

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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"Waipapa"
Swannanoa,
Rangiora R.D.1.
NEW ZEALAND.

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NEW ZEALAND.

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FOR YOUR INFORMATION

1. Our Secretary has been very pleased with the response from New Zealand members to her request for prompt payment of subscriptions. Now that overseas members will have received their accounts, she would appreciate early payment from them also, as with rising costs for postage, it will not be possible to send reminders in future.
2. Since our new Sales List has been distributed to members, we have received numerous requests for parts, posters etc., and have been gratified at the response to the many hours of work which went into compiling the List. Our packing team will endeavour to despatch as many orders as possible before we wind up activities for the Christmas recess, but some members may be disappointed. To those whose orders cannot be accommodated this year, packing will recommence in February 1980, when their orders will be despatched promptly.

MONTGOMERY & WARD LAKESIDE — see illustration

These records were sold by Montgomery & Ward and sold during the 78 record era.

We don't know, but we think that these were produced for Montgomery & Ward by "The U.S. Everlasting Company".

The illustration in this issue was taken from a 1910 copy of Montgomery & Ward's mail order catalogue.

Lakeside, we believe, were never sold in New Zealand but are not uncommon in the United States.

More information, illustrations, photographs of U.S. Everlasting, Oxford, Lakeside, would be very much appreciated.

WILLIAM McEWAN

Extract of letter from Mr Barry A. Williamson, Treasurer, City of London Phonograph Society, 157 Childwall Valley Road, Liverpool L16 1LA England to Mr W. T. Norris, Editor, "The Phonograph Record", "Waipapa", Swannanoa, Rangiora R.D.1. New Zealand. —

With reference to your recent request for any information on Scottish tenor, William McEwan, I am almost certain that the singer referred to is identical with a William McEwan who made one Edison Wax Amberol, issued in 1911, if so, this disposes, in the negative, with the statement that he "recorded exclusively for Columbia". The record I have is British wax amberol No. 12424 "Memories of Mother" by William McEwan (tenor), with organ accompaniment, and introduces, at the end, the refrain of another "gospel" song "Tell Mother I'll Be There". I have carefully searched through my British Amberol Catalogue — five hundred and twenty-nine titles (12001 to 12529), but his name does not appear again, nor does it appear in the Blue Amberol Catalogue, so apparently wax amberol 12424 was never re-issued as a Blue Amberol under a new number, (but moulded from the same original "master cylinder") — a frequent practice of the Edison Company. Whether William McEwan made any two minute Gold Moulded Standard records I cannot say, as at the moment, I have no catalogue of

these. He may have recorded on Columbia Indestructible Cylinders (many well-known Edison artists did so) but I do not have this catalogue either.

"Memories of Mother" (Harkness) was also recorded on a very early American wax amberol, No. 6, in 1908 by Anthony and Harrison (John Young and Frederick J. Wheeler, tenor and baritone), (not re-issued as a Blue Amberol.) "Tell Mother I'll Be There" (Charles Fillimore) was recorded in 1910 by James F. Harrison (Frederick J. Wheeler) and chorus and issued as wax amberol 680, this was subsequently re-issued in 1912, as Blue Amberol No. 1533.

DINI ABROAD

Since Bill Dini left New Zealand for a trip in the U.S.A., many have written to us with accounts of his adventures while over there. Below is an account of his visit with our old friend Larry Schlick, along with photographs Larry took while Bill was with him. . . .

A man came to our home from another world. He was charming, sophisticated, quiet spoken, humorous, down-to-earth, and a perfect delight to all with whom he came in contact. Above all, he was an entertainer, a teller of stories. He came into my life for the first time just ten short days ago, and now he is gone from my presence forever. Only a reflection of his image and a trace of his softspoken wisdom remain to remind me of his all too brief passing through my life.

