



# The Phonographic Record

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

A Society formed for the preservation of Recorded Sound

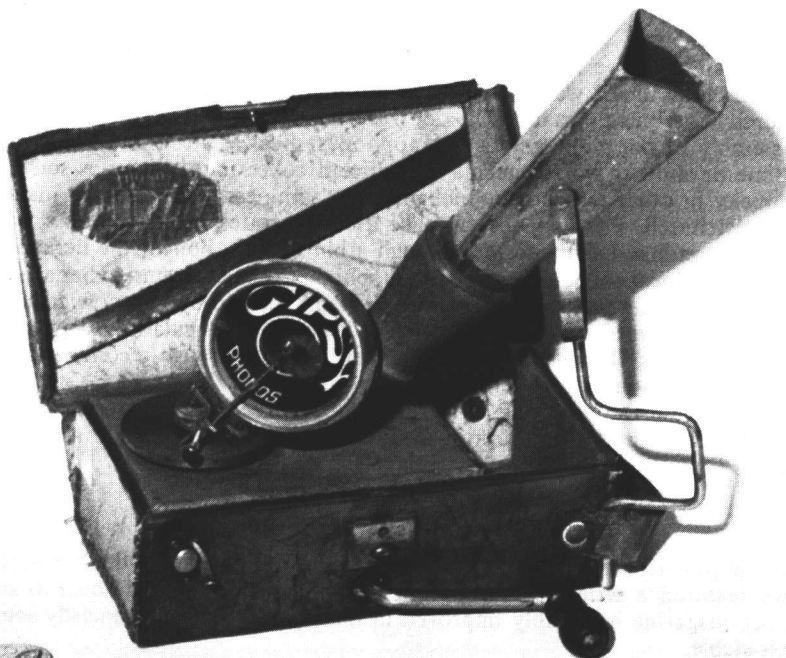
VOLUME 21 ISSUE 1 & 2

FEBRUARY/APRIL 1986

EDITOR: W. T. Norris,  
"Waipapa",  
Swannanoa,  
Rangiora R.D.1.,  
NEW ZEALAND.

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

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



A rare "cameraphone".

## **FOR YOUR INFORMATION**

In his haste to get the last issue printed, the editor's assistant misnumbered it, extending Volume 20 to no.'s 7 and 8 instead of starting a new volume.

### **Summer Visitors:**

We have been pleased to see some Australian and Canadian members over the Christmas/New Year period. They included Andrew Payne, Jim Lowe, Bernie Keating from Australia and Larry Thomas and Greg Sumner from Canada. Lyndsay Drummond, Neil Johnson and Robert Sleeman saw to it that they met some of the locals in the limited time available.

### **Parts Supplies:**

Once again we are embarrassed about several items in the pipeline but held up by unexpected snags. Please try to bear with us until our supplies improve. Above all, please remember that the secretary is as exasperated as anyone about parts out of stock! Our sources of parts are few and they have priorities which vary according to the seasons. This may not be a very businesslike excuse but we are not a business.

### **Financial Statement:**

We are pleased to print the auditor's report as completed late last year. Once again we have come through with a surplus in hand for new projects.

## **OBITUARY** **Clive Morrison**

Former member Clive Morrison died in Dunedin on 13th December 1985 at the age of 53. Although his final illness was short he had not had good health for many years. He had lived in Christchurch at various times but Dunedin was his home town.

An assembly of the phonographs, gramophones, musical boxes and records which Clive owned at one time or another would make a magnificent collection. Perhaps as some compensation for being unlucky in other respects, he had amazing "tinniness" as a collector, mainly in Dunedin but also in Christchurch. For instance, he once used the refreshment stop on a train trip to dash to the nearest secondhand shop, sorted through a bin of 45's, bought the Berliners and dashed back to the station. A local collector prized Gramophone Co. Melba came to her after Clive had noticed its horn when walking past a Dunedin garage. Items located by him now grace collections up and down the country, yet he was not so much a dealer as a particularly restless collector. In his later years he retained his 78 collection and was seen looking through secondhand records in a Christchurch shop a few months before his death.

Clive was once a Dunedin tram driver and later worked as a compositor until forced to give up work due to ill-health. A quiet, retiring man, he will be remembered for many years for his success as a "hunter", since so many of us have items bearing his name.

## **PRESIDENT'S REPORT, 1985**

I feel the past 12 months have constituted a satisfactory year for the V.P.S. Our monthly meetings have featured a series of talks and presentations of a standard equal to any that have gone before; our magazine has visibly improved in quality; we remain financially sound; and our membership is stable.

It has been an honour to be President during the year which marked our twentieth anniversary, and it has been pleasing to witness the Society as healthy as it probably has been in any of the preceding twenty years. It is however a suitable time to consider briefly matters which undoubtedly will become significant during the next few years.

