



The Phonographic Record

The Journal of The Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

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FOCUS ON FERRYMEAD

From the President:

Good progress has been made with the shifting of the Church; the contractors have done a very good job to date. The only hold-ups encountered were the shifting of an historical house also to Ferrymead and this had priority - then the Drainage Board opened a road and this held us up until it was filled in again. However, the Church is now sitting on temporary boxes over the foundation which we have prepared for it. We have two centre rows of piles to fix and then the building will be lowered on to the foundation. Everything has gone to plan and those who have worked on it have done a really good job. The next two weeks should see the move completed and we can then commence renovations. I would say, in all sincerity, to all members that this is a substantial building and an asset to any society. We hope to have photographs in the next issue of the magazine.

Fund raising has progressed with the proceeds of a display and stall held at the Kaiapoi Church Hall on May 13th. About \$1100 has been received so far in free-of-interest loans from a few of the members. It is hoped, however, that more will soon come to hand. Even \$5 or \$10 would be a big help, so if any member can spare this, or, in fact, any amount please send it as soon as possible to the Treasurer, Walter Norris, 'Waipapa', Swannanoa, Rangiora R.D.1, New Zealand.

DONATIONS:

The Society has now been declared a Charitable Society. All New Zealand members please note that any donations made to the Society can be declared as a tax deductible donation for Income Tax purposes.

CHRISTMAS CARDS:

The Society has again had Christmas cards printed as a fund raising effort. You will see by the design shown on our illustrations page that we have a new design this year. By doing some of the work on the cards themselves the Society has managed to keep the cost down and thus offers them to members at 8 cents N.Z. each, plus postage. For those of you who would like them, supplies of last year's cards are available.

FERRYMEAD DEVELOPMENT 1972:

In this issue we reproduce the map of the Ferrymead area prepared by the students of Lincoln Agricultural College. We have indicated on it both the site of our present display and the site of the clubrooms.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

Firstly, an apology for transposing the captions of the illustrations of the reproducer and the recorder on page 30 of our last issue.

We continue with a detailed description of the machine we call No. 5. This model, a photograph of which appears on our illustrations page was shown in the patent paper depicted on page 27 of our last issue. All parts except for the horn, horn elbow, stylus bar, turntable shaft and base are made from moulded brass. The horn is of moulded cardboard, coloured black and with a narrow gold line painted around it near the flare. The horn is connected to the reproducer by a stitched leather elbow, similar to the 'trade mark' model.

The base is of wood onto which all parts are screwed along with a threaded metal post and metal disc. This post is for clamping records to the base; they are slipped over the post and the metal plate clamped on top. This is used when the machine is being carried. However, the nut which is used to clamp the discs to the post is also used to clamp the disc to the turntable while in use. For an illustration of this feature, look on page three, Volume 7, Issue 1. Either this nut serves a dual purpose or there should be two nuts as shown.

The reproducer (see close up on page 30) has a metal diaphragm which is covered with dates and places of patent.

e.g.	England	November 18	1887
		May 15	1888
	Italy		1889

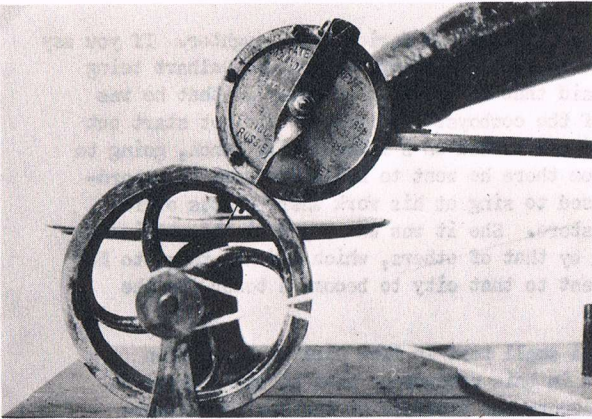
To the centre of the diagram is attached a metal threaded post which passes through a hole on the stylus bar with two nuts, one on each side. This is locked up on to the stylus bar, these nuts enabling the diaphragm to be adjusted in relation to the stylus bar which is made of a thin flat strip of spring steel attached at the top with a screw. The metal is fixed to the centre by the two nuts and given a 45 degree twist with the needle holder riveted to the lower or opposite end.

