

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

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FOR YOUR INFORMATION

We have to apologise for the lateness of this issue; we hope it is still worth waiting for!

By the time this issue is printed, we will have had our Annual Meeting and so by then the subs will be due, \$8.00 being the cost for all members.

In future issues of the Phonographic Record, the committee has agreed to allow members free advertising, the amount of space will be at their discretion. The advertisement does not necessarily have to be of a phonographic nature, but, by this, it is hoped to make the magazine of more interest and value to members both at home and abroad.

At our recent stock-taking, it was evident that our stocks of spare parts are good — we have been fortunate in obtaining another helper in the parts manufacture department which is going to enable Joffre to concentrate on new projects.

For sometime now, we have held orders of a 75 degree elbow, but these have not been easy to produce due to the fact that we have not had good base castings to work from. We think that we have this problem solved and so hope to have a supply of these in the near future. We can also supply to members a new light poster, this will be among our illustrations, cost to members is 50 cents.

Could members who require a puck horn please get in touch with the Secretary. We have to hand a mandril suitable to reproduce these, but would like to have some idea of the demand first, before we attempt to produce more of these.

We would be pleased to hear from members re their Columbia machines, illustrations of rare models, information on size, weight, reproducer, type and age would all be of immense help.

The Society holds good stocks of the following items, and we can supply at short notice:

Petal Horns Front Fitting Crane Top Support, Gem and Home Drive Pulleys, Leather Belting, Transfers (Edison) Edison Reproducer Screws, Christmas Cards (2 varieties), Leather Elbows to fit early model Berliner. Grilles for Anberola 30. Handles for Edison Standard.

Catalogues Columbia 1904. Gramophone deluxe, Leaflets, Good Stocks.

Posters Edison Light, New Edison, Girl with Gramophone, Edison Home Illustrated Newspaper.

Various Artists Coasters.

Slides 13 varieties \$2 per set or 25c each. Needles, Pennants (2 varieties Sleeve or Flag).

Long Play Records ("Great Sounds of the Century" Ivy's Old Time Dance Band. \$10 for 2 or \$5.99 each.

Postage extra on all above orders.

OBITUARY

CLARENCE ALBERT UINEN STEWART (CLARRIE)

It is with regret that we report the death of one of our foundation members, Clarrie Stewart. Clarrie was well known to all of us, one of our most loyal attenders of meetings and functions. An ex-tramway employee, fitter and turner by trade, and was instrumental in producing the first horn end former we ever used, to help produce the first gem horn for the Society.

A keen dancer, he attended the old time dances held at the Caledonian Hall regularly.

The Society will be the poorer for the loss of a cheerful member.

ZON-O-PHONE

1900-1901

MODEL ?

Another nice machine from the Schlick collection.

We have very little information other than what is inscribed on the plate.

Zon-o-phone:

Patented December 13 1898 other patents pending, made expressly for the National Gram-o-phone Corporation, 874 Broadway, New York. Universal Talking Machine Co. N.Y.

Zonophones are rare in New Zealand. Not many have appeared in collections.

Information, illustrations etc. of Zonophones both here and abroad, would be gratefully received.

Editor: We apologise for this not appearing in our last issue, we don't quite know how it was left out.

LAST ISSUE

Page 67 showed a model of the Victor tone chamber.

We stated that we thought a money box — we were wrong — it is a model of a reentrant tone chamber.

**MODEL OF VICTOR ORTHOPHONIC TONE CHAMBER
REENTRANT TYPE**

This is an exact copy, in miniature, showing the concealed unit of the Orthophonic system of scientifically reproducing sound. The principle is entirely new, having been evolved by a group of the greatest living scientists on sound.

Its structure is most interesting. Here you have from the time the tone enters this chamber, an all wood amplification. The centre, heart-shaped as you see it, is indeed the heart of the instrument, enabling the sound to enter gently into the room, diffusing itself as does indirect light. The scientifically formed wooden walls of the tone chamber cause the expanding column of sound to glide gently through the passages, thus giving the truly perfect balance and graciousness so evident in the tone.

By the use of this system the Victor Company is enabled to give you reproduced music such as has been hitherto only dreamed of. Its chief characteristics are naturalness, wide range, beauty of tone, and unalloyed enjoyment to the most critical music lover.

*Victor Talking Machine Co.
Camden, N. J., U.S.A.*

Editor: We are sorry if we misled anyone, but, as is often the case, we are without information.

RECORD LABELS (PART 8)

D. L. Taylor

We had these three labels in our last issue, and somehow missed out the information to go with them — we do apologise!

Part 8 includes the middle section of the alphabet, running from G to N inclusive. There are quite a few acoustic discs and a fair number of ood diameters. Just for a change, I'll do the electrics first this time.

ELECTRICS:

Golden Tongue, gold and black label, made in 1928 by Clifford Industries (Sydney). Very smooth sound with well-extended bass.

Good Tone, brightly coloured label (mainly yellow) 78 rpm/LP stylus, recorded in U.S.A. in 1972 — probably a one-off. i.e. I doubt if the catalogue extended beyond 001.

Israel, plastic disc with greenish-blue label, a product of the Israel Music Foundation.

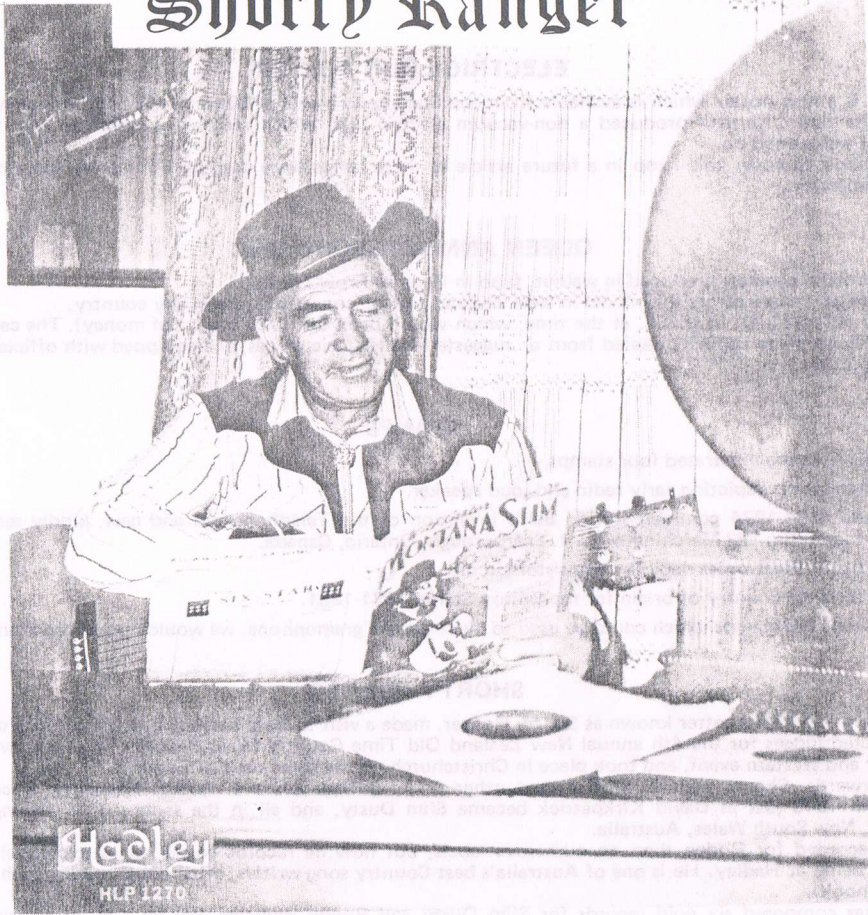
RECORD LABELS (PART 9)