Firstly, the current financial problem facing the Ferrymead Historic Park, of which this Society is a member, is bound to produce some sort of repercussion for us. Undoubtedly we will be expected to provide labour and services to assist Ferrymead's fund-raising schemes, and unless I am

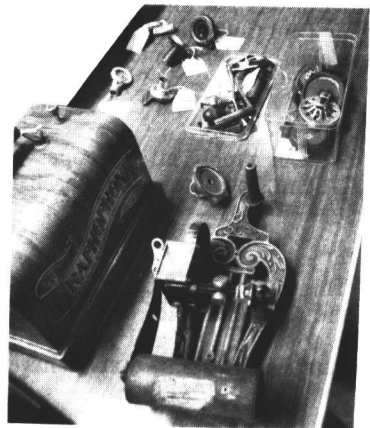


Manufacturers of high-grade Cabinet  
and Office Furniture; all kinds of  
Clock Cases and the New Zealand  
Avonia Gramophone.

Stand No. 6, Plunket Avenue, North Side.

Corner of HASTINGS AND COLOMBO STREETS, SYDENHAM

1922 Christchurch advt



The Kottenberg Sale. Photos  
courtesy Larry Schlick

pleasantly surprised it will be mostly beyond our resources to meet this call on anything other than a very occasional basis.

Secondly, it has become apparent to me that the Society is unlikely to experience any substantial membership growth in the future. This is because the past twenty years have seen a steady increase in the price and rarity of vintage gramophones, while during the same time many new hobbies and activities have developed to attract the time and money of the younger generation. This has all contributed to change the character and status of our own hobby, and we must remember this when considering the role and relevance of our Society during the next ten or twenty years.

I have received valuable and ungrudging support from all local members during the past twelve months. In particular I extend my grateful thanks to Peter Mattison, Dick Hills, Robert Sleeman, and Barry Sheppard, who contribute a stalwartness that any President would admire. I thank Gavin East for extending his versatility into yet another field, that of our treasurer; Joffre Marshall for guiding our most lucrative side-line, that of parts manufacture; Lyndsey Drummond for her embarrassingly efficient performance as our secretary; and committee members Hilda Norris and Bob Wright for displaying that most valuable but sometimes rare quality of human nature, namely common sense.

Finally, and most significantly, I would like to thank Pam Rogers, Bill Webb, and Walter Norris, whose efforts, twenty years ago, established this Society.

### COLUMBIA SERIES MODEL AS

No. 8

1898

For information on this rare coin-slot model we are indebted to Hazelcorn's. A collector's guide to the Columbia spring-wound cylinder Graphophone, 1894-1910, as we have not seen an example in New Zealand. It was a coin-operated Model A in a large case with a glass cover: as the first such machine it was popularly known as the Coin-operated Columbia. The letter S seems to indicate that the model succeeded an early electric coin-slot machine of that designation. Our illustration shows no horn but does indicate the coin chute at rear and the carriage return mechanism. No doubt this and other coin-slot models were frequently equipped with hearing tubes or short horns.

At the risk of stating the obvious we note that all coin-operated cylinder phonographs are very rare and very much sought after but almost never found in complete original condition. One or two Edisons are known in Christchurch, including a fine Excelsior and the incomplete Class H in the Dini Collection.

We gather that the Columbia AS sold for US\$35.00.

### STROBOSCOPES

We can supply stroboscopes for testing turntable speeds of 78, 45 and 33-1/8 r.p.m. under A.C. light. They are a dollar each.

### GIPSY GRAMOPHONE

This diminutive "cameraphone" of c. 1925 (note N.Z. 10c. piece at left of illustration) is one of the rarer examples of its breed, in comparison to Excelda, Peter Pan and others. It appears to have a leather case and cardboard horn. We are grateful to the reader who sent us the photo, but embarrassed to admit that we have mislaid the owner's name.

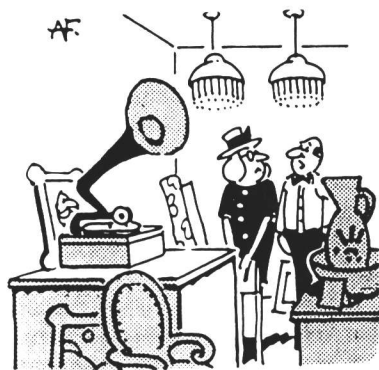
### PEPPLERS ADVERTISEMENT

A catalogue of exhibits for a 1922 Christchurch industrial exhibition revealed this item. We know very little about Avonia and the other New Zealand gramophones. No New Zealand horn

