



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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IMPORTANT

FROM THE SECRETARY - Owing to fluctuating currency exchange rates members are requested NOT to send any money with parts orders.

CORRECTION

We are sorry if anyone was misled by a small illustration in our last issue on Page 66 under the caption "Rear View of the Pathe Gem".

With this was intended to be a brief article headed "How do I identify it?" Unfortunately there was not enough space for the printer to publish this article and so it was left out, and is included in this issue.

EDITOR.

OBITUARY

It is with regret that we record the passing of one of our foundation members, Ray Ladbrook.

Ray was a very keen worker for our Society in its formative years and was a very keen collector, especially of 78's. Later on ill health caused him to leave the Society. He lost a leg some years ago and suffered very indifferent health thereafter. His passing at a comparatively early age is sincerely regretted by his many old friends in the Society.

Our sympathy is extended to his widow and children.

RECENT FUND RAISING ACTIVITIES

J.L.M.

The month of November and December were very busy with three most successful Fund raising activities.

THE RAFFLE - The Christmas hamper raffle was promoted during November and the lucky prizewinners were delighted with their hampers and baskets which were filled to overflowing with all the usual Christmas goodies.

CHRISTMAS PAGEANT AT KAIAPOI - A week of solid preparation, a warm fine day, lots of fun and laughter, our float which depicted an early Edison scene gaily decorated for the occasion with greenery and samples of our latest posters. The band music provided by the concealed tape and the Edison Standard added to the carnival atmosphere. At the conclusion of the procession the Parklands of Kaiapoi were invaded by a mass influx of some 4000 people. The stalls and fund raising activities did roaring business and ours which was stocked to capacity was no exception. The toffee apples were almost sold twice over, and all the other items on sale received good patronage. The nail driving proved very popular again this year and many of the old hands at it were lining up again to better their previous attempts. A most enjoyable day was spent by the many members who attended the pageant.

THE CHRISTMAS TREES - Once again the Christmas trees were in keen demand. With more emphasis on promotion this year, by means of leaflet distribution and newspaper advertising, the result was most rewarding. On Thursday night the 14th December some 160 trees were cut down and were transported to Christchurch where they were delivered by members on Saturday the 16th December. The three fund raising activities have netted us with the sum of \$330.00 towards our Society's Clubrooms.

HOW DO I IDENTIFY WHAT I'VE FOUND?

W.T. Norris

It is always a joy to find something one has not seen before. This is perhaps one of the most interesting features of being a collector of anything, for, after having cleaned up the newly acquired object, whether it be a machine, a record or for that matter anything else, we are faced with the task of fossicking out more information about it, what it is, its age, make, the cost price when new, and so on.

As for Edison machines, etc., these are not usually hard to identify as all models, both cylinder and disc, have a metal plate rivetted or pinned onto some part of the machine. This plate has a serial number and patent dates printed on it in most cases; but this is not always the name of the model.

Edison was perhaps the most careful of all Phonograph manufacturers to mark his models with a metal plate rivetted to the top side; the serial number and patent dates being stamped on this plate. In addition this same number will be found stamped or cast on to the plate on the underside of the main frame on most models. This is worth knowing as in the event of theft, if one takes the serial number and records it, one could easily identify a machine from this number on the underside of the top plate. Columbia did a good job with early models by placing a plate on the base of most of them. One New Zealand collector makes pencil rubbings of these plates as a means of identifying his machines. See illustration of Columbia rubbing in previous magazine issue page 66.

AN ENCYCLOPAEDIA OF BERLINA DISC PHONOGRAPHS

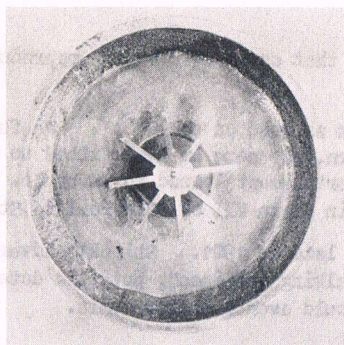
1897 - 98

VICTOR "D"

