



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 22 ISSUE 3 & 4

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

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

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This large tin record which is held by Larry Schlick is not as early as appears – produced in the mid 40's and is 4ft in diameter.

FOR YOUR INFORMATION

Here we are again with more information. Since our last effort, the Society executive has met and decided to sell all the surplus machines etc. that it has by auction to fellow members.

After this a selected amount is to be moved to a room next to the "Dini Collection".

By the time this reaches members, the Auction will be over.

Your Editor and his wife attended a County Conference in Rotorua in June followed by an extensive tour of the North Island. We visited a number of towns and contacted a few members, visited a number of second hand shops but saw little in the way of gramophones or early radios etc. All we managed to buy were a few long playing records. We visited a number of Museums, one or two with excellent displays. The first we visited on our trip North, was Len Southward's Car Museum. I had heard very good reports and so this time made the effort to call. Len Southward has built a very large museum in which there is the largest collection of Vintage and Veteran Cars we have ever seen. You name it, he has it. The museum is situated 51 kilometers north of Wellington on the West Coast route to Palmerston North through Paraparaumu. The main building contains a theatre containing a Wurlitzer Organ, and picture theatre seating. A large cafeteria where meals can be obtained and a souvenir type shop where on the day we were there was in the charge of his wife. As well as cars he had, motor bikes, player pianos, player organ, phonographs and gramophones and a music box organette etc. He had steam and electric cars, a Bleriot aircraft, Tiger Moth and many other items i.e. early butter churns, lamps etc.

There was an area with small stationary engines of every size and shape. Len Southward loves to show people around to demonstrate how easily an early Buick will start and ask you to put up 10 cents (wager) that it won't start on the first pull of the crank. He showed us over his restoration shed where all the extra parts for the various models he owns were, along with old film, boxes of records and a number of unrestored gramophones. We both left there, full of wonder and amazement that a collector in New Zealand on his own could set up such a marvellous display and all in a single life time.

PARTS

Many members have asked about the cygnet horns which we sold some months ago. These were much superior to our fibreglass horns of earlier years as they had steel bells. Cygnet horns are out of stock at the moment but our maker plans to produce the whole horn, cygnet and bell, in steel and brass as per original. Please do not order until available.

We can supply 14-inch **all brass** witch's hat horns at \$36.00. When ordering please quote no. 3a and specify **all brass**.

Steel needles are still a problem as our New Zealand imported supply has dried up. Until further notice we cannot take any postal orders for needles.

Part no. 12, the large front-fitting crane, is back in stock but the price will have to be \$20.00.

PRODUCTION OF THE MAGAZINE

As usual we are late and the Secretary is having to deal with dissatisfied members. If each member wrote something, even a complaining letter to the editor, we would not be short of material. As it is we are kept going by contributions from a few kind members without whose words and pictures we would fall even further behind. We know that the news about recent finds is appreciated and we would like to print reports from farther afield. Over the next year we will try to maintain our promised output of three issues — please help with material.

BERLINER TROPHY

A Canadian collector owns this unique cup which was probably a prize for sales figures among dealers. The name Berliner was used longer in Canada than elsewhere so it could date from c. 1910.

COLUMBIA SERIES

No. 12

Type AT

1898-1905



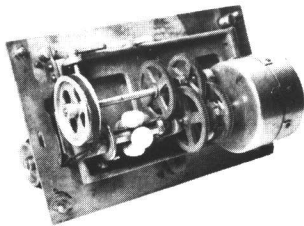
Columbia AT #200322

Early version (low trunnion)

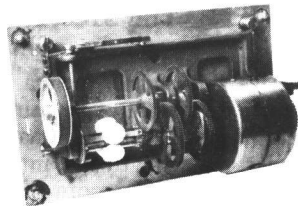


Columbia AT #280730

Late version (high trunnion)



Columbia AT

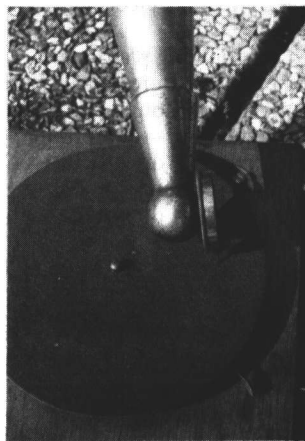


Type AT #280730

(L. Schlick collection)



Unusual G&T model
(G. Tobin collection)



UNUSUAL G & T MACHINE

We illustrate a machine in the collection of North Island member G. Tobin. It has a G & T Exhibition reproducer and seems original in every respect but the horn-reproducer connection is unfamiliar to us. Also we see that the horn is mounted directly on the curved arm. We would hazard a guess that it is a German model but would appreciate more information.

BLONDER'S FIND

Some years ago we had a visit from Mr Tongue and with his help we have a die for cutting a thread on an Amberola 30, 50 and 75 handles.

Tongue and Blonder run a factory which by New Zealand standards is quite a large electronic business.

We are pleased to report that we have received from his partner, Mr Blonder, photocopies of an early talking machine magazine printed in the U.S.A. during 1918.

An advertisement taken from this publication is included in this issue.

The name of this publication "The Phonograph and Talking Machine Weekly" published each Wednesday at 97-99 Water Street, New York at the cost of 20 cents per copy or \$2 per year.

I would appreciate any information regarding the printer i.e. when first published and for what period.

Editor

THE STORY OF RECORDED SOUND

By Peter Dalley

1877: Thomas Alva Edison in America invented the Phonograph, which reproduces recorded sound on paraffin-soaked strips of paper using a steel stylus.

1878: Edison markets his Phonograph with the paper strips replaced by thin sheets of tinfoil.

1886: Wax cylinder, replacing tinfoil, introduced in U.S.A.

1888: First flat gramophone record 125mm (5in) in diameter introduced in the U.S.A. by Emile Berliner, a German-born immigrant.