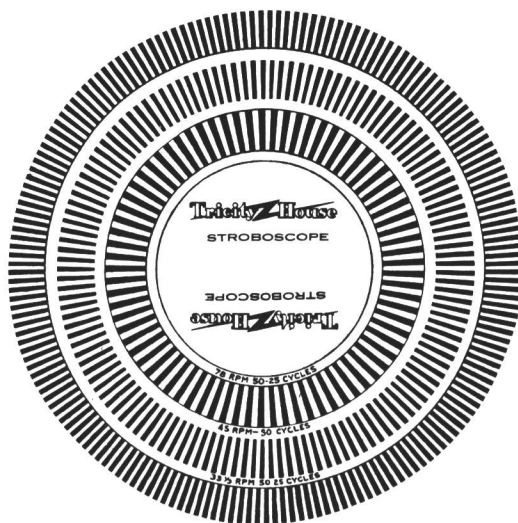




The Kottenberg Sale. Photos  
courtesy Larry Schlick



"No madam, another one like that would  
not make a stereo system!"



Courtesy G. Elcock

Stroboscope now in stock

gramophone has been reported, suggesting that these locally-cased machines did not appear before c. 1920. At least one brand, La Gloria, carried on into the radiogram period. Alas, New Zealand gramophones have been regarded by most collectors as uninteresting. Any or all of the companies concerned would be worth some solid historical research, preferably before the last people involved die and the last catalogues are burnt.

### THE KOTENBERG COLLECTION

Our good friend and mine of information Larry Schlick of Wauwatosa, Wisconsin, U.S.A. has written to tell us of the dispersal, by Milwaukee Auction Galleries in March 1986, of the colossal accumulation of old things amassed by one Russell Kotenberg. This sale required 13 separate sessions and covered advertising signs, coin-operated machines, guns, auto parts, toys, Disneyana, lamps, books, campaign buttons, fountain pens, typewriters, stereoscopes, cameras, daguerreotypes, clocks, telephones — oh yes, and phonographs, records, etc.

Larry compiled the phonograph section of the catalogue and included price estimates. He has sent us a copy with prices realised and it is very interesting to see what some machines are fetching in America now, especially unrestored machines needing some work. In the familiar Edison range, a Triumph D, minus reproducer and lid and with seized mandrel, sold for \$80 (est. \$75-\$125). A Standard Model A (banner case), complete and running with original witch's-hat horn, sold for \$300 (est. \$225-\$350). A "Suitcase" Home, clean and running but with C reproducer, sold for \$350 (est. \$275-\$350). An early black Gem with B reproducer fetched \$300, a maroon Gem \$500. An early Concert with factory conversion to 2" mandrel sold for \$700.

Turning to Columbia cylinder machines, a B or Eagle in original working order made \$150, on AT with broken spring and lacking reproducer, crank and horn \$80. An AQ with no reproducer sold for \$100, an AZ complete and running \$350.

The most expensive machine was a Victor V with oak horn at \$1,200. A Victor School model with damaged oak horn brought \$600 and a Victor III \$500. These Victor models are rarely seen here, though we are familiar with most of their English equivalents.

The prices quoted bear out the point noted recently by Larry Donley and others, that common cylinder machines are still available at reasonable prices but that horn disc machines, especially wooden-horned Victors, are much more expensive. We understand that American collectors will often avoid incomplete or rough machines, preferring to pay a premium for fine specimens. Mention of premium reminds us that buyers at this auction had to cough up a 10% buyer's premium and 5% Wisconsin sales tax on every item.

Readers will note with interest that unusual items of good display value are rising in price. A 28" "Columbia Records" enamel sign sold for \$325, four Victor needle tins \$80 and five Vogue picture records \$140.

### POINTS FROM LETTERS

Oliver Williams of Bauckham Hills, N.S.W. writes:

"... I might be able to help you acquire a story which should interest Edison record devotees. It concerns the Australian lyric soprano Marie Narelle, who was a popular contributor to the Edison cylinders over a period of about ten years, from 1904 to 1914, and who (rather sadly) appears to be entirely forgotten in Australia today. I say this because occasionally the ABC broadcasts recordings of early Australian artists but never once have I heard a single reference to her. Did you know that her real name was Mary Ryan? I have several good four-minute cylinders of her — wax Amberols and Blue Amberols. I don't know if she ever made any disc records. ...

My own parents (long since deceased) told me there was a rumour that she got herself somewhat involved in the anti-conscription campaign waged by the Roman Catholic Archbishop of Melbourne ... (in 1914 — Ed.) ... there were hostile demonstrations at some of her concerts, where she sang Irish ballads such as **Wearin' o' the green**.

