



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

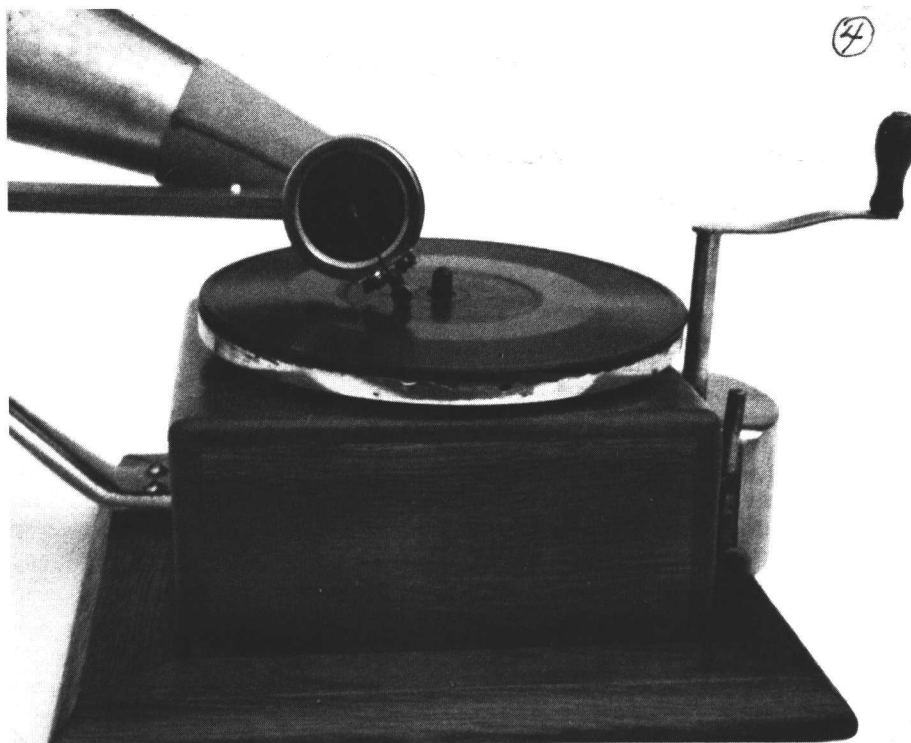
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EDITOR: W. T. Norris,
"Waipapa",
Swannanoa,
Rangiora R.D.1.,
NEW ZEALAND.

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

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Berliner (See Article)

Photo B. Wiese

FOR YOUR INFORMATION

We must apologise for the error in the previous issue of the Phonograph Record. Volume Twenty-Two should be Volume Twenty-Three.

We request all members to alter the Number on their copy. This will avoid confusion in the future.

We would like to thank Mr Blonder for sending us copies i.e. reprints of pages taken from the "Talking Machine" and "Radio Weekly".

These have been interesting and informative. I believe these publications followed on from the "Phonograph and Talking Machine Weekly". Two Issues ago under "Blonder's Find" we are sorry for confusing him with his partner, Mr Tongue.

The exchange rate, postage and parts, all seem to be on the increase. The good news is, that Subscriptions remain the same for 1988-89.

PARTS AVAILABLE

The Society has been able to replenish supplies of several items on our sales list and these are mentioned below, together with a few of our popular sellers. Members are reminded we are a voluntary Society and therefore, we request a limit of three per order for items such as horns, cranes etc., in order that our supplies be fairly distributed.

Columbia Trump petal horn – 11" – unpainted – \$48.00.

Brass belled witch's hat – 14" – polished, unpainted – \$33.00.

All brass witch's hat – 14" – \$35.00.

Edison Fireside or red Gem petal horn – painted – \$50.00.

Edison Gem funnel horn – \$15.00.

Edison reproducer elbow – \$16.00.

Leather elbow – \$7.00.

Edison Amberola 30 front grille – unpainted – \$5.00.

Edison Amberola 30 front grille – wood-grained – \$8.00.

Edison cygnet crane – \$22.00.

Edison front-fitting crane – \$22.00.

Top support piece for front-fitting crane – \$3.50.

Foot support piece for front-fitting crane – \$11.00.

Connector rubber – 50c. per centimetre.

Edison Black Gem crane – \$15.00.

Edison cygnet crane suspension adjuster – \$6.00.

Edison cygnet crane suspension spring – 50c.

Amberola 30 handle – \$12.00.

Amberola 50 & 75 handle – \$12.00.

Winding handle knob – stained – \$2.00. Wooden handle stained – \$3.00.

Lugs for carrying handle – per pair – \$7.00.

Gem lid screws – per pair – \$4.00.

Standard feedscrew cover – \$8.65.

Standard gear cover (2 min. only) – \$7.50.

Driving belt leather – 50c. each.

Turntable felt – (green) – per piece – \$2.00.

Transfers, posters etc.

Gasgets for reproducers – 25c. each.

(All prices quoted in New Zealand currency).

ILLUSTRATIONS

We try to provide a variety. In this issue we have a photo of Bernard Wiese sitting on the

NO.15 COLUMBIA. H.G. 1899.

