

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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EDITOR: W.T. Norris,
"Waipapa",
Swannanoa,
Rangiora R.D. 1
NEW ZEALAND.

SECRETARY: Mrs L. Drummond,
P.O. Box 5175,
Papanui,
Christchurch,
NEW ZEALAND.

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FOR YOUR INFORMATION

We have done it again, could be a case of too many cooks spoiling the broth! Last issue we omitted to include a photograph of a Stewart gramophone. The illustration was taken from a 1918 copy of "The Bulletin" kindly loaned to us by Dave Morris, and should have been included among the illustrations last issue. Claims made by the makers of the Stewart Phonograph are: Powerful worm drive motor, which will run silently and smoothly and with one winding will play a standard 12 inch record; it is handy, you can put it on a box table or chair; you can take it with you out on to the verandah or on a picnic; it's a first class machine for only a small amount of money.

OBITUARY

I cannot take up pen with more reluctance than to record the loss by our first President, Walter Norris, of his well loved wife, Kathleen. Kath, as we all knew her, was liked by all, a helpful member to the Society and a tireless worker on the farm, at the various schools her children attended, and other public and private organisations. I took a while to get to know Kath, but in time I grew to appreciate her friendship and ready wit and her sterling qualities. To Walter and his family our Society extends our heartfelt sympathy and hopes that the memory of a generous wife and Mother and a lady, will sustain them in their tragic loss.

W.S. Dini

WANTED: Over-horn machine (disc) any make and any condition considered.
Also interested to hear from collectors of vintage 35 mm projection equipment.
— Peter A. McQuarters, 41 Eton Street, Ashburton, New Zealand.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

1903 - 7

VICTOR PREMIUM

No. 35

MODEL TYPE P

A somewhat similar model we have illustrated and described before, see Vol. 11 Issue 6 1976. The model illustrated in that issue was owned by W. Hoffman and has a different case. The model illustrated in this issue is owned by Larry Schlick, who again has supplied the excellent photograph along with the following information. He says he has never found any type of "P" machine illustrated in any catalogue. He agrees with Bill Hoffman that they were given away. The period for this is defined by him as being from 1903 - 1907. He says the reason they were given away was to get rid of the cases. Please note that this is in the same case as the Victor R. For Victor R No.23 see Page 3 of October issue, 1974. The overall dimensions of the case 10" x 10" bottom bead 8" x 8" main body, height 5", horn 20" overall, turntable 8" top and longer support arm 14" lower arm 11".

N.B. Note the metal corners on the case, same as model R.

FONOTIPIA WRAPPER

Niven Walker.

From Mr Niven Walker came the Fonotipia wrapper as per the illustration page. He says that a reproduction of this was also in the "Talking Machine Review" in an article by Frank Andrews, (see No.41 August 1976). Fonotipia discs came in these wrappers rather like some of the early Melba's and Tetrassini's. Those from bands records turn up much more frequently, but the operatic are the ones most sought after, being a collector's item. When the writer started the shop in 1961 the attitude was to just throw a batch into the tip. They were then regarded as old hat, rather like old black and white television sets are today. Now the general reaction is more, 'I thought they were worth more than that!' They are almost in the antique class.

N.B. The Editor is in doubt as to whether or not the wrapper is what we commonly call a sleeve or an additional covering.

RECORD LISTENING POST No. 23

by Barry Sheppard

We open our first review for 1978 with three recent releases from Kiwi, all of which I hope will delight readers. First up on the stand is a pressing by the Hamilton County Bluegrass Band, The Country Touch (Kiwi - SLC - 62). I found all 14 tracks well balanced and the singing a delight to listen to. The album includes Darling Alalee, Blue Moon of Kentucky and Uncle Ben. A must for country buffs. Secondly comes another enjoyable pressing, the Hawaiian Festival Contingent with Hawaii (Hibiscus - HLS - 71). The South Pacific Festival of Arts, at which this recording was made, joyously reflected the heritage which flourishes in the hearts and hospitality of the people of the Pacific. The many traditional songs and chants, generally known as 'hula' are not often heard today.