But about the early Australian singers, the only ones I know of who made Edison cylinders

were Peter Dawson, Billy Williams, Florrie Forde and Marie Narelle. When the ABC broadcasts recorded sessions of early Edison records, it is almost exclusively Peter Dawson, with the occasional item by Florrie Forde or Billy Williams. Other artists (not Edison) featured are Ada Crossley, Florence Austral, Gladys Moncrieff, John Brownlee, Harold Williams, Malcolm McEachern etc.

Do your members take any interest in those auctions by mail of Edison records conducted by Mr Rod Cornelius, formerly of Christchurch and now living at Auckland? I can thoroughly recommend them to your members – the records are in “mint” condition (even wax Amberols) and arrive beautifully packed. His address is 16 Jubilee Avenue, Devonport, Auckland.

I do hope those books by Mr Dethlefsen which I donated are being read by members, with their help you can easily pick the worthwhile recordings. I have bought quite a few in Mr Cornelius’ auctions, including some which I’d almost given up hope of ever owning. Edison records and machines became quite common on the market in this country from the end of World War II until about 1960, but since then they have become very scarce.

The articles on horns that have been appearing in the magazine are interesting, but I’m sure Edison or his engineers never tackled the problem of horn design from the scientific angle, though the Edison company did use a great variety of recording horns. The Amberola 50 is a most disappointing machine, the volume being thin, poor and “tinny”. The 30 is better but suffers from harshness of tone on loud recordings due to (the horn) being unavoidably short. By far the best horn developed in the Edison era was the cygnet horn, which gives astonishingly superior tone than any straight horn, would you not agree? I use these exclusively and they are excellent in making tape recordings.”

Yours sincerely,  
Oliver C. Williams

#### **Editorial comment:**

The above is a drastically abridged copy of Mr Williams’ interesting letter. His favouring the Amberola 30 over the 50 is obviously founded on comparisons, but with the same reproducer? Edison reproducers in original condition vary widely in performance, some sounding about as good with no horn as others with a cygnet attached.

### **RECENT MEETINGS**

#### **November:**

Several members contributed Christmas records (78s’), ranging from one of those quaintly respectable depictions of soldiers off duty (“Give us a song, Bill” at every opportunity) up to Spike Jones and **All I want for Christmas**. Records were played on Gavin East’s Lumiere and Bob Wright’s Columbia portable.

#### **End-of-year Trip:**

On 1st December we took picnic lunches and drove up to Waipara, 30 miles north of Christchurch, where we took the Weka Pass Railway’s excursion train into limestone gorge country. The railway is a section of the closed Waiau branch line. We made the trip in old New Zealand Railways carriages hauled by a diesel, though the railway hopes to be able to run steam engines soon.

#### **February:**

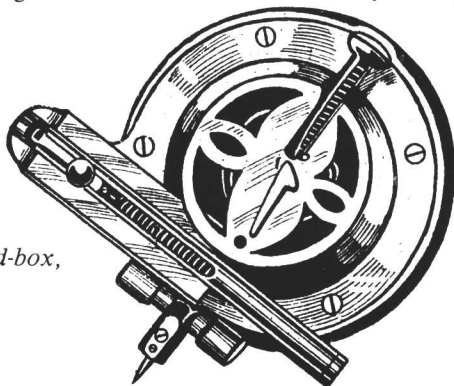
For the first meeting of 1986 members were invited to bring small items such as gramophone accessories and catalogues.

Robert Sleeman entertained us by delving into his “box of tricks” and producing fibre needle cutters, turntable toys, tubes of spring lubricant etc., all acquired at little cost but making an interesting collection in themselves. Gavin East displayed some of the books pertaining to machine and record collecting – discographies, biographies, magazines and trade catalogues. More on this literature in a forthcoming article.

## UNUSUAL REPRODUCER

Extract from **Hobbies**, Vol. 72, No. 1865, 18th July 1931:

It can become really hand work to play thirty or forty gramophone records in an evening. To lessen the labour involved double spring motors which would play both sides of two twelve-inch records on one winding were introduced. Then followed electric motors, and repeating devices which enabled one record to be played several times automatically. Needle changing remained the bugbear. It is a fiddling job to drop out the old needle and fasten a new one in. The most interesting and ingenious invention concerning the gramophone since Edison's invention of the instrument itself is shown in the first illustration on this page. This is known as the "Trigger" automatic sound-box. You merely press the trigger at the top, when the old needle drops out and the new needle falls into place, it does not take half a second to eject the old needle and replace it with a new, and as the fingers do not touch the needles, pricked fingers are a thing of the past. A small magazine holds the new needles, and although the sound-box costs 15s. to buy; it may be obtained free for 110 B.D.V. Cigarette Coupons.