In this issue we have two more labels from D. L. Taylor's collection.

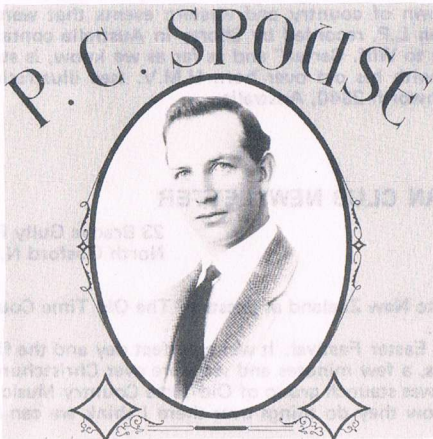
Jewel, red label with gold lettering, made in U.S.A. by Plaza Music Company. According to the label this is an electrical recording, but it sounds very acoustic to me.

John Mystery's blue and white label, red plastic record. This is a minor Australian label which went in for coloured records around 1950. Another example is made of blue plastic with a green and orange label.

Shorty Ranger



Hadley
HLP 1270



P C SPOUSE RECORD

ELECTRIC LIGHT POSTER

This is a new poster which is available from the Society at a cost of 50 cents. We believe these were printed about the time "Nernst" produced a non-vacuum electric light which required a match to heat the filament before it was turned on.

We hope to cover this lamp in a future article as these lamps were used by Thomas A. Edison in a home movie projector.

QUEEN ANNE DIAMOND DISC

A beautiful cabinet, produced in walnut, (also in Georges Frow's book).

We haven't come across this model in New Zealand and we consider it rare in any country.

They cost \$2,270, in U.S.A. at the time, which would be in the 1920's (a lot of money). The catalogue says 'Special hand made cabinets copied from or suggested by Historic pieces; and equipped with official laboratory model motor.

STAMPS

In this issue are illustrated four stamps —

1. **German stamp** depicting early radio and loud speaker.
2. **Canada 1874-1974** commemorating Bell's invention of the Telephone old and new, kindly sent to me by Bass Ingrouille, 122 Marchington C. 1. Scarborough, Ontario, Canada.
3. **Progress in Electronics** depicts a transistor circuit.
4. **Mexico** is the country of origin for the Edison Stamp 1831-1981.

If anyone has stamps which could be used to illustrate the gramophone, we would appreciate them.

SHORTY RANGER

Robert Haberfield better known as Shorty Ranger, made a visit to New Zealand in April of this year as one of the selected judges for the 4th annual New Zealand Old Time Country Music Festival. This was a well attended Country and Western event, and took place in Christchurch on the three days of Easter.

Afterwards, Shorty and his wife visited other parts of New Zealand. Robert Haberfield became Shorty Ranger in 1943 just as David Kirkpatrick became Slim Dusty, and all in the same district, Kempsey on the Macleay, New South Wales, Australia.

He recorded for Rodeo then on numerous labels, but now he records gospel songs exclusively, his latest sessions being at Hadley. He is one of Australia's best Country song writers, often collaborating with Jim Wesley (Cooperbrook).

He has composed six gold records for Slim Dusty and Buddy Williams, has an L.P. of his own material. Married with a family, lives at Kempsey, Australia.

Some of us were fortunate to meet him when he and his wife attended a country and western evening held at Shirley, Christchurch, where a video type was shown of country and western events that were held near Shorty's home town. We were also able to purchase an L.P. recorded by Shorty in Australia containing many of the songs he sings. The L.P. is entitled "A Tribute to Wilf. Carter" and as far as we know, is still available in Australia. This recording has a picture of Shorty with his old over horn H.M.V. (see illustrations) and is recorded on Hadley HLP 1270, Egret Place, Calala, Tamworth 2340, Australia.

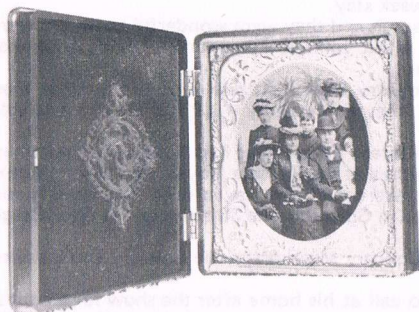
SHORTY RANGER FAN CLUB NEWSLETTER

23 Bradys Gully Road,
North Gosford N.S.W. 2250.

Hello Friends & Fans everywhere,

Since our last letter I have been across the Tasman to New Zealand as guests of The Old Time Country Music Awards in Christchurch accompanied by my wife Ruby.

We left Sydney on 30th March to be there for the Easter Festival. It was a perfect day and the first sight of New Zealand coastline and snow on the Southern Alps, a few minutes and we were over Christchurch Airport, then we stepped out onto a different land. Yes there was staunch group of Old Time Country Music supporters to greet us. I'll explain about their supporters later. How they do things over there I think we can learn something from them.



RARE TIN AND PICTURE

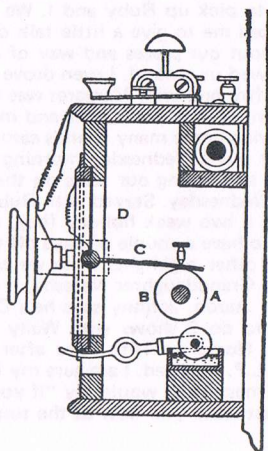
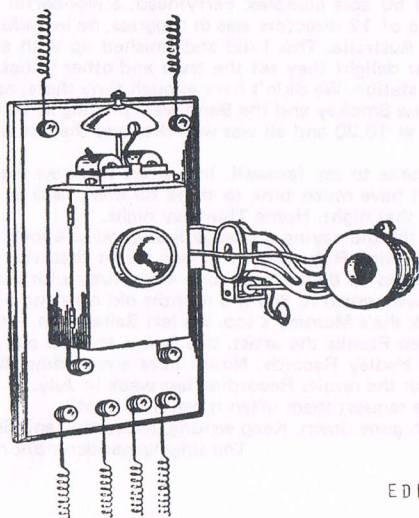


Edison Family



ITALIAN UMBRIAN

THE TELEPHONE.