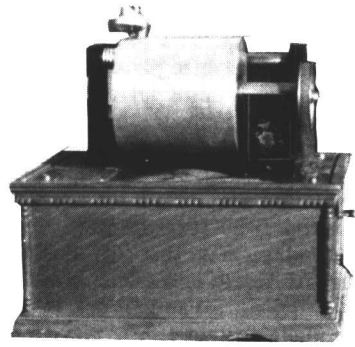
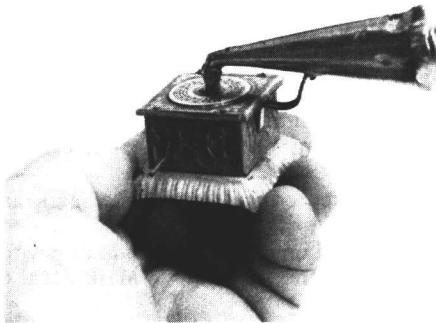
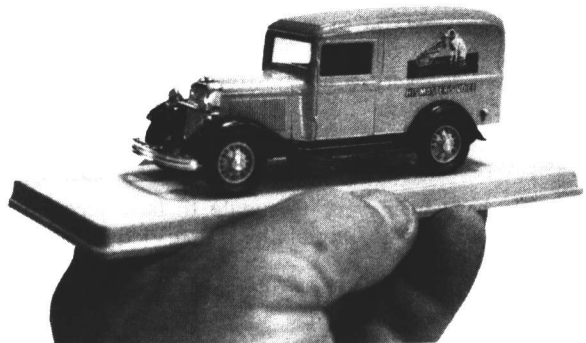
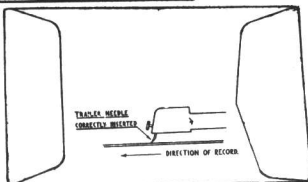
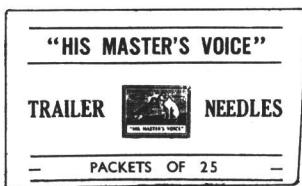


PHOTO FROM HAROLD BURTOFT AUSTRALIA



GERMAN 'PENNY TOY'

Photos courtesy Larry Schlick



MODEL FORD PANEL TRUCK

bumper of his van. The photo was taken at the Edison Winter home, Fort Myers, Florida last winter. Note the licence plate.

Bernard also sent us all the illustrations of the European Trade Mark Model Berliner on the front cover and also inside this issue.

The article on De Forest we took out of a book we came across except for part of an advert for De Forest valves which came from the first lot of material Mr Blonder kindly sent us. The First Day cover was sent to us by Larry Schlick as was also the photo of the German "Penny Toy" made around 1900-1903 he says originally sold for one penny and worth two thousand times as much nowadays. You just turn the handle (crank) and music comes from "within". Is three inches from edge of box to end of the horn.

The Model Ford Panel Truck is all metal and French made. Is two inches long by two inches high and made around 1980-1983.

Photo from Harold Burtolt, Australia:

Taken several years ago but shows a section of one of his display rooms: Harold is turning the handle of a non-clockwork barrel piano, (Spanish 1880). Also 11" Serpentine Polyphon, 19-5/8" polyphon, London Model Diamond Disc, DX Amberola, Laboratory Model Diamond Disc etc.

RECORD LABELS PART **from D. L. Taylor Collection (Continued)**

ELECTRICS:

Ordinary record: brown and white label, 78rpm, recorded in U.S.A. in 1972 at the Krupp Comic Works. Sound best when played with an LP stylus.

Oriole, black label, made in England, there was also a red label "International Series" made in the late 1940's.

TRADE MARK "BERLINER"

In Volume 18 we illustrated the last of the model "Victors". Since then we have had photographs of a trade mark model made in Europe. Its owner Bernard Wiese says that it came to Arizona, U.S.A. in a container of Antiques from France.

The motor is identical to the other machines. The horn, reproducer box, trade mark and spring cover and also the brake are all different.

Has an Exhibition reproducer made in Great Britain. The horn is unusual being made of pewter. Other features of note are no hold down fitted to the record centre, angle Trade Mark decal on side of case as well as a French decal.

Is uncommon to find a machine so complete as this one, has box for reproducer and a carrying case felt lined and even complete with locking key.

We are grateful to Bernard Wiese of Westlock Alberta, U.S.A. for the clear illustrations and information.

There is a very good illustration of this machine in Daniel Marty's book page 41 "Phonographs and Gramophones". The difference here, his model has a hold down to hold the record on.

MOTORS

We have been very fortunate to have received from Harold Braken some excellent material, all well illustrated, explaining which Victor Motor belongs to which, and with information on how to repair them.

We feel sure Machine Collectors will enjoy the following.

Many thanks, Harold.

