

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 17 ISSUE 1
&
VOLUME 17 ISSUE 2

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&
DECEMBER 1981

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FOR YOUR INFORMATION

By the time this reaches you, Christmas will be near and so, we from New Zealand, would like to take this opportunity to wish you all a very merry Christmas and a happy New Year.

Since the Parts List went out, we have had a good response from members; so good, that some parts are now temporarily out of stock. We still can supply Petal horn, in fact, we have a good stock of all types.

PARTS

Turntable Felt:

We have now in supply a small supply of turntable felt (medium green) at the reasonable price of \$1.50, remember this is only about \$1 U.S. This size is 12" x 13" and can be cut by you to suit. The best way we have found of securing felt to turntable is to P.V.A. glue the turntable, place felt on turntable, spread out, leave to dry, then trim with razor blade or cutthroat razor. Cut centre hole last.

Sell:

1 Gold and 1 Nickel long playing Diamond Disc reproducers and also motor and board — offers to Robert Sleeman, 8b Tankerville Road, Christchurch 2, N.Z.

Surplus machines — N.Z. Members:

1 Cheney Upright — medium oak
1 HMV Reentrant — medium oak 163 (no reproducer)
all offers considered
machines in good condition
contact Secretary before 31.12.81.

ILLUSTRATIONS

VICTOR 1. See elsewhere.

Thomas A. Edison:

This is an old postcard kindly sent by a friend many years ago; is a nice colour portrait of T. A. himself, with his signature underneath.

The fine print says:—

"Mr Edison is not only the inventor of the Edison Phonograph, but he still controls its manufacture and sale. He regards it as the greatest of instruments for home entertainment and education. This is why he was quoted as saying, I want to see a phonograph in every home."

Electric Light see article.

Edison Diamond points:

This is the cover of an Edison monthly, and we thought appropriate for Christmas. Note Edison and his son Charles' signature.

Along Broadway:

Cover of another monthly publication produced by Edison.

Electric Car:

Edison as passenger in one of his early electric cars. Do not know who the driver is, but looks like Laurel of Laurel and Hardy!

Kacti Needle packet (and needle):

To illustrations of this needle packet along with the needle. About this Company, we have no information.

More Labels by Mr D. Taylor:

See under Record Labels No. 5.

ANNUAL MEETING

We had a well attended annual meeting held on 28th September 1981. Joe Pickering took the chair for the election of officers. Those elected were as follows:—

Patron Barbara Dini

President Joffre Marshall

Vice President Adair Otley

Past President Walter Norris

Treasurer Stewart and Diana Hobbs

Committee Margaret Marshall Robert Sleeman, Hilda Norris

Secretary Mrs Lyndsey Drummond was reappointed as Secretary.

Business:

It was confirmed at the Meeting that the annual subscription would now be \$7.00.

Programme:

Robert Sleeman, along with other members, brought small model steam engines which were displayed and talked about.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

1904?

VICTOR I

No. 48

GRAMOPHONE & TYPEWRITER

More after the type we see in New Zealand, another nice machine from the Schlick collection. Many thanks Larry!

The case measures 11" x 11" and is 5" high, has an exhibition reproducer and an 18" long horn, 16" across the flare, and all made of tin segments. Information on Victors wanted. Have you a machine we have not so far illustrated?

DULCEPHONE

POINTS FROM LETTERS:

From Steven Vallett we have illustrated in this issue, two photographs of an unusual over horn disc machine which he owns. He calls it a Dulcephone, and we guess this is the name on the reproducer.

We have not come across it in any catalogue, so therefore would be pleased to hear from anyone who has come across a machine that looks anything like it.

From B. Ingroville — re your request for items of interest to phonograph collectors, I submit the following information. It was bound to happen sometime, sooner or later, that someone would turn out a reproduction outside horn phonograph. Two methods are being used, one in England where a reproduction outside



Victor 1



Thomas A. Edison.

Mr. Edison is not only the inventor of the Edison Phonograph, but he still controls its manufacture and sale. He records it as the greatest of instruments for home entertainment and education. That is why he was quoted as saying: "I want to see a Phonograph in every home."



NO. 48.

horn machine is being put together and being sold to antique stores and individuals who only want one machine that plays their old 78's loud and clear and looks the part of an old original machine.

The people who are producing this machine are having table model cabinets turned out by a cabinet maker, stained and varnished, with various decals on the front of the case (i.e.) Premier, Premium, Victory, Regent, Regency, etc.

Into this case a small original motor is installed, mostly from portables, using original turntable, brake and speed control and crank.

The back bracket is a reproduction, plated with a reproduction tone arm that adjusts for length also plated, attached is an original reproducer adapted to fit tone arm, added to this is an all brass reproduction horn about 30" long with a reproduction aluminium elbow also plated to fit the back bracket. These machines are being sold for about £150 in England, freight to Canada brings the cost to about \$425.00 each, plus 24% duty on the new parts and 9% duty on the parts over 50 years old, they are being sold here for \$650 to \$700.00 each.

The second reproduction, if you can call it that, is put together by dealers and some not too honest collectors. Their method is to take a small table model inside horn machine, like a Victor XX-IV or Columbia Grafanola, or similar table model case with inside horn.

From Mr L. Stevenson regarding Edison Parts and Motat. . . . I have not been active at Motat for about the last 12 months — since the new Director was appointed, and he made it known that the new policy did not include having the older members assisting the staff on weekends. I have concentrated on the restoration of my Wurlitzer Theatre Organ which we are reinstalling into a theatre at Avondale. The Motat affair is a long story and it's sad because most of the people who worked hard to build up the museum to what it is now, are no longer involved. The story about the Edison parts going to Motat is a complete mystery — no one knows anything about it. The only suggestion I can offer is that about 4 to 5 years ago, the wife of an old Edison agent was very ill and her family put her into a private hospital — as she would never come out of the hospital again, her home was sold and the remains of the Edison agent's parts, boxes of old reproducers 5,000 odd, new cylinders and parts of machines — horns still in their original wrappings and a signed photo of Thomas Edison given by Edison when the agent visited the U.S.A., were all thrown on the tip. I found out about this about 3 months after the tipping event.

Perhaps this story has resurfaced. The agent's name was WADE. . . .

THE PIANO PLAYER

We do not have all the facts, but felt that as there now are a number of collectors of player pianos and similar instruments, that a little on this subject could be of interest.

From Frank Holland came the information on a machine he has which is the earliest we have heard of, see Volume 14 of April and June issue, pages 27 and 28.

This is a player piano which he dates as early as 1840.

What we believe were first to appear in New Zealand were what we call push ups (another term is Pianists).

These were player works built into a small case which could be adjusted to the height of the average piano.