This model, as often stated is more like a toy than a gramophone; it has a very small wooden base; the measurements are:- $13\frac{1}{2}$ " x $7\frac{1}{2}$ " x 1 inch thick; the horn is 17" long x $8\frac{3}{4}$ " across the flare; the drive and fly-wheels are $2\frac{1}{4}$ " in diameter; the turn-table is 4 $7/8$ " across; the reproducer arm is $8\frac{3}{4}$ " long. On the wooden base is an oval brass plate with the inscription, 'Parkin, Oxford Street W'. The machine described and shown in our illustrations is owned by Walter Norris.

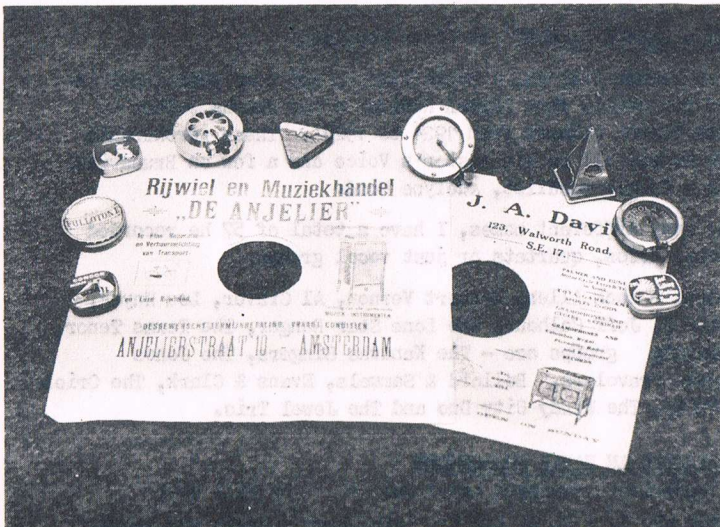
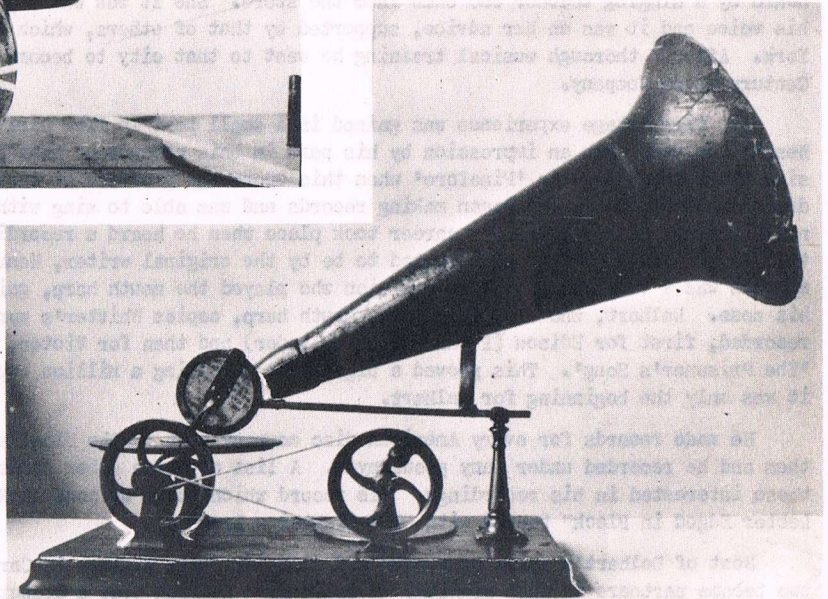
VERNON DALHART

by Walter Norris.

