

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 16 ISSUE 1
&
VOLUME 16 ISSUE 2

SEPTEMBER 1980
&
DECEMBER 1980

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"Waipapa"
Swannanoa,
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NEW ZEALAND.

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

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

FOR YOUR INFORMATION SPRINGS

We have a firm in Auckland prepared to make springs for Edison Machines; we would be interested to know if members in New Zealand require springs. Could they write to the Secretary informing her of their requirements.

CASH

A WARNING!!! Please do not put bank notes in with letters etc. to the Secretary as we are finding they arrive with money missing — a postal note or cheque please — **not cash** — !

ADVERTISEMENTS

T-Shirts available in all sizes. Picture of Triumph Machine. Price \$6.50. Postage extra.

Wanted to buy: For Columbia 20th Century Graphophone B.C. or Premier — complete top works (or part of) also Governor and control mechanism and lid. To clarify, I have case, motor and top base plate. Also case and/or lid for Edison Triumph. Also paper rolls for 'Celestina' Organette. Please reply with suggested price to: Allan Lynd, 27 Drew Street, East Devonport, Tasmania, 7310, AUSTRALIA.

Wanted Salvation Army Cylinder Records. Good price paid. T. G. Fernihough, 165 Waratah Place, DALKEITH, 6009, WESTERN AUSTRALIA.

Wanted to Purchase: Old Music Box or Polyphon to purchase or swap for Disc Phonograph and Gramophone. Please reply to Mrs L. Laird, 204 Shortland Street, Christchurch, New Zealand. Phone 884-385.

ILLUSTRATIONS

RECORD LABELS:

These are many and varied. To start with, all the record labels have been kindly sent to us by Donald Taylor, 15 Sommerhill Road, Tasmania, and of these, there is yet a number to be published.

RECORD LABELS (PART 2)

D. L. Taylor

This is essentially an alphabetical list of the labels in my collection, illustrated by photographs. In the notes below, the diameter of each record is assumed to be 10 inches unless otherwise stated.

ACOUSTICS:

Beeda Record, gold on black, made by the U.S. Plaza Co., (makers of Banner?).

Beka-Grand-Record, bluish black, German, pre-WWI.

Bon Marche, blue label, made in England for the Australian market, but who by?

Brunswick, black label with gold, white and some red. Many label designs were used, but this seems to be one of their earlier examples.

Camden, dark red, made in England by Vocalion (this copy has a blue Vocalion label underneath). There was also a 12-inch series.

"Cinch" Record, green lettering on buff label, about WW1 vintage, seems to be a sideline of Zonophone.

Coliseum, brown and white, made in England. There was also a blue and white series.

ELECTRICS:

Bell Record, orange with black bell, apparently no connection with Edison-Bell. Made in the Philippines by Mico (never heard of them!).

Blue Star, blue label, musician has bright red coat; made by ARC for Wilco.

Boosey & Hawkes Ltd., 12-inch, plastic, green label, made where?

Bosworth Record, black lettering on blue label, made in England. Some examples have gold on purple.

Buenas Nuevas, pale blue, plastic, made in USA. I think the brand name is Spanish for Good News.

Capitol, red label, made by ARC, later by EMI (Aus.).

Cathedral, manufacturer unknown, blue label, made in Australia. Master numbers suggest either ARC or Festival.

Century, blue with gold lettering. Century appears to be a small independent company.

Century Party Records, 12-inch, green label, made by same company as the previous disc. The most interesting feature of this record is that it contains six separate tracks, meaning that nobody knows which horse will win the race.

BREHAUT COLLECTION:

To radios and an upright music box are machines contained in the Brehaut collection, Timaru — both radios are manufactured by gramophone and phonograph manufacturers — these are Edison and Sonara. The music box is an upright Komet.

A Man With a Bug is Ron Corbett — see write up elsewhere.

GEM CASES:

This is a clear illustration of cases which R. J. Nokes makes and sells for £32.00 and £42.00 for one to fit Red Gem.

REPRODUCTION EDISON "GEM" CASES

From: R. J. Nokes, 28 Orchard Way, Bognor Regis, Sussex

These are made to represent as near as possible the original Edison Bentwood Case, and are made from selected woods to get as close as possible the very old look that any original case would have today, they are strong with a hand finish and french polished. The handles are close copies of the original Edison handle, and they have the Edison Trade Mark on the front in gold letters.

The base of the cabinets have four rubber feet under, and the sides have screws to fix lid to base of machine.

These cabinets take a long time to make in order to get the old look finish, and a lot of care is taken in order to make a good product, and must, put £50 value on any Edison Gem sold in Christies without a cabinet to cover over them.

The base unit has not been drilled as there could be some variation in the distance between screw holes in the base of some Gems.

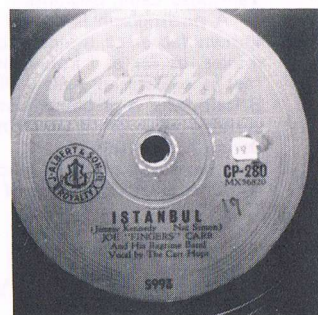
I feel sure you will be pleased when you see this case, and it will last for many years to come.

His address is 28 Orchard Way, Bognor Regis, Sussex, England.

VICTOR M.S.



NO.46



ANNUAL MEETING

Held on September 22nd 1980 at St Mary's Church Hall, Merivale.