These units had small projecting finger-like arms covered on the bottom side with felt and spaced to cover a major portion of the key-board, that is 61 to 65 notes.

The roll used fitted in the same way as a player piano and foot pedals were used also in the same way to blow.

We also believe that there were two types that preceeded these push ups and the difference being that they were hand blown, that is a handle was used which is turned like a barrel organ and that either a disc or book music were used. We have a small illustration of that latter, but have not anywhere heard of anyone anywhere who owns a cardboard disc type.

The early type we date to around 1900 to 1910; and from then on, the player unit was fitted into the piano.

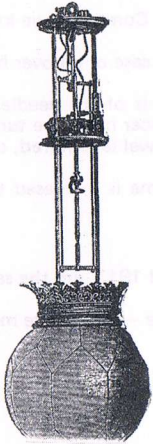
We have come across 65 note machines with the roll and tracker bar fitted under the key board, but the most common position is in the front above the key board. Most machines use an air motor to drive the roll, but we have come across a make that uses the air motor to wind a spring, the spring in turn drives the roll in re-wind.

The latter pianos all use a standard 88 note roll, and many are surprised that new rolls with modern selections can still be obtained. The two well known companies to produce rolls which are still sold in New Zealand, are "Master Touch" and "Q.R.S." We have two illustrations of push ups.

MARATHON by W. T. Norris

A number of years ago, I was fortunate to obtain from another collector a few "marathon" Hill & Dale Discs.

Electric Light.



THE GULCHER LAMP

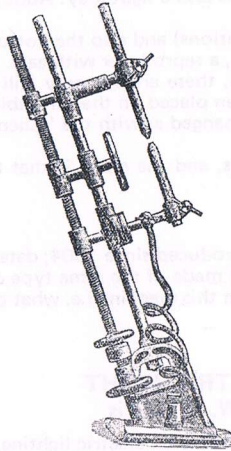
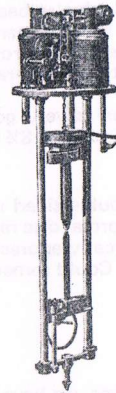


Fig. 94.—PROJECTOR LAMP OF THE GULCHER COMPANY.



BRUSH VIENNA LAMP



OPEN AND CLOSED

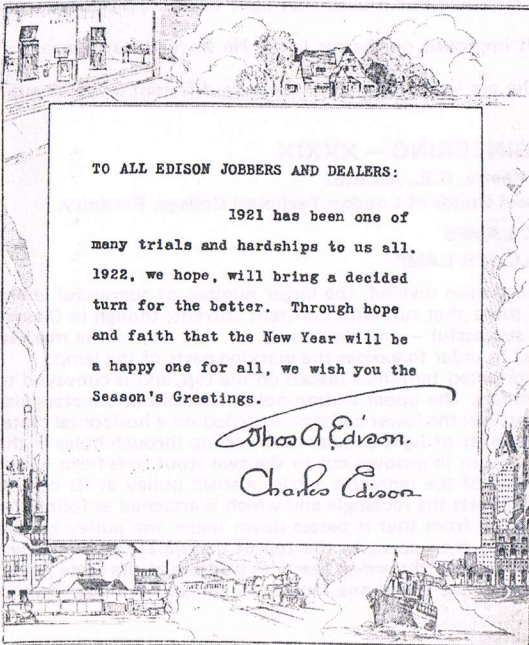
Edison Diamond Points

REG. U. S. PAT. OFF.

Volume VII

JANUARY, 1922

Number 1



TO ALL EDISON JOBBERS AND DEALERS:

1921 has been one of many trials and hardships to us all. 1922, we hope, will bring a decided turn for the better. Through hope and faith that the New Year will be a happy one for all, we wish you the Season's Greetings.

Thomas A. Edison.
Charles Edison.

Along Broadway

Reg. U.S. Pat. Off.

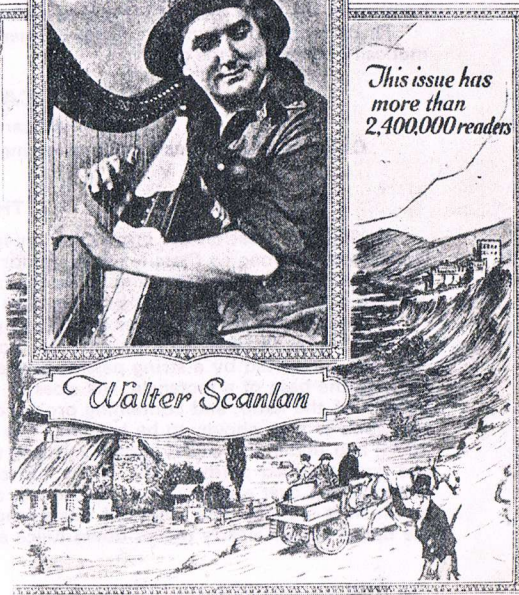
The Edison Musical Magazine

November 1921



Walter Scanlan

This issue has more than 2,400,000 readers



These are grey in colour and the record sleeve is also a light grey. About these, or the Company, we know very little.

I have since obtained a reproducer (see illustrations) and also the bottom half of the case of an over horn disc machine which also bears the same trade mark, a reproducer with ears.

Apart from the very early single sided Aeolian, these are the only Hill & Dale records of the needle cut type that I have come across in New Zealand. When placed on the turntable, the reproducer has to be turned (this is easy with a "Sonora") or the reproducer changed as with the "Cheney" but no jewel is required, only a needle.

Reproduction is very good from these records, and the claim is that the playing time is increased to 3 minutes for 10 inch and 8½ minutes for 12 inch.

Discs:

These are double sided records and therefore produced since 1904; date on the record 1913, are the same thickness as a normal disc record of the thirties and made of the same type of material.

We would greatly appreciate any information on this machine i.e. what one looked like — what type make of motor — etc. Could someone help please?

ELECTRIC LIGHT

by W. T. Norris

For some time, we have longed to produce an article on electric lighting.

Edison spent so much time and money to produce the first working lamp and he was followed by others, all of whom contributed something. We have collected a lot of information over the years which is not easy to condense, so hope what follows is both interesting and informative.

Edison was not the inventor of an electric lamp, there were many in the field, and all at the same time. The most well known was an English man by the name of Swan, who is claimed by many to have been the inventor. What has to be established, is who produced the first working lamp, i.e. of the type we use today.

First Electric Light:

From research, we understand that Sir Humphrey Davy produced what must have been the first electric light in 1808.

He used two thousand cells made up of porcelain which contained an electrolyte fluid made up of sixty parts of water, one part each of nitric and sulfuric acid. The plates were made of zinc and copper. The current was fed onto two pieces of charcoal and these produced a carbon ARC (similar to a welder at work). This light without a means of control only ran for a short period but proved that light could be produced using a large electric current.