Most country and western fans are interested in cylinders and discs by this artist and his records are not too difficult to find in New Zealand. According to the 'Daily Mail Book of Golden Discs', his pre-electric discs - between six and seven million of them - were Victor's biggest seller of the pre-electric era. His first million records were sold by 1924, according to the same source and was considered to be 'the champion of hill-billies', a term not used in the U.S.A. today. Most of his discs seen in New Zealand are Zonophone and Regal and are on green and dark red labels. He recorded for Edison on both cylinder and Diamond Disc and it is from the Company's publicity that we have come by our



BERLINER No.5 1896



MATTERS of
SECONDARY IMPORTANCE?

illustration. His real name, perhaps a surprise to some, is Marion Try Slaughter. If you say this name over, you will see why he changed it to Vernon Dalhart, Vernon and Dalhart being towns near his childhood home. It could be said that he was born a cowboy in that he was born in Jeffersen, Texas - perhaps the home of the cowboys. However, he did not start out to be one. Until the age of sixteen, he lived and worked on a Texas cattle ranch, going to school whenever he found the opportunity. From there he went to Dallas to work in a hardware store. He had a happy disposition and used to sing at his work where he was overheard by a singing teacher who came into the store. She it was who urged him to cultivate his voice and it was on her advice, supported by that of others, which led him to go to New York. After a thorough musical training he went to that city to become a tenor for the Century Opera Company.

His first stage experience was gained in a small part in 'The Girl of the Golden West'. He made such an impression by his part in this production that he was engaged to sing the leading role in 'Pinafore' when this opera was produced at the New York Hippodrome in 1913 - 1914. He began making records and was able to sing with a convincing negro accent. A change in his career took place when he heard a recording of 'The Wreck of the Old 97' on Okeh label and reputed to be by the original writer, Henry Whitter, who, it appears was a Virginian mountain musician who played the mouth harp, guitar and sang through his nose. Dalhart, who also played the mouth harp, copied Whitter's words of the song and recorded, first for Edison (I think on a cylinder) and then for Victor, backing it with, 'The Prisoner's Song'. This proved a big seller - selling a million copies in 1924, but it was only the beginning for Dalhart.

He made records for every American disc company east of the Mississippi, some thirty of them and he recorded under many pseudonyms. A list of these other names may be a help to those interested in his recordings. His record which turns up most in New Zealand is "The Letter Edged in Black" backed with "The Lightning Express".

Most of Dalhart's songs of wrecks and disasters were written by Carson Robison and the two became partners in duet singing. A split with Robison over a dispute over royalties led to a break up of the partnership and a gradual decline in disc sales. A brief revival in 1939 on the Bluebird label was short-lived and Vernon Dalhart died in 1948.

POST SCRIPT - VERNON DALHART by Clive Morrison.

Further to Walter's article on Vernon Dalhart, I would like to add some additional information. In a letter I received personally from Carson Robison a few months before he died, he says he was 'partners with Vernon Dalhart from 1924 to 1928'. These partnership recordings here in New Zealand are nearly all on His Master's Voice and a few on Brunswick. Sometimes teaming up with them was a female vocalist, Adelyne Hood.

Vernon Dalhart recorded under many different names, I have a total of 57 he recorded solo, and 20 singing in either duets, trios, quartets or just vocal groups.

