

# The Phonographic Record

*The Journal of The Vintage Phonograph Society of New Zealand*

A Society formed for the preservation of Recorded Sound

VOLUME 18 ISSUE 1 & 2

OCTOBER & DECEMBER 1982

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Papanui,  
Christchurch,  
NEW ZEALAND.

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## FOR YOUR INFORMATION

With this issue we come to the end of another year; one which had been most successful from the Society's point of view.

At the November meeting, we agreed on employing a carpenter to build a glassed-in area so that our display at Ferrymead can be viewed without members being in attendance, and I am pleased to report that by the time that this is in print, this will be completed.

There are good stocks of horns on hand, even though petal and witches hats are selling steadily.

We would like to thank those who have written to us with information and support during the year.

We would also like to take this opportunity to wish you all a Merry Christmas and a happy New Year.

## THE VINTAGE PHONOGRAPH SOCIETY OF N.Z. (INC.)

### President's Report 1981-82:

Another year has passed and it is pleasing to report on many successful ventures and activities which have taken place.

### Parts:

I am grateful for the assistance given to me by members during the year and especially Walter Norris in maintaining a good supply of the petal horns.

### Packing Team:

This group of members certainly deserve credit as they so willingly give of their time to carry out packing and dispatch of parts and posters each month.

My thanks to Peter Mattison, Robert Sleeman and Stuart Hobbs.

### Ferrymead Display:

A very successful Easter Fair was held this year. I would like to see more team work by members of our Society at this annual event.

### Secretary:

Special thanks are extended to Lindsey Drummond for her valuable work and assistance. The number of letters received from overseas members expressing appreciation, are proof of her efficiency.

It is always pleasing to hear from overseas members. Keep the articles rolling in. Our Editor of the Phonograph Record is grateful for all information.

### Programme:

We have endeavoured to provide a varied and interesting programme. Attendance by members have been disappointing, so the Executive will be arranging a new format for meetings in the New Year.

Many thanks to Adair Otley for his work throughout the year in organising the rooms for our meetings.

**Treasury Duties:**

These have been carried out by Diane and Stuart Hobbs in a most efficient manner. The Balance Sheet will cover this.

I would finally like to express my thanks to my wife, Margaret, for her continued assistance and to all executive members who have helped in so many ways during the year.

*Joffre Marshall, President.*

**VINTAGE PHONOGRAPH SOCIETY OF N.Z. (INC.)  
STATEMENT OF INCOME & EXPENDITURE FOR YEAR ENDED 8th AUGUST 1982**

1981	<b>Income Was Derived From:—</b>		1981	<b>Less Expenditure:</b>	
3,688	Sales — Parts	4,105.93	4,022	Purchases — Parts	4,130.59
12	— Magazines	10.85	636	— Magazines	708.00
22	— Records		550	Postage, Printing, Stationery	700.37
974	Subscriptions	1,342.69	40	Room Hire	40.00
1,156	Ferrymead Display	1,417.47	75	Audit Fee	85.00
541	Ferrymead Gate Takings	547.89	295	Secretarial Expenses	340.00
296	Postage — Parts	347.08	170	Insurance	—
40	Donations	25.30	250	Ferrymead Expenses	422.53
36	Interest — Current A/C	30.29	680	General Expenses	335.78
24	— Deposit A/C	26.00			
254	Sundry Income	62.65			
1,050	Increase in Stocks of Parts and Magazines	900.20	<u>\$6,718</u>		<u>\$6,762.27</u>
<u>\$8,093</u>	<b>Total Gross Income</b>	<u>\$8,816.35</u>	1,375	Excess Income over Expenditure	<u>\$2,054.08</u>

**VINTAGE PHONOGRAPH SOCIETY OF N.Z. (INC.)  
BALANCE SHEET AS AT 8th AUGUST 1982**

1981	<b>Current Assets:</b>		1981	<b>Less Liabilities:</b>	
1,647	Stock of Parts )		105	Subs in Advance	69.30
198	Stock of Magazines )	4,745.01	61	Postage in Advance	55.22
1,054	Bank Account — Current	1,919.69	433	Parts Paid in Advance	400.55
200	— Deposit	400.00	20	Loan (Interest Free)	20.00
18	Subs in Arrears	12.00			
25	Postage in Arrears	20.12	619	<b>Total Liabilities</b>	545.07
12	Sundry Debtors	37.25	<u>\$10,444</u>	<b>Net Assets</b>	<u>\$12,497.71</u>
5,154	<b>Total Current Assets</b>	7,134.07			
	<b>Fixed Assets:</b>				
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			
70	Cabinets (2)	70.00			
50	H.M.V. Table Grand 103	50.00			
7	Cylinders	7.00			
100	Edison Diamond Disc (London)	100.00			
600	Ducettophone	600.00			
<u>\$5,909</u>	<b>Total Fixed Assets</b>	<u>\$5,908.71</u>	9,069	Balance 31.8.81	10,443.63
<u>\$11,063</u>	<b>Total Assets</b>	<u>\$13,042.78</u>	1,375	Plus Excess Income Over Expenditure	2,054.08
			<u>\$10,444</u>	Income	<u>\$12,497.71</u>

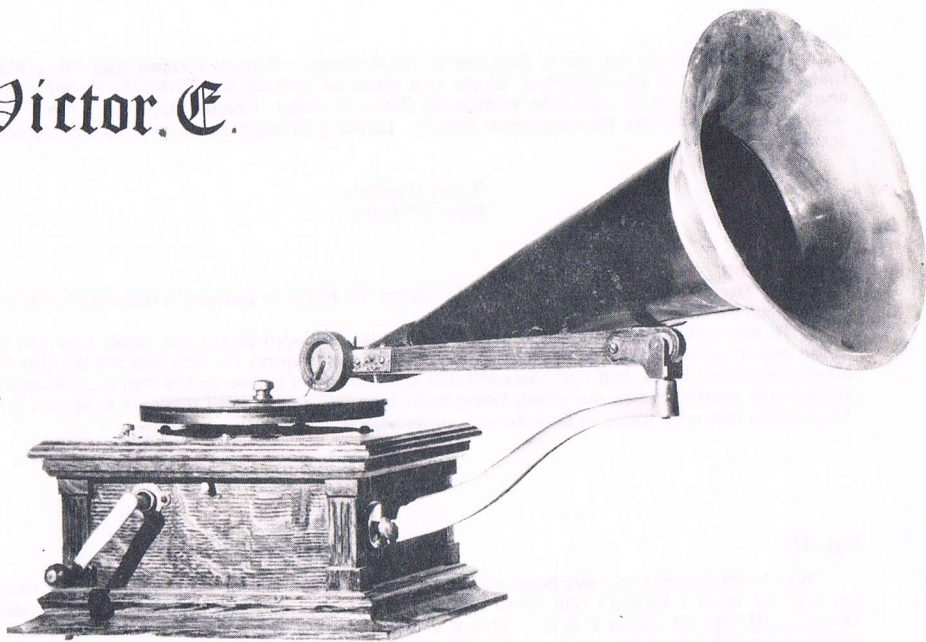
**Represented by:—****Accumulated Funds****AUDIT CERTIFICATE**

Certified that the books of account and related documents have been examined. The Income & 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 1982 as far as I am able to ascertain.