1892: Berliner develops the master disc from which several copies of a record could be made on vulcanised rubber. Before then singers had to repeat a song for each copy of a recording.

1895: Shellac discs replace those made of rubber.

1925: Microphone developed by Joseph Maxfield and researchers at Bell Telephone Laboratories in U.S.A. The first electrically produced disc is released by the U.S. Victor Talking Machine Company.

1948: First plastic long playing disc marketed in the U.S.A.

1958: First practical stereo records marketed in Britain and U.S.A.

1971: Quadrophonic sound, with four separate sound signals introduced in Britain and U.S.A.

1980: First video disc — combining pictures and sound marketed in the U.S.A.

1983: First compact disc 9CD — 120mm (4.7in) across, made of aluminium and largely unaffected by static, scratches or dust — marketed in Britain and U.S.A. The disc is played with a special laser stylus which does not touch the surface.

APRIL MEETING

A low attendance even by our usual standards. Those present enjoyed hearing and seeing Walter Norris' talk on various reproducers from his large collection. Walter discussed the chronological development of Edison reproducers and produced examples ranging from the special Gem speaker and Model B through the C, K, O and H to the Diamond A, B, C and D and the diamond disc reproducers. He also mentioned the rare reproducers sold as alternatives for Edison phonographs, e.g. Bettini, Seymour and Max Wurcker.

Walter brought a few disc soundboxes with special emphasis on those for vertical-cut discs. These included a Marathon, a Vicsonia and a Brunswick Double Ultona, all rare here.

SUPREME VALUE! SUPERB TONE STRIKING BEAUTY!

IN EACH OF THESE HANDSOME CABINET

'EDISON' Gramophones

Specially fitted to play all needle records

BARGAIN PRICED during J.C.L. "COLOSSAL SALE"

26 GUINEAS

NO DEPOSIT — EASY TERMS



"EDISON" "WILLIAM AND MARY" MODEL,
26 Guinea, Sale Price.

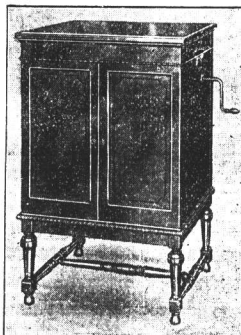
The Famous "William and Mary" Model.

Has individuality and character. In addition to fine musical quality, and the price, it is absolutely the largest value offered in Gramophones. The illustration is from an actual photograph and depicts exactly its beautiful design. The "William and Mary" Walnut case created for this model (see last illustration) is charmingly expressive of the grace and delicacy that were so noteworthy of English furniture in the days of William and Mary. A really handsome piece of furniture, perfectly constructed in every detail. It is fitted with the newest Edison reproducer and tone-arm, to give all makers of needle records, a model which has given great pleasure in many New Zealand homes by its faithful reproduction of famous artists. A seven days free trial will easily convince you of its value.

Terms: 24 Payments Monthly of 25/3.

The "Schubert" "Edison" Model, as illustrated, depicts an attractive type of English brown Mahogany, with special built-in cabinet for records and extra storage space, which gives excellent musical reproduction. It is fitted with an "Edison" double-arm motor, which is powerful and reliable in action, giving perfect results. The "Schubert" model is a large type reproducer to play all needle records and is a model of an exceptionally pleasing one to look at. Terms are 24/3, 6/6 weekly, arranged in 24 Monthly Payments of 25/3.

To more fully appreciate the great value of this model, ask for a demonstration, or write to have one sent home on 7 Days Free Trial. We are positive you will think nothing better in Gramophone value.



THE "SCHUBERT" "EDISON" MODEL,
Colossal Sale Price, 26 Guinea.

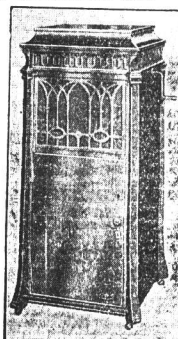
(Usual Value, 69gs.)

Terms: 24 Monthly Payments of 25/3.

Arranged in
24 Monthly Payments of 25/3 each.
(Approximately 6/6 a week.)

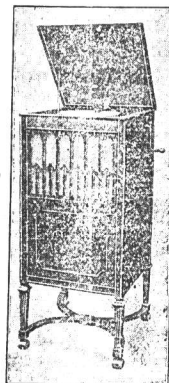
Fitted Newest Reproducer.

A special feature of the "Edison" models is the new tone-arm and reproducer, which gives a true rendering of the music and enables the playing of all types of needle records. They have also the famous "Edison" noiseless motor, thoroughly reliable in operation using system.



"EDISON" "CHIPPENDALE" MODEL,
Colossal Sale Price, 26 Gns.

(Usual Value, 69gs.)



No. 2.
"EDISON" "LOUIS XIV."
Colossal Sale, 26 Guinea

(Usual Value, 69gs.)

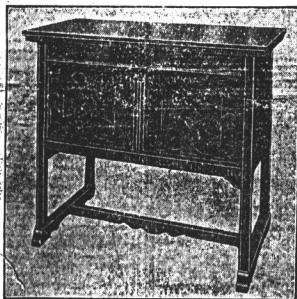
The measurements of the "Edison" Model are as follows: 24 1/2 in. high, 24 in. wide, 24 1/2 in. deep.

An extremely fine instrument which is typical of the period of which the music was in vogue. The standard of musical production in this model, which has the latest direct and tone arm for playing records. An out-standing Gramophone price that is extremely low. ASK FOR A 7 DAYS' FREE TRIAL.

Terms: 24 Monthly Payments of 25/3.

TRADE-IN YOUR OLD GRAMPHONE

This offer will enable you to dispose, with your old Gramophone, if you desire to trade-in, please give full particulars as to make, age, and value of the model of which you desire an allowance. Take advantage of "Sale" reductions and "write early" for the model you desire.