Topics discussed were Ferrymead roster and the Christmas Party.

The Financial report was presented by Mr S. Hobbs. N.B. See report enclosed with this issue.

The resignation of the Patron, Mr C. Adam was accepted with regret. It was agreed to appoint Mrs Barbara Dini to this position subject to her approval.

Officers elected for the year 1980-81 were as follows: Patron: Mrs Barbara Dini. President: W. T. Norris, Vice President: G. East, Committee: S. Hobbs, H. P. Wattison, J. L. Marshall, R. Sleeman, A. Otley, Secretary: Mrs L. Drummond was re-appointed, Treasurer: S. and D. Hobbs.

Walter Norris brought his Opera Cylinder Phonograph to the Meeting and played Cylinders provided by Joffrey Marshall.

These were from a collection of 200 cylinders which the Society had purchased to use at Ferrymead for demonstration purposes. Members present were given the opportunity to purchase any which were considered surplus to requirements.

CAMPBELL & CO. PHONOGRAPH

see Page 30 Volume 15 Issue 3 and 4 for illustration

Since publishing this photograph ex Fernihough collection, we have had a letter from Mike Field of 116 Tahhouse Lane, England.

A photograph is shown of Tom Fernihough's "Campbell & Co." phonograph. However Campbell was a well known factor of things phonographic in Glasgow and although he claims on his plate to be a Musical Instrument maker, as far as I know, he never made phonographs. Certainly he did not make the one illustrated, which in fact is a German Adler "Victoria 105". In the pre-1914 era, relations with Germany were not too good and Britain was very chauvinistic. Consequently machines of German origin were never advertised as such and invariably were given very English sounding names — hence the "Victoria 105". I guess the 105 suffix is a way of dating it, i.e. 1905.

I have one of these machines with a Campbell plate on it, just as your photographs show. If you would refer to the August 1975 issue of Talking Machine Review you will find a descriptive article.

THE VINTAGE PHONOGRAPH SOCIETY N.Z. (INC.) 1980

President's Report

The Society has again had a very successful year with meetings being well attended and programme's varied and interesting.

A major set back, was our sad loss in January of Bill Dini, who had been, right up till the time of his death, a tireless worker for the Society.

FERRYMEAD:

Our display continues to be well patronised, but due to lack of member support has not always been able to be fully manned.

Since Bill Dini's death, the Ferrymead Trust have decided to erect a new building to house his collection, and to provide space for the Society. It was agreed by members at the May meeting that when the "Hall of Sound" is completed, the Society will be prepared to move into it and leave the church to be used for the purpose it was originally designed for.

PARTS:

With the able help of Joffrey Marshall, parts of a high standard have been manufactured and sent all over the world, but, as always, the demand always exceeds the supply.

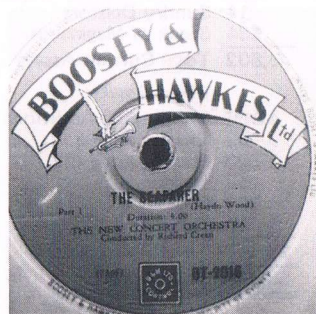
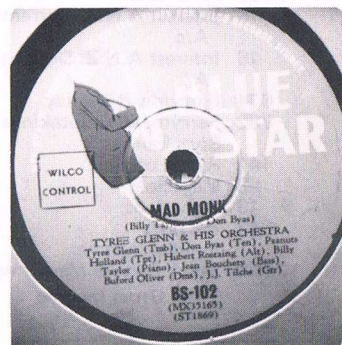
FERRYMEAD DISPLAY:

The church building has been well looked after by Peter Mattison and the display, by Gavin East.

The Ferrymead Trust have landscaped the grounds and have almost completed a picket fence around our building.

FINANCE:

I would like to thank Adair Otley who has been our Treasurer for the last 5 years, he resigned from this position in May and left New Zealand with his wife for a trip overseas. We wish them well. Stuart Hobbs and his wife have taken over where Adair left off, and I would like to thank them both for their effort in keeping our financial affairs running smoothly.



MAGAZINE:

I would like to thank all those who have contributed to our paper during the year, we now only print four times a year in an endeavour to reduce costs. Postage has now become a big item and is to be an even bigger one after the 1st October.

SECRETARY:

We are indeed fortunate to have such an efficient, reliable Secretary, and I wish to thank Mrs Lindsay Drummond sincerely for her assistance during the past year.

I would also like to thank Mrs Margaret Marshall for the valuable assistance she has given throughout the year.

Finally, I would like to thank the lady members, my wife, and others who have helped to keep the society running smoothly.

We look forward to a bright future, and would like to thank all members, both at home and abroad, for their support during the year.

