

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

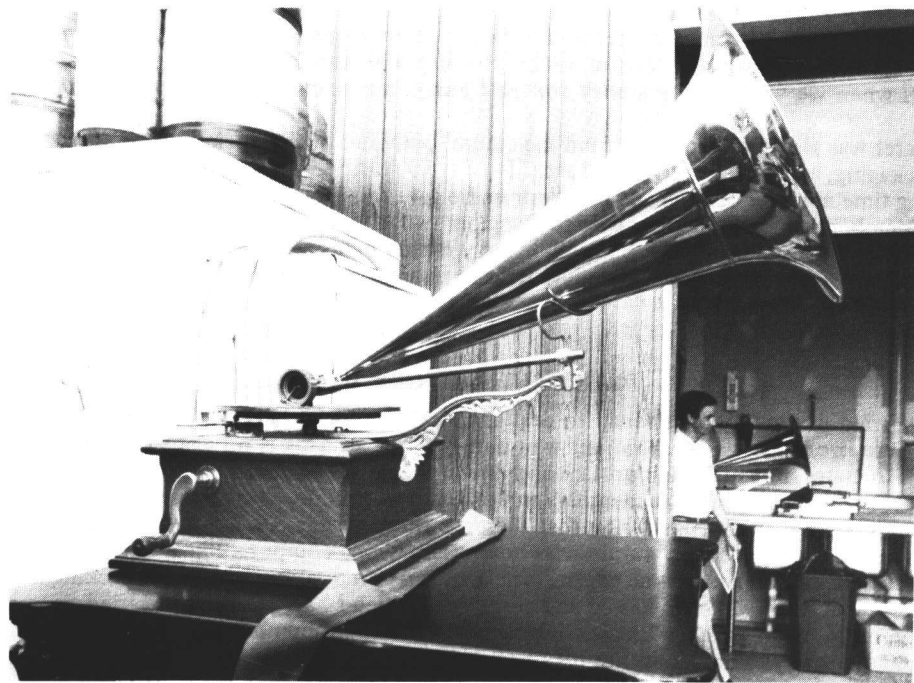
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Zon-o-phone Concert for sale at recent Illinois swapmeet.

FOR YOUR INFORMATION

We are at last able to bring you a new sales list, rearranged for your convenience. A few items have been deleted and a few, notably Trump horns, added. We have tried to keep price increases to a minimum but just now everyone is waiting with bated breath for 1st October and the introduction of the Goods and Services Tax which theoretically imposes a tax of 10% on all business transactions. As an operation with an annual turnover of less than \$24,000 we do not have to register as a collector of GST but of course the things we pay for will nearly all be dearer. Income tax is **supposed** to come down once the Government starts raking in GST — all we can do is wait and vote.

From now on we will try to restrain ourselves from announcing new parts before we can actually supply them, as this always seems to cause holdups. Our winter is (we hope) almost over and Joffre Marshall has built up stocks of several parts over the months in which he cannot grow produce. Our last piece about new parts in the pipeline brought in many enquiries but alas two projects involving makers outside the society ground to a halt.

All contributions to the magazine are gratefully received. We often keep an article for a time before printing if we think we can add more on the subject. Please never assume that your pet subject is too obscure or specialised to interest others — if it is connected with the history of recorded sound we will be glad to have it.

OBITUARY

Margaret Georgina Marshall

I was shocked and saddened to learn of the sudden death of Joffre Marshall's wife Margaret, on the 7th August 1986.

Margaret has been a loyal supporter of the Vintage Phonograph Society for the last twenty years. She was always a willing and cheerful worker, helping with the Display at Ferrymead and during the years when we were raising money for the Church, Margaret contributed in all facets of fund raising.

Margaret was also involved in "behind the scenes" activities of the Society, such as stock taking, parts packaging, addressing and posting etc.

A long time member of Country and Western she gave this group her full support in latter years.

The Members who found their way to Rangiora, will always remember Margaret for her happy disposition and warm hospitality. She will be sadly missed by us all.

To Joffre, Diane, Andrew and family I wish to express our deepest Sympathy in the loss of a Wife, Mother and Friend.

Walter Norris

PRESIDENT'S REPORT 1986

I have tried during my presidency to deal as quickly and as effectively as possible with all the various little problems which come our way during the year. This is no giant contribution to the Society's fortunes, but I felt it important and one of the most essential functions of the president's role, because it keeps committee members and others free of unnecessary hassles.

Which is a good thing considering that the presidency of this Society comes complete with a group of people who normally fulfil their chosen roles with a computer-like efficiency. Secretarial duties, financial matters, magazine editing, catering, parts production, and parcel packing and mailing, are all carried out with a precision and confidence which I have admired and tried to emulate.

Furthermore, what perhaps I lacked in originality I believe I compensated for by noting all useful comments that were made in my presence. Members can be assured that nothing was ever said to me that was not mentally filed away for use when necessary. One result of this is that I have learnt that even the quietest member has a solid contribution he or she can make.

I have spent two years as a committee member and two years as president, and obviously will be more low-key in the ex-officio role. I hope there will be one or more new faces on my successor's



Photos courtesy Larry Schlick

Model B-BX

1897-1900



Record labels from D. Taylor
collection

committee, for I am convinced that only by bringing fresh faces and new members into positions of some importance or responsibility can we be assured of the enthusiasm and talent that is the backbone of any society.