"EDISON" ITALIAN CONSOLE MODEL.
Sale Price, 26 Guinea Cash

(Usual Value, 69gs.)

Height, 40 1-16 in.; front, 44 in.; side width, 22 in.

This Italian (Umbrian) Console Cabinet Model embodies all the dignity and quiet simplicity of the very types found in the homes of the noble families of Central Italy, and used by them to this date. It is also fitted with the newest tone reproducer for all classes of needle records, also the "Edison" famous noiseless motor, featuring an exclusive oiling system. At this extraordinary low price, those who desire the Console type should not miss sending for this great value model.

Send to the J.C.L.

PUT YOUR "RADIO" SET IN THIS MAGNIFICENT WRITING DESK CABINET GRAMPHONE

CASH PRICE:

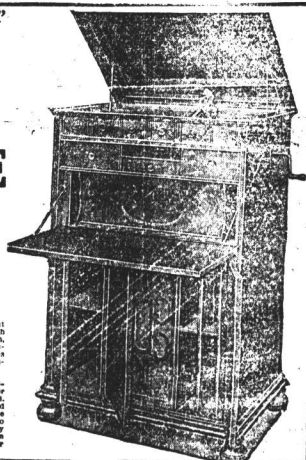
42 GUINEAS

(Usual Value, 95gs.)

Easy Terms, in 36 Monthly Payments of 28/2.

This Walnut "Shiraz" Cabinet is without question a Great Bargain at the price quoted, which is really less than half the value. The illustration from an actual photograph, shows clearly the design and construction of this model, which combines a gramophone with a fine writing desk and compartments for radio sets.

It is fitted with an English High-grade "Made-in" Loud Speaker, ready for connecting to your radio, for which special compartment is provided. Apartments are also shown for radio batteries and records. A perfectly-designed Cabinet, with three tone chambers, newest reproducer and tone-arm to play all makes of needle records. Remarkably low price. Arrange for Special Demonstration or a seven days Free Trial.



We Pay Freight to
your nearest Port or

Swansong of the Edison Disc Phonograph
in N.Z. - John Court Ltd. ad., c. 1930

MAY MEETING

A cabinet model gramophone graced the Choir Room at St. Mary's Parish Rooms, Merivale on the fourth Monday of May. Gavin East had bought an attractive Brunswick Panatrope Model, c. 1927, a few days before and had not got around to taking it out of his car so into the meeting it came. Members were taken by its elegant looks and good performance.

Joffe Marshall, though not now an active bottle collector, has a collection of bottles including several "marbles" and stone gingers issued by long-vanished Canterbury aerated-water companies. As he unwrapped more and more bottles a lively conversation developed on their original uses, manufacture etc.

Bill Flecknoe, now a sprightly 81, played a 6-air musical box recently restored by Felix Knoef and demonstrated his Peter Pan cameraphone, the rare model with the telescopic aluminium horn attached directly to the soundbox. We say rare as more specimens of the version with tonearm and folding cardboard horn are known locally.

Robert Sleeman brought his recently acquired Pathe Coquet, incomplete but otherwise in nice order with good case, lid and transfers.

MARKET REPORT

by Gavin East

Although no one machine of great importance has come up since our last issue, enough has been sold to keep one's spirits up. At a Bell's sale early in June a Colibri cameraphone sold for \$140 to a Blenheim dealer. It seemed to have a broken spring but the buyer obviously saw great appeal in its novelty value. At the same auction a small Crosley floor model radio of 1930 sold for \$150. It was in a cabinet of pressed veneer simulating elaborate carving. A member had left a bid of \$150 and then found that he could attend the sale after all. He sat and saw the radio knocked down but was disappointed to learn that he was not the buyer. It seems to be Bell's policy to prefer a room bid to one "from the book", which seems to us to be bad for the firm's public relations and for their profits, since a book bid will often draw a higher bid from the floor.

This business of absentee bids varies among the local auctioneers. Not all adopt the unsatisfactory approach of announcing the absentee bid straight away, thankfully. McCrostie's are possibly the least greedy as all their book bids are handled by a lady who sits in the crowd and bids with the other contenders. This in itself is no comfort to the absentee bidder but I have secured a Staffordshire figure (The Lion Slayer) for about two-thirds of my book bid and I have reason to believe that this was not an isolated outbreak of fair play on McCrostie's part. On another occasion a Staffordshire figure sold for a third of my bid, which turned sour when I found that the firm had lost my bid.

An Edison Home B in scruffy order, with a Columbia petal horn but no reproducer, sold for \$275 at a Timaru auction recently. The buyer is a member who is keen to restore it. In the same sale were a small number of cylinders which caught the eye by their varied early boxes including Columbia and Pathe — but all the ones I opened contained Blue Amberols. I did not count them but there seemed to be no more than about 20. They fetched about \$40.

The secondhand shops in Timaru, like those in Christchurch, have declined in interest for the collector even in the last five years. It is no longer worth the trip to go down from Christchurch for the day and do the shops unless there is an auction on. When you look at those streets of big brick houses of the 1920's you wonder what goodies are inside — no doubt many doorknocking dealers have tried to find out.

An Edison Fireside, not working, came up at Brian's at Kaiapoi the other week. It had no horn but did have a Diamond B and a cygnet crane support. Robert Sleeman bought it for \$250 which seems to be about the right price for an Edison machine, of the common range, in need of some work. Alongside the Fireside but separately lotted were two Edison reproducer carriages, one for a Fireside and containing a Model O, the other for a Model A Gem and containing the special Gem recorder. These two carriages, both rough, sold for \$40 each, buyer not known to me. Presumably someone who wanted them badly.