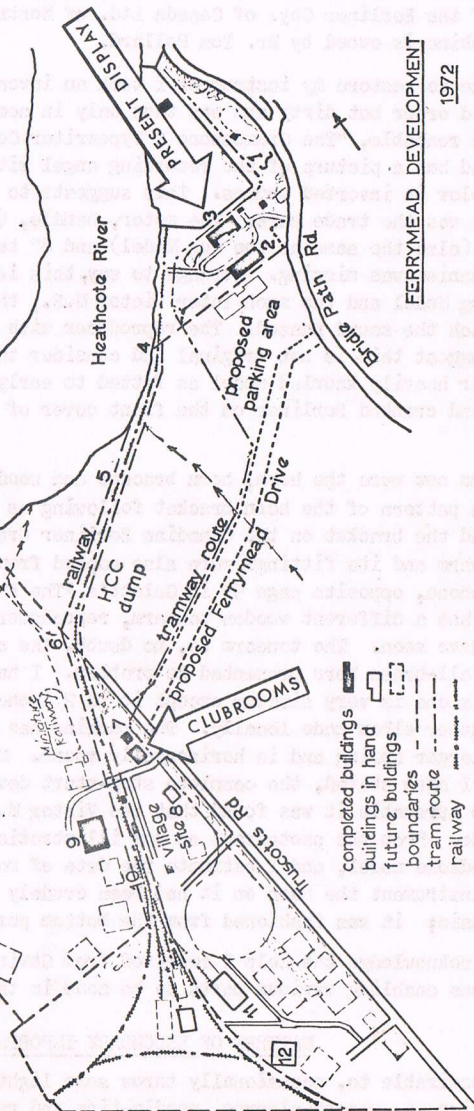
Here are a few of his pseudonyms - Mack Allen, Herbert Vernon, Al Craver, Lou Hayes, Guy Massey, Carlos B. McAfee, Mister X, Jeff Calhoun, The Lone Star Ranger, The Texas Tenor, Robert White, Wolfe Ballard, Al Cramer; groups are - The Kanawha Singers, The Jones Brothers, The Regal Rascals, Arkansas Travelers, Ballard & Samuels, Evans & Clark, The Oriole Trio, Allen & Parker, Mitchell & White, The Windy City Duo and The Jewel Trio.

RESTORING AN EARLY GRAMOPHONE

The Gramophone and Typewriter Company's Model No. 3A by Bill Dini

About a year ago, I was offered the G. & T. 3A but the horn, horn support and bracket looked so crude and obviously home made that I refused it. On reflection I was sorry I had

- 1 stonewall and miniature train
- 2 tramway : Tramway Historical Society
- 3 Cranmer building : Harness club,
Fire Services Soc; Vintage Phonograph Soc.
- 4 river bank erosion
- 5 railway track extension
- 6 tide flood gates and open drain
- 7 Antarctic Soc cottage and church site
- 8 village site: Holly Rd cottage location
- 9 Science Museum storage shed
- 10 locomotive restoration
- 11 Display Hall site
- 12 aircraft hangar: vintage car museum



FERRYMEAD DEVELOPMENT 1972

done so and when recently I was offered it again I decided to buy. It is a very interesting model and the only one the local members have seen.

There is a line drawing of this instrument on Page 134 of 'Talking Machine Review', No. 13 (December 1971) on a page headed 'Christmas Presents' showing four horn models, the 3A priced at 50/-. This page was copied from the 1904 December supplement of The Gramophone and Typewriter Co. The page is headed 'Horn Gramophones'. This is the only illustration I have been able to find of this machine, although the American Phonograph Collecting Society's 'Newsletter' Volume 1, Number 1, Winter 1972 has four full page photographs of a very similar machine the 'R' GRAM-O-PHONE of the Berliner Coy. of Canada Ltd. of Montreal and suggests it was made around 1902; this machine is owned by Mr. Tom Pollard.

When I came to restore my instrument I took an inventory of what I had. Firstly, the case - this was in good order but dirty and was thus only in need of cleaning. The transfer was a bit tatty but quite readable, "The Gramophone & Typewriter Coy. Ltd. 21 City Road, Finsbury Square, London E.C." and has a picture of the recording angel with the words 'Trade Mark' above and 'Gramophone' below in inverted commas. This suggests to me that the word GRAMOPHONE and not the recording angel was the trade mark. The motor, handle, (the same as the Dog Model handle), speed control (also the same as the Dog Model) and 8" turntable were in good order, but the stop-start mechanism was missing. Strange to say, this instrument has no record clamp nut as did the previous Dog Model and the much later Victor M.S., the gramophone with the first tubular tone arm through which the sound passed. The reproducer with the machine was an early Exhibition Junior but I suggest this is not original and consider that the correct reproducer to be a smaller diameter heavily knurled model as fitted to early Victors. This reproducer is shown clearly on a hand cranked Berliner on the front cover of 'The Hillandale News' No. 43 of June 1968.

