

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

Here we are well into 1984, time again for us to reach out to members both new and old with news of what is happening in New Zealand.

We have had such a demand for parts that stocks are now low, so low that the Secretary is embarrassed - given time, we are assured of new stocks. We have got behind mainly because of the Christmas holidays and the long summer days which can be spent outdoors.

We hope this year to make some list of members to be posted out to those who have supported us through the years, and to do some more reprints of catalogues.

SOCIAL MEETINGS

For our first meeting of 1984 we went down to the Church at Ferrymead where we were joined by members of the Acoustical Society who explained the activities of the society to us. This joint meeting was organised by our member, Bob Wright.

At time of writing, we plan to go for a daytime cruise on the M.V. Tuhoe, a restored coastal freighter based at Kaiapoi on the Cam River north of Christchurch. Final arrangements are incomplete. More definitely, this month (March) we visit the excellent local museum at Rangiora, a country town about twenty miles north of Christchurch.

We intend to keep ordinary meeting entirely free of formal business in the interests of members to whom it is of little or no concern. We will try hard to provide interesting programmes and to provide a setting conducive to enjoyable contacts between members, while keeping everyone informed of important committee decisions.

BREAK-IN

During February, the church at Ferrymead was burgled. Smashing a leadlight window and knocking over an Edison Gem, a person or persons unknown removed a tape deck for playing cassettes. We can only imagine the reaction when he/she/they chopped through a cupboard bolt only to find back issues of the magazine. A nuisance, but thankfully, no irreparable damage, loss or arson!

THE VINTAGE PHONOGRAPH SOCIETY OF N.Z. INC.

"The Dove-tail Approach"

A very good evening to you all and welcome to the 18th Annual General Meeting of our Vintage Phonograph Society.

Firstly, I want to place on record my appreciation for the sterling work done in the past by my predecessors in their respective terms of office, as President.

I wish to make special reference to the memory of the late Mr Bill Dini who was indeed an education to us in his time, and for all his services to our Society.

I am aware also of the many who have worked in an official capacity in the past and express my gratitude on behalf of you all.

Since the formation of this Society — down the years we have carried many a Motion, as our Minute Books will testify, but, to my knowledge and recollection we have never attempted to carry a Resolution at any Annual General Meeting to the future well-being of our Society. I refer, of course, to resolving of major importance — the question of the many problems we face from time to time during the year.

I am conscious of the fact that each and every one of us has, at some time or other, had some indifference as to the running of our Society and its activities; some axe to grind — personally or generally.

True, this happens in all Societies, but I am concerned here with our own and how this problem effects us as Members; how we are faring with the fellow next to us; or that certain person on the Committee; or even the Chairman for that matter.

Questions arise — What are the terms or conditions — good, bad, or indifferent?

At this, or any, Annual General Meeting there is a point of neutrality reached, and so I therefore invite you all to join with me, here and now, to make a New Resolution — to 'bury the hatchet' and to start afresh — as from tonight; encourage interested people and let them see what our Society is really made of, and what it has to offer.

Any constructive ideas and suggestions brought forward can be "dove-tailed" into the running of the Society. Some members may think we have "phone" ideas, but we are capable of giving a "Graphic" account of ourselves!

Remember this — To make or have a friend in life, you must first be one, yourself, and maintain the 'Peace'.

So therefore, let us altogether commence this New Year with a new incentive to help each other and co-operate with your Executive Committee in order to maintain a harmonious relationship in our Society.

Thank you.

Adair M. Otley
President
26/9/83

RECORD LABELS (PART 11)

D. L. Taylor

The Mimosa Record: 6 inch, mauve label, made in England? Good solid sound. Some examples have a bright red label.

Musicraft: red label with gold lettering, made in U.S.A. about 1940?

Gennett: blue label with gold letters, made by Starr Piano Co. in 1922.

Globe Record: green label with gold letters, recorded in England. Reproduced in Prussia, pre WW1? No catalogue number, just single-side numbers. Most examples are between 5000 and 6000 but this one has H22 on one side and 41051 on the other.

Grand Pree Record: 11½ inch (!) black swan on a red lake, manufactured in England by Pathe Actuelle for the Australian market. Most examples are 10 inch and are dated between 1925 and 1927 but this larger specimen was made in 1922 (according to the back-to-front scratchings in the shellac).

These record labels have been well received by members judging by the remarks we have had. We wish they were in colour.

COLUMBIA Graphophone 1892

1892, No. 2

Model K

We are indebted once again to Larry Schlick for a photograph and information pertaining to a fine machine in his collection. These very early Columbia machines (i.e. before the A) are familiar to most New Zealand collectors only from overseas publications, so please forgive us if we seem to be "feeling our way" in this area.

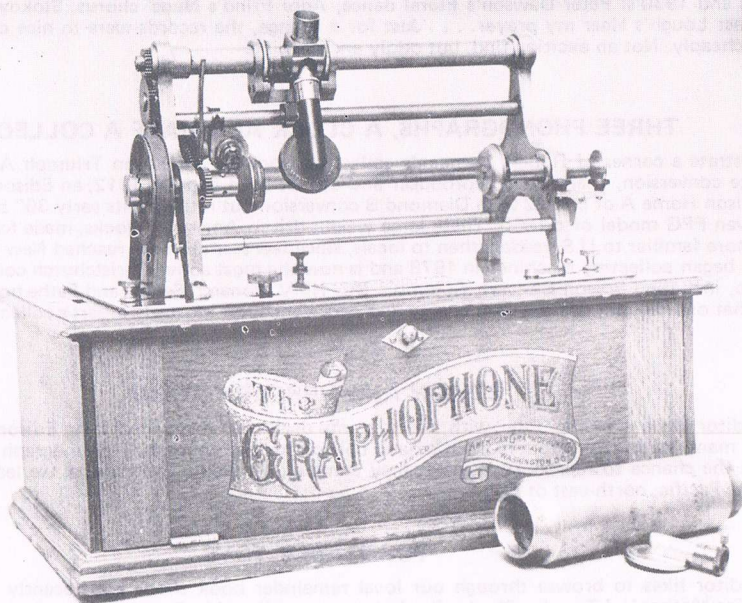
The K was made by the American Graphophone Co. of 919 Pennsylvania Avenue, Washington D.C. about 1892. It has a 2 volt electric motor, originally powered from a wet-cell battery. The overhead suspension of the reproducer is a distinctive feature of Graphophone of this period, but even more unusual is the fact that, as originally made, the K has no mandrel: the original Graphophone cylinders of wax-coated cardboard, 1½" in diameter and 6" long, were supported at each end. One of two of these cylinders are known in New Zealand, obtained by exchange from a collector in Holland. As far as we know, these cylinders were discontinued c.1892 and were sold only as blanks for office use.