*The "Trigger" automatic sound-box,  
which changes its own needles.*

## HOLIDAY HUNTING

by Robert Sleeman

Our holidays these days seem to be a combination of swimming, sightseeing and surreptitious visits to any convenient junk/antique shop on the pretext of leaving the motel to get a paper. These holidays were no exception. Heading north from Christchurch we stopped first at the sleepy town of Murchison, nestled amongst the South Island mountains 300km north of Christchurch. Shops of my sort were non-existent but some interesting buildings took my eye including the old stables, still in use but dating back to the coaching days of the 1870's. Also an interesting walkway encompassing an early hydro-electric station from early this century. The following day we strayed off the beaten track on to a back road to Lake Rotoroa in the Nelson Lakes National Park. This took us over the Braeburn Track (a dotted line on the map) which involved several door-sill-high fords and grass covering the whole road with a tree canopy for the "roof". Needless to say quite exciting in our little Mazda. Later in the day we arrived in Nelson (at the top of the South Island) where we stayed the night.

Nelson has an abundance of the right kind of shop so I did the rounds. Just out of Nelson at Brightwater I found an Amberola 30 with a few cylinders at \$425 in tidy order, which is now destined for a Wellington collector. At "Jimpy's" there were a large assortment of magic lantern slides but no phonographs. In the centre of town at "Cabbages and Kings" were about a dozen 2-minute wax cylinders in varying condition at \$6 each. I asked at at least 6 more shops but there was nothing of any consequence. A Pyramid tin for \$14 was all that I found. Most dealers chuckled when asked about cylinders and horn machines. I got the distinct impression, as I always have, that Christchurch is still the best hunting ground for machines.

This you won't believe. The phone has rung and I have just been out and bought an Edison Standard B and 70 2-minute wax out of the blue. It just goes to show how things work out.

Back to the holiday. Well, from Nelson we travelled to the hop-growing district of Motueka for 2 nights. Here I saw an early HMV lidless table model at \$100 and a "suitcase" HMV for \$45.

On the return journey we passed through Havelock, a small country town nestled beside the Marlborough Sounds. It has a small museum, rather neglected with its displays behind sheep netting and under ½cm of dust. In the back corner I spied a Klingsor in rather bedraggled condition, in sad need of restoration but in its day a nice machine. It depresses me to think that so many cases like this exist where machines are "imprisoned" in an institution to slowly deteriorate, never to be released to enjoy the restoration they deserve. It certainly strengthens my resolve that the society's collection should be a living one and not allowed to become a museum piece.

On the last leg of the journey we passed through the town of Blenheim where I found a nice Swiss music box, c. 1900, in good order, playing 10 tunes (Monckton, Sullivan, etc.) with 3 butterflies and bells. The price of \$1,200 was out of my price range! The final leg of the trip uncovered nothing of consequence. Overall distance travelled 1300km. Purchased nothing! To those I owe letters to, I've lost a pile, my apologies. If I can help please drop me another line.

### CUSTOMS DUTY ON PHONOGRAPHS, PARTS, ETC.

As many New Zealand collectors will know, importing machines, parts, records etc., can involve running the gauntlet of one's local Customs Office and may include paying what seems a misapplied duty. If the importer is of a forceful personality and the official is sympathetic, everything may run smoothly. If the person behind the counter is determined to add to the government's funds, one may be in for a shock. Not long ago a Christchurch clerk, explained, regretfully but firmly, that reproduction Berliner parts were, according to his manual, stereo parts and as such eligible for 50% import duty.

Some overseas members have reported duty problems with parts bought from the society. We know that many posted collectors' items of all sorts bear mutually agreed values for duty purposes but we prefer not to flout the law, so local members Bob Wright and Robert Sleeman recently approached the Customs Department to plead the case for collectors who find their Edison machines or whatever lumped in with a hi-fi shop's incoming stereos. The society does not import machines but we thought that an application from us would carry more weight than one from a solitary collector. If we gained an exemption we could advertise the fact on our own exported parcels in the hope of influencing foreign customs departments.

No luck, as per letter received:

"I refer to your letter of 30th October seeking a duty exemption for sound reproducing apparatus manufactured prior to 1950.

The Customs Tariff obtains its headings and interpretative rules from an international Nomenclature set up to standardise the classification of all trade goods. Consequently, it is not possible to vary the terms of heading 99.05 to include collectable items such as old phonographs etc. All goods, including furniture, which are certified as being over 100 years old, qualify as antiques and there is a special tariff heading 99.06 covering "antiques of an age exceeding one hundred years".

In relation to duty concession, it is the Government's general policy to approve concessions primarily for those goods used in local manufacture, such as capital plant and raw materials, where no equivalents are manufactured by local sources. The objective of this policy is to assist, protect and develop our manufacturing and primary industries.