EDISON TELEPHONE

Smokey Marshall who was responsible for taking me over there was there with Lorraine also Syd, the Redman Family, Terri and others whom we got to know during our 2 week stay.

We stayed with Smokey and Lorraine while we were in Christchurch and they were wonderful to us. We were very busy from the first day until the last night. All the Country Music folk were wonderful, I can't remember being treated so well and I think they enjoyed what we gave in return.

In the papers I was billed "A Living Legend in Australian Country Music". It was good for me that they knew a lot of my music through the records of Slim and Buddy. They enjoyed my 4 LP's as they're available in New Zealand.

While there I did 4 radio broadcasts and 4 feature stories in different papers. Our first 4 days were taken up at the Old Time Country Music Awards in Christchurch which finished at the Theatre Royal, a great long weekend. After that they arranged a coach and rail trip to Gore and Invercargill. We stayed with long time friend Dusty Spittle and wife Merilda in Gore. I did two shows with Dusty in Gore and one 30 miles out at West Otago Club.

There I met a man called Garth Gibson who in the fifties ran a Country Music Magazine Country and Western Spotlight I think it was.

He came to our show and would not rest until we promised to call at his home after the show for a cuppa. We agreed and I'm glad we did. He was delighted to meet me in person — someone he followed from the 78 days, in his own home. To use Garth's words, it was one of magic moments in his life in Country Music. That made me feel humble and thankful that I'd met him also. He has just started an old time Country Hour on Radio where he plays my music often.

Well the time was running out down south, but Dusty and Merilda took us by car to Queenstown and Invercargill and the Bluff and many places of interest. I also went out to Dusty's sheep farm just on the edge of town where he runs 800 to 1,000 sheep.

The last night, we wrote a song together called "Song of New Zealand". We hope to do something with it soon.

We boarded the sleek Southerner train early Saturday morning for Timaru which is 100 miles south of Christchurch. Smokey and the Band were doing a concert Saturday night with Special Guests Shorty Ranger and Garner Wayne, the long time Country Star of New Zealand. We arrived at Timaru about 5 p.m. We were met at the station by Smokey and the supporters from Christchurch, we were taken to some friends where we stayed until after lunch Sunday.

The show was great, with Garner a pleasure to work with.

Left Christchurch for another show Sunday night to wind up the tour. It was wonderful to hear young people singing our kind of music, nearly all playing their own guitars.

Well on Monday, Smokey took us down to Ashburton for lunch with Garner Wayne and wife Nancy, then an interview on Radio Ashburton, they played 4 of my songs and were impressed with my work. After that straight back to Christchurch for the last official night which took the form of a short talk and video night. The hall was packed to see our one hour special of the Pub With No Beer Festival and Shorty and Nick to Nulla Nulla Creek; the folk really loved it and we also enjoyed some of the tapes from England and Canada with various Country and Western artists.

Tuesday, our last day in New Zealand. An early start for a long drive with Lorraine's Mum and Dad to Hanmer Springs and all the sights en route. Picnic lunch on the way home about 5.30 p.m. Quick tea and Smokey's brother Joffe who has a part in running the 50 acre complex Ferrymead, a wonderful place, was waiting to pick up Ruby and I. We arrived and a meeting of 12 directors was in progress, he introduced us and they asked me to give a little talk on the tourist side in Australia. This I did and finished up with a couple of songs about our places and way of life here. Much to our delight they set the tram and other things in motion and showed us around. I even drove the tram back to the station. We didn't have enough time there, as unknown to us Joffe and wife Margaret was to have us at a venue Smokey and the Band were playing at 10.00 p.m. to be presented with some gifts and mementos. We arrived at 10.20 and all was well that was the last we thought. But arriving home many friends came to say so long.

Early plane Wednesday morning and still some folk came to say farewell. In a short while we were through customs and taking our seats on the giant 747, we didn't have much time to think till then, back in Sydney to a rainy Wednesday. Stayed with Ruby's sister at Dee Why that night. Home Thursday night.

What a two week holiday (hey, what did I say). But the old saying a change is as good as a spell. But really we had to have a couple of days off to settle down. I don't think Ruby and I will ever forget that trip.

Two other highlights since we came home. We journeyed to Ballarat on June 4th (Ruby's birthday) to see our new Granddaughter Natasha, it was a long way but well worth it. She is 5 months old now and a good little mate for Aaron. Johnny says he's Daddy's girl but I think she's Mummy's too. We left Ballarat on 10th June for Bourke to do 2 shows with Wally McQuaker for Stephen Franks the artist, but it was so cold out there, like Ballarat. Home on 14th June after seeing Eric Scott of Hadley Records. Now I have a recording date for my 30 year L.P. finalised. I am sure my fans will be happy with the results Recording last week in July.

As Ernest Tubb would say "if you like my songs please request them often it can help a lot".

I must leave you now as the sun and moon have both gone down. Keep writing, requesting and listening for
The singing wanderer *Shorty Ranger*.

SHORTY A HIT IN NEW ZEALAND

When the New Zealand papers called Shorty Ranger a "living legend" during his recent visit there, they were right.

Shorty, armed with a guitar and a bagful of songs, was guest at the Old Time Country Music Association's fourth annual Easter Festival in Christchurch.

The singing star, who grew up with Slim Dusty and has had his song Winter Winds made Australia's country music theme, was making his first visit to New Zealand, but the country music fans knew Shorty and his music well.

Shorty and his wife Ruby were given a warm reception in New Zealand, and Shorty says he will probably be invited back for the Golden Guitar Awards at Gore next year.

While in New Zealand, Shorty teamed up with Dusty Spittle, one of the country's leading songwriters and performers, to write a song about New Zealand.

In fact, Shorty was convinced he would have to write a song after his first glimpse of the picturesque South-Alps as the jet flew in from Australia.

"Sometimes you can see a sight which just suggests a song," Shorty said.

"I put the finishing touches to it last weekend, with some help from Ross Thomas of Kempsey, and I hope I can entice Slim Dusty or Suzanne Prentice to record Song of New Zealand."