A Bell's sale last week provided Robert with an exceptionally eye-catching cabinet gramophone for \$90. This half-circular "musical hall table" on slender cabriole legs has a vertical horn outlet and two lids hinged back to back – it has already attracted such descriptions as "butterfly cake", "flying nun" and "Sydney Opera House". The case may be of New Zealand manufacture. Handle, turntable, tonearm and soundbox are missing but it will not be too hard to rebuild.

An Ashburton antique auction on 7 July included an Atwater Kent 55 radio with Atwater Kent speaker, c. 1929. It appeared to me to be in very good original condition although not working. It sold for \$400, very dear but then it was most attractive and I have not seen another for sale. An Edison Amberola 50 in a partly home-made case sold for \$425 and a suitcase of 35 Blue Amberols \$80. Ashburton sales tend to be dear and yet you will not see many collectors or dealers in the crowds. The bidding seems to come from red-faced, tweedy types (to say nothing of the men with them), tempting you to wonder if the local farmers are as hard up as their pressure groups would have us believe.

Leaving the auction scene, I have just bought, through a fellow member agency, a collection of about 1500 late classical 78s. I have not even looked through them but as we were unloading them from the truck I noticed the names you could expect on records bought now in New Zealand in the 1940s and 50s – Beecham, Walter, Gigli, Schwarzkopf, Landowslia, Rubenstein, and the usual labels – HMV, Columbia and Decca. The only slight hint of anything more exotic was a pair of white label Polydors of the Ravel Bolero conducted by Ravel. As far as I am concerned a lot like this is of little monetary value but is worth buying cheaply just for the music provided one has the interest and the space. Fortunately the vendor did not have any grandiose idea of value. Sadly the cabinets which had kept the records had gone ("to the auction rooms" but my spies have not reported them) and there was no trace of whatever was used to play them (assuming something was – they look practically mint). As I mentioned last time good quality radiograms of the 1950s and 60s are now a common sight but they are generally New Zealand – assembled. Where are the "connoisseur" machines advertised in the record magazines of 40 years ago? I suppose the logical answer is that so few were imported that it would be very rare for one to turn up in the weekly sales.

DIAMOND DISC MACHINES CONVERTED TO 78 ONLY: WHERE DID THEY COME FROM?

For a number of years in New Zealand Edison diamond disc machines have turned up with a needle cut reproducer only. My first machine was an unusual one but not like the others; the horn was not fixed. The owner of my machine declared it had never had an Edison diamond reproducer as I declared it should have. There were no diamond disc records with it, only 78's and some of these were single sided and early.

The next machine I was to come across was an Edisonic and again it was without Edison records or reproducer. The horn had been fixed putting a wood screw through the horn into the case.

On a visit to C. E. Woledge I was to remember to ask him the question on these machines. He produced the newspaper clipping you see reproduced in this issue. It seems that during the depression of the 1930's gramophones became very hard to sell. Mr Woledge said that E. W. Pidgeon & Company closed down all North Island wholesale shops, selling the Auckland one and moving all the stock back to Christchurch. They also closed the Dunedin shop and with their stock did likewise.

Diamond Disc machines that were sold were sold cheap. The reproducers were taken off and sent back to U.S.A. and disc machine types were fitted. Boy, look at the prices! The "Shubert" which used to sell for hundreds of pounds was sold for £26.26 – what a drop. These were hard times and no one had spare cash so the music industry suffered. We since have come across more machines where the horn has been fixed in the same manner.

We believe from a story we have heard that all the cylinders that were not sold were dumped or buried all those years ago. We also know that all the Diamond Discs, some 3½ thousand of them were sold to a Mr Lumby who owned a merry-go-round. He made a table model out of one of the large console models and fitted carrying handles so he could use it as background music at the

shows. He by this means was also able to avoid paying royalties.

From an advert he placed in the paper many years ago I bought all he had including what was left of the phonograph. I took a two ton truck to cart them home. They were all in their packets and in good condition except for the record covers which were smoke damaged. The whole collection escaped a fire which had swept through Lumby's establishment some years before.

EDITOR

RECORD OF RECORDS

"The Compact Disc":

WTN

For a number of years now I have collected machines and records, these have nearly all been of the 78 speed, but of later years I have come to realise that the plastic type 33-1/3, 45 and 16 speed will soon be a thing of the past.

During the 1977 year, the year we had our last convention we first heard of a new disc, the "Lazer Disc" or now better known as the "Compact Disc". These discs are certainly a lot better than the old 33-1/3 L.P. and in many ways so much so it looks like the L.P. will soon be a thing of the past.

1. Advantages are: no needle to break or have to replace.
2. Only one sided.
3. No record wear (an old Edison claim).
4. Computer selection of any track which covers equal to both sides of an L.P.
5. No scratch. This one is a big advance as we all know what an old and worn L.P. sounds like.
6. Much more compact in size.
7. More durable, made of aluminium.
8. Improved sound quality.

The main disadvantage is price. These cost \$35.00 each in New Zealand where L.P.'s vary from \$10.00 to \$15.00 etc., but this is only half the price of the compact disc.

Where does this all lead? Well to start with the ONLY 16 r.p.m. record I have been able to obtain is one for the talking book. These I understand were made for speech and are very suitable for talking book records.

Most of the phonographs over the last 10 years will not play these records, so these seem to have found their demise from the start. The 45 r.p.m. was to find its way into the juke box field. Interesting that these are the same size as the old Berliner discs. The juke box ones were made with a very large centre and were made for both markets, having a small type standard which is held with three small bits so it could be knocked out so as to fit the juke box. These juke machines will soon also disappear to be replaced by the video, and so the 45 will become a collectable item also. I find these hard to obtain in their original packet. It is also amazing what has been put on this size of record; some of which does not seem to have been repeated on the larger diameter.