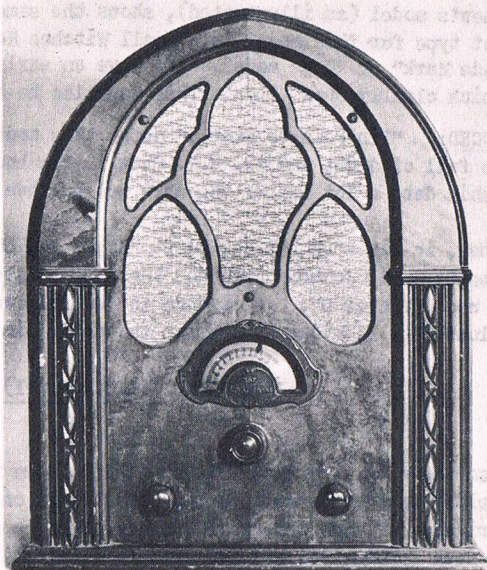
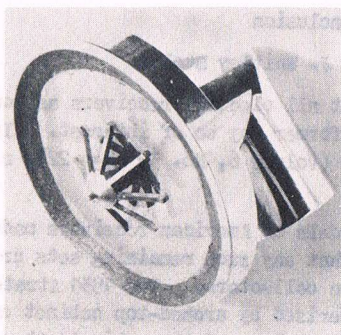
No. 9

We are grateful to Mr. V.K. Chew of the Science Museum, South Kensington, London, for the illustration used in this issue. We would also like to thank others who have taken the trouble to write, following our request for information.

DIFFERENCE: This model is so much like the "Toy" that without close study it would be hard to tell the difference. The base works turntable etc., are in fact the same. The major difference is the horn (not shown here), horn support and reproducer. Instead of attaching the horn support directly to the horn, a wooden tone arm is used with the same clamp ring to



**Finished
Neophone reproducer**



1931 Atwater Kent.



VICTOR D. NO. 9

Science Museum London

hold the reproducer, as in the "Trade Mark" model. Note that on the "Toy", the reproducer is fitted directly into the end of the horn.

HORN: Chew's model (as illustrated), shows the same horn as used on the "Toy". We feel that the correct type for this model is a small Witches Hat Horn, the same as that fitted to the better known "Trade Mark" or "Dog" model. We have an early advertisement loaned to us by Mr. Larry Shlick, which clearly shows this; this can also be seen in plate VII of "Tin Foil to Stereo".

DATE PRODUCED: "Tin Foil to Stereo" dates this model as late as 1901. Shlick's advertisement claims the fall of 1900, and Mr. V.K. Chew in his book "Talking Machines", puts the date as 1898. We think this date a lot nearer the mark but believe it could even be before this.

NAME: Chew, in his book has called it "Style No. 2"; (this from an early English advertisement). As Johnson produced these at a later date, we believe it was he who gave this model the name "Victor D". According to several accounts this is the model, or one like it, that was loaned to Eldridge R. Johnson to enable him to design a spring motor for it.

THE RADIO COLLECTOR (VI) - Conclusion

By J. Whitley Stokes

Because there is a growing interest in the more recent all electric receivers as compared with the older battery operated sets, a few words on the former may be of interest. Inasmuch as a description of such receivers has already been given (Volume 6, No. 3, Page 22), readers requiring such information are referred to this article.

During the early thirties many different makes and models of American receivers made up the bulk of radios then in use in New Zealand. This means that any such remaining sets are now over 40 years old and should not be overlooked by would be collectors. The 1931 Atwater Kent model 567 illustrated is a typical example and is characterised by arched-top cabinet and the ornamental grille adorning the speaker opening. Due to the shape of the cabinets these models were sometimes referred to as tombstones.

For a collector with no technical knowledge an all electric receiver in non-operating condition is, by its very nature, likely to be more difficult to get going than its earlier battery operated counterpart. For those readers faced with such a problem the best suggestion is to make enquiries among old established radio repair firms who may be able to suggest someone willing to undertake repair work on such receivers. Parts, particularly valves, are likely to be unprocurable in the ordinary way of business but even so it is worthwhile searching, for as in the case of phonographs, parts can still be found. The trick is in knowing where to look. Old established radio dealers are still probably the best source, but like the parts themselves, such dealers are becoming increasingly hard to find. Another possible source is old time radio amateurs or "hams" who may sometimes be contacted through local radio clubs.