"W. T. Norris"

VINTAGE PHONOGRAPH SOCIETY OF N.Z. (INC.)
STATEMENT OF INCOME & EXPENDITURE FOR YEAR ENDED 8th AUGUST 1980

1979	Income Was Derived From:—		1979	Less Expenditure:	
870	Subscriptions	864.12	2,454	Stock Parts & Magazines	
1,550	Parts Sold	2,306.19	1/9/79		2,580.53
16	Interest A.N.Z. Current A/c	52.36	998	Postages, Printing & Stationery	533.14
16	Interest A.N.Z. Deposit A/c	16.00	1,665	Parts Purchased	2,103.86
674	Ferrymead Display	694.63	80	Room Hire	40.00
782	Ferrymead Gatetakings	553.81	623	Magazines Purchased	680.00
	Styx Fair	143.47	61	Repairs & Maintenance	36.98
144	Parts Postage	258.23	50	Audit Fee	370.00
98	Magazines	74.78	39	Secretarial Expenses	74.55
13	Donations	15.63	110	Insurances	110.43
41	Records	60.90	140	Ferrymead Expenses	187.43
	Sundry Income	199.37	151	General Expenses	611.02
2,580	Stock Parts & Magazines	2,795.29		Fair Expenses	54.00
<u>\$6,784</u>	Total Gross Income	<u>\$8,034.78</u>	<u>\$6,371</u>		<u>\$7,381.94</u>
			413	Excess Income over Expenditure	<u>\$652.84</u>

VINTAGE PHONOGRAPH SOCIETY OF N.Z. (INC.)
BALANCE SHEET AS AT 8th AUGUST 1980

1979	Current Assets:		1979	Less Liabilities:	
2,347	Stock of Parts	2,696.98	77	Subs in Advance	69.00
35	Subs in Arrears	13.00	406	Parts Paid in Advance	233.23
975	A.N.Z. Current Account	1,244.27	20	Interest Free Loan	20.00
200	A.N.Z. Deposit Account	200.00	503	Total Liabilities	<u>322.23</u>
11	Sundry Debtors	21.58	<u>\$8,416</u>	Net Assets	<u>\$9,068.62</u>
234	Stock of Magazines	98.31			
3,802	Total Current Assets	<u>4,274.14</u>			
	Fixed Assets:			Represent By:—	
4,466	Buildings & Additions	4,465.76		Accumulated Funds	
69	Library Books	68.70	8,003	Balance 31/8/79	8,415.78
390	Phonographs (2)	390.00	413	Plus Excess Over Expenditure	652.84
57	Ladder	57.25			
100	Piano	100.00	<u>\$8,416</u>	Income	<u>\$9,068.62</u>
35	Cabinet	35.00			
<u>\$5,117</u>	Total Fixed Assets	<u>\$5,116.71</u>			
<u>\$8,919</u>	Total Assets	<u>\$9,390.85</u>			

"Audit Certificate"

Certified that the books of account and relevant documents have been examined, and checked to the Income & Expenditure and Balance Sheets, which in my opinion, show a true and fair view of the Vintage Phonograph Society for the 1980 Financial Year subject to the following qualifications. (outlined in Separate Report).

VINTAGE PHONOGRAPH SOCIETY

Qualification to Audit Certificate:

I have been unable to reconcile the excess Income over Expenditure figure with the net increase of Accumulated Funds for the year. A difference of \$131.01 has been added to Sundry Income in order to reconcile the two figures.

T. J. Kavanagh 16/9/80

THE GREAT SOUND TREK

by G. East

Many a qualm has been expressed in recent years over the housing of a large machine collection in an elderly boatshed ("You know, Bill would only have to tell off some yahoo in a canoe and the place could go up in smoke that night!"). Verdun Baxandall from Canada, shown over the premises just after Bill's death, shook his head and said, "I sure wouldn't keep my collection in a wood building." Such fears were allayed and an era well and truly ended when, over the weekend of 8-9 March, the bulk of the Dini collection left the Antigua Boatsheds.

Stuart Hobbs and I, Barbara and Kay Dini, a carrier, tractor driver and sundry hangers-on faced perhaps 400 machines, ranging in inconvenience from cameraphones to the 1907 Columbia 'Symphony Grand'. The boatshed stairs would have felt a great deal of unsteady foot traffic had not Stuart, removing wallboard, opened the first-floor doors facing Cambridge Terrace. Hence the tractor — its front-mounted scoop and yards of webbing handled the largest cabinets easily. Four trips in a large truck were needed just to get the contents of the two main rooms down to Ferrymead, bearing in mind that the smaller horn machines, musical boxes and c. had to be taken as deck loads without stacking.

Too much work to allow much standing around musing. "I suppose this Laboratory Model would be at least marginally lighter if we took the Diamond Discs out. . . . Any more room this trip? Okay, grab a few of those Graphophones. . . . Might be best if we take these 5-inch cylinders down by car. . . . Got a good grip of it? Glad this is one place where Standards aren't allowed to fall. . . ." Sudden thought — "This is probably the last time I'll set foot in this building." Salute the ghosts and away.

The old order changeth. . . . Bill's collection sits shelved in safe storage in Ferrymead's administration building. The first floor at the Boatsheds is in use as a workshop for his successors in the business. I write these lines seated on and near mementoes from Bill's "office" — the smoothworn old spindle-back chair, on the premises for perhaps ninety years until saved by Stuart from the new proprietors' rubbish pile, and the yellowed cardboard sign, probably from the river, declaring, "Credit Dept. upstairs — take elevator!"

A MAN WITH A BIG

This is what we say about most collectors.

Ron Corbett's interest in recording music started on one cylinder — a cylinder recording, one of Edison's inventions.

Interested in music from an early age, Ron learnt the piano for five years and played the cornet in a school orchestra. It was during these years in Melbourne that he bought his first cylinder and was lured into his absorbing interest.

The Machines:

If you have a cylinder, on what do you play it? Of course, an Edison Phonograph — or two, or three, or four. . . .

