



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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FOR YOUR INFORMATION

In the August issue of 1976, we advertised a number of spare parts and posters of which we had taken amounts in stock. Amongst these were a handful of Exhibition Reproducer Exterior rubber with screws, for which we have been inundated with orders. For those who are hopefully waiting, we are sorry but we cannot supply, as all stocks have been sold.

CONVENTION If there is anyone outside New Zealand who wishes to attend Convention during the 4th 5th and 6th June, and would like a tentative programme, would he please apply to the Secretary.

NEW PART We have manufactured a number of milled screws to fit the lid of the Edison Gem. These are nickel plated and up to our usual standard. Price \$1.80 per pair.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS CANADIAN BERLINER GRAM-O-PHONE

1903-4 Type F.

No.30

This is perhaps going backwards, but in this series we hope to illustrate and compare all the different variations. We are grateful to Larry Schlick for such clear illustrations of both machine and patent plate. This is a 7 inch model, but a later version than the trade mark; note type of handle and position of handle. Also note horn is connected to reproducer by metal connector. This model also uses later method of horn support, i.e. is screwed to side of case.

Dimensions:- Horn, 13½ inches, 9 inches across flare
Case, 7 x ½ at top, 9½ x 10½ at bottom and is 4½ high
Turntable, 7 inches across
Reproducer arm, 11½ inches long and made of wood

Reproducer has stamped on it "Automatic Berliner Sound box March 1903". Plate clearly states it is a Berliner Gram-o-phone and manufactured in Montreal, by the Berliner Co. of Canada Ltd.

See No.16 for early Canadian type Berliner with top wind winding handle Volume 9 Issue 3.

THE RADIO COLLECTOR by J.Whitley Stokes

Reproductions of both works of art and period furniture have long been considered justifiable on the grounds that they allow more people to appreciate, albeit vicariously, something of the beauty and greatness of the originals. In the field of 'collectibles' the same can hold true, as logically there is no reason why reproductions of the humble collectible should be any less acceptable, provided that they are made and sold without any intention to deceive. Fakes have made their appearance in the field of antique collecting and as time goes by

the same is likely to occur in the case of collectibles.

Although, so far as the writer knows, no one has yet found it worthwhile to turn out reproductions of talking machines, it is a fact that a few years ago, in 1972 to be precise, an American firm marketed on a restricted quantity basis a reproduction of an early 'cathedral' model radio. The original on which this was based was a 1930 Philco 'Baby Grand', though just why this particular model should have been chosen for the doubtful honour of being recreated in what amounts to gimmick form, is a secret known only to its producers.

The reproduction was by no means a replica of the original, and to be fair it would have been virtually impossible to make it so. Although it would have been feasible to make the outward appearance identical to the original the same could not be said when it came to the 'innards'. Apparently it was decided (I think wisely) to give the 'repro' only a superficial resemblance to the original — wood cabinet was replaced by wood-grained plastic, tubes (valves) were replaced by transistors and to top it off an FM band was added.

At the time of its introduction this oddity was considered newsworthy enough for it to rate a mention, first in ESQUIRE Magazine (Nov.1972) and later in a TIME essay entitled "Radio - The Colliseum of Nostalgia" (Jan.7, 1974). Incidentally, to anybody interested in such things, the latter article is well worth reading.

Illustrations of both the original and repro are included in this issue so readers can compare the two. The original which posed for its picture here is in the writer's collection.

TALK-O-PHONE OHIO TALKING MACHINE COMPANY

We are indeed fortunate to be able to illustrate another model Talk-O-Phone, through the generosity of Larry Schlick who kindly sent us two clear photographs of what he considers a very rare model.

Diameter —	Horn	10 inch across flare,	14 inch long,	11 inch tone arm,	6 inch metal boom,
		6 inch turn table			
	Case	9 x 9 x 5½ inch high			

Reproducer has the Talk-o-phone. Patented Nov. 18th 1902. Ohio Talking Machine Co. The reproducer is connected to the horn by a leather elbow. Note the unusual way of attaching the horn support to the side of the case like Columbia. We have produced two previous articles on Talk-o-phone; see Volume 10 Issue 6 page 43 and Volume 11 Issue 4 page 75. This model does not appear in the catalogue reproduced by Mr Charles Mandrake, of Ohio. We would like to know if anyone can give this model a name!

