



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 5 & 6

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Christchurch,
NEW ZEALAND.

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FOR YOUR INFORMATION

We find 'Collecting' in New Zealand is difficult and new members are also hard to find.

The Society's role at Ferrymead has been an issue at a number of meetings, these past few months.

There is a shortage of willing members to help man the Display there and the Ferrymead Trust members require more support. Where all this will lead to, only time will tell.

New Zealand is facing changing times with the introduction of G.S.T. (Goods and Services Tax) which will increase the cost of most goods by 10%.

An Annual Meeting was held in September (Monday 22nd). A new President and Committee was elected. Barbara Dini is our Patron. Gavin East our President as well as continuing as our Treasurer. Our new Vice-President is Dick Hills. Lindsay Drummond is again our Secretary. Committee members are Joffre Marshall, Robert Sleeman, Barry Sheppard and Walter and Hilda Norris. Dick Hills is also our Ferrymead representative and organises supper for our monthly meetings.

With our new President and Committee we look forward to continued support from members and wish you all a Merry Christmas and Happy New Year.

STAMPS by W. T. Norris

We have had enquiries from members for some of the stamps we have illustrated in previous issues of the **Phonographic Record**, as it seems these are not all easy to obtain. We have reordered some of the stamps but so far have not received any. We suggest that members contact a stamp dealer in their own area.

Berliner Stamp:

This stamp was first illustrated along with a first day cover in **The Phonogram**, the official organ of the Phonograph Society of Australia, Vol. 9 no. 6, June 1980. It is interesting to note that the Berliner gramophone was chosen to mark the centenary of the invention of the phonograph, as this machine was not invented till more than ten years later. It would be fair to argue that the gramophone became the most popular and common so therefore one can see a reason for using this machine to commemorate an event which changed the world view of communication, as before we could see the person, read about him but not hear his voice.

COLUMBIA SERIES Model BS

No. 10

1898

This is the coin-operated version of the B or Eagle model, mounted in a small case with curved glass front and equipped with short horn or hearing tubes. Several variations of case were made, some having a drawer for the coins. Since the machine was so light and compact it had to be screwed to a fixed surface by means of cast-iron corner pieces.

Hazelcorn reports serial numbers in the ranges 162310-196048 and 506778-508428. No examples have been reported in the Christchurch area but the model is known in other parts of New Zealand. It sold for \$20 and must have been the smallest and cheapest coin-operated cylinder machine made.

PHONOGRAPH AND GRAMOPHONE DOLLS

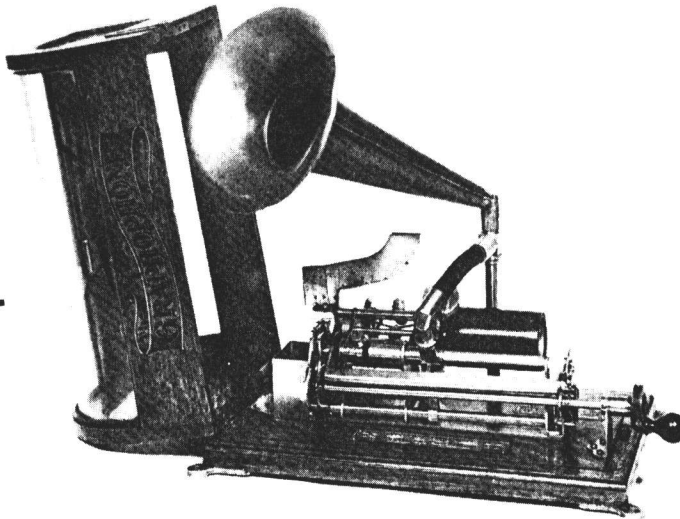
This is not a subject which we in New Zealand can write about with much familiarity, as these dolls are very scarce here. Even so it may be of interest to mention the various types known to have been produced.

Many talking dolls were made before the invention of the phonograph but they were limited by

COLUMBIA

NO.10.

B.S.



1898.



photo courtesy Larry Schlick

bellows mechanisms to simple sounds like "Mama" or crying. The first to reproduce speech was Edison's Phonographic Doll of 1889. Information on this "machine" appears in early issues of our magazine. Our first patron, Claude Woledge, owned one of these extremely rare dolls though its cylinder was broken and the doll itself was damaged in later years when lent to a display. Mr Woledge sold his doll to a Wellington collector who some years later sold it through a London auction house, where it brought a high price in spite of its condition.