The long player or 33-1/3 as we all know it came first as the mono record and then as the stereo. These when new are free from scratch but do not provide the quality of sound of the compact disc, but may be very pleasant listening nevertheless.

In the issues to follow we hope to cover for your interest a little of those L.P.'s we have found.

We hope readers will reply with further information.

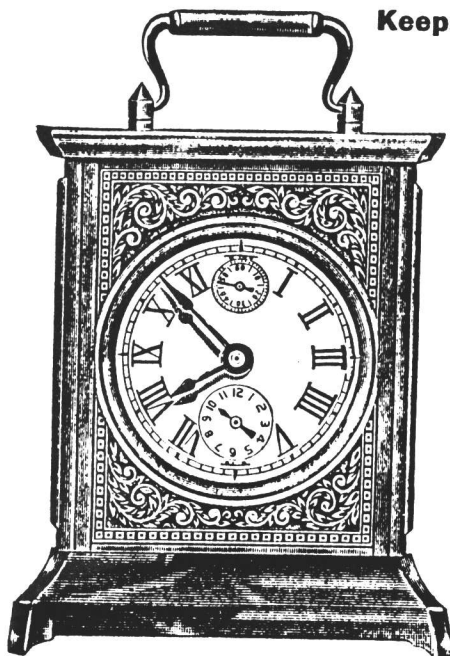
MUSICAL ALARM CLOCKS

Our illustration comes from the 1938 catalogue of Johnson Smith & Co. of Detroit, purveyors of novelties, puzzles, trinkets etc., in fact an amazing variety of rubbish.

This type of clock is frequently seen in New Zealand and some readers may be surprised to learn that it could be bought new as late as 1938, as in appearance it could pass as c. 1900. It has a small but effective cylinder musical movement in the base. A variety of tunes is known — one seen in a local shop played the music-hall classic "It's a Great Big Shame".

By 1938 these clocks could have been old stock but we think that they were still being made, probably in Germany. They illustrate the fact that many "collectables" are tricky to date on style alone.

The Musical Clock



**Keeps Extremely Accurate Time
Plays A Tune For Ten Minutes
A Music Box and Alarm
Clock Combined**

Perhaps the most unusual and distinctive feature of this Musical Clock is the charming music which it plays. The pleasant music will continue for about ten minutes, and can be set to play at any time, in much the same manner as an alarm clock. In fact, many people employ this clock in order to avoid the harassing and tormenting racket that comes from most alarm clocks. Most alarms vex and irk one so much that they enrage rather than awaken you. Instead, the Musical Clock gently lulls you out of your gentle slumber and at the same time refreshes you as nothing else can. Each clock plays an always-popular tune, such as: "Blue Bells of Scotland," "Last Rose of Summer," "Sweet Marie," "Home Sweet Home," "Tea For Two," and other favorites.

The clock is extremely accurate, and you can depend upon it to be the one clock in your house that is always correct. Its works are meticulously and scrupulously built to perform with the unerring exactness of a master clock. It will soon become the standard by which your whole family, and even your neighbors, will set their watches and clocks.

The illustration shows its classical splendor. The case is beautifully embellished with intricate flourishes that, while they are extremely pretty, are not at all bombastic. It is a majestic and imposing clock made of bright nickel silver to conform with the modern trend. Partially made of polished brass to give it a refined and elegant appearance. It is a clock that fits into the most elaborate room; and any room, despite all its former elegance, seems to become more refined when this clock is added. Indeed, in most cases the clock is usually placed in some conspicuous place, so that the entire room seems to share its beauty.

Never Seen Its Equal

"... forward me three more of your Musical Clocks. Friends and myself are very much pleased with these Novel Clocks. I must say for its quality and price I have never seen its equal."—**Dr. A. Carter.**

Wouldn't Part With It For Fifty Dollars

"... got your Musical Clock on the recommendation of a friend. . . . I am pleased with it. I wouldn't part with it for fifty dollars."—**A. G. Johnston.**

Simply Delighted

"... simply delighted with your wonderful clock. Have never seen anything to equal it anywhere."—**T. J. McMahon.**

Ten Times Better Than I Ever Expected

"When I wrote, I felt sure I was getting something good but it is ten times better than I ever expected. I enclose money for six more."—**Prof. Armstrong.**

No. 9135 THE MUSICAL CLOCK. Price Postpaid **\$8.50**

No. 12

According to Hazelcorn this was the first model to have a fancy case, all the previous models had flat sides and straight mouldings.

He says the first A.T. cabinets had small pillars at the corners and ornate carved mouldings on the lid. Larry Schlick has sent us very good pictures of two models which he has. We will label them one and two.

The motors of both models appear to be the same, but Hazelcorn says the later chassis and trunion assembly was made of pot metal which after years buckled or locked up.

The motor is very similar to the model A (see page 29 Vol. 20 Issue 3 & 4) except that it has two main springs enclosed in a steel barrel made of sheet metal.

The first model, used block numbers which started where the model A left off and was produced through 1905. Estimated numbers produced are 70,000 this is with the low angle Trunion, and 20,000 with the high horizontal Trunion. On model number two the corner mouldings are missing.

The A.T. had one of the longest production runs of any Graphophone. Despite this it is probably found in New Zealand in a ratio of about one to every fifty Edison Standards.

SOME BOOKS FOR THE COLLECTOR

Keeping up with the output of books to do with machines and records etc. is a fulltime job and a far cry from the days twenty years ago when, for the New Zealand collector, the main problem was getting Reserve Bank permission to send to the States for a copy of **Tinfoil to stereo**. These days interesting books come and go with great rapidity, so much so that, situated as we are far away from Europe and America, few can afford to buy everything available at any one time.

