. When using an oil stain, you can also use coloured putty. Various shades can be obtained by tinting with universal stainers or powdered stainers. When mixing, it is a must to always tint your putty lightly with yellow ochre - then add burnt sienna or burnt umber. If too dry add a little linseed oil - if too sticky, harden up with powdered whiting. When using putty, smooth in with a putty knife, or, in small places, a pocket knife. This must be left until reasonably hard. If too proud, lightly sand off then apply the first coat of polish. Coloured beeswax is made by cutting up beeswax into a clean tin, put the container in a pot of water and boil the water until the beeswax has melted, then mix in powdered stainers while hot. Pour into a flat tin (such as a lid) and when it is hard it can be broken up into small pieces.

French polish is best made by buying orange shellac, put in a jar and cover with methylated spirits - from then on thin as required. White polish is best bought ready mixed. Always keep a dust free surface and always start with an even surface; when polishing always make sure your own clothes are free of dust. Never panic when polishing because the work can be sanded down again. On small pieces, old polish may be softened and stripped with methylated spirits. A knot or defect can be disguised by graining using a very fine artist's brush, thin polish and burnt umber. Just dip the brush in the polish, take a wee dab of dry burnt umber etc. and simulate a knot by making whorls and fine lines round the defect. Do not polish in a cold shed or in a draught as this will tend to make your polish go white.

(Concluded)

TWO ROOTS IN EUROPE (Part 2)

by Jack Root

In Belgium we hunted down a rather attractive but worm infested Ariosa reed organ box playing 3" wide discs with a diameter of 12". Also a small, late 18th century serinette type miniature barrel organ measuring approx. 8 x 8 x 8" was acquired. Not functioning at all, of course, and again, costing a small fortune. Nevertheless, because of our frequent disappointments we were persuaded to buy anything that actually was for sale.

Paris was our next stop, although, of necessity, a very brief one. The 'Marche de Puce' proved relatively fruitless, stocks of assorted antique 'junk', both genuine antique and contemporary

Berliner 1895 Patent

(No Model.)

E. BERLINER.
GRAMOPHONE.

4 Sheets—Sheet 4.

No. 534,543.

Patented Feb. 19, 1895.

Fig. 4.

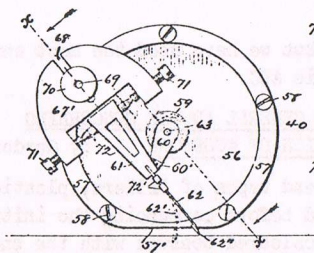
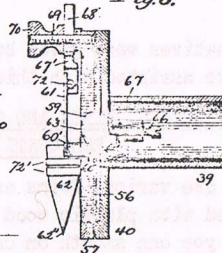


Fig. 5.



Reproducer head

Fig. 6.

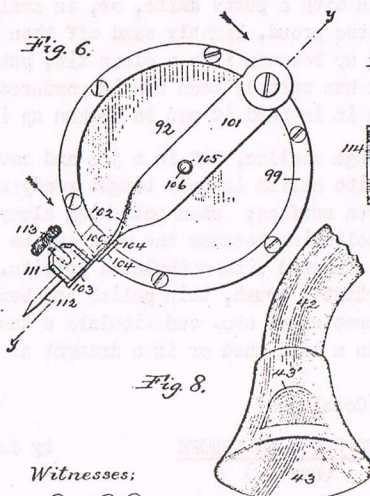


Fig. 7.

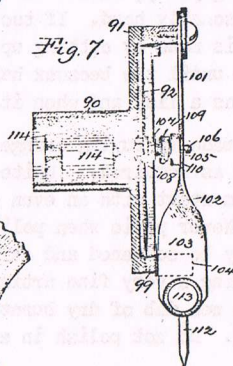


Fig. 8.



Witnesses:

Ray C. Brown
A. T. Chapman

Inventor:

Emile Berliner

By Joseph G. Goss
Attorney.

Recorder head

antique (read fakes), but no phonographs. 1971 will go down in the Paris phonograph annuals as a lean year.

Via Rouen we motored on to the ferry in Calais and duly arrived at Dover after which London was honoured with a visit. Phonographwise a complete dud but in the musical box field we did all right. At a shop in North Circular Road we bought a beautifully inlaid Swiss box, maker unknown as yet, with six gloriously set tunes, including magnificent 'thrills'. A couple of teeth missing in the drive-wheel causes the cylinder to make a two teeth jump per tune. A small matter really, for the model engineer.

At Paddington we bought a rather nice eight tune box from a boatman and, naturally, visited the famous Keith Harding shop where we stocked up on damperwire, endstones and good advice. Regrettably, the Graham Webb shop was closed on Mondays, but we killed time by visiting all Portobello antique shops and looking at some unusual boxes, including an ornately carved rococo style disc symphonion - flittering birds in trees, singing birds and what have you. For us, it was hands off, largely dictated by our rapidly diminishing cash resources. On our way to Scotland, where we did encounter the occasional treasure, we found that prices, generally were very high. The impression we gathered was that the antique dealers who had phonographs, held them as an item of interest - and were in no hurry to sell. Consequently, prices were all up in the clouds.