At our July meeting we were addressed by Mr Robin Sutton, the new Director of the Ferrymead Historic Park where the Society houses its collection of gramophones, and exhibits to the public. Members discussed various matters with him and I took the opportunity to sound out their views on a few subjects which are important and needed to be debated and democratically evaluated.

As a result of this I can report, somewhat to my surprise since there had been some recent uncertainties over our involvement at Ferrymead, that the local active membership is firmly in favour of our continued presence at the Park, and furthermore would like to see our Church display building handed over to the Trust in return for a new display shop, possibly in the projected Edwardian Arcade. This Arcade is part of the Trust's plan for a more profitable and business-like approach to the tourist trade.

So long as our resolution is backed up by a practical commitment from members, and this should be so, given the attraction of a new, smaller and warmer display building within the revitalised Ferrymead, then I would foresee a greatly expanded public role for the Society. If my successor works closely with the dynamic new Director of Ferrymead, we may very well find our Society entering the most exciting and progressive period it has yet witnessed.

SALES LIST No. 9, JULY 1986

This list supersedes all previous lists.

All prices quoted are New Zealand currency. The Society reserves the right to alter such prices as necessary.

Please do not send any payment when ordering. The Secretary will notify you of the net cost.

To avoid errors please order by number and description.

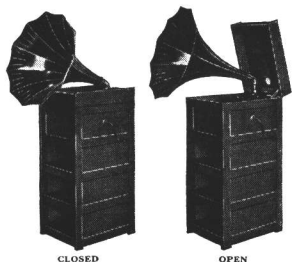
Postage costs will be included in your account. A packing fee may be charged for fragile items.

ALL PARTS ARE NICKEL PLATED AND/OR PAINTED AS PER ORIGINAL UNLESS OTHERWISE NOTED.

Item	Cost
1. Society badge	\$ 3.00
Horns, Connectors and Grills:	
2. Columbia Trump petal horn – 11" – unpainted	\$48.00
3. Brass belled witch's hat – 14" – polished, unpainted	\$33.00
4. Edison Gem funnel horn – unpainted	\$10.00
5. Edison Fireside or red Gem petal horn – unpainted	\$48.00
6. Edison reproducer elbow – for using a straight horn with a vertical reproducer	\$16.00
7. Leather elbow for early front-support disc machines, e.g. Berliner Trademark Model	\$ 7.00
8. Edison Amberola 30 front grille – unpainted	\$ 5.00
9. Edison Amberola 30 front grille – woodgrained	\$ 8.00
10. Edison Amberola 30 top grille – black enamel	\$ 8.00
Cranes and Fittings:	
11. Edison cygnet crane – suitable Standard etc.	\$18.50
12. Edison front-fitting crane to support 30" horn – suitable Triumph, Standard etc. . .	\$18.00
13. Top support piece for No. 12 – fits over case rim	\$ 3.50
14. Foot support for No. 12 – foot piece and saddle clip for underside of case.	\$11.00
15. Edison Fireside/red Gem crane.	\$12.00
16. Edison black Gem crane (for narrow shaft).	\$12.00
17. Edison cygnet crane suspension adjuster	\$ 6.00
18. Edison cygnet crane suspension spring.	\$.50
19. Connecting rubber for phonographs – per cm.	\$.50

THE enjoyment and educational value of recorded music depend quite as much on the gramophone used as on the records.

Only "His Master's Voice" Instruments can give an absolutely correct interpretation of "His Master's Voice" Records, and particulars are given below of a new model that has been designed specially for use in Schools and Lecture Rooms.



"His Master's Voice" School Model
(Reference No. 27)

SPECIFICATION:

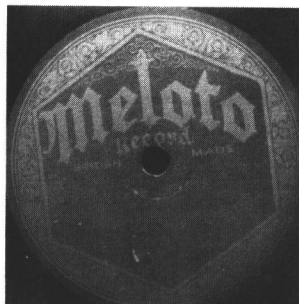
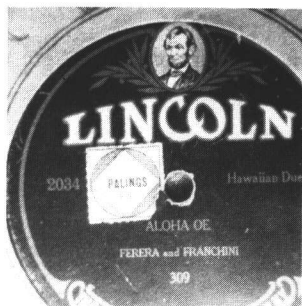
Best "School" Finish Cabinet, specially designed to harmonize with school furniture: height, 20 in.; width, 15 1/2 in.; depth, 10 1/2 in.; nickel-plated and enamel fittings, including 100 lock and key, fitted with shelves for records. 24 in. Metal Horn, needle bowls for new and used needles double 12 in. spring motor, new style, 12 in. turntable, speed regulator, and automatic speed indicator. "His Master's Voice" large size tapering tonearm with "Crescendo." "His Master's Voice" No. 3 sound box of new and improved design.