In 1844 a Frenchman by name of Leon Foucault improved on the arc lamp. He worked out a means of hand controlling the gap and using hard carbons.

There followed a number of improvements to the arc lamp, most of these were different ways of automatically controlling the gap.

ELECTRICAL ENGINEERING — XXXIX

by Edward A. O'Keeffe, B.E., A.I.E.E.

Demonstrator in Electrical Engineering, City and Guilds of London Technical College, Finsbury.

ARC-LAMPS

THE GULCHER LAMP

Of the two great classes into which arc-lamps have been divided, the larger number of successful lamps undoubtedly belong to Class I, which comprises all those that run with constant current; though in Class II the Gulcher lamp may lay claim to having been as successful — and deservedly so — as any in the market. This lamp is illustrated, the globe having been lowered in order to expose the working parts of the lamp.

The current enters and leaves the lamp by two insulated terminals placed on the top, and is conveyed to the carbons by flexible leads attached to those terminals. The upper carbon-holder consists of a rectangular iron rod, supported by a string passing over a fixed pulley; the lower carbons is carried on a horizontal plate, forming the base of a rectangle, the sides of which consist of light circular rods passing through holes in the bottom of the lamp, and containing projections which run in grooves cut in the two stout rods from which the globe is now shown to be hanging. The upper side of the rectangle carries a small pulley at its central point; and under this pulley passes a string which supports the rectangle and which is attached as follows:— one end is joined permanently to the top of the lamp; from that it passes down under the pulley on the rectangle, up over a pulley fixed to the top of the lamp, then down to the top of the upper carbon-holder, to which it is fixed. The object of this arrangement is to keep the arc as nearly as possible at the same point; the upper holder clearly moves down twice as quickly as the lower one moves up; but as the upper carbon

is consumed about twice as quickly as the lower one, the arc practically remains at the same point. For ordinary lighting purposes it is not of importance that the arc shall remain at the same point, and hence in most arc-lamps the lower carbon is fixed, and the arc gradually descends as the carbons get burnt away; but there are cases in which the fixed position of the arc is a matter of vital importance; notably where the arc is placed at the focus of a reflector, either for lighthouse or for a similar kind of work.

Like all lamps belonging to this class, it contains but one coil, which is of low resistance, and is wound on a horseshoe magnet of peculiar form; one leg is about twice as long as the other; they are parallel, and joined by a heavy iron yoke. It can be best seen in Fig. 93 which is an enlarged view of the principal portion

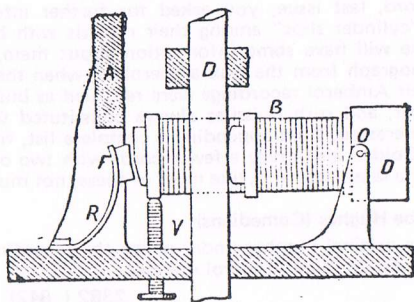


Fig. 93.—PRINCIPAL PART OF THE MECHANISM OF THE GÜLCHER LAMP.

of the mechanism. D is the heavy yoke joining the two legs, the shorter of which is marked B; the other leg is behind this, and is partially covered by it. The whole makes up an electro-magnet which is pivoted at the point, O, and is capable of moving freely round this point. The end of the longer leg rests on the point of an adjustable screw marked V, by means of which it can be either raised or lowered as may be desired, and the other end of the magnet is weighted in order to partially counterbalance this leverage. The whole of the current passes round this electro-magnet, which is thus made extremely powerful. The upper carbon-holder is marked D; it is pressed, by means of a roller and a light spring, against the core of the shorter leg; the end of this core is made of brass, and the holder itself is nickel-plated; these precautions are taken to prevent them from permanently sticking when attraction between them takes place. At the end of the long leg, and above it, is a block of iron marked A; and F is an iron button carried on a light spring, B, and magnetically insulated from the electro-magnet.

The action of the lamp is as follows:— The current flowing through the coils turns the horseshoe into a powerful magnet; the core of the shorter leg immediately sticks to the upper holder, whilst the core of the longer leg attracts the button, F, and is itself attracted to the fixed piece of iron, A; this latter attraction is sufficient to raise the whole electro-magnet, and with it the upper holder. The raising of the upper holder lowers the lower one by half the distance, and an arc is thus struck. As the arc grows long, the current, and consequently the electro-magnet, grows weak — since the resistance in the main circuit is increased — and the longer leg is slightly lowered by the attraction between it and the fixed iron block diminishing. The carbons are thus gradually brought together; but the shorter leg also becomes weak, and as it does so it allows the holder to slip slightly till the arc has regained its proper length when it grips it again and equilibrium is restored. This slipping of what may be called the magnetic clutch goes on almost continually, and feeds the arc as the carbons are consumed more uniformly than any other form of clutch.

The object of the small iron button, F, is to damp any tendency to pumping, by acting as a magnetic break on the electro-magnet. The feed, as may be seen, is retractile, and the length of strike is determined by the position of the adjustable screw, V. The steadiness of the light given by this lamp will compare favourably with that given by any other lamp at present in use under ordinary commercial conditions.

Fig. 49 is an illustration of the projector lamp made by the Gulcher Company. It consists simply of two large carbon-holders that can be moved up and down by means of a screw on which two threads — one having double the pitch of the other — are cut, so that the upper carbon moves down twice as quickly as the other moves up. The arc is thus kept fixed, which is a matter of primary importance; whilst the screw itself can be raised or lowered in case the arc should by any chance get out of focus. Both the striking of the arc and the feed take place by hand, and the current varies between 30 and 60 amperes, according to the size of the carbons used. A carbon disc placed behind the arc protects the screw. This disc is a special feature of the Gulcher projector lamp.

to be continued

One of the better known lamps (see illustrations), was the Brush-Vienna Lamp and these were used to light up streets in France and the U.S.A.

The drawbacks mainly were huge current required, with a somewhat unpleasant blue glare, only suitable for street lamps. Hence the search for an economical lamp, cheap to produce which gave a warm useful light, and here it was, that seemed to be a race to produce the first working lamp.

GOLDEN AND HUGHES

In the Phonographic Record, last issue, you asked for further information concerning Billy Golden and Joe Hughes. I have no "cylinder slips" among their records with biographical details, but no doubt Mr Deftelson's new catalogue will have some information about them, as they were very popular artists and were on the Edison Phonograph from the wax amberolera, when the quality of the cylinder recording reached its peak. Most of their Amberol recordings were re-issued as blue amberols, from the same master cylinders, under a new number, and rush re-issues always constituted the "cream" of the Blue Amberol cylinders. In case anyone is interested, I am appending a complete list, from the Edison catalogues, of their four-minute recordings. Billy Golden also made a few records with two other comedians (J. Marlowe and B. Heins) but these were among the later issue and, like most of these, not much good, so I've left them out.

