



The Phonographic Record

The Journal of The Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 13 ISSUE 4

APRIL 1978

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Registered at Post Office Headquarters, Wellington, as a Magazine.

FOR YOUR INFORMATION

NEW PART: We are pleased to be able to report that we have at last in stock sets of a new part (Horn clamp and screw sets) at a cost of \$4.00 per set.

Many hours of hard work have gone into the production of this much needed part with the result that a fine finish has been achieved. We also have fresh stocks of Item 5 — the cast foot assembly.

HORNS: After a considerable delay in the production of Petal and Gem Horns, and Witches' Hats, we have now been informed that these will be commenced in the near future.

INFORMATION WANTED ON: Peerless, Melotone and Jedson Gramophones.

Copies of advertisements etc. needed for restoration purposes. Apply: Mark Dawson, 51 Flanders Avenue, Napier, New Zealand.

WIZARD OR CHAMPION PHONOGRAPH — WHICH?

by Walter Norris

For some time, I have been the proud possessor of what appears to be a most unusual machine. This model I have possessed for years, and during that time I have spent a lot of time and research to endeavour to find who and what made my machine.

The model I have, has clearly printed on a label on the front of the case — "The Champion" and "Made in U.S.A." In correspondence with American collectors, I discovered that the collectors in the United States have turned up models which appear almost identical with my machine, but with a different label on the case. The name given to me was "The Wizard" but the problem I faced was that I was never able to obtain a clear picture of the Wizard. Still I kept trying, then, one day not long ago, Bill Hoffman sent me negatives of a machine he has which can be seen from the illustration to be almost identical to mine, but clearly labelled Wizard Phonograph. The main feature of both machines is that you have to remove the mandrel to place a cylinder upon it. I know of no other make of machine in collectors hands which has this feature.

The design is not unlike the Tin foil and the nearest machine I have seen to either the Wizard or the Champion, is a machine made by Bettini (see illustration October, Volume 8, Issue 1, Page 58) which appears from the photograph to have this same feature.

This is not the only illustration of Bettini with one of his machines he is illustrated with what could be a similar machine in The Fabulous Phonograph Page 99.

The lid forms the base of works, and like many Pathe machines, it is inverted and held with two hooks on the side to enable it to be carried. The horn which is a petalled one, is shorter than most of this type, and is made for the machine. The one I have is minus the original reproducer. (The reproducer illustrated is a make-up of an Edison, but except for this, the rest is original).

Bill Hoffman's Wizard appears to have the wrong handle, and we are not sure about the horn. Case dimensions are — length 16", width 6½" and height 6½".

We would like anyone who can tell us any more about either model, to please write to us. We would like to know what Company produced them and in which part of the U.S.A.

We wonder if there is any connection to Bettini in any way!

FURTHER INFORMATION ON STEWART GRAMOPHONE

by Bill Dini

Our Editor received a note from Gary Scroop, Editor of "The Phonographic News" Adelaide, and with it a Stewart leaflet on the "instructions for care and operation". It contains detailed notes on unpacking and assembly, and how to "wind handle" and "place record by sliding hole in record over projecting upright spindle". The Stewart could be used for both hill and dale and lateral cut records, a point I had not made in the previous article. The article quotes "There are two kinds of disc records, 1. Lateral or zig-zag (reproducer must be sidewise). 2. Vertical or hill-and-dale or up-and-down (reproducer must be crosswise)".

A list of records is shown with note of position of reproducer. Victor, Columbia, Little Wonder Butterfly — all sidewise. Pathe, Operaphone, Domino, Rex, Starr, Majestic, Par-O-Ket, Domestic — crosswise and Emerson — sidewise or crosswise.

The leaflet does not mention Edison Diamond Sic records, nor the fact that for playing certain hill-and-dale discs, such as Pathe, a ball sapphire stylus is required and not a steel needle. One other unusual feature, I have not mentioned, is a wooden spool on the shank of the winding handle. This is grasped with the left hand (or fingers) while winding with the right hand, and saves steadying the machine by placing the left hand on the record — a necessary action as the whole is rather light and the spring strong.

Altogether some instructions on the leaflet are most elementary and amusing at this day and age; but we thank Dr. Scroop for his reprint and information.

EXTRACTS FROM "THE EDISON PHONOGRAPH MONTHLY" December, 1905

by Bill Dini

ADVANCE THE WATCHWORD

"I have just opened up our last shipment of Records", writes a dealer at Wellington, New Zealand, "and I must say that the improvement shown therein by your Recording Department is very marked. In fact, you have reached a high level, and it will be difficult to say how you can improve, but I know "advance" is your watchword, so I know that quality will improve as we go along. I think that Record No. 9029, "Summer Nights Dream Overture", is superb, and shows a wonderful piece of recording".