My problems now were the horn, horn bracket and wooden tonearm and the fittings thereon. I made a wooden pattern of the horn bracket following as closely as possible the abovementioned line drawing and the bracket on the Canadian Berliner Gram-O-Phone and then had it cast in iron. The wooden tonearm and its fittings were also copied from the drawing and from a photo of the Improved Gramophone, opposite page 99 in Gelatt's 'The Fabulous Phonograph'. This photograph of a Dog model has a different wooden tonearm, reproducer and stop-start to models and other photographs I have seen. The tonearm is, no doubt, the correct type for the instrument I have restored. The all-brass horn presented no problem. I had already made a horn for a Dog machine and this one is very similar except it is 2 inches in the cone. Fortunately I was able to obtain a leather elbow made locally. The machine has a motor similar to the Dog machine except it has a larger spring and is horizontally wound. Many parts, including the governor are identical. As I have stated, the complete stop-start device was missing but by marks and screw holes under the turntable it was found that the Victor M.S. stop-start device fitted so a copy of this was made. From the photograph on our illustrations page you can see that this is an unusual and handsome model, and I estimate the date of manufacture to be 1902-1903. When I acquired this instrument the horn on it had been crudely made of tin with brass bell. The bell was a classic; it was fashioned from the bottom portion of a brass jardiniere!

I wish to acknowledge the help I received from Gavin East who assisted with research into publications enabling various parts to be made in their original shape and design.

MATTERS OF SECONDARY IMPORTANCE? by W. Keessen

It seems desirable to, occasionally throw some light on some of the lesser parts of the average collection - record-sleeves, needle-tins and reproducers.

Almost every collector in our hobby has at least some record sleeves. Did it ever strike you that there were so many types? They picture certain parts of the history of old gramophones.

Study the two ones pictured. The left one is Dutch - both sleeves concern dealers selling gramophones and records as well as bicycles, toys, games and sports goods. On the sleeves were pictured many different things such as portraits of artistes; interiors of shops; factories; gramophone hints; advertisements for needles and springs; popular songs and dance hits. Other ones feature symbolical pictures, mostly concerning music and musicians, or are attractive purely by their simplicity. At any rate it is worthwhile preserving the interesting old record sleeves.

The depicted needle-tins are, from the left to the right:-

- CONDOR - manufactured by the Gramophone Company for, among others, the German and Russian markets.
- FULLOTONE - a British product.
- HEROLD - a product of the important Norica und Herold Werke at Nurnberg (Germany).
- HORSE RACE - probably also a German product.
- GOLDEN PYRAMID - British.
- BEST TALKING MACHINE
- NEEDLES - also made by the Norica und Herold Werke.

How many different types of reproducers would there be? Two hundred or one thousand? Who knows? In any case it is very interesting to use them on the machines you have and to see (or should I say - hear) the result. Two of the three reproducers pictured you no doubt recognise: the H.M.V. and the Victrola No. 2. The one in the middle is a Polyphon Grand Concert made by the well known Polyphon Werke at Leipzig, Germany.

I hope this article will be a small contribution towards fostering interest in these accessories which, in my opinion are really worthwhile.

A RARE CARUSO RECORD by Walter Norris

An Australian collector, Bert Philips, because of a rare Caruso record he purchased, received acknowledgement in the Australian newspaper, 'The Age'.