One day at the end of July, a friend called me from Minneapolis, Minnesota to tell me that a certain William S. Dini was at his home and wished to stop by to see me and my phonograph collection. Two days later Bill stepped off a Northwest Airlines plane in Milwaukee and a ten day whirlwind courtship began. Once we overcame the language barrier we settled down to the serious business of discussing all aspects of phonograph correcting. It became obvious at once that Bill was more interesting in working on machines than looking at them. Everywhere we went Bill had a screwdriver in one hand and his vast knowledge at his fingertips. We visited many places and collectors in this area but I will let the story teller himself tell you of these visits.

We worked on and discussed phonographs at every level of my house. In the basement he worked on a trio of Triumphs, straightening out parts and finally realizing why one particular machine seemed so strange. We finally realized that one Triumph had an early Home top carriage on it. In the attic we worked on a German coin-slot disc machine. He noted that some of the missing parts would be as scarce as "Moa's eggs" to find. In my den we studied and adjusted the mechanics of my coin-slot Berliner until it was working smoothly. In the family room we worked on a Columbia **Baby Regent** disc machine.

Not all our time was spent up to our elbows in spring grease. We dined at Maders, Milwaukee's world famous restaurant, at Arthur Treacher's and McDonalds; most of the time as Bill's guests. My wife and two older daughters left for a trip soon after Bill's arrival so we "Batched it" with the two younger children. Needless to say, there were few "prepared" meals after my wife's departure but Bill adjusted beautifully to "on the run" eating.

Bill is gone now. I sent him happily on to a new adventure, Dr Drake's phonograph museum in Martinsville, Indiana. I now envy Dr Drake, not for his fine phonograph collection, but for the presence of Mr William Dini.

TRANSPORT OF SOUND TELEPHONE EARLY EDISON TYPE

References — "Edison" a biography by MATTHEW JOSEPHSON

Although Alexander Graham Bell is regarded as the inventor of the telephone, Thomas Alva Edison had a large hand in the production of telephone as we know it today. Bell's early machine, due to the lack of a coupling transformer, was only useful over a few miles whereas an Edison telephone gave good reception over a long distance. In a test that was a short full-dress rehearsal over a line 107 miles long between New York and Philadelphia, in March 1878 in the presence of the Western Union directors, Edison's transmitter delivered speech 'loudly'. The effect was sensational! Edison also invented and adopted for the Western Union, a carbon microphone (same as we use today) and fitted to the telephones he installed. The carbon transmitter was first patented by Emile Berliner and this patent later sold to Bell for a large sum, but due to the fact that Berliner only at first took out a caveat (intention to invent), Edison's patent was later allowed, but fifteen years later.

Edison studied a German (Johann Philipp Reis) and built a telephone of similar design, which he tested in his laboratory at Menlo Park. July 17, 1877 was the date Edison claimed to have perfected his telephone, and from then on, the battle had begun between Edison and Bell.

to be continued . . .

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS VICTOR Z

1904

No. 41

Another model from the Schlick collection. This model has a 14 inch horn, is 12 inch wooden horn support, metal elbow. The main feature of this model is the 8 inch bevelled turntable. The case size is 11½ x 12½ inches.

We note from the catalogue that the cost of Seventeen U.S. Dollars.

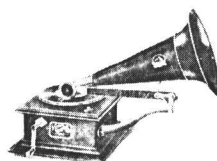
1904

VICTOR. Z.



NO. 41.

MODEL Z TAKEN FROM A CATALOGUE



Victor Z. Price, \$17.00



Pakeside

GREEN LABEL DISC RECORDS

30c
EACH

\$3.50
PER
DOZEN

recitation, as the case may be.
The following list of disc records we have on stock, ready to be shipped in any desired quantities. We guarantee that they will arrive safely. People familiar with talking machines and disc records will immediately realize that this is one of the biggest bargain-giving opportunities that was ever offered to the American public.