W. T. Norris

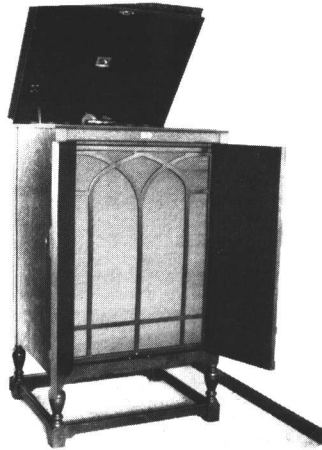
RE-ENTRANT

MODEL 202



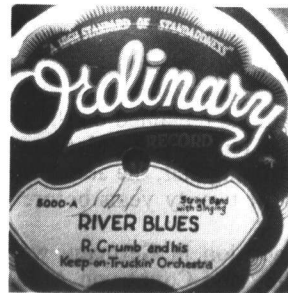
1930

PHOTOGRAPHS BOB WRIGHT



RECORD LABELS

D L TAYLOR

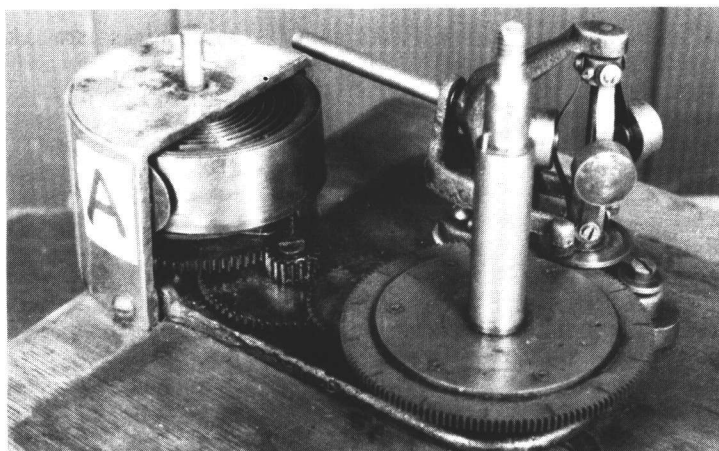


VICTOR – VICTROLA MOTOR IDENTIFICATION (and repair information) Part 1

by Harold Braker

Listed and pictured below are most of the distinct variations of wind up motors used in front mount, rear mount, and enclosed-horn Victrolas. These are the types most commonly found by collectors. An exhaustive study this may not be, but I hope it will be of interest to those who like to “tinker” with motors as I do. Descriptions of “portables” are lacking due to the difficulty of finding previously written descriptions and pictures of them. No one should use this as a “precise guide” as exceptions to the rule may abound; however, as a guide to comparison and repair the collector should find this of some interest. Some dates and data have been retrieved from old advertising; technical comparisons are derived from personal experience, and photos were personally taken by the author.

I would appreciate contributions from other collectors who can provide pictures and information of other types of motors which may have been used by the Victor Talking Machine Co. in America and Canada. As the saying goes “A picture is worth a thousand words”, so I have tried not to repeat in words what is obvious visually.



Canadian Berliner A & B Motor (Photo courtesy Brian Sturch)

Picture A, VICTOR A & B (Trademark)

(Motor as shown from a Canadian version). Unless one possesses a small lathe and is prepared to make bushings for the gears, governor pivots, and replace the governor drive gear (148 teeth), with a substitute from the Boston or Berg gear companies, the effort often results in a noisy but workable motor. In any case just having a Trademark machine which is altogether, lubricated and working is satisfaction enough.

(To be continued)

DE FOREST

A fourteen-year contract with Lloyd's, signed in 1901, called for the erection of wireless stations all along the English coast. The British Admiralty contracted for equipment for thirty-two ships. Marconi operators remained on the Marconi company's payroll.

The important patents of the Marconi system included Oliver Lodge's invention of a tuning system. Marconi's tuning dial, the aerial, the Fleming diode detector – which was an adaptation of Edison's discovery of twenty years before – and Marconi's magnetic detector which replaced the coherer.

Marconi's competition in Germany were the two systems of Professor Ferdinand Braun, and that of Rudolf Slaby and Count von Arco which were merged by command of the Kaiser into a

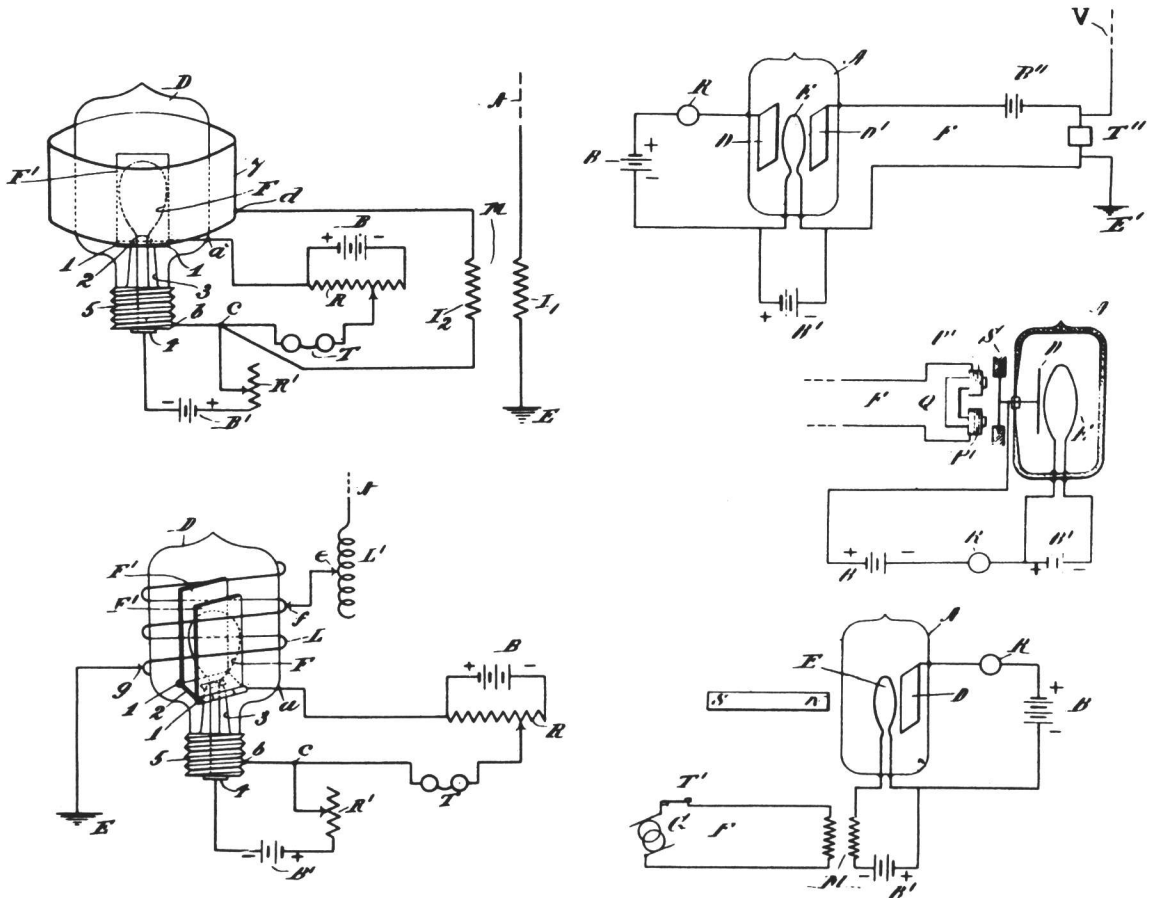
single corporation: *Telefunken*. *Telefunken* set up stations on Long Island and offered to sell sets outright to the United States Navy. Marconi refused to make any installations except on a rental basis.