The mandrel shown in front of the machine must have been supplied with it, or very soon afterwards. It enabled standard 2" wax cylinders to be used. The mandrel still had to be freed for record-changing by the knob visible at the right-hand end of the cylinder shaft.

The reproducers shown, though Graphophone and early, are incorrect for this model, being too short in the shaft.

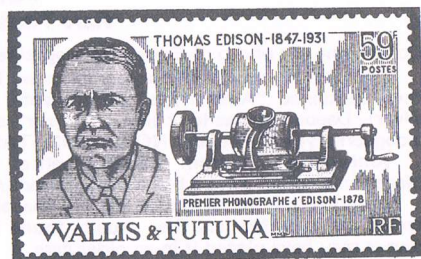
We understand that this model was originally equipped with a recording tube and hearing tubes. Horns as standard equipment seem not to have appeared until the advent of machines specifically sold for domestic entertainment, e.g. the Edison Spring Motor of 1895 and the Baby Grand Graphophone of 1894. The large horns used by early exhibitors of electric machines may well have been tinsmiths' one-off productions.

COLUMBIA



MODEL K, C. 1892

NO. 2



STAMP MARKING 50TH
ANNIVERSARY OF EDISON'S
DEATH

IN PASSING by Gavin East

Record collectors soon get to know the best-sellers of long ago. Buy half a dozen Edison cylinder machines with Blue Amberols and you can easily find yourself with six copies of Billy Williams' *Wait till I'm as old as Father*, or Charles Daab's *Mockingbird*. The other day I looked through a heap of 78's belonging to an elderly lady selling up: more than any collection I have seen, it comprised "records every home should have" of the late 1920's and 1930's: Peter Dawson's *Floral dance*, Anni Frind's *Nuns' chorus*, Stokowski's *Invitation to the Waltz*, Ernest Lough's *Hear my prayer*. . . . Just for a change, the records were in nice condition and available singly and cheaply. Not an exciting find, but oddly encouraging.

THREE PHONOGRAPHS, A CLOCK AND HALF A COLLECTOR

We illustrate a corner of Robert Sleeman's collection, showing an Edison Triumph A of c.1902 with 2 — & — 4 minute conversion, Diamond B reproducer and cygnet horn added c.1912; an Edison Amberola 30, c.1920 and an Edison Home A of c.1902 with Diamond B conversion but retaining its early 30" brass horn. The clock is a New Haven PPG model of c.1860. These large weight-driven American clocks, made for shelf or wall use, will be much more familiar to U.S. readers than to locals, since few seem to have reached New Zealand.

Robert began collecting machines in 1978 and is now the most active Christchurch collector, with an impressive line-up, including Edison Concert, Columbia BC, HMV Monarch Senior and Pathe horn machines. This goes to show what one can still achieve with energy and persistence, for most of Robert's collection has been obtained locally.

EDISON ANNIVERSARY STAMP

Your editor has a standing order with a local stamp dealer for stamps featuring Edison, phonographs etc. We know that many stamp collectors make thematic collections and that many phonograph collectors like stamps, so we take the chance to reproduce them as they come along. Wallis and Futuna, we learn, is a French dependency in the Pacific, north-east of Fiji.

TURNTABLE TOYS

Your editor likes to browse through our local remainder book shops and recently picked up at a much reduced price *Mechanical Toys* by Charles Bartholomew, published in Secaucus, New Jersey, U.S.A. by Chartwell Books in 1979. This informative and attractively illustrated book mentions dancing figures as having been made "since the early days of the gramophone" and states that most were free promotion gimmicks. We think that most of those seen here have come from Germany, probably before 1914, but that American collectors will be more familiar with U.S. produced toys of the 1920's.

Larry Schlick has sent us these photographs of toys in his collection, all made in the U.S.A. by the National Toy Co. They include Uncle Sam and the Kaiser, patented on 10 March 1918.

POINTS FROM LETTERS Rare Tin & Picture — Volume 18 Page 85

Concerning the photo of Edison (in magazine) —

The case is an original photograph case. They are called "Union Cases" and are rare and sought after. Usually they contained "Ambrotype" photographs (photos on glass) or possibly the earlier Daguerrotypes (photos on silver). Daguerrotypes look like a "mirror" and must be held at a certain angle to see the positive image. If it is a daguerrotype then under NO CIRCUMSTANCES should it be ~~cleaned~~ without expert advice.

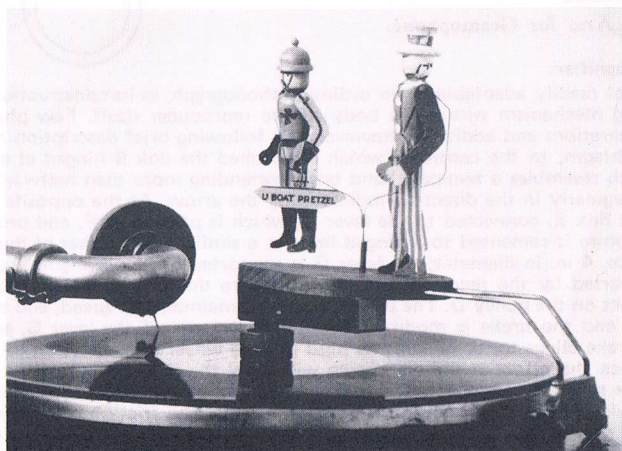
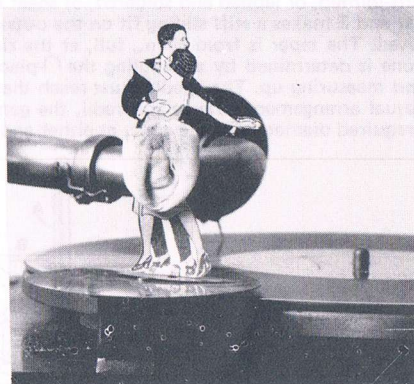
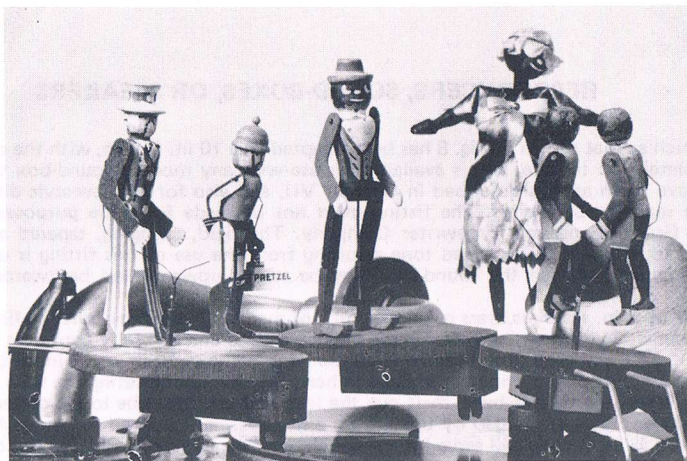
Ambrotypes are from the latter half of the 1800's. They consist of two sheets of glass taped together and placed in a "case" with a black background. Ambrotypes should be cleaned with extreme care if at all.

