



The Phonographic Record

The Journal of The Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

Volume 8 Issue 2

December, 1972

EDITOR: Walter T. Norris
 'Waipapa',
 Swannanoa,
 R.D. Rangiora,
 New Zealand.

SECRETARY: Owen de Joux,
 P.O. Box 5175,
 Papanui,
 Christchurch,
 New Zealand.

Please address all mail to the Society's Box No. 5175, Papanui, Christchurch.

FOR YOUR INFORMATION

We can supply on request three new leaflets. These are reviewed by Gavin East in this issue. We would also like to remind members not to send any money with parts orders. So please remember, order first from Secretary, who will in turn advise by return mail the availability and the cost to you in your currency.

It is with regret we report that Miss P.G. Rogers has resigned as Co-Editor of the Phonographic Record. As the remaining Editor, it falls to me to express the heartfelt thanks to Miss Rogers for all the hard work she has put into the magazine these last seven years. We hope she will find more time to devote to her new found hobby.

We look forward to many more articles from members to help to keep this, your magazine bright and interesting. Because a machine, or a record is common in your part of the world, does not mean it is common somewhere else; probably has not been seen, only heard of. Remember we can always use an article or a photograph.

THE SEVENTH ANNUAL GENERAL MEETING

THE SEVENTH ANNUAL GENERAL MEETING was held on Monday 25th September, 1972 in the Red Room, St. John's Anglican Church Hall. Mr W. Flecknoe presided and welcomed those present.

As President's and Treasurer's reports had been circulated to those present, much discussion took place. Both the secretary's and treasurer's positions had been changed during the year. A motion was moved by the late treasurer, Mr A.J. Robb, that the balance sheet be unacceptable and that a re-audit should be done; this was carried.

As no other nominations were received for the positions of any of the Society's officers, the present executive will remain the same as at the end of year. Those elected unopposed being:

Patron:	Mr A.O. Alleway
President:	Mr W. Flecknoe
Vice President:	Mr J.L. Marshall
Secretary:	Mr O.R. de Joux
Treasurer:	Mr W.T. Norris

Committee Messrs. I. Skilling, S. Skilling, and W.S. Dini. Mr de Joux was unanimously elected to represent the society on the Ferrymead Trust Board. The evening ended with a display of a large multi cylinder music box standing on its own cabinet, owned by Mr Les Brehaut, with commentary by Mr Dini.

THREE NEW LEAFLET REPRINTS

Reviewed by G.B.E.

I am very pleased to review three interesting leaflet facsimiles produced by Walter Norris. The first, the instruction leaflet for the Edison Triumph 'D' phonograph (Form 528D, 5-1-09, which I presume means May 1st), is a must for owners of this, the first combination 2 and 4 minute Triumph having a three-spring motor, no mandrel gate and originally supplied with C and H reproducers and a straight fluted black and gold horn. Printed on authentic yellowish paper, this leaflet forms an interesting addition to any Edison machine display.

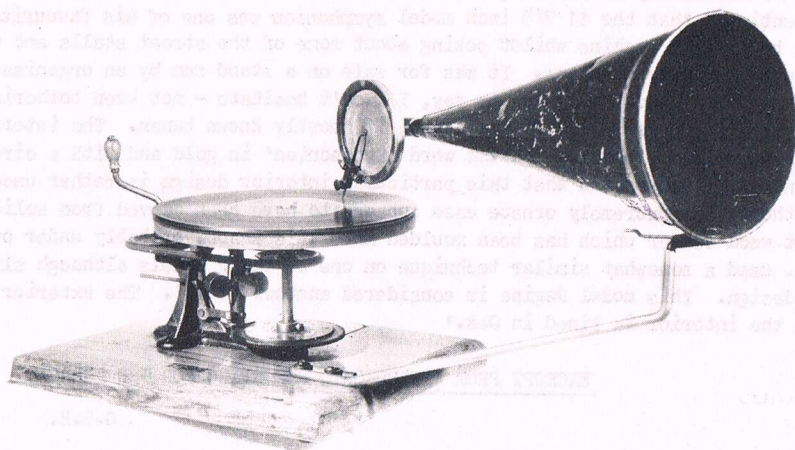
Secondly, we have the leaflet originally produced by the National Phonograph Co. of Australia Ltd, announcing what would appear to be the first Edison records of Harry Lauder, 'The Great Delineator of Comic Scotch Songs'. These were two-minute black wax, American series, No's. 19173 to 19179 and issued (in Australia) in February 1908. By this time Lauder had of course been making discs (G & T) for some years, as well as Pathe cylinders, but as with Billy Williams, many remember him best by his Edison cylinders. Illustrations of the singer 'in character' are given, with comments on each song.