In a different vein of listening, Maori Songs of Worship (Kiwi - SLC - 125) includes favourite hymns and sacred songs sung by Maori clubs and groups - of all religious persuasions but united by the established custom, at Maori gatherings, of paying respect to God. From Kiwi we turn to EMI with an album which I had hoped to review before Christmas. The fifth in a series Kiddies' Favourites (Capital - STQ - 64). This delightful album covers such singers and story-tellers as Tennessee Ernie Ford, Art Gilmore and Mel Blanc, some of whom I remember from the good old days when a 78 cost 2/6. Included are The little engine that could, Little Toot lost in a fog and The Ballad of Davy Crockett. Vintage stories delightful to hear again. Well - that's all for now. Happy Listening!

POINTS FROM LETTERS (Contd. from Issue 2 page 16) ...

(less chance of getting dust on them). Penultimately, for a small capital outlay (i.e. money!) a "dust-bug" may be procured. These little devices, available from most record stores, are very effective at keeping dust out of the groove, whereas record cleaning cloths all too often simply knock it into the grooves. Lastly, of course, the best thing for L.P's. is to use them only under a good-quality, light-weight cartridge (preferably magnetic), and matching tone-arm. I will be pleased to answer any queries you might have.

MAKING RAISED NAME PLATES

by Bill Dini

When some time ago I got my second and third Colombia Type "B" or "Eagle", I was dismayed to find that one had no name plate showing patents, type and serial number, or manufacturers plate showing name and location of agent and branches. Somewhere along the line the "works" had been taken off, the bolts lost and then screwed back with wood screws. To do this both plates had been removed and not replaced. The other machine was worse, the base-board and therefore plates, were missing! After overhaul of both and replacing the baseboard of one, I was faced with the task of making plates for both machines. These are of thin brass and have raised letters. I contacted a badge-maker and engraver and he quoted me \$100.00 as he would have to make engravings and press them into sheet brass. I then asked about engraved plates and he quoted me \$40.00. I thought that I could make engraved plates myself by using appropriately sized letter and number stamps on heavier brass sheet. Earlier, I had taken "rubblings" of both plates on heavy paper to show the engraver and while dreaming over my problems later, I had an inspiration. Why not rub aluminium cooking foil over the plates and see how this looks. I did this, using forefinger only to rub, or more exactly, "press" the foil onto the plates. My first effort was completely satisfactory although of course it was very frail and flexible. I therefore cut some business card the exact size and stuck it to the foil with latex. The latex was applied liberally (and carefully) to the underside of the foil (enough to fill the letters) and the card was then applied. When dried, the plate was quite strong and tacked to the base board as originally done. The "plates" have certain disadvantages; firstly they are not as robust as the brass plates and of course all three of my "Eagles" show the same serial numbers. The last can be overcome by pressing different number stamps into the foil after smoothing out the foil with the flat of a small screwdriver. As the photos show, a little experimenting can produce quite acceptable plates, and many collectors shown them for the first time have, indeed, accepted them as genuine.



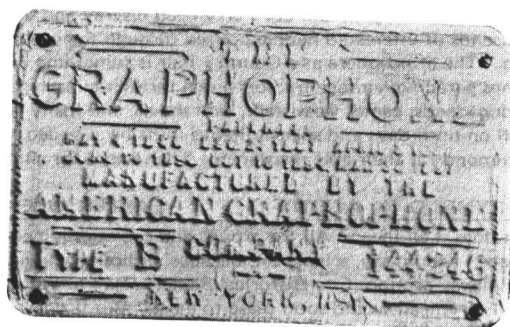
VICTOR

"P" NO 35



ORIGINAL COLUMBIA NAME PLATE

COPY OF NAME PLATE
SEE TEXT.



"VARIOL" 2 SPEED GEAR FOR BLACK GEMS.

by Bill Dini

Although I have not yet acquired an "Edison-Bell" Gem (strange to say) I have many varieties of black and maroon Edison Gems and also a Pathe "LeGaulois", which is an early Edison Gem copy.