The collector coming across a cylinder-playing doll might be tempted to assume it to be Edison but many other makers from the 1890s to the 1920s produced such dolls. The most prominent were Lioret in France, whose Bebe Jumeau dolls used the unique Lioret celluloid cylinder, and Max Arnold in Germany. A few weeks ago a cylinder-playing doll with six spare cylinders was sold for \$100 at a deceased estate auction in a rundown area of Christchurch. Our information is very vague, as the doll was bought by a dealer who sold it for \$160 to a doll collector, but we understand that it was marked "American Talking Doll Company" or something like that and bore the date 1905. At least one local member nearly wept on finding out what had happened at a sale he did not think worth attending.

Not all early talking dolls played cylinders, of course. Kammerer & Reinhardt in Germany made dolls using the Berliner gramophone in 1889. The discs were only three inches in diameter. No Berliner doll has been reported in our area.

OUR NEW PRESIDENT

It is highly unlikely that any of those who gathered just over 21 years ago to establish the V.P.S.N.Z. would have imagined that the young schoolboy in their midst would one day be the President of the Society they were founding.

For Gavin East has grown in both stature and status and would now be readily acknowledged as Christchurch's leading authority on the history of the gramophone and early recording artists.

It is to Gavin that we turn whenever a fact is in doubt or a question raised, and many of us have felt that he has been long overdue to become President of the Society which he has served so well and is such a respected member of.

Capable of prodigious feats of memory and the possessor of a fine intellect, it is not surprising that Gavin's interests have extended beyond phonographs into music boxes, Staffordshire figures, antiquarian books, old photographs, and the history of early motoring.

If he brings to the position of President even only a portion of that discernment and impartiality which he has shown in his other activities then the Society will benefit greatly.

Neil Johnson

LETTER FROM AN AUSTRALIAN MEMBER

19th October, 1986

Dear Mrs Drummond,

Once again it is renewal time and responding to your message I have been as prompt as I can.

After having visited Christchurch last January (although I had limited time with only three members) I now feel more of a part of the Society even though I have been a member for some 10 years (I think!).

For many years I have had a rather large collection of Pathe records of varying diameters, the largest being about 14". I have not been able to locate a Pathe machine to play them but only a couple of weeks ago I at last was able to hear my collection.

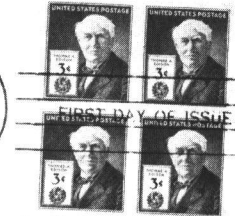
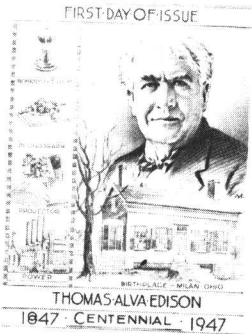
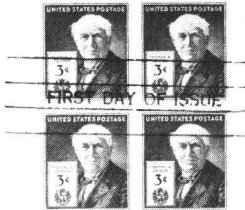
The genesis of this was the acquisition of a 16" transcription turntable from a radio station some years ago (it did not have a 45 rpm, speed and so was useless!!). This runs with a synchronous motor at 78 rpm or 33.3 rpm, selectable with a ball bearing gear arrangement. Now this was fine to play all my 78s and old transcription (including sound on disc movies) records except try and purchase a pick-up with an arm large enough!

BRAND

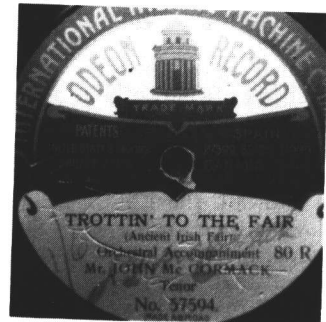


NEW

NEW REUGE MUSICAL BOX



Mr. Charles Roper
10-21 Margaret Place
Brooklyn 27, New York



1947 FIRST-DAY
COVERS

RECORD LABELS FROM
D. TAYLOR COLLECTION

After consulting the venerable “Radiotron Designer’s Handbook” and indulging in the mathematics I calculated how to build an arm to the correct geometry. This was fabricated from an aluminium tube and an SME headshell adapter fitted to one end and the bearings and counterweight from an old B & O to the other. The pick-up came from a company in Nashville, Tennessee – Observatory Instruments Inc. – and included styluses for both Edison and Pathe discs and connected for vertical modulation. At the same time I also obtained from them a lateral connected cartridge with a truncated stylus for 78s (etc.), and two filters for acoustic and pre-war electric recordings.

Now all this was fine except that Edison (and early Columbia) discs rotate at 80 rpm and Pathe at either 90 rpm or “between 90 and 100” rpm. For these discs the synchronous drive was useless so I had to think of something else.