Lastly comes the instruction leaflet for an anonymous American disc machine of around 1920, with a swivelling reproducer to play Pathe and Edison discs, and special sapphire and diamond stylii. No name is given, but the tonearm as shown is fairly distinctive. I have seen a large cabinet gramophone with this mechanism (and a copy of this leaflet) but cannot recall its name. I feel that this mechanism may have been a proprietary one supplied to companies which installed them in their own cabinets - a familiar example is the 'Maestrophone' reproducer and works frequently found in locally-made cabinets. The illustrations show Victor and Edison records being played; one wonders if the advertisement value would have compensated for the irritation which Eldridge Johnson and Thomas Edison presumably felt at seeing their copyrighted trade marks bandied about in this way.

These reprints are available from the Secretary. The Triumph 'D' leaflet at 30 cents, the Lauder at 20 cents, and the disc machine at 10 cents.

ROCOCO SYMPHONION

We are pleased to report on a Rococo Symphonion which was purchased in London recently by one of our Timaru members, Mr Alan Brehaut, who has returned home after a visit to that country. Mr Brehaut has also supplied us with two illustrations of this interesting machine. He writes: 'The case measures 20 inches wide, 16 inches in depth and is 12 inches high. The machine uses the early style double projection 11 7/8 inch discs with two combs of 42 teeth, each mounted in the usual symphonion manner, i.e. one on each side of the centre spindle. Although the case is the machine's most outstanding feature, the tone is particularly pleasing, sounding more 'harp' like than any other disc music box I own. Last year



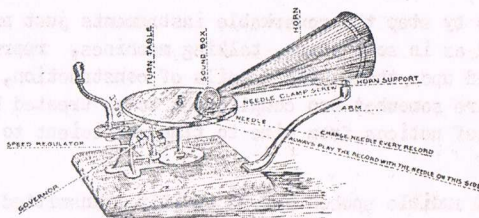
Toy Berliner

Model no. 8

Photo by L. SCHLICK



LID INSET



Toy Victor

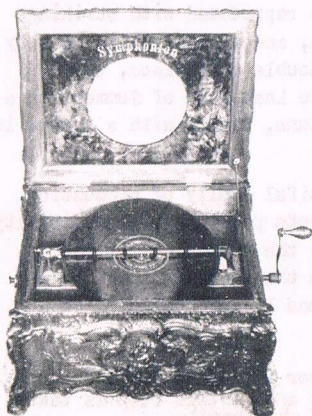


Photo by
A BREHAUT

**ROCOCO
SYMPHONION**

whilst visiting Mr Micklebury at Bristol, who has a collection of several hundred music boxes of all types, he mentioned that the 11 7/8 inch model symphonion was one of his favourite instruments. I was fortunate to find my machine whilst poking about some of the street stalls and markets which abound in London on Saturday mornings. It was for sale on a stand run by an organisation similar to our Save the Children Fund. Needless to say, I didn't hesitate - not even bothering to see if it went or not - and there are about 25 discs with it, mostly known tunes. The interior of the lid is lined with green velvet embossed with the word 'Symphonion' in gold and with a circular coloured print in the centre. I understand that this particular interior design is rather uncommon for Symphonion. Although the extremely ornate case appears to have been carved from solid wood, much of it is in fact wood veneer which has been moulded into this shape, probably under pressure. Regina in U.S.A. used a somewhat similar technique on one of their models although slightly less complicated in design. This model Regina is considered another 'rare'. The exterior of the case is mahogany and the interior is lined in Oak.'

EXCERPT FROM 'TELEPHONIC REPORTING FOR THE PRESS'

G.B.E.

(Taken from 'All the Year Round', edited by Charles Dickens, Saturday December 13th, 1879.
Price 2d.)