Marconi and *Telefunken* both concentrated on radio telegraphy. The transmission of the human voice — radio telephony — was pursued only by Americans in the early years.

When Lee de Forest took his first wireless job in 1899, he was already considerably behind another American, Reginald Fessenden, who made three important contributions.

Instead of the coherer, Fessenden developed the “electrolytic detector” which was a fine platinum wire resting on the surface of an acid. Direct current in the platinum wire formed a gas bubble which cut off the flow of any further current. When the alternating current of a wireless signal passed through the wire, the bubble burst. The instantaneous flow of current could then be heard in a telephone receiver. Fessenden’s detector remained the standard of sensitivity for a decade until De Forest’s great invention replaced it.

Fessenden’s second contribution was his plan to use high-frequency waves that were inaudible to the human ear, but could travel great distances. His “heterodyne” worked this way: a signal of 200,000 cycles was of course too high to be heard, but when the receiving set mixed this signal with one of 201,000 cycles generated within the set itself, the result was the *difference* between



De Forest's vacuum tube patent drawings show a wide variety of methods for impressing a radio signal on the third electrode.

the two frequencies — an audible note of 1,000 cycles. Fessenden planned to superimpose audible messages on a high frequency "carrier" to be subtracted at the receiving end, but Fessenden's arc generator developed so much extraneous noise that his plan was not feasible until a decade later when De Forest's invention made the "heterodyne" principle a reality.

Fessenden's third contribution was the use of the high-frequency alternator which remained in use for fifteen years when another adaptation of De Forest's invention made these great installations obsolete.

Fessenden broke with his company, which eventually was sold to Westinghouse. Finally, the rights were transferred, in the early 1920's, to the newly formed RCA for 450,000 shares of RCA preferred and an equal amount of RCA common; but Fessenden had been dead for many years.

De Forest first appeared in the picture in 1900. Marconi, *Telefunken*, and Fessenden were already in strong patent positions. In the five years before 1906, De Forest took out thirty-four patents which were of general interest but none was truly fundamental.

That first job in 1900 was with a wireless pioneer named Johnson; but De Forest left him in less than a year to strike out on his own. He borrowed one thousand dollars to build wireless equipment to report the International Yacht races of 1901 for the Publishers' Press Association. He planned to bring an electrolytic receiver of his own design called a "responder" to public attention. The attempt ended in failure; the apparatus was so delicate that it was out of order more often than it worked.

In 1902, De Forest met Abraham White, a stock promoter. White organized the American De Forest Wireless Telegraph Company, authorized to raise three million dollars by issue of common stock. The War Department gave him an experimental order for the Signal Corps, and the Navy, anxious to become independent of foreign wireless companies, also gave him an order. The United Fruit Company built a De Forest radio chain between Costa Rica and Panama.

In the meantime, White, the president of the company, had issued lush prospectuses and erected ninety stations across the country, most of which never sent a message. In 1907, De Forest discovered that his directors were looting the treasury by selling all assets to a dummy company. De Forest resigned, taking with him only those patents which were pending and formed a new corporation called the De Forest Radio Telephone Company to be capitalized at two million dollars. The Navy immediately ordered twenty-seven sets for a round-the-world flotilla.

In 1910, De Forest staged the first musical radio broadcast in history from the Metropolitan Opera House with Caruso. He also transmitted daily programs of music which were received by an ever-growing number of amateur operators.

In 1911, the government went on a crusade against wireless stock promoters and the De Forest company, unable to raise further funds, crashed. To recoup his losses, De Forest decided to concentrate on an invention which he had patented back in 1906. This was the invention which Nobel Laureate I. I. Rabi was later to describe as "ranking with the greatest of all time."