Recently I bought one of the most interesting Black Gems I have seen. This has fitted a "Variol" two and four minute gear which is most ingenious and, I suspect, was made in England. One end is stamped "Variol Gem" and the other "A. Walshaw, Otley". I think Walshaw would be the maker and Otley his location. To fit the "Variol", the half nut is removed and a $\frac{3}{8}$ " diam. by $\frac{5}{8}$ " long gear wheel with a clamp, is fitted instead. This wheel is in permanent mesh with the lead screw and when clamped, will not turn, and this drives the reproducer arm along exactly as the half nut does. This is for playing two minute records. Then there is a hinged bar which can be dropped onto the top of the gear, engaging a thread cut along this hinged bar. The gear clamp is loosened and the gear now drives the reproducer arm along at half the original speed. This is of course for playing four minute records (shades of a car differential). The whole gadget is nicely made, runs very smoothly and is much superior in action to the widely known, and used, extra gear which was made by Edison when wax Amberols were introduced. Incidentally the whole "Variol" attachment is made of polished brass, is not clumsy and does not detract from the appearance of the Gem. One photograph shows the gear clamped for playing two minutes records — the other shows the gear unclamped and bar engaged for playing four minute records.

"STRANGE THINGS HAPPENED — COMING HOME FROM THE FAIR"

(A true story — by Adair Otley.)

We had come to the end of our first, of two, successful days contribution to the Styx Fair with our display of Vintage Phonographs. I had offered to take home, for safe keeping overnight, two machines belonging to a local member. These, together with other gear, I gingerly packed into the boot of my car, and finally moved out of the grounds and eventually onto the Main North Road. Turning South, back over the Styx railway overhead bridge, and into the suburb of Northcote, I began to think back on the events of the day, when gradually to my surprise from somewhere behind me came faint sounds of music, sweet, tinkling music; coming louder, then going faint again

Realising what had happened, my thoughts turned to the owner of these "tinkling sounds", feeling sure that he would share the joke if he knew, By this time I had reached the junction where the Main North Road links up with Cranford Street extension on my left and my direction home via Papanui on my right. Here I stopped for the traffic lights — and, as if by magic, the "music" stopped also! Shortly the green light appeared, I moved on, and again the "music" continued; just as though some mischievous little Gnome was playing about in the boot!

I could hardly wait to get home before making some investigation, Upon arriving I hastily opened the boot — revealing the contents still intact — including the two "machines" (or I should say — "music boxes") — still sitting there side by side — looking so innocent indeed; and even now, I cannot tell which one played the tune and serenaded me home!

THE STYX FAIR

11-12 MARCH 1978

Joffre Marshall

Four miles from Christchurch close to the Styx overhead bridge was where we were all again present for the Waimari Country and Vintage Fair. The weather was warm and sunny and a very large crowd was in attendance on both days. We were very fortunate to have been allotted a very large tent free of charge on the condition that we arrange a display of phonographs and man it for the two days. For this display a number of good playing phonographs and gramophones were brought from our Ferrymead display and these were displayed and demonstrated to the public. Thousands of interested people poured through the marquee and showed considerable interest in all we had to show them. The atmosphere at a Country Fair is something which could not be missed. There is so much to see, traction engines parading, vintage tractors a real threshing machine and a chaff cutter cutting chaff. There were brass bands, hot dog stands, candy floss stalls, side shows, and many extra small displays. Our ladies did a brisk business with a stall on both days and special thanks must be awarded to my wife (Margaret) and Dianne Hobbs and Lyndsay Drummond for their able assistance. The reward for all our effort was \$171, a total that pleased all who took part.

FERRYMEAD IN ACTION

EASTER WEEK-END 1978

Joffre Marshall

What does it all mean? All the groups and societies joined together into one happy band and all did their little bit, or perhaps I should say, a large bit, because without societies such as the Vintage Phonograph Society, the Tramways, the Railway section, Fire Historical Society, Hall of Wheels, and the baker who baked thousands of buns, and bread, well, Ferrymead would soon cease to exist. But it does, and the thousands that turned out certainly proved this. Our Society's effort started on Friday, 24th March, a day which started with pouring rain, and the prospects did not look bright. However, at 5p.m. we decided to put up our tent for the produce and sales stall ready for the next day as the weather had cleared a little. From the outset troubles plagued us. First of all, we had forgotten to bring