Various schemes were dreamed up including a variable frequency supply for the synchronous motor but were variously put aside as “too hard”. Then I heard about a computer that was being scrapped and anyone could help themselves to the parts. Armed with spanners and screwdrivers I arrived on the scene and left later with various pieces of junk including two tape drives. These had small (1/30 hp) 110 V d.c. motors and with a 240:110V transformer and a small rectifier I had my turntable drive motor. Now, how do I fit it?

The transcription turntable was driven by a torque spring type of drive so that the turntable was free to spin forward when power was not applied to the synchronous drive motor. I had a groove turned in the rim of the turntable and made up a small pulley for the d.c. motor and made a belt out of a neoprene “O” ring material (used in hydraulics). At last it was running, but were my troubles over yet? No way!

I could not get the motor to run at the speeds I wanted, i.e. from 80 to 100 rpm. In the end I used two supply systems for the motor, 60 volts on the field and variable voltage fed from a small “variac” adjustable transformer to the armature. This is between about 80 and 100 volts. Now it was running at whatever speed I wanted with good speed/load regulation so at last it looked like I was on a winner – but no such luck!

The brushes of the motor produced interference which was picked up by my amplifier. This was cured by putting suppression capacitors at the brushes, running shielded 4 core lead from the motor to the control and a suppressor at the power input to the amplifier. At last, at long last (after 4 years) I could listen to my Pathe records.

I would have about 200 records (I have never sat down to actually count them) and they range from the ubiquitous banjo solos to Grand Opera. In the collection there is the complete recording of Faust. This is arranged for two turntables as each pair of records has the sequence 1,3 and 2,4. Now if I was to duplicate all I had done before I could play the whole opera in sequence cutting from turntable to turntable. Just the thought of it makes me froth at the mouth!

I am very content to play my collection a disc at a time and how do they sound you may ask? Surprisingly good, possibly better than they have ever sounded in their long life. The acoustic filter chops off abruptly at 5.5 kHz as this is the top limit of the recorded sound and any surface noise above this is also eliminated. The special spherical diamond stylus fits the old Pathe grooves perfectly and the American, English, French, Italian and German artists probably never sounded so good.

In addition the Edison Diamond Discs now run at their correct speed and again sound really good with their own special stylus. Edison would have loved to hear them! Looking back at all the experimentation and effort put into achieving the end result I can really confirm Edison’s statement that intention is 20 percent inspiration and 80 percent perspiration.

kindest regards to all in Christchurch.

Jim Lowe

**VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND (INC.)
BALANCE SHEET AS AT 8th AUGUST 1986**

Current Assets: Bank account – Current – Term Stock of Parts and Magazines Subs in Arrears Postage in Arrears Unbanked Lodgements Fixed Assets: Buildings and Additions Library Books Phonographs Ladder Piano Cabinets HMV Table Grand 103 Cylinders Dulcephone Tapes (3) Pixiephone Piano Player Edison Amberola 30 Alarm System Woleidge Portable Phonograph Dancing Doll Gramophone Toy Total Assets	1,727.02 1,500.00 8,486.27 12.50 25.75 416.74 4,465.76 75.20 640.00 57.25 100.00 70.00 50.00 79.00 600.00 281.00 50.00 100.00 200.00 765.00 300.00 89.88 8,023.09 \$19,175.94	1985 198.69 270.70 235.15 30.50 20.00 40.35 795.39 \$18,380.55	Less: Liabilities: Sundry Creditors Subs in Advance Parts in Advance Postage in Advance Loan Unspecified Credit Held Petty Cash Account 135.90 251.45 4.00 56.80 – 51.35 3.29 Net Assets \$19,688.58
		Represented by Accumulated Funds: Balance (as at 15.8.1985) Plus Excess Income over Expenditure Balance (as at 8.8.1986)	18,400.55 1,288.03 \$19,688.58
		15,377.78 3,002.77 \$18,380.55	
		8,023.09 \$20,191.37	

AUDITOR'S CERTIFICATE

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.

BISHOP & TOOMEY,
Chartered Accountants,
Christchurch, Hornby, New Brighton

**VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND (INC.)
STATEMENT OF INCOME AND EXPENDITURE FOR YEAR ENDED 8th AUGUST 1986**