Tintypes are more robust and are cheaper versions of ambrotypes on tin plate, they are not (usually) protected by glass. Nor are they usually found in such lavish cases as a "union case". However if it is Edison, the owner may have placed it in an older case.

Note that Daguerrotypes, Ambrotypes and tintypes are "one off" photos — there is no negative and no other copies. Also they are often **reversed** left to right compared with usual photographs.

I have enclosed a photocopy of information about "Union Cases". Union Cases have moulded patterns on the outside.

Richard Rennie



TURNTABLE TOYS IN LARRY
SCHLICK'S COLLECTION

Tone Arm:

A tone arm such as that shown in Fig. 8 has been adapted to a 10 in. Odeon, with the result that the machine is brought completely up to date, and is available for use with any modern sound-box that is adapted for the gramophone groove (such as that described in Chapter VI), and also for the new-style discs of phonograph cut, for use with the sapphire ball-stylus. The fitting must not be made for trade purposes, the design being the property of the Gramophone and Typewriter Company. The rigid, swinging, tapered arm shown carries the \cap -shaped, hinged tone arm. The improved tone resulting from the use of this fitting is undeniable, apart from the convenient manner in which the sound-box may be swung upwards and backwards while adjusting discs and needles.

The \cap may be of $\frac{3}{4}$ in. seamless brass or copper tube of medium gauge; this must be first annealed by heating to redness and quenching in water, and afterwards filled with lead and carefully bent over mandrels, bringing the ends within about $2\frac{1}{4}$ in. of each other, centre to centre. Not less than 12 in. or 18 in. of tube should be treated, as a shorter piece will not afford enough purchase in handling. Avoid mutilating the tube and cocking the inner side of the bend. When the tube is bent, melt out the lead and cut the tube to the correct size. Portions of the tube that remain over may be enlarged by beating on a mandrel, and utilised for the right angle of the tapered arm sleeve A, and a $\frac{1}{4}$ in. cutting will serve for the shoulder of the \cap (see B, Fig. 8). The open end at C is closed by a disc of brass soldered in, with a $\frac{1}{4}$ in. tapped hole in the centre to take the milled stud D. The illustration almost explains itself.

The tapered arm may be butt-jointed, or lapped and soldered, of sheet brass or copper, $1/12$ in. thick or less. The cylindrical part at the larger end E makes a stiff sliding fit on the outside of the swinging elbow, the original tone arm and pivot being removed. The taper is from $\frac{3}{4}$ in., full, at the right-angle joint to the diameter of the elbow, and the length of the cone is determined by assembling the \cap -piece, the sound-box, and the right-angle, or T-piece, on the turntable, and measuring up. The needle must reach the centre of the table. The cone may be set out first on paper by the usual arrangement of arcs and radii, the general measurements of the plan being determined by multiplying the required diameters of the cone, at either end, by 3.14159.

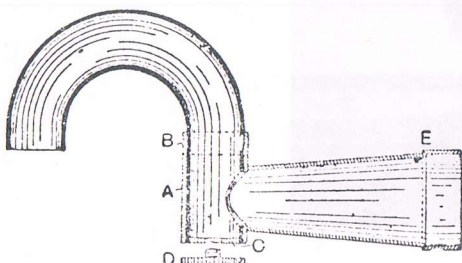


Fig. 8.—Tone Arm for Gramophone.

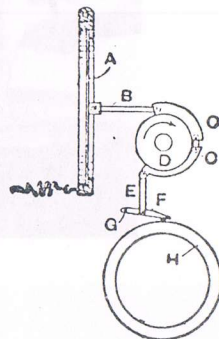


Fig. 9.—Sound-magnifying Device for Phonograph.

Columbia Sound-magnifier:

This device is not readily adaptable to an ordinary phonograph, as its construction entails additional gearing to operate revolving mechanism within the body of the reproducer itself. Few phonographs lend themselves to the necessary alterations and additions; however, the following brief description may be given. In Fig. 9, A represents the diaphragm, to the centre of which is attached the link B hinged at each end; this is connected to the shoe C, which resembles a two-part band brake extending more than halfway round the grooved pulley D, which revolves regularly in the direction indicated by the arrow. At the opposite termination of the jointed brake is hinged the link E, connected to the lever G, which is pivoted at F, and provided with a stylus at the other end. The sapphire is cemented to a hinged lever in a similar way to that of the Edison C reproducer. The diaphragm is of mica, 4 in. in diameter; the lever G is supported by the swinging frame which carries the disc, etc. Vibrations imparted by the record H are transmitted to the shoe C, which consequently exerts a rapidly varying braking effect on the pulley D. The pulley, however, maintains its speed, and the normal friction existing between the wheel and the brake is modified by the movements of the lever G, actuated by the stylus, and consequently the brake clings to, or releases its hold on, the wheel in proportion to the varying tensions set up by the record. Hence the effort at the diaphragm will equal the rise and fall of the stylus, plus the torque of friction between the surfaces in contact. The pulley is usually of amber, and the shoe of stiff rubber, but other materials are available. Fig. 9 is, of course, diagrammatic only. The friction disc may be $\frac{3}{4}$ in. in diameter and $\frac{1}{2}$ in. wide; it may revolve at eighty revolutions per minute (half the mandrel speed). It may be belted to, or cog-driven from, the mandrel gear by means of a telescopic tube having a lateral slot of length sufficient to permit extension to the required limit of the record. The spindle of the friction disc may be connected with the telescopic tube by a universal joint.

"Our present patent system means little or nothing. There is too much law about it and not enough business efficiency. A court is not designed as an expert technical organisation. It is impossible for a judge who has had no scientific training to measure the practical merits of an involved invention. If an invention is worth any money a patent is an invitation to a law suit. If the inventor is a poor man he is out of luck. Law-suits cost money — a lot of money.

"Some day our patent laws will be changed. The red tape will be eliminated, and they will be brought down to earth to fit the purposes for which they should be designed. As it stands now the inventor can protect himself much better than the courts can do."

If Edison had it all to do over again what else would he do? The question gives us another revelation of the Edison mind that may surprise a large part of the American public. It has to do with one of his greatest inventions — the motion picture. Widespread and startling as has been its success one of Edison's most cherished plans for it has never been realised. This is the educational field which he had hoped it would revolutionize.

"When I first saw that the motion picture camera and projector could be made to work," he says, "the thought that struck me the hardest was the new opportunity which it offered in visual education. I did not have in mind the foundation of a new amusement industry but the creation of a new medium of instruction. It had always seemed to me — and the thought impresses me much more today — that the text-books of our public school system are utterly inadequate.