Records by Billy Golden and Joe Hughes (Comedians):

Note: Where applicable, the original number under which the recording first appeared as a wax amberol, is enclosed in brackets () following the Blue Amberol number.

2045 (72)	The Shipmates	2382 (842)	Whistling Pete
1511 (111)	My Uncle's Farm	1907 (958)	An Easy Job on the Farm
1712 (151)	Darkey Schooldays	2429 (1024)	Jimmy Trigger-Soldier
1948 (178)	Bears' Oil		
1769 (219)	Turkey In The Straw		Wax Amberols not re-issued as Blue Amberols:-
2006 (546)	Comic Epitaphs	403	Two Happy Darkey Boys
1880 (609)	Doctors' Testimonials	422	Down in Turkey Hollow

The following were "straight" Blue Amberols (i.e. not re-issues and made after 1912):-

1671	Darktown Eccentricities	2308	Going Back to Arkansas
1644	Unlucky Mose	3942	The Bell Hops
1837	Clamy Green	4192	The Life Insurance Policy
2074	The Hotel Porter and the Travelling Salesman	4529	Who Stole the Chickens?
2192	Aunt Mandy		

If anyone is interested, I can make a C90 Hitachi tape containing most of the above numbers to play for members at your Ferrymead meetings.

O. C. Williams

CANADIAN BERLINERS

Over the years many sources have given individual descriptions of the various models of Victor or Berliner gramophones, which were manufactured internationally prior to 1912. To my knowledge, the Phonographic Record has provided more information on this subject than any other person or society.

In recent years, I have come to realise (or suspect) that the total "story" of Berliner or Victor gramophones is far from complete, and that I could have contributed to the "story" years ago, perhaps it's not too late even to recall the past now.

About 15 years ago and until recently, my occupation required that I travel extensively in Canada and the U.S.A. While travelling, all my spare time was devoted to visiting other collectors of phonographs and following up leads, often with positive results. This was in the days when the average price of a horn machine was between \$100 and \$200 and relatively easy to obtain (compared to now). In those days, I met a Toronto collector, Gordon Reithmeier whom I regarded as an expert on Canadian Berliners, who at the time was working on his second phonograph collection comprising mostly of Berliners (pictures enclosed of some of his collection). Gordon sold both of his collections to the Federal Government National Museum in Ottawa, Ontario, the number of machines numbered well over a hundred, of which many, or most, were Canadian Berliners. During my many visits with Gordon, I had the opportunity to see many of the different Berliner models which he had. Gordon discussed the project which he had taken on to research the models which Emile Berliner produced out of the Montreal plant. (Every collector knows why Emile Berliner moved to Montreal after losing the lawsuit with E. Johnson).

Some years went by and when Gordon decided to give up phonograph collecting, he also gave up the research partly due to utter frustration of not being able to uncover documentation of the various Canadian

Berliners which he had, and had seen in the hands of other Canadian collectors. What little advertising was done at the turn of the century was mostly in the Big City newspapers — Gordon spent hours and week-ends viewing the old newspapers which were all on microfilm at the main libraries, and as I later found out myself after attempting similar research, most advertising showed pictures of popular models especially the trademark model (dog model). Over the years I talked with many prominent Canadian collectors (The Toronto Society has a 100 or more active collectors) and no one was able to, or could attempt to, list all of the Canadian Berliner models. I have personally seen models from both ends of the alphabet and have now, or have had, the following models: A, B, C, D, E, G, K, P, HT (the rear mount models I believe were double letter designations with the "T" meaning rear mount as in "HT", which included models with completely carved cases with animal figures (Lions, I think). It is believed that Emile Berliner produced so many distinct models that the entire alphabet was used up so that it became necessary to adopt double lettering (this is not a confirmed belief). Gordon suggested that Emile Berliner would test the Montreal market at Christmas time by introducing a small run into the Toronto and Montreal markets — evidence of discovery of many models was that they were rarely found outside of these areas.

In conclusion, I wish to say that anyone devoting the time to study Berliners, should concentrate on Eastern Canada, after all, this was where most of the real Berliners were made, and because documentation on Canadian Berliners is rare, the only way to acquire the data would be to visit every Canadian collector who possesses Berliners — I once thought of doing this — but — oh what an overwhelming thought — perhaps this would be a wonderful project in retirement (some 20 years hence). However, it is quite possible someone — somewhere in Canada has, or is, presently doing Berliner research — how interesting it would be if this information were made available some day.

Harold Braker

2906 Camrose Dr., Burnaby, B.C. V5A 3W6

COLLECTING MACHINES

Every collector in the first flush of enthusiasm and excitement, rushes out and buys every machine he sees, and all the paraphernalia that goes with collecting, until he runs out of money or space, and I was (am) no exception. Machine followed machine until they are stacked 4 high around the walls and on the floor of my display room. When does it stop? What purpose and direction is my collecting taking? Am I going to be like some collectors and keep everything until I have no room to move or am I going to rationalise and end up with 3 or 4 rare and attractive machines? This question has been on my mind (and my wife's tongue) a lot lately. Yes, I will have to rationalise, simply on the question of space and cost. Economically it would be better to invest the money from several lesser machines into one better one. There are several ways of approaching this (a) collect only cylinder machines (b) collect only disc machines (c) collect machines before a certain date (d) collect certain makes of machines e.g. HMV (e) collect horn machines (f) collect machines one likes (g) collect rare machines. Economically more expensive machines appreciate faster on a percentage basis than cheaper ones, but it can be frustrating to a collector to only be able to afford say, one machine a year. I have found that the only way to avoid the high cost factor of building up a selection of good machines is to exchange with other collectors and repair your own machines. A machine which is unrestored and missing parts may only be worth 1/10th of the completed item. Obviously one cannot go on collecting parts ad infinitum, so in my case, I am rationalising by selling off or swapping my 20 or so cabinet and table models, motors etc, and specialising in Edison and cylinder machine parts, anyone interested? Outside New Zealand, exist the facilities because of the large numbers of collectors for plenty of interchange in original parts. I would like to foster this in N.Z. as there must be plenty of machines reposing in collections which are missing parts with no hope of completion whilst the offending part is sitting uselessly in another collection. If you have a part problem or a spare part/machine let me know and I may be able to put you on to another collector, or keep a track of your problem for future reference.

Back to the original problem of collecting, in essence the answer is collect what you like, but like what you collect.

Robert Sleeman

now at 86 Tankerville Rd, Christchurch 2

DOES ADVERTISING PAY?