'Warm anticipations are entertained that the time is approaching when parliamentary speeches will be reported by the aid of one or the other of the three beautiful instruments known as the telephone, the microphone, and the phonograph; or by two, or all three of them in conjunction.

Step by step the remarkable instruments just named are establishing their claim to be regarded as in some sense, talking machines, reproducing the audible sounds which human life have impressed upon them. The details of construction, the the scientific principles on which they depend are somewhat too complicated to be treated here, but 'All the Year Round' has presented many brief notices from time to time sufficient to give a few general notions on the subject.

That audible speech can be audibly transmitted to a great distance is the ground work on which telephonic and phonographic reporting must eventually rest. It is for this reason that many of the recorded experiments made are so interesting and valuable.

Take for instance, without repeating the marvels on this subject reported from the other side of the Atlantic, the fact that large numbers of persons in England have been auditors on occasions such as that at the Crystal Palace last year, when speeches, songs, music and laughter uttered through the mouthpiece of a phonograph were reproduced with striking effect, audible to all the persons assembled in a large room, and a small hall. A Lady and Gentleman sang a duet to the instrument, by means of a double mouthpiece, and a Sergeant in the Band of the Scots Fusiliers Guards played 'The Last Rose of Summer' on a cornet-a-piston. Both were reproduced in correct time and tune, though with a change in quality and loudness of tones.

Count du Moncel, in his excellent treatise on this beautiful family of accoustic instruments, states that some of Mr Edison's recent experiments point to the possibility of registering speech without the necessity of speaking into the mouthpiece of the phonograph. Words uttered at a distance of 3 or 4 feet from the instrument may be collected without any speaking-tube, and printed, or impressed by indentations, on a metallic sheet.

'From this', he adds, 'there is only one step to the power of inscribing a speech uttered in a large hall at any distance from the phonograph; and if this step is taken, phonographic reporting may be substituted with advantage for shorthand'.

No. 8

1897-98

We have reached a point where we find it hard to define the exact date, and who made it.

We believe but stand to be corrected, that this model No. 8 known by many as 'The Toy' was designed by Berliner, and also produced by him. Johnson also made a similar model, but we feel this was later and accounts for 'Tinfoil To Stereo' plate VII depicting this machine, and stating that it was produced by Eldridge Johnson in October 1900. We feel that Johnson was brought in about the time he was asked to make a spring motor, and was supplied with a Berliner machine to which was to be added the motor.

We are indeed fortunate to have good clear illustrations of this model, from Larry Schlick who has it but does not think the reproducer is original. He has an advertisement which states that this machine along with four others (which we will describe later) were all introduced together by Johnson in the fall of 1900, thus backing up 'Tinfoil to Stereo'. He has also sent us a Xerox copy of original cards which he has. One of these shows the 'Toy Victor' which is a little different to Larry's in that the horn support is like a later model. No. 8, has a seven inch turntable and sold with a cone metal horn for 3 U.S.A. dollars.

The Editor: Would be pleased with any further information from anyone on this series.

WELCOME TO NEW ZEALAND

Pam Rogers

Today when modern air travel has made a trip from point A to Point B virtually anywhere in the world so easy, it is no surprise when some great artiste from overseas, known well to us through his or her records, tours through our country. But what is surprising is the number of artistes who visited our shores when travel was often arduous, uncomfortable and lengthy.

Way back in 1890 the eminent baritone, Charles Santley, toured as he did again in 1895. The latter year also saw a visit by Madame Belle Cole. In 1902 Amy Castles came, to be followed the following year by Nellie Melba, Mark Hambourg and Ada Crossley. Melba at this time was at the height of her fame, and her concert in Wellington on February 23rd was an immense success. It was reported that 'every seat in the theatre had been sold whilst crowds of people assembled in the street outside with the idea presumably of catching a glimpse of Madame Melba. The audience, which included the Premier, is believed to have been the largest seen in the Opera House.' The gross takings were reported to be nearly £1,400, 'a sum which is believed to be a record for the colony.'

The Australian pianist, Percy Grainger also toured in 1903 and another renowned pianist, Paderewski, came the next year. He stayed for some time in the thermal district of Whakarewarewa and later said that 'Nowhere in the world have we (he and his wife) enjoyed such quiet, pleasant and absolutely undisturbed peace as there.' His whole tour was a success and he retained happy memories of it.