PRICE ON APPLICATION



The late Margaret Marshall

An unfamiliar HMV, 1924



Record labels from D. Taylor collection

Edison Winding Handles:

20. Model A Standard and Home — slotted end	\$14.50
21. Model B and later Standard and Home (and Fireside)	\$16.50
22. Winding handle knob — stained	\$ 2.50
23. Amberola 30	\$12.00
24. Amberola 50 and 75	\$12.00

Edison Lid Parts:

25. Wooden handle — stained	\$ 2.00
26. Lugs for carrying handle — per pair	\$ 7.00
27. Gem lid screws — per pair	\$ 4.00

Edison Machine Parts:

28. Alloy drive pulley — suitable early Gem and Home	\$ 5.00
29. Standard feedscrew cover	\$ 3.50
30. Standard gear cover (2-min. only)	\$ 7.50
31. Speed adjustment screw — fine (3/16 B.S.F.)	\$ 5.00
32. Speed adjustment screw — coarse (7/32 Whitworth)	\$ 5.00
33. Reproducer holding screw — blued	\$ 1.00
34. Driving belt leather — please state if extra long piece required	\$.50

Edison Transfers:

35. 'Thomas A. Edison' trademark	\$.50
36. 'Edison' — suitable case fronts and cabinet lids	\$.50
37. Gold lines — 4 lengths of 10 per card	\$.50
38. Banner or scroll name transfers — Gem, Home or Standard	\$ 5.00

Gramophone Parts:

39. HMV turntable spindle cap — suitable Monarch Senior etc. and early cabinet models	\$ 3.00
40. HMV clamp and screw set for holding down rear of horn elbow on Monarch Senior etc.	\$ 6.00
41. Turntable felt (green) — per piece	\$ 2.00
41. (a) Stroboscope for 78, 45 and 33-1/3 r.p.m. — A.C. light needed	\$ 1.00

Steel Needles:

42. Excellent quality loud tone needles — per 200	\$ 4.00
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Machine Catalogue Reprints:

43. 1908 Columbia (disc and cylinder models)	\$.50
44. 1908 Gramophone Co. (Melba, Monarchs, Ionic, Sheraton, Gramophone Grand etc.)	\$ 1.00

Instruction Leaflet Reprints:

45. Edison Triumph Model B, C. 1906	\$.50
46. Edison Triumph Model D, 1909	\$.50
47. Edison Standard Model B, c. 1906	\$.50
48. Edison Gem Model B, 1906	\$.50
49. Edison Home Model B, 1906 (includes crane attachment leaflet)	\$.50
50. Edison Amberola 30, c. 1920	\$.50
51. Bettini attachment (Edison and Columbia), c. 1900	\$.50
52. Berliner (7-inch U.S. hand-crank model, 1896)	\$.50
53. Puck (issued by Edwin A. Denham Co., N.Y.), c. 1900	\$.50
54. Ideal phonograph (not Edison)	\$.50

Society Magazine:

55. Back issues Phonograph Record — per volume	\$ 3.00
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Posters, Signs etc.:

56. Edison electric light sign ('Do not attempt to light with match' etc.)	\$.50
57. Edison electric light sign (different format)	\$.50
58. Small poster showing girl with horn gramophone	\$.50
59. Edison artists poster	\$ 1.00
60. Newspaper page showing lady and tinfoil machine	\$ 1.00
61. Edison phonographs (various horn cylinder models) – large size	\$ 1.00
62. Same as No. 61 but smaller size	\$.50
63. Edison Home poster	\$ 1.00
64. Edison Gem poster (large)	\$ 1.00
65. Edison Gem poster (same as No. 64 but smaller)	\$.50
66. Graphophone poster	\$ 1.00
67. Coasters featuring attractive machines – set of 6	\$ 1.20
68. Slides – 12 assorted 35 mm. coloured and b/w slides of miscellaneous phonograph and musical subjects.	\$ 2.00
69. Pennants (triangular) and patches showing stylised phonograph and 'Ferryhead' – each	\$ 1.00

Records and Cassettes:

70. Locally produced LP (12") Great sounds of the century (various 78's)	\$ 5.00
71. Locally produced LP (12") Ivy's Old-Time Dance Band (popular medleys).	\$ 5.00
72. Cassette dubbing of 1928 Edison message to people of New Zealand.	\$ 5.00

LETTER TO THE EDITOR

Mr Rod Cornelius, 16 Jubilee Avenue, Devonport, Auckland writes:

Dear Walter,

It would be ages since I wrote to you or the magazine, so please excuse me. I am still a very keen collector and add to my collection weekly, although it has tended to expand beyond just music boxes and phonographs.

I am prompted to write following the article in the last issue of the "PHONOGRAPHIC RECORD" concerning the Columbia AS machine. As you know I am a keen collector of Columbia phonographs and have a good collection of such machines. I have also been carrying out research particularly relating to the models that turn up in N.Z. I have several times asked through the pages of the magazine for details of members' machines, especially the patent plates of which I would like a rubbing. I have only ever had one response to this request and that was from Mark Dawson. The information I have gathered I have sent across to Hazelcorn to add to his already extensive research. I have found that many of the machines that have turned up here have very early numbers, sometimes far earlier than those he has listed. It would seem that many of the early or first models were exported. By finding these numbers we are better able to determine the number of machines made. I would therefore like to try again to see if members would provide me with the information. I will also provide these back to the society in an article for the magazine if it's acceptable.

Now with regard to the AS model. Quite a number have turned up in N.Z. I have found three in my time, and there are another two in Wellington that I know about. I have also just located a BS model. The numbers are 76632, 204064, 206724, 207206. The plate always lists them as just TYPE S. It is interesting to note that Hazelcorn in his notes alongside the listing of the AS in his booklet shows the second block of numbers from 204046-207206. The last machine is in N.Z. as is the one in the first block which he lists from numbers 55158-76632. Quite an amazing coincidence.