Also on the same page is a photo of the Phonograph Parlour of C. Bougaid & Co. Auckland, New Zealand. It shows a selection of Gems, Standards, Hornes and Triumphs, dozens of various sizes of Horns and one wall completely taken up by hundreds of cylinders (in boxes) up to a height of about 12 feet.

In November, 1905 appears the following paragraph:—

350 TONS OF PHONOGRAPHS & RECORDS

Our Foreign Department made one shipment to Australia, via S.S. "Victoria", sailing from New York, October 10th, via Liverpool en route to Australia, of 350 tons of Edison Phonographs & Records. The shipment comprised 2,000 cases. (No doubt many of these finished up in New Zealand).

APRIL MEETING — GEORGE FOSTER

We were treated to another one of George's excellent talks on early clocks, and the following is an extract — "The oldest clock in the world to-day is in Salisbury Cathedral. In 1280 A.D. there were 12 monasteries in England who had early clocks. All the clocks now in the British Museum are in going order.

Nicholas Vallin Clock (1598). This clock played a tune every hour.

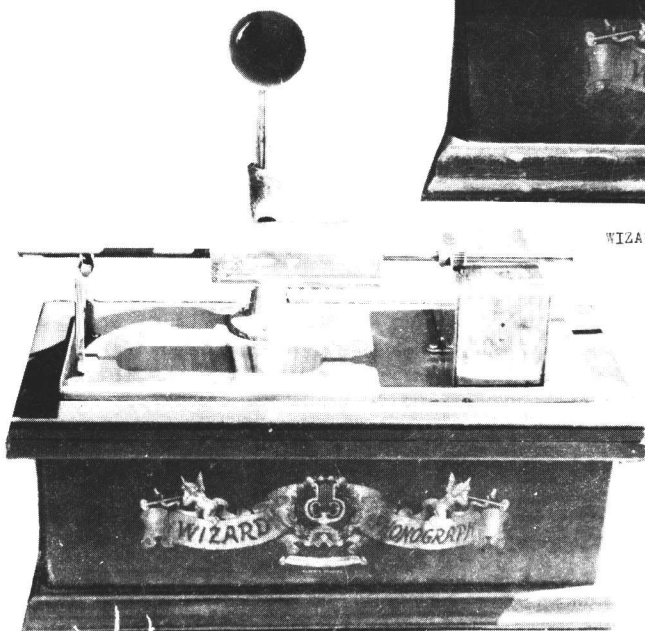
Big Ben. New Zealand Embassy allowed to escort visitors through at certain times to view. The bell weighs 13½ tons. Benjamin Hall, Clerk of Works, was a large man, hence the clock was given the name of "Big Ben". Badly damaged a few years ago when one part fell through, stress and badly damaged other parts.

Mr Foster also showed slides of his clock and watch display at his home. His oldest clock dates back to 1567 but could be earlier (Gothic).

'WIZARD PHONOGRAPH'

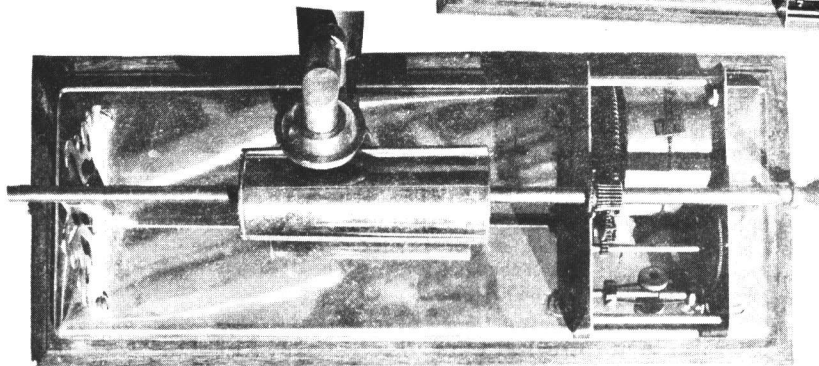
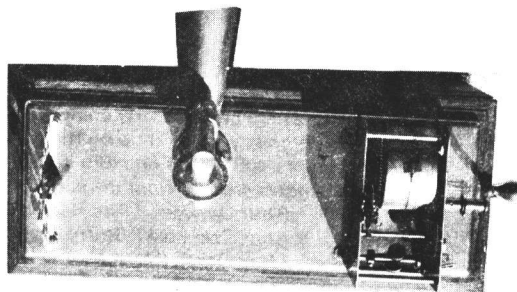


WIZARD PHONOGRAPH CLOSED W. Hoffman photograph



ABOVE. "WIZARD PHONOGRAPH" OPEN

BELOW: CHAMPION PHONOGRAPH
WITH MANDREL REMOVED



CHAMPION PHONOGRAPH

W. Norris photograph

28.