"I should say that most of them are only about thirty per cent efficient — some of them much less. They are trying to standardise one of the most intimate and vital jobs in the world — the job of education. They not only take the personal, individual element out of it — but most of the life and body of the subjects they are trying to teach. And we expect our children to understand and assimilate through such text-books the essentials and realities of life and work. It can't be done.

"If you want to know why so much of our educational system is failing to meet the needs of the world today examine the text-books with which we supply our teachers. But rewriting the text-books won't be enough. We owe our children a new kind of education. I believe that a complete educational system can be evolved from motion pictures, a system of visual education that will present its lessons from life itself.

"That was my earliest and greatest expectation for the motion picture cameras — and if I had it to do again I should concentrate its activities along those lines. Years ago I tried to make some of our leading educators see it as I did — but they couldn't or didn't. Nowhere in this country is there so much red tape as we find in our public schools. They are being operated according to traditions and conventions and not according to life. Instead of teaching our boys and girls to face realities they are emphasising everything else but realities.

"But in the last few years I have seen the beginnings of a change. I believe that our educational system is acquiring men who dare to think and act for themselves — and who are not satisfied that a thing is right because it has been done that way for a hundred years or more. And two of the subjects which are looming more and more conspicuously are visual education and vocational education. They go together. Text-books will never teach our boys and girls how to develop their individual talents, how to make a living. That can only be done from the lessons of life. And the most effective way, and indeed, the only adequate way to present those lessons is by the motion picture camera.

"I may not live to see it, but I believe that within the next ten years motion pictures will almost wholly supplant the use of text-books in our public schools."

Edison today, reviewing one of the richest and most crowded lives since civilisation began, declares that material service to humanity is not enough. "Invention can make the world over — physically," he says, "but we need more than physical changes. The laboratory and the factory have made material life very easy for most of us. We have illumination, transportation, communication, such as men never have had before. But sometimes I wonder just how much they have all done for society — how much more they have helped us to get out of life — how much more they have made life mean to us.

"We are living faster certainly. We are travelling faster, we are talking faster and easier, we are seeing more, we don't have to work as hard. Laborious toil is a thing of the past. We have made machinery do the drudgery — but what are we doing with our new ease and freedom?

"We are watching the old-fashioned institution of the American home disintegrate. We are seeing the relations of parents and children becoming more elastic. We find that our crime statistics are increasing almost beyond belief, and that the public respect for law and order is becoming less and less.

"We need a new conception of the moral values of life. We need to get away from the craze for rapid wealth — and to stop measuring the standard of a man by his money. We need to get better acquainted with our boys and girls, and to teach them that there can be no such thing as a ninety per cent honesty. No man or woman can be ten per cent wrong — and ninety per cent right.

"And we can't make people good with a club. We can't make them over from the outside — we must do it, if at all, from the inside out. That is a service which society needs today more than any new material invention. We need to do more teaching and less preaching — we need to live more with facts and by facts."

Edison today is venturing to relax somewhat — not much, it is true, but for him a great deal. His annual camping trip is one example. But there are others not so well known. He has always been a great reader — but

he is reading more than ever before, and doing it more at his ease. Indeed, he is one of the largest subscribers to magazines and newspapers in America, and the variety of tastes which he displays in his choice of reading matter is rather startling.

The periodicals which come to him include such publications as the Police Gazette and the New York Bill-board, sandwiched between the leading scientific magazines of America and England. Edison explains it all simply enough. He is trying to bring the world to him — to keep in touch with all viewpoints of thought. The most interesting subject in the world to him is the study of human life — what other men are doing and thinking about.

Although he insists on living in the present there are certain events and individuals of the past he is fond of recalling. Perhaps the achievement which gave him the most personal pleasure was his invention of the phonograph, and any phase of its remarkable history will find a quick interest from him. It is not generally known, but when the instrument was first developed records were made of the voices of several of the world-celebrities, including Gladstone, Queen Victoria, and Kaiser Wilhelm. In the passage of the years the record of the Kaiser was broken, but those of Gladstone and Queen Victoria yet remain, although it is not possible to reproduce them on the modern type of machine.

Edison now goes home for his mid-day lunch. For many years this was brought to him. And Mrs Edison has persuaded him to relax for twenty minutes each day immediately following lunch. She had a great deal of difficulty in doing this, but in the end her persuasions were successful.

And Edison is not drinking so much black coffee, and has reduced materially the number of black cigars, which in the past were almost indispensable to him. And he gives more time to his friends, particularly the friends of his early inventive years. To maintain the memories of those dramatic years the organisation of the Edison Pioneer was formed, to which only the men connected with the early Edison laboratory or factory, are eligible. When the meetings of the Pioneers are held — the men who fought with Edison through his most bitter struggles — the face of the great inventor lights with a strange, wistful gleam, and although he says little, the depth of his appreciation cannot be mistaken.

"Invention can make the world over physically," says Mr Edison, "but we need more than physical changes. The laboratory and the factory have made material life very easy for most of us. We have illumination, transportation, communication such as men have never known before. But sometimes I wonder just how much they have all done for society — how much more they have helped us to get out of life — how much more they have made life mean to us."

If Edison had it all to do over again — but as he revolves the question again in his mind he pauses ruminatively, and after a moment looks up with a quick sparkle, as he confesses, "Do you know I wouldn't take a fortune for the experiences I have had — and the satisfaction of fighting through the difficulties? They might have been made easier, they might have been made to produce more — but I don't think I would want to change them in spite of the rough spots. For it takes the rough spots to make one appreciate the smooth going — when it comes." And he added that gem of the Edison philosophy, which it seems to me means more than anything else he has ever said, and which any man might well be honoured to have as his epitaph: "We can work our way through things that we can't always see our way through!"

And Thomas A. Edison has worked his way through to the most glorious climax in the life of any living American.

The Edisonian

ORIGINAL CYLINDER PRICES

Bas. Ingrouille, Member Antique Phonograph Society, Ontario, Canada.

I thought it might be interesting to phonograph and gramophone collectors to see the original price of machines around the turn of the century up to around 1920, these prices have been taken from price brochures, posters, Sears Roebuck and Eatons catalogues from 1897 to 1920, prices varied from year to year and from dealer to dealer, also they varied according to the size of the horn etc, and the package deal offered, but on the whole these prices represent the average of the era.

It may interest you to know why some machines today are selling at such high prices compared to others that have not increased that much over the years, the reason, some special machines were built that were better made, had larger motors, larger or wooden horns, better reproducers, some had the metal parts gold plated, consequently sold for up to \$100 new, but at a time when men were only earning a dollar a day this was a lot of money, so few of these machines were sold compared to the lower priced models, so the higher priced machines are scarce today, so are in high demand by collectors, whereas the lower priced machines were plentiful there being more of them built, it boils down to supply and demand, prices go up for scarce machines and stay lower on machines that are in fair supply and sold originally for less.