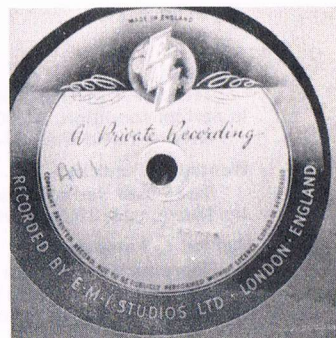
*T. J. Kavanagh, Auditor.*



Victor. E.



NO. 51



## LETTERS

313 High Street,  
Chatswood 2067,  
N.S.W., Australia.

Dear Sir/Madam,

In a recent article on Percy Grainger in *Phonographic Record* I noted that "In a Monastery Garden", was listed as one of his compositions. Surely this must be written by Albert W. Ketelby as I have never heard of another composition of that title written by Percy Grainger. I would appreciate clarification of this point in a subsequent issue of the *Phonographic Record*. Looking forward to hearing something about the matter in due course.

I remain,

Yours sincerely,  
Noel McMillan.

**Extract From:**

Letter from Mr Bas. Ingrouille, Canada, dated 15.10.82 re extract in respect of article in June/August magazine by Harald Braker.

"... In his article he mentions the Berliner model 'D', with picture of same, you will notice that this model had a top mounted crank as the trade-mark model. The reason for this was the Berliner had a number of Trade Mark motors on hand, but had discontinued the model, so to use up the motors, had cases made larger than the trade-mark model, hence the crank being built into the case, added a longer tone-arm and called it Model 'D'. This model was only made in Canada so is quite scarce. ..."

**No. 15****VICTOR E  
FIRST MODEL****1902**

This model appears to have been missed out, and is The Victor E first model, for second model see No. 34 i.e. Vol. 13 Issue 2 Page 11. We think the case is the same size but uses wood horn support and leather elbow. On page 35 Vol. 15 Issues 5 & 6, is also a Victor E, but with back support and horn, case size 9½ x 9½ and 5½ inches high with 7 inch turntable. Has a horn 14 inches long with 9½ inch flare.

According to Larry Schlick, all early models had leather elbows and wooden horn supports and screw plates.

**ODEON DISC MACHINE**

During the acoustic era (pre 1925) so many ideas were tried in an endeavour to obtain more volume and better quality from one stylus on a disc record.

This model lays claim to a straight tone arm.

The sound box is in reality the apex of the horn; no sound vibrations lost, shortest and most direct connection to the horn, best volume and most natural reproduction, are some of the claims made.

Odeon machines are rare, we believe. There haven't, as yet, been any sighted in New Zealand that we know of.

Further information would be appreciated!

**ADVERTISEMENTS****For Sale:**

TRIUMPH PHONOGRAPH for sale. Model D with Combination Model K reproducer. Beautiful machine in perfect condition. ALSO Two and Four Minute cylinders. Reasonable offer will be accepted.

Write — David Neil, C/— Post Office Box 19513, Woolston, Christchurch, N.Z.

**Wanted to Purchase:**

Seven inch Berliner Discs. Any replies state title, condition, etc. to — Ian Macdonald, 35 Ranfurly Street, Tamatea, Napier, N.Z.

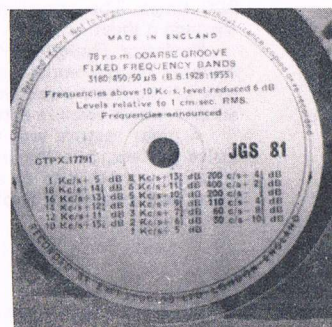
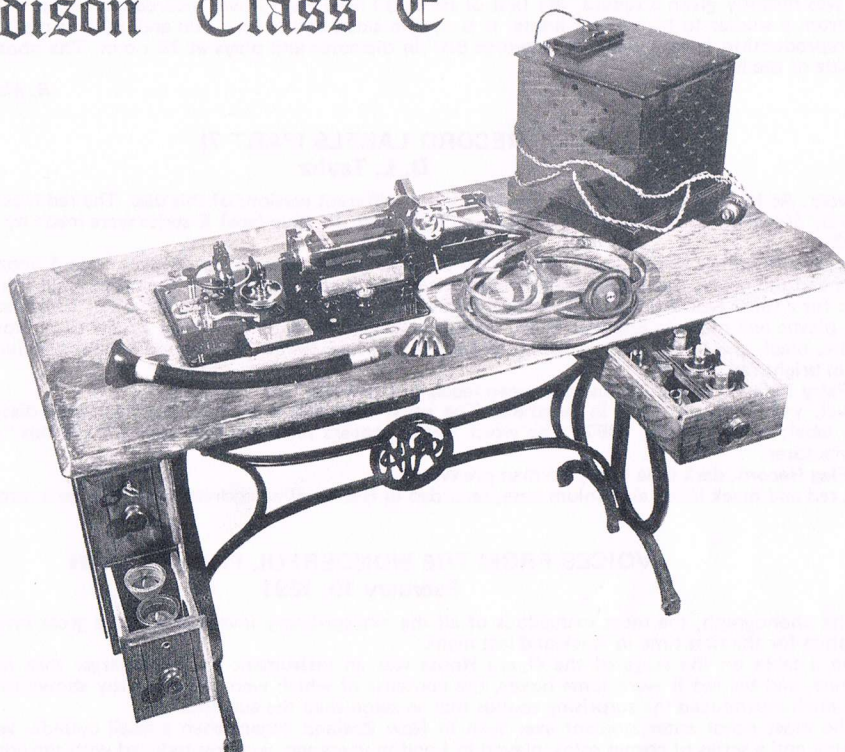
**Wanted to Purchase:**

Reproduction Unit for Edison Diamond Disc — complete or with needle unit. ALSO curved lid for Edison "Home" Model and flared petal horn for Edison Gem.

Write — D. M. Mackenzie, P.O. Box 496, Hamilton, N.Z.



# Edison Class E



## RICHELAIN SAFETY RECORDING DISC

I was recently given a record, the first of its kind I have seen. It was recorded in Rome in 1943 and is a message from a soldier to his wife at home. It is double sided and is very thin and must be played with a sapphire. The reproduction is very clear. It measures 6½" in diameter and plays at 78 r.p.m. The photos supplied show one side of the label.