Well I hope that's of interest and you can help me gain further information on Columbia machines.

Best wishes,
Rod.

Editorial comment:

We are pleased to have this letter from New Zealand's leading Columbia cylinder machine collector and we hope that more members will supply Rod with patent plate information. Some of our "not known in New Zealand" remarks about early Graphophones are obviously to be read as "not known in Christchurch" instead, bearing in mind that Christchurch has yielded relatively few Graphophones of any type.

POINTS FROM LETTERS

Larry Schlick of Wauwatosa, Wisconsin, U.S.A. has once again kept us up to date with events in his part of the world in an interesting letter accompanied by photos. At time of writing he was about to leave for the huge flea market in Brimfield, Massachusetts, held three times a year. When he writes "huge" he means about 4,000 participating dealers — we can hardly imagine it.

The last big phonograph swap-meet held recently in Illinois did not offer a very wide selection of material. The U.S. is still experiencing a marked swing in favour of the large horn Victor models (II-VI). Ordinary Edison Homes and Standards with new witch's hats sell for about \$225-300, Triumphs about \$400. Reproduction C and H reproducers are widely available at \$35-55, which has brought the price of originals down to under \$75.

Larry notes an increase in complete refinishing over recent years, especially on Edison Operas and the beautiful Victor VI. This can make it hard to distinguish replacement parts.

One of the machines illustrated is a horn Victor in a floor-standing cabinet. Larry tells us that these cabinets were made by a company called Douglass Furniture Cabinets and were finished in the lacquer process known as Vernis Martin. They originally had Victor D works in them, but we do not know for sure whether they were marketed as an official Victor model. The one illustrated is incorrect in that it has a Victor III works and a superfluous Victor plate stuck on it. A good specimen of a Douglass-cased Victor is now worth about \$2,500-\$3,000.

Larry asks if there is much interest here in phonograph-related postcards, as he has about 300 and is always interested in more. We have seen a few nice coloured cards of the 1900-1914 period but that is about all. Like most things they do turn up in New Zealand but in small quantities.

COLUMBIA SERIES**No. 9****Model B-BX****1897-1900**

This model is radically different from the Graphophones so far discussed in that it is a small, key-wound open-works type. In its cheapest form, without any wooden base or lid, it sold for \$10 or an "eagle" coin hence its popular name, of Columbia Eagle. In its usual form with oak base and bannered lid it was a princely \$12. Its usual horn is a plain black funnel very similar to that used on the Edison black Gem but of course many owners would have replaced this with a larger supported suspended horn. The B has a two-spring motor and drives its mandrel by a small belt protected by a cover. When fitted with a base board the B bore a patent plate with the serial number, otherwise the number was given on the belt cover.

Hazelcorn informs us that the first Model B's were numbered between 80,000 and 199,999. At the time of publication of his book in 1976 numbers ranging from 81628 to 190857 were known. Since the next highest range of numbers was 406336-424690 he gathered that the model had overrun its budgeted block of numbers and had taken up again at 400,000. A further range of numbers had been reported, 425907-428598, for the same machine designated BX. Catalogue evidence suggests that this change was made early in 1900. The next small cheap model was the AA of 1901 so the BX may have been phased out at the end of 1900. However, since Columbia unloaded old equipment through the mail-order trade it is difficult to determine a clear cutoff date. It is understandable that collectors tend to give their machines the earliest possible date (just as all painted-dial grandfather clocks are "c. 1780" when in fact they are usually nineteenth century).

The B-BX is a common machine in the U.S. and of the 149,000 or so made a few hundred at least must have come to New Zealand (not that anything like that many have survived here). Many

New Zealand members have examples but anyone wanting one would be advised to buy it from overseas rather than wait for the next one to turn up!

The Eagle was an influential model in that European makers, particularly Pathe, seized on its simplicity and copied it widely.

A MUSICAL BOX RESTORER IN CHRISTCHURCH

Until now New Zealand collectors have had to send their boxes to Australia or even England for repair since, apart from a few watchmakers able to repair governors, nobody has been offering a commercial repair service. We are very pleased to report that specialised repairs can now be done by Mr Felix Knoef of Brooklands.

Felix was trained as an horologist in Holland and has built up a reputation for fine craftsmanship, not only in clock restoring but also in making reproductions of traditional Dutch wall clocks which are correct in every detail from hand-made movements to painted dials. Several Christchurch members have known Felix for some years but it was not until Robert Sleeman asked him to repair the governor of a Charles Ullmann box that he began to have anything to do with musical boxes.

Robert's Ullmann had a stripped second wheel in the governor train. It was soon running nicely with a new wheel made by Felix. This eventually led Gavin East to take Felix two 12-tune boxes of c. 1870-1880, both with good combs but major wheel problems. Both needed new great wheels, new governor train wheels and one a new engine wheel for the spring barrel! In a short time Felix had made the wheels and both boxes were able to be played.

By this time Felix was looking into comb repairing, having studied all the locally available literature. Although skilled in tempering steel he needed something on which to practise before he could confidently offer to replace comb teeth. For this purpose Gavin produced a "guinea pig" in the shape of a pathetic ten-tune box of c. 1900, in running order but with a very badly damaged comb. Reconstructing the scale of notes so as to play equally well on all tunes was a major task and Felix cheerfully admitted that by the end he was sick of the sound of the box, but it now has a fully functional comb and plays ten recognisable tunes, its replaced teeth sounding with the same tone as the remaining original ones.

