

# 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

Could members who write to the Secretary for information on machines, please enclose a photograph, which would greatly assist in identifying the model etc.

**Parts:** After a considerable wait, we have been fortunate to obtain supplies of Petal and Gem Horns, both of excellent quality. Prices are \$36 and \$6 respectively.

Also in stock again, are small supplies of Fibreglass Cygnet for Triumph and Opera or Concert priced at \$18.90 each and just to hand, witches hat horns \$16.00.

Please write to our Secretary to place orders.

**A Request:** from Mr Rod Cornelius, 16 Jubilee Avenue, Devonport, Auckland — Sometime ago he placed an ad in this magazine requesting New Zealand members to make and send him pencil rubbings of the patent plate which is affixed to most Columbia phonographs. Rod Cornelius is currently doing research with information taken from these patent plates, so we therefore request members to send any information they have, either through us, or direct to him.

## ILLUSTRATIONS THE MUSICAL MUSEUM

In the October issue, we mentioned we had received a visit to Christchurch by Frank Holland the founder of what is known in London as The Musical Museum.

Since then, he has kindly sent us illustrations and more information about this museum, and in this issue and the next, we hope to illustrate and describe some of the exhibits in this museum.

### View taken inside Museum

This photograph was taken in March 1972, but it showed then that there was a large number of instruments. These include a large Welte Reproducing Pathe organ with 471 pipes.

There also can be seen paper roll organettes, phonographs and pianos of different sizes and shapes.

### Wurlitzer Console

This machine was made in 1930 for a Chicago millionaire. It was finished in Mahogany. In 1932 while at the Regal Cinema at Kingston-on-Thames it was finished in gold. On being installed in 1973 in The Musical Museum it was restored to the livery usually adopted for Wurlitzer Consoles in cinemas throughout the world.

### Steinway Welte Reproducing Piano

This well built piano with an exceptionally fine tone incorporates the Welte Reproducing Action contrived by the Welte Company in Freiburg-im-Breisgau in southern Germany in 1904. This is the first reproducing action made in the world.

The instrument uses the older, red, music roll; this being the size used previously on their Orchestrions made some time early in the 19th Century. The paper width of the roll is 33cm or about 13 inches.

In about 1920, the brother-in-law of Edwin Welte, Carl Bockisch, brought out a Welte piano using a green roll with a paper width of about 11½ inches, the regular size, but these rolls do not play properly on other pianos. Height 6' width 5'3" depth 2'5".

**Steinway-Welte viewed from the back**

The illustration shows the Welte mechanism, completed in 1904 mounted on top of the instrument. It is quiet in operation in spite of the number of moving parts. Under the electric drawn wire vacuum lamp (1920) in the centre of the right hand panel may be seen the pneumatic, to which is fitted a mercury tube, which cut out the motor resistance to speed up the pump for a heavy passage of music. Two parts in the tracker bar, and two perforations in the music roll operate this as required.

Over the large pulley wheel on the left is shown the suction reservoir in its down, empty position. The three large bellows to the right comprise the pump bellows, operated from the cranks and coupling rods.

Low in the centre may be seen the thin brass tubes leading from the tracker bar to the note pneumatics in the base of the instrument. Below the shaft of the large pulley may be seen the flywheel connected by a leather belt to the roll drive wind motor.

On the right is the A.C. variable speed drive motor. The dimensions of the apparatus showing the works are 18" high by 5' wide. The overall height of the piano from the floor being 6 feet.

**Novelty Piano or Perpendicular Pianoforte**

The patent No. 2597 relating to this instrument was taken out on the 28th June 1878 by William Henry Percival of 23 Westbourne Villas, Bayswater in the County of Middlesex.

"The Novelty and advantage of this instrument is that it is very small and light and can be played by the performer in a most natural and convenient manner with one hand on either side, on the right for the treble and on the left for the bass, and can sing to its accompaniment facing the audience."

**AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS**

1905

NO. 39

**CANADIAN BERLINER  
TYPE G.**

We do not know how many Canadian Berliner models there are, but we know this is the third model we have included in The Phonographic Record.

Those who wish to look back, see page 118 and 119 Vol. 9 Issue 3 and page 18 Vol. 12 also issue 3.