POINTS FROM LETTERS

Letter from W. Hecht, P.O. Box 75894, Garden View, Rep. of South Africa 2047.

Dear Walter Norris,

Thank you very much for writing and for your interest in the very beautiful Edison BEETHOVEN — truly a masterpiece in every way. I am very glad that you found it of interest. You have asked me to give you the details of its height, width, depth etc. and in doing so I must draw your attention to the fact that my data does not agree (and significantly so) with that given by George L. Frow in his (useful) book *THE EDISON Disc Phonograph*. Perhaps a revised version of this book with appear later in which numerous errors will be corrected. I hope so as it could be a veritable "Bible" for collectors (especially those who, coming after us (originals) will only have books to go on!) Many improvements corrections were made to Frow's other book on the *Cylinder Phonograph* (and new ones made ! when that was revised). In that regard I refer in particular to the error re Edison Long Playing Records which Frow describes as having "400 t.p.i. (tracks per inch)"

whereas they were (more incredibly?) of 450 t.p.i., simple multiplication of 3×150 of the "normal play" records = 450, there is really no way of multiplying 150 and getting 400 except by multiplying by two and two-thirds; **some gear change!** But you have seen the photograph(s) of this machine and will have noted that, like that lovely advertisement for the machine which appeared in Australian magazines at the time (1927) – and which I was not able to unearth for you in time for this letter – this machine has the elegant metal decorations on each of the doors of the cabinet.

From floor to the top of the "lids" my machine is exactly $44\frac{1}{2}$ " (Frow's 44 ""). We almost agree on width (his is given as $35\text{-}13/16$ ths) mine is $35\text{-}\frac{3}{4}$ ". (I can't type fractions on this machine; we are decimal here). DEPTH: There could be two measurements: –

Top of Cabinet, including Over-lap on Lids (it projects beyond cabinet) 21 " measured at base of cabinet (back leg to front) $20\text{-}5/8$ th". Frow gives depth as $21\frac{1}{4}$ ".

THE MOST IMPORTANT discrepancy is the description of the Left hand, record storage on the machine. On this machine the left hand Top (?Lid?) Flap opens to expose storage for 30 records inserted **vertically downwards**, the Left hand door in front opens to show a further storage for records (31 to 60) there. (Frow says Records storage 30 records behind left door). On this machine only the two front doors have "contrasting panels" the rest is plain, beautiful, Mahogany.

The Edison(s) are **never** met with in South Africa – or I have seen none here since we arrived 1933 when my father came here to produce records in Afrikaans and in the native languages for the firm that became Gallo Africa, my father's career as a "recording expert" as they were then called. He was apprenticed to the Berliner Electro-Mechanische Werkstätte Gesellschaft in the 1880's. This Firm was the sole agents for Edison Phonographs in those days and sold, repaired, serviced etc. these machines then most widely used in commerce in Berlin. From 1898 my father was recording in Berlin (also other musical centres such as Paris, St. Petersburg, Milano) and, from 1902, London when he made the first recording of Peter Dawson (whatever the "histories" may say). Because in Imperial Germany (Kaiserreich) no artist could join the Royal Opera but had to be invited to do so the Kaiser often expressed his personal choice for artists to perform during any season. He wanted Frieda Hempel as Germany's first Butterfly and brought her from Dresden for this but, as it is known, the Prince had a thing on the American singer Farral who was given Butterfly and Tosca over Hempel's head. But while such stars were in the capital the Kaiser often arranged for them to sing items of his choice and my father recorded these "private" sessions which, of course, resulted in famous singers singing not especially important material but songs the Kaiser wished them to sing for him. We had copies of many of these but, with so much else of irreplaceable value (like Bernhardt's 6 waxes of Racine's "Phéedre") lost them in a devastating fire here in Eikenhof (Tvl.) in May 1957.

Edison had wanted my father to come to the USA to join him there but my father's parents were shocked at the prospect of living in that wild land. Again in 1927 Edison asked him again but he was then building up Metropole and Piccadilly in London and could not. His many inventions (including the electric "pick up" etc.) made tremendous contributions to sound recording. When he died in 1964 I inherited what was left of his things after the fire. He had kept one copy of every one of his recordings (1898-1948) and one model of each of Mr Edison's machines. The best and most handsome were in the house that burnt down, the "overflow" in my father's workshop some distance from the house and these were saved so that after the fire only 46 Edison machines had survived. Of these I still have with me a 1898 Spring Motor, a Standard D, a Home E combination $2/4$ min. machine and Amberolla 50, a London Consol, and the Beethoven EDISONIC. (this has the number "348" deeply stamped into the cabinet woodwork in figures $3/8$ th" big and uses an Edison reproducer which is similar to that shown on page 204 of Frow's book (the square shaped version on the left in that photograph). Frow says this was firstly called a New Standard and later the Edisonic. All my machines are in perfect condition and in all respects genuine apart from a replacement of the fabric in front of the fretwork on the London Consol. My brother in Durban has other of the machines (Triumph, London Upright, Laboratory model etc.) as has my sister in Zurich (Switzerland).