We have imported some copies of two books distributed by EMI Music Archives which we can supply to New Zealand members at \$16.00 each plus postage. The first is **A guide to collecting His Master's Voice 'Nipper' souvenirs**, compiled by Ruth Edge and Leonard Petts and published in 1984. It is a toughly-bound paperback of 311 pages, generously illustrated in black and white. An enormous amount of research in EMI archives and elsewhere must have been needed as the book not only covers every imaginable item ever sold in the form of, or printed with, the famous dog and/or gramophone (e.g. needle tins, posters, ornaments, record covers) but also supplies, wherever possible, production dates and original prices. This information is presented in such well-organised and readable fashion that it appeals to a much wider public than the specialist collector of 'Nipperie'. Even though much of the advertising material covered may not have reached New Zealand it is instructive to learn what was produced. This book is highly recommended and is no doubt becoming dog-eared (couldn't resist it) on bookshelves all over the world by now.

The second book of which we have a few copies is **The incredible music machine**, written by Russell Miller and Roger Boar and published in 1982 by Quartet Books, London. It is a hardback 10½ inches high of 287 pages, extensively illustrated in colour and black and white. The dust cover blurb claims that this book is a history or recorded sound "from the invention of the phonograph and the first primitive recordings in the early 1880s". Taking this as the first sentence of the book, we have to say that it is a bad start, combining an error of fact with a sweeping claim which the text does not bear out. It is actually a history of the Gramophone Co. and EMI and their recordings from the Berliner period up to and beyond the Beatles. Edison and the cylinder receive a brief mention before the authors take up the familiar saga of Berliner, the Gaisbergs, Caruso and so on. Leonard Petts is credited with historical research, of which there is plenty of evidence. Indeed, once the reader realises that this book does not cover anything much besides HMV recordings and recording artists, he or she can settle down to an entertaining and informative text written with the skill one would expect given that Russell Miller, the principal author, is a feature writer and columnist for the **Sunday Times**.

We try not to devote book reviews to pointing out errors but the illustrations of this book and

their captions cry out for adverse comment in at least three areas. For a start, the book boasts a colourful dust cover comprising portraits of many famous recording artists (and George Bernard Shaw) grouped around young Yehudi Menuhin listening to a Dog Model. A painstaking effort so surely the artist (Graham Ovenden) could have studied the anatomy of a Dog Model and made the reproducer-horn connection more accurate without detracting from the stylised appearance of the machine. It would be amusing to collect the anatomical hashes that graphic artists, wallpaper designers and others have made of that logical little bit of plumbing and its support. The second aspect of the illustrations which is open to criticism is the inclusion of several full-page colour reproductions of period sheet music covers. These are good to look at but do not contribute anything very much. The third area of criticism is the most serious, that of wildly inaccurate or misplaced photo captions. Once again we get off to a bad start in the perfunctory section on Edison, with Sarah Bernhardt labelled "the first great recording artist", and Edison shown with "his first phonograph" which appears to be a Triumph — not only that but the photo is the wrong way round. One Tony Locantro receives credit on the title page for captions — why? Further on the captions are adequate but seem unwilling to associate with their intended pictures. Cicely Courtneidge is identified as Tessie O'Shea and vice versa, Jussi Bjorling as Tito Gobbi. Even when photo and name belong together doubts arise. Chaliapin is shown as Boris in the manic pose and rags usually associated with his role as the Mad Miller while Fats Waller, who was born and bred in New York and seldom visited the South, is captioned Fats Waller in New Orleans, presumably on the odd assumption that all great negro jazz musicians must have come from there.

Okay, so this work contains some sloppy and misleading errors. It is still good value at the price for its size and quality of printing. Highly entertaining even if not always as the publishers intended.

Remainder tables in bookshops can turn up real treasures amongst the rubbish that appears to have been published for the remainder trade in the first place. Just before Christmas one of our local members spotted a large volume with an irresistible cover in London Bookshops' Christchurch branch. This was **An illustrated history of phonographs and gramophones** by Daniel Marty, published in 1981 in Lausanne, Switzerland by Edita. It has 189 pages, is extremely well printed on heavy paper and is lavishly illustrated, mostly with excellent photographs (many in colour) of machines. The book is a translation from French, the original French edition having appeared in 1979.

This book does justify its title. Its illustrations are superb and it is indeed a history covering Edison, Columbia, Pathe, Lioret, the Gramophone Co., Zonophone and minor makes. Not much space is given to records. M. Marty looks at the pre-phonograph period (Scott, Cros et al.) so that the book is clearly a history from the very beginning — until when? No cutoff date is specified but almost every machine pictured is pre-1914. Since all the photos are of the author's own collection one might assume that this factor took precedence over any notion of a strict cutoff point.

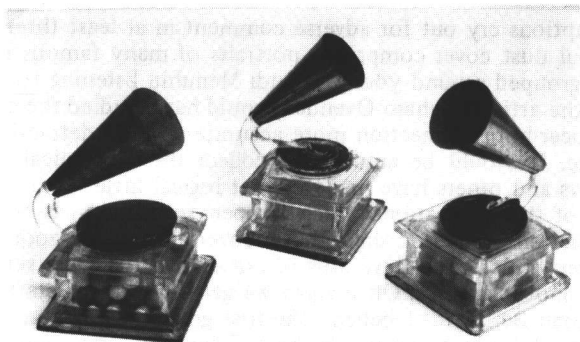
The French connection is interesting in several ways. Marty presents us with English and American machines as they appeared in France and of course he covers the French makes so rare and exotic here. The chapters on Pathe and Lioret are particularly valuable while machines such as the Cannevel and Combret will surely be completely unfamiliar to many collectors. Come to that, who of us has seen a complete Bettini phonograph?

The standard of accuracy of the text is generally high but there are errors which may stem from lack of direct knowledge of some machines. For example, the Edison Opera is described as "the only Edison made with a stationary sound-box". The translation into idiomatic English is quite good but some terminology retains a Gallic flavour even when applied to non-French machines. Reproducers become "diaphragms" and 5-inch cylinders, even for Edison and Columbia, are all "Stentor". The bent-wire contraption used on Pathe cylinder machines is referred to as the "Verite" system, a name new to us.