Today Ron is the proud owner of several phonographs and gramophones, including an Edison Fireside model with Cygnet Horn, and 500 cylinders, not to mention many discs or records of the shape more familiar to the modern eye.

To that same modern eye, Ron's phonographs are beautiful and beautifully kept, reminders of an earlier age when small groups of artists clustered round the horn, the vibrations of their voices and instruments registering on the wax cylinder inside.

The recording is perhaps rather scratchy and strained compared with that of today, but preserves accurately the flavour and vitality of those early recording sessions.

The Music:

Ron enjoys a wide variety of music, but his favourite period is that of the **Greats**, 1920-40, when Fats Waller and Louis Armstrong were in their heyday and Peter Dawson was a household institution.

Ron's interest extends to their lives and minds, their motivations and the **instinctive outgrowth of their music from great natural talent.**

And he doesn't leave it at that. Ron's knowledge and interest also includes the man who made the machine, Thomas Edison. A man of genius and inspiration, yet exacting and often difficult, his associates both respected and found him impossible to work with. His gloomy disposition and insistence that all recordings be approved by himself meant that many of the famous records have a less than cheerful character, which often belies the spirit of the age.

The Bug:

What of the other aspects of Ron's hobby: the passion of the collector to acquire more and more, to add to the ever-growing body of his collection? Ron admits he's got the bug. He likes nothing better than the chance of using his experienced eye to discover that one special cog in a box of auction-room or clearing sale oddments or to discover Edison Horn being used as a farmyard funnel or a child's toy.

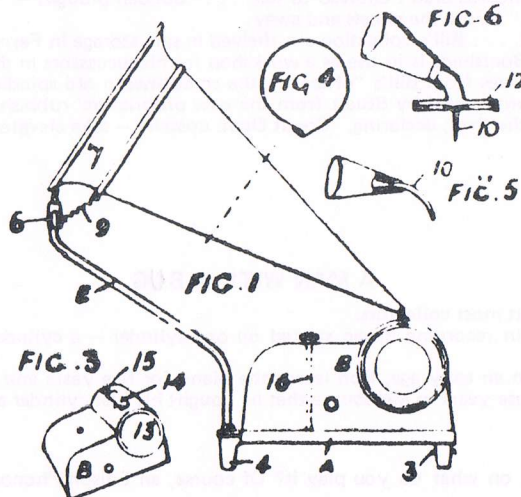
And they are still there, Ron assures us. He believes there are plenty of phonographs, horns and discs still around but few have the expertise to recognize them. They sit in dark cupboards and forgotten corners, waiting for Ron or someone like him to rescue them from obscurity and decay, restoring them with loving hands to their former glory.

The true Edison man is interested in preservation of a heritage.

Extract from: The Sea Lake & Wycheproof Times Ensign 12/6/80. Vol. 10, No. 22

PUCK

From Tom Fernihough who sent us the one illustrated Improved Phonograph.



An improved phonograph, in which the base plate A is of cast metal, one of the rear legs being formed as a threaded bolt for a levelling screw 3. The front leg 4 is hollow, and forms a socket for the trumpet support 1. A socket 6 pivoted to the trumpet 7 rests on the upper end of support E, and a spring 9 supplements the pressure of the stylus on the record cylinder. The trumpet 1 the joint constituting a strengthening V shaped ridge as shown is Fig. 4. The stylus may consist of a curved tube 10 fitting in a wooden plug in the apex of the trumpet (Fig. 5). Fig. 6 shows a long hollow glass or metal stylus 10 attached to a drum or resonator 1. The cover 11 is attached to the base by a single bolt 10, and is easily removed. The end of the cylinder projects slightly through the aperture 13, and records can be inserted or exchanged without moving the cover. The slot 14 affords access for the stylus to the surface of the record. A receptacle 15 contains a pad or plug of rubber to receive the point of the stylus when the instrument is not in use. Apertures are provided in the cover for winding key and check key.

BOOK REVIEW

Collecting phonographs and gramophones, by Christopher Proudfoot (Studio Vista, London: £6.95)

I am delighted to welcome the first comprehensive and authoritative general guide for the machine collector.

With a blend of succinctness and clarity worthy of V. K. Chew, Mr Proudfoot surveys in detail the products of Edison, Columbia and HMV, the latter right up to the last acoustic prototypes. An alphabetical section gives brief accounts not only of the expected, e.g. Edison Bell, Lioret and Pathe, but also of the more commonly encountered — Decca, Sonora, Vocalion, Peter Pan & c. The emphasis on English machines and machines sold in England will suit local collectors nicely, since almost everything covered is known here. Among the minor makes of gramophone many a New Zealand reader will look in vain for mention of Cheney and Rexonola, however.

The 90 illustrations are superb, most being colour photographs, taken specially for the book, of fine specimens. No scissors-and-paste job this, not even (for once) the familiar sight of the Science Museum's Opera with its flaking cygnet and what appears to be a Model O reproducer. The sight of so many clean cases and gleaming horns is an encouragement to collect and restore. Mr Proudfoot's scholarly and admirably lucid text has emerged from the press almost entirely free from typographic error. He names the manufacturers of the first Berliner gramophones as Kammer & Reinhardt. I think the first name should be *Kammerer* as given by Chew et al.