*R. McCarthy, Hastings.*

## RECORD LABELS (PART 7)

**D. L. Taylor**

**Embassy**, As far as I can work out, there were two different versions of this disc. The red label 8000 series were made by Vocalion (Melbourne) from 1929 to 1930 and the blue label E series were made by Brunswick (Aus.) in 1931.

**EMI**, 12 inch, single-sided, green label, made in England, "A Private Recording". Side 1 contains several short pieces and the needle must be moved manually from the end of one item to the beginning of the next. Incidental music for a film? Side 2 has a silent groove with a pitch of about 4 per inch. The other EMI disc is 12 inch, white label, plastic and made in England. It is obviously a test record and includes an 18kHz tone. Not bad for a 78!

**Esquire**, black and white label, made in Sydney in the late 1940s. The second example includes the word Mercury in bright red letters.

**The Fairy Record**, 6 inch, yellow and green label, British made.

**Festival**, yellow label, made in Australia. The other one is one of their extended-play discs and has a dark green label; vintage about 1957? The word BELL appears on some examples for reasons best known to the manufacturer.

**The Flag Record**, dark blue label, German pre-WW1?

**FRC**, red and black label, aluminium base, recorded in Hobart at an address which is now a record shop.

## VOICES FROM THE WONDERFUL PHONOGRAPH

**February 10, 1891**

The phonograph, the most marvellous of all the extraordinary inventions of the great inventor Edison, was exhibited for the first time in Auckland last night.

On a table on the stage of the Opera House was an instrument not much larger than an ordinary sewing machine, and behind it were some boxes, the contents of which were subsequently shown to be the wax cylinders which reproduced the surprising sounds that so astonished the audience.

The most novel entertainment ever seen in New Zealand began when a small cylinder was inserted in the machine and a series of cornet solos, played in London years ago, were reproduced with the greatest distinctness. The effect was electrical and the audience burst into applause.

The cornet air, "The Amusement Polka", played by the lady champion of New York, was so perfect in its rapid movements, its clearness and finished execution, that the audience had only one wish left, and that was to see the lady who could play the cornet so well. There was a storm of applause as the number closed and the cylinder was removed.

Banjo solos, coach horn solos, tin whistle solos and the strain of the Scotch bagpipes followed in rapid succession and then came the first vocal performance. It was a song, "The Warrior Bold", sung by Mr Walleat Nottingham in October, 1889, which the lecturer informed the audience has already been reproduced 800 or 900 times. The notes were distinct and clear, but there was a certain squeakiness as if the singer was singing through a sheet of paper.

Professor Douglas Archibald, who lectured on the marvels of the invention during the evening, invited any member of the audience to step forward and sing or recite anything he pleased. A gentleman from the front row of the dress circle volunteered and sang a comic ditty in a somewhat cracked voice into the tube, and the air and words were re-echoed after he had resumed his seat.

A great feature was the reproduction of the Hon. W. Gladstone's message to Lord Carrington. It was not quite perfect, but the incisive eloquence, the fine expressiveness and the cultured finish of one of England's greatest orators was so apparent that it was clearly recognised as the voice of a master and the whole house burst into a storm of applause.

*The New Zealand Herald Centennial Record, November 13, 1963.*

## ILLUSTRATIONS

Illustrations not mentioned elsewhere.

### **Edison Electric Class E:**

This is an early model electric, and owned by Larry Schlick who has kindly loaned us the illustration. He



is indeed fortunate to own such a rare, interesting model another machine not heard of ever coming to New Zealand.

#### Early Telephone:

Illustrated in this issue we have two very early telephones. The first has one receiver the second has two. This illustration was kindly sent to us by Bass Ingrouille of 122 Marchington Circle, Scarborough, Ontario M1R.3M7, Canada. He is keenly interested in telephones and has sent us a lot of interesting material on early telephones.

## THE TELEPHONE REALLY TALKED

March 2, 1878

"I shall never forget when a voice said, 'Cooley, who's that?' "

We give the following account of some experiments made in the South with the telephone: In the telegraph office at Christchurch an air was played on the cornet and Mr Joyce, the operator in Lyttelton, was asked to name the instrument and the tune. He replied instantly, "A cornet and 'Home Sweet Home' "

A very small musical box was next tried and every note could be heard distinctly. Instruments were then played in Lyttelton, the softness of the sounds as heard in Christchurch being exceedingly beautiful.

The sound of the voice is transmitted in a strangely modified form, as if the speaker had been suddenly transformed into the little man "no bigger than that," of whom one has heard from the Soldene Opera Company.

From Christchurch communication was made with Dunedin and Cromwell, and I shall not readily forget the sensation experienced on hearing the operator at the latter place give a "cooley" in my ear and ask, "Who are you?" We could hear every word the Dunedin operator uttered and could also hear him singing, not very melodiously though, and reading with considerable rapidity.

During the last few days some very interesting experiments have been carried on between Auckland and Mercer, the distance between the two stations being 45 miles. A lady sang several hymns and songs at the Mercer end, which were plainly heard in Auckland, and the listeners not only recognised the tunes, but had reason to congratulate the fair songstress on her excellent voice.

Telephone experiments are now the rage amongst the youngsters of Auckland. Great genius is always simple, and the grandest inventions are marvellously plain and obvious when their principles are understood.

The boys of Auckland — and we suppose the boys of other places — have simplified all the telephone patents involving the employment of electricity down to a couple of jam tins and a piece of thread. With these appliances the rising generation is hard at work, and the constructors are astonished at the acoustic phenomena.

At the Thames, we are informed, the telephone mania has spread to such an alarming extent that people walking about are constantly getting entangled amongst the strings and threads connecting the jam tins.

## THE TELEPHONE

It is always interesting to obtain further information after having already reproduced an article or illustration.

In Vol. 17 in the February, April issue, on page 30, we used an illustration we have possessed for a long time. It was taken from "Harmsworth Popular Science". It was entitled "Transformers of Knowledge into Power", and the illustration is headed "The Pioneers of the Telephone", and depicts Graham Bell directing the trial of a new kite.

When we printed this illustration we thought it was something to do with communication, and now realise that it was not.

We have since been given a 1963 copy of The National Geographic Magazine in which the same picture appears.

It appears the wheel shaped kite was invented by Graham Bell and flown by him at Beinn Bhreagh in 1908.

Mabel Bell, his wife, was present, and held the kite cord with a set of spring scales in the line so as to measure the kite's lift.

Graham Bell was evidently also interested in flying and was experimenting in this direction. He was convinced that man would fly and that he himself might invent the machine.