Another rather obvious procedure, again following established phonographic practice, is to use the parts from two incomplete sets to make one good one. However because of the electrical knowledge needed some collectors may feel such procedures beyond them. Incidentally it is the writer's opinion that such difficulties will always prevent the collecting of old radios becoming as popular as the collecting of old phonographs. In addition because phonographs and records are really two parts of a whole they are inseparable, and because of the cultural aspect of the record content it follows that phonographs will always have a wider appeal to the collector and historian. This is just a personal belief of the writer's and comments from readers are welcome.

Even so it should not be thought that early broadcasting contributed nothing of its own to

the "cultural heritage". Then as now broadcasting relied heavily on the gramophone record for much of its programme content but there was a specialised branch of the art known as transcription. During the thirties and forties a feature of American broadcasting was the so-called "radio show", many of which were recorded on the old 16 inch discs by the radio stations at the time. Anyone interested in this quite fascinating "golden age" of radio can do no better than read all about it in: - "A Pictorial History of Radio" by Irving Settel, published by Citadel Press, New York, 1960.

Evidence of the growing interest in these early programmes is shown by the fact that tapes are now being produced commercially in the U.S.A. featuring some of the most famous of these shows. Because only a few were ever aired in this country they will consequently not have the nostalgic appeal that they might be expected to have in the land of their origin. Nevertheless the writer can recall a few which were heard over the "ZB" network of the day. One of the best known was a show rejoicing in the title of "Easy Aces" and having for its signature tune a piano piece entitled "Canadian Capers". Just in case anyone can remember here are a few more titles: - "The Lone Ranger", "One Man's Family", "The Green Hornet", "The House of Peter MacGregor".

To round things off - a quote from A Pictorial History of Radio: - "They were the pulp classics of the air waves, these shows, and nothing like them will ever be done on television because they demanded the very thing TV has scotched: imagination".

From the collecting of radios to the collecting of memories 'tis but a step it seems the reader's indulgence is craved.

NOTES ON THE CONSTRUCTION OF A SOUND BOX OR SPEAKER FOR THE NEOPHONE GRAMOPHONE

By E. Radke

These notes should be read in conjunction with the accompanying working drawings captioned "Neophone Head".

In addition to the usual hand tools and equipment found in the ordinary small well equipped engineers workshop, the following machine tools will be required: - a small, good quality engineers center lathe, a horizontal milling machine with dividing head and chuck, a small bench or pedestal drilling machine.

With the possible exception of the stylus spider, all operations are simple and straightforward.

The spider may be produced as follows: - a piece of 7/8" brass is set up in the chuck on the dividing head of the milling machine. A matched pair of 16 gauge slitting saws are mounted on the spindle with a spacer to give a gap of 1/32". Six evenly spaced cuts about 1" long are then made in the brass rod leaving a center core or boss 1/4" dia. The brass rod is then removed from the mill, the freshly cut slots fluxed and filled with solder. This may be done by wrapping thin asbestos tape tightly around the rod and wiring in place. The rod is then heated, stood upright and a stick of solder applied to the exposed slotted end. When the slots are filled allow to cool. The rod is then set up in the lathe, slotted end outwards and machined to form the stylus blank as shown in the drawings, the concave end being outwards. The hole for stylus, .038" is bored right through and the stylus blank is parted off. When all machining is finished on the blank heat it till the solder melts and the unwanted metal falls away. Lightly brushing with a bristle brush will remove any globules of solder adhering to the spider.

The stylus itself may be of glass, or better still, enlist the services of a precision grinder and have one ground from tungsten carbide, the head to be mirror finished. It is finally fixed in position with "Araldite" or similar glue.