So as you can see I was "born" a collector of Edison machines and recordings. I also have a very lovely G&T/HMV machine shown in the 1909 Dutch catalogues but, according to Proudfoot (Christies about 1911. This is the HMV Model XI Grant Library Bijou in mahogany (as shown page 47 Proudfoot's "Collecting Phonographs and Gramophones") it plays very well and is widely admired as an item of furniture too. We lost as many as 60,000 recordings in that fire but I have tried, world-wide, to buy in as many of my father's as possible and have now got:—

Cylinders wax, Blue Amberol, and Amberol 700 (includes white wax)

Edison Diamond Discs 1 402

Long Playing Diamond Discs 7 x 12"

Long Playing Diamond Discs 7 x 10"

12" Edison standard play (150 t.p.i.) 1

Needle Discs 10" and 12" 1 166

In addition a number of re-recorded L.P. of historic disc including the first two volumes of EMI's "The Record of Singing" with their spitefully written books.

I try to get one good example of each important artist's voice for this collection and that gets harder, and more expensive, as time goes by.

There is no indigenous South African machine, all were imported here and, due the Anglo-Boere War (or Second War of Independence as it is called here) and Lord Kitchener's "scorched earth policy" — where the homes of Boere sympathisers were burnt to the ground, the occupants given an hour to get out and take their possessions with them to the British Concentration camps (none took phonographs) there is little to find North of the Borders of the Cape colony right up to the Limpopo, the Borders of Rhodesia. So machines survived mainly in Cape Town. Port Elizabeth, Natal: both the Republics of the Orange Free State and the Transval being devastated (outside of Johannesburg and Pretoria) at that time.

After the Second World War some machines, especially radios, were made here (with main parts still imported) but there is no such thing as a South African machine in the collectors' sense of the word.

EXTRACT FROM:

Letter from Mr Dan Tillmans, Ridgecrest, California, U.S.A. dated April 1988:

... "Notes on the October/December 1987 Ponographic Record:

Around 1950, here in the United States, virtually all clubs and organizations began to decline in membership. The reason was the advent of television. Later, these partially recovered. More recently, there has been a decline in interest in the musical antiques. I think that this is due to the coming of high-tech video (video recorders and the like). This may be affecting you.

I have a Model Q exactly like the one on Page 12. It has a domed cover which is missing or simply not included in your photograph. It attaches with long screws which pass through the top of the lid into screw holes in the wooden base. One of these holes can be seen in your photograph...."

Contribution From:

Bill Riches, New South Wales, Australia.

An item in the May '88 Newsletter of the Phonograph Society of South Australia:

"On the sad side, last December we lost New Zealander — 78 recording artist Jack Christie who died following a heart attack. Jack recorded such numbers as "Overlander Trail", "Barnacle Bill the Sailor" etc. for the TANZA label in the early 50's. He gave show business away in favour of family commitments in the late 50's". ...

Contribution From:

Bryan Blanchard, Timaru, New Zealand.

From Columbia Records, 1927. N.Z. Edition Catalogue:

These are some of the records listed in this catalogue which will be known to most of our older members.

Charles Penrose

The Laughing Policeman

No. 4014

Harry Tate	Motoring	No. 320
Will Fyffe	I Belong To Glasgow	No. 961
Ella Shields	Burlington Bertie	No. 629
Fred and Adele Astaire	Fascinating Rhythmn	No. 3696.

Listed also are records by Layton & Johnstone, Billy Jones & Ernest Hare, The Denza Dance Band, Sir Henry J. Wood, and the New Queens Hall Orchestra, Dame Clara Butt etc. Records were priced then, 10" 78's 5/- to 8/- and 12" 78's 7/6 to 18/-. Also listed are tins of needles for your wind up gramophone. 200 needles in metal box 1/3 and cartons of 1,000 for 7/6. Boxes of 50 Fibre Needles 1/9.

Over the years there have been many sizes and speeds of records. The smallest record is 1-3/8" and the largest 20". With round 16 sizes in between, like 6", 8", 9", 11", 13 3/4" etc. On the speed side we are used to 33-1/3, 45 and 78 rpm. But over the years speeds from 120 down to 16-2/3 rpm have been used.

COLUMBIA SERIES

No. 15

MODEL HG (HOME GRAND)

1899

Here we dive into another tangled web as there are four 5-inch mandrel Columbia models of similar appearance: the HG, AG, AD and AF. All four are recognisably based on the AT in contrast to the GG which is like no other Columbia model. The GG, for all that it was "designed" by Thomas MacDonald, is obviously a 5-inch copy of the old Edison Spring Motor phonograph. Its top works are so "Edison-looking" and so unlike other Columbias that we wonder why Columbia made it so.

The HG was the first of the more compact, typically Columbia 5-inch models. As introduced in 1899 it had a double-spring motor and a case like that of the AT, i.e. with narrow corner pillars. Late in 1899 the HG was reissued with a 6-spring motor in a more elaborate case (oak, as for nearly all Columbia cylinder machines). This case was more massive with rope-twist moulding along the top edge, a recessed front panel bearing the "Home Grand Graphophone" transfer and recessed corner pillars. It was a well-proportioned design which Columbia used with modification on its early disc machines.

It seems that both version of the HG had nickel-plated bedplates and black chassis with red and gold decoration. Both sold for US\$100. The early version was sold with the small aluminium reproducer known as the Heavy Eagle, with a diaphragm diameter of 1-5/32". The later version had the D reproducer which was wider (1 3/4").