He now turned to the two 12-tune boxes mentioned above and repaired their combs. This entailed only a few replacement teeth but a number of tips. Since both boxes had lost nearly all their bass cylinder pins he investigated the matter of replacing a limited number of pins **without completely repinning** and devised a successful method.

So far Felix's commissions have come about through the spread of his reputation on the local grapevine. Two other Christchurch collectors have engaged his services, one of them being in a position to state that Felix's work is as good as any restoration he has seen anywhere in the world. Felix has now enjoyed working on Nicoles and other high-quality boxes and has become adept at fine adjustment so that a box which may have seemed to play well may be made to play even better. He is at present restoring a Bremond organ box for the Akaroa Museum, a job which requires a complete new comb.

Felix is still in the process of setting up as a musical box restorer and is arranging to lay in a stock of parts which are not standard clockmakers' sundries, e.g. damper wire, pins and endstones. He has not yet worked out a general scale of charges. Naturally he prefers to judge each box on its merits so as to be able to reach an understanding with each client as to what needs to be done and how good the box will be afterwards. He is anxious to avoid the situation where an ignorant owner of a poor-quality box criticises him for not transforming it into a Nicole.

Prospective clients may contact Felix at 54 Harbour Road, Brooklands, Christchurch (phone Chch 298-881).

THE BREHAUT COLLECTION by Gavin East

On Sunday 25th May 1986 Neil Johnson and I were privileged to look over the splendid collection of Timaru member Alan Brehaut. We knew that Alan and his father Stan had been collecting

radios and musical boxes for many years and had acquired many rare items but beyond that we were unprepared for the spectacular sight which met our eyes as Alan welcomed us to his museum.

For a start we were awestruck by the largest collection of early radios and speakers we have ever seen. Carefully arranged on shelves around two walls are rows of battery receivers and horn speakers. Among the receivers are early examples of names more familiar on sets of the 1930's, e.g. Stromberg-Carlson and Crosley (the latter with particularly attractive control panels). Sonora, Radiola and Grebe are included in this marvellous lineup of sets of the 1920's, the star items of which are an Atwater-Kent "breadboard" and a dignified-looking Norden-Hauck, both great rarities in New Zealand.

The horn and early cone speakers in Alan's collection cover every make, size and shape I had heard of and many entirely new to me. Brown, AJS, Sterling Climax and Magnavox are well-known horn speaker names but I had never seen so many different models en masse. I had not previously seen a Siemens horn speaker or even heard of the distinctive Ferranti.

Although Alan's family background in radio retailing and repairing has been an advantage (Stan began his radio business in 1925), none of his sets or speakers have come to him as old stock tucked away in a corner of the shop. By careful purchase and exchange all over New Zealand and overseas he has built up a range of equipment far wider than could be expected to turn up in Timaru alone. He has paid special attention to two lines handled by the family business in the 1920's, namely Gilfillan receivers and Amplion speakers. He has more of the latter than I knew existed, including many variants of the wooden petal horn type and a number of early cased Amplions with elaborate metal grilles. He told us that the horn of one of his earliest Amplions came to him after being blown into a friend's yard during the 1975 northwest gale!

The Brehaut radio collection dates mostly from the 1920's but includes some interesting sets of the early AC mains era. We noticed an early example of the circular bakelite Ekco, a starkly angular Philips and a New Zealand-made Ultimate, this last unusual for being a short-wave AC set. Among the cabinet model radios an Edison naturally took our eye.

The other major theme of the collection is mechanical music and here we were able to see machines hardly known in this part of the world, such as a Mills Violano-Virtuoso, a Wheelock Ampico reproducing grand piano and a Regina Corona self-changing 27-inch disc musical box. These are still undergoing restoration but will no doubt be in fine condition soon. Alan's disc musical box collection is distinguished by, amongst others, an Olympia, a Lochmann's Original and a rare cabinet model Mira originally fitted with a gramophone attachment. He also has a specimen of the elaborate "Rococo" Symphonion. Cylinder musical boxes include a large organ Bremond and an orchestral box.

Gramophones are not a prominent feature of the collection but do include a Klingsor, an HMV Monarch Senior in mahogany, a Re-entrant 193 and a wooden-horned Nipponophone, the only one of its make we have seen.

Another longstanding family interest is represented by a row of veteran and vintage motorcycles including a four-cylinder Henderson, two beautiful 1920 Douglasses and a 1911 Humber in working order with original paintwork and even its hand-painted Timaru Borough Council number plate.

Countless hours have gone into the restoration needed to bring so many radios etc. up to display standard. All the sets and speakers in the main room of the collection are complete internally and look as if they have needed no restoration at all — no mean achievement and a welcome change from the sticky layer of varnish which often passes for case restoration in New Zealand. Systematic collecting and thorough restoration have not often been combined on such a scale as in Alan's collection — in fact his store of unrestored items and parts would constitute by itself an interesting collection.

After having enjoyed the hospitality of the Brehaut family well into the evening we drove back to Christchurch still dazed by the quantity and quality of Alan's acquisitions and by the condition and organisation of so much superb equipment.