## WHITES BAY RECREATION RESERVE

Whites Bay reserve is situated some 21 kilometres northeast of Blenheim. It covers in excess of 1300 hectares of land running from Rarangi on its southern boundary over into the Pukaka Valley and extending north to the Waikutakuta Stream.

Prior to 1962 vehicular access was only available to the southern boundary, however, during that year the New Zealand Electricity Department constructed a road from Rarangi to Fighting Bay and eventually this road was dedicated under the control of the Marlborough County Council. This now provides formed legal access to the actual bay proper.

The reserve is administered by a board consisting of nine members with the secretary being the County Clerk from the Marlborough County Council.

#### **Pre-European Period:**

Many portions of the reserve have been occupied by a large pre-European population. According to tradition, Pukatea was built by members of the Ngaitahu and Ngatikuri tribes who had been driven out of the Sounds by the Ngaitara people. The steep narrow ridge running up from the southeast corner of the bay still shows part of the defensive headland pa which was known as Pukatea. Whilst on the eastern side of the bay earthworks can be seen which are considered to be the remains of yet another pa known as Mautuku. Little is known of this site except that it appears to have been in use at a very early time and is typical of many similar sites in the Marlborough Sounds.

#### **Telegraph Cable:**

During August of 1866 the first telegraph cable to link the North and South Islands was brought ashore at Whites Bay. It proved impossible to work this cable to capacity without a telegraph station at the bay, so in June 1867 a prefabricated building was floated ashore to be erected for that purpose. This is the building which still stands today.

A total of six cables were laid into the bay over the years, the last being brought into use in 1907. The Post Office continued to use the building until about 1945 and the land and buildings they owned were taken over by the Crown in 1959.

#### **Development:**

The board is very keen to ensure the reserve's use, enjoyment, development, maintenance and preservation as a public recreational reserve. The beach is probably the safest swimming beach in the Marlborough Province, whilst the board has developed a number of walking tracks. Other tracks are currently being developed and the board has also developed an area for casual camping on the top plateau.

Further information about the reserve may be obtained from either the Caretaker, or by writing to the Secretary of the Whites Bay Recreation Reserve Board, P.O. Box 19, Blenheim.

## **BUYING A PHONOGRAPH OR GRAMOPHONE WHAT TO LOOK FOR**

Examine overall look of the machine, do all parts seem to fit and belong together, the case, tone arm, reproducer, back bracket, horn, turntable etc.?

**CASE:** Is the case professionally made, or could it be a home made one, is varnish original or has it been refinished, does moulding match the case and fit properly, is the case old or could it be a brand new one, a reproduction, some brand new reproduction machines are being made in England with reproduction case, back bracket, horn and tone arm, only the motor and turntable being original, does case have any cracks, or small pin holes where termites have drilled in, sometimes these holes have been filled in with plastic wood, stained and varnished, but they usually show, check closely for tell tale marks, check inside and bottom of case where holes may not have been filled in, fine sawdust in bottom of case indicates termites are still in case and active, one wouldn't want to bring them into ones home, does case have a decal or name plate, if so does it correspond with make of machine, some upright machines have been cut off turning them into table models with moulding added around bottom of case, some inside horn table models have had the louvers or front doors removed and space filled in with wood to match the rest of case and the inside horn removed, to convert case to outside horn machine, by adding a back bracket and tone arm to fit bracket and tone arm to fit bracket, also adding an outside horn to fit bracket, using the original motor and turntable, in examining the case look for crank holes that have been changed and filled in also extra holes under turntable also possibly been filled in with plastic wood, but can usually be seen if you look carefully, this indicates that another motor has been installed in case, machine is not all original.

**TURNTABLE:** Does it seem to fit case, a 7 or 10 inch turntable in a 13 or 14" case, is not likely original.

**BACK BRACKET:** Is it a reproduction, is it the proper one for the machine, has it been adapted to fit tone arm?

**TONE ARM:** Is it the proper one for the machine, has it been repaired, most tone arms are made of white metal and easily broken, usual repair is by solder or crazy glue, does the tone arm fit the back bracket, does the reproducer attached reach the center spindle, does the reproducer match the make and model of machine?

**REPRODUCER:** Is the reproducer complete and in good condition, does it fit the tone arm correctly, is it the proper make for machine?

**MOTOR:** If possible examine motor, is it the same make as machine, is it all complete, spring case, governor, all gears, has casting been repaired, welded?



**TESTING:** Ask permission to wind motor, if crank turns freely with no tension, likely broken spring, maybe two. If crank turns but jumps or clunks when tension builds up, likely outer end of spring is broken. If machine winds taught without any of above, turntable should turn by itself, with good 78 record and needle in place, play record all the way through, machine should play evenly, loud and clear if not reproducer may have to be overhauled with new diaphragm and gaskets, if machine does not play evenly, main springs may need to be lubricated along with all gears and governor, or main springs may have lost their tension and need to be replaced, or spring may have been broken and repaired shortened less than required to play through a full record.

If machine meets all above requirements, does the price seem fair for make and model, some machines are scarcer than others and therefore bring a better price.

If machine does not meet all above specifications as to originality, playing, repairs required, take this into consideration when setting value on price asked. Don't let your anxiety to own this machine control your common sense so that you pay more for it than its worth, or that you will be sorry afterwards.

**IN SHORT, BUYER BEWARE.**

*Bas Ingrouille.*

## HISTORIC HOME RECORDING

During a Christmas party in 1912, the late William Grieve decided to make some recordings which could be a lasting family memento, along with family photos. He could hardly have known that two of the records would feature in a national magazine just on 70 years later.

The recordings were made at Croydon, NSW, on an Edison phonograph, fitted with special attachments for home recordists. Suitable blank cylinders, sold for the purpose by music shops of the day, were coated with a wax-like mixture, soft enough to permit direct recording. They were not very durable, however, and as a result, very few examples of home recorded cylinders remain in Australia.

The Adelaide Museum has a few and others in the Hobart Museum carry recordings of the late Tasmanian aborigines.

William Grieve made quite a few home recordings around the period, but only the four Christmas party cylinders have survived. On these, portion of the surface has deteriorated with time, to the point where no sound can be recovered.

It fell to William Grieve's grandson, Ray, to try to resurrect and document what remained of the 70-year-old recordings. The first attempt involved using a microphone inside the metal horn of an acoustic photograph, but the result was very "tinny". Sound archivist, Chris Long of Melbourne subsequently came to the rescue with an English player fitted with an electrical pickup.

Once on tape, editing and filtering was done by Ray Grieve himself, by R. P. Barlow at a Sydney recording studio, and by Peter Burgis, sound archivist at the National Library in Canberra. Meanwhile considerable effort was necessary to identify the material on the discs, with help coming from as far afield as the BBC in London.