Unfortunately we cannot supply Marty's book. Our member who found it for sale had to pay \$54.99 even off the remainder table. He saw only one other copy so he bought that as well on the assumption that another member would be interested. This was wise since the two copies were the



Musical hall table?
(see Market Report)



Glass candy containers, c. 1905-10
(L. Schlick collection)



Canadian Berliner trophy
(photos L. Schlick)



Gramophone Co. pen-holder, c. 1925
(L. Schlick collection)

only ones in Christchurch and made up a third of the total in stock in New Zealand. There is a faint hope that the firm may find some more but it seems that the book is destined to become as much of a rarity here as many of the machines in it.

KINGSTON HOME RECORDER

A number of years ago Bill Dini came across a home recorder for recording; it is thought on aluminium blanks.

When Bill's recorder turned up we had not heard of them except in an advert in a collection of cuttings in a scrap book put together by Ernie Hunt of Featherston.

In recent years one has been given to me and with it a slip of paper with "Direction for use" and also Needles for Tracking and Needles for Cutting. So far no one else either here or abroad has come across one of these outfits but we would like to hear from anyone who has.

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

MAKING RECORDS AT HOME

Part 3

"Wiping" consists of erasing the recorded surface with a solvent such as benzoline, naphtha, petrol, or paraffin, applied with a clean linen rag free from fluff. The cylinder is first briskly rubbed from end to end, and when all trace of engraving has disappeared, it is smoothed off in the other direction, and a final polish is given with a silk handkerchief. But a blank once wiped has lost its best qualities; if erased several times the cylinder becomes lumpy and runs untruly.

The best method of removing a record from a wax cylinder is by shaving. A shaver is an attachment to the carriage of the phonograph, which is fitted with an adjustable sapphire, or steel, cutter. This tool — acting on the principle of the lathe slide-rest — traverses the revolving cylinder from end to end, taking off a clean shaving. Some of the earlier Home and Standard Edison machines are thus equipped.

Shaving may be repeated many times until the cylinder walls become so thin as to be brittle. The better class of phonograph is provided with an attachment for shaving blanks; but failing this, most large dealers will undertake the operation for a small charge. Anyone possessing a small lathe may easily rig up a shaving device. The traverse should be slow, the speed high, and the tool buffed to a perfect edge of somewhat obtuse angle. The cut taken should be extremely light, only sufficient to remove the engraving at three or four traverses, or the surface will be splintered; a lubricant of glycerine and water frees the shaving.

The Recording Room:

An ordinary house offers little choice in this matter, and therefore only a general idea of requirements need be given. A long and narrow room is more suitable than a square one. Heavy carpets, furniture, and hangings absorb much sound; but a completely empty and uncarpeted room gives rise to echo and confusion of the record. A very lofty apartment is undesirable. Screens of various shapes and sizes are much used to deflect and regulate sound in professional studios.

The Easiest Records:

There is no doubt that one of the easiest sounds to record is that of whistling. Place the whistler opposite the horn, set the machine going, and let him whistle at the spinning blank. When the latter is dusted and tried over, the result will probably be a fair reproduction of the performance. Unfortunately, whistling records lose their charm on a few repetitions. The flute, the piccolo, and fife are not so easily recorded, as will be presently explained.

The next simple sound to reproduce is speech. A clear voice of tenor quality is easiest. The enunciation of every syllable must be distinct, and the volume of the tone should be kept up throughout. Shouting causes "blasting," but if the voice is dropped too low it will fail to record intelligibly. In brief, the recorder exaggerates every modulation.



An LP now rare and of historical
interest, c. 1960



THE BROOKS AUTOMATIC REPEATING PHONOGRAPH

Plays Any Kind of Record—Any Desired Number of Times
and Then Stops Automatically—The Phonograph
Sensation of the Age

MR. DEALER:—

You cannot duplicate the value we offer for twice the
price. In size and appearance the "Brooks" compares favor-
ably with Instruments retailing for \$300.00 and up.

In tone qualities it is unexcelled by any talking machine
on earth! In mechanical equipment and automatic features
it is years in advance of its nearest competitor. We have
been building talking machines for three years—last year
our sales doubled every four months. The BROOKS DEAL-
ER has no competition. The machine creates interest and
discussion—it is self-advertising. Send for particulars,
terms, prices. Do it Now.

BROOKS MANUFACTURING COMPANY

TALKING MACHINE DEPT.

SAGINAW, MICH., U. S. A.



VIEW OF CONTROLLING DIAL.
This dial sets, starts and stops
the machine. Will play any desired
number up to nine or continuous.

SIMPLEST MACHINE TO OPERATE

Instructions
Set the needle at the inner edge
of record cutting and then move
pointer to the figure designating the
number of times you wish record
played.
That is all. You can now forget the
machine. When the record has been
played as many times as set for, the
machine will stop automatically with
the tone arm suspended in the air
above record.

HEIGHT OF CABINET 50
INCHES
FURNISHED IN OAK OR
MAHOGANY
SPRING OR ELECTRIC MOTOR

1918 American ad.

Those who have been used to public speaking, or who have successfully studied elocution, will find little difficulty in making a good "talking" record.

Next in order of difficulty comes the reproduction of singing. Unaccompanied solo-singing, only, is referred to. To include an instrumental accompaniment with the vocal record is a further step. Duets, chorus-singing, and the recording of instrumental music are yet more advanced, and should only be attempted after experience in simpler work has been gained.