In the drawing, the ring shown as "Black brittle ring" is a rubber spacing ring. The ring shown in the drawing as "Spacer ring" is hard tough wax, such as cobblers wax, and is applied in the final

STYLUS

BRASS NICKEL PLATED
10 BA CH HD SCREW $\frac{3}{32}$ L
AND FIBRE WASHER

2-10 BA CH HD STEEL
SCREW $\frac{3}{32}$ L

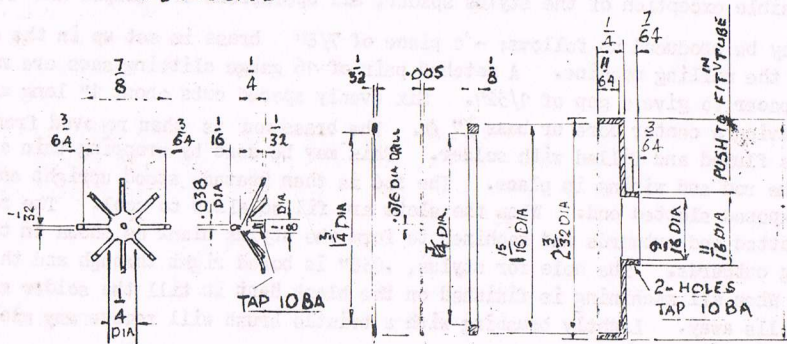
ENGRAVED
LETTERS

2 HOLES DRILL $\phi .076$ DIA

SOLDERED JOINT

MATL BRASS
FINISH NICKEL PLATED
AND POLISHED

$\frac{.737}{\phi}$



MATL BRASS
FINISH-NICKEL PLATED

BLACK MICA
BRITTLERING DISC

SPACER
RING

MATL BRASS
FINISH-NICKEL PLATED
AND POLISHED

NEOPHONE HEAD

assembly to fasten the diaphragm in position. (Some models of Graphophone reproducers employ this method).

The engraving on the body is a task for any good engraver. Any reliable electro plating works can handle the nickle plating.

The soldered joint on the elbow should be done with silver solder.

The remainder of the components are straightforward simple turning or drilling operations and require no special mention.

EDITOR'S NOTE -- Anyone wishing for more information on how to make this reproducer, could write direct to the writer - E. Radke, 72 Bridge Street, Lane Cove, N.S.W. 2066, Australia.

CYLINDERS WE PLAY

LOVES OLD SWEET SONG

Walter Norris

The Record slip enclosed with Blue Amberol No. 1886 tells us that this tune is a love song without words played with violin, flute and harp by the Venetian Instrumental Trio and the music is by James Lyman Molloy. Molloy was born in Cornolore, Ireland, in 1837. He was an amateur composer and writer, but unlike most amateurs, his work is stamped with individuality and unusual merit which has made his name so familiar to lovers of light music in so many countries. Three of his operettas, "Students Frolic", "My Aunts Secret" and "Very Catching" are still remembered. He also composed numerous songs and Irish melodies, but his widespread fame has been earned principally by "Loves Old Sweet Song" which is one of the most popular pieces of its kind in existence. It is probably an old Irish folk song melody adapted to this poem. Molloy's cleverness in writing accompaniments is shown by the charming little fragment of an entirely different tune which he has interwoven in the first half of the chorus as an accompaniment to the song.

I'M GETTING READY FOR MY MOTHER-IN-LAW

W.T.N.

Those who have this cylinder will find it well worth playing. It must have been very popular as it was first issued as a two minute gold mounted cylinder, No. 9440, and is sung by that well-known cylinder artist Edward Meeker. It was also issued on a four minute Blue Amberol, No. 2277, and sung by the same artist.

The words of this song and the music were composed by Jack Norworth who was a well-known character to the American public, not as a writer, but as a singer. He was for many years a leading vaudeville star and comedian whose originality and humorous methods made him a great favourite. This song was typical of the many songs he liked to sing himself, for when it was first published, his rendition of it did much to bring about its speedy success and popularity.

Edward Meeker who was reputed to have made most of the announcements on the early two minute cylinders, was a polished coon shouter and a regular member of Edison's recording staff. In this recording he is just as jolly as you'd think he ought to be, and I am sure that all who have and play this record will agree.

RESTORING A BETTINI REPRODUCER FOR A BLACK GEM

By Bill Dini

An interesting article on Bettini Reproducers was written by Walter Norris and can be found on

Page 5 of Volume 1, Issue No. 8 of the "Phonographic Record".