The first is a trade mark type, the second (No. 30) is much the same size and shape but, if measurements are compared, they will be found to be quite a bit different.

We are again indebted to Larry Schlick for both the illustrations, and information.



This model (type G) has a neatly built case measuring 9 x 11 1/4 inches and 5 1/2 inches high. The horn which is much the same as the Model F, is 14 inches long with a trade mark type decal (transfer) attached to the side, metal elbow and a 9 inch bell brass flare.

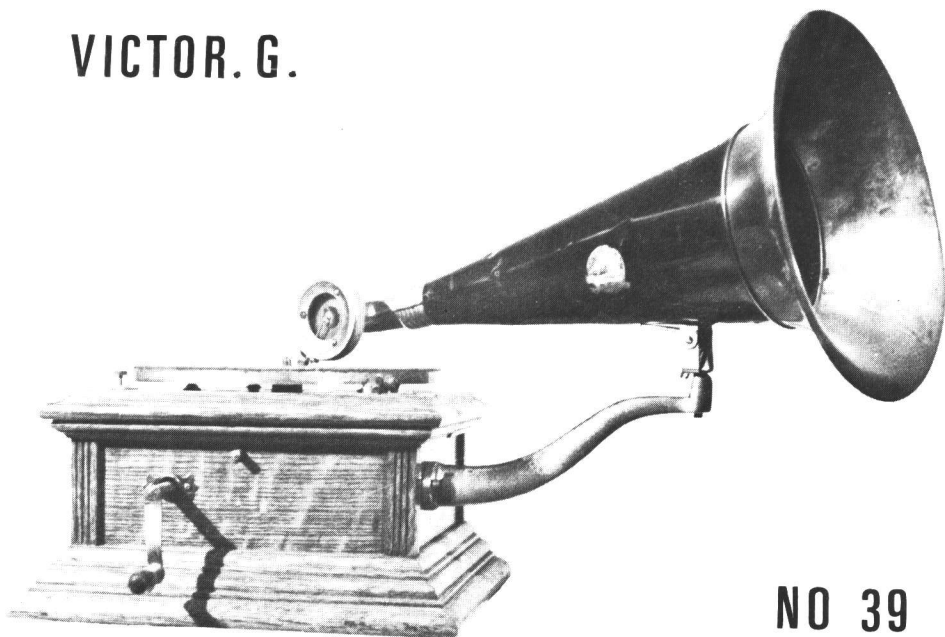
This model horn is all metal supported, and the support is 7 1/2 inches long. The reproducer is a large one, measuring 2 1/2 inches, and has the same dog trade mark decal under the mica diaphragm and also the words "Automatic Grand".

Any information, photographs of models we have described, or left out, would be greatly appreciated; remember, by helping us in this way, you may help someone else identify his or her machine, or be instrumental in enabling the same person to restore their machine. Your Editor well remembers being able to obtain and completely restore a machine in this way when at first all he had was the reproducer.

**REPORT ON OUR FEBRUARY MEETING**

Bill Dini demonstrated his Banner model Edison Concert (5") Phonograph fitted with a home made push-on Mandrel made of wood and plaster built over a Blue Amberol core. It has a "D" reproducer; a "B" reproducer

VICTOR. G.



NO 39



NOVELTY PIANO

was also used. In spite of their size the 5" diameter records only play for 2 minutes at the usual 160rpm. The surface speed is much faster and is supposed to reproduce louder and clearer.

The first record played was an Edison Wax record No. 8032 "Trombone Snooze" played by the Edison Grand Concert Band. Next, another Edison Wax record a clarinet solo "Fantasia from Somnambula" by Mr Tuso. Next, Bill played two Lambert celluloid records he obtained from a member in Auckland. The first was a "Pink" Lambert No. 5053, "Moszkowski Serenade" (Violin solo by Signor Weker 1902). Walter Norris remarked that this was the best violin recording he had heard on any record either cylinder or disc.

A Black Lambert No. 5106 (1902) was next and this was Tosti's "Goodbye" sung by Signor Gogorza. Bill pointed out that some pink Lamberts were black underneath, therefore we have Lamberts in black, pink and pink covered with black. This peculiar state exists in the 2" diameter Lamberts also. Lamberts worked for Edison and it is said he appropriated the idea of celluloid cylinders and patented them.