The HG outlasted the other domestic 5-inch machines, going by a catalogue from the collection of C. E. Woledge. This 40-page catalogue is undated but includes several of the front-support disc models so it must have been printed c. 1904.

The Editor has an HG in the early AT-style case. He acquired it by exchange from America some years ago. He was under the impression that the case was incorrect and that his machine should have had the more elaborate case (an empty example of which is in a Wellington collection). Since learning from Hazelcorn's book that both cases were used for the HG he is not so sure.

H.M.V. RE-ENTRANT

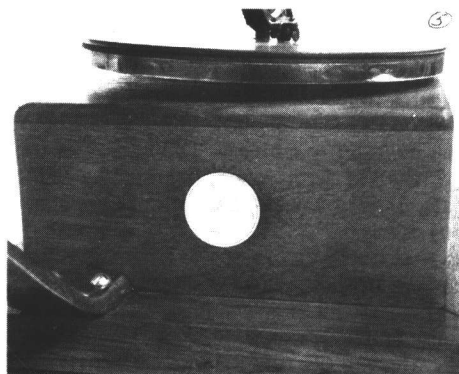
There were a number of models of these and are all depicted in the H.M.V. 1930 Record Catalogue. Dick Hills of Christchurch is the proud owner of the Model 202 illustrated.

This model manufactured in oak originally cost £90 (\$180) which was a lot of money in 1930 when the average wage was only about \$4.00 per week. A rare model in N.Z. Dick was fortunate to find one in such good condition. There are six models, all upright grands.

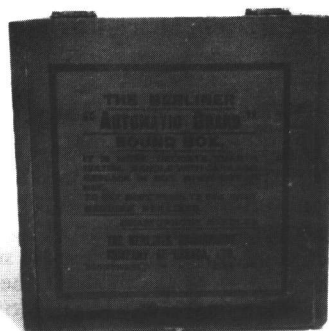
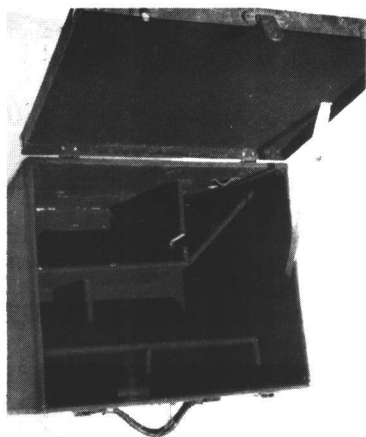
This is not the dearest of the models. There is a model 203 which is priced at £115 (\$230). We do not know if this model is any larger. More information would be appreciated.

BERLINER.

PHOTOS BY
BERNARD WIESE



ORIGINAL LEATHER CASE



REPRODUCER BOX

GIL DECH PLAYS PIANO MINIATURES

Gil Dech was born in Birmingham, England. He received his first musical training at the Birmingham Midland Institute, under Granville Bantook, and later became a student at the Royal Academy of Music, London. He studied pianoforte with York Bowen and Irene Scharrer, then joined The Tobias Matthay Pianoforte School, making his debut as a solo pianist at the Queen's Hall, London, at the age of 21 years.

After touring England, Holland, South Africa and Australia he joined the Columbia Gramophone Company, Sydney, as Musical Director, and, during the ten succeeding years, made over eighty recordings besides conducting the Columbia Concert Orchestra. He also accompanied many famous artists, amongst whom were Gladys Moncrieff, Essie Ackland and Ferdinand Autori.

In 1930 Gil Dech came to New Zealand to form the "Rotorua Maori Choir". This brought about the first large scale recordings of Maori Songs and they were recorded in the historic Tinohopu Meeting House at Ohinemutu. Australia's loss was New Zealand's gain when Gil Dech returned here in 1936. Relinquishing the position of musical director for the Columbia Gramophone Company, he brought his pianoforte versatility to New Zealand along with a happy skill at musical arrangements, a pronounced flair for orchestral conducting, and a sympathetic deftness as an accompanist.

When Eileen Joyce first visited New Zealand in 1936 Gil Dech was conductor of the orchestra in her concerto work.

He has long been recognised as one of the leading light orchestral conductors, and his most popular orchestral recording is his own arrangement of "Maori Melodies".

In their visits to New Zealand he has also been associated with performances by other world-renowned personalities, including Florence Austral, John Amadio (flautist), Browning Mummery and Isobel Baillie.

As a soloist he has long been admired in both serious and lighter work on the piano. The years since he arrived have steadily enhanced the faculty on the keyboard that made him a top flight favourite among broadcast listeners of this generation. Gil Dech now lives in Wellington.

STAMPS ELECTRIC LAMP 1878-1953 W.T.N.

From Larry Schlick came this cover which is commemoration of 75 years for an electric lamp. We have no information other than the stamps are from China. March 25th 1953 was the day of issue of this First Day Cover.

MARKET REPORT by Gavin East

Starting with a good luck story, I am very happy to report that Dick Hills has just bought an HMV 202, the oak version of the largest Re-entrant. As far as I know it is the first of the giants to be found in Christchurch. Like most of us Dick was used to thinking of Re-entrants in terms of the familiar 163 (not that there are too many of them around) and was amazed to come across something similar but so much bigger. It is indeed a huge and most handsome gramophone.