While I appreciate the cost in obtaining the equipment in question, I am not prepared to extend the scope of duty concession policy to cover this equipment and any request for a duty concession will be declined."

Yours sincerely,  
(Sgd) Margaret Shields,  
Minister of Customs.

So it seems that the surest way to avoid duty is to value the goods with Customs in mind, even though this presents a problem with insurance if a parcel is lost or damaged. And, to many people, any horn machine is worth a fortune — the old favourite declaration “Collectors’ exchange — no commercial value” may no longer be accepted without query.

### METHOD OF REMOVING MOLD FROM 2 MINUTE BLACK CYLINDERS

Mold is a form of fungus or mildew which forms on leather, cheese, bread, wood, and wax, if exposed to dampness.

Two and 4 minute wax cylinders are made from wax, a by-product of petroleum, with carbon black added for colour and to help harden the wax, this mixture is pressed into shape in a mould, originally the grooves were cut into the cylinder later they were pressed into the wax.

The writer tried at least a dozen products and chemicals to remove this mold without damaging the grooves in the cylinder or dissolving the wax, including the following products: Varsol, alcohol, Lysol, Pine sol, Tilex, Dishwasher detergent, Vinegar, Fantastik, Javex, Laundry detergent, Rug cleaner, Glass Kleaner, Car cleaner, and bleach to no avail, although none of the above products damaged the cylinder they did not remove or dissolve any of the mold.

After giving it a lot of thought I decided to try a cleaner made from petroleum, I read the label on waterless hand cleaner which reads as follows, “removes glue, grease, oil, tar, floor wax, printers ink, lipstick, front hardwood floors, stoves, painted surfaces, woodwork, linoleum, silver, brass, ceramic tile, ceramic surfaces, porcelain, automobiles, leather, aluminium and greasy hands, contains lanolin for softer hands.”

I figured if it does all the above it would at least clean the cylinder of dirt and grime, I thought it might soften or dissolve the wax, but to my surprise it did neither.

I applied the cleaner with a piece of soft flannel in a rotary motion with the grooves in the cylinder, being cautious not to put too much pressure on the cylinder as they are easily broken. When the cleaner had removed all the mold I immersed the cylinder in tepid water to remove most of the cleaner, then using a dry flannel I carefully removed the cleaner in the same rotary direction with the grooves and finished drying them with soft paper towelling, I was elated with the results, so carefully put the cylinders back in their right boxes and put them away, alas a month later I had occasion to open one of the boxes and to my dismay the mold had started to come back on some of the cylinders, but only on the cylinder boxes that were wool lined, it didn’t take much to realize that the mold had also settled in the wool lining of the boxes, so I carefully wrapped each cylinder in saran or handy wrap and re-inserted them in their boxes, no more mold.

Precautions to take, never handle the cylinders when they are cold, look for cracked or chipped cylinders, handle them very carefully with two fingers in the end of the cylinders, do not use warm or hot water to rinse them, do not put them away damp. Also do not immerse Columbia unbreakable in water.

Although the cleaner has removed the mold it is possible that the mold has eaten into the grooves of the cylinder, the cleaner does not remove any of the wax as no black colour is present on the cloth after using it for many cylinders.

Bas. Ingrouille, Canada

### Editor’s Comments:

We would have thought that a petroleum cleaner would dissolve the wax. Mr Ingrouille’s experiments are most interesting, but he would no doubt agree that any such cleaning should first be tried on scrap cylinders, not on 5” Bettinis! Most of the mould damage we see is the brown colour of old infestation which seems to be irreversible.

[illegible]

<b>Represented by Accumulated Funds:</b>	
Balance (as at 15.8.1984)	14,867.21
Plus Excess Income over Expenditure	510.57
	<u>\$15,377.78</u>
Balance (as at 20.8.1985)	15,377.78
	<u>3,002.77</u>
	<u>\$18,380.55</u>

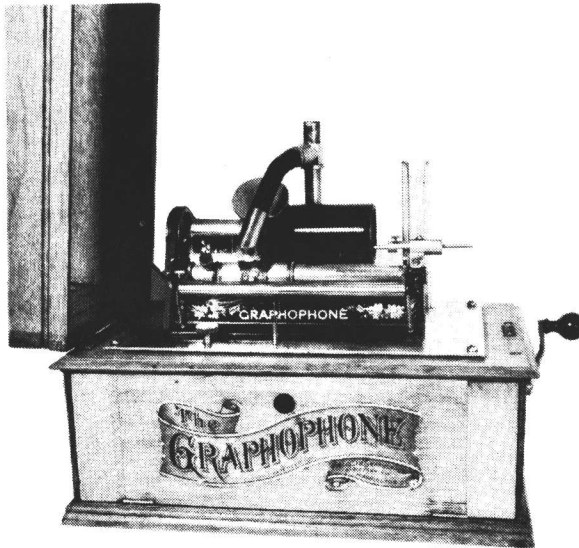
We have inspected the books and records of the Vintage Phonograph Society of New Zealand (Inc.) and have received all the information and explanations we required. In our opinion, the Balance Sheet and accounts are properly drawn up to show respectively a true and fair view of the results of the activities for the year ended on that date.