British Carriage Clock. Made in 1676. No swiss clocks had 2 hands until 1710, but English clocks had them much earlier on.

1700 French Watch. Did not have a dial in those days.

Japanese Clock. To wind the clock it had a peculiar mechanism. Different time system in Japan. Clock makers came every fortnight to make adjustments to clocks. Only the rich could afford them.

Autotin 1798. Swiss clock with small picture on the front — two skaters each coming up in the winter time with sun rising and setting. In summer they go out of sight.

Musical Watch (1800). Webster 1820 — English Alarm Clock which was very rare — stolen from Town Hall when on display (I think approx. 2 years ago).

Black Forest Clock. of 200 years ago with a chime that sings — 8 organ pipes which play a tune on the hour. 11" Polyphon (1895). Cost \$23.10. when new.

Polyphon Music Box. 22" Plays "Shepherd's Dance" which was signature tune for T.V. scenes.

MAY MEETING

One of our most enjoyable meetings for some time was held in May. It began with a most interesting collection of 8 m.m. films taken by our Editor Walter Norris of farm machinery both old and new, plus a number of self made implements. Among these were films of Vintage Fairs taken at Southbrook and Ashburton. These were made more vital by the running commentary supplied by Walter during the screening of the films.

Next we were treated to a tape of Gavin East's 15" Polyphon. This was recorded and played by Stuart Hobbs and was also well received. Stuart also played a tape of one of his favourite records, "Shut the Gate" by The Two Gilberts.

This was followed by Bill Dini who produced one of his music boxes, a 8" polyphon on which he played one of the tunes (Martha) which had already been heard on the tape. This was for way of comparison. Bill also explained the operation and details of the working of polyphons and other music boxes. Supper concluded a very pleasant evening.

RECORD LISTENING POST NO. 24

by Barry Sheppard

Four new pressings have recently come my way from The EMI Studios so I hope there will be at least one which may interest you. First up on the stand, is a recording taken from a long running radio programme called "Square Deal" which on radio is compared by Jack Dobson. The LP, which also takes this title covers many well known grooves from the past, and I'm sure will interest many of my readers. Such classics as "Waiata Poi" (Peter Dawson), "The Happy Wanderer" (Oberkirchen Childrens Choir), "Trains" (Reginald Gardiner), "Boston Two Step" (Harry Davidson), "Wise Old Horsey" (Cecil Broadhurst), "Shake Hands with a Millionaire" (Jack Daly), "Wish Me Luck" (Gracie Fields), "Silver Bell" (International Novelty Orch), and many more. Listening to these old timers, I found all tracks very clear and a special thanks must go to the back room boys for bringing these old gems up to date. Even reading the cover notes, it tells something of Jack Dobson which I am sure will interest my readers. "Square Deal" (EMI-HSD-C-1069).

From "Square Deal", we move onto our second pressing. That of a double album which should interest our Jazz readers. The title, "Benny Goodman Live at Carnegie Hall". This double is a must as it covers the programme to mark the 40th anniversary. Such well known tracks as "Lets Dance", "Star Dust", "King Porter Stomp", "Thats a Plenty", "How High the Moon", "Moonglow", "Stompin' at the Savoy" and many many more. For a performer who has had unparalleled public exposure for over half a centry, Benny Goodman remains in the public eye as a man who had great talent. His music belongs to the world, but his intimate thoughts, emotions, and ambitions are shared by few. This double album, in my view, is a collector's item in many ways, and for added interest there are some very interesting notes on the records jacket. "Benny Goodman Live at Carnegie Hall" (EMI-SAH-6401/2).