As well as being chairman of the City of London Phonograph and Gramophone Society, the author is head of the mechanical music department at Christie's South Kensington auction rooms. He gives a price guide, based on 1979 London auction realisations, to the machines illustrated. His figures may astonish collectors unaware of overseas trends. The price list is tucked discreetly away at the end of the book, so there is no danger of its becoming, like Martin's dubious "guide" to record collecting, an outdated and patronising attempt to tell one what is or is not "worth" collecting.

A section on building up and maintaining a collection is helpful as far as it goes — advice on examining prospective purchases, repairing springs & c. As well as "nuts and bolts" information, however, I for one would have appreciated the author's views on the housing and display of machines, the effect of replica parts on historical and financial value and the merits of specialisation. There is much room for discussion here, but then Mr Proudfoot's book makes no claim to be encyclopaedic. Rather, it succeeds in being an erudite, highly attractive and stylishly written survey, indispensable to the collector.

Gavin East

A NEW LIFE FOR THOSE OLD TIN HORNS

R. Nokes

You may have found in some junk shop or attic an old rusty tin horn needed to complete an open horn type gramophone, but disappointingly it is pitted with both large holes and smaller pin holes, and perhaps the wire that holds the panels together around the edge has broken with rust, and parts of it are missing thus diminishing the strength of its outer edge.

The first thing to do with these eight, nine, or ten panelled horns is to scrub lightly and carefully with a mild washing up liquid, removing as much dirt and grime as possible, and then dry off thoroughly. Then with a fine emery paper remove as much rust as possible which will flake off.

Araldite which is an epoxy resin glue is ideal for strengthening the horn, (if it is not obtainable in New Zealand let me know and I can arrange for some to be sent to you). Where the edge has broken away from the wire put a little Araldite between the wire and the tin panels, and hold together with a small clamp. Place near a source of heat, and warm this area for about half an hour. (Araldite dries much faster at a higher temperature.) If you have found parts of the wire have broken leaving spaces between, fill this in with a line of adhesive and let the whole thing set hard. This will give a new strength to the outer edge of the horn. To repair a large hole say an inch or two in size, place masking tape over the hole on the inside of the horn good and tight, and stick down firmly. On the outside of the horn smear with a knife a film of Araldite, say the same thickness as the tin, allowing it to go over the edges of the hole in order to make a firm joint. Leave again in front of a fire until set hard. Then remove masking tape and you should find a nice smooth surface on the inside of the tin panel. The horn will now be getting a lot stronger, and you can now deal with those tiny pin holes. With a knife smear a little Araldite over the hole on the outside of the panel and again let it dry hard. By holding the horn up to the light and looking down it you will see where the pin holes are, so make sure you force a little adhesive through these tiny holes so as to make a good repair right up to the edge of the hole. Leave for a couple of days to make sure everything is set hard, and with a good file you can then file away your surplus adhesive, (which will mostly be left on the **outside** of the panels), until a smooth finish is obtained.

If the horn has some decoration pressed into the tin you can put this back by filing gently away the surplus adhesive. The horn can then be treated to succeeding coats of cellulose spray paint both inside and out until the desired finish is obtained, making sure each coat is perfectly dry before applying the next one. If the horn has a "petal" or shaped edge it can be made more attractive by carefully going around the edge with say, a gold paint, (with a fine brush, about 1/8" inside the edge, and on the outside edge as well. If there are some attractive pressed out patterns in the tin these also can be painted with a fine brush to match the edging.

A gramophone complete with its restored tin horn is worth much more than one without and how much better to have a complete gramophone on display for friends to admire.

If this all sounds like a lot of hard work remember that to find a tin horn today in very good condition is almost impossible, and it is well worth the effort.

If anyone wants more information on restoring old gramophones just drop me a line.

PHONOPHOBIA

Just over a year but it seems an age, since I first caught the "bug". I've tried everything and I can't shake it off. Here I was, happily accumulating my camera collection without a care in the world when Zap! someone offers me an HMV underhorn model in exchange for some box cameras. Well that was it, he certainly knew what he was doing! Forty odd machines later and still going and now an executive member, I ask you! What has all this cost in these inflationary times, apart from my wife's sanity, you may ask. (If you didn't ask I'd tell you anyway.) Well, being a hoarder of sorts I was in a good "swaps" position and have obtained several machines and a lot of motors and reproducers in this way. Advertising locally has produced a "Home" and several table grands.

I remember at the time reading that a collector starting now could only expect to find portable and with the late Bill Dini and Walter Norris within a stones throw what hope was there. Well do not despair where there's light (Edison of course) there's hope. My first Edison, a standard and an HMV Monarch Senior, both incomplete came in exchange for a bandsaw and the roof rack off the car! I completed the standard in a week with the help of two fellow members. The HMV still reposes in the shed waiting for a triple spring motor. My next Edison, a keywind Gem was exchanged for cash and a fireside motor. This was found in a shed powering a homemade horse racing game while I was checking out a camera.

Mother-in-laws can be useful. Mine rushed around and identified an Edison Home and a box of "junk" for me which was advertised in the paper. When I got there I found it to be a Home B minus small drivegear, which Joffre Marshall promptly made for me. The box of "junk" however turned out to be an incomplete 1897 National Gramophone Co. "Dog Machine" with horn, an 1880's table stereo viewer, a Pathe 9.5mm projector, and 2 Kodaks, one of which was a range finder autographic special. Through a satisfactory exchange the "Dog model" now reposes in Gavin East's collection while he searches for a reproducer. Not all replies to my advertisements have been fruitful. Many a "dog model" has turned into a pumpkin, I mean portable, which according to the owner is a 200 year old Edison, and the only one in the country! You know what I mean! Well good hunting.