One item "Bush Flowers" turned out to be an Australian composition previously unknown to Australian folklorists, while a tune on the tin whistle is probably the oldest known recording of this instrument in Australia.

These items, together with snippets of voice and other items of English derivation have been transferred to an 18cm 45rpm disc by Ray Grieve, mainly for historical interest to music clubs, libraries and museums. A few copies remain which can be supplied to interested readers for \$7.50 plus \$1 for pack and post. The double-fold record jacket background carries details and pictures and a transcript of the contents of both sides.

It would be nice to be able to report that the recording quality is reasonable, considering the age and circumstances of the source material, but such is not the case. The signal/noise ratio is excruciatingly poor and the entertainment value virtually nil. But the historical interest? That's for the individual to say.

Copies of the record can be obtained from Ray Grieve, 35 Ryan Street, Lilyfield, NSW 2040, Australia.

## EDISON TRIVIA THOMAS ALVA EDISON (1847-1931) INVENTOR by Mr B. Ingrouille

(Part 2)

When the 1st war started in 1914 Edison recommended ideas to prepare the U.S.A. for protection of its shores and preparation in case of entry into the war. such as many submarines, vast supplies of harbour defences such as mines and vessels to plant them in case of attack.

He recommended the government to develop a laboratory to develop large guns, explosives and techniques for naval and military progression. At once Edison was made President of naval consulting board.



He immediately surrounded himself with all presidents of the largest engineering societies in the States, but it turned out that Edison's most important work was done by himself. A laboratory was set up at Annapolis, Edison spent a great deal of his time up to January, 1917. Three months later United States entered the war. Edison gave all his time to the war effort, for the next 2½ years he worked solely to help win the war at sea with ideas like increasing the efficiency of torpedoes, torpedo detection devices, for which Edison invented a special microphone that could detect a torpedo at 5000 yards, also a device that could change the direction of a ship to one at right angles to the direction of a torpedo in three fourths of its length, this was done automatically by a device that Edison devised. This device automatically dropped conical sea anchors at the bow which automatically stopped the bow, allowing the stern to swing around.

He also invented a new type of submarine battery that allowed a sub to travel 150 miles instead of the 100 miles necessary to rise and charge its batteries.

He devised a plan for scores of buoys manned by three miles spaced every 50 to 100 miles apart along the Atlantic coast to detect enemy subs and ships and radiod this information back to shore.

Edison had all naval ships changed from coal to anthracite, this reduced the smoke by which a ship could be sighted from a sub for 40 miles to 20 miles. He also was responsible for the use of camouflage of ships reducing the spotting of ships to 12 miles away. He also devised nets for catching of torpedoes and a more efficient periscope for our own subs, better sailing light for convoys. All told Edison made 45 inventions to help the war effort.

Edison worked at his West Orange plants, but cut his hours to 16 a day, he was now in his seventies. When asked about retirement he replied "When the doctor brings in the oxygen cylinders", another reply was, "The day of the funeral".

In 1920 Edison had become one of the most accessible targets for interviews, one anxious to elaborate on his latest inventions he was now prepared to tackle the problems of the world and humanity and always ready with a solution, he still saw the future with considerable skill, foreseeing the problems of traffic, the shorter working day, and the leisure time it would create. In 1922 he was more precipient than most men and scientists, on the atomic energy, he wrote the atom will be split, and atomic energy will come some day, he was gathering information on ether, at age 74 he was gathering all the information he could find, he said as a hobby.

When asked questions on religion he steered clear of definite answers. He would not attend church with his wife, but said, you go and pray like hell that this or that experiment be successful, but one of his statements on religion he was quoted as saying that creeds amounted to anything, he was not impressed that spoken prayers would be answered, but was certain that lived prayers would be. He was quoted as saying that once boys and girls, men and women are not straight, honest and square and not unselfish and follow the golden rule they cannot help but be happy, and you will accomplish all that is necessary in religious teaching.

In the twenties Edison was honoured with presentations of The Congressional medal, and elected to the American academy of sciences awards that were long overdue.

At age 80 Edison was persuaded to visit a doctor who put him on a diet, when a even more stringent diet was proposed Edison experimented with himself as the subject analysing the effects of various foods on his system. At age 81 he developed pneumonia, he insisted on continuing work, refused to take medicine, and maintained that he could sleep everything away. The work was a project that he had started prior to the war, the manufacture of rubber. Up to this time England had control of the rubber industry with her huge Malayan rubber forests. Ford and Firestone cooperated with Edison on this project, supplying some of the money. Edison put up a laboratory at Fort Myers complete with fields where potential supplies could be grown, his enthusiasm was generated by thoughts of another war, he was quoted as saying another war was inevitable sooner or later, and the first thing the war will do is cut off supplies of rubber to the U.S.A. Botanists were sent all over the world hunting for plants from which latex could be extracted. Within a year 3000 plants were tested from which 200 were found to contain rubber. Edison examined 14,000 plants, at last settled on goldenrod.. Although Edison did produce rubber from goldenrod it was very costly to produce. Edison fell ill with digestive and kidney troubles, for the time being at least America's rubber supplies had to be put aside, when it was taken up again by Edison's successors it was synthetic rubber that they produced not from goldenrod.

One of Edison's last public appearances was at the opening of Fords Dearborn museum where replicas of Edison's labs were set up. His health gradually deteriorated, in 1930 and 1931 he gradually released control of his operations. On August 1st he collapsed with Brights disease, Uremic poisoning and diabetes. He rallied for a few days but early in September he took a relapse, a day of prayer was held on October 4th for his health, he fell into a coma nine days later and on October 18th Edison passed away, his body laid in state in his West Orange laboratory.

In his honour a darkening of all but essential lights was held in California, Denver and Chicago all lights went out, trains and street cars stopped running for 1 minute, all the lights in the Mississippi Valley from Cairo to the sea were put out, in New York it was 9.59 Eastern Standard Time and all but essential traffic lights were put out and all lights on Broadway dimmed, even the torch on the Statue of Liberty was extinguished for a minute. America was back to the age of the kerosene and gas light, then the lights blazed again from coast to coast.



## PETER DAWSON AMBASSADOR OF SONG 1882-1961

(Part 3)

In 1895 he was awarded the Pultney Street Grammar school prize for swimming. Two years later he won a 5-mile race for boys under 16 at Henley Beach, near Adelaide.

Much of his youth was spent in rural pursuits including milking cows and riding horses. As a young man he engaged in horse breaking, an unlikely past-time for a budding concert artist.

At 16 he joined the choir of St. Andrew's Presbyterian Church, in Wakefield Street, Adelaide, after which he commenced taking formal vocal lessons. These lessons required him to ride to North Adelaide on a large white horse. Often he shared the bareback ride with a younger pupil, who lived nearby named Harry Van de Sluys, who became a legendary vaudeville and radio star as Roy Rene — "Mo".