PHONOGRAPHS

Types and Approximate Date of Development

Courtesy Thomas A. Edison, Inc.

Name	Type	Date	Name	Type	Date
Spectacle type	Battery	1887	Gem	Spring motor	1898
Spectacle type	Treadle (foot)	1889	Idelia	Spring motor	1908
Spectacle type	D.C.	1889	Fireside	Spring motor	1909
Victor, Diaph.	Battery-Type M	1889	Concert (4")	Spring motor	1890
Balmoral Diaph.	Battery-Type M	1889	Amberola A-1	Spring motor	1909
Conquerer Diaph.	D.C.	1889	Amberola B-111	Spring motor	1912
Treadle Diaph.	Foot Power	1889	Opera (later Concert)	Spring motor	1911
Water Motor	Water Power	1890	Opera (School type)	Spring motor	1912
*Commercial	Type C Battery	1891	Amberola IV	Spring motor	1913
*Commercial	Improved Type C Batt.	1893	Amberola V	Spring motor	1912
*Amusement	Type H Battery	1893	Amberola VI	Spring motor	1913
Opera (Concert)	Type M Battery	1898	Amberola VIII	Spring motor	1913
Oratorio (Concert)	Type E D.C.	1898	Amberola A-X	Spring motor	1913
Triumph	Spring motor	1895	Amberola 30	Spring motor	1915
Home	Clock work	1896	Amberola 50	Spring motor	1915
Home	Spring motor	1896	Amberola 75	Spring motor	1915
Standard	Spring motor	1897	Talking Doll	Hand Power	1889

COIN SLOT

Name	Type	Date	Name	Type	Date
Type M	Battery	1892	Majestic	Type E D.C.	1904
Ajax (Concert 4")	Type M Battery	1902	Acme	Type E A.C.	1906
Imperial	Type M Battery	1902	Eclipse	Type E D.C.	1906
Regal	Type E D.C.	1902	Alva	Type E A.C.	1907
Climax (Concert 4")	Spring motor	1902	Bijou	Spring motor	1902
Vulcan (Concert 4")	Type E D.C.	1902	Excelsior	Spring motor	1902
Windsor	Type M Battery	1904	Domestic (Home)	Spring motor	1898

POWER

Order of Development

- | | |
|--|---|
| 1 Hand Power
2 Electric Power
3 Foot Power | 4 Water Power
5 Spring motor
6 Clock work (abandoned) |
|--|---|

*Not used in U.S.A.

EDISON PHONOGRAPHS

IDELIA: Cylinder machine, complete case, mahogany, metal cygnet horn and crane, combination 2 and 4 min reproducer. \$100

Wooden cygnet horn \$10 extra.

TRIUMPH: Complete case, oak, metal cygnet horn and crane, "O" reproducer, recorder head, 3 spring motor. \$65

With wooden cygnet horn \$10 extra.

HOME: Complete case, oak, metal cygnet horn and crane, comb. 2 and 4 min reproducer, 32" morning glory horn and crane, recording head. \$35

With oak horn \$40. Mahogany horn \$52. Mahogany case and horn \$63. Metal cygnet horn \$5 extra.

HOME: Suitcase model, 14" horn, recorder, 2 min C reproducer, shaver, complete with case. \$20

HOME: Later model, 2 min reproducer, case, recorder. \$30

TRIUMPH: 2 min reproducer, 14" horn, shaver, recorder, case. \$50

STANDARD: Combination type, 2 and 4 min. C and H reproducers, recorder, with 30" morning glory horn. \$30

Metal cygnet horn \$5 extra, wood cygnet horn \$10 extra, with mahogany case and horn \$47.

FIRESIDE: 2 and 4 min, K combination reproducer, 19" metal horn and crane, with metal cygnet horn \$5 extra, mahogany \$10 extra, recorder \$3. \$22

GEM: Black body, with 11" horn, recorder and case. \$11

GEM: Maroon body, 2 and 4 min. reproducer K model. 19" metal maroon horn and crane, with base and case. \$15

ALVA: Mahogany case, recording head, "O" reproducer, 33" morning glory horn and crane. \$80
 With wood horn \$10 extra, oak horn \$90, mahogany horn \$110.

MODEL M: Battery operated, 2½ volt motor, 2 amp, recorder head, shaver, oak case, 24" brass horn and crane, speaking tube, oil can and brush. \$85

MODEL E: Same as M only A/C 110-20 volt. \$100

MODEL M coin in slot: M mechanism and battery, 24" horn brass, oak upright case. \$125

MODEL M CONCERT: 5" mandrel, coin operated, concert motor and battery, uses 5c coins. 24" brass horn. \$150

MODEL E: Coin operated, same as M only 110/20 Volt A/C. \$150

CONCERT: 5" mandrel, 3 springs, oak case, recorder, shaver, speaking tube, 24" brass horn, floor stand, oil can and brush. \$75

AMBEROLAS: Model 30, oak case, 4 min. inside horn, lid on case. \$30

Table models: Model 50 oak and mahogany case, B 4 min. reproducer, inside horn, lid on case. \$50

Model 5, oak and mahogany case, opera motor, 4 min. \$75

Model 6, Fireside motor, oak case inside horn, 4 min. \$30

Model X, Gem motor, oak case, inside horn, 4 min. \$30

Model XIII, Similar to model 6, different case. \$30

Upright model: Model 75, oak upright case, record cabinet. \$75

DIAMOND DISC: Model 100, upright 4 legs, no record cabinet. Oak. \$100

Model 150, upright with record cabinet. Oak or mahogany. \$150

Model 80, table model, with lid. \$80

Model 200, upright mahogany case larger case, 2 springs. \$200

Lab model: Model 250, upright model tall case, 2 springs. \$250

Model 280, upright inlaid case, gold plated parts, 2 springs. \$280

Official lab: Model 295, upright, mahogany French provincial case. \$295

Low boy, low vertical case, record space, Chipendale. \$295

SHERATON: Fancy case, gold plated parts, 2 springs. \$200

LOUIS VIV: Fancy case, gold plated parts, 2 springs. \$295

SHERATON INLAID: Fancy case, gold plated parts, 2 springs. \$350

LONDON UPRIGHT: Upright model, no record cabinet Oak. \$100

LONDON TABLE MODEL: Same as above only no base. Oak. \$60

MODEL XVIII: Centennial model, English only. \$375

MODEL Wm. & Mary: Console model, fancy case, mahogany. \$325

MODEL Italian prov.: Official laboratory model, gold parts. \$350

ZONOPHONE GRAMOPHONES

ZONOPHONE TYPE "A": 78 player, table model, oak case, plate glass sides, all brass horn. \$25