<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">1985</td> <td style="width: 50%;">Income was Derived from:</td> </tr> <tr> <td>4,413.82</td> <td>Sales – Parts 3,337.04</td> </tr> <tr> <td>17.60</td> <td>– Magazines 66.36</td> </tr> <tr> <td>13.20</td> <td>– Records –</td> </tr> <tr> <td style="border-top: 1px solid black;">4,444.62</td> <td style="border-top: 1px solid black;">3,403.40</td> </tr> <tr> <td>5,466.23</td> <td>Less: Cost of Sales</td> </tr> <tr> <td>700.00</td> <td>Purchases – Parts 2,770.35</td> </tr> <tr> <td style="border-top: 1px solid black;">6,166.23</td> <td style="border-top: 1px solid black;">– Magazines 1,555.00</td> </tr> <tr> <td></td> <td>4,325.35</td> </tr> <tr> <td>2,663.04</td> <td>Less:</td> </tr> <tr> <td style="border-top: 1px solid black;">3,503.19</td> <td>Increase in Stock of Parts and Magazines 585.27</td> </tr> <tr> <td></td> <td style="border-top: 1px solid black;">3,740.08</td> </tr> <tr> <td></td> <td style="text-align: right;">(336.68)</td> </tr> <tr> <td>941.45</td> <td>Net Profit from Sales</td> </tr> <tr> <td>1,909.67</td> <td>Subscriptions 1,988.97</td> </tr> <tr> <td>337.78</td> <td>Ferrymead Display 428.29</td> </tr> <tr> <td>558.29</td> <td>Ferrymead Gate Takings 753.11</td> </tr> <tr> <td></td> <td style="border-top: 1px solid black;">1,181.40</td> </tr> <tr> <td style="border-top: 1px solid black;">46.24</td> <td style="border-top: 1px solid black;">304.45</td> </tr> <tr> <td>849.83</td> <td>Less: Ferrymead Expenses</td> </tr> <tr> <td>297.58</td> <td>Net Ferrymead Proceeds 876.95</td> </tr> <tr> <td>32.94</td> <td>Postage – Parts 245.86</td> </tr> <tr> <td>241.24</td> <td>Donations 56.63</td> </tr> <tr> <td>2,399.00</td> <td>Interest 286.41</td> </tr> <tr> <td>3.25</td> <td>Insurance Proceeds –</td> </tr> <tr> <td></td> <td>Advertising Refund –</td> </tr> <tr> <td style="border-top: 1px solid black;">\$6,674.94</td> <td style="border-top: 1px solid black;">\$3,118.14</td> </tr> </table>	1985	Income was Derived from:	4,413.82	Sales – Parts 3,337.04	17.60	– Magazines 66.36	13.20	– Records –	4,444.62	3,403.40	5,466.23	Less: Cost of Sales	700.00	Purchases – Parts 2,770.35	6,166.23	– Magazines 1,555.00		4,325.35	2,663.04	Less:	3,503.19	Increase in Stock of Parts and Magazines 585.27		3,740.08		(336.68)	941.45	Net Profit from Sales	1,909.67	Subscriptions 1,988.97	337.78	Ferrymead Display 428.29	558.29	Ferrymead Gate Takings 753.11		1,181.40	46.24	304.45	849.83	Less: Ferrymead Expenses	297.58	Net Ferrymead Proceeds 876.95	32.94	Postage – Parts 245.86	241.24	Donations 56.63	2,399.00	Interest 286.41	3.25	Insurance Proceeds –		Advertising Refund –	\$6,674.94	\$3,118.14
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BOOK REVIEW
“The Iconography of Recorded Sound 1886-1986”
 by Michael G. Coenthal

Published by Yesterday's Memories, 5406 West Center Street, Milwaukee, Wisc. 53210. Paperbound. 250pp. \$20.00 from publisher (foreign shipment may be more).

Reviewed by Steven I. Ramm, 420 Fitzwater Street, Philadelphia, PA 19147, USA.

When I received my copy of this large format book I, too, said “What’s an Iconography?”. A quick check of Webster’s New Collegiate Dictionary showed that it means “visual representations relating to a subject”. And this book is certainly **visual**. There are photos on practically every page and, in some cases, two per page.

The book is subtitled “100 years of commercial entertainment and collecting opportunity”. We should only be so lucky as to have the opportunity to collect some of the items shown! It could also be subtitled, “Everything you wanted to know about Michael Coenthal” since the 21 page introduction tells us a lot about Mr Coenthal (including photos), probably too much. If the name seems familiar, it’s because he previously wrote and published the book “Cohen on the Telephone”, a history of ethnic recordings.

The acknowledgement page runs the gamut from Tom Edison and Berliner thru the Beatles and Elvis, as well as prominent collectors such as the late Milford Fargo and . . . Tiny Tim!

The book is divided into four parts:

1. The general Iconography, starting with a Bell & Tainter cylinder from 1886, to the compact disc of 1985. (I don’t know why the cover says 1986).
2. In depth interviews with five “experts” on the subjects of Italian Recordings (Phil Balistreri), Pioneer Recording Artists (Allan G. Debus), Jazz Records (Dr John Grams), Polkas (!!)(Ford Porter), and Collecting in General (Larry Wing, “the record king”).
3. Topical sections on movies, children, Christmas, etc.
4. A discography (quite selective and prejudiced) and Bibliography (which, though very good, would be more useful if addresses of societies and periodicals were given here).