Make your selection from the following list of records and include it with your order for the machines needed, so that your entertainment will begin the minute the machine arrives. It is best to order at this time, as it makes the most profitable shipment. Order by number.

TAKEN FROM MONTGOMERY AND WARD
CATALOGUE

ADVERTISEMENTS

We have a number of plain cylinder box kits for those who would like to make their own cylinder boxes. These include a label for the lid. Cost 30 cents each, postage extra.

WANTED: Information wanted on Gecophone crystal sets as to their workings etc. **ALSO WANTED** hand piece for an early Ericsson Wall telephone.

Reply: Mr Mark Dawson, 51 Flanders Avenue, Onekawa, Napier, N.Z.

WANTED: The following in any condition:—

Clamp-type carriage with clamps for Spring Motor Phonograph; North American Top Casting and carriage; Graphophone Gutta-Percha reproducer; Graphophone AG trunnion or reward for good drawing of same; no-script bracket and arm for very early spur motor Columbia AH; Columbia-script arm for late AH; ¼"-rim turntable and ball bearing race for Victor C; brake for Victor P or C; Zonophone cranks; complete works, crank and transverse horn bracket and fittings for Kalamazoo Do-plex. Have Canadian Trade-Mark Berliner to trade for pre-type N Graphophone.

Reply: Mr L. Brassard, 2272 Aladin, Auteuil, Quebec, CANADA HYK IM2.

CHARLES SANTLEY: 'COLUMBIA-RENA' RECORD

Titles: "The Rosary"
"To Anthea"

This is an extract taken from the International Cyclopaedia of Music and Musicians 4th Ed. Ed. Oscar Thompson Pub. J. M. Dent & Sons Ltd. 1946.

SANTLEY Sir Charles (b. Liverpool, Feb. 28 1834 — d. London, Sept. 22, 1922), English concert, oratorio and opera baritone; pupil of Nava in Milan and, later, Garcia in London. He made his debut at Pavia in January, 1857 as the Doctor in *La Traviata*; his London debut in November of the same year, singing the part of Adam in *The Creation*. In February, 1858, he first sang the title part of *Elijah* in London, a part peculiarly associated with him for nearly half a century. His London opera debut was made in 1859 as *Hoel* in *Dinorah*. He appeared subsequently in several seasons of opera in English. His first appearance in England in Italian opera was at Covent Garden, London, in 1862 in *Il Trovatore*. He sang later that season also with Mapleson's company at Her Majesty's Theatre. He was the Valentine of the English premiere of *Faust* in 1863, so pleasing Gounod that the composer inserted the *Dio Possente* air especially for his for the production in 1864. He sang in Barcelona, 1864-65, adding *Rigoletto* to his repertoire, and at La Scala, Milan, from December, 1865 to March, 1866. In 1866 he sang *Don Giovanni* for the first time in Manchester. He was with Carl Rosa Company, 1875-76.

Santley became a great favourite in concert and oratorio and at festivals, as well as in opera, singing at first Leeds festival, 1858, the Birmingham festivals from 1861, and all the triennial Three Choirs festivals from 1863 (Worcester) to 1906. He first sang at the Crystal Palace Handel festival in 1862. He toured America in 1871 and 1891, Australia and New Zealand, 1889-90, and South Africa, 1891 and 1903. In 1907 he was joined by many other noted artists in celebrating his 50th jubilee at Albert Hall and was knighted that year. He sang his "farewell" at Covent Garden, London, in 1911, but subsequently made an additional appearance, his final one, in 1915, at a concert for benefit of Belgian refugees. He became a Roman Catholic in 1880 and was made Knight Commander of St. Gregory the Great in 1887. In 1859 he married Charles Kemble's granddaughter, Gertrude Kemble (d. 1882), a singer. Their daughter Edith also was a singer until her marriage in 1884 to Hon R. H. Lytton.