Shorty was busy during his two week stint in New Zealand and he will be just as busy now he's back in Kempsey.

He's off to Tamworth to record his sixth album since 1976 which will be a selection of Shorty Ranger favourites covering songs from his old 78 days to new ones.

Winter Winds, his most famous song recorded in 1957, has a sequel on this album. It's called Winter Wind Blues and is one of the 120 songs that Shorty has had published.

Shorty has also been invited to do a 20 minute segment at the Tamworth Country Music Festival's Along the Road of Song concert in January.

Macleay Argus

Thursday, May 12, 1983

SHORTY RANGER FAN CLUB

Hi,

Let me introduce ourselves — we are Margaret and Gerard McGinty and we live with our four children at 23 Bradys Gully Road, North Gosford.

In 1978 after much consideration we decided to form a Fan Club for our good friend Shorty Ranger, one of Australia's leading Country Music song writers and singers.

Shorty as you would know has been writing and recording his songs for some 30 years now and has written some award winning songs as "Winter Winds" which is now the official Australian Country Music Theme. He has also written many songs for Slim Dusty and Buddy Williams and others.

We would welcome any person interested in genuine Australian Country Music to join our growing membership.

Our fees are only \$2 per family per year and for this amount we send out a newsletter approximately every 3-4 months.

We can also send out Shorty's current records and cassettes at a suitable price.

Hoping to hear from you soon,

Remember — First the Song,
Gerard & Margaret McGinty.

RARE TIN AND PICTURE

This is what we believe to be an unpublished picture of Edison with his second wife, Mina Miller Edison, and family. The three children are Madeline, Charles and Theodore.

We don't know who the two girls in the back are.

Was probably taken when Edison lived at "Glenmont" in Orange, New Jersey.

This is a tin type in a Gutta Percha Case dated the owner things, about 1900.

Case over-all measures three inches by three and one half inches, the oval picture is two and one half inches by two inches.

What we don't know, is what the case was used for, but we wonder if it was not for keeping locket or jewels in.

P. C. SPOUCE

In answer to a request in our last issue, Ray Grieve of Sydney, Australia, has kindly sent us information and illustrations of P. C. Spouce, and the records he made.

We include an illustration of the label. We came across two recordings G20610 and G20160 — titles are Anvil Chorus and Swanee River — with variations, Waltz Memories, March medley and consider them a rare find in New Zealand.

Ray Grieve has had a number of these old recordings transferred onto an L.P. which is available from his at a cost of \$11 plus \$3 Australia postage and packing.

Ray says he did the research and produced an L.P. containing the complete set of P. C. Spouse 78's — 10 altogether, plus a cover story which features the life story on P. C. Spouse and history of the Australian Mouth Organ championships. This project took him over three years and a lot of money, however he will break even when all the L.P's he pressed have been sold.

P. C. Spouse was his wife's step-grandfather, but not all of his records still remained in the family, he searched all over Australia and New Zealand and found some to be extremely rare.

MOUTH ORGAN CHAMPION OF AUSTRALASIA

A valuable and historic Australian recording is now available in LP form

Mouth organ champion of Australia, P. C. Spouse, is featured on twenty tracks, originally recorded at the Columbia Studios, Homebush, Sydney between 1926 and 1936. The tracks were released on ten 78 r.p.m. discs on the Regal and Regal Zonophone labels, and are presented here in the order in which they were recorded. The album, superbly presented in a fold-out cover with extensive biographical and recording details.

The project was conceived, researched and compiled by Ray Grieve in 1982, with design, artwork, and layout by Raema Grieve. Some historic photographs are included, one of which shows the 3,500 strong audience at the 1925 Australasian Mouth Organ Championships held at Ballarat, Victoria.

Featured on the LP are "Waltz Medley", "The Prisoner's Song", "Medley Of Irish Airs", "Anvil Chorus", "Swanee River" — with variations, "Bluebells Of Scotland" — with variations, "March Medley", "Hornpipe Medley", "Waltz Memories", "Medley Of Scotch Reels", "Dixie Melodies", "Old Favourites", "Silver Bell", "Honey, Stay In Your Own Back-Yard", "Estudiantina", "La Maxisse (Mattchiche)", "Medley Of Old Favourites (pt 1 and pt 2)", "Songs That Father Knew", "The Jolly Coppersmith March"/"Hiawatha March". Each song is annotated with recording details, label and matrix numbers, and recording and release dates. Spouse displays a unique mastery of his instrument — a virtuoso in every sense of the word. On some tracks he is accompanied by Sid Owen on banjo or ukulele, and a brief portion of the extensive liner notes is devoted to Owen's story, complete with photo.

The first commercial sound recordings produced in Australia appear to date from 1903 when Edwin C. Henderson commenced marketing Federal brand phonograph cylinders from an office in Sydney, using artists from the Tivoli Theatre.

The distinction of being the first local mouth organ exponent to be recorded belongs to one Professor Dickens, who in 1908 appeared in the catalogue of the Melbourne-based Empire cylinder company.

In the intervening years the mouth organ has been sadly neglected by the record industry, despite its enormous popularity, especially during the first half of this century.

Apart from the legendary P. C. Spouse only a handful of mouth organ musicians have been locally recorded, including the Geelong Mouth Organ Band (1929), the Ballarat Harmonica Band (1930), Dick Robertson (1932), Eion S. Campbell (1933), North Sydney Tramway Mouth Organ Band (1936), Harry Thompson (1937) and Horrie Dargie (1941).

In the last decade the instrument has enjoyed a modest revival amongst some local recording groups, but seldom as a solo medium. The sparsity of audio examples of this unique musical art form emphasise the historical importance of performances by pioneer virtuosos such as Percy Spouse, a musician of supreme skills.

(Peter Burgis, Sound Archivist, Sound Recording Collection & Services, National Library of Australia (1982).)

In Australia, mouth organ championships were first held before the turn of the century. In 1899 Walter Ormond, an exponent of the "Crackjack" and "Boomerang" instruments, was awarded a gold medal and a purse of sovereigns when he was named Australian champion at the Golden Gate Club in George Street, Sydney.

Throughout the 1920's contests were popular in America and the British Isles and in 1925 J. Albert & Son, music publishers of Sydney, held a championship to promote their "Boomerang" mouth organ in Australia. First prize of £15 and a gold medal was awarded to Percy Spouse. Over the following twenty years, he entered and won numerous competitions, including Nationals and N.S.W. championships, always using a twenty reed miniature mouth organ.