The short answer is yes and no. I have been advertising for machines for about 2 years fairly regularly, and I would have spent about \$200. I have tried advertising for machines in the Saturday night Buy Column and also the Musical Sounds Column. I have also advertised in the local Give Away suburban papers. Advertising is a bit like gambling, you never know what your luck might be. Advertising has the advantage of lack of competition when buying, in that you do not have to rush to answer an advert and compete with every other collector for interesting machines. It also has the advantage of turning up machines which may not otherwise come onto the market.

Unfortunately it also has many disadvantages which can outweigh the advantages. Firstly, the phone. It can ring at any time day or night. Secondly, one feels morally obliged to answer even the most insignificant of replies. Thirdly, tact is involved as many replies can be for absolute rubbish which can be worth a "fortune" in the eyes of the owner. Fourthly, many replies are only people wanting an over-the-phone valuation of their machine with no intention of selling, or if they are, as a recent case indicates, then they double the price and advertise it or put it up for tender to the highest bidder. Lastly, there is the question of price. Do you have a conscience? What do you offer the lod lady who has an "Opera" (I Wish) for sale and who leaves it up to you to name the value? Remember it's your phone number they have and it's your reputation you want to uphold for any future transactions. Personally it's up to you. I have not actually turned up any exciting machines by advertising. I have found that usually it is parts or "suitcase" and table models which seem to appear. Most of my better machines have been from other collectors or from beating other collectors to the door in reply to adverts in the paper. The advantage of this is that the seller usually has established their price before hand. In essence if you are collecting seriously, you have to look seriously all the time; always ask everyone, and make a point of telling people your interest.

Recently I obtained the remains of a music box and red gem from the neighbour of a fellow collector's friend, and conversely he obtained some original sealed bottles of Edison oil, despite my advertising efforts in the same town. So it's all the luck of the draw. Another case in mention, is the standard motor I found last week a block away from another collector because I went to a garage sale advertising an engineers workshop clear out in the hope that I could turn up something. This time I was lucky, but the other 99 times are another story. In a weekend's fruitless searching I might use \$10-\$20 of petrol, so you don't get nothing for nothing. In the end it's up to you, so happy hunting.

Robert Sleeman

THE UNHAPPY ROMANCE OF CHOPIN

A delicate, dreamy-eyed youth once met a most fascinating siren who had taken French leave of her husband and gone to Paris to find the gay freedom she craved. The youth was Frederic Francois Chopin, the great composer, and the siren was Aurore Dudevant, known to the world as George Sand, this being the *nom de plume* under which she won fame as a writer.

The play "Madame Sand" which appeared on Broadway last season, served to familiarize many of us with the love affairs of this aspiring authoress. The dramatized version was somewhat distorted, to be sure, but it was true in the main as to her extraordinary charm and her complete and remorseless inconstancy.

Already a distinguished French poet had met a tragic end through the charms of Mme. Dudevant, and Chopin, instinctively fearing a similar fate, was loath to meet this alluring lady. But in 1836, when Chopin was twenty-six years old, fate brought them together, and from the moment the great musician's eyes rested upon her his doom was sealed.

"It seemed as if this fragile being was absorbed and consumed by his affection," wrote George Sand in describing Chopin's subsequent infatuation. "Some seek happiness in their attachments. When they no longer find it the attachment gently vanishes. But he loved for the sake of loving. No amount of suffering was sufficient to discourage him. He could enter upon a new phase, that of woe; but the phase of coldness he could never arrive at. It would have been indeed a phase of physical agony — for his love was his life, and, delicious or bitter, he had not the power of withdrawing himself a single moment from its domination."

For ten years these two geniuses continued infatuated with one another.

At last she persuaded him to go to the island of Majorca with her, and here Chopin's health began failing him.

Now came the test of her affections. Passionate and loving as she had been to her genius lover when he was well, she was no longer so to him as an invalid. She would complain about having to nurse him, and Chopin's sensitive nature would sense to the quick every little change in her manner toward him.

But while these thoughts and plans were in his mind, Madame Dudevant, having long since grown weary of her lover, was only waiting for a chance to break off the attachment. Chopin little dreamed as he lay tortured with thoughts of their future that other men were to tread the path that had led him to her heart and that already he was an old shoe whose soul had literally been worn out. Shortly after this the lady left him and they were permanently separated.

About a year later, however, George Sand appeared to have regretted her cruel treatment of the young musician. Fate once more threw them together at the house of a mutual friend. There were a number of people in the room, and George Sand seeing Chopin walked up to him and held out her hand.

"Frederic," she murmured, in a voice meant for his ears alone.

He gazed at her a moment as if not sure it was she. His lips moved ever so lightly as if to utter some word; then into his eyes came a haunting sadness, his handsome face grew deadly pale, and without a word he turned and left the room. He never saw her again.

Chopin loved no other. An intimate friend of his says that he spoke frequently and almost by preference of George Sand, without bitterness or condemnation. Tears always filled his eyes when he mentioned her name, and with a kind of bitter sweetness he gave himself up to memories of her. Chopin felt that the sundering of this long friendship, which lasted ten years, broke all the ties which bound him to life. His health failed steadily until 1849, when he returned to Paris to die, the victim of a sad love affair wherein a genius loved a genius — loved and lost.

VINTAGE PHONOGRAPH SOCIETY (INC.)
BALANCE SHEET AS AT 8th AUGUST 1981

1980 Current Assets:		1980 Less Liabilities:	
2,697 Stock of Parts	3,647.36	69 Subs'in Advance	105.44
98 Stock of Magazines	197.45	-- Postage in Advance	60.65
1,244 Bank Account — Current	1,054.22	233 Parts Paid in Advance	433.30
200 -- Deposit	200.00	20 Loan (Interest Free)	20.00
13 Subs in Arrears	18.00		
-- Postage in Arrears	25.23	<u>322</u>	<u>619.39</u>
22 Sundry Debtors	12.05	<u>\$9,069</u>	<u>Net Assets</u>
<u>4,274</u>	<u>5,154.31</u>		<u>\$10,443.63</u>
Fixed Assets:			
4,466 Buildings & Additions	4,465.76		
69 Library Books	68.70		
390 Phonographs (2)	390.00		
57 Ladder	57.25		
100 Piano	100.00		
35 Cabinet (2)	70.00		
-- H.M.V. Table Grand 103	50.00		
-- Cylinders	7.00		
-- Edison Diamond Disc (London)	100.00		
-- Ducetophone	600.00		
<u>5,117</u>	<u>5,908.71</u>		
<u>\$9,391</u>	<u>Total Assets</u>		
	<u>\$11,063.02</u>		
		<u>\$9,069</u>	

Represented By:--

Accumulated Funds:

8,416 Balance 31.8.80	9,068.62
653 Plus Excess Income	
Over Expenditure	<u>1,375.01</u>
	<u>\$10,443.63</u>