RECORD LABELS

from D. L. Taylor Collection (continued)

Lincoln, black label, made in USA, subsidiary of Cameo, vintage 1924.

Little Wonder, 5½-inch, single-sided, cream label, early ragtime music. According to Brian Rust's American Label Book, this brand was produced by Henry Waterson between 1911 and 1919. Recording and pressing were done by Columbia. Although Columbia have not left their name on the label, their usual list of patent numbers and dates appears on the reverse side.

Meloto Record, purple label, made in England in the mid-1920s, probably a branch of Vocalion.

Nursery Rhymes, 6-inch, (mainly) purple label, made in England?, vintage unknown.

MARKET REPORT

by Gavin East

The local auction scene as regards early machines has dried up so badly in the last few months (not that it was especially bountiful before then) that an HMV 109 table model the other week attracted as much attention as a Monarch Senior would have, ten years ago. The 109 sold for \$125, at least double its value (or so some of us thought). Christchurch has so many dealers that everything coming through the auction rooms is examined by many pairs of appraising eyes. Nothing seems too humble for individual attention, that is to say that gone are the days of gloriously jumbled junk shops whose dim, smelly recesses might yield a pile of G & T's or a rare reproducer. One of the last South Island shops to retain the atmosphere (literally) was the one in Caversham, Dunedin which many readers will remember. Nowadays the shops are depressingly bright, partly because they are usually in modern buildings with enormous windows and neon lights and partly because their stock consists largely of light-coloured plastic and pale plywood. Your needle tin is no longer buried among tobacco tins and bike tyre puncture repair kits, it reposes in a locked cabinet, not only with a price tag of several dollars but as likely as not with its precious contents counted.

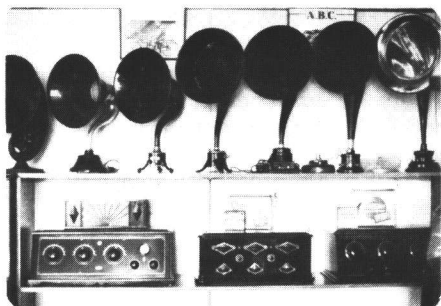
Yes I know it is all supply and demand, that wages have shot up almost every year. And it is still true that you can find good things at reasonable prices, especially if you know your subject and can spot something which few other people recognise. This is possible with an incomplete or distressed machine, though even here many dealers will pay quite a price for junk if they think there is a profit in it. To most New Zealand dealers one phonograph or musical box is the same as another of similar shape and size, so that a tawdry musical box of the turn of the century could sell for as much as a plain keywinder of fifty years earlier and a cheap, showy German horn gramophone fetch more than a G & T Monarch. The catch is that you have to be willing to pay the "average" price — "Well I mean to say, squire, any music box that size **must** be worth \$1,000 whether it works or not!" And it is often unwise to assume that the price will come down once the vendor has failed to make a quick sale — many of our friends in the trade are too ready to blame penny-pinching collectors and will simply sit until a mug comes along.

So many English collecting guides exhort you to find a dealer specialising in your subject and cultivate a relationship whereby he or she derives almost as much satisfaction from helping to build your collection as you do from owning it. Doubtless the English trade harbours its share of rogues and ignoramuses but there are so many dealers, so many clients and so much merchandise that there is room for specialisation. With some notable exceptions New Zealand antique dealers and auctioneers are not interested in the quality, beauty or historical interest of their wares except insofar as it can be used to bring a high price. Seen together at sales (where they greet each other with much hilarity as if to show that they are not really there to buy but have come along for fun) the traders exude a boozy, even seedy air suggestive of sideshow alleys and used car yards. Oh dear, this is turning into a snooty diatribe against the honest merchants who supply us with the treasures we crave. At least the hardbitten, gravel-voiced auctioneer with his endless stream of chase-lounges, clizonnies, jardinniers, Bayrooth and Serves is preferable to the limp-wristed, whispering poseur who can sometimes be found (I should say encountered) in the more refined shops.

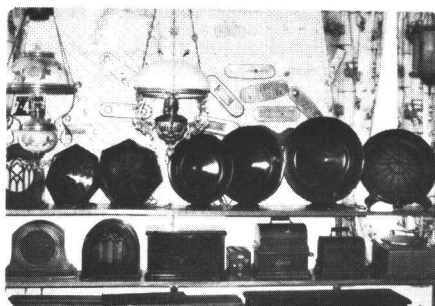
Let me tell you briefly of an interesting wild goose chase. A recent Timaru auction included in

The Brehaut Collection

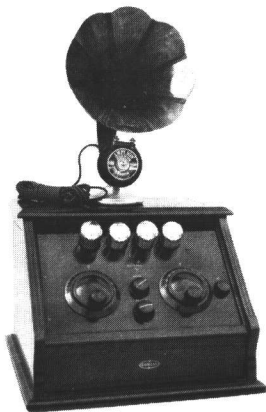
Photos courtesy Alan Brehaut



Sets and speakers of the 1920's



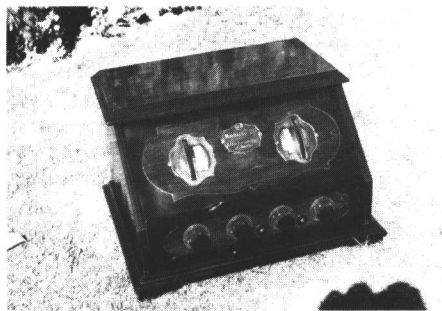
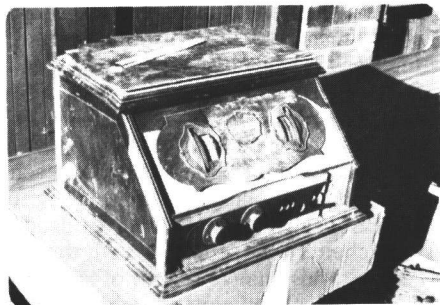
Early cone speakers etc.