Walter Norris then showed his "5" Concert machine and told the story of how he acquired the various parts from Boyd Wright in Australia. He got the two major parts of the top mechanism and Walter had a spare Triumph motor which was the same model as the "5" concert motor. Bill Dini constructed the case and assembled the bits into a complete machine. Joffre Marshall then explained his part of the project, which was his challenge of the year. He got a casting made using Bill's reproducer arm as a pattern and spent many hours making jigs for the internal boring, making an accurate job of same.

Altogether, Walter Norris now has a splendid 5" concert complete and in spite of being a composite, would easily pass as a factory instrument. This programme was voted by all as one of the best we have had for some time.

## SOME OF MY COLLECTION OF RECORDS

by D. Morris

No doubt every collector has what he considers unusual or "funny" records. Records which he considers worth keeping even if only for their 'curio' value.

Probably everyone has one of these; the one sided records. I have two purple HMV's; "Serenade" sung by Mr Evan Williams (serial No. 4-2009), and "Down Here The Lilacs Fade", sung by Madame Kirkby Lunn (serial 3918). Both records have an outer ridge, no doubt to stop the needle sliding off on to the turntable felt. Flip-side sports a Gramophone trade mark with the angel and quill.

A HMV Red (E 579) I have, is called crowd scenes sound effects. It has on each side three separate unjoined bands.

The sub titles for each are: 1, General Crowd Noise; 2, Angry Crowd; 3, Frightened Crowd; 4, Cheering Crowd; 5, Applause and Cheers; 6, Laughing Crowd.

Another HMV worth mentioning is labeled Special Record; "God save The King" followed by "Stars and Stripes". The brass band is not named. It was manufactured specially for the Gramophone Co Ltd., Sydney NSW. One previous owner has pencilled on the label, 12/5/33. Both sides are identical and it sports a yellow coloured label.

Among my records is a Goodson pliable record. It is a white plastic-type material and boasts of being feather-weight, pliable, and unbreakable. Each side has the title printed four times in the north, south, east and west positions. The recording is superimposed over the printing. "Fit a used needle - Greater purity of tone is thus obtained", it reads.

An early example of recycling? Songs are "I'm in Seventh Heaven" (Olympic Dance Orch.) and "The World Smiles With You" (Dixie Rag Pickers). Record serial No. 134.

Pathe (France) produced records which played to the outside. One is in my collection; "Queen of Nations" and "Long Live the King", by Mr Arthur George. Both are in English. (8274) The groove is the "U" groove which is similar to "hill and dale". There is no paper label; it is engraved and painted.

Without doubt the most beautiful record would be a 12" picture record of "Ave Maria" and "Panis Angelicus". Both sides have a full coloured picture relevant to the title and the credits are in a small box at the bottom of the round picture. This is a French production with the Paris Opera. "Ave Maria" is sung by Mme Geori Boue and "Panis Angelicus" by M. Roger Boundin.

One interesting 16" record I have is The National (NZ) Broadcasting Service's 33-1/3 rpm "It's In The Bag". It is episode 96 and 97 respectively. The episodes are recorded on two records and share one side each. These records were the shadowgraph type and require the shadowgraph needle. Their intended playing times was minimal and they were intended only to last about say 10 or 12 playings.

I possess an 8" aluminium microgroove record which has no credits for the tracks but when played (at 33-1/3) reveals a male singer with "Dear hearts and Gentle People", and "Pretty Eyed Baby" sung by a female sounding somewhat like Teresa Brewer. The flipside is a French language lesson. Around the outside of the paint-printed label is: Byer Industries Pty Ltd., Melbourne, Australia. In the centre are the initials BRS. The record is also unusual in that it has 4 holes. Besides the centre hole it has three others forming a triangle about an inch out from the centre.

There is a stamped (rubber type) serial no. of D30806. It is my guess that this record is a demonstration disc of some sort.

I would be most interested to hear from other collectors who can add information to the above.

## THE EDISON CYLINDER PHONOGRAPHS 1877-1929

A Reivew by Bill Dini

Since 1970 one of my constant companions has been George L. Frow's "A Guide to the Edison Cylinder Phonograph". This book has been an inspiration to me and many others throughout the world and has been my guide in my search, collection and understanding of my nearly one hundred Edison instruments ranging from a "Spring Motor" right through to an "Amberola 60".