Our third record up for review comes from the Orchestra of Helmut Zacharias, with the title "Swinging Hits". This single album is in two parts, Part 1 titled "Hot Part", Part 2 titled "Sweet Part", which in all covers many

titles both old and new. Such numbers as "Sir Duke", "Jet-Liner", "Cindy", "Mountain King", "New York New York", "Love Me Tender", "Are you Lonesome To-night", "Lucille", "Don't Cry for Me Argentina", and more. Listening to this album, I found all tracks clear, and many were bright and breezy, just the thing for background music. Conductor and lead violin is Helmut Zacharias and the album was recorded at Union Studio, Munich. A very pleasing little album which I hope my readers will enjoy. "Swinging Hits" played by Helmut Sacharias (EMI-EMC-140).

The fourth and final recording up for review also comes from the studios of EMI and has the title "Close Encounters" (EMI-AB-4174). This recent pressing is an album by a man called Gene Page whose orchestra won't be very well known: that is, until now. The album (Gene's first) covers quite a wide range of music which, on this pressing, includes the music from "Close Encounters of the Third Kind" and the theme from "Star Trek". Listening to this orchestra's first album, I found each track a vivid picture in sound of space travel very much like the soundtrack album for "Close Encounters" music for which was composed by John Williams. However, Gene Page's attempt at space travel by music is well worth noting, and I am sure, given a chance, he will cover a much greater and wider field; perhaps even compose the music for some future movie. Also included on this disc are such numbers as "Saturn", "Dancin in the Sky", "Beyond the Hole Space", "When you Wish upon a Star" and "Moonglow and Love Theme", all of which Gene Page tries to give the listener a vivid picture in sound. Four recent releases from EMI.

So, until next time, happy listening.

ADVERTISEMENT --- RECORDS FOR SALE.

Apply Graham Logan, 74 Soleares Avenue, Christchurch 8, New Zealand.

MOZART: The Marriage of Figaro, HMV; 17 discs, 3 albums.

BEETHOVEN: 7th Symphony (NBC Symphony) HMV; 7 records
 8th " " Columbia; 3 records
 Dido and Aeneas, HMV; 7 records.

GILBERT & SULLIVAN: HMS Pinafore (Doyly Carte) Decca; 8 records

SCHUBERT: Unfinished Symphony, Columbia; 3 records

BERLIOZ: Symphonic Fantastique, Columbia; 6 records

BACH: Concerto in D Minor, Columbia; 3 records

DVORAK: New World Symphony, HMV; 7 records

TCHAIKOWSKY: Capricia Etalien, HMV; 2 records

Plus 60 odd other records, all in excellent condition. Plus a few Caruso & Gallicurci records not in such good order.

THEODORE ROOSEVELT

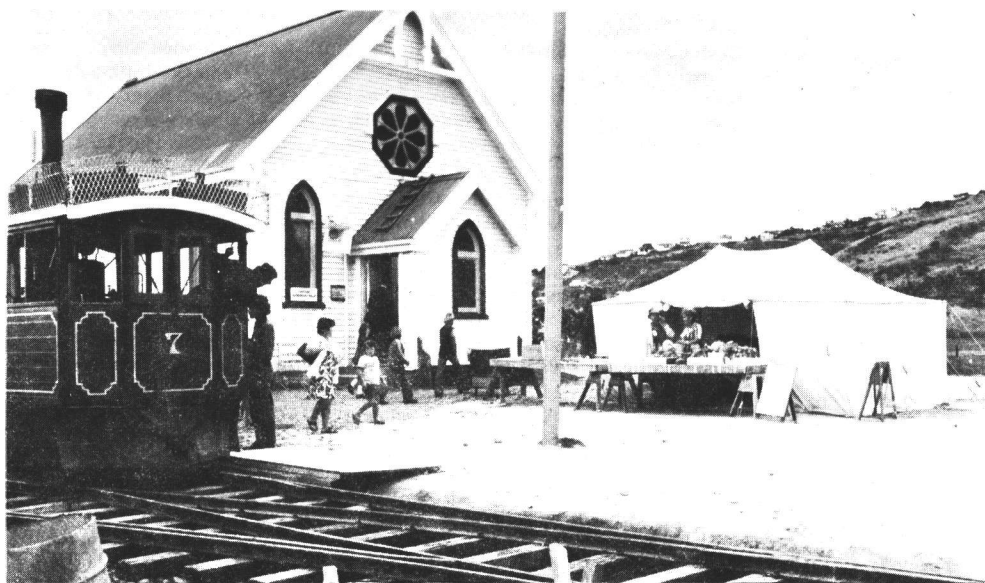
Blue amberol records by Teddy Roosevelt are always worth collecting as they are nowadays not easily found. We are fortunate to have been supplied with the text of "The Right of the People to Rule" and therefore have printed it below.