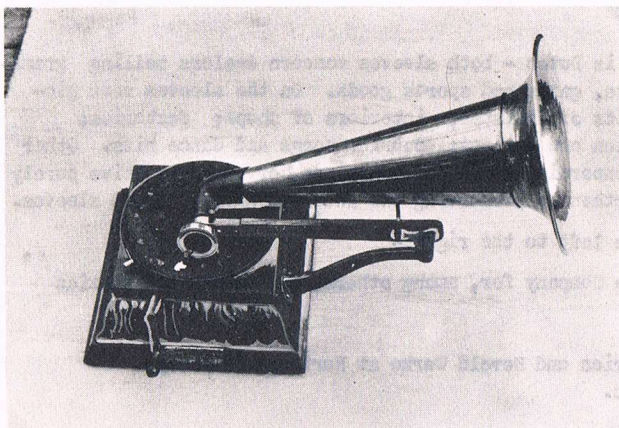
I wrote to him and he kindly sent me a good clear photograph of himself and the record which is valued at several hundred dollars. You will see this photograph on the illustrations page.

Mr. Philips informs me that the title of the record is 'No non chiuder gli occhi vaghi' from Germania (Franchetti) and the English translation is, 'No, do not close your dreamy eyes'. It is on the Zonophone label. Caruso made only seven titles on Zonophone, all in Milan, in 1902 and these were never reissued. Apparently the matrices 'packed up' after a few pressings so that any Zonophones still in existence are original ones which have been in circulation around the world for seventy years. This accounts for the high prices they command. Mr. Philips paid several hundred dollars for his recording and now has the seven rare records which completes his Caruso collection. It is believed that there are only seven complete collections in the world; three in the U.S.A., three in England and this one in Australia.

Caruso made three titles on Pathe cylinders, 'Qui sotto il ciel', 'E lucevan le stelle' and 'Tu non mi vuoi più bene' all made in 1900 making them his very first recordings. These, naturally enough are also collectors' items. A New Zealand collector has one of these cylinders. These three titles were afterwards transferred to vertically-cut-track discs.

THE KINGSTON HOME RECORDER by Bill Dini

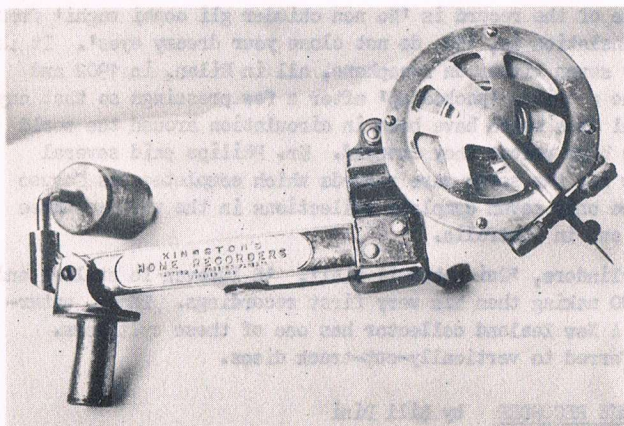
In the 1920's there appeared on the market, a 'Home Recorder' for '78' gramophones. As a Kingston outfit has been given to me complete except for styli and blank discs, I have had it photographed and the photographs appear in this issue. Walter Norris has lent me an advertise-



G. & T. Model No. 3A



VERNON DALHART



The KINGSTON HOME RECORDER



BERT PHILIPS
and his Caruso record

ment for the Kingston and I quote from it:-

"A WONDERFUL INVENTION" - Makes records of your own voice or your own playing in your own home - just imagine what it means! You can preserve records of your own or your children or someone near and dear to you. You can send messages in your own voice to friends and relatives overseas. You can also add to your collection, records of local artists or friends, or other items of special importance. The Kingston HOME RECORDER will add immeasurably to the uses and attractions of your gramophone and is beautifully simple and quite inexpensive. Fit the Kingston Outfit to your Gramophone, switch the starter, sing or speak into the horn and the record is made - ready for immediate use, if desired.

PRICES - Acoustic Home Recorder £3.15.0. complete with six blank records. Pick-up Head for Electrical Recording, only £2.10.0 extra. Post free to any address. See the Kingston Home Recorder".