Percival Claude Spouse was born near Kyneton, Victoria, on October 3, 1885. His father, a highly regarded fiddle player around the Victorian goldfields, gave six year old Percy a sixpenny mouth organ, after his repeated requests for the money to buy a fiddle. After pursuing a successful sporting career, Percy married in Melbourne in 1909, later residing in Sydney, Adelaide and Perth. In 1922, following a divorce, he married a widow, Gertrude Stow, in Perth. Later that year he travelled to London with his wife and her young family. He auditioned at the Montpelier Theatre, played at Shepherds Bush and appeared on matinee and evening shows at the Chelsea Theatre, with great success as a mouth organ soloist. Returning to Australia in April 1923, the family moved to Wagga Wagga (N.S.W.) where he managed a shoe store, and founded a club for amateur runners, the Wagga Amateur Harriers Club.

They had settled in Sydney by 1925, and Percy was employed as a traveller for a shoe company. He caught a train to Ballarat (Vic.) and entered the South Street competitions, the annual Grand National Eisteddfod of Australia where the Albert's "Boomerang" mouth organ championships were held for the first time on October 12, at 7.30 p.m. in the huge Coliseum Hall, which stood at that time in Little Bridge Street, Ballarat.

On the following day, (13.10.25) "The Age" reported:

"Mouth organ playing was elevated to the arts for a short while on Monday when unique contests featuring these instruments were decided at the South Street competitions. Not only Mr Gustave Slapoffski who adjudicated, but the biggest audience any afternoon session has recorded, were thoroughly amused and entertained. So great was the interest created by the afternoon session, that the audience numbered over 3,500 at night, when 33 competitors, several from N.S.W. and Sth. Australia contested the Championship of Australasia. Hardly a seat was vacant, the body of the hall was crowded and the galleries accommodated hundreds of people. Judging by the deafening applause, the crowd seemed to think that a mouth organ contest was just as good an idea as any other item. Some excellent playing was heard. The winner, Mr P. C. Spouse of Auburn, Sydney, was amazingly good. Several competitors, particularly those from the outback, were apparently overwhelmed by the imposing gathering, to the vast amusement of the audience. The adjudicator subsequently observed that though a great many people were inclined to smile at the mouth organ, it was after all, a wonderful little instrument, and a source of great amusement to those in the out of the way places of Australia. The competitors had been enjoyable and entertaining, despite the fact that many of the players had left a great deal to the imagination. The winners had shown cleverness and dexterity in obtaining effects".

Percy went back to enter the 1927 championship, which he won with his selection of "The Prisoner Song", "Scotch Reel" and "Smithy In The Wood"/"Anvil Chorus".

In 1928, he once again took out first prize in the Ballarat South Street competitions over 24 competitors, including Eion S. Campbell, Queensland champion. Percy gained an impressive 99 points out of 100 at this event.

Mouth organ solo competitions at South Street were discontinued in favour of mouth organ band contests (Percy did not enter in 1926, 1929 and 1930, the winners being S. G. Anderson, Oliver Roberts and Stan Andrews, respectively), and around that time Percy did demonstrations of the instrument at Sydney schools for J. Albert & Son. The N.S.W. Education Department had introduced mouth organ tuition into state schools in 1927 as part of the boys musical education.

He continued his job as a travelling salesman, played shows in Sydney with other artists and was always in demand at N.S.W. country functions for a mouth organ session. His wife Gertrude sometimes accompanied him on piano and pedal organ at these dances and gatherings. He often did a 'no hands' demonstration of his most intricate mouth organ medleys, played the musical saw, did cornet imitations on a specially shaped piece of tin and produced unusual musical effects with a wood axe. These novelty acts along with his popularity as a raconteur, provided variety to his mouth organ performances.

His successful recording career encouraged many others to take up the instrument, and the mouth organ competitions flourished. Percy continued his success at competitions, and in one contest in N.S.W. all of the other entrants (approximately twenty) cancelled their performances after seeing him play.

Percy continued playing semi-professionally throughout the 1940's and 1950's, with occasional radio and T.V. appearances. After retiring in the mid 1950's, Percy lived with his wife at Allambie Heights, a Sydney suburb. He died at a Manly rest home on September 7, 1970, at the age of eighty-five.

Through his unique arrangements and musical ability, Percy Spouse played a major part in furthering the popularity of the mouth organ in Australia and New Zealand.

Sales of his records were excellent in comparison to other Australian and International artists of that period, 1927-1940.

He was not only our most successful mouth organ soloist in regards to sales, but a true pioneer of the Australian recording industry.

Geoff Jermy

NOTE: I have unashamedly 'lifted' most of this story from the cover notes of the P. C. Spouse album. To be truthful, they couldn't be better. I suggest you get the LP for the whole story. My apologies, and thanks, to Ray Grieve.

JUNE MEETING

This was held at Rangiora at the residence of Margaret and Joffre Marshall, 147 East Belt.

Members were treated to some home entertainment, Andrew Marshall demonstrated the Doghouty player piano and played The Man on the Flying Trapeze and Jingle Bells. Andrew ably operated the zither attachment (or honky tonk).

Records were brought along by Neil Johnson and Dick Hills and Bob Wright. These were played on Joffre's H.M.V. 109 machine.

A cold winter's night, a homely atmosphere, and a tune or two on the Honner button accordion was provided by Joffre Marshall, Keep the Home Fires Burning and Lilly Marlane.

To those who had not had the opportunity to visit the workshop, our member Stuart Hobbs had kindly

assisted and demonstrated the Clousing Lathe to a very interested party. Several items which the Society make were shown to members present.

A delightful supper was prepared by Margaret and Diane Marshall and was served in the lounge.

JULY MEETING

We had a very well prepared and informative talk by Neil Johnson on "Radio". He covered the topic with illustrations and examples from the inception of radio to the valve era.

Those of us who attended came away feeling we are much better informed on Marconi and what he achieved.

Neil brought along an early model valve radio with separate speaker which he elaborated on, and after erecting an aerial he set functioning for us.

Supper completed a pleasant evening.

AUGUST MEETING

This was one of the best yet!

Our President, Joffre Marshall must take full credit for the good programme, one which we all enjoyed.

We met at the Administration Building at Ferrymead at 8 p.m. rode in a tram as far as our building, and there members were able to inspect a new Society acquisition. This was a rare model diamond disc Italian (Umbrian) an official laboratory model, made of walnut (see illustration and information elsewhere).

After this, we went across to Curragh Cottage where Society members were treated to a cup of tea, coffee, pikelets and cream by candle and lamp light; Mr and Mrs Ridder and Martin hostessing in an old world manner. Martin had a roaring fire, creating an atmosphere we were reluctant to leave.