11



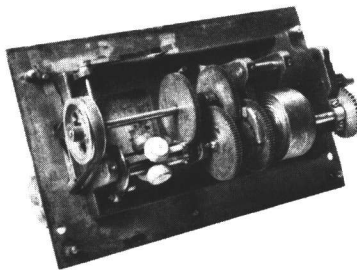
COLUMBIA

No. 8



**Coin-operated Columbia Graphophone (Type AS)**

Model AS



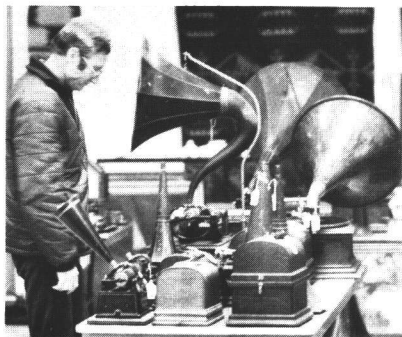
1898

Motor photo courtesy  
Larry Schlick



**VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND (INC.)  
STATEMENT OF INCOME AND EXPENDITURE FOR YEAR ENDED 20th AUGUST 1985**

<b>Income was Derived from:</b>		<b>Expenditure was Incurred as follows:</b>	
1984		1984	
1,935.51	Sales – Parts 4,413.82	–	Bad Debts 8.00
36.30	– Magazines 17.60	548.88	Postage, Printing and Stationery 1,411.43
–	– Records 13.20	40.00	Room Hire 40.00
1,971.81		100.00	Audit Fee 100.00
		520.25	Secretary's Expenses 519.11
		177.00	Insurance 174.00
988.11	Less: Cost of Sales	589.60	General Expenses 615.60
760.00	Purchases – Parts 5,466.23	141.53	Catering 54.03
	– Magazines 700.00	–	Ferrymead Trust 750.00
1,748.11			
		<u>\$2,117.26</u>	<u>\$3,672.17</u>
(1,151.38)	Less:		
	Increase in Stock of		
	Parts and Magazines 2,663.04		
2,899.49			
(927.68)	<b>Net Profit from Sales</b>		
		941.43	
1,695.65	Subscriptions		
646.40	Ferrymead Display 337.78	1,909.67	
796.99	Ferrymead Gate		
	Takings 558.29		
228.69	Less: Ferrymead Expenses		
		896.09	
1,214.70	Net Ferrymead Proceeds	46.24	
314.33	Postage – Parts		
91.73	Donations	849.83	
53.60	Interest – Current Accounts	297.58	
162.54	– Term Account	32.94	
22.96	Insurance Proceeds	72.54	
–	Advertising Refund	168.70	
		2,399.00	
		3.25	
<u>\$2,627.83</u>		<u>\$510.57</u>	<u>Excess Income over Expenditure</u>
			<u>\$3,002.77</u>



The Kottenberg Sale. Photos  
courtesy Larry Schlick

## HOW TO CLEAN YOUR 78 RECORDS

Submitted by Bas. Ingrouille, Canada

Dirty dusty records play scratchy, playing them also scratches the record by working the dust and grime into the grooves of the record acting as an abrasive. Records that are not scratched can be cleaned with very little effort and time, the results will give a better sounding record and one that will make the record last longer, also give longer life to the needles.

### Materials Required to Clean Records:

Dishwasher detergent, a mild good brand, without any ammonia or form of acids.

A very soft brush, made of camel hair, a baby's hair brush is ideal.

Some soft colourless wax.

Some soft towels, or soft absorbent cloths.

A double kitchen sink or double laundry tubs.

**Process:**— Mix  $\frac{1}{4}$  cup of the detergent in about 6 to 8 inches of tepid or luke warm water, (not hot). With a swab of cotton or a small piece of soft cloth, wax the label on both sides, as it's made of paper and the detergent will take the colour out of some labels and if let to get too wet will loosen the label. Make sure that no wax gets into the grooves of the record.

With the soft brush dipped in the detergent, brush the grooves in a circular motion softly to loosen the dust and grime, with the record on a level surface on a towel, turn it over and repeat the process, then rinse the record in clear luke-warm water in the second sink, then dry the record with a dry fluffy towel using a circular motion following the grooves, and set on edge in a wire record holder until perfectly dry, then insert in a sleeve or album to prevent forming of more dust or grime.

