

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

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FOR YOUR INFORMATION

SUBSCRIPTIONS

Membership has vastly increased over the past twelve months, and so have our costs! Prices have spiralled greatly but we have managed to hold the subscription rate to the original, but only because members DO pay their subscriptions promptly. Will you help us to maintain these costs.

Christmas Cards

Overseas members should now be thinking of ordering supplies of our Phonograph Xmas Cards. Refer to Vol. 6 Issue 6, and Vol. 7 Issue 5, for illustrations of these Society produced items, prices still unchanged at 8 cents each NZ, plus postage.

No Money Please

Members please remember DO NOT SEND MONEY WITH ORDERS. Please send your order first and we will let you know if the parts you have ordered are available, and the cost to you. The reason for this direction is due to demand for parts exceeding supply along with the changing value of the dollar.

PLEASE BE PATIENT

WE HAVE BEEN SHORT OF PARTS. If you have not received what you have ordered don't despair IT WILL BE SENT TO YOU as soon as we have it to send. One of our part makers has been ill, but is back on the job; another has gone out of business, but don't worry we will keep faith with you. We cannot emphasize too often and too greatly that all our parts are made or arranged by volunteers, and we crave your indulgence if you have to WAIT. Our part makers are working men using their leisure hours in our and your interests; please be patient.

MAGAZINE

We need you like you need us, so keep on sending in articles, illustrations, reprints; in fact anything you think may be of interest to someone else. We enjoy to hear from you. Your wants, your queries we will always try to help with.

CONVENTION CONCENTRATION, HARRY SANSUM.

Good old Harry, he does enjoy conventions; in our illustration he appears to be waiting for a cue to start the music.

The photo by courtesy of the Evening Post.

ADVERTISEMENT

WANTED by new collector; any old generator telephones, especially candlestick and Ericcson skeleton phones and any Edison Phonographs other than Standard or Amberola models.

State price and condition to: Neville Watson,
10 Grantlea Drive,
Timaru, New Zealand 'Phone 4288

ADVERTISE in the "Phonographic Record" - will cost you only 1 cent per word.

Write C3o P.O.Box 51575 Papanui, Christchurch 5, New Zealand.

MOISEWITSCH

We found Boris Moisewitsch a delightful speaker and he described his Father Benno to us in detail, so we thought it would be opportune to give a little time to his father's biography.

He was born at Odessa, Russia on February 22nd 1890, and won the Rubinstein prize at the Imperial Music Academy at Odessa at the age of nine. At the age of fourteen he became the pupil of Leschetizky in Vienna.

His first appearance in England was at Reading, in 1908 and in 1909 he was heard at the Queens Hall, London. We find the spelling of his name interesting, having discovered three different versions: Moiseivitch, Moisewitsch, and Moiseiwitsch.

We feel that after hearing his son Boris, that no record collection would be complete without one or two of Benno Moisewitsch at the piano.

SEVENTH CONVENTION OF PHONOGRAPH AND RECORD COLLECTORS

We arrived at 10 o'clock for the Seventh Convention of Phonograph and Record Collectors which was held this year on 2nd, 3rd and 4th June 1973 in the National Museum, Buckle Street, Wellington.

The Convention was opened by the assistant Director, Dr Yaldwyn, who commended the Wellington Chapter of the Vintage Phonograph Society on their achievements and offered space for a working display in the Museum. This was well received by the Chapter's Chairman Mr Donald Cameron, who welcomed those attending and introduced the first speaker, Mr Wally Gollidge of Nelson.

Wally spoke on 'The Evolution of the Edison "Standard" Phonograph', using examples of most models.

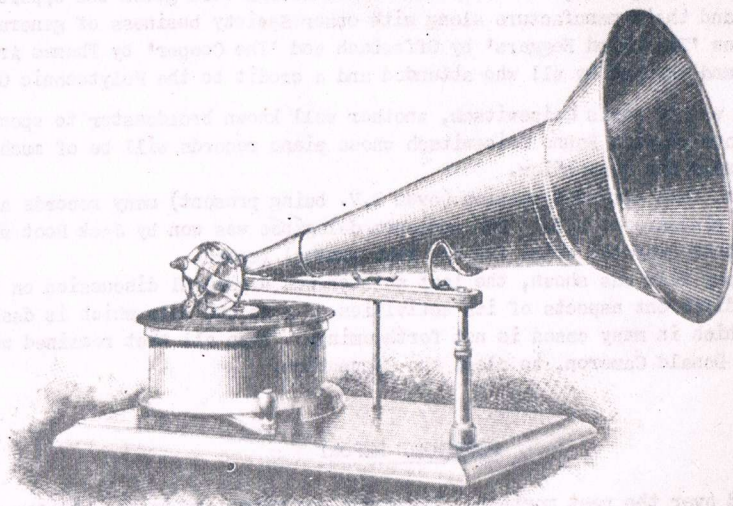
We were then treated to hearing from Dennis Brew from Auckland, a newcomer to Conventions, who enthused us with his knowledge of a Russian celebrated artist.