EDISON DIAMOND DISC

This is a dictaphone record which still bears Thomas A. Edison's signature.

It is 7 inches in diameter and made of thin red coloured see-through plastic. When the Edison Phonograph branch closed down in the 1930's, the branch that produced dictaphones continued production. We are not certain of the date of production; could someone supply more information?

THE FERRYMEAD FESTIVAL 1977

J.L.Marshall

On Saturday 12th and Sunday 13th March the Ferrymead Festival took place and without a doubt the most successful venture ever staged so far.

The attendance on Saturday was pleasant and easy to manage but on Sunday the numbers would have doubled. Some 3,000 people would have gone through our display which was a credit to all the members who assisted and loaned the many extra machines.

The recently donated wall board which was erected only prior to the Festival certainly proved its value, and the days of the free looks are over. As one comes in the main door now you are greeted to a display of our popular posters etc.

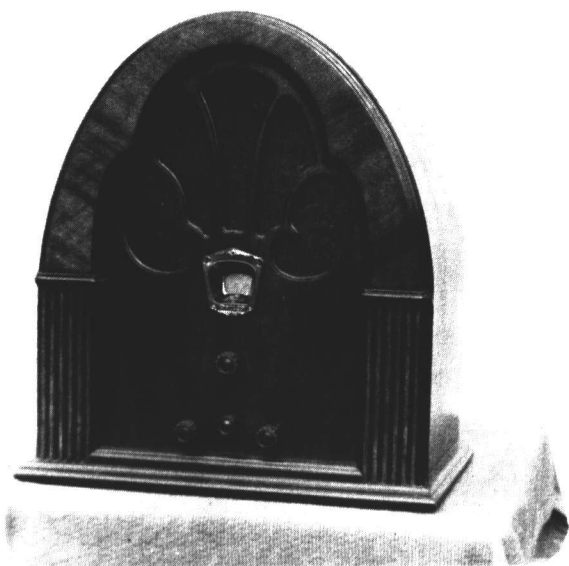
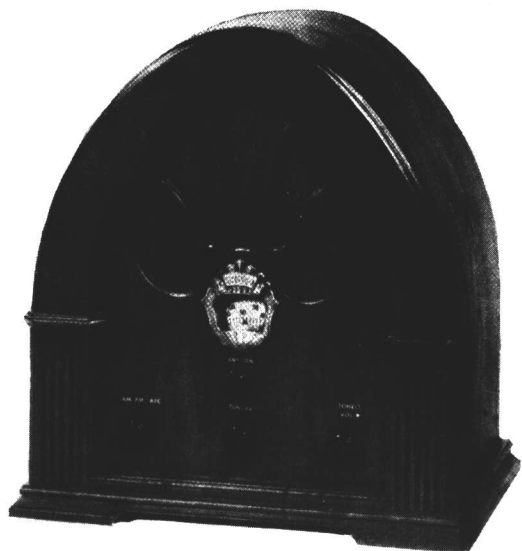
At noon on Sunday 13th March we were asked to take part in an interview with Vintage Wireless Station 3XF Ferrymead, and together with the President of Ferrymead Trust, Mr Simon Wood, we were featured on radio to the people of Christchurch and surrounding areas.



VICTOR



MODEL. F.
NO. 30.



WHICH IS WHICH

Our visitors book was in popular demand and the remarks by many who signed it are very sincere.

The tobacconist shop which is only 75 metres away from our display, was used by our Society for a variety shop. Net takings for the both days amounted to \$60. Our grateful thanks must be extended to two High School members from Aranui, Christchurch, for their assistance on both days.

May 1, as convenor of the Festival activities 1977, take this opportunity of thanking all society members who assisted in this worthwhile project.

To all local members who have not seen our display for some time, the executive extends a warm welcome. We are open each Sunday and the tram now stops right at the back door. The area is changing all the time. You may just see a difference.

WANTED TO BUY: *Gramophone with horn, by young collector, reasonable price.*
Mark Dawson, 51 Flanders Ave., Onekawa, Napier, N.Z.