Santley had an unusually extensive song repertoire and wide range of opera roles, and excelled through the dramatic fire, vitality and expressiveness of his singing rather than sensuous beauty of voice. His singing of *Elijah* especially was considered unequalled. His works include:

Compositions: a mass for soli, chorus and orchestra, an Ave Maria, an offertory, and other church music; a Berceuse for orchestra; a madrigal and songs, under pseudonym of Ralph Betterton.

Books: *Student and Singer, reminiscences* (1892); *The Singing Master*, 2 parts (1900); *The Art of Singing* (1908); *Reminiscences of My Life* (1909).

SPECIAL NOTICE TO ALL MEMBERS: AMENDMENTS TO RULE BOOK

Your attention is drawn to the fact that the Executive Committee wish to put forward amendments to the Constitution Rules. The proposed amendments are printed below for your perusal and consideration. Members are invited to comment in writing to the Secretary.

A Special General Meeting will be called in February 1980 to pass the proposed amendments.

Cover: Same as previous one. Colour — light blue or green.

Page 1: "Society members" includes all financial members and life and honorary members.

- Page 2:** No amendments.
- Page 3:** No amendments.
- Page 4:** **Membership:** There shall be one class of membership except life or honorary member.
- Page 5:** **Applications for membership:** The words "if necessary" are placed between "and" and "be proposed" in the second and third lines.
Subscriptions: (a) Annual subscription for all members (except Life and Honorary) shall be \$5.00 and be subject to review at the Annual General Meeting or at a Special General Meeting.
- Page 6:** Annual subscription shall be payable in advance on 9th September each year.
Election of Members: VII No amendment.
- Page 7:** **Resignations:** X No amendment.
XI No amendment.
- Financial Year:** The Society's financial year shall be deemed to commence on August 9th in each year and terminate on August 8th of the following year.
- Page 8:** **Discipline:** No amendment.
- Page 9:** **Management of Society:** Secretary and Treasurer to be separated to be one person or two.
- Page 10:** **Election of Officers:** Remove the word 'Honorary'. Separate Secretary/Treasurer.
- Page 11:** XV Delete the words 'or by proxy' in two places.
- Page 12:** **Notice of Meetings:** After the word 'member' insert words 'if available'.
- Page 13:** Delete 'fifteen' and insert 'thirty.' Delete 'or by proxy' in two places.
- Page 14:** No amendment.
- Page 15:** **Amendments to the Rules:** Delete the words 'personally or by proxy.'
Trusteeship: No amendment.
- Page 16:** Delete the word 'spokesman' and insert 'Spokesperson.'
Winding Up: No amendment.
Insert word 'Vice President' after the word 'President.'

PRESIDENT'S REPORT: SEPTEMBER 1979

As my term of office as your President draws to a close, I would like to take this opportunity of expressing my sincere thanks to my conscientious committee who have ably assisted me during the past two years.

To our Secretary, Lyndsey Drummond, always a tower of strength, and in so many ways. The volume of correspondence is on the increase all the time from members both in New Zealand and overseas.

The Editor of our magazine, Walter Norris, has carried out the preparation of "The Phonographic Record". At times his job has been difficult due to the shortage of printed material and other matters. The magazine is well received. To your wife Hilda, we welcome her into the Society.

Adair Otley has again looked after the treasury for the Society and has taken an active interest both in the dispatch section and the Ferrymead display.

Our Publicity Officer, Bill Dini, is at present having a most enjoyable and interesting overseas holiday visiting many of our members and collectors. Bill has assisted in many ways at Ferrymead and has been only too pleased to provide features at our monthly meetings.

Finally our last two members of the committee, Stuart Hobbs and Peter Mattison, carry out much of the manual type work within the Society — the packing of parts, supervision of the display at Ferrymead, collection of machines and material which is required from time to time.

To all ladies of the Society, those suppers and meals are well received at special functions and meetings. To Margaret my wife, for the posting of the many parcels, I say thank you.