VINTAGE PHONOGRAPH SOCIETY OF N.Z. (INC.)
STATEMENT OF INCOME AND EXPENDITURE FOR YEAR ENDED 8th AUGUST 1981

1980 Income was Derived from:--		1980 Less Expenditure:	
2,306 Sales -- Parts	3,687.70	2,104 Purchases -- Parts	4,021.59
75 -- Magazines	11.80	680 -- Magazines	636.00
61 -- Records	22.30	533 Postage, Printing, & Stationery	550.00
864 Subscriptions	974.38	40 Room Hire	40.00
695 Ferryroad Display	1,156.02	370 Audit Fee	75.00
554 Ferryroad Gate-takings	540.79	75 Secretarial Expenses	295.00
258 Postage -- Parts	296.48	110 Insurance	170.46
16 Donations	40.36	187 Ferryroad Expenses	249.99
52 Interest -- Current A/c	35.57	611 General Expenses	679.87
16 -- Deposit A/c	24.00	54 Fair Expenses	--
199 Sundry Income	254.00	37 Repairs & Maintenance	--
214 Increase in stock of Parts and Magazines	1,049.52	<u>\$4,801</u>	<u>6,717.91</u>
144 Styx Fair	--	<u>\$ 653</u>	<u>Excess Income over Expenditure</u>
<u>\$5,454</u>	<u>\$8,092.02</u>		<u>\$1,375.01</u>

AUDIT CERTIFICATE

Certified that the books of account and related documents have been examined. The Income and Expenditure Statement and Balance Sheet have been prepared from these records and show a true and fair record of the financial affairs of the Vintage Phonograph Society of N.Z. for the year ended 8th August, 1981 as far as I am able to ascertain.

T. J. Kavanagh, Auditor

Marathon



"MARATHON" Records must with a needle, commencing edge of record and playing is the centre. The Soundbox set facing the front of the not sideways, as with the types of machines.

"MARATHON" Records can be used on any make of Disc but in order to set your in the correct position it is necessary to have one of our adaptors, as illustrated above, which enables you to use your present

adaptors can be obtained from any dealer on mentioning the make of your machine.

2/6 Price 2/6



2/6 Price 2/6

The "MARATHON" Record is superior to all other makes, playing up to 5 minutes on each side (11 against an average of under three minutes of other makes or 10-in. records, whilst the 12-in. "MARATHON" records play up to 8 1/2 minutes). Songs and musical selections can therefore be given without cuts or omissions.

"MARATHON" Records are remarkable for their absence of scratch.

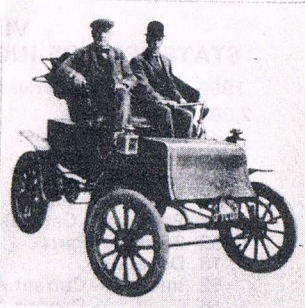
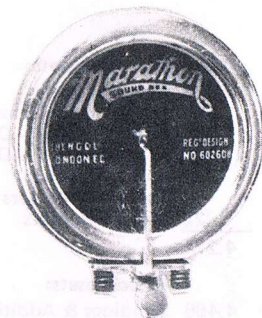
"MARATHON" Records are rich in tone and clear in detail.

"MARATHON" Records should be played at a speed of approximately 80 revolutions per minute, except where specially mentioned in brackets in the catalogue.

THE NATIONAL GRAMOPHONE COMPANY, LTD., 15 City Road, LONDON.

IMPORTANT NOTICE. Should you have any difficulties in obtaining supplies, or in playing these records, please communicate direct with the Company, mentioning type and make of your machine, and name of your nearest dealer.

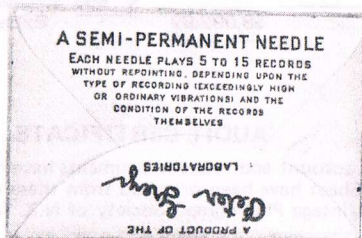
"MARATHON" RECORDS WEAR LONGER THAN ANY OTHER



EDISON ELECTRIC CAR



ANNA CASE



KAKTI NEEDLE PACKET



RECORD LABELS (PART 5)

D. L. Taylor

This episode covers from Columbia to Cosmopolitan Columbia:-

ELECTRICS:

Columbia, bluish black label, made in Australia. As the label says, this is a Longer Playing Record and has a groove pitch of about 150 per inch, resulting in a playing time of 5 minutes per side of this 10 inch disc. The vintage is uncertain but I would guess about 1930.

Coral, yellow label, made in Australia by Festival.

The second example is more interesting. It has a white label and is 12-inch, aluminium-based, single-sided and turns at 45rpm!! The song runs for about 2 minutes and therefore occupies only a tiny portion of the disc. Side 2 is blank except for the numbers 2 3 56, which might be the recording date.

Coronet, red label, made by ARC.

Cosmopolitan, blue label, made in Australia, presumably for Russian migrants. Matrix numbers suggest that it may be a product of ARC or Festival.

THE SONGS WE LOVE

XII – THE STAR SPANGLED BANNER

Few, if any, songs to our knowledge, were written under such dramatic circumstances as those which attended the composition of "The Star Spangled Banner." The author, Francis Scott Key, witnessing the bombardment of Fort McHenry by the British under Admiral Cockburn, in our War of 1812, wrote the famous patriotic song almost word for word as we know it now.

Francis Scott Key was a lawyer by profession and volunteered for military duty. Poetry had always been a hobby with him, and from time to time he turned out pretty verses which had no outstanding merit to recommend them.

Francis Scott Key was a young aid-de-camp during the days when the American army was concentrating at Bladensburg in defense of the national capital then threatened by the British under Ross. It will be remembered that the British succeeded in getting to Washington and burning public buildings. Upon their withdrawal from Washington, some of the force, which had been dispersed at Bladensburg, attempted to intercept the British soldiers on their way back to their ships. Three British soldier-stragglers stopped for a drink of water at a spring on the grounds of Dr William Beanes, in Upper Marlborough. The Doctor had them seized and put in jail. One of them escaped and notified his officers of the violence done him and his comrades. Thereupon, cavalrymen rode back to Upper Marlborough and freed the two soldiers in jail, and, arousing Dr Beanes from his bed at midnight, bore him away, a prisoner, to Admiral Cockburn, and it seemed as if the physician would swing from the yardarm of a British frigate.