John Stokes, also from Auckland, spoke on early broadcasting in New Zealand and he informed us with the aid of tape and leaflet, when and where the first broadcast was made.

The last speaker of the day, John Gordon, a well known New Zealand broadcaster, proved as always most interesting and most pleasing to listen to. He brought with him a pile of early programmes which he discussed and passed around for us to examine. These programmes provided informative information and it came as a surprise to many of us just how many notable artists did come to New Zealand.

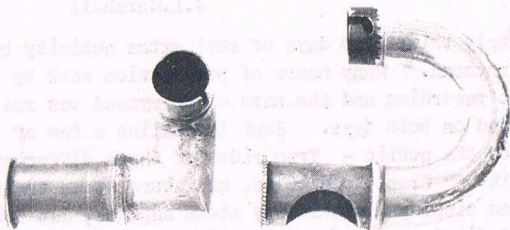
Donald Cameron commenced the Sunday round with an informative talk on the dating of early discs. He brought along many examples from his collection, some of which he played to us. This was followed by Michael Woolf, who brought along examples from his fine collection and among these were two surprises. One was the "Phonofiddle" (described elsewhere in this issue) and the second was a self-playing mouth organ, to be described later.

The Gramophone



THE LATEST MODEL.

A Rare Spring Motor No. 11



Berliner Gram-o-phone The M. T.

Wolledge Hill and Dale
Attachment

Listening to the
Gramophone

Alan Robb provided the comedy of the afternoon - he played tapes of Music Hall artists followed by a commentary along with other humorous tape excerpts of others.

A number of us were then taken to see the Carillon. This is located in the War Memorial Tower in front of the Museum. The bells of the Carillon can be rung manually or automatically, and our visit was timed to see both systems in action. This proved a highlight for those of us who made the visit.

Due to changes in the programme, Bill Dini and Walter Norris were given the opportunity to talk about the Society's parts and their manufacture along with other Society business of general interest.

That evening we saw 'The Blind Beggars' by Offenbach and 'The Cooper' by Thomas Arne. Both of these were well performed and enjoyed by all who attended and a credit to the Polytechnic Opera Group.

On Monday morning we had Boris Moisewitsch, another well known broadcaster to speak to us; he is the son of the Russian born pianist Benno Moisewitsch whose piano records will be of much more interest to those of us who attended the Convention.

The Auction was the best attended session (even T.V. being present) many records and gramophones changed hands to the pleasure of all. The concours de l'agencé was won by Jack Root with his Edison 'Opera' and Michael took away the prize for the most unusual record.

The Edison Biography film was shown, the last session was a general discussion on the future of the Society and the different aspects of its activities. Also the help which is desirable from old to new members and which in many cases is not forthcoming. Then all that remained was for the Conference chairman, Donald Cameron, to close the Convention.

FERRYMEAD REPORT

A lot has happened over the past months! The power and water are in the process of being connected to the Church and some repairs have been carried out on the inside. Painting has had to be put off until the Spring owing to the weather, but we look forward to being in occupation in the next month or two. We are pleased to put on record that all debts connected with the Church are now paid and so at last we own our building.

Back during February we had an 'EXTRAVAGANZA' at Ferrymead and this was a means of paying our way. We are sorry a report on this has not been in before, but as they say, "better late than never".

FERRYMEAD EXTRAVAGANZA 10th, 11th February

J.L.Marshall

The name Extravaganza, well what did it mean? Simply this: two days of real extra activity by all participating Societies and other supporters of Ferrymead. Many hours of preparation work by various committees and groups, the end result was most rewarding and the name of Ferrymead was really driven home to the many thousands of people who attended on both days. Just to outline a few of the many items of interest which were made available to the public - Tram rides of three different types, steam, electric and horse drawn train rides with "C" Class locomotive, miniature steam train. Fire Engine rides and steam fire fighting equipment and displays, stationary steam engines, Jet boat rides, model displays, merry go round, big wheel, band displays, heavy Army artillery vehicles, vintage cars, Case and Vintage Tractor Club, Bren gun carrier, horse drawn vehicles, etc.etc.

Last but not least our own Society did a sterling job. Numbers in excess of a thousand poured through our display which was held in the Crammer Building of Ferrymead. The display was completely rearranged and included many new and interesting machines not previously shown at Ferrymead.