WANTED *Amplion driver unit for horn speaker or buy Amplion parts, Atwater Kent horn speaker base, driver also wanted. Alan S. Brehaut, 22 a Cain St., Timaru.*

READER'S QUERY: DID JOHN McCORMACK RECORD FOR EDISON?

John McCormack (1884-1945) is associated by record collectors with HMV/Victor and Odeon; his Odeon recordings were pressed in England during World War One as Columbia (12") and Regal (10 3/4"), and crop up in the United States bearing the Okeh label. Early in his career, however, he made four groups of vertical-cut recordings, listed below. This information comes from V. Girard and H.M. Barnes, Vertical-cut Cylinders and Discs (London; British Institute of Recorded Sound, 1971), the renowned catalogue of "serious" hillandale recordings.

EDISON 2-MINUTE WAX CYLINDERS LONDON 1904

13124	Snowy breasted pearl	Robinson
13142	The meeting of the waters	
13143	When shall the day break in Erin	Fox
13144	Molly Bawn	Laver
13145	The Irish emigrant	Barker
13146	Avourneen	King
13152	Killarney	Balfe
13153	Green Isle of Erin	Roeckel
13154	Love thee dearest	

EDISON-BELL 2-MINUTE WAX CYLINDERS, LONDON 1904

6442	Dear little shamrock	Jackson
6443	Green isle of Erin	Roeckel
6444	Eileen Allannah	
6445	Killarney	Balfe
6446	Kathleen Macourneen	Crouch
6447	Lily of Killarney: Air	Benedict
6448	The minstrel boy	Traditional
6449	Once again	Sullivan
6450	Come back to Erin	Claribel
6451	The wearing of the green	

STERLING "SPECIAL" 2-MINUTE WAX CYLINDERS, LONDON 1906

612	God save Ireland	
613	The boys of Wexford	
614	A nation once again	
615	The croppy boy	
682	Come back to Erin	Claribel
683	The dear little shamrock	Jackson

PATHE ETCHED-LABEL DISC. LONDON 1908

77686
77687Come back to Erin
Dear little ShamrockClaribel
Jackson

All McCormack's vertical-cut recordings must be classed as very scarce, although there is no reason why his cylinders should be any rarer than other popular cylinders of the period. They were all 2 inch diameter black wax; Pathe discs could be had in various sizes, of course. In New Zealand, I have heard of only three McCormack cylinders, all sterling. Very, very few people were going into phonograph shops in 1904 asking for John McCormack records. He was only twenty, nine years younger than the Caruso of 1902. G & T's Customers would ask for favourite Irish songs and in this way might end up with "somebody called J. McCormack". Not surprisingly, the Edison and Edison-Bell recordings are reputed to be vocally undistinguished. By 1906 the year of the Sterling cylinders, the tenor had benefited from study in Italy, but did not enter his prime years until about 1910.

INFORMATION SOUGHT

Hereunder is an appeal for information sought by Mike Sutcliffe and myself for inclusion in the book we are preparing on the local recorded sound industry.

AUSTRALIAN PUBLISHED/NEW ZEALAND PUBLISHED SOUND RECORDING LITERATURE

Can readers supply information concerning the publication of Australasian disc and cylinder catalogues, supplements and release sheets:

- (1) "The New Phonogram": Was Vol.1, No.1, (Jan.1909) published in Australia? Were any copies of the earlier series which ceased in 1908 printed locally?
- (2) Were any issues of "The Phonogram" published locally after Vol. XIII, No.9 (March, 1921).
- (3) "Edison Records": Only two issues are known to have been printed in Australia of this monthly cylinder release supplement. These are April 1909 and April 1912 issues. We would be pleased to learn of any local issues prior to and after the above dates.
- (4) "Edison Blue Amberol Records": The title of this monthly supplement changed to "Edison Amberol Records" in either June or July, 1920. The last monthly issue we know of is the March 1921 issue. Were any further monthly issues published in Australia? Some 1925 and 1926 issues state "1st (or 2nd) Record Release, 1925 (or 1926). Did the publication continue after 1926?
- (5) Do any readers have locally published Edison cylinder catalogues not included in the following list:

1906 Gold Moulded American	1909 British Standard, Grand Opera,	1914 Blue Amberol (Comp)
1907 "	& Amberol	1919 " (Comprehensive)
1908 "	1910 Amberol, Grand Opera &	1925 " (Comprehensive)
1908 British Standard	Standard (British & American)	
	1911 "	

EDISON DISCS

- (1) Can any reader advise of any locally published Edison Diamond Disc Catalogues, apart from the following: 1917, 1919, 1921, 1924, 1926.
- (2) Were any annual diamond disc supplements printed here apart from the following two known examples: Oct 1921/ Dec 1922 Apr 1924/ June 1925
- (3) Were any diamond disc monthly supplements printed in Australasia prior to December 1919? Does any reader own or know of any copies preserved that were published between January 1920 and April 1923? Were any such supplements issued after February 1929?

MACHINE CATALOGUES (EDISON)

- (1) Disc: The following are known to have been printed locally: 1915, 1916, 1922. Can anyone add to this list?

Cylinders: Only known example is 1919, although we have an undated example, circa 1910.

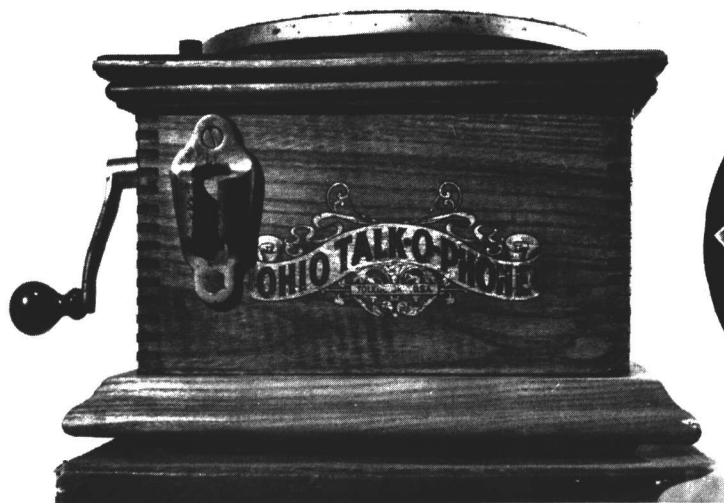
OTHER EARLY DISC OR CYLINDER CATALOGUES

We would be pleased to learn of the existence of any pre-World War One disc or cylinder catalogues published in Australasia. Such catalogues were almost certainly produced by Columbia Phonograph Company, 255 Clarence Street, Sydney, and Gramophone & Typewriter Ltd., 163 Pitt Street, Sydney, as well as retailers such as W.H. Paling & Co. Do any Australian published Nicole or early Pathe catalogues exist? One 1922 local Pathe has been found (lateral cut records), as well as some circa 1908/10 English published Pathe catalogues (Hill & Dale).

The above information is sought to ensure an accurate and comprehensive chapter on Australasian published phonographic literature. All assistance will be gratefully acknowledged.

Peter Burgis,
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Australia 2607.

TALK-O-PHONE



FEBRUARY MEETING REPORT

G.East

The first meeting of 1977 saw Committee members demonstrating unusual machines. Bill Dini produced his Pathe phonograph Model O or "Democratic" of c.1903, a simple open-works machine with floating reproducer and pivoted aluminium horn. Unlike so many Pathe phonographs designed to play both standard and "Salon" cylinders, this one has retained its original slip-on three-inch mandrel.

Walter Norris set up and played his five-inch turntable, hand-cranked Berliner gramophone of c.1890, noting that he had acquired machine and original cardboard horn from different sources. The unknown original owner, buying the little device from Parkinson and Gotto of London perhaps more than eighty-five years ago, would no doubt be astonished to learn that the then novelty is now revered as the oldest known gramophone in the country. Joffre Marshall entertained the gathering with his cylinder musical box of c.1900, which with its bells performed cheerfully and loudly. Adair Otley played Blue Amberols on a novel machine christened by one member the "Amber Otley"; using an Amberola 30 or 50 mechanism, Adair has adapted a case and fitted a fibreglass "Opera" horn on top. Your correspondent, having just moved house, had not brought a full-sized machine, but did come along with several cast metal novelty pencil sharpeners including a very accurate model of a Continental horn gramophone. Made in Spain, these sharpeners have been seen in various New Zealand shops over the last few months.