The singing instructor was C. J. Stevens, founder and conductor of the Adelaide Choral Society — the same Charles Stevens who had befriended Charles Santley ten years earlier during his "peregrinations at the Antipodes", as Sir Charles later described this adventure.

Under Steven's guidance young Dawson commenced appearing in concerts in his home town. He had left school and had become apprenticed in his father's firm as a master plumber. His apprenticeship meant physical hardship with long hours and low pay. Lessons, practice, and concerts took second place to the manufacture of corrugated roofing, galvanised iron guttering and ridge cap, curving iron for tanks, and bull nose verandah roofs.

In 1899 came concert performances with the Adelaide Grand Orchestra. The following year, aged just 18 he was soloist during their annual "Messiah" performance. An 1899 review stated "Mr Dawson gave one of the best renderings of the music that has been heard in this city for some years".

A successful appearance at the Ballarat South Street Competition in October 1901 was reviewed in the press as follows — "Out of nine competitors from Melbourne, Ballarat, and other Victorian towns, Mr Peter Dawson, the only South Australian competitor, scored an easy win for his singing of "The Bandit Chief". Professor Peterson, the sole judge, remarking that he was head and shoulders above all the others who appeared".

Prior to a return engagement for the "Messiah" on December 25, 1901 the following comment appeared in the Adelaide press in relation to Mr P. S. Dawson, basso: "Is a gentleman who has caused a great deal of excitement in Musical Circles during the last year. The "Register" considers that Mr Dawson's voice is the finest heard in Adelaide since the 1892 visit of Signor Foli, the famous English Basso (lately deceased). Mr C. J. Stevens and other musical authorities are so convinced of the wonderful future in store for this Vocalist that they are defraying the cost of sending him to Europe to undergo a complete course of training".

Thomas Dawson was unhappy with the prospect of his son becoming a professional singer. However, he finally agreed to give his consent (Peter was not yet 21) and Charles Stevens completed the preparations.

It was decided that the eldest of the children, Jim Dawson, aged 33, should accompany his younger brother on the voyage. The pair departed from Adelaide on March 26 aboard the "S.S. Afric", which was half sail, half steam. This White Star liner sailed via the Cape of Good Hope and landed them in England late in May. It was Derby Day and the last day of the Boer War. Peter, somewhat optimistically had a single ticket (£16), whilst his elder brother held a return ticket to enable him to travel home after seeing Peter safely deposited in the Old Country.

The young singer carried with him a testimonial from the congregation of St. Andrews Presbyterian Church, which read in part:

"Mr Dawson has been connected with the congregation for a number of years and during all that time has rendered most valuable service in the Church Choir taking a prominent part in the solo singing, much to the delight of the Congregation. His character as a young man has always been exemplary and while we deeply regret his departure from us yet we rejoice to know that this opportunity has come for the further culture of his voice and the development of his musical abilities.

We hope and pray that God will protect and bless him and should he return to South Australia we assure him of a hearty welcome from the Congregation of St. Andrews Presbyterian Church.

(James Mathie, Minister; Melville Miler, Session Clerk; James A. Gibson, Secretary to the Board of Management). Dated 25/3/1902."

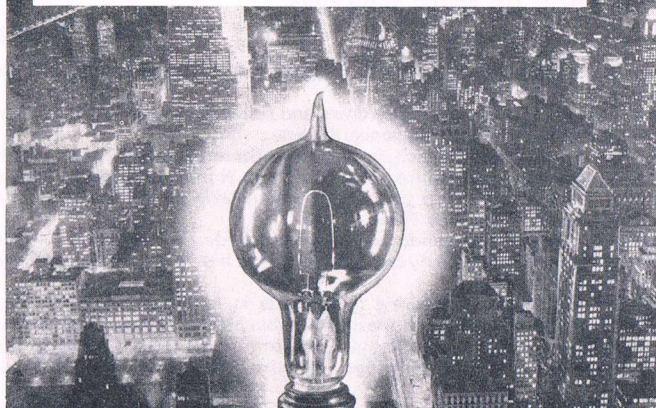
Stevens had planned for Dawson to study in London under his confrere Charles Santley, now the aged (68 years) doyen of British baritones. Santley auditioned him, then sent him to Glasgow for 6 months 'preliminary training' with Frank L. Bamford, of whom Peter later said "was a fine teacher who took me through a labyrinth of vocal exercises and taught me arias, opera, oratorio and the classic songs".

Upon his return to London he sang again for Santley and was accepted as a pupil, taking two lessons each week for the next three years.

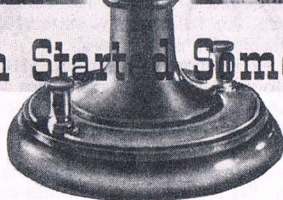
Dawson's father had never been wildly enthusiastic about his son's singing career and still hoped that Peter would see the folly of his ways and return to join the family business, which was going from strength to strength. In order to persuade his son to return to Adelaide the father terminated his son's allowance. Santley softened the blow by continuing his tuition but refusing to accept any further fees.



# Electric Light.



Edison Started Something

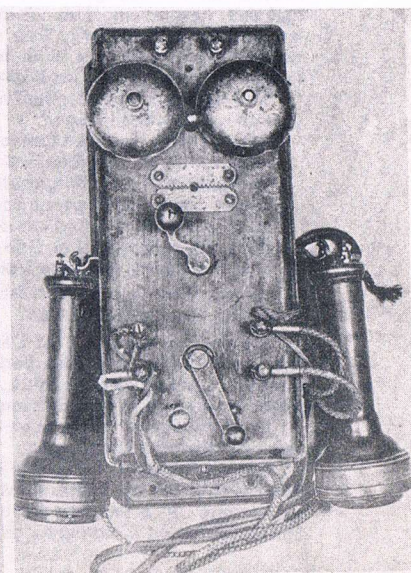
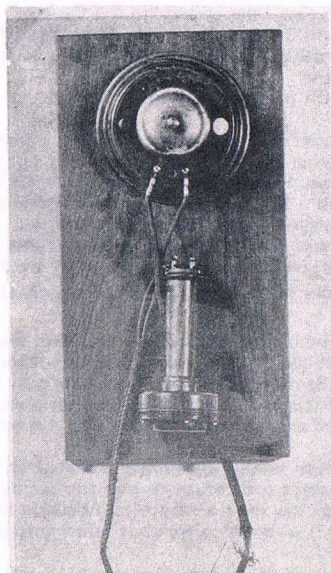


15" POLYPHON



LETTER RECORD LABEL

PHOTO BY REG. MCCARTHY.