P.S. Anyone wanting to "play swops", as my wife so eloquently says, or sell a machine give me a yell (quietly) before I find a cure to my affliction.

Robert Sleeman

CAMERADERIE

The curse of the potential collector is the well meaning person who gives you your first collectible and such was the case five years ago with me. Arriving at a garage sale I was presented with a 3a Kodak Autographic by a retired photographer. Everytime I visited the local second-hand dealers I used to buy all the box brownies and folding Kodaks available, and my collection grew like topsy. I think they used to rub their hands with glee at my approach.

The biggest boost to my collection was when I bought 3 tea-chests of "junk" from a sale and found amongst other things 7 Thornton Pickard plate cameras in various stages of repair. I was amazed when writing to the U.S. to learn that there were hundreds of other collectors around. I have noticed in recent times an upsurge of interest in New Zealand and consequently prices! As with any collection I think ultimately one must specialise, but never pass up a good buy even if a duplicate, because of the potential swap value. I have boxes of lenses, shutters, plates, etc. all bought with a view to a future swap. Despite the millions produced even the humble box camera is appreciating in value what could be bought for \$1 is now worth \$10. I even saw a model "C" for \$50! the other day. Be wary; an attractive plate camera need not be worth as much as say, an unusual box camera. The latest catalogue I have received from the States lists upward of 2000 models so there is certainly plenty of scope.

Robert Sleeman

A NIGHT AT THE OPERA

"Don't disturb Bellinda" said Edward Berl in a whisper, "she's zon-a-phone by the fireside".

Nora, Philip and Edison Humphrey left Nipper (who always listened to H.M.V.) chaneý d to the lamp standard outside their home and got into de c ca to go to the Opera, but it gem med in gear, so Nora said. tru uph's instead. After a concerted effort they got there. I am Berol a distinguished singer said the regal voice. At the climax Humphrey said her voice is very Mellodia I'd like to win ner over. Tainters said Nora who had an idea lia for music, it's a Diamond disc test. Afterwards they went to the camel bar and drank a columbia.

What a pathetically punny tale.

THE SONGS WE LOVE

Home, Sweet Home

No song ever written has achieved the universal popularity of "Home, Sweet Home," and it is safe to say that no song will ever take its place in the hearts of humanity. It possesses the distinctive quality of being applicable to all people, at all times. Savage or civilised, the human heart at once responds to the image it brings before the mind.

The author of these immortal words was John Howard Payne, who was born in New York City, on the 9th of June, 1791. Much of his childhood was spent at the family homestead in East Hampton, L.I., which, it is thought, was the place he was thinking of when he wrote his inspired verses of home longing.

John Howard Payne was a precocious lad, and in his thirteenth year was editing a magazine, founded by himself. But his feeling for the stage was a dominant passion, and, even in his juvenile writing, we find him preferring theatrical topics. Indeed, when a youth of sixteen he had distinguished himself for his ability as an actor. His father, a scholar and educator, was strongly opposed to his son's thespian ambitions, and tried in every way to overcome them. All such opposition was idle. Circumstances enabled John, at eighteen, to make his debut in the Old Park Theatre, in New York City. His success was instantaneous. A few years later, he went to London, and, although he stipulated that he should appear anonymously, he was acclaimed by English audiences and became very popular.

Aspiring to be a dramatist, as well as an actor, John Howard Payne began writing plays, and his tragedy of "Brutus" took the dramatic world by storm. For fifty years it held the stage, and was a favorite vehicle of the celebrated tragedians of the time. Payne wrote a number of other plays, both serious and gay, but the one which interests us the most here was the one entitled "Clari, the Maid of Milan." It was called an opera, though really what we would term a play with incidental songs and music.



GAVIN EAST WITH BILL DINI'S COLLECTION

PHOTO CHRISTCHURCH STAR



EDISON RADIO

BREHAUT COLLECTION



GEN CASE MADE BY REG NOKES



KOMET BREHAUT COLLECTION



It was produced on May 8th, 1823, at Covent Garden Theatre. In it was introduced the now famous song of "Home, Sweet Home," sung by the heroine, Clari, who had run away from her humble cottage with a licentious duke, and who discovers that all the splendor of her new position does not bring her the happiness she enjoyed in her humble station at home.

Many fantastic tales have been told about the circumstances of the author, when he wrote the poem, of which the following extract is characteristic: "On one stormy night, beneath the dim flickering of a London street lamp, gaunt and hungry, and without a place to shelter his poor, shivering body, he (Payne) wrote his inspired song upon a piece of ragged paper, picked from the sidewalks." This sounds romantic, but it is altogether untrue. Payne wrote the words of the song for Clari, while living in Paris, and Sir Henry Bishop, the distinguished composer, had agreed to furnish music for the play. The actor-poet, however, suggested the melody for "Home, Sweet Home" to the musician. Payne's own account of it was once given to an intimate friend, in which he said: "I first heard the air in Italy. One beautiful morning, as I was strolling alone, amid some delightful scenery, my attention was arrested by the sweet voice of a peasant girl who was carrying a basket laden with flowers and vegetables. This plaintive air she trilled out with so much sweetness and simplicity, that the melody at once caught my fancy. I accosted her, and, after a few moments' conversation, I asked for the name of the song, which she could not give me, but, having a slight knowledge of music myself, barely enough for the purpose, I requested her to repeat the air, which she did while I jotted down notes as best I could. It was this air that suggested the words of 'Home, Sweet Home,' both of which I sent to Bishop, at the time I was preparing the opera of 'Clari' for Mr Kemble. Bishop happened to know the air perfectly well, and adapted the music to the words."