We rode back on the tram to the Administration Building where Mr Ridder gave us the History of Curragh Cottage. We were then treated to home movies shown by their owner, Mr Ian Fisher who produced them himself. These were first of a camera collection in Australia, travelling by steam train to the west coast, and third, being a feature film which he made himself and which the late Cyril Evans processed. This was called the Train Robbery which was all filmed around Ferrymead.

These were a change from the general run of film we see, and completed the enjoyable programme.

A delightful supper was then served by Mrs Fisher.

COLUMBIA 1886

This Company appears to have had a good agent in the south of New Zealand as the bulk of machines that have been discovered seem to come from the Dunedin area or further south.

We have indeed been fortunate to have received a wealth of material by our good friend Larry Schlick who owns the treadle Columbia (illustrated last issue) (Bell and Tainter) machine.

We have illustrated in this issue a close up of the same machine showing all the patent dates etc. According to an early Columbia catalogue this is the first model Bell and Tainter produced and marketed.

In 1886 the United States patent office issued to Chichester Bell and Charles Sumner Tainter, United States letters patent No. 341,214 this covered a method of engraving records of sound, producing records of sound by engraving in a wax-like material.

Chichester Bell was a cousin of Alexander Graham Bell.

The invention disclosed in the Bell and Tainter patent embodied the discoveries resulting from years of research and investigation conducted by the joint inventors.

THE TELEPHONE

Edison's Carbon Telephone — Edison's Electro-Chemical Telephone

In order to generate pulsating currents in a circuit, either the electromotive force or the resistance in the circuit must be varied; and of the two it has been found more convenient in most cases to vary the resistance by means of a vibrating diaphragm, set in motion by the sound-waves communicated to the air by the human voice. This variable resistance may be composed of a solid or a liquid — a drop of water in the spheroid state may even be used — but the substances that have been found best for this purpose are the semi-conducting solids; or it may consist of a loose contact between two such substances. Edison appears to have been the first to employ carbon as the variable resistance in the transmitter which he constructed in 1876. Two forms of this telephone are illustrated in Figs. 133 and 134.

In Fig. 133 the variable resistance consists of a disc of lamp-black about the size of a shilling, marked C. This lamp-black is got by burning petroleum lamps with long wicks in a confined space, after which it is moulded into the discs under slight pressure. The resistance of one of these discs depends upon the pressure to which

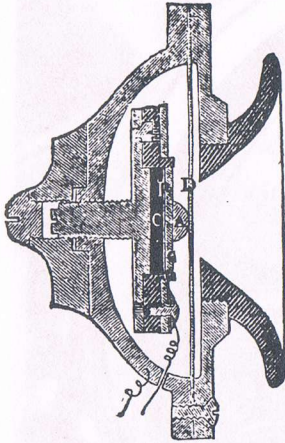


Fig. 133.—EDISON'S CARBON TELEPHONE.

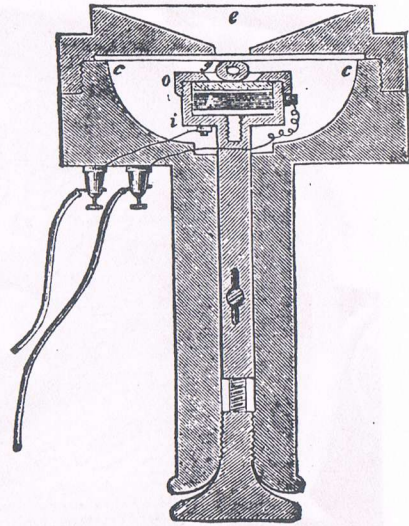


Fig. 134.—EDISON'S CARBON TELEPHONE.

it is subjected, a small increase of pressure corresponding to a large decrease of resistance. This disc is fixed between two platinum plates, which in other respects are insulated from each other by an ebonite ring, and which can be used for compressing the disc to any desired extent by means of a screw fixed on the back of one of them. The other plate, marked P, has a glass disc, G, glued on its outer face, and on the centre of this is fixed an aluminium button, A, which rests against the vibrating membrane, D, and communicates its vibrations to the semi-conducting disc. (An ivory button attached directly to the platinum plate is also used for establishing communication between the disc and membrane.) The current from a primary battery is sent through the disc by means of the platinum plates, and then through the primary coil of a transformer, so that the resistance of the disc forms a large portion of the total resistance in the circuit, and any change of resistance which it undergoes will cause corresponding inverse changes in the current flowing through it; these changes of resistance are brought about by the changes of pressure on the platinum plates. Each vibration of the membrane compresses the disc by an extremely small but still appreciable amount, and each of these compressions gives rise to a change of strength in the primary current, and to the generation of a current in the secondary coil of the transformer; this latter is the current which travels along the line and gives rise to the sonorous vibrations in the receiving telephone.

Fig. 134 illustrates another telephone of Edison, the same in principle as the last, but differing in some details of construction. The mouth-piece, E, opens on to a membrane, CC, the under surface of which is in contact with a piece of indiarubber tube, G; this tube rests on an ivory disc, which in its turn rests on the platinum plate that covers the upper surface of the lampblack disc. The disc, K, is contained in a kind of shallow box, OT, at the bottom of which is a circular platinum plate. The wires from the battery are brought into contact with the plates, as shown in the figure, and the initial pressure on the disc is regulated by the screw at the further end of the instrument. The receiver used with this telephone might be any of the modifications of the Bell instrument already described.

Edison's Electro-Chemical Telephone:

This telephone works on a principle which has not yet been touched on, and which was discovered by Edison. If a sheet of blotting-paper which has been soaked in a saturated solution of caustic potash be laid on a flat surface, and a strip of platinum-foil be drawn along its surface, a certain amount of resistance to motion will be experienced, owing to friction between the two surfaces; if the paper be now joined to one pole of a battery, and the platinum strip to the other, it will be found that the friction will be considerably diminished, and that the amount of this diminution will vary with the strength of the current flowing.

Fig. 135 illustrates the manner in which Edison utilised this principle in the receiver. The transmitter used is the ordinary Edison transmitter above described, or any other transmitter will answer equally well. Instead of a sheet of paper, he used a cylinder, A, composed of lime, caustic potash, and mercuric acetate, which was mounted on a spindle and made to rotate when desired in the direction indicated by the arrow. Upon this cylinder pressed a piece of springy platinum, A, which was joined at its other end to the central part of a large mica disc, D, which played the same part as the iron diaphragm in the Bell receiver.

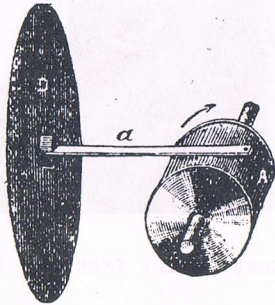


Fig. 135.—EDISON'S ELECTRO-CHEMICAL TELEPHONE.