TRANSPORT OF SOUND by N.Johnson

THE BATTERY AND THE ELECTROMAGNET: DISCOVERIES WHICH MADE THE TELEGRAPH POSSIBLE
Continued from last issue...

As a result, Morse increased the voltage of his telegraph by using more than one battery, and made his electromagnets more suitable for being worked at a distance by winding extra wire on them. These improvements, which to us seem so elementary, made a tremendous difference in the performance of his invention. By 1842 Morse had produced a successful telegraph and was now petitioning Congress for funds to erect a line 64 kilometres long. Joseph Henry wrote to him, wishing success in the venture, and then outlining a very neat summary of the conditions out of which the telegraph, following the invention of the battery and the electro-magnet, had emerged as a logical and seemingly natural progression:

"... The idea of transmitting intelligence to a distance by means of electrical action has been suggested by various persons, from the time of (Benjamin) Franklin to the present; but until the last few years, or since the principal discoveries in electro-magnetism, all attempts to reduce it to practice were necessarily unsuccessful. The mere suggestion, however, of a scheme of this kind is a matter for which little credit can be claimed, since it is one which would naturally arise in the mind of almost any person familiar with the phenomena of electricity; but the bringing it forward at the proper moment, when the developments of science are able to furnish the means of a certain success, and the devising a plan for carrying it into practical operation, are the grounds of a just claim to scientific reputation, as well as to public patronage".

"1931 - THE DANCE BAND ERA" - (Edited by Adair Otley)

PART 4. - "They Thrived on Competition"

Two other 'big hits' featured early in 1931 were undoubtedly YOU'RE DRIVING ME CRAZY and YOU'RE THE ONE I CARE FOR. Apart from versions by Louis Armstrong's Orchestra and the McKinney Cotton Pickers' of the first tune, there is a well played performance by Rudy Vallee and his Connecticut Yankees, expressing the true 'Vallee' style with good musicianship throughout. Likewise on the reverse side of this record the same artists play a very good commercial dance number entitled: STOLEN MOMENTS.

Further performances of this number by Jack Payne's B.B.C. Dance Orchestra (Columbia CB222) and Jack Phillips' Melodians (Broadcast - Twelve 3011) are listenable versions, but of the two - the nod would go to Jack Payne for his 'all round' polish to the number. The best versions of: YOU'RE THE ONE I CARE FOR were probably those by Bert Lown and his Hotel Biltmore Orchestra on (H.M.V. B5968) and Roy Fox and his Band on (Decca F2256). The former ensemble gives this rather tuneful number - soft, melodic treatment in BYE BYE BLUES style. The performance is very quiet and muted with the trombone and guitar being used very effectively in the background during the last chorus.

The vocalist: Al Bowlly is responsible for providing the strength of the Roy Fox version with his excellent performance; yet barely holding the competition with Jack Payne's B.B.C. Dance Orchestra on Columbia (CB241) - Jack's arrangement being superior. Then there was a straightforward rendering by Buddy Blue (otherwise known as: Smith Ballew) and his Texans on (Imperial 2096) giving a competent and listenable performance, although the tempo was a little on the fast side for this tune.

Two further tunes issued about this time were: MEMORIES OF YOU and YOU'RE LUCK TO ME - both from the show - "Blackbirds of 1930". Both these tunes were extensively recorded, but the performance which stood out from the rest was by Duke Ellington and his Orchestra with the vocal in each number taken by Dick Robertson.

There were no 'hot solos' throughout either numbers, neither were there any improvisations - just straight forward arrangements by fine musicians; having the edge over all other versions. Yet another good tune - played throughout the year and particularly during February, 1931 was: **THREE LITTLE WORDS** - from the Talkie: "Check and Double-Check" - which featured artists: Amos and Andy, Duke Ellington and his Orchestra - and the Rhythm Boys (which included a rather youthful - BING CROSBY).