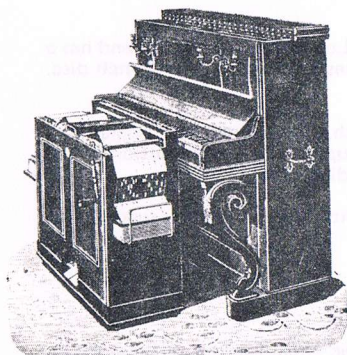
Now, Dr Beanes was an intimate friend of Francis Scott Key, who, alarmed at what had happened, immediately applied to the Government for permission to try to get the worthy doctor's release. There was a vessel at Baltimore, which was used as a flag of truce for the exchange of prisoners, which, upon the plea of Key, was placed at his disposal. At the same time, it happened that Admiral Cockburn was preparing for his attack against Baltimore. When Key made his request for the release of Dr Beanes Admiral Cockburn said that the record of Dr Beanes, in administering to sick and wounded British soldiers was so admirable that he would be released. However, the Admiral said that neither Beanes nor Key would be permitted to return to Baltimore right away, because a certain important event was about to take place. By this he meant that the proposed attack on the city of Baltimore was under way, and he did not wish its defenders to be forewarned.

On Tuesday morning September 13, 1814, the British warships ranged themselves across the Patapsco in semi-circular battle formation, about two and a half miles from Fort McHenry. At this moment, Beanes and Key were granted permission to go aboard their own vessel, but were enjoined from landing for the present.

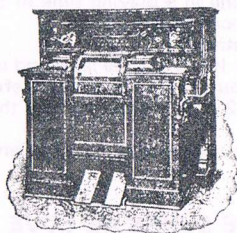
Admiral Cockburn proceeded with the bombardment of Fort McHenry, which lasted from Tuesday morning until after midnight. Less than a month before, Key had witnessed the burning of the buildings in Washington from Georgetown, and his feelings may be imagined in regard to the fate in store for Baltimore if the British attack succeeded. Furthermore, Key had an additional personal concern in the outcome, for the fort was commanded by his brother-in-law, Judge Nicholson. Watching the bombardment was certainly a strain upon the Americans, helpless to aid in their tiny boat. To them the little fort, subjected to attack from both land and water, seemed doomed. But at sunset they saw that the flag still waved from the ramparts. How long would it remain? That was the question that burned in the minds of the watchers. There was a cessation of firing after midnight, but an hour later it was renewed with multiplied force. Near dawn the firing ceased. Imagine the thrill the Americans received when, in the early morning light, they saw that the flag was still floating above the fort, which could only mean that the attack had failed.

Stirred by an emotion he had never known before, Key drew a letter from his pocket, and on the back of it he jotted down the first stanza of "The Star Spangled Banner." Though he did not know the details of the attack and its repulse, it was true that the British expedition had failed.

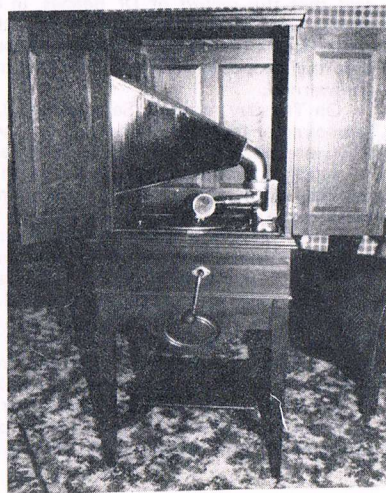
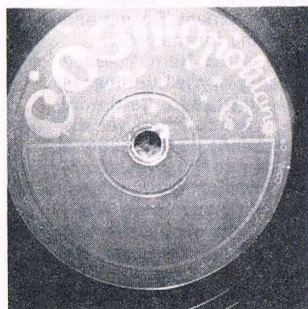
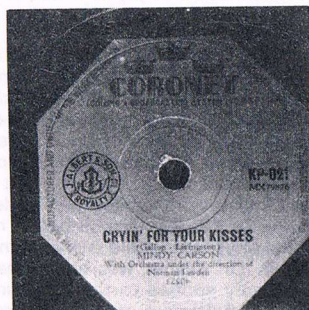
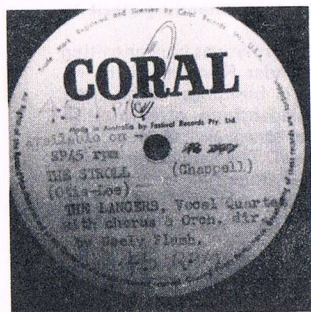
The Pianola



PIANISTA THIBOUVILLE.



AEOLIAN PLAYER PUSH UP



STEVEN VALLETT WITH HIS DULCEPHONE

Before landing on shore, Key finished the poem, and that night, at a Baltimore hotel, he revised it, though the changes were few. The next day, he showed the verses to Judge Nicholson, his brother-in-law, who waxed enthusiastic over them. Judge Nicholson took the poem at once to the office of a printer and had it set up in the form of a hand-bill.

LOOKING BACKWARD

In 1878 one William Tegg, who had written a book on sound-reproducing devices, hastily added a chapter on the phonograph, which was creating a great deal of excitement in scientific circles at that time. He quotes the following comments from a contemporary scientist:

"What will be thought of a piece of mechanism by means of which a message of any length can be spoken into a plate of metal, that plate sent by post to any part of the world, and the message absolutely res spoken in the very voice of the sender, purely by a mechanical agency? What, too, shall be said of a mere machine by means of which the old familiar voice of one who is no longer with us on earth can be heard speaking to us in the very tones and leisure to which our ears were once accustomed while he lived?"

That quotation expresses the expectation of most of those then interested in the new invention. They saw it as a probable means of communication — as a pleasant and romantic memento of friends absent or no longer living. The records to which the most foresighted of them looked forward bore about the same relation to our RE-CREATIONS of the present day as a bit of hand-written manuscript bears to a copy of a book which has been printed in thousands. In those days they could not see beyond the personal — the individual. Our habits of thinking in hundreds of thousands would have bewildered them. Even Edison himself could not have dreamed at that time of the growth which was ahead of the little tinfoil machine he had constructed.

His phonograph was presented to the Academie des Sciences in Paris on March 11, 1878, in the form in which the accompanying photograph shows it. You can see by this cut that the little old phonograph had progressed a good bit, even in its first year of development.

In 1887, the *Scientific American* printed the following account of Mr Edison's favorite invention, and of his hopes for it:

"Ten years ago a young man came into the office of the *Scientific American*, and placed before the editors a small, very simple machine about which very few preliminary remarks were offered. Our visitor without any ceremony whatever turned the crank and, to the astonishment of all present, the machine said: "Good morning. How do you do? How do you like the phonograph?" The machine thus spoke for itself, and made known the fact that it was a phonograph, an instrument about which much was said and written, although little was known.