ZONOPHONE TYPE "B": 78 player, same as "A", only wood sides. \$22.50

ZONOPHONE TYPE "C": 78 player, oak tapered pyramid case, black horn. \$18

BERLINER GRAMOPHONES

TOY MODEL: Small round metal case, no spring, hand wound, 10" black metal horn, toy reproducer, speed control wood base, no lid, 6 records, 100 steel needles. \$3

TYPE "D": Toy machine, no spring, hand wound, 16" metal horn, speed control, exhibition reproducer, wood base, 200 needles. \$6

TYPE "A": Spring motor, exhibition reproducer, metal motor case, metal base, 16" horn. \$12

TYPE "B": TRADE MARK MODEL: Exhibition reproducer, wood tone arm, oak case top wind, spring wound. 200 needles. \$18

TYPE "C": Ornamental metal bound case, exhibition reproducer, 200 needles. 16" all brass horn. \$25

TYPE B.T.: Oak case, exhibition reproducer, speed control, 10 table, 2 spring motor, 23" black horn. \$40

VICTOR 78 PLAYER GRAMOPHONES

VICTOR MODEL 1: Table model, oak case, no lid, 1 spring, 21" flowered horn, exhibition reproducer. \$25

VICTOR I: Same as above only with 23" horn, speed control exhibition reproducer, 1 spring motor. \$31
 With 18" oak horn \$12 extra, 22" oak horn \$17 extra.

VICTOR II: 2 spring motor, oak case 7" table, 21" horn, concert reproducer. \$40

VICTOR III: 2 spring motor, 10" table, oak case, 24" horn, concert reproducer. \$40

VICTOR IV: 3 spring motor, 10" table 24" horn. \$50

VICTOR VV-IV: 1 spring motor, oak case no lid, exhibition reproducer, 10" table, inside horn, 2 doors. \$20

Note, this machine given away with purchase of \$25 Victor records.

VICTOR V: 3 spring motor, oak cabinet, 12" table, exhibition reproducer, speed and brake control, 26" black metal horn. \$75

Oak or mahogany horn extra with this machine.

VICTOR VI: Same as Victor V, only all parts gold plated and came with mahogany case and horn. \$100

VICTROLA VI: Table model, 10" table exhibition reproducer, 2 spring motor. \$32.50

VICTROLA VIII: Table model, 10" table, oak case, with lid, 2 springs, exhibition reproducer. Brake and speed controls. \$52

VICTROLA IX: Table model, mahogany or oak case, 12" table, exhibition reproducer, brake and speed

control, 2 springs, lid and doors. \$65

VICTROLA X: Table model, mahogany or oak. 12" table, exhibition reproducer, 2 springs, has lid and doors, 4 short legs. \$100

VICTROLA XI: Upright model, mahogany or oak, 12" table, record cabinet, includes brake and speed co. exhibition reproducer, 2 springs. \$135

VICTROLA XIV: Upright model, mahogany or oak, 12" table record cabinet with 6 Victor albums, exhibition reproducer, speed and brake control, 3 spring motor. \$200

VICTROLA XVI: Upright model, mahogany or oak, record cabinet, 12" table, brake and speed control, exhibition reproducer, all metal parts gold plated, mahogany or oak \$200. Walnut \$250.

VICTROLA XII: Table model, lid 2 doors top and key. \$125

VICTOR AUX E PHONE: Pneumatic Victor, air operated. \$50

COLUMBIA GRAMOPHONES AND GRAPHOPHONES

PEERLESS, EAGLE & Q: Key wind, with case and base, recording head, reproducing head, nickel plated horn, 6 blank cylinders, carrying case for cylinders. \$18.75

COLUMBIA key wind, as above except no case or base, small black horn, 12 cylinders, listening tube, called \$10. phonograph, given free with purchase of \$10 of cylinders or \$10.

COLUMBIA key wind, same as above except has base, horn and hearing tube. \$10
Gem, eagle or Q.

COLUMBIA key wind, same as above except has 2 hearing tubes cylinder case, lid and base. \$12

COLUMBIA key wind, same as above plus 24 cylinders, printing outfit for lettering boxes, larger horn and crane. \$23.75

COLUMBIA CONCERT, with 11 listening tubes, carrying case for cylinders, recording and reproducing heads, 24 cylinders, 26" horn. Stamping outfit for boxes. \$45.75

Note, 36 cylinder carrying case with purchase of any of above, extra \$5.

COLUMBIA coin in slot machine. Glass covered case, 1 listening tube, available in 1c or 5c models, cylinders extra at \$5 doz. \$20

COLUMBIA GRAND: Large 5" mandrel, complete case, small 14" horn. \$50

COLUMBIA GRAND: Complete outfit. Machine, case, 42" all brass horn, 12 5" cylinders, shaving device, recording reproducer and reproducing reproducer, rubber stamp outfit, brass recording horn all for \$75

Note, 5" cylinders \$1 each with purchase of machine.

COLUMBIA HOME Model: (1897) takes regular cylinders, case, recording and reproducing reproducer, speaking tube, 26" horn, bottle of oil and screw driver. \$25

Note, extra small horn, hearing tubes for 3 persons 12 cylinders, \$10 extra.

COLUMBIA OXFORD Model: Case spring loaded reproducer, large flowered horn, 24 columbia P cylinders. \$16.95

COLUMBIA JUNIOR: Key wind, metal base, no case, floating reproducer, black and brass belled horn 14", 24 col. P cylinders. \$8.75

COLUMBIA F.H. HARVARD: Disc machine, oak case, 10 x 11 x 5". 10" table, aluminium back bracket and tone arm, large petalled horn 19". \$15.90

COLUMBIA B & C PREMIERS: 14" horn, cylinder models. \$100
54" horn extra, \$15 36" horn, \$10 extra, cranes extra \$2.

COLUMBIA B.K. Model: Cylinder model \$20

COLUMBIA LEADER B.E.: Cylinder model. \$30

COLUMBIA PEERLESS B.F.: Cylinder model. \$40

COLUMBIA SOVEREIGN B.G.: Cylinder model. \$50

All come with lyric reproducer and recording heads, small horns, larger horns extra as above.

COLUMBIA 78 PLAYERS: Sterling B.I. 10" table, 18" flowered horn, 2 springs, nickel horn. \$45

COLUMBIA MAJESTIC Model B.D.: 78 player, 2 springs, nickel horn 24", 12" table, mahogany case. \$100

(To be continued)



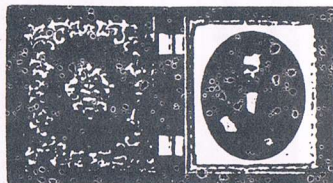
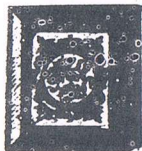
"Come and See the Baby"

WILL FYFFE

UNION CASES

John Thompson of Edinburgh was granted the first Royal Warrant as Photographer to Queen Victoria on 14 June 1849; Joseph Whitlock opened a studio in Birmingham in 1842 at 120 New Street and R. Lowe established a studio in The Promenade at Cheltenham in 1845.