In New Zealand and everywhere else this book has shown collectors the numerous Edison models and their variations and in no small measure helped restorations when this would otherwise have been impossible.

However, there was more to come. I have just been lent and have read and re-read, the follow-up to the "Guide". This is another classic by George Frow and his American associate Albert Seftl, this time called "The Edison Cylinder Phonograph, 1877-1929".

This book is a must for all dedicated Edison collectors and admirers and contains further vital material. The research which it must have entailed is a credit to its writers and will be of boundless assistance to collectors and restorers in the future. I had thought the Edison had been well covered in previous books, but the extra photos, information and additional models described are further educating me, and will no doubt extend the knowledge of Edison cylinder machines all over the world. It showed such models as the "Perfected"; and the "Peerless" and "Amet" motors of which I had heard but never seen.

Some unusual variations of models such as the "Clockwork Home", the "B VIII" and the "A VI" and "C VI" were shown. The details of the above were not known here and probably these variants never came to New Zealand.

The inclusion of the "Woledge Portable" (made in N.Z.) was interesting, especially to me, having the very first one made, as well as those others, one having the attached record carrier.

The extended information on reproducers and recorders enhanced the volume as did also other attachments, especially the photo of the J. E. Greenhill motor driving an Edison deck. The Glossary will be especially useful to beginners and the Bibliography at the end was a revelation.

The book is interesting and instructive from beginning to end, and is a credit to the untiring efforts of two dedicated Edison enthusiasts.

Thank you, George Frow and Albert Seftl.

If I might presume to add some information, I would point out that on page 53 it states that — by 1901 the "Standard" in a "New Style" cabinet had an unchanged motor from the "Square Top" Standard. Not so. Neither the top plate or motor beneath was the same. The top plate now carried a cranked gate and the prominent web at the end of the straight edge was cut off. The boss for the number was also eliminated. The motor itself was made sturdier; the chassis was of much heavier dimensions, the spring cage was now 3½ ins instead of 3 ins in diameter. The handle shaft was 5/16" instead of 1/4" and the main train gears were made larger and will not interchange with the earlier model. The handle itself was of completely different design and very much sturdier. These differences were noted in my article on page 22 of Vol. 6, issue 3, February 1971 of this magazine.

I trust this extra information will be of use to the writers should there be further editions, as no doubt there will be.

## OCTOBER PROGRAMME

Stuart Hobbs played a tape made at Bill Dini's premises, of some of Bill's machines, i.e. music boxes.

We enjoyed "Toreador" on a 15" Symphonium, "Auld Lang Syne" on a Swiss Music Box, and a small Concert Roller Organ played "There's No Place Like Home"; the barrel of this organ revolves three times to wind down instead of the usual one on others.

Supper concluded the evening.

## THE NEW SCENE AT FERRYMEAD

by Joffre Marshall

This year has seen a change in ticketing operations at our display at Ferrymead, and indeed to our advantage.

We do not make any charge to the public at all. A percentage of the overall gate takings is given to us on the number of days and hours our display is in operation.

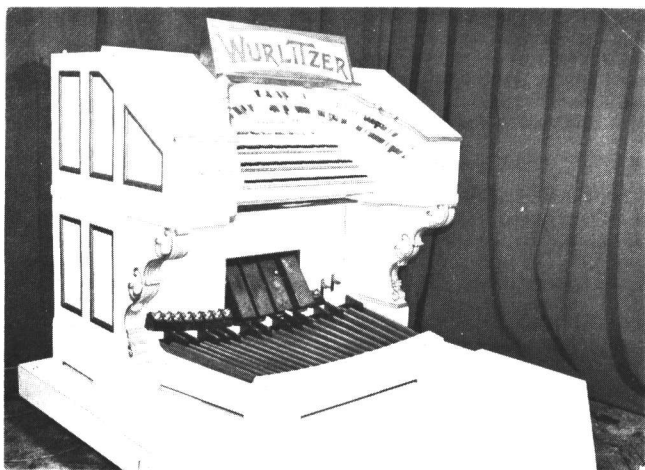
It is important that each member reports on duty either personally or by telephone to the Trust Office.