Gilfillan GN3 Air Patrol
and Amplion AR114 speaker



Stan Brehaut with Atwater Kent
"breadboard" Model 10



RCA Radiola 20 before and
after restoration

the ad “His Master’s Voice gramophone with the largest horn you have ever seen”. Information from the grapevine indicated a huge papier-mache horn — an EMG? Robert Sleeman obligingly gave Neil Johnson and me space in his van and we duly turned up at the sale in a state of high old excitement. As we walked into the hall and saw the machine at the far end I said, “Help! it is an EMG” — but I was wrong. After close examination we agreed that it was a New Zealand copy! The case appeared to be of New Zealand wood, the deck was English, the reproducer was an HMV No. 5A. The horn seemed to be the same shape as that of a big EMG but was very rough and was all papier-mache, with a supporting rod spanning the top bend. No identifying marks to help us, which made us all the more sure that we were looking at a one-off amateur creation based on a genuine EMG or on pictures and dating probably from the 1930’s. It was passed in at \$450 (we thought it was worth about \$300 as a curiosity but were disappointed by the report of a Timaru collector that it played poorly). It next appeared in Christchurch two days later at an antiques fair, with a price tag of \$900. We understand that it has been sold but have not heard of it since. I think it quite possible that a real EMG would have attracted little more notice at a Timaru auction than this orphan did — in fact, one of my friends in the trade said he would value it more highly as a genuine New Zealand machine!

MARCH MEETING

A very good selection of early sound comedy films, compiled and screened by Adair Otley, gave us an evening of simple, clean and enjoyable entertainment. It says something for the timelessness of clever humour that 50 year old films by George Burns and Gracie Allan, and Charley Chase could elicit spontaneous laughter from an audience used to bringing forth entertainment at the touch of a switch every night.

APRIL MEETING

Mr Gary Moore of the Canterbury Antique Collectors’ Club presented a display of his brass and copper collectibles, and spoke on each of the items shown. Gary pulled all manner of metalware from his big basket, including lamps, kitchenware, swords, guns, oil-cans, measuring standards, and spoke with a candour and knowledge which made even the most mundane copper collectible appear in a new light.

MAY MEETING

Walter Norris furthered his reputation as the man who can’t help stumble upon the rare and the unusual, when he presented some of his recent finds. A most uncommon Busy Bee mail-order gramophone was the highlight, but also included was a 78 rpm record stamping master-disc, the sort of thing we all know about but don’t expect to stumble upon in the neighbourhood dump like Walter did.

JUNE MEETING

Gavin East turned quizmaster to conduct a well-researched quiz which covered a general knowledge of popular 78s produced during the era 1900-1950. Carefully chosen questions made the contest a fair game for all those present, and our grey matter wrestled with whose show Flanagan and Allan first teamed up together on; who the “Singing Ranger” was; and who composed the ballad “Gentle Annie”, etc.

The winner of a sizeable box of chocolates was Adair Otley. And in case you’re wondering, the answers to the above questions were: Florrie Forde’s; Hank Snow; and Stephen Foster. If you’re still in the mood for puzzlers, then what instrument did George Formby play? And it wasn’t the banjo, nor the ukulele!

Machines seen at the last Illinois Swapmeet



Victor plate is wrong - This is a handgrained cabinet - We did both Phonographs for a box \$6,500-

Victor in Douglass cabinet



*Edison Ajax - Battery operated \$5,500 - 1888 House Wrecker
Attachment*

Edison Ajax



*Vict VI, (6) - 4 machines \$3,300-\$5,700 - V-1400
\$1,700-\$1,900*

Victor VI

JULY MEETING

The new Director of the Ferrymead Historic Park, Mr R. Sutton, spoke to us concerning the Park and our future role there. He admitted the Ferrymead Trust faces a serious "cash-flow" problem at present and outlined the positive and constructive steps which will be taken to correct this and to gain a larger share of tourist income.

Mr Sutton did not tell us that Ferrymead's plans include the construction of a replica old-time Church building to be sited in the Historic Township, but this was announced to us by Mr Dick Hills, our Society's Ferrymead representative, after Mr Sutton had left and with his approval.

The Trust has previously asked us to hand over to them our own Church building which we use for our public display at Ferrymead, in return for new premises elsewhere in the Village-Museum. However this proposal was declined.

In the light of the new developments, it was felt by those present at the meeting that Ferrymead's earlier proposal should be looked into once again. A stimulating discussion was followed by supper and music played from a selection of 78s from the collection of Mr Peter Mattison.

EXTRACT FROM CLEMENTS-HENRY, B. GRAMOPHONES AND PHONOGRAPHS: THEIR CONSTRUCTION, MANAGEMENT AND REPAIR. CASSELL, 1913 MAKING RECORDS AT HOME

The home-production of sound records seldom proceeds beyond the experimental stage. And the reason for this is obvious: the operator soon realises that even the best-equipped reproducing machine is not adapted to the production of first-class records.