First Toronto phone had pushbutton bell and dual purpose wooden receiver. Improved version in 1897 had receiver and transmitter



In 1904 Santley persuaded Madame Albani, a great Wagnerian singer, to audition Dawson for a concert party she was taking on tour to the West of England. She did so and on hearing the newcomer exclaimed "This is the finest voice I've heard for years". Peter left the Agent's Office (N. Vert, Cork St.) with a contract in his pocket.

Canadian-born Madame Emma Albani (r.n. Marie Louise Cecile Emylie de Lajeunesse) (1847-1930) had toured the Australian colonies in 1898 (with Sarah Berry, Orlando Harley, and William Paull) and gave a farewell tour in 1907 with a party including Mildred Jones, William Green, and a promising 25-year old violinist/composer named Haydn Wood.

The 1904 concert party comprised Signorina Ravogli, Johannes Wolff, Adela Verne, William Green, Theodore Flint (accompanist) and Albani, Santley and Dawson. For each performance Dawson received two guineas from which he had to pay his own accommodation and travel expenses.

## THE SONGS WE LOVE

### The Lost Chord

Most people identify Sir Arthur Sullivan with the series of comic operas that he wrote in collaboration with Sir W. S. Gilbert. Many are unaware that this British composer wrote a great deal of serious music, such as church anthems, oratorios, and grand opera. He also wrote many hymn tunes, about fifty-six in all, and some of them, such as "Onward, Christian Soldiers," have established themselves as prime favourites for congregational use.

Sir Arthur was born in London, on May 13, 1842, and died there November 22, 1900. His father was a native of County Cork, Ireland, and was the leader of a band; so the son may be said to have inherited his love of music.

The character of Sir Arthur Sullivan was an engaging and lovable one. He was a good talker, and had a great fund of genuine Irish mother-wit. His favourite pastime was lawn tennis. It was seldom that anyone saw him without a cigarette in his mouth. As a worker, he was not fond of constant plugging. Rather, he would wait until the last minute to do a task, and then turn out an almost incredible amount of work. Much of his composing was done between the hour of midnight and four or five o'clock in the morning. He once said to Hermann Klein, the writer of "Thirty Years of Musical Life in London":

"I find it impossible to settle down to a score during the daytime. I wait till everyone is in bed; then I go to my des, and perhaps finish the instrumentation of a whole number before I finally lay down my pen. The streets are so quiet, the atmosphere is so peaceful, and I have no fear that I am going to be disturbed every few minutes."

Composers and poets rarely know when an inspiration is going to hit them, and this is remarkably true of the melody of "The Lost Chord," which came to Sir Arthur Sullivan at a most unexpected moment. The story is a familiar one, but we want to repeat it here.

In 1876, Sir Arthur Sullivan accepted the position of principal of the "National Training School for Music", at South Kensington, and a few months after that appointment he received a severe shock in the death of his brother Frederick, who was an actor of great promise. While Frederick was ill, Sir Arthur was devoted to his attention to the sick man, and for nearly three weeks before his death he watched at the sick bed night and day. One evening, during this protracted vigil, when death was close to the patient, the sufferer was asleep. Sir Arthur, the faithful attendant, to pass away the weary hours, chanced to take up a copy of some verses by the poetess, Adelaide Anne Proctor, which had made an impression on his mind. In the solemn stillness of the night, listening to the laboured breathing of his brother, and wondering which breath would be the last, he read these powerful verses once more. Suddenly, music came for them independently of his mental processes. At least, it seemed so to the composer. Paper was at hand, and he began to write down the melody as it came to him. He became absorbed in the task, and soon finished the manuscript. The thought occurred to him that perhaps with the light of morning the song would prove worthless.

But "The Lost Chord" leaped into instant popularity, and has maintained its hold on the affections of people for nearly fifty years. In our catalogue, we have a RE-CREATION of this famous song, by Carolina Lazzari, (No. 82554), whose glorious contralto voice stirs us profoundly in it.

## ALEXANDER GRAHAM BELL

Alexander Graham Bell was born in Edinburgh, March 3, 1847, son of Alexander Melville Bell, world authority on phonetics and speech. Educated at Edinburgh and London he moved with his parents to Brantford in 1870. He died at Baddeck, Nova Scotia, in August 1922.

In the summer of 1874, according to a diary kept by his father, he became convinced he could transmit the human voice along miles of wire by means of electrical impulses. During that summer he worked at the project at his home on Tutela Heights overlooking Brantford and the Grand River. By the fall he had produced working drawings of the device that was later to be known as the telephone.

Returning to Boston, he patented the device in 1875. However, he had not yet proved that it could be used





VOICES FROM THE WONDERFUL  
PHONOGRAPH



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Machine Complete, No. 208.  
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**BRITISH PATENTS :**  
 24,833, 1899.  
 25,778, 1904.

Side view, showing short tube and lowest height.

Front view, showing straight tube, and to allow just for sound box.

The ODEON STRAIGHT TONE ARM is the most radical departure in Disc Talking Machines since the introduction of the Tone-Arm Machine. The Sound Box is in reality the apex of the horn, measured at the base, but, shorter and more direct connection to the tone, best, wider, and most natural reproduction.

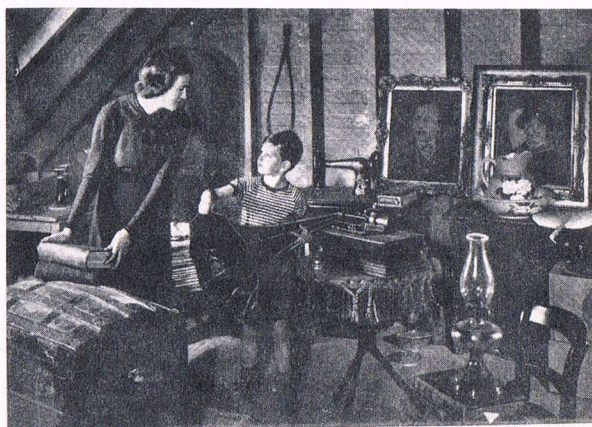
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TAKEN FROM HILL AND DALE  
 NEWS



"Gee, Mom, Were They All Poor People?"



for long distance communication. That proof came the following year in Brantford. On August 3rd, 1876, Bell stationed himself in the telegraph office in Mount Pleasant and waited for the pre-arranged time when his uncle, David Bell, would speak into the instrument at the other end of the telegraph wire in Brantford, five miles away. The voice came along the wire, "To be or not to be," and hearing the words the young inventor knew beyond all doubt that the telephone was to be.

The following day, August 4, 1876, Bell arranged another test, to talk from Brantford to his home on Tutela Heights, about three miles away. The telegraph line did not run near the Bell home so Bell related, "We bought up all the stove-pipe wire in Brantford and we tacked it along the farmers' fences from the highway to my home on Tutela Heights, and it worked".