tent pegs, so we were grateful to the Tramways Society for some dog spikes and bits and pieces. Stuart Hobbs, one of our versatile members, and experienced in tent erection, obtained the services of a military section member, who thought he knew it all. After struggling for nearly an hour the tent was nowhere near looking like taking shape. Finally the military man disappeared and it was left for Stuart and myself to struggle on, and what a performance it turned out to be! We got the tent up and were trying to secure the tie ropes, Stuart holding it all up; when the wind blew a freak gust, the ropes gave way, the tent went up in the air, and finally landed all mixed up in a heap on top of Stuart. He got up in disgust, I said "Bother"! and we gave up. Fortunately we both saw the humorous side to it all. Saturday morning dawned bright and fine, and with a little more man-power and one hour's experience behind us, the tent was this time erected, and in no time produce, drinks, toffees and posters etc. were all set out for sale. To each and everyone who assisted in any way to raise the magnificent sum of \$414, I would like to say thank you. The money raised will all go towards repairs to our building and the restoration of the player piano. Remember, the few who tackled this project, were pushed to the limit. Those of you who did not support us this time, could you please try and support your society next time and share in the work and fun?

POINTS FROM LETTERS

from **B. Ingrouille**
122 Marchington Cl
Scarborough Ontario
M 1 R 3M7

VICTOR MODEL E

On Page 11 of your December issue there is an illustration of a Victor Model E. I have one of these models, size of base 11", top 10" depth 5", has wooden tone arm and long throat and has a concert reproducer, 7" turntable, black horn, with brass bell, metal horn support - mine has leather elbow on horn to reproducer. Motor has 2-1 inch springs in 2 solid brass barrels, 4 round balls on governor, and a 3" fibre gear drives the governor and a 2 1/4" brass bevelled gear that turns the centre shaft by a steel bevelled gear, has speed control and brake on top of case, which opens by pressing a knob on side, has slotted crank brass plate reads as follows:

"VICTOR"

Made by

VICTOR TALKING MACHINE CO.

TYPE E 26260

PATENTED IN U.S.A. AND FOREIGN COUNTRIES

CAMDEN, NEW JERSEY U.S.A.

EXTRACTS from 'THE EDISON PHONOGRAPH MONTHLY'.

Volume II 1904-05

by Bill Dini

ON SPEED REGULATION

A Phonograph Dealer at Ashburton, New Zealand, sends the following:

I notice in the Phonograph Monthly that one of your correspondents gave a hint for calculating the speed of a Phonograph. You will find no difficulty if you let the machine run for one and a quarter minutes with Record off and speaker arm down. If the machine has travelled two inches in that time, the speed is correct, namely 160 revolutions to the minute. The above method does away with complicated fractions and is absolutely correct.

DEALERS' ADVERTISING

Heyward and Garrett, of Dunedin, New Zealand, send a copy of their house catalogue, in which they devote three pages to illustrations and descriptions of Edison Phonographs.

NOT IN THE SAME CLASS

"I have a Triumph Phonograph which I purchased from you, and of all the machines I have tried, there is none that can compare with yours, as the workmanship is all that is desired."
 - From a correspondent at Christchurch, Canterbury, New Zealand.

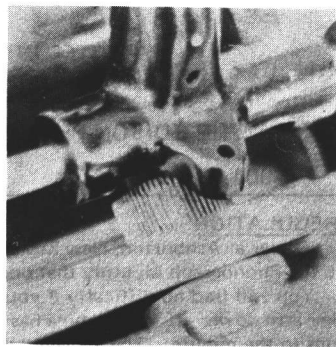
NEW ZEALAND CONGRATULATIONS

Following are extracts from a letter addressed to Mr Edison and written by S.F. Boler, Tauhoa, Auckland N.Z., under the date of November 15th.

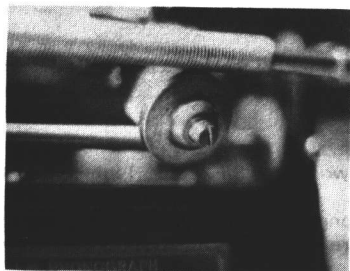
"Permit me on behalf of many friends here to offer my hearty congratulations on the perfection to which your marvellous invention, the Phonograph, has attained. The pleasure it gives to thousands in this colony alone bears testimony to its excellence.