The cover is a great colour collage of phonographic items. The photos inside are black and white and well photographed. There are some **very** rare items here. This is an opportunity to see items you’ve **heard** about and will probably never see.

This is also a “fun” book and will certainly make for enjoyable reading. It’s also useful to use for showing your non-collector friends a picture of a wanted object and saying “whenever you see one of these, pick it up for me”.

Mr Coenthal is to be congratulated for taking on the task of publishing this book himself. In one place he’s displayed items from many collections around the world which can now be shared with everyone.

This book is highly recommended.

GRACIE FIELDS
 by Gavin East

“Our Gracie” was born Grace Stansfield in Tweeddale Street, Rochdale, Lancashire on 9th January 1898. From childhood she knew she was destined for a stage career and was already a veteran of clubs and singing contests when, in 1910, she made her debut as a professional at the New Rochdale Hippodrome. First billed as “Young Grace Stansfield, Rochdale’s Own Girl Vocalist”, she soon changed to the more inviting “Gracie Fields, Versatile Comedienne”. Between 1910 and 1915 she served her apprenticeship in variety and concert party work in the north of England. 1915 marked her debut as a revue artist and the beginning of her association with comedian and producer Archie Pitt. In that year she made her first London appearance in the revue **Yes I Think So**.

Gracie later described Archie Pitt as a “Svengali” and he certainly helped her develop her precocious talent into mature stardom. In 1927 she began touring in Pitt’s revue **Mr Tower of London** and in 1923 Archie Pitt and Gracie Fields were married. Gracie’s fame was still confined to the north when, in 1925, the revue reached the Alhambra in London. Her first London appearance as a mature singer brought her acclaim from the critics and led to top-of-the-bill spots at the leading London halls.

By 1928 Gracie was an established London star of variety, cabaret and straight theatre. Only then, in the second week of an engagement at the Palladium, did she captivate southern audiences with comic songs in Lancashire dialect. From this point dates the Gracie so well loved in so many aging memories – the unique mixture of boisterous comedienne and soaring soprano, of **The Biggest Aspidistra in the World**, **The Party’s Getting Routh** and her signature tune **Sally**, bought in 1931.

She made her first film, **Sally In Our Alley**, in 1931 and was the leading British film comedienne through the 1930s. Her later films include **Looking on the Bright Side** (1932), **Sing As We Go** (1934), written by J. B. Priestley and **Keep Smiling** (1938). By the late 1930s Gracie was earning £40,000 a film. Her last British film was **Shipyard Sally** (1939), after which her popularity in Britain suffered a temporary decline due to a crisis in her personal life.

For some years she had been separated from Archie Pitt, whom she divorced in 1938. In 1939 she married the Italian comedian and director Monty Banks. As an enemy alien Banks risked being interned in Britain so the couple left for America. Banks later took Canadian citizenship. Gracie returned to Britain later to tour for ENSA between 1942 and 1945. She entertained throughout Britain and North Africa, India, the Far East and the Pacific. At the time of the Japanese surrender she was in the Solomon Islands where she sang **The Lord’s Prayer** to an audience of 30,000 soldiers.

After the end of the Second World War Gracie gradually wound down into semi-retirement, especially after Monty Banks died in 1948. From then until her death in 1979 she lived on the Isle of Capri, off the Mediterranean coast near Naples. She made frequent trips to Britain for appearances on stage and on television, a medium which she had used with great success before the war. At the very end of her career, when nearly 80, she still had her voice and many New Zealanders enjoyed her last performances on **Stars on Sunday**.

Gracie Fields was a popular recording artist from the late 1920s on. Her Rex recordings are rare in New Zealand but the plum label HMVs are not too hard to find. Her most interesting recording (from the music hall enthusiast’s point of view) is (**Gracie in the Theatre**, a set of 12-inch HMV 78s of an actual performance at the Holborn Empire in 1933. It includes **Sally** (“Ee, I bet I’m singing it when I’m 70”) and it is delightful to hear how she took it for a variety theatre audience, hurrying the verse to get to the chorus everyone is waiting for and cajoling the audience in a singalong repeat chorus. This set is hard to find, probably because it was a fairly expensive purchase for popular record buyers of the Depression. Gracie’s later 78s included Regal. Zonophones and of course there are many LPs.

She made two highly successful tours of New Zealand, in 1945 and 1965. New Zealand supplied her with a special photograph and a special song. The photograph, taken during the 1945 tour by Steele and Whitworth in Auckland, pleased her so much that she used thousands of prints over many years. The song was **Now is the Hour**, reputedly taught her by a Maori driver when stuck in a traffic jam on the way to the Wellington Town Hall.