Over the New Year period, we were open each day for one complete week, and many hundreds of visitors came through our display. We have noticed an increase in the sale of posters and souvenirs of all types during this period.

My thanks are extended to all members who assisted in display work during the holidays.



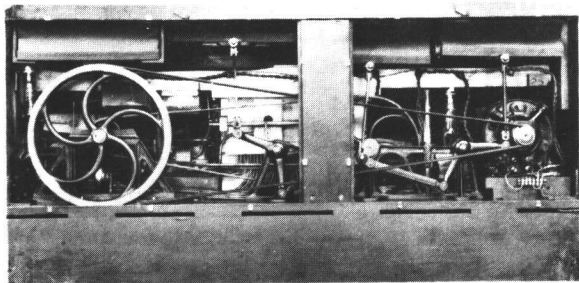
VIEW TAKEN INSIDE PIANO MUSEUM



WURLITZER CONSOLE



STEINWAY WELTE REPRODUCING PIANO



STEINWAY WELTE VIEWED FROM THE BACK



FRANK HOLLAND

## LONDON'S — MAYFAIR

### by Adair Otley

Mayfair — birthplace within the great city of London of many top rank artists in the field of Dance Music and Celebrity; in an era the like of which may never be seen or experienced again. Yet in some measure the invention of the Gramophone and the original 78 r.p.m. records with it, have indeed made it possible to re-live the 'sounds' of those days, now but a memory.

One of the earliest trade marks seen on Gramophone records was the Dog and the Gramophone; it was soon to be known as 'His Master's Voice', or simply H.M.V.

In the late 20's, just prior to the introduction of electrical recordings during 1926, an orchestra was formed in London's West End — centred in the fashionable area of Mayfair where the equally famous hotel exists that bears its name.

During the early stages the orchestra bore the title of 'the Mayfair Orchestra' and made 'acoustic' recordings, including selections from musical comedies. Then with the electrical recording process in production the orchestra was re-named the New Mayfair Dance Orchestra under its new director, Percival Mackey.

This "new" recording combination for H.M.V. soon became a household word and it subsequently became known as the H.M.V. House Band.

Before long a number of big names in the dance band business were soon attracted to the Mayfair Hotel; Ray Noble, Bert Ambrose and Carrol Gibbons, were each in turn engaged to conduct the Orchestra, and in some cases, present some of their own compositions and make recordings of them for the first time. To the dance music-minded public the recordings sold like 'hot buns'. The contracts were an instant success!

During the late 30's however, the New Mayfair Dance Orchestra ceased as a body of musicians and noted artists of the day branched out to form their own dance orchestras and bands.

The situation changed considerably; England was at War and most musicians had already been called up for active service. The Mayfair Hotel took on a wartime appearance; gone for the duration were the bright lights and all the glamour and glitter which was so much a part of the atmosphere created in the 30's. Lights were dimmed and blackout curtains installed — everything had changed — even the music too. By now both men and women dressed in khaki were dancing to movements called the Quick Step, Boogie-Woogie and Jitterbug, so different and much more exhilarating than their predecessors during the late 20's and 30's.

This now was the dance music of the 40's, and the manner in which the dance bands of the day literally pounded out those ever popular tunes left no doubt that a real change was in the making.

But the results of World War 2 caused many changes, and London's Mayfair was no exception. By the end of the War a new generation of entertainers had been born and were to set the scene for the future with the age of 'electronic' music — the style of which has surpassed to the extreme, anything by their forefathers.

Mayfair would hardly seem to be the appropriate place any more; yet today — if members of the older generation are fortunate enough to find gramophone records in junk shops bearing dance music of their day, and particularly of those recorded at the Mayfair Hotel, London, it is then that the sounds of those better days can be heard again and again — as they used to be.