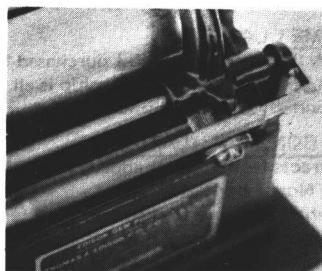
PART OF THE WRAPPER OF A FONOTIPIA RECORD



CLOSE UP



THREE VIEW'S OF VARIOL ATTACHMENT



AS FITTED TO A GEM

"Personally, I have exhibited all through the Island as a hobby and the result has been most gratifying. I am still as deeply interested as when I listened to the first little machine brought here, although quantities have passed through my hands since then."

SHE WORKED FOR H.M.V.

Walter Norris

When on duty at Ferrymead it is always amazing the number of interesting people who turn up to look round our display. Even the comments we hear give a lot of satisfaction for having given up part of a day to show people through the display. On the 20th of February we had a visit from a Mrs O'Leary of Main South Road, Ashburton. She remarked that on observing all the Gramophones it brought back memories of her younger days when she worked in Hays, Middlesex, England, firstly on the assembly lines of mass production of H.M.V. machines, later as a charge hand, and then finally as a floor woman; the year was 1929.

She said being promoted was all very fine, it paid a better wage, but the hard part of being in charge was having to sort out the workers whose work was not up to the company's expectations and recommend that they be fired.

She said the models were assembled from parts manufactured in the factory, and were assembled on a conveyor belt system, each person doing a bit. Models she remembered seeing on the assembly line were 127 and 123. As to prices, she well remembered that like all firms staff were given a discount, and staff prices for records were one shilling and three pence for ten inch records and two shillings for twelve inch records. Tins of needles (200) were priced at nine pence a tin.

EXPERT PICKUPS

INFORMATION SHEET

78 r.p.m. Pathe & Edison Reproduction

P.O. Box No.3 Ashtead,
Surrey, KT21 2QD ENGLAND
Ph. ASHTEAD 76604

Our experience in manufacturing diamonds to play early accoustical and electrical recordings is extensive. For electrical recordings from 1920 to 1939 we recommend a .0035" radius diamond or, if you wish to use the ultimate, a .0035" x .0012" truncated elliptical diamond. For recordings from 1939 to 1955 a .0028" radius diamond or .0028" x .0009" truncated elliptical diamond. Most pre-1920 recordings require a .004" (.0040" x .0012" truncated elliptical) but there are exceptions. These diamonds can be fitted to customer's existing stylus assemblies. It should be pointed out that with the more expensive magnetic cartridges the normal stereo stylus assembly will not allow the extra tracking weight needed also the compliance factor is too high, resulting in unnecessary distortion. In these cases the special 78 r.p.m. stylus assembly is important. Should these not be available to the customer we shall be pleased to quote for them on receipt of cartridge details.

We also produce Pathe sapphires, .008" for recordings up to 14" diameter and .016" for those over 14". Blue amberol diamonds and two and four minute sapphires can also be supplied for Edison Cylinder Phonographs and Disc Gramophones. These we fit to stylus bars forwarded to us by customers. For vertical cut records we can supply a Shure M44 cartridge, wired in series to cut lateral response. Prices forwarded on request.

Pre-1920 recordings:

.0040" x .0012" truncated elliptical diamond	£ 5.25
.004" radius truncated diamond	£ 4.23

1920 to 1939 recordings:

.0035" x .0012" truncated elliptical diamond	£ 5.25
.0035" radius truncated diamond	£ 3.90

1939 to 1955 recordings:

.0028" x .0009" truncated elliptical diamond	£ 5.25
.0028" radius diamond	£ 3.35

Pathe Records:

.008" or .016" radius sapphire (fitted to customer's assembly)	£ 3.10
" " " " " (Pathe shank supplied by us)	£ 4.40

24.

Edison reproduction:

.0047" radius blue amberol diamond	£ 5.40
.0015" " diamond for LP Diamond Discs	£ 5.40
2 and 4 minute sapphires	£ 3.40

Airmail postage/packing \$1.50 extra

Diamond Stylus Replacement Service for detachable cantilover systems using clients' own stylus assemblies.