During the past twelve months the Society has been very active and many tasks have been carried out. The Society's funds are sound and well established and we look forward to further progress.

Our meetings are poorly attended by local members. This is a great pity as considerable effort is put into providing entertainment and features each month. Two highlights during the year were the Christmas function at Walter Norris' residence at Swannanoa and the demonstration of the rare 5" cylinders and Edison machines at our February meeting.

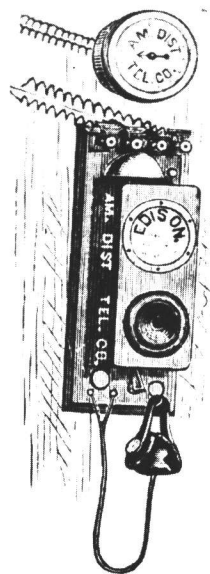
I thank all who have assisted with display work at Ferrymead, but we urgently need more members to help out with this aspect of our Society's operations.

Finally, I would like to thank all members who have assisted us in any way and to all who have purchased parts and posters during the year. Your recommendations and letters of appreciation are much appreciated.

J. L. Marshall
President



LARRY SCHLICK AND BILL DINI LOCK
AN EDISON STOCK TICKER



EARLY EDISON
TELEPHONE



BILL DINI WORKING
ON A TRIO OF TRIUMPHS
IN LARRY SCHLICK'S
BASEMENT

PIANO MUSEUM FOUNDER ON JAPANESE TV — THEN DRIVES TRAM . . .

Reprinted from The Music Box Volume 9 No. 2. Summer 1979.

At the end of last year our Honorary Member Frank Holland of the Music Museum at Brentford was invited to Japan to take part in a TV programme. He managed to take in most of the Southern Hemisphere in his tour, returning via the United States. The following letter comes from Alan Brehaut of Timaru in New Zealand and tells another part of the story. . . .

Whilst in New Zealand, Frank Holland was interviewed over our radio network on two occasions and the subject of collecting mechanical musical items was probably heard for the first time by most New Zealanders as a result.

I had met Frank several times on my visits to England over the last eight years and so we were very pleased to have him visit us and inspect our collection as well as give us the benefit of his vast experience with advice on restoring our Ampico Model B piano (Wheelock Grand), Violano Virtuoso, and so on.

Frank was accompanied by his brother, Maurice, who lives in Christchurch here in New Zealand.

The highlight of Frank's visit to New Zealand appeared to be when he was permitted to drive a restored tram at the tramway museum at Ferrymead. This is an area encompassing many preservation societies covering items such as tramways, steam trains, horse-drawn vehicles, veteran cars, vintage aircraft and, of course, vintage sound reproducing apparatus. The Vintage Phonograph Society, which comprises all forms of "mechanical music" in New Zealand, has shifted and restored an ancient church to this site and it is now full of phonographs plus the odd musical box and organette.

Anyway, Frank fulfilled the wish of a lifetime and that was to drive a real tram. This wish was perhaps as a result of the days of his youth when he worked for GEC (BTH) who made trams.

Because of his many friends throughout the world, we thought that you may be interested in this story for the journal.

We do enjoy the MBSOGB magazine very much — it is a superb effort and is a major source of information on musical boxes for people like myself who are away from the mainstream of being able to attend meetings of the society and suchlike. I wish you continued success.

GERMANY'S ORGELFEST

Some fifty members of the Musical Box Society of Great Britain plus a party of American members attended the Hanover Drehorgel-festival on May 3 to 6, 1979.

During these four days, a large number of barrel and book organs were to be found playing in the centre of Hanover, instruments ranging from small handcart models through to instruments of architectural proportions such as the giant Ruth found playing outside the main railway station.

Events arranged during the week-end included a visit to the Deutsche-Grammophon record and cassette factory in Hanover — the company rescued from financial troubles by Polyphon in the early days and now one of Europe's leading labels. Also there was a fascinating visit to the Grotian-Steinweg piano factory at Braunschweig after which there was a splendid afternoon and evening spent at the Jens Carlson Museum.