The above came from a newspaper or magazine but it is not known whether it was printed in this country or overseas. Also it is not known whether the blanks were metal (aluminium?) or composition - perhaps some reader may have the answers. I have erased an old 78 with a diamond stylus and recorded my voice on the 'blank' but to get a satisfactory reproduction, an original blank would be needed. The advertisement, I thought, was shades of the old cylinder blank sales talk and was, perhaps copied from earlier advertisements. The outfit has a spring leaf to take a vertical stylus, I presume for 'scrubbing' the old track and re-using and by the photograph, you will observe an adjustable weight presumably to vary the pressure on the stylus. I judge the recording would be on the quiet side. Altogether a very interesting gadget.

TWO ROOTS IN EUROPE (Part 3)

by Jack Root

We unloaded at our Holland home base and continued via Germany, Switzerland and Austria, however we did no serious hunting because of other commitments.

In Czechoslovakia, however, we had advertised and with the aid of our Czech friends in Prague, all replies were translated into German, the latter language being very useful to us there, as hardly anybody spoke English. Actually, any collector wishing to hunt in the communist countries, is advised to take up studying Russian as this is taught in all state schools as a second language. In Czechoslovakia we tracked down one gramophone of obscure manufacture and an 11" coin operated Polyphon disc musical box. The latter we had heard about prior to our departure and our kind friends in Prague had dutifully translated the owner's request that he'd wanted to exchange the unit for a revolver, an item that is relatively easy to come by in Belgium. We had no idea of the revolutionary motives of our musical box possessor but preferred not to risk taking a potentially dangerous weapon into the communist block, particularly as cars arriving and leaving the country are thoroughly searched. And by this I mean thoroughly! When we inspected the Polyphon, it appeared that something had become confused in the translation as the man had only wanted an antique pistol in exchange. We were mad at ourselves, but eventually we persuaded our friend that American dollars were readily convertible on the black money market and that they would buy lots of luxuries from the capitalist world.

We were advised by our prudent friends that no antique of any description was to be exported from Czechoslovakia and that included phonographs, musical boxes and even 78 records. This blanket covering was mainly designed as a protection to the Czech cultural heritage, which, of course, is understandable. Consequently, any antiques exported without a permit, are confiscated at the border. This, I believe, is the biggest source of antique supplies to the official government sponsored antique shops in Prague, Tuzex. Goods purchased at Tuzex are accompanied by an export licence. As it happened, we managed to get in touch with someone in the right quarters and the Polyphon and the gramophone were declared to be free from any infestation of cultural heritage.

Here's an old fashioned
wish for a
Happy Christmas
and a prosperous
New Year



CHRISTMAS GREETINGS

Produced by the
VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND

The SOCIETY CHRISTMAS CARD



TWO ROOTS AT HOME

Jack and Renee with their collection



ALEX F. LITHGOW

We were, of course, delighted. After we added up all our acquisitions and gatherings of ten weeks hunting we were mighty pleased with ourselves. Nevertheless, we had been involved in collecting virtually full time; in fact, we had no time to look at museums at all, something we really regret now.

Summarizing, I feel that indeed Europe has been 'done over' fairly well, and it is really incomplete and broken machines that are still available at anything like reasonable prices. The good stuff, which is undoubtedly available, appears to be aimed at a market for the millionaire, the very wealthy and the fool. Nevertheless, we have restored several of our finds already, giving them a new lease of life. There undoubtedly is no substitute for the joy one gets out of restoring a defunct and useless instrument. And the key to this joy was bought at relatively reasonable prices, ultimately culminating in some very interesting additions to the collection.

Concluded.

THE COMPOSER OF THE INVERCARGILL MARCH by Walter Norris

The march 'Invercargill', while being very well known in New Zealand, is also renowned overseas. It was named after Invercargill, a city well laid out with wide streets and situated in the southern-most part of the South Island of this country.

Those who collect cylinders will have found one containing this march not too difficult to obtain as it was issued on both black wax Amberol as well as blue Amberol. It was also issued on disc.

Alex F. Lithgow, the composer was, I believe, born in Australia but he spent his boyhood days in New Zealand. He served his apprenticeship on the cornet and the violin and so good was his progress, that he won the cornet championship of New Zealand and retained this title until he moved to Tasmania.