"It was the latest invention of Edison, and the editors and employees of the *Scientific American* formed the first public audience to which it addressed itself. The young man was Mr Thomas A. Edison, even then a well-known and successful inventor. The invention was novel, original and apparently destined to find immediate application to hundreds of uses. Everyone wanted to hear the wonderful talking machine, and at once a modified form was brought out and shown everywhere, amusing thousands upon thousands; but it did not by any means fulfill the requirements of the inventor. It was scarcely more than a scientific curiosity or an amusing toy. Edison, however, recognized the fact that it contained the elements of a successful talking machine, and thoroughly believed it was destined to become far more useful than curious or amusing. He contended that it would be a faithful stenographer, reproducing not only the words of the speaker, but the quality and inflections of his voice; and that letters, instead of being written, would be talked. He believed that the words of great statesmen and divines would be handed down to future generations; that the voices of the world's prima donnas would be stored and preserved, so that, long after their decease, their songs could be heard. These and many other things were expected of the phonograph. It was, however, doomed to a period of silence.

"It remained a toy and nothing more until a few months hence, when it was made known to the public that the ideal phonograph had been constructed; that it was unmistakably a good talker; and that the machine which most people believed to have reached its growth had after all been refined and improved until it was capable of faithfully reproducing every word, syllable, vowel, consonant, aspirate, and sounds of every kind."

"The machine which most people believed to have reached its growth" in 1878 is now one of the marvels of the century. If they could have heard one of the latest RE-CREATIONS on a Laboratory Model Edison, what would they have thought?

AUTOBIOGRAPHY OF ANNA CASE

"I was born in New Jersey," said Miss Case in a recent interview. "Our family moved to South Branch when I was three, and there they have lived ever since. My father was the village blacksmith, and is the village blacksmith to this day. I was the only child till I was eleven, when my first brother came, and the second one followed two years later. I am telling you I was the only child for eleven years that you may know there is occasionally an only child who is not what folks call 'spoil.'"

"We seem to have always been too poor for many things, and one was any demonstration of affection. I think my parents must have classed that among the luxuries, for I cannot look back to a single kiss ever given me by my mother, or to any show of affection by either parent. I used to see other little girls hugged

and kissed by their mothers and fathers, and would go home and cry because no one there ever showed any love for me. I could cry now when I think of how I longed to have some one show me the least bit of love.

"But I got something other girls didn't get; I got whipped almost every day. Perhaps I deserved it. I do not know that. I do know that my mother was sick most of the time, and that even as a child I did all the work. I took all the care of my brothers. I was the only mother they really knew. There were six in the family when I was still a young girl, counting a nurse they had to have for mother, and I did all the work.

"Perhaps I shouldn't tell this now. But when I read and hear of others, girls and boys, who find life a little hard, I long to tell them that somehow everything works out right in the end.

"I do not remember the time when I was not passionately fond of music. My father had a good bass voice, and my mother a sweet soprano, so that I inherited my talent for singing from both sides of the family. When I was three I could play anything by ear that I heard. My father played the violin, and somehow, I do not know how, unless it was just born in me, I picked up enough crude knowledge of the keys of the piano to start out to teach piano lessons.

"I was only fifteen when I found my first pupils, and I gave two or three lessons a week at 50 cents a lesson. I still did all the work for the family and went from one task to another as fast as I could go. I got through by four and then would hitch up an old horse and drive many miles into the country to give a lesson. It would be eleven o'clock at night when I returned. The stable was so dark I had to feel my way to unhitch the horse and feed him. I carried a revolver for protection on the country roads, but no one ever sat up for me, or worried about me at home. I had to be in bed in order to get up at six o'clock the next morning to get breakfast for the family. That seemed to be everything.

"About this time I got a place in a church choir in Plainfield, but my father thought Sunday travelling a desecration, and I had to go on Saturday and pay by board over Sunday. Then Monday morning I would take a train to New York, having found a teacher there whom a teacher in Summerfield had interested in me, and get back home in time to begin the family washing Monday night.

"A woman told her husband, a merchant in Plainfield, of my struggle and my ambition, and he sent word he would pay for my lessons with the New York teacher and I could pay him back when I was able. I used to call at his store every week and get my lesson money and when I was able to pay my own way I owed him \$75. That debt I wiped out with my first concerts, and it represented the only money ever lent me; often the New York teacher, realising my plight, would send me carfare, or I could not get to her for my lessons, and I have paid that back too.

"There was a constant fight with my father. He said all I gave lessons for was to have money to foster a vanity for clothes, and one day, when he thought me still young enough to whip, I left home. I had only \$1.50 in my pocket. I had a friend, the wife of the organist in Plainfield, and I went straight to her. I was earning then \$27 a month singing in a church choir, and had to pay \$24 a month for board. But, owing to the kindness of the merchant, my lessons in New York were going on, and gradually, with a pupil here and another there, I made enough money to keep me going.

"I wanted to sing in Wanamaker's Auditorium. I knew if I could get a hearing there it would help me to other concert work. I applied in person. I wrote, I begged, I pleaded, and finally I told them they would hear from me once a week for a year until they granted me my wish. They let me sing after I had written that, and for the first concert I was paid \$40. Everything I wore when I sang there that day was borrowed. They liked my voice. It became my custom after that, whenever I was dead broke, to apply at Wanamaker's. They understood how badly I needed the money, always let me sing, and raised me to \$60.

"I went from one church choir to another; always the bigger chance in view, and finally, when still living in Plainfield, I was invited to a dance at the Governor's house. It was my first party; I am sure my dress was borrowed for the occasion. I sang. Governor Stokes heard me, took an interest in me and got a position for me to sing for three afternoons for \$25 a week at the Bellevue-Stratford in Philadelphia. I had nothing to wear, and my teacher in Summerfield, who had always been my best friend, loaned me a dress, hat and shoes and the money to pay my way there.

"A man came to me at the close of the first concert and asked me to join his opera company, a branch of the Metropolitan. I had never heard an opera in my life; I did not know what the Metropolitan Opera Company was. When I told my teacher in New York she broke down and cried. I didn't cry; I didn't know what it was all about.

"I have been with the Metropolitan seven seasons. I have never had any training abroad, and I have never been abroad except for a few weeks, just when war was declared. I have never sung a note outside of the United States except for several concerts in Canada. I work hard, I always worked hard. I try to save my money, for I am planning to send my two brothers through college.

"I have no patience with the sentimentalism of today that declares a working girl has to sell her body and soul in order to keep body and soul together. It is false. It is wicked. If a girl is willing to work and wants to keep straight she can keep straight. If she is too proud to wear patched shoes and old clothes, too proud to do menial work when necessary, that's a different story.

"I have scrubbed floors for the neighbours and worked in their kitchens all day for 50 cents; I worked in the blacksmith shop to help my father. At one time I drove a hack. I always did whatever honest work offered in order that I might have money to develop my voice. Any girl, anywhere, who is willing to make the sacrifice to develop her talent may do the same.

"The Lord helps those who help themselves."