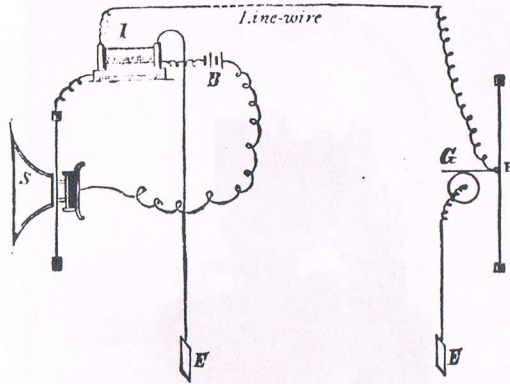


Fig. 136.—EDISON'S ELECTRO-CHEMICAL TELEPHONE.

If the cylinder rotates in the direction indicated, and a certain amount of friction exists between it and the platinum, it is clear that the platinum will be pulled in the direction of the cylinder by a definite amount depending on the amount of friction existing between them; and it is also clear that the mica disc will be kept in a strained condition, its centre being pulled by the platinum strip. If a current be now passed from the platinum to the cylinder the friction will be diminished, and the disc will partially return to its original position owing to its elasticity. If these currents be sent frequently enough, the disc will vibrate at a rate sufficient to produce sound. If the pulsating currents generated in any ordinary transmitter be sent through it, the disc will vibrate and emit sounds similar to those which were communicated to the transmitting instrument. The cylinder is usually turned by hand, and the sounds emitted may be made quite loud; in fact, this is often known as Edison's Loud-speaking Telephone.

Fig. 136 is a diagram of the connections where this instrument is used. At the sending station, S is the transmitter, I the transformer, B the battery, and the line is shown with ends connected to earth. At the receiving station, P is the mica disc, and G the platinum strip pressing on the prepared cylinder, which is shown joined to earth in the usual manner.

Taken from 'The Technical Educator'.

EDISON STOCK TICKER

This is a late model stock ticker designed and produced by Edison, owned by Larry Schlick, who says that there is very little information on these late models.

The Brass Plate reads as follows —

Edison Stock Ticker

This authentic old self wind stock ticker was designed by Thomas A. Edison in 1870. It was used for about eighty years for receiving stock and commodity quotations from the Nation's leading exchanges.

Larry thinks this one was produced in the late 1930's.

ITALIAN (UMBRAIN)

A model not often seen for sale, especially at a reasonable price — see illustration.

Robert Sleeman reported on seeing it for sale at the August meeting, and we all agreed to purchase, price \$250. Made of walnut, is all that is claimed of by its maker. Has the standard double spring motor (two 25ft/springs).

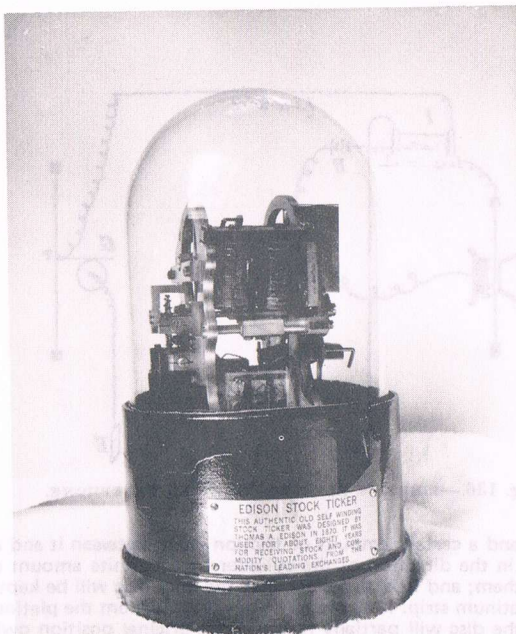
Measures — height 40-1/16th inches

front width 44 inches

side width 22-1/2 inches.

Cost was \$756 American dollars in the U.S.A. at time of production.

Why are diamond disc and diamond disc machines not in demand?



EDISON STOCK TICKER



RECORD LABELS FROM D L TAYLOR



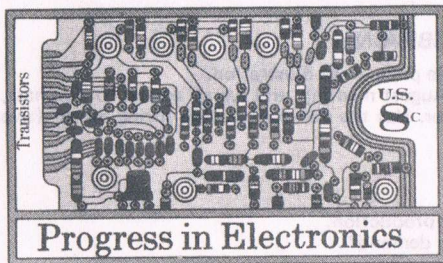
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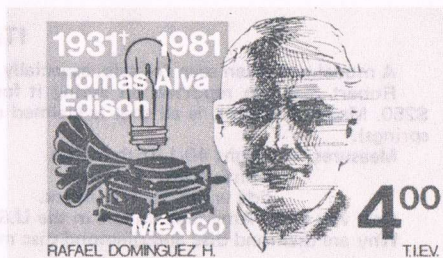
2



3



4



TELEPHONE

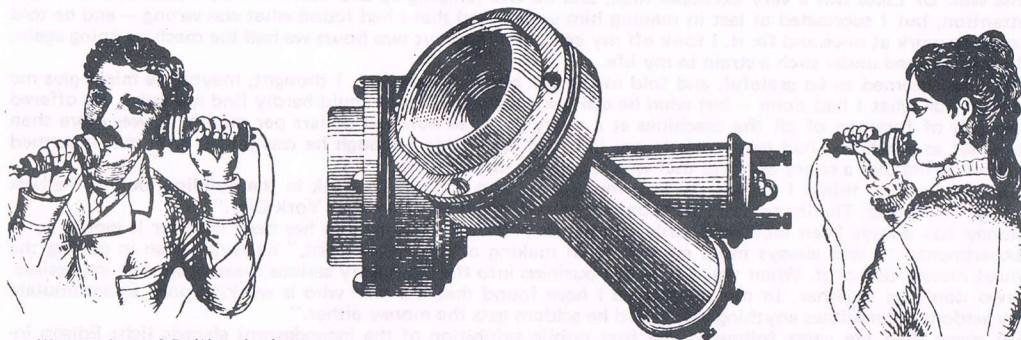


Illustration of Bell's telephone.

We have been looking into the part Edison played in the development of the telephone. Although Alexander Graham Bell demonstrated the first working telephone, it was not capable of working over more than a distance of two miles.

This was because it was not transformer coupled, and did not have an Edison Carbon Transmitter. As long as Edison used Bell's earpiece and Bell used Edison's Carbon Transmitter, there was a stale mate, so this is why Edison invented the loud speaker reproducer.