The publisher of the song gave Payne the sum of fifty pounds for the copyright of it. This was a good bargain for the publisher, but an ill one for Payne, for in less than a year after its publication, the profit on the song had amounted to over 2000 guineas.

As in the case with many a literary and poetic genius, Payne was not a money maker. Though he labored prodigiously, turning out dozens of plays, and acting to capacity houses, he never accumulated much worldly wealth. Towards the end of his life, he was appointed consul at Tunis, where he died in comparative obscurity far away from home and friends, April 9, 1852. Many of his effects were auctioned off to pay some small debts he had contracted.

The United States Government placed a marble slab over his grave in Tunis, on which appears the following beautiful poetic tribute:—

"Sure when thy gentle spirit fled

To realms beyond the azure dome,

With arms outstretched, God's angels said,

Welcome to Heaven's 'Home, Sweet Home!'

Edison Phonograph Monthly, September, 1921

THOMAS CHALMERS' RAPID RISE TO FAME Formerly in Real Estate Business

"It is strange how a man is often sidetracked to some other occupation after he has begun what he believes is his life's work. It is one of those twists of life which we cannot understand or explain. I began life as a real estate agent without any idea of ever becoming a grand opera singer. I was getting along fairly well in the real estate business until one day it occurred to me that I had a good voice somewhere in my throat. Some of my friends heard me sing and advised me to have my voice cultivated. I began to study. Soon I was earning as much from my singing as I was from my real estate business, so I decided to throw the real estate business overboard and tie my fortunes to my voice. That was nine years ago. I have never regretted it. I went to Florence, Italy, where I studied for several years under Vincenzo Lombardi, the famous Italian master. Four years ago I came back. To begin life as a real estate man and suddenly to be switched off on to the grand opera stage is not the lot of every man."

Thomas Chalmers, baritone of the Boston and Century Opera Companies, said the above recently. Chalmers is our idea of a fine, upstanding citizen. Furthermore, he is one of the big singers of the day, and is American through and through. Also he is exclusively Edison.

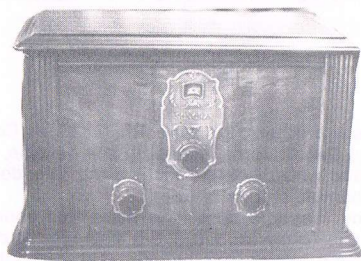
"Let me say here in all frankness," continued Mr Chalmers, "that I am indeed very grateful to Mr Edison for all he has done for me. My first professional engagement was with Mr Edison. In all my life I have never had such pleasant business relations as with Mr Edison."

"And a word about Tone Tests. It seems to me that nothing else need be said about an instrument that can stand the pitiless test of a Tone Test. An instrument that can successfully stand a direct comparison between the voice of the singer and the Re-Creation of that voice needs no other praise beyond the fact that it has stood such a test. It is certainly the last word in voice reproduction."

A MAN WITH A BUG



Ron Corbett and some old friends — including an outside horn disc machine, Edison cylinder machines and cylinders. A "Mickey Mouse" of portable player at the front of the table is the miniature player taken into the trenches by the men in World War I.

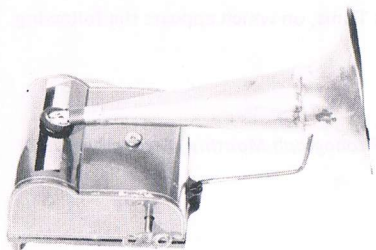


SONORA RADIO



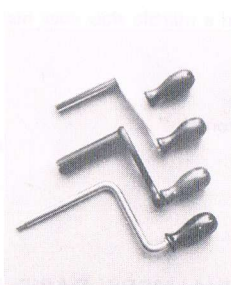
SONORA SPEAKER

BREHAUT COLLECTION

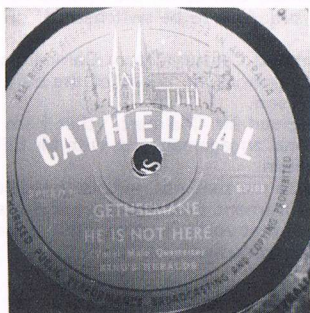


IMPROVED PHONOGRAPH

FROM FERNIHOUGH COLLECTION



PARTS WE MAKE



"Of my records, I can't say that I like any one best. I find the most pleasure in listening to 'The Evening Star' from Tannhauser; 'Ah, 'Tis a Dream' and the 'Prolog' from Pagliacci. I am very fond of my Disc Record 'The Bugler.' For those who like something stirring, something that rings with battle and bravery, I suggest 'The Bugler.' It is the story of a young bugler who is sent out in the snow and ice to watch for the enemy coming across the frozen river. The bugler has orders to blow his bugle when the enemy appears. He is almost frozen at his post, but when he sees the enemy he puts his bugle to his lips and blows a warning blast to his comrades. The next moment a bullet cuts him down. However, he puts the bugle to his lips again and with his dying breath blows a final blast.