The display was only part of our effort; a total of three sites were occupied in the Games and Stall area. Our stall did a terrific business on both days and almost every item was sold.

Our games were popular with the people and did steady trading throughout the days.

As Vice President, I would like to thank the many members and non-members who donated their time, effort and all the hundreds of saleable articles which were received for our stall, and also thanks must go to the weather man who provided us with two really 'made to order' days.

The result was the combined takings of \$336 towards our Building Fund.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

1896 - 97

A RARE SPRING MOTOR

No.11

WHICH THE GRAM-O-PHONE OR GRAMOPHONE

We are again indebted to Larry Schlick for the loan of illustrations and information for the construction of this article on this most interesting model.

This is clearly a spring motor model not known to exist anywhere in the world and therefore about which little is known, other than what can be deducted from three advertisements all of which clearly depict this model.

Illustration of the machine came from an 1896 copy of a publication called "THE PHONOSCOPE". The most unusual feature is the winding handle which we think could be worked on the ratchet principle, a system much used to wind early music boxes. The reproducer, horn, and horn support appear to be exactly the same as the Hand turned Model No.6, described and illustrated in Issue 6 Vol.7, Page 47.

The size of the turn-table we believe to be seven inches. As to date, one advertisement is dated Dec.1896, and one March 1897. This puts this machine before Model No.10 by date, but to us it appears later by design. All we do know is what is contained in the 1896 advertisement and to quote from this:-

"This model was claimed to be one of the neatest, simplest, and most practical machines for reproducing sound that has yet come under our notice. It reproduces with wonderful fidelity the sounds recorded on discs which here take the place of cylinders, not only the human voice, whether in speech or song, but also any other sounds, bands, orchestras, etc. It cannot record sound: this is done by means of a special machine, but the record plates or discs are to be had at such a low figure, and they are so durable, that this is hardly considered a serious drawback. It is, therefore, quite correct to say that its field is practically without limit.

The Gramophone is the invention of Mr Emile Berliner, whose name and fame as an inventor are known wherever the Telephone is in use. It is entirely different from all the other Talking Machines so far in the market, and it embodies everything necessary to make it a universal favourite, as a child can work it, without risk to himself or the machine or record.

It is worked either by the old fashioned crankhandle, or a spring motor, and there seems to be no delicate mechanism to derange. It is built to stand rough handling and to last".

To sum up, this model was built in the U.S.A. whereas Model No.10 was an English model. No mention is made of Eldridge Johnson, in the advertisements, only Berliner. The type of winding handle does not tie up with Gaisberg's description of Johnson's first spring motor. Again, any information would be appreciated, in fact we would be delighted if anyone can tell us if this model was ever produced.

WOLEDGE HILL AND DALE ATTACHMENT MORE ABOUT REPRODUCERS

Walter Norris

For those who may be interested in playing hill and dale discs on an over horn disc machine, they may be interested in an illustration of a Wledge device; the one described being made by MR C.E.WOLEDGE



Convention Concentration — H. Sansum

Wellington Post Photo



B. Moisewitsch



Carillon Clavier



**Michael Woolf
and Phonofiddle**

This can be made with a soldering iron and some spare gramophone H.M.V. type tone arm parts.

The curved arm shown on the right has to be removed and one made like the one on the left to take its place. To do this the extreme edge, if looked at closely, will be noticed is knurled and in many cases has a place to fit a screw driver in the end. This end forms a screw which by unscrewing the tone arm can be removed. A 'PATHE' reproducer is what is required to fit onto the tone arm or one like it, also a ball sapphire or diamond point needle will also be needed, the sapphire for pathe type records and the diamond point for diamond discs.

There is a manufactured part made for this purpose, a Wellington collector has one, the main difference being the tube is a continuous curve instead of the square corners like the Woledge one.

"UNTER DEN LINDEN"

John Stokes

The strong anti-German feelings which arose in most British countries just prior to and during World War 1 lingered on for many years after the war was over. This had the effect of making it difficult for Germany to market goods in Britain and her colonies. Coupled with this disadvantage was the fact that there existed an equally strong "Be British - Buy British" sentiment.

One effect of this was that in order to avoid the opprobrium attached to the name Germany, goods exported from that country were often simply marked FOREIGN. Whether this was done at the behest of British importers or whether it was simply a smart move on the part of German manufacturers is not known but evidence of the practice is apparent in the case of gramophone records of the period.

These records were usually marked "Recorded in England", but bore various legends as to where they were actually manufactured (pressed). Here are some examples and perhaps readers can supply some more.