A few days later, on August 10, 1876, voices were carried over telegraph wires from Brantford to Paris. The two towns are seven miles apart, but the actual distance travelled by the messages was about 130 miles as the circuit went by way of Toronto where the power had its source.

All the instruments used in these demonstrations were made in Brantford in what might be called the first telephone factory in the world. It was operated by James Cowherd, a brilliant local electrical technician. The factory where he made the first telephones under Bell's direction still stands on Wharfe Street, not far from the Hotel Kerby in Brantford.

### THE TELEPHONY SOCIETY SHORT HISTORY OF THE TELEPHONE

1874 — June 26	Conception of the telephone idea, Brantford, Ontario by Alexander Graham Bell.
1875 — June 3	First speech sounds transmitted by telephone, Boston, Mass., Bell and Watson.
1876 — March 10	First complete sentence transmitted by telephone, Boston, Mass.
1876 — August 10	First long-distance telephone call, Brantford to Paris, Ontario — a distance of 8 miles.
1877 — August	Bell Telephone Association created in U.S.A. (Messrs Bell, Watson, Hubbard and Sanders).
1877 —	Francis Blake sells Blake transmitter to Bell in exchange for stock in company. Greatly improved transmission.
1877 — December	First telephone installed in Toronto. Mr Hugh Neilson, 321 Carlton Street.
1877 — December 13	Mr James Cowherd starts making the first telephones in Canada (Brantford).
1878 —	First telephone exchange in Canada opened in Hamilton, Ontario.
1879 —	Western Union loses court battle to Bell Company in U.S.A. and leave field completely to the Bell Company.
1880 — April 29	Bell Telephone Co. of Canada incorporated.
1881 — February 18	Two telephone sets installed for public use in Toronto Globe office. First pay phones in Canada.
1889	Almon B. Strowger conceives the Automatic Switch, a push button type.
1895 —	Northern Electric & Manufacturing Company incorporated in Montreal.
1896 — July 22	'White' solid back transmitter made standard in Canada. Replaces 'Blake' transmitter.
1896 —	'Strowger Automatic' engineers develop first telephone dial replacing push button switching mechanism.
1911 — November 2	Telephone Pioneers of America constituted.
1914 — January 5	Northern Electric Co., Ltd. incorporated.
1916 — February 14	Montreal to Vancouver line inaugurated.
1924 — July 19	First dial telephones in Toronto. 'Grover' exchange dial central office opened.
1932 — January 25	Trans-Canada Telephone System officially opened.
1970 — September	Telephony Society founded in Toronto.

Mervin J. Sribniak  
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#### Did You Know? — that —

- The ice-cream confection Peche Melba was named in honour of Nellie Melba by the famous French Chef Auguste Escoffier on an occasion when she was entertained by royalty. . . .
- Edison took out 1,097 patents for inventions and improvements; about one every two weeks!!
- Louis Armstrong's nickname of Satchmo is short for "satchel mouth" possibly a reference to his raucous voice!!

## THE DULCEPHONE

J. L. Marshall

After months of hard work, the Dulcephone Gramophone, 1914 Model, is now on permanent display at Ferrymead fully restored. The gramophone was purchased by our Society last year at an auction in Christchurch and now has been completely restored by members.

We are grateful to the following members who carried out the work —

Peter Mattison for repairing the spring and the housing case,  
Robert Sleeman for arranging to have the brass horn polished, and repairing the reproducer,  
Kay Gun from Rangiora who carefully carried out the art work on the cabinet,  
Walter Norris supplied spare parts towards the reconditioning of the motor.

The Dulcephone was completely stripped down and all parts were cleaned and re-nickled where applicable. The case was repaired and lightly polished.

The Dulcephone was reassembled and was demonstrated at our Christmas meeting held at "Waipapa", Swannanoa, the residence of Walter and Hilda Norris.

The performance is good and members and the public have appreciated hearing the records played by this rare machine ever since.

## NATIONAL LIBRARY HELPS PRODUCE COMMEMORATIVE PD1

More than 200 historic Peter Dawson recordings held in the National Library of Australia's sound recordings section have been used by EMI Records Australia to produce a 10-LP box set commemorating the centenary of Dawson's birth.

EMI has numbered the set PD1.

Though the set would undoubtedly have pleased the famous baritone, he would probably have smiled at the number "1". He made his first commercial recording on a wax cylinder in England in 1904 and, according to the Library's sound archivist, Mr Peter Burgis, is thought to have made more than 2000 later.

Mr Burgis says there is no accurate record of the number of Dawson recordings, or of their sales figures, which are thought to have exceeded 25,000,000.

The box set, which features most of the better-known songs, is expected to be released on Monday (January 25).

Dawson was born in Adelaide on January 31, 1882. He died in 1961, but remains highly regarded as one of the finest singers Australia has produced. Equally as popular in Britain as in his homeland, he is best remembered for his rousing ballads, though he sang all types of song from dance numbers and cowboy lyrics to operatic arias and hymns.

Some of the sheet music he used, including the original manuscripts of songs he wrote, is on display in a commemorative exhibition which opened at the Library, in Canberra, today (January 21). Personal papers, cylinder and other recordings Dawson made, a photographic history of his career, and gramophones of his time are also displayed. The exhibition will continue from 9a.m. to 4.45p.m. daily, except Good Friday, till April 12.

Media contact: Public Information Officer, Ian Healy (062) 621279.

Photographs available.

## NEW EXHIBITION HONOURS PETER DAWSON

An exhibition commemorating the centenary of the birth of one of Australia's most famous singers, the baritone Peter Dawson, opens at the National Library of Australia on Thursday (January 21).

Dawson was born in Adelaide on January 31, 1882. He was apprenticed to his father as a plumber and much against his father's wishes, abandoned the trade to become a singer.

No musical snob, he included the whole spectrum of song in his repertoire, from country, comedy and ragtime tunes to lieder, hymns and operatic arias.

He was equally as popular in Britain as in Australia and just as much "at home" performing in a tent in the Australian outback as he was at Covent Garden.

Dawson made many recordings, the earliest of them on cylinders. Some of these, together with later recordings, are featured in the exhibition, which is called "Peter Dawson, Australia's Ambassador of Song".

The exhibition offers a great deal of memorabilia, including letters, cartoons, songs Dawson sang, the original manuscripts of music he wrote, a photographic survey of his life and three gramophones of his time, among them one with a 2m (7ft.) horn.

The exhibition is in the Library's Rex Nan Kivell Room, open from 9a.m. to 4.45p.m. daily. It will continue till April 12.

Media contact: Public Information Officer, Ian Healy (062) 621279.