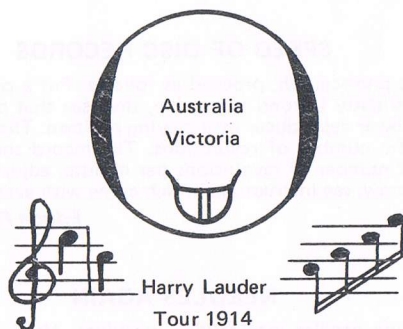
"Personally, I think there are few things more glorious than the gift of song. It is wonderful to have the song Re-Created by Mr Edison."

In four years Thomas Chalmers' star has risen high. He is now the principal baritone of the Boston Opera Company, and is one of the youngest artists to achieve success on the American operatic stage. He has been a member of the Century and Savage Opera Companies. His voice is of beautiful texture and great power. His action is easy and convincing, and by many he is considered the best of all American baritones on the operatic stage.

Edison Phonograph Monthly, August, 1916

HARRY LAUDER

The wall-board from the old His Majesty's Theatre in Dunedin has the following information:



Sheldon Orace Conductor

Rumph. V.
Disswitley, Miss?
M. Cudden, Miss?

Evangelista, G. Basso
Fox, F. Cello
Caulton, V. Cornet
Jones, G. Horn

Barward, F.
Arnold, G.
Dignum, A.
Miller, B.
A. ? Boyd (Instrument indecipherable)

Horn
Clarinet
Drum
Trom

Harry Lauder
21.8.14
Guissepe Evangelista

*This article is sent by
The Hocken Library, University of Otago, Dunedin, N.Z.
who are members of our Society*

BUBBLE BOOKS (HARPER/COLOMBIA BOOK THAT SINGS)

I have recently been fortunate to acquire 4 sets of the "Bubble Books" issued by Colombia Graphophone Manufacturing Co. The books were produced by Hodder and Stoughton as a set of 12 albums, each containing 3 single sided 5½" records. The books are patented Aug. 7, 1917 to Ralph Mayhew and copyrighted to Harper & Brothers 1919. The stories are by Ralph Mayhew and Burges Johnson and pictures by Rhonda Chase.

Listed below are the titles and, where available, Matrix Nos.

1. The Bubble Book.
2. Second Bubble Book.
3. Third Bubble Book. a. — 869. b. — 870. c. — 871.
4. The Animal Bubble Book.
5. The Pie Party Bubble Book.
6. The Pet Bubble Book.
7. The Funny Froggy Bubble Book. a. — 1162. b. — 1151. c. — 1166.
8. The Happy Go Lucky Bubble Book. a — b. — 4 Qal/1163. c. — 1150.
9. The Merry Midget Bubble Book. a. — 1183. b. — 2P 1182. c. — 1181.
10. The Little Mischief Bubble Book.
11. The Tippy Toe Bubble Book.
12. The Gay Games Bubble Book.

The records have an earlier patent of Nov. 30, 1909 and each record is a song which goes with part of the narration of the story. The quality of both book and recording are very good and the fairy tale, pastel type art work typifies the era. The books are hard bound measuring 18cm x 15cm comprising 16 pages and the 3 records are sandwiched in the appropriate places. The books are all complete and in good condition except the 8th which has the first recording "The Jolly Miller" missing. In its place was a 6" Kiddyphone No. 28 "Keel Ras/ Oh Charley Take It Away" with a small crack in it but still playable.

SPEED OF DISC RECORDS

To test speed of Disc record phonograph, proceed as follows: Put a piece of paper between record and turn table, letting the paper project slightly beyond turn table, then see that phonograph motor is wound up. Next allow phonograph to run, and lower reproducer into playing position. Then place finger so that paper will strike it when revolving, and count the number of revolutions. The record should revolve at 80 turns per minute. Should it not make the correct number of revolutions per minute, adjusting should be done by the speed adjusting screw. (For location of screw, see instructions which come with every phonograph.)

Edison Phonograph Monthly, November, 1915

NEEDLES AGAIN

Somebody is eternally sticking needles into talking machines. Mr J. B. Taylor, a consulting engineer, in a recent issue of *Scientific American*, takes the latest jab.

Mr Taylor's microscopical examinations have shown that after once playing a twelve-inch talking machine record the point of the needle is like an engraving tool. A record can be ruined for ever, he says, by playing it with a needle that has been used before on another record, for the sharp shoulders of the needle will not fit the grooves of the record but will scrape and plough nicks on alternate sides of the grooves.

He calculates that on the point of the talking machine needle there is a weight of four ounces and that the average area of bearing surface of the point is 1-36,000 of a square inch. From this it follows that the needle is carrying a weight of 9,000 pounds to the square inch.

Edison Phonograph Monthly, September, 1916

PREFERS THE CYLINDER TO THE DISC!

The author of "I'll Take You Home Again, Kathleen," Thomas P. Westendorf, writes as follows:—

"For the past two months I have been trying to make up my mind that I ought to get an Edison Disc, but, listen! Do you know I really prefer my Edison Cylinder that I have become so attached to the past two years. I admit the Disc has its good points (including the Diamond Disc Point), but the Edison Cylinder also has the same good point (the Diamond Disc Point), and it has become such a fixed habit to play the cylinder that I think I will stick to it, and so I am really going to buy now one of your new Edison Cylinder instruments in preference to the Diamond Disc."

Edison Phonograph Monthly, March, 1916