Daguerreotypes were usually sold in small leather cases, sometimes embossed with the name of the photographer, but a new type of case was introduced around 1852. An American, Samuel Peck of New Haven, Connecticut and an Englishman, Alfred P. Critchlow, a button maker from Birmingham who had emigrated to Haydenville, Massachusetts in 1843, both experimented with various materials with the aim of mass producing cases by thermo-moulding techniques. These Union Cases, as they became known, were the first decorative plastic products to be mass produced. Some of the finest die engravers in the United States produced designs for the cases. Because the material is very brittle few have survived.



WILL FYFFE

by Gavin East

Early on in the Second World War the Western Brothers, that music-hall duo who appeared as monocled, languid upper-class drips, made a ten-inch Columbia disc. On one side is **Lord Haw-Haw the humbug of Hamburg**, on the other **That's a secret that's never leaked out**, which asks, "Does Harry Lauder ever buy Will Fyffe a drink?", a neat reference to the best-known Scots comedians of the day (Lauder had retired in 1935 but came back to work for ENSA during the war). For Fyffe as the soused singer of **I belong to Glasgow** would no doubt jump at the offer, loth as Lauder's stage character might be to make it. The drunken Glasgow working man staggering home was, however, just one superb characterisation from a much-loved artist who wrote, performed and recorded some of the most enduring musical character sketches of the later variety era.

Born at Dundee in 1885, Will Fyffe appeared with his father's theatrical company as a small child. Like so many future stars he was given the part of Little Willie in the old warhorse **East Lynne**. Through the 1890's and early 1900's he toured Scotland and the North of England in rough-and-ready outfits putting on melodrama and Shakespeare: the lad of 15 playing doddering old Polonius in **Hamlet** was storing up invaluable experience. Soon the young actor began writing Scottish sketches to be performed, he hoped, by Harry Lauder and his great but now scarcely remembered contemporary Neil Kenyon. Both comedians rejected Fyffe's material, upon which he broke away from obscure fit-up drama to make his name as a variety comedian.

His wider fame began in 1921 with an engagement at the London Palladium. Four Royal Variety Performances between 1922 and 1937 and a highly successful visit to the United States in 1932 attest to his popularity between the wars. Like Gracie Fields, George Formby, Will Hay and other variety stars of the 1930's, Fyffe appeared in British films (will we in New Zealand ever see them?). He was awarded the CBE for entertaining during the Second World War and might have gone on to veteran status, even into my time, were it not for a tragic accident. Staying at St. Andrews in December 1947, he suffered a dizzy spell (aftermath of a successful operation for an ear infection) and fell to his death from his hotel room window.

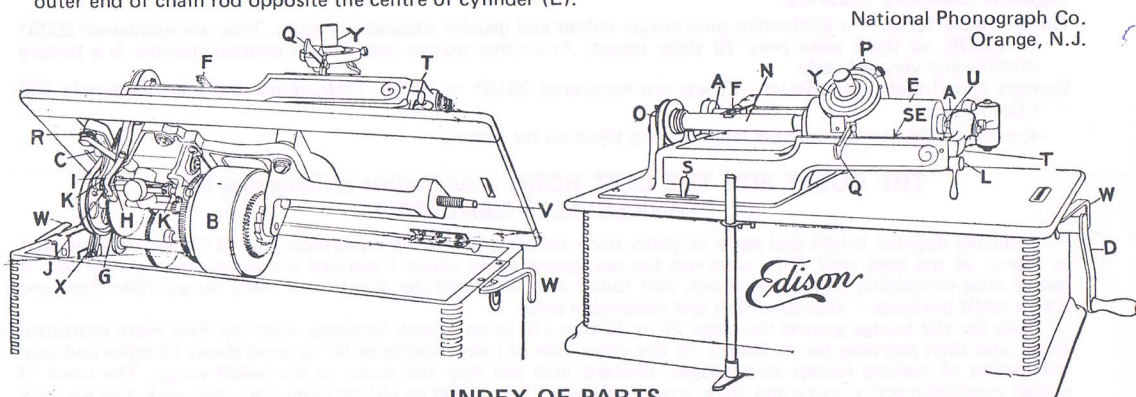
Will Fyffe seems to have been a Columbia recording artist from the early 1920's. His records form two main groups: ten-inch acoustics issued on the cheap subsidiary Regal label and the fine 12-inch Columbia electrics of 1926-1932. Both are still common in New Zealand — a few weeks ago I picked up in a secondhand shop Regal G 7987, **Up among the heather/I'm tight too**. The Regals are good clear recordings but marred by the small brass band which Columbia preferred to a studio orchestra for its lesser label in the early '20's. Fyffe really comes to life (pardon the rhyme) on the 12-inch discs of 1930 and a few years either side. His voice sounds lighter and warmer, the orchestra has that pleasantly tubby pit-band air and the extended playing time gives fuller scope for his endearing, enduring art. Here we find the essential Fyffe in **I belong to Glasgow, I'm 94 today, The engineer, Sailing up the Clyde, You can come and see the baby**. . . . As the lurching Glaswegian, the canny nonagenarian, the proud father, he presented a complete and convincing character study. He was even safe on the risky ground of pathos: the great critic James Agate was moved to invoke the name of David Garrick, the legendary 18th-century tragedian, in describing Fyffe as Daft Sandy, the village idiot. I regret that I am unaware of a recording of this item.

An excellent selection of the electric recordings has been dubbed on to the LP I belong to Glasgow, released in New Zealand in 1976 by World Record International (I676M). These 16 songs range from **The engineer** of 1926 to two 1939 items which I have not seen in 78 form, **Corporall McDougal** and the very lively **Skipper of the Mercantile Marine**. A favourite in terms of melody is **I'm the landlord of the inn at Aberfoyle**. I leave this fine artist by recalling **Dr McGregor** (not on the LP) in which, with a nice blend of sentiment and irony, Fyffe portrays the old village doctor about to retire. His Victorian tricycle now has to share the country roads with motor cars — "I keep ringing my bell but they'll no let me pass."

DIRECTIONS FOR ATTACHING HORN CRANE AND HORN TO EDISON HOME PHONOGRAPH

Place horn crane base into the holder on bottom of cabinet as far as it will go, put the upright support rod of horn crane through the hole in the brace that goes on top of cabinet and insert lower end of rod into the socket in the crane base. Place the brace over the top edge of cabinet in such a position that the support rod stands vertical.