It is interesting to note that both Edison's transmitter (microphone) and Bell's ear piece are still used up to this present day.

In this issue we have included illustrations of Edison's telephone, his carbon transmitter and a diagram of the working of his chalk receiver. He was also working, we understand, on a phonograph on the half reproducer principle.

We have included material on the subject which was taken from *The Technical Educator*.

IF I HAD MY LIFE TO LIVE OVER AGAIN

(Part 2)

"I knew a telegraph operator I had worked with in Boston who had a job somewhere in town, and my next step was to look him up. He was a pleasant fellow, and I was pretty sure he would stake me until I could connect with work. I managed to find him, only to learn that he had lost his own job the week before. The best he could do for me was to loan me a dollar. That dollar had to last me until I could find something to do.

"I put in my application at several telegraph offices, and persuaded a man I knew in the offices of the Gold Indicator Company in Wall Street to let me camp in the building. By throwing down some sacks in the corner I contrived to make a fairly comfortable bed.

"At that time the Gold Indicator people controlled the stock ticker that supplied most of the brokers. It was the forerunner of the modern news tape. The machine was simple enough, a good deal like a fare registr in a street car — consisting of a small, oblong box with a long slot in front where rows of horizontal numerals were manipulated by two circuit-closing keys. About three hundred of these machines had been installed, all operated by a master machine in the headquarters of the company.

"I was very much interested in the apparatus and I had plenty of time to study it — as telegraph jobs didn't seem to be as plentiful in New York as I had expected.

"Meantime I was trying to make my dollar go as far as possible in the way of food. In those days there was a coffee house down town kept by a firm called Smith and McNells, and I found that they served a big plate of apple dumpling and a cup of coffee for ten cents. I was always fond of apple dumpling, and it was very filling. In fact, for several days that was my principle menu.

"How long I could have lasted on it I don't know — but my luck turned very suddenly. And it all came about because of the gold indicator machines I had been studying. Gold was at a high premium, and its fluctuations determined the prices and quotations of the whole market. Naturally any interruption in the service of the indicators was apt to be very serious. Indeed, the market was in such a condition that a panic seemed on the point of breaking almost every hour.

"This was the situation when the master indicator in the company's headquarters suddenly stopped dead-still. One of the contact springs had broken off and fallen down between two gear wheels, where it could not be located. The man in charge of the apparatus was too excited to think straight, and when Dr Laws, the president of the company rushed out to find what had happened, he was worse than ever. By this time the place was being filled with messenger boys from the different brokers, who were in a frenzy at the stopping of their service. For a few minutes there was the best imitation of a madhouse I had ever seen. Unless the master machine could be fixed none of the others would work — and the market was on the point of collapsing as it was.

"I had managed to get over near the machine before the excitement started, and I thought I saw where the

trouble was. Dr Laws was a very excitable man, and he was jumping up and down so that it was hard to attract his attention, but I succeeded at last in making him understand that I had found what was wrong — and he told me to go to work at once and fix it. I took off my coat, and in about two hours we had the machine going again, but I never worked under such a strain in my life.

"Dr Laws seemed to be grateful, and told me to see him the next day. I thought, maybe, he might give me ten dollars for what I had done — but what he did was so amazing that I could hardly find my voice. He offered me the job of foreman of all the machines at a salary of three hundred dollars per month. It was more than three times as much as I had ever made in my life, and for a time I thought he was joking with me, it seemed impossible to me that a salary as big as that would be paid to any man.

"One of the first things I did was to take my friend, who had let me bunk in the building, out to the best dinner we could find. Thanks to him I had connected with my first job in New York City."

Money has always been incidental with Edison. Its principal value to him has been how far it would go in his experiments. "I was always more concerned in making a thing work right," he says, "than in getting the most money out of it. When you try to put business into the laboratory serious creative work is impossible. The two don't go together. In my experience I have found that the man who is working only to accumulate money seldom accumulates anything else — and he seldom gets the money either."

For more than ten years following the first public exhibition of the incandescent electric light Edison increased his working day often to twenty hours. He was literally buried in the job of getting the greatest results out of the new lighting system. There were crudities to be overcome, more efficient parts to be built — a thousand technical details which only the man who had conceived the original invention could adequately solve. He had no time for business considerations except when they were necessary to provide funds with which to continue work. The result was that dozens of unlicensed, unlawful lighting companies sprang up over night in all parts of the country which did not hesitate to appropriate the invention bodily.

Incidentally this fact gives us one of the most human angles from which to view the retrospective Edison of today. "If I had it all to do over again," declares the veteran inventor, who has taken out more than two thousand patents, "I would be tempted not to take out any patents at all. I am inclined to believe more and more that at least in the United States the only adequate business protection for an invention is to keep it a trade secret.

from The Edisonian (to be continued)

PRESENT AND PAST, BUY AND SELL

We have introduced this part for members benefit and any financial member can, from now on, submit two advertisements free of cost — we suggest one to buy and one to sell per issue.

Wanted to Sell:

Long playing stylus (needles) these are to fit old model cartridges; turn over types etc.

Write to: W. T. Norris, Swannanoa, Rangiora R.D. 1, New Zealand.

Wanted to Buy or Exchange:

A twelve panel cygnet horn in excellent condition, in exchange for a 10 or 11 panel cygnet horn for Home/Standard type, D. And/or will pay excellent price for one in sound condition. Horn wanted for a Columbia Graphophone Eagle BX; there are two types.

Genuine enquiries please to: Mark Dawson, 51 Flanders Avenue, Onekawa, Napier, New Zealand. Phone 436-945.

Wanted to Sell:

Brass 24 inch Conical horns with 12" flare reproduction suit Edison etc. \$60 plus post. Wrecking all types of portables, table and upright machines.

Wanted to Buy:

Horn for Edison concert/opera to complete my machine, also any cylinder machine parts.

If there are any parts you require, let me know and I or someone else in the Society may be able to help.

Write to: Robert Sleeman, 86 Tankerville Road, Christchurch 2, New Zealand.

Wanted to Purchase:

Greek, Russian and Italian 78's, also 10" albums.

Write to: S. J. Smith, North Loburn, Rangiora R.D. 2, New Zealand. Phone Loburn 777 collect evenings.

Members are advised of the recent formation of the Vintage Wireless and Gramophone Club of Western Australia. Their magazine is informative and the following details are supplied to those interested in membership with their Club.

Subscription: (Per Annum) \$10.00 single membership; \$15.00 husband and wife.

President: Richard Rennie, 10 Curtis Place, Melville, Western Australia.

Secretary: Rodney House, 18 Pickering Way, Booragoon, Western Australia.