In 1905 the first production of Alfred Hill's opera 'A Moorish Maid' introduced the New Zealand singer Rosina Buckman, and while the work never became very successful, its leading lady certainly did. Just two years later tours were made by Blanche Arral, Marie Narelle and Madame Albani. 1908 saw the first visit of Clara Butt and although she was enthusiastically received by large audiences, some of the critics were not so kind. And if you think perhaps it was not too difficult organising tours for single celebrities and their entourage, may we remind you that in 1910 the Sheffield Choir toured - all 200 choir members accompanied by ten principals!

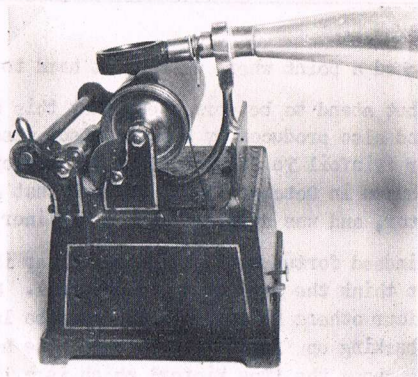
John McCormack charmed his audiences in 1913 and although the celebrated Lilian Nordica also toured that year, she was considered to be past her best. Harry Lauder's tour in 1914 was a prelude to his patriotic concerts which he organised on his return to England.

PATHE

Photos by
W GOLLEDGE



RIGHT END



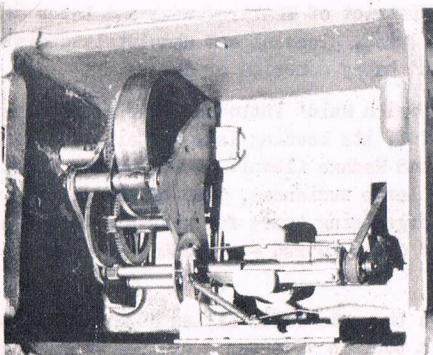
LEFT END



FRONT



REAR



MOTOR



HOW TO
IDENTIFY

During 1918, the last year of the Great War, Gladys Moncrieff made the first of her many tours through this country; she was to return time and time again.

The twenties saw the tours of many famous artistes but by this time travel was improving; it was faster and more comfortable and although no doubt the welcome by New Zealand audiences was just as warm for these people, perhaps something of the wonderment of those early concerts was gone forever.

THE 'PATHE' LE GAULOIS OR 'GEM'

By Bill Dini

One of my recent acquisitions is a small 'Pathe' cylinder machine which came from Dunedin. This type was exhibited by Wally Gollidge at our 1967 Christchurch convention and is shown in Volume 2, Issue 6 August 1967 of our magazine.

My particular one is in new condition and 'Le Gaulois' is an interesting 'copy' (my opinion) of the original Edison 'Gem' of 1899 shown on page 37 of G. Frows 'Guide to Edison Cylinder Phonographs'. What prompts me to suggest it is a 'copy' of the 'Gem' is that the body casting is very similar in both size and shape. It has no base-board, but has a tin drip tray held by two side bolts; both features of the 1899 'Gem' (Let me state at this stage the 'Gem' could be a copy of 'Le Gaulois' as I do not know the latter's date of origin).

The cast-iron case is finished in light grey enamel, with wide gold lines and 'Le Gaulois' written in large gold script right across the back. In front (also in gold) beside the control lever is 'marche' (90) 'arret' (stop) and beside the speed knob is 'Re glage (regulate)'. Taking up the right half of the front is the Motif which is on top, 'Marque Deposee' (trade mark) then a scroll with 'Je Chante Haut et clair' and the picture of the Pathe 'cock' listening to an original Pathe 'open works' (Le Coq) machine. Below is 'Grand Prix Exposition Universelle 1900'. I suggest the 'Le Coq' was the model exhibited at the exposition. The 'Top' works are interesting, the belt pulley - like the 1899 Gem - is larger in diameter than the mandrel; a feature not found on any later Edison 'Gems'. The reproducer arm, unlike Edison's, ducks under the mandrel and up to the slide bar and lead screw. In front the reproducer arm has a hollow spigot on which fits the horn, opposite which there is an attachment for a floating reproducer of the 'early Columbia' style. Incidentally mine has such a 'Columbia' style reproducer, but it should be fitted with a Pathe 'reproducteur' which is a floating type also, but is made of a Bakelite type material, not of metal as in the case of the Columbia Puck, etc.