After the instructions in paragraphs Nos. 7 and 8 have been carried out, insert chain rod of horn crane into the upper end of support rod as far as it will go, and hang horn on the hook at end of chain. Place the rubber horn connection on small end of horn as far as it will go and over the tube of the reproducer (Y) having the outer end of chain rod opposite the centre of cylinder (E).



INDEX OF PARTS

- | | | |
|----------------------------|-------------------------------|----------------------|
| A. Back Rod. | J. Governor Disc. | S. Starting Lever. |
| B. Barrel. | K. Governor Shaft Pivot. | SE. Straight Edge. |
| C. Belt Tightening Policy. | L. Locking Lever. | T. Swing Arm. |
| D. Crank. | N. Main Shaft. | U. Swing Arm Centre. |
| E. Cylinder. | O. Main Shaft Centre. | V. Winding Shaft. |
| F. Feed Nut. | P. Reproducer Arm. | W. Catch Lever. |
| G. Fourth Gear. | Q. Reproducer Arm Lift Lever. | X. Supporting Link. |
| H. Friction Felt. | R. Speed Adjusting Screw. | Y. Reproducer. |

In ordering parts give NAME and NUMBER of Phonograph.

BLUE AMBEROL RECORDS (1912-1929)

These records are made of celluloid which Edison invented but did not patent to keep the process secret, so he did not receive credit for its invention.

They should be cleaned only with water and a detergent such as Finish. Do not use soap as it will often leave a deposit on them. Blue amberoles will melt and be distorted in hot water and will dissolve if you attempt to clean them with a solvent such as alcohol or paint thinner. Blue amberoles do not grow mould but often are splattered with oil from the phonograph.

If the numbers and words on the end of the cylinder are hard to read, they can be more easily seen by doing what they did at the Edison factory — rubbing chalk dust into them. The interior filler is ordinary plaster of paris.

The first blue amberol cylinder (No. 1501 Semiramide Overture) was sold in October 1912 and the last one (No. 5732 If I Had You) in May 1929.

The catalogue number, title of the selection, artist's name, Edison trademark and a very small mould number

are stamped in depressed white letters on the end of the cylinder. The ends of the first blue amberol cylinder were flat but this was changed around cylinder No. 2050 when the end of the cylinder was slanted or bevelled.

When early cylinders, numbered before No. 2050 were remade later, they were made with a slanted edge. You would not expect this from the cylinder number; it will probably have a fairly high mould number.

The mould number is very small and is seen after the words "Thos. A. Edison, Pat'd." As each mould wore out, it was replaced by a mould made from the original master cylinder. Thus, the more popular the selection, the more moulds used and the higher the mould number would be on the last cylinders made of that particular selection.

A special series of cylinders were numbered A to K and these were not sold but given away as sales promotions.

NUMBERS AND DATES OF BLUE AMBEROL CYLINDERS:

1501 - 1710 — October 1912 to April 1913	3823 - 4184 — October 1919 to December 1921
1711 - 2251 — May 1913 to April 1914	4185 - 4755 — April 1921 to August 1923
2252 - 2584 — May 1914 to April 1915	4757 - 5343 — September 1923 to May 1927
2585 - 2844 — May 1915 to March 1916	5344 - 5518 — June 1927 to May 1928
2845 - 3064 — April 1916 to January 1917	5518 - 5719 — June 1928 to May 1929
3065 - 3822 — February 1917 to September 1919	

There are some rare and valuable amberol cylinders in existence, which are eagerly sought after by knowledgeable collectors. These are:

Royal Purple Series — a distinctive pink purple colour and usually classical in nature. They are numbered 29001 to 29076, so there were only 76 titles issued. Any other purple record with another number is a factory mistake and very valuable.

Concert and Grand Opera Series — These are numbered 28101 to 28290. Thus we see that there were only 189 titles issued.

Knowledgeable collectors have been picking these up for years.

THE QUEST FOR THE LAST HORN — or another thrilling saga from "TANKERVILLE DEALERS"!

Saturday dawned bright and early as yours truly set off on his usual expedition around the local garage sales in search of the holy grail. First stop was the newspaper stand where I scanned the paper for any mention of garage sales containing gramophones etc. Ah! found one, leap into the Austin and away we go. First there and it's an HMV portable — nice condition and reasonable price.

Now for the trudge around the other 20 or 30 that I fit in on a usual Saturday morning. Five more unfruitful stops, and then morning tea at Mum's on the other side of town, having so far covered about 20 miles and seen the insides of various houses and garages. Onward into the fray and down to the beach we go. The usual "I collect gramophones" routine and voila, a positive reply. "Yes, I had an old tin petal horn last week, but we took it to the dump." "Where? Where?" I ask; it apparently was sent to the local recycling station near the dump and deposited in a waste taker metal container. Off, off and away. No time to waste, dump here I come. Arrive ten minutes later and upon enquiry am waved in the direction of some large steel bins, with some trepidation I peer gingerly over the top and guess what!! — empty — not a sausage — no "morning glory" this morning for me. Back to the attendant I trot, where oh where has it gone. I find out yesterday the local steel mill have taken it away to be smelted down. Don't despair, I tell myself. there's hope yet. Ring! ring! no sorry we're closed until Monday.

Monday morning 9.01 a.m. knock! knock! who's there? Robert, Robert who? Robert Edison to his sarcastic friends. Have you seen a horn? 6 volt or 12? No, a gramophone horn.

He takes me outside and ushers me to a heap of scrap steel the size of a 3 storey building. There's last week's scrap he says, if you can find it amongst that, you're welcome to have it, and as in all good mystery stories, now I have your undivided attention, — if you want to know how the story ended you'll have to guess for yourself....

Robert Sleeman

PRESENT AND PAST, BUY AND SELL

Wanted to Purchase: 4 Minute Wax Cylinders. Particulars to: E. D. MacPhail, 36 Lincoln Road, Christchurch, 2, New Zealand.

Wanted to Purchase: Records (78's) of Carter Family. Please reply to Steven Vallett, 12 Westgate Street, Ngaruahia, New Zealand.

Sell: Edison low case Standard Edison Fireside. All Brass Witches hat horns. Blue Amberol cylinders. Available soon some small Colombia petal horns. Robert Sleeman, 86 Tankerville Road, Christchurch, 2, New Zealand.

Wanted: Triumph top works Klingsor motor. Pathe cylinder reproducer. Pathe spun horn. Large size cylinders. Derelict music boxes (parts). Robert Sleeman, 86 Tankerville Road, Christchurch, 2, New Zealand.

Buy/Swap: "Concerto for Clarinet" composer Artie Shaw from film "Second Chorus" also "Rhapsody in Blue" George Gershwin. Particularly Paul Whiteman's version. 78's or "Plastic" records. Dave Morris, 9 Collins Street, Petone, New Zealand. (phone 685-238 Wellington).