(Transcribed from Blue Amberol Record)

THE RIGHT OF THE PEOPLE TO RULE

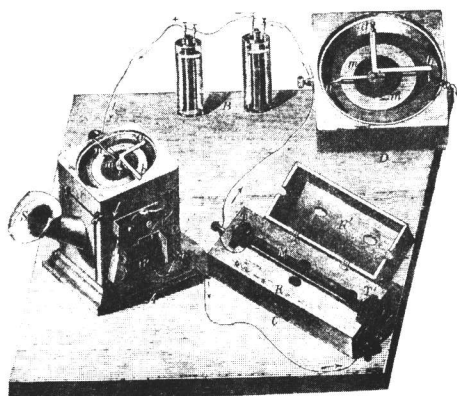
By Theodore Roosevelt

The great fundamental issue now before our people can be stated briefly. It is: Are the American people fit to govern themselves, to rule themselves, to control themselves? I believe they are; my opponents do not. I believe in the right of the people to rule. I believe that the majority of the plain people of the United States will, day in and day out, make fewer mistakes in governing themselves than any smaller class or body of men, no matter what their training, will make in trying to govern them. I believe again that the American people are, as a whole, capable of selfcontrol and of learning by their mistakes. Our opponents pay lip loyalty to this doctrine, but they show their real beliefs by the way in which they champion every device to make the nominal rule of the people a sham. I am not leading this fight as a matter of esthetic pleasure. I am leading because somebody must lead, or else the fight would not be made at all. I prefer to work with moderate, with rational Conservatives,

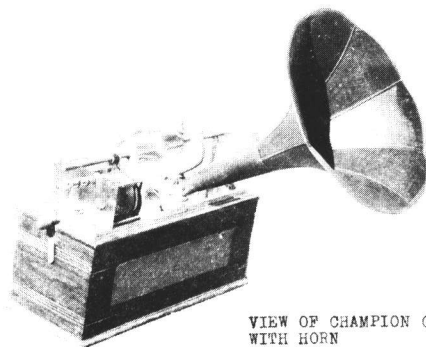


FERRYMEAD IN ACTION

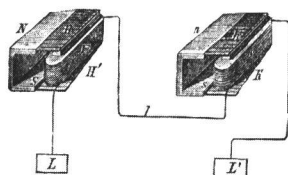
S.Hobbs Photo.



BESS'S TELEPHONE



VIEW OF CHAMPION COMPLETE
WITH HORN



BELL'S ELECTRIC HARMONICA



SARAH BERNHARDT
RECORDING FOR BETTINI

provided only that they do in good faith strive forward toward the light. But when they halt and turn their backs to the light and sit with the scorners on the seats of reaction, then I must part company with them. We, the people, cannot turn back. Our aim must be steady, wise progress. It would be well if all people would study the history of a sister Republic. All the woes of France for a century and a quarter have been due to the folly of her people in splitting into the two camps of unreasonable Conservatism and unreasonable Radicalism. Had pre-revolutionary France listened to men like Turgot and backed them up, all would have gone well. But the beneficiaries of privilege, the Bourbon Reactionaries, the short-sighted Ultra-Conservatives turned down Turgot and then found that, instead of him, they had obtained Robespierre. They gained twenty years freedom from all restraint and reform, at the cost of the whirl-wind of the Red Terror and in their turn the unbridled extremists of the Terror induced a blind reaction, and so, with convulsion and oscillation from one extreme to another, with alternations of violent Radicalism and violent Bourbonism, the French people went through misery toward a shattered goal. May we profit by the experiences of our Brother Republicans across the water and go forward steadily, avoiding all wild extremes, and may our Ultra-Conservatives remember that the rule of the Bourbons brought on the Revolution and may our would-be Revolutionaries remember that no Bourbon was ever such a dangerous enemy of the people and their freedom as the professed friend of both, Robespierre.

There is no danger of a revolution in this country, but there is grave discontent and unrest, and, in order to remove them, there is need of all the wisdom and probity and deep-seated faith in and purpose to uplift humanity we have at our command. Friends, our task as Americans is to strive for social and industrial justice, achieved through the genuine rule of the people. This is our end, our purpose. The methods for achieving the end are merely expedients to be finally accepted or rejected, according as actual experience shows that they work well or ill, but in our hearts we must have this lofty purpose and we must strive for it in all earnestness and sincerity, or our work will come to nothing. In order to succeed, we need leaders of inspired idealism, leaders to whom are granted great visions, who dream greatly and strive to make their dreams come true, who can kindle the people with the fire of their own burning souls. The leader for the time being, whoever he may be, is but an instrument to be used until broken and then to be cast aside, and if he is worth his salt, he will care no more when he is broken than a soldier cares when he is sent where his life is forfeit, in order that the victory may be won. In the long fight for righteousness, the watchword for all of us is, "Spend and Be Spent."