Do not use glass cleaners, Fantastik or any of the painted surface cleaners or laundry or dishwasher machine detergents, the record is made of shellac and some cleaners will soften or eat into the surface of the record.

## TALES OF TIN PAN ALLEY

### "Swanee" and its Author

Any of those who imagine that all the writers of popular songs are indifferent to the improvement of American musical taste, should have been present at this interview with George Gershwin.

His words seemed more suited to the learned lecturer than to a composer of popular hits. They would have sounded well in a college hall, and here were we in Tin Pan Alley, the thin walls scarcely keeping out the piano poundings of the "hit" seekers.

"Why if you were in Europe and heard the music of our supposedly native composers, you would be unable to say 'that work is American.' They no more voice the spirit of these United States than did Tchaikowsky represent Russia, or Puccini, Italy, when they wrote in styles of other lands. Do you know, I think Irving Berlin is more typically American than many of those whose works are heard in opera and concert halls."

"That is undoubtedly a fact," I responded, "but the question is whether American music will finally be a new idea like 'jazz' or a development of some phase of Indian or Negro song."

"We seem to have little in common with the Indian, or any sympathetic association that would cause the survival of music founded on tunes of that race," Mr Gershwin answered. "He may be a picturesque character, but certainly the Redman is not representative of America today. On the other hand, the darky is a very definite part of our life. His songs and spirituals, in my opinion, form the base upon which our permanent music will be built."

"Is your great song hit, 'Swanee,' a result of that theory?" I asked.

"Yes, I am glad to say that this most liked of my compositions is in accord with my consistent declarations. The very name 'Swanee' has always appealed to me, its easy, flowing sound having a real charm. It was in the spirit of the 'Swanee' and the Southland, and in the music of that section that my song was written, and I am happy to be told that the romance of that land is felt in

it, and that at the same time the spirit and energy of our United States is present. We are not all business or all romance, but a combination of the two, and real American music should represent these two characteristics which I tried to unite in 'Swanee' and make represent the soul of this country."

Of his many fine compositions, Mr Gershwin regards "Swanee" as the best, which is high praise when we remember how popular his other works have been.

"What is your ambition in composing?" I asked.

"Operettas that represent the life and spirit of this country are decidedly my aim. After that may come opera, but I want all my work to have the one element of appealing to the great majority of our people."

*Along Broadway, The Edison Musical Magazine  
October 1921*

## ADVERTISEMENTS

### **Wanted to Buy:**

Small gramophone or phonograph wanted, either disc or cylinder, but must have external horn. Please reply to Gary Moore, 44 Hackthorne Road, Christchurch 2 (phone 325-624).

### **Wanted:**

Records by Lena Horne, Sound effects records and Morse Code instruction records, also wireless magazines (1920's, 1930's and 1940's). Please reply to Neil Johnson, 275 Hills Road, Christchurch 1 (phone 859-951).

### **Wanted:**

Shaver unit for a Triumph Model "A". Also case or parts for a Triumph Model "B" or "D". Please contact T. Spackman, 4 R.D., New Plymouth.

### **Wanted to Buy:**

- 1) Will pay top money for back bracket for overhorn machine.
  - 2) Horn for Diamond Disc machine, complete with lugs and spindle if possible.
- Write: D. M. Mackenzie, 7 Sheriff Place, Hamilton, New Zealand.

### **Wanted to Buy or Swap:**

Gramophone needle tins and packets. I have many hundreds of different varieties. Reply: Vernon Alston, 92 Lewerkie Street, Cotswold, Port Elizabeth 6045, South Africa.

### **Wanted:**

Edison Ideal or Idelia. I will pay NZ\$3,500 for one in good condition or trade very desirable machines. I will arrange shipping. Please reply: Mr B. Wiese, P.O. Box 1679, Westlock, Alberta TOG 2LO, Canada.

### **Gramophones Repaired and Restored:**

Large stock of spare parts and machining service available. Machines purchased/traded for our own collection and for spares. Toy trains, magic lanterns and other such interesting objects also required, restored and repaired. Contact: Graham and Judi Alden, 22 Kotipu Place, Pukerua Bay, Wellington, New Zealand. (Phone 399-008).

### **Wanted to Purchase or Trade:**

Tone arm elbows and mounting flanges for inside horn Columbias, Model 530 and Type K-2. I also require reproducer, tone arm, bracket, horn elbow, crank and motor for a Standard Talking Machine, Model A. Can anyone help with back bracket and horn elbow for Victor III? I have Victor Exhibition and No. 2 reproducers for trade. Please reply to: Mr A. Hibsich, 4 La Foret Ct, Oroville, California 95965, U.S.A.