On H.M.V. B5945 - an elegant and classy performance given by Duke Ellington and his Orchestra with a beautifully phrased vocal by the Rhythm Boys. On the other hand, however, Parlophone records turned out a much more jazz-styled version by Ellington's Orchestra of this number which, at the time, was not considered commercial enough even to be issued in the United States!

There were other versions of this number recorded, but rather insignificant by comparison. Lastly, we make mention of a tune entitled: **WE'D MAKE A PEACH OF A PAIR**. Al Bowlly is well to the fore with Roy Fox's Band doing a fine job of it - on (Decca F2232). However, it was topped by Gus Arnheim and his Coconut Grove Orchestra on (H.M.V. B5953). The tune was part of the De Sylva-Brown-Henderson score for Paramount's film version of: "FOLLOW THROUGH". The Arnheim Band was at the peak of its career during this time and turned out a really polished version. Well, these few chapters have been merely glimpses into the past - into an era, when Dance Music was so different from what we know it today, 46 years later.....

But although the 'style' has changed, in some cases dramatically through the years, the 'pattern' has indeed remained, yet we are still fortunate to have copies of the 'original' records made by Dance Bands and Vocalists of decades gone by; copies also of well illustrated books that show us who these Artists were and the life they lived, and how dance music in general literally shaped their lives. For those older folk today who read these lines - and recall; for those yet unborn - who are fortunate enough in their time to share the experience of their elders - may the recorded memories of these 'pioneers' live on!

NEW ZEALAND IN THE NEWS

Research - Bill Dini

In the September 1903 "Edison Phonograph Monthly" (a trade magazine) the following appeared:
FROM NEW ZEALAND Wellington N.Z, July 6 - 1903

Your Edison Phonograph Monthly to hand, for which accept our best thanks. Kindly see we get this interesting pamphlet posted monthly. As to your article on pushing goods, I forwarded the Manager a Palmerston (North?) newspaper containing a paragraph to the effect that we gave a public demonstration from the band rotunda situated in our large city square. We used a Concert Phonograph and the newspaper was very flattering in its remarks on the loudness and tone of the machine, and trusted we would soon favor the public again at intervals.

Enos S.Pegler

PRICES PAID IN ENGLAND.

We have a correspondent in England who is prepared to keep us informed on prices paid at auction for phonographs and related material. Some of the more interesting prices realised were as follows:-

1. A scrap album containing press cuttings relating to the early history of the Improbated Phonograph in G.B. from 1888 including several photographs illustrating the "Spectacle" phonograph, the Gourand family, Edison and others. The album belonged to Charles Steytler a close associate of Gourand and made Two Hundred and Twenty Pounds.
2. A single brown wax cylinder by Alfred Lord Tennyson: The Bugle Song from "The Princess", with a note explaining where and when it was recorded by Charles Steytler. One Hundred and Fifty Pounds.
3. A single brown wax cylinder by Tennyson again: "The Charge of the Light Brigade", with an explanatory newspaper cutting dated May 20 1890. One Hundred and Eighty Pounds.
4. An Edison class "M" Phonograph in very good condition, with hearing tube gallery shaving attachment etc. Nine Hundred Pounds.
5. NIPPER - a plaster model as used for shop-window display purposes. Life sized One Hundred and Eighty Pounds. (A slightly better one sold earlier this year for Two Hundred and Twenty pounds).
6. A G. & T. de luxe model gramophone, 1900-1905, in leather case with about 35 7" G. & T. discs made an astonishing Six Hundred and Eighty Pounds. It was in fair condition but mainspring was damaged.
7. AN Edison Model D reproducer Sixty-two Pounds.
8. AN Edison Diamond Disc Phonograph in floor-standing "Chippendale" cabinet Four Hundred Pounds.
9. A Columbia 20th Century Graphophone with large brass horn Four Hundred and Sixty Pounds.
- 10.A Columbia A G Concert Graphophone with 5" cylinders and 2'6 brass horn Four Hundred and Thirty Pounds.
11. AN Edison Spring Motor Phonograph fitted with 2 and 4 min. gearing and diamond B reproducer. 4'6 brass horn and crane Six Hundred and Forty Pounds.

Continued next issue.....