On the way back we happened to meet Mr. Opie, a New Zealander from Palmerston North, who had an antique shop just outside London. Mr. Opie was very good to us and let us have a restorable musical box at, for once, an acceptable price, with the promise that he'd let us know when he gets in some more. A late 1890 musical box with organ attachment, featuring next to no teeth and minus the governor, fitted with a beautifully inlaid case, was added to the collection too. I have not mentioned this before, but Renee's rather beautiful 17 year old sister Ada, who always found yesterday's camping of higher standard than today's, travelled with us and it was under great protest that she made the return trip London to Dover, perched on top of an array of phonographs and musical boxes. I am happy to report however, that none of the phonographs suffered any permanent disabilities after the trip.

To be continued.

PASSING PARADE

by Frank Puls.

We love them - for sentimental reasons. We have often wondered what is responsible for the most lasting memories of our youth - sight or sound. As most of our members have a strong interest in sound, probably that would get the vote, and sound for some of us includes serials as well as tunes in radio programmes for New Zealanders; many being of Australian origin. In PASSING PARADE by Australian member Frank Puls we learn of the death of some of those who are, for some of us, inextricably tied up with childhood memories.

BILLY COSTELLO. From the U.S.A. I learn of the passing of 'the voice of Popeye the Sailorman' at the age of 77. At least 12 records were made by him in England during the early '30's. They were made for the Decca Company and some were released on Regal-Zonophone. Two of the best known were 'I'm Popeye the Sailor Man' backed with 'Blow the Man Down' on G40071 and 'Barnacle Bill the Sailor' backed with 'The Merry Go Round Broke Down' on G40188. LOU VERNON. From Sydney I heard of the death of this kindly veteran actor of radio. He played the part of a Scottish doctor of the Sydney suburbs in the serial 'Doctor Mac'. Lou Vernon played many other parts on radio and he was popular with all. DICK CRANBOURNE. From Melbourne comes news of the passing of a great showman, compere, vocalist and comedian at the age of 66. Still at the job he loved, compering Country and Western shows which will still be heard from Melbourne Radio Station 3DB until late March. To quote 'The Age' newspaper ... "Dick's show business career began at the age of 6 when he took part in a bush concert at Wy Yung near Bairnsdale (Victoria). At 13 he was playing mood music for the silent movies at the Bairnsdale Theatre" From here there seems to be a gap in the story. I do know,

however, that in the mid 1930's Dick was in Sydney; he appeared as a vocalist with Jim Davidson's Dance Band on Regal-Zonophone records. 'Underneath the Spreading Chestnut Tree' was one of his favourite titles. During this time he appeared on Bob Dyer's radio programme 'The Last of the Hillbillies' and a series of half-hour comedy series with George Wallace Senior. In 1941 Dick joined 3DB as an announcer and later compered community singing and sporting broadcasts. He also appeared as 'Brother Sunshine' in the C & G Minstrel Show where he would sing the news of the week to well known Irish tunes. In 1952 he helped to devise a radio programme to keep the audience amused while they waited for the cricket scores to be relayed from England. 'The Happy Gang' proved to be so popular that when the cricket was finished it continued for 10 years. I met Dick in 1968 when he was compering his 'Country and Western' hour at 3DB. He had a knack of handling people from all age groups, seeming as much at home with rock music as he was with the classics; country music though seemed to have been his favourite all his life. On this night the performers were as well dressed as if they were on television. Dick however, was comfortable in blue jeans and large maroon pullover. He ran around moving microphones and chatting to nervous artistes and before long had the real party atmosphere of a woolshed dance. Dick had an uncanny sense of pitch and within seconds could trace a faulty note, and tune the offending string for the one out of ten players who was at fault. Satisfied he would go on to record for two hours with hardly a break. After the show finished, I met Dick in Flinders Lane. The dynamic showman had been replaced by a kindly old farmer. We yarned for quite a time about radio personalities of the past and it seemed significant that as we shook hands and parted a cold wind had sprung up and light rain had begun to fall.

BOOK REVIEW

'What's New That's Old' by John Mebane

Published by A.S. Barnes & Co., Cranbury N.J., Thomas Yoseloff Ltd., London.

Reviewed by Wally Gollidge.

Books on the subject of phono collecting have not been common in the past although recently a few new books have helped remedy this deficiency. One such book which should interest collectors of varied interests has been published recently, although its New Zealand price of \$9.90 will deter many from buying. However my copy is from the local public library - no doubt it will be in other libraries.

This book deals with what the Americans call 'collectibles' as distinct from the higher priced 'antiques' and contains sections on bottles, 'quack cures', toys, sports equipment, musical instruments, cameras, office equipment and countless other things of 50 to 150 years ago - plus quite a sizeable section on phonographs.

Apart from two pages of illustrations where the captions have been transposed - this is well written and quite accurate as to dating. Two early advertisements for the Berliner and the Victor are reproduced and suprisingly, two machines are pictured which I have not seen in any other reference book - namely a small 'Puck' - like 2" cylinder machine of 1908 named CONCERT (a very common name for a machine as two Edison machines also bore this name,) and the Columbia AQ of 1908, another machine similar to the 'Puck'. The author makes no mention of music boxes, no doubt placing them in the true 'antique' class but he does make passing mention of roller organs.

I can thoroughly recommend this most interesting book.

CHRISTMAS CARDS

The Society Christmas Card will, this year, feature an Edison Opera Phonograph on art paper mounted on a Greeting Card. Further details next issue but start thinking about your order - 10c each plus postage.