It is assumed that the general scheme of procedure already given in this chapter has been studied, blanks, spare diaphragms, and styli provided, and the machine (phonograph) put in the best condition to ensure smooth and silent running. Let the machine now be set steadily and level on a firm support, with a suspended horn attached by 5/8 in. rubber to the carriage stem. The cutting of the stylus having already been tested and found to remove an almost unbroken, hair-like shaving, the speed is adjusted to 100 revolutions per minute, and the motor proved capable of maintaining that speed against the drag of the cutter.

Begin with the simplest subject, whistling. Engrave the blank in short lengths of 1 in. or less, and test each result with the reproducer as you go, modifying the next attempt as required. Employ a 12-in. by 4-in. millboard, or string-wound metal horn. Start the motor, and lower the cutter when it has reached normal speed. Approach the lips to about 6 in. distance from the horn, and direct the sound straight downwards into it. Go somewhat nearer while emitting low tones, or those formed by the indraw of air; but retire several inches when following shrill and rapid movements, piccolo imitations, shakes, etc., and also on powerful notes in the middle compass.

When trying over these separate lengths (the same trumpet will serve to reproduce, for the time being), take careful observation of the quality of the recorded sound in each case, and note the best results for future guidance. The gift of facile and melodious whistling is somewhat rare, but the writer has a few records of this kind that compare not unfavourably with others made by fife or piccolo.

Faults and Remedies:

Assuming the original sounds to have been clear and tuneful, analyse the several reproductions as follows: If generally weak, and in parts barely audible, the diaphragm is probably too stout for this special purpose, although it may be suitable for others. If the general effect is fair, but blasting occurs on high notes or rapid movements, the performer's methods were at fault, and must be modified on the lines suggested above. If the notes are not pure in tone, but betray harmonics, harshness, and a suggestion of buzzing here and there, a loose diaphragm or stylus may be suspected, and the defect must be found and made good with wax, shellac, or Seccotine, according to circumstances. Loud, but thin and blatant reproduction mostly indicates a flimsy diaphragm; but it may be caused by the stylus being set too far back and taking too deep a cut. If occasional falling-off to flatness is also evidenced by such a record, an over-deep cut is certainly indicated (by the slowing-up of the motor). The remedy, of course, is to bring the stylus a shade forward on the disc; if the holder has an annealed stem (B, Fig 75), this may also be bent to present the edge of the tool at a less obtuse angle.

When it is desired to test a number of diaphragms in the same cell to suit a difficult quality of sound, time is saved by attaching the discs to the rubber gasket with hard beeswax (procured from a clock-jobber) instead of Seccotine or other cement. The glasses may be quickly fastened or detached by the application of gentle heat. No more than sufficient wax, a mere trace, evenly spread, should be used, or it will clog the glass and rubber, and impede their resiliency. The stylus holder may also be fastened with wax, just sufficient to give a firm hold on the glass. By warming up (with a piece of heated wire), the position of the cutter may be quickly altered, and this is often necessary to obtain a good result.

When a thoroughly satisfactory glass has been selected for a given range of subject, it is best permanently fixed in the cell with Seccotine or rubber solution. Several recorder cells, provided with discs adapted to various qualities of tone, should be kept on hand. No single diaphragm can render more than a narrow range of subject.

Records of Speech:

Before attempting to make a "talking" record, practise speaking into the horn with level, sustained, and distinct utterance. This is not the simple matter it may at first appear.

The average person speaks best when standing upright, in an easy attitude with the head slightly thrown back. A sitting posture is less desirable, and a stooping position tends to muffle tones. Therefore raise the machine about 5 ft. and let the mouth of the suspended horn be set to the level of the speaker's lips, in such manner as to permit the sound to travel into it almost horizontally. Let the machine run (without a blank or the recorder), and allow the carriage to traverse; then speak a sentence or two clearly into the horn at a distance of about 4 in. to 6 in. A little practice will familiarise the beginner with the sound of his own voice, raised considerably above its ordinary pitch, and employed under novel conditions. The slight sound of the running motor, conveyed outwards by the horn, will soon be disregarded, although at first it is not a little distracting.

To be continued —

ADVERTISEMENTS

Wanted to Buy:

88 note player piano rolls and reproducer for Rex-o-phone over horn gramophone.

Wanted:

Words, photographs and information on phonographs and gramophones. Photo copies of catalogues or advertisements not seen before in fact anything that members think will be of interest to members. Write — W. T. Norris, "Waipapa", Swannanoa, Rangiora, R.D. 1.

For Sale or Swap:

500 needle tins, most in mint condition. If you have any to swap send photocopy and I'll return my list by return post. Will also buy needle tins, record cleaning pads, needle sharpeners, advertising literature or any odd items relating to gramophones. Please reply: David Fisher, P.O. Box 4, Binton, Western Australia, 6502.

Wanted to Purchase:

Cylinder Records and Diamond Discs, plus Tarzan 78's. Please reply to: Mr P. Dalley, 2 William Crescent, East Tamaki, Auckland.

Wanted:

OVERHORN. Any design considered. Also Elbow for above. Top money paid. D. M. Mackenzie, 7 Sheriff Place, Hamilton.

For Sale:

Three Teddy Roosevelt Cylinders in new condition. \$80.00 U.S. Please write: Mr R. Laboda, 1641 Mattingly Road, Hinckley, Ohio, 44233, U.S.A.

Wanted to Purchase:

Edison Gem (Black) Model 'B'. Parts required.

1. Mandrel (assembled with cylinder pulley and gear).
2. Winding Handle.

Please reply: Mr W. Dunn, 22 Suffolk Street, Toowoomba, 4350, Queensland, Australia.

For Exchange:

Monarch Senior, in good order. Will swap for similar age and type machine of another make — or some ornate cased machine. Also will swap unusual needle tins or buy (including "Worth") — also collection and cleaning pads. Write: D. Mackenzie, 7 Sheriff Place, Hamilton, New Zealand.