HELP PLEASE – REPAIRING BLUE AMBEROLS

Could someone give us ideas as to how to replace the plaster of Paris living when it has broken out.

We know of a simple tool which can be made to clean out the centre if it becomes uneven or swollen. This gadget is made by turning up a piece of wood the same shape as a cylinder but also cutting a groove lengthwise and fitting a piece of hacksaw blade. This will make a crude reamer.

GROOVE SHAPES OF HISTORICAL GRAMOPHONE AND PATHE DISCS

by Franz Lechleitner, Phonogrammarchiv, Wien, Osterreich

In spite of the increasing importance of historical records from both the archivists and collectors' points of view, it is unfortunate that there are hardly any adequate playback rules for such recordings especially the earliest acoustic specimens. Since the playback procedure of historical acoustic recordings depends largely on the personal taste and the specific artistic or technical intentions of the individual music-lover or institution, the author began to search for playback methods that would do justice to the special qualities of those valuable documents from the early days of commercial sound recording. By scrutinizing thoroughly the groove shape of these early discs, the author hoped to gain some insight into their essential features so that he could recommend special tracking methods. The more scientifically minded archivist as well as the serious collector would be vitally interested in the information because it would help him or her to choose the best playback styles.

Reviewing the technical literature from the acoustic recording period, it is difficult to find complete information about groove shape.¹ Papers pertaining to this special technical aspect do not appear before the development of the electrical recording process² and as a matter of course they refer only to the electric period. In addition they would hardly approach our current qualitative and quantitative standards.

This paper does not claim to be complete largely because of the fact that there are thousands of labels from the acoustic period. In addition to the many large companies there were also many small local firms which produced recordings. The total result was a large variety of formats and no consistency. Nevertheless this paper can be regarded as a first step towards a systematic investigation into a most crucial aspect of acoustic recording. It is hoped that before long more will be known about the recording processes of the major companies of the acoustic era. This author intends to continue his work in this area.

In the course of measuring different record profiles it became more and more obvious that in the days of the acoustic methods the recording technique lacked uniformity as well as consistency – even within the same firm.

Table 1 shows a photograph of the pertinent profiles together with a presentation of discographical specifications and approximate publishing dates. Apart from the Pathé discs there are three profiles that particularly strike the eye: those of Anker, Homophon, and Lyrophon. Compared to the others, their grooves are very shallow. The inclination angle of their groove walls is highly divergent, too. For these records a suitably truncated stylus should be the first choice. After a look at the other profiles of individual gramophone companies one notices something of the non-uniformity mentioned above.

Table 2 makes it easy to select the proper styles for different labels. The line on the left side shows an enlarged μm (mil) scale, parallel to this line you find the radius ranges of the best fitting playback styli that can be recommended for the different labels based on our measurements. The accuracy of the measurements is better than 10%. From table 2 you can also determine that only in a very few cases will you have to choose a stylus with a radius larger than 80 μm .

The figures and measurements presented in this paper were made with a Leitz HM-IC microscope, well equipped with a measuring eyepiece and optics for polaroid films. The author wishes to thank AKG-Vienna very much for making this equipment available and for their general support in this project.

In summary it has been seen that during the acoustic period record companies produced many different labels with a great variety of groove shapes. Therefore it is necessary to have a great variety of different styli available when working with these historic recordings. In addition it is important to have access to proper information about the special groove configurations, even for a person with excellent audile abilities.

Notes: 1 *Phonographische Zeitschrift* 7/2 (1906).

2 Curt Borchardt, "Neue Untersuchungen über elektrische Schallplattenwiedergabe," *Monographien zur Funktechnik*, 1 (Berlin: 1929).

OUR GRACIE.





ss 10" Gramophone 1903
43449 (915 z)



ds 12" Gramophone 1908
040600/1 (263 3/4/291 ac)



ds 12" DGG 1921
B 20008/9 (487/8 as)



ds 12" DGG 1926
B 20770/1 (273/4 1/2 bm)



ds 8" Odeon 1904-05
3759/7019 (3759-3/m 154)



ds 10 3/4" Odeon 1906
29040/1 (Vx 2245/23012)



ds 12" Odeon 1911
76147/8 (xxB 5259)



ss 10" Lyrophon 1905-06
No 682 (682-3)



ss 10" Homophon 1905-06
No 783 (783)



ds 12" Anker 1910
9090 (03818/9)



ss 10" Columbia 1905
12590 (12590-2-1)



ds 10" Favorite 1906-07
1-4057/8 (1355/6-0-)



ds 10" Artiphon 1924
No 8194/7 (8194/7)