## PRICES IN BRITAIN FROM OUR CORRESPONDENT

### Some recent Auction Prices

1. New Century type photograph, mint condition in contemporary box and 12 brown wax cylinders, recording head etc. \$760.
2. An Edison Triumph Model B in Model A case, with 'K' reproducer and No. 10 Cygnet horn. \$1,000.
3. Various needle tins. Selling in Lot 1 of about 15 or 20 were making up to \$10 per tin. These have only recently appeared in sales, but there seems to be keen demand for unusual items, e.g. Edison Bell bell shaped tins at \$33 each!
4. Edison Bell Commercial Phonograph — only in fair order — \$520. I thought this was cheap!
5. A Lioret le Merveilleux in contemporary box with 5 cylinders — \$1,000.
6. Various tin horned gramophones \$300-\$400.
7. E.M.G. Mark 1XB, electric turn table, good order \$700.
8. AMI Continental 45 rpm Juke Box c 1961 \$560.
9. Wurlitzer 1100 78 rpm Juke Box \$3,200.
10. Rock-ola 426E 78 rpm Juke Box \$2,000.
11. Pathe type coin slot cafe gramophone \$960 — in a previous sale this had only reached about \$560 — quite a change in 3 months!
12. London Upright Edison Diamond Disc phonograph — only in fair order \$460.
13. Columbia A B Gramophone — no concert mandrel or horn \$480.
14. Edison Duplex — altered and not all original \$480.



## FERRYMEAD FESTIVAL EASTER 14-16th APRIL, 1979

By Joffre Marshall

From 10 a.m. Saturday morning, the 14th April, Ferrymead Historic Park suddenly became alive, and all operating Societies and Groups set up their displays and manned the trams and trains. Talking of trams, it was interesting to see both the Brill and the Dunedin 22 pulling the trailers laden with girls and boys and those who came to Ferrymead to see what it is all about. Many of the people who visited our display were seeing it for the first time and how rewarding it was to receive the kind remarks both verbal, and also written in our visitors book. It is interesting to note that our first visitors' book was completely filled up during this Easter Festival.

Our display was set up on Friday the 13th April, all machines having been cleaned and dusted down and the Church and its surroundings given a general clean up. Our thanks to the Trust Personnel who mowed the grass.

At 10 a.m. on the Saturday the first tram arrived and the display was soon filled with crowds who continued to pour in throughout the day. This trend was repeated on Sunday and again on the Easter Monday.

Once again we set up our stall outside the Church and business was brisk over the whole three days. Soft drinks served through the stone-ware jar were popular. The apples and pears were much sought-after also. The most interesting articles, which sold like hot cakes, were the many boxes of plaster cast models and the signs of the Zodiac. Our editor, Walter Norris, went out of his way to obtain these models at short notice, and brought them to our stall at Ferrymead.

I would sincerely like to thank executive and general members of our Society for their wonderful service and assistance over the three days. Bill Dini was a tower of strength; giving the demonstrations of machines throughout the entire festival. Adair Otley looked after the P.A. system and supplied us with some fresh and interesting music. Peter Mattison assisted in his very capable manner to erect our tent, general supervision, and the cleaning up operations. Barry Shephard is always a good salesman behind the reception desk. He did brisk business with the posters and coasters, not forgetting the sleeve pennants. It was good to have Clarrie Stewart with us for two days. The girls from Avonside High School also assisted us. Thanks to Hugh Scott from the Friends of Ferrymead for arranging this. To Stuart Hobbs for security and telephone services thanks also. Last but not least, I thank all those who contributed towards supplying items for sale on our stall, and to my wife Margaret and family, Diane and Andrew who looked after it for the entire three days.

A special effort was put into the Festival this year, and I am pleased to report a combined profit of \$425.40 was raised in the Display and Stall.

It is hoped to put the takings of this festival into the purchase of paint for the repainting of our Church building at an early date.

15 Summerhill Road,  
West Hobart,  
Tasmania 7000,  
Australia.

20/3/79.

Dear Sir,

I recently bought an unusual disc from Mr N. Walker (Melbourne), and would like to hear from anyone who can tell me about it. The brand-name is ERA and the label shows a colour picture of a lady in Roman (?) costume watching the sun rise over the ocean. Also on the label are the following words.

Madrigal from "The Mikado"

Brightly dawns (A. Sullivan)

Quartet by

Mesdames W. Marwood & C. Vicars

Messrs H. Turpenny & M. Borwell

No. 10594

Reproduced at Berlin

As you can see, there are peculiarities of punctuation, spelling etc. which may implicate Italy or France. The record is 10" diameter, lateral cut, acoustically recorded (at rather low level), 1-sided and surprisingly thin. Side 2 is completely blank. Who can help?

Yours Sincerely,  
Donald L. Taylor.