The following extract is taken from the 'Daily Telegraph' of the 23rd of December 1910 on the occasion of his retirement from his military band work:-

"Mr. Alex. F. Lithgow, after some twenty-nine years band work, has forwarded his resignation to the Officer Commanding the 12th A.I. Regiment as bandmaster, thereby terminating his long and very successful career as a bandsman and bandmaster. It falls to the lot of a very few to win laurels as a cornet soloist, a bandmaster and a composer of band music, and Mr. Lithgow is probably the only musician in Australia to have distinguished himself in this way.

As a cornet soloist, he won the championship of New Zealand at the New Zealand and South Seas Exhibition held at Dunedin in 1890, receiving a silver and gold plated cornet (and a certificate) as trophy; in 1893 at the New Zealand Band Associations contest at Christchurch he again won the cornet solo championship, receiving a Boosey Class A silver plated cornet as trophy.

These were not the only occasions on which Mr. Lithgow competed in solo competitions. As solo cornet to the Invercargill Garrison Band he took part in the following band contests:- 1890 at Dunedin, second in Championship (between by one point), third in quickstep; 1891 at New Zealand Brass Bands Association, Dunedin, fourth in Championship; 1893 at Christchurch, first in Championship; 1894 at Invercargill, first in Championship, first in quickstep.

Coming to Tasmania in July 1894, under engagement as Bandmaster of St. Joseph's Band, he commenced operations at Castlemaine (Victoria); 1895 Launceston, first in selection and first in quickstep; 1896, Sydney, fourth in Championship; 1898, Launceston, second in quickstep (highest in music); 1899, Melbourne, first in quickstep. At Castlemaine, both the

Launceston and the Melbourne Druids Contests, the quicksteps, played by the band, were composed by Mr. Lithgow who also secured second prize in 'The Bandsman' March writing competition with the 'Apollo House' March. Other marches of his, which have won in open contests are 'St. Joseph's', 'Wairoa', (five times), 'Galvini', (eight), 'Invercargill', (six), and 'Artillery', 'Queen of the North', 'New Zealand' and 'Victoria'. He has also written the 'test' quicksteps twice for New Zealand Championships, twice for Bathurst (New South Wales) and for Sale (Victoria) besides writing the cornet solo 'Australia' for Christchurch (New Zealand) contest, January 1912."

A search through two catalogues has brought to light a few cylinders containing Alex Lithgow's compositions. Those listed are all Blue Amberol.

No. 1810	'Invercargill March'	New York Military Band
2329	'Gippsland March'	New York Military Band
2415	'Royal Australian March'	New York Military Band
3209	'Vera - Valse Lente'	Sodero's Band

AUSTRALIAN SERIES:

No. 22540	'The Aboriginal - Concert March'	New York Military Band
22541	'New Zealand March'	New York Military Band
22542	'Galvini March'	New York Military Band

I feel there must be others which I have not found but I hope I have interested you sufficiently to encourage you to sort out some and play them. I would also be interested to hear from anyone who can add to this article - details of Lithgow's place of birth and of his life after 1920.

DAME MARGARET RUTHERFORD

It was with regret we heard recently of the death of that wonderful English actress, Dame Margaret Rutherford at the age of eighty.

Well known on both stage and screen for her playing of eccentric Englishwomen, Margaret Rutherford was one of the most dearly loved actresses in recent years. No beauty, with her five chins, jutting jaw and billowing cloaks, she was an individualist in her interpretation of her parts. To the best of our knowledge (and this is one time when we shall be delighted to be proved wrong), she made only one recording, released in New Zealand by Philips under the Catalogue Number 26076. Dame Margaret is joined in both numbers by Frankie Howerd and the titles - 'Nymphs and Shepherds' and 'All's Going Well'. If you are fortunate to own this record we recommend that you retain it, not only as a classic in the field of gentle humour but as a souvenir of someone who always seems to us like an eccentric, but definitely favourite, aunt.