ds 12" Parlophon 1912
P 790/1 (790/1)



ds 8" Pathé 1908
3381/2



ds 11" Pathé 1916-20
6637/5370



ds 14" Pathé 1911
15660/77

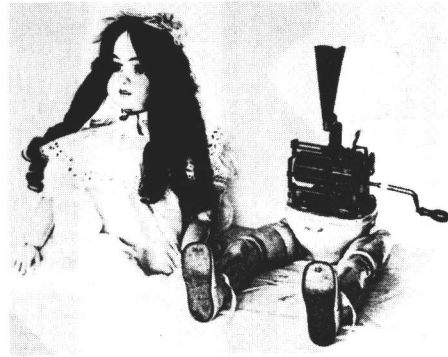
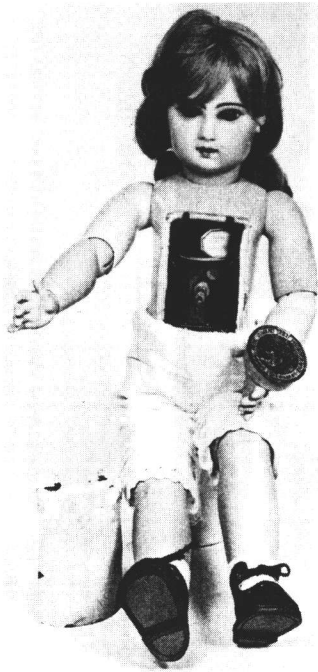


ds 9 1/2" Pathé 1912
55107/092

Table 1 b

With the exception of Pathé first numbers are indicating catalogue-numbers, those in brackets matrix-numbers.