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, and 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

THE TRANSPORT OF SOUND — FROM TELEGRAPH TO TELEPHONE

by N. Johnson

The telegraph had made it possible to transmit messages across many miles spanned only by a thin copper or iron wire. The messages were sent in the form of short and long pulses of electricity. To the dreamers it must have seemed a logical progression that the next challenge was to send the human voice across the same wires. Long before the telegraph was devised, men had learnt that voice, or musical sounds, could travel through tubes, wires, and solid rods. For instance, in 1667, Robert Hooke, who is famous for his work with the early microscope and barometer, made reference to sending speech through a taut wire, using a simple contrivance which was later re-invented as a toy and called the "string telephone".

Fig.1 STRING TELEPHONE: Two EMPTY TIN CANS
CONNECTED TOGETHER BY TAUT STRING OR WIRE.



While in 1820, Charles Wheatstone, who later perfected the telegraph, amused London audiences by transmitting sound through a wooden rod from one floor of a building to another. He elaborated the idea to develop his "enchanted lyre", which reproduced the sounds of a small concert party hidden in the basement of the building.

The obvious limitation to such systems was their limited range. But the telegraph demonstrated that code communication could be accomplished over great distances using electricity. It now seemed natural that if a practicable telephone was ever to be devised, it would in some way utilize electricity flowing through wires, just as the telegraph did. At its most basic level, the problem became one of how to get the speech into the wire!

Leon Scott's phonautograph of 1857 produced a visible record of the complex wave form of a speech; a pattern far more intricate than the brief bursts of electricity that operated the telegraph. So it seemed that the telephone were such a thing even possible, would have to be an extremely complicated device.

LETTER O IN
MORSE CODE :

— — —

VOWEL SOUND Ō :



Fig. 2

The phenomenon upon which the early telephone experimenters based their work, had been first observed in the same year that Cooke and Wheatstone produced their telegraph; in 1837, and American called Page, had observed that an electromagnet emitted a faint clicking sound whenever its current was switched on and off. If the switching was sufficiently rapid, the magnet produced a musical note. By utilizing this phenomenon, inventors produced several versions of the so-called "tone telephones", devices which made it possible to reproduce musical sounds at a distance. The most famous example was Philip Reis's telephone, exhibited at Frankfurt in 1861.

In the Reis telephone, if a note was sung into the mouthpiece, the diaphragm — made of stretched animal membrane — would vibrate, causing the contacts to rapidly open and close. This would switch the battery current on and off, causing the electromagnet to emit a note which was similar to that sung into the mouthpiece.

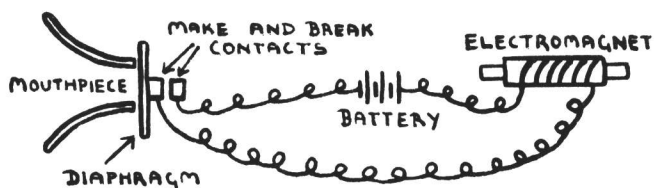


Fig. 3
PHILIP
REIS'S
TELEPHONE

But the Reis telephone could only reproduce tones. It was incapable of dealing with the complex pattern of the voice; although apparently listeners could sometimes distinguish a word or two.

Another form of tone telephone was the "singing condenser", in which two thin metal plates were placed face to face very close together, but not touching. If the plates were connected with a high voltage battery, they would vibrate and produce a musical note, so long as the connection to the battery was switched rapidly on and off. The singing condenser was patented by Varley in England in 1870, and improved upon by Dolbear in America, and Pollard and Garnier in France. It could be used to replace the electromagnet in Reis's telephone arrangement and like the electromagnet, would reproduce the musical tones sung in to the diaphragm. If, instead of the intermittent current, the condenser had been supplied with a current which varied in intensity, direction, and velocity, just like the stylus on Scott's phonautograph, it would have reproduced speech. (In the 20th century, the principle of the singing condenser was used to develop the electrostatic loudspeaker). The problem facing the experimenters then, was to convert speech vibrations into an alternating electric current. It was a problem which was more widely recognised after it had been solved than before.

— Continued next issue