<u>Label</u>	<u>Legend</u>
CINCH	Reproduced in Hanover
Victory	Pressed in Saxony
ARIEL	Made in Linden
REXOPHONE	Pressed in Prussia
MINSTREL	Made Abroad

Pride of place in these assorted euphemisms must surely be accorded to MINSTREL who as well as doing the least to reveal the country of manufacture, assure us in bold letters on the record sleeve that their products are "BRITISH MADE DOUBLE-SIDED DISCS".

PHONOFIDDLE

Which is it Phonofiddle or Stroh Violin? In our last issue we illustrated a phonofiddle owned by Reg McCarthy of Thames, and in this issue we have an illustration of Michael Woolf of Wellington playing his phonofiddle. Michael brought his along to the Phonograph and Record Collectors Convention held in Wellington at Queens Birthday Weekend and impressed those that heard it.

Until then we had only seen the picture of the one that Reg has, and so we were now able to study a phonofiddle at close range and hear one played. We will do our best to describe just how it works. For a start it is only a one stringed instrument, this one string is connected to a diaphragm by the bridge over which the string passes. The outlet of the diaphragm is fed into a horn which amplifies the sound produced by the string, this uses the same principle as a gramophone reproducer. We guess if the stylus of a disc machine reproducer to which has been attached a horn, is rested on the bridge of a violin, the result would in some way demonstrate just how the phonofiddle works.

Stroh Violin

In Henry Seymore's book "The Reproduction of Sound" we found illustrated what is called a Stroh Violin,

This instrument has four strings but uses the same system of diaphragm connected to horn, - our puzzle is why the name? "Tinfoil to Stereo" gives a clue when it mentions Charles Stroh. It is also Seymore that mentions Stroh violins being used in early recording studios before the advent of electric recording.

WELLINGTON CARILLON

Walter Norris

On May 15 1931 the foundation stone was laid for the construction of a Carrilon for Wellington; this was to be in the form of a War Memorial. The stone was laid by the then Rt.Hon.G.W.Forbes. The tower was completed a year later and was dedicated by the Bishop of Wellington, the Rt.Rev. Dr T.H.Sprott, and opened by the then Governor General, Lord Bledisloe who pressed the switch to light the lamp of remembrance at the top of the carrilon tower. The Carrilon Tower stands on a rise 87 feet above sea level and reaches a height of 166 feet, 253 feet above sea level. This is now a land-mark in Wellington and stands in front of what is now known as the National Museum. Because of illness of the carillonist who retired in 1936, the carillon was played automatically by means of its electro-pneumatic playing apparatus, using perforated paper rolls as in a pianola, for a period of fourteen years. The carillonist had an arduous climb up a series of steep iron stairs to reach the clavier chamber so in 1938 a lift was installed. The carillon is played with closed fists, the knuckles covered with a leather type of mitten. Fists and feet are used somewhat the same way as in a pipe organ, the fists used to strike round pegs in place of keys.

Our illustration shows Mr Randal seated at the keyboard.

THE EDISON PHONOGRAPH IN CHRISTCHURCH BETWEEN 1879 AND 1914

Weekly Press 11th February 1882

A model of Edison's Phonograph is on display at the scientific exhibition at St.Mary's Merivale School room.

Lyttelton Times 31st December 1890

Professor Archibald has consented to exhibit the phonograph and explain its workings.

Lyttelton Times 26th December 1890

Edison's phonograph was privately exhibited at City Hotel, Dunedin.

Lyttelton Times 3rd January 1890

Drawing immense audiences at Dunedin.

In the "Canterbury Times" of 16th October, 1890, there was a citation from "The New York Electrical Engineer" on 'How the Phonograph reported a meeting'.

Lyttelton Times 5th January 1891 Oddfellow's Hall under the direction of Messrs.McMahon. The Phonograph, Edison's startling Talking Machine.

Messrs.McMahon have much pleasure in announcing the first exhibition in Christchurch of Mr Edison's latest Phonograph. This will take place on Monday next January 12th. Professor Douglas Archibald M.A. will deliver an intensely interesting LECTURE and exhibit the incredible capabilities of Edison's astounding Talking Machine. Songs by famous artists, speeches by W.E.Gladstone, Instrumental music performed in Europe and America will be actually reproduced with marvellous fidelity. The phonograph is capable of reproducing the same voice from the same "record" many thousands of times. By this means human speech may be preserved forever and the voices of the living and the dead will mingle in futurity. The Phonograph The most wonderful achievement of the ingenuity of man. Popular prices 3/-, 2/-, 1/- Wm.A. Jenkins, Business Manager.