Recently I obtained a "Black Gem" with a "P" Bettini Reproducer and arm, but unfortunately the diaphragm "spider", stylus and Stylus mount were missing. I got with this machine a complete assembly of the missing parts but they were for a Bettini "D" as fitted to a "Standard" Edison. I could have cut the diaphragm down in size, (it is aluminium), but having parts of a "P" which I hope to restore some day, I was loath to use the assembly on the "Black Gem" or "P" model.

Before detailing the restoration, I might quote Wally Gollidge of Nelson who says that he is sure that more Bettini equipment has come to light relatively in N.Z. than in other countries. He has a tone-arm for an Edison "Home" with a Bettini "N" reproducer, and also a Bettini "Spring Motor" tone-arm. His prize possession is a Bettini "Speed Tester" which overseas experts say is possibly unique. Pam Rogers of Christchurch also has a "Standard" tone-arm and "D" reproducer, and Bill Main of Wellington has a substantial collection of Bettini gear.

Now, to the manufacture of the diaphragm assembly for the "P" (Black Gem) reproducer. Firstly, the thin aluminium for the diaphragm. This was made from an aluminium foil pie dish of exactly the right thickness (from Woolworths). The stylus was a "Walter Norris" made from a broken "Pyrex" dish. The Stylus holder or mounting was made from the end of a ball-point pen, and the "spider" legs were fine piano-wire and all joined together with araldite. A sort of culinary flavour throughout. The result was about equal to an "Edison" C reproducer.

My only criticism of the Bettini "Gem" or "P" outfit is that it is very heavy compared with the "Edison" equivalent and to drive the same with a Gem motor is somewhat like pulling a large caravan with a "MINI", — it will do the job, but for how long?

FROM ROOTS' RUST TO RICHES

By Jack Root

While in Sydney on business last November, the once bubbling cocktail conversation had become rather deflated and I decided to bring the very worn out but never-to-fail subject of Phonograph Collecting to the fore. After the usual "How Interesting" and "Your collection must be worth a Lot" exclamations, I was told by someone in my captive audience that they had one of "Those Gramophones with a Drum" that I was welcome to. It was, however, minus its' case and had been in the garden for the past 40 years or so.

I had no intention of going out of my way to collect the heap, but as it happened, I once virtually motored past the indicated premises, I decided to call. A very rusty Edison Standard indeed, it turned out to be. The owner apologised and, on demand, would have paid me to take it away, I'm sure. At the Airport, Customs Officials were very polite about it all, but obviously wondered about my sanity.

Last weekend, I acquired an Edison Standard, which "Grand-dad had attempted to repair before he died", which was in excellent condition, but unfortunately, was minus mainspring, mandrel gears and reproducer arm.

I remembered my heap of rust and liberally covered every conceivable screw with a supply of a spray concoction from the local garage with the dubious name "Nuts off". It really worked. 40 years of subtropical rainstorms were conquered with the magic spray and allowed me to salvage the required parts from the thoroughly rusted remains. Even the famous gear driven by the main-spring (the one that always strips) was still usable. The mainspring, although encrusted in a totally corroded spring case was in near new condition. The moral of the story: — Never throw anything away.

FEBRUARY 1973

ALTERATIONS TO SALES LIST NO. 3, JUNE 1972

The following alterations to the Sales List become effective as from this date. Please attach this supplement to your Sales List.

ADDITIONS

ITEM 11a.	Leather Elbow : to fit Hand Turned Berliner Trade Mark Model, and Toy Victor	3.75
15a.	Front Fitting Crane Top Support : to fit Triumph, Home and Standard	.50
15b.	Cast Foot assembly : to fit Triumph, Home and Standard	2.40
20a.	Amberola Handle : to fit Model 30	3.25
43a.	Phonograph Record : Vol. 7; Oct. 71 to Aug. 72	1.00

DELETIONS

ITEM 45	1898 Edisonia Catalogue
46	1899/1901 Edison Concert Cylinder Catalogue
48	1901 Columbia Catalogue
49	1905 Edison Bell Catalogue
50	1906 Columbia Supplies & Accessories Catalogue
51	1906 Paillard Catalogue
54	1910 Thorens Catalogue
56	1914/1915 Odeon Record Catalogue
59	Beggs Catalogue
60	Columbia Record Catalogue (Celebrity List)