Peter Schuhknecht entertained everybody at his own fascinating museum in Hanover.

The meeting proved very successful and it was a delight to see so many of our German members including Werner Baus, Siefried Wendel and Karl Hofbauer demonstrating that the love of instruments and the desire to preserve them is indeed universal.

REPLACING A GRAMOPHONE SPRING PART 2

Buy a Powerful Motor — A gramophone motor cannot be too powerful, because the governing device will keep it to its proper speed, but the addition of extra springs will enable it to run for much longer without the exertion of re-winding. The silence of a good multi-spring motor can literally be felt rather than heard. By holding the motor in one hand any vibration period can be distinctly traced, and the best motor is that which lies quietly without any signs of vibration whatever. Correct adjustment of all the bearings can reduce vibration enormously, and insulating the motor from the board by means of rubber washers inside the screw-holes as well as above and below them, prevents the residual vibration acting on the casework and making it into an unwanted amplifier.

Refinements to look for — An easily removable aluminium casting makes the modern motor dust and shaving proof, and when the winding handle is being operated a cam works a little pumping device which distributes oil to all the necessary parts (except the barrel springs). Moreover, the oil which settles at the bottom of the casing is collected in a "sump" ready for re-circulation, thus rendering it unnecessary to oil-up more than once a year. These motors also have metal platforms which give a first class finish to any cabinet work which the amateur has made. All that has to be done is to cut out a hole in the old motor-board and lay the body of the motor into it. The metal platform can then be screwed down without any adjustment to the working parts, speed regulator or automatic brake.

How to stop Bumping — When, more especially in cold weather, the gramophone motor emits a startling "bump" while the record is playing, the noise is due to the fact that one of the springs has been stationary for several turns of the axle, whereas both springs ought to run gradually down together. This leaves one spring to do all the work until suddenly the other one is able to overcome the friction which is holding it back. The jump forward of the coils jerks the whole motor badly and the noise can be heard all over the room. Clotted graphitic grease becomes as hard as metal after a time and has sufficient substance to hold the spring back. The remedy is to remove the springs and scrape away the graphite, and to use none in lubricating the barrel afterwards. Occasionally, however, it is the spring itself which is at fault. If the hole at the ends of the spring is not centrally cut the edge of the spring may scrape heavily on the top or bottom of the barrel as soon as tension is applied by winding.

"EN ROUTE"

a true story by: Adair Otley

Seldom does one find such an accurate cross-section between a Radio Newsreel; an Information Bureau, and an Advisory Council as experienced one evening recently to and from a Meeting.

Seated in the back seat of a late model car, the occupant soon discovered that silence was not only golden but indeed rewarding. If that car possessed a radio it surely would not have done justice to the human element of sound conversed and exchanged therein between the two informants in the front seat.

We were driving along a straight country road at a fairly steady pace, endeavouring to get beyond a certain foreign vibration from somewhere underneath the confines of the interior.

An explanation given prior to setting out on the journey revealed that the muffler had seen better days; this explanation was soon put beyond doubt — particularly as we approached the Northern Expressway, when down went the accelerator pedal; the car needed no second bidding, it was away in a flash!

Likewise, up went the conversation — back and forth.

This was the general pattern both to and from our appointed place of Meeting. . . .

During the return journey the occupant in the back seat sat there quietly, recalling the former events of the evening's Meeting — to the accomplishment of the somewhat exciteable conversation between the others in the front seat.

After a short time however, a head made a half turn towards the rear of the car and an enquiring voice suddenly penetrated the deep thoughts of the third occupant:— 'Are you still there, or have you gone to sleep?' A sudden grunt from the rear assured the owner of the voice that all was well and once again the relentless conversation was hastily resumed, and continued until the home of the third party was reached. . . .

A feeling of gratitude was expressed all round.