Few of the uninitiated appear to be aware that the professional recording machine is an apparatus quite distinct from the ordinary gramophone or phonograph. It is, in fact, a piece of heavy and very accurate plant, power-driven, permanently installed, and in some cases of massive construction. Apart from the machine, the recording room is either a specially erected structure, or an existing apartment is much modified to meet the requirements.

These facts alone are sufficient explanation why home-made records so seldom compare with the commercially produced article. Nevertheless, home recording is full of interest, even when poor results are yielded; and if the experimentalist will proceed with care and patience, he may attain to such skill as will enable him to produce a really passable transcript of any recordable sound with some degree of certainty.

It has been explained that sound is recorded by engraving its vibrations on a wax surface by means of a cutting tool. The resultant sound-writing on disc or cylinder appears either as sinuosities in a groove of **V**-section, or dots and dashes in a groove of **U**-section, according to the shape of the tool and the manner of its application. It is with the latter system that the amateur is concerned, and therefore no more need be said of the **V**- or gramophone-cut than that such records cannot themselves be used to reproduce sound, it being necessary to transfer the engraving to a more durable surface by electro-metallurgic processes already briefly alluded to.

The energy of sound vibrations is comparatively minute, and it is necessary to prevent its wastage in every practicable way and to concentrate it in its original integrity at the cutter edge as free from extraneous influence as may be. Hence a solid machine is required, so that power may not be wasted among shaky joints, or absorbed by a flimsy structure. Obviously, too, a silent-running motor is desirable, because any noise or vibration it may make will be transmitted to the record, and will afterwards be heard as a running accompaniment to the sounds it is desired to engrave.

A marked peculiarity of records made on ordinary machines is this steady under-current of extraneous sound. It is variously described as subdued rumbling, rushing, snoring or crepitating. The two last-mentioned defects are generally attributable to a defective cutter and inferior blanks respectively. And home-made records, as a rule, lack robur; they may be sufficiently loud, but there is a certain want of musical depth observable. Among contributory causes of this is a lack of

rigidity in the machine. When the flexible drum-head is set vibrating by sounds entering the horn, it should be as far as possible the only substance in a state of tremor; every other part of the apparatus should be so substantial as to remain silent under stress of the fluttering air waves, otherwise power is lost. A light and flimsy apparatus cannot engrave fully the vibrations of original sound.

The above generalities applied to an individual case will serve to explain the cause of many of the failures experienced by the novice. These instructions apply particularly to recording on the cylinder; disc recording is, on the whole, less satisfactory and much more expensive. The processes are in many ways identical.

The Recording Machine and Horn:

A solid and smoothly-running machine is necessary. It must be overhauled, thoroughly lubricated with vaseline and graphite, and silenced as much as possible by careful adjustment. Whatever situation it occupies, it must stand on a strong support. A slab of stone, marble, or slate makes an excellent basis for the machine, particularly if this is set on several folds of felting or cloth. The whole thing is then insulated from ground tremors.

The recording horn differs from the horn used for reproducing; unlike the latter, it has no flare, and it should be as non-resonant as possible. Small cardboard cones are sold for the purpose, but their effective use is limited to a narrow range of experiment only. There is no size or shape of horn suitable for all purposes; several must be kept on hand for special subjects. Fortunately, they are simply and cheaply made.

Millboard, sized and varnished (or enamelled), is generally serviceable; but cones of sheet-zinc or tinfoil, seamed and soldered, are more durable. To arrest the resonance of the metal, the outer surface may be covered with several layers of brown paper glued on smoothly; or, better still, coarse string may be wound evenly and closely from end to end of the horn, then dressed with thin, hot glue, dried thoroughly, and varnished over all. A smooth coating of enamel inside the horn will still further improve it.

One essential should be remembered; it is imperative that the interior of the cone shall be smooth throughout and free from any obstruction. Even slight roughness or irregularity will account for loss of power or even confusion of the delicate sound waves as they pass to the diaphragm.

In all circumstances it is desirable to suspend the recording horn (however small), and to connect it to the machine by a short length of plant and clear-bore rubber tube of ample calibre. The common practice of attaching the trumpet rigidly to the stem of the machine is one that courts failure, because not only do the sounds entering the cone reach the diaphragm, but also the tremors of the cone itself are mechanically imparted to the machine, causing interference and confusion.

To be continued—

ADVERTISEMENTS

Wanted to Buy:

"His Master's Voice" record cleaning pad, and one or two empty "His Master's Voice" needle tins. Reply Terence Bishop, 10 Powells Road, Hamilton, New Zealand. Phone 55-476.

Wanted:

Postcards and stamps featuring phonographs. May have some duplicates for trade. Reply: Steven Ramm, 420 Fitzwater Street, Philadelphia, PA. 19147, United States of America.

New Member:

Mr T. Bishop, 10 Powells Road, Hamilton, New Zealand.

For Exchange:

Various model Edison Phonograph cylinder machines (Amberole 30) for other brand Cylinder machines — such as Columbia, Pathe, Excelsior, etc., etc. — (or will purchase). Write D. M. MacKenzie, 7 Sheriff Place, Hamilton.