To raise and lower the reproducer arm (with reproducer and horn) an eccentric with lever is fitted to the rear of the arm and this engages an extra cross bar, similar to, and fitted behind, the slide bar. It is awkward to use; one has to put one's hand round the back and rotate the eccentric to raise or lower the arm.

The horn I received with the Pathe was home-made, copied from the 'Trade mark' picture in front - this would fit the 'Le Coq' correctly. I have fitted a spun aluminium horn, 10 inches long, 9 inch bell, which I am assured is compatible with the model.

The motor is not a slavish copy of a 'Gem' motor and is placed at the right of the case, not the left as in 'Gem'. The motor is key wound, my key is somewhat similar to the Edison Gem clock key, but does not look original. It has two holes in each 'wing'. I wonder if it had a 'cast' key like some early music-boxes. The most spectacular thing about the motor is the enormous governor and shaft; the shaft is about 5 inches long and runs nearly the full length inside the case. On the opposite end to the drive gear is the belt pulley, only about 7/16 inch in diameter. A peculiar arrangement, for the governor shaft to drive direct to the mandrel, but there have been other examples of this. For a small motor, the governor springs are long (2 1/2") and the lead weights are unusually shaped, being half cylindrical, fitted sideways. The controls, already mentioned, are at left front and are an 'off-on' lever, and a knurled knob for speed adjustment, really handier than any Edison 'Gem' model.

I don't know whether any form of lid or box came with this model, but presume not as there is no baseboard.

One thing about 'Le Gaulois' eludes me. On the left end of the case near the back are two 3/16" holes, one above the other about 1" apart. I see no reason for them. I am sure they are original as Mr Gollidge's machine has them also. If anyone can explain their purpose, I would be pleased to hear the explanation. On the whole, the Pathe 'Le Gaulois' is a neat, well made phonograph and apparently not many of these interesting models came to New Zealand.

Since writing this article, I have seen an August 1972 copy of the 'Hillandale News' London Society and on the front cover is a picture of 'Le Gaulois' complete with baseboard (not attached) and rectangular box (with carrying handle), a good view of the winding key similar to the early Gem 'Clock' key and a plain conical horn similar to the early 'Gem' or Columbia but seemingly with a wider mouth.

There is also an article on the restoration of a 1902 'Le Gaulois' by Mike Field of England, with photos to match. I wonder after reading Mr Fields article whether to submit mine, but decide that, though both magazines are read by some, his article was mostly on restoration, and mine was more descriptive so a little duplication would be allowable, and could lend additional interest to readers.

WANTED

The Society has been donated a 'Symphonion'. Unfortunately there are no discs with it. The discs for this box would be 12 inches in diameter. Can anyone oblige please. The Society is prepared to buy one or more.

CORRECTION TO 'COLLECTING IN NEW ZEALAND'

Page 49, Vol. 7, Issue 6 of August, 1972 - Bill Dini

On Page 51 of this article, I made a transposition in my copy to the printers. On this page after the first line - 'Eight Barrels came with the Concert' - should come the 12th and 13th lines thus:-

'The rear lid of the instrument opens for sound escape and has elaborate directions for playing and changing barrels, the patent date given is May 31st, 1887'

These two lines of course, refer to the 'Concert Roller Organ' and not as printed to the 'Orphenion' disc music box. I am sorry for this error, which was mine alone, with no blame to the proof-reader or the printer.

MORE ABOUT ALEX LITHGOW

We have had a letter from John Hanna of Granville, N.S.W. Australia, who has pointed out that he has unearthed the following titles from his collection all on Diamond Discs:

- 50881 - L 'Vera - Valse Lente - Sodero's Band,
- 50995 - R 'Royal Australian Navy March, N.Y. Military Band,
- 51170 - L March, 'Lithgow', U.S. Marine Band.

Research through two catalogues on Diamond Discs reveals that only two Marches are to be found and it would appear that of the very many Marches recorded on cylinders, only these two were made on Discs. We would be pleased to hear from anyone who can throw any light on this circumstance.