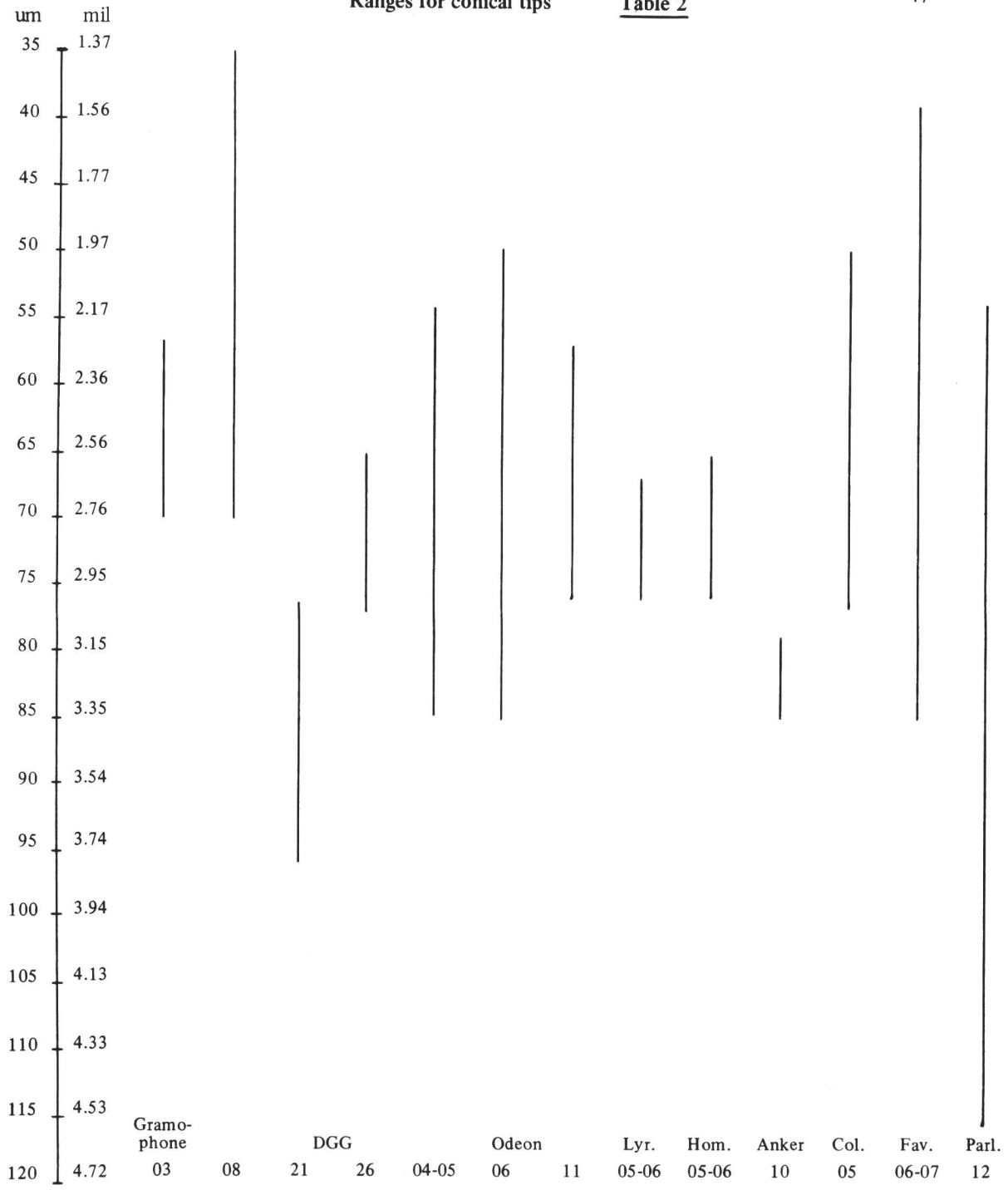
EARLY TALKING DOLLS
 LEFT: MAX ARNOLD
 RIGHT: LIORET



CANADIAN BERLINER
 LABELS

Ranges for conical tips

Table 2



40 Favourite Waltzes by Ivy's Old-Time Dance Band:

We still have a few copies of this very pleasant-sounding recording made here in Christchurch. There are four artists: Ivy Moloney on piano, her husband George on saxophone, Maurice Macknell on drums and Bob Mellis on piano accordion. The 40 old favourites include **Love is a Beautiful Song**, **Ramona**, **Charmaine**, **Till We Meet Again** and **Three O'Clock in the Morning**, to name but a few. We can obtain other records by the same artists but these would be much dearer.

Great Sounds of the Century:

This is a collection of historic recordings compiled by Music World Ltd. of Christchurch. The 20 tracks include **Home Sweet Home** by Melba, **Santa Lucia** by Caruso, **Roamin' in the Gloamin'** by Harry Lauder, **Mother Machree** by John McCormack and **At Dawning** by Jan Pearce.

These two LPs are only NZ\$10.00 each (postage extra). Stocks are limited so be in before they are all sold.

ADVERTISEMENTS

For sale: HMV Melba **internal-horn** table model in mahogany (case only – the only example known to me). Ariston cardboard disc organette with approximately a dozen discs including good music-hall songs. Organette complete but dismantled. Edison Amberola IA, complete except for front section of horn and mounting brackets. A very rare machine. Offers considered.

For sale: 100 Blue Amberols, all in good playable condition, variously boxed and unboxed. For sale as one lot only (no list available). Wide variety of music. Best offer considered.

For sale: Cheney cabinet model, 90 percent complete or will wreck for parts.

For sale: Columbia Dictaphone shaving machine, wooden case floor model.

For exchange: Radio horns for gramophone horns.

All enquiries re the above to Robert Sleeman, 86 Tankerville Road, Christchurch 2 (phone 385-857). I also collect things as varied as George Chance photographs, Mamod steam models, stereoscopes, Matchbox Models of Yesteryear, old telephones, not to mention a 1924 Citroen boat-tailed raceabout and a 1951 Velocette motorcycle. How we fit 3 children, 2 dogs, 5 cats etc. etc. into our house amazes me. Best wishes for 1987 to all and I am happy to meet any collector visiting Christchurch. P.S. who borrowed my Pathe key and can I please have it back?

Wanted to buy or Exchange:

Cylinder musical boxes, especially key-wind boxes with fine combs. Good price paid for boxes even if damaged or incomplete. Gavin East, 35 Gerald Street, Lincoln, Canterbury, New Zealand.

For Sale:

Aeolian Grand Orchestrelle player organ complete with quantity of rolls. Very few of these now come on the world market so this is a rare opportunity to obtain one of these delightful sounding self-playing machines. Choice original restorable condition. \$2,000 o.n.o. Edison "Hep-plewhite" Diamond Disc Phonograph, Standard and Gem cylinder models and a few other duplicates from our collection. Alan Brehaut, 22a Cain Street, Timaru, N.Z. Phone (056) 89501.

For Exchange:

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

Needle tins Wanted:

Unusual brands. Any number including collections. Also cleaning pads wanted. Plus 50 exotic brand needle tins for exchange.

For Sale:

Songster Golden full tins needles, unopened, \$15.00 tin (or 10 tins in original carton \$120.00). D. M. Mackenzie, 7 Sheriff Place, Hamilton.

Wanted to Buy:

A keen film soundtrack collector wishes to buy the soundtrack album from the film "Passion Flower Hotel", music by Francis Lai. Any reader who can help, please contact Barry Sheppard, 24 Stackhouse Avenue, Christchurch 5, New Zealand, Phone 598-455.