Robert Sleeman has been too busy with his business to do much collecting lately but he has managed to pick up an Edison Triumph D with an oak cygnet horn, Diamond B and Model O reproducers and 60 or so cylinders. Like Dick's Re-entrant it was bought for a modest price (the total price of both machines was under NZ\$1,000) through a newspaper advertisement. Perhaps the recession we are supposed to be in is bringing some sense to the market.

Unfortunately our friends the antique dealers are still putting about double the highest obtainable price on anything unusual in the way of gramophones (or just anything, some of them) with cheerful indifference as to whether it sells or not. I am fond of reciting the answer of the shopkeeper in a Victorian **Punch** cartoon when asked about a certain item, "We gave up stocking them entirely for as soon as ever we got them in we sold them out!" No prize for guessing the



PHOTO OF BERNARD WIESE



GIL DECH

LEE DE FOREST 1873-



Lieutenant Weaver, Flag Officer under Admiral Evans, using the De Forest Radio Telephone on board the U.S. Flagship *Connecticut* in 1907. In the first decade of the 20th century, the U.S. had only foreign radio manufacturers to choose between, Marconi of England and Slaby-Arco of Germany, until De Forest came along. The U.S. adopted his systems to be free of foreign dependence.

1906 1929

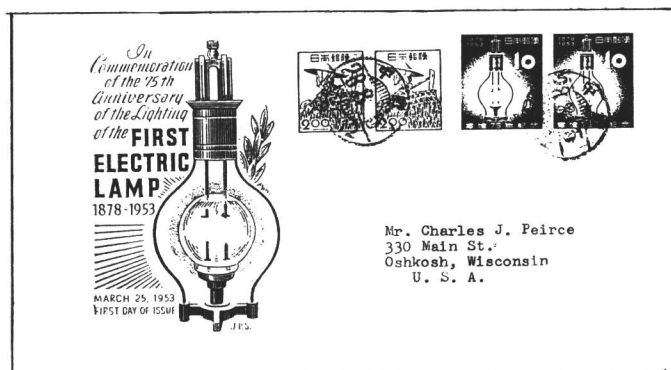


Radio's
greatest
name
"DE FOREST"

ILLUSTRATIONS TAKEN FROM
WILSON MITCHELL



"audion" was patented by De Forest in 1907, and was of the century's most important inventions.



CHINESE FIRST DAY COVER

supposed nationality of the shopkeeper. A local lady dealer, one of those particularly annoying ones who do not have to earn a living, was actually heard to say of something in her "shop", "I don't care if it is too dear for anyone to buy it. If we do sell it, it only puts us to the trouble of buying something else to put in its place."

When I started collecting in 1964 you could buy, say, an Edison Home for £5 through a paper advertisement or for £15-20 in an antique shop. The perceived rapacity of dealers, added to the good old New Zealand belief that an able-bodied man should be making his living in an honourable way, led many early collectors to rank them somewhere between fairground showmen and sewage bacteria. High prices in shops do not bother me much as much as no prices. By this I do not mean the practice (standard in London, I am told) whereby the shop proprietor has to be asked the price but rather the slimy stratagems to which a dealer will resort to avoid letting an unusual item go at anything less than the highest possible price. A favourite line of one local bull's-wool artist was, "It's too rare for the New Zealand market — I'll take it to England with me later this year." The customer was then supposed to beg to be allowed to buy the item for the New Zealand currency equivalent of the price of a superficially similar thing in a Miller's price guide or suchlike. This dealer has had the most outstandingly unsuccessful career of any I know — I wonder why?

Other lines of patter include, "It's only just come in. I don't really want to sell it, I'm thinking of taking it home." A really sneaky one, much used by a recent arrival in the trade, is, "I haven't actually bought it yet. The old lady wants \$—— but I don't want to pay that much unless I know I can sell it with a wee bit in it for me as well." I have now heard this routine often enough to suspect that the old lady must be Charley's aunt.

It is almost a relief to turn to those dealers who put high prices on machines without indulging in self-justifying claptrap. One such has a Peter Pan (the early model with the collapsible aluminium horn) for \$675. It is a nice example in maroon leather but I think \$300 would be top dollar for it at auction. Its owner has a small shop in the centre of town, much patronised by the fabled yuppies, so he might just sell it at that price.

A veteran dealer in Colombo Street (trivium note for overseas readers: Christchurch's main streets were named after Church of England bishoprics in Britain and the Empire) has an Edison Amberola 30 for \$850. This is about twice what most of us would consider a fair shop price but he appears to have sold a 50 and another 30 for the same price in the past year so he could argue that his price is the going rate and that it is "those mean collectors who always want everything for nothing" who are out of step.

An incomplete Mikiphone sold at auction locally for \$50 a few months ago. That description is flattering since there was only the metal case, lid, motor and key. As the other bits would be most unlikely to turn up it seems a lot to pay.

The 78 collection of the late Clive Morrison surfaced in Christchurch recently and was sold to a prominent Auckland collector. It is not the first record collection to go from here to Auckland, raising the suspicion that we record collectors in Christchurch are too slow and/or mean. Actually two of us had tried to negotiate with the owner of the Morrison collection with a view to buying the records and splitting them up between us but the gentleman who had inherited the collection was so vague and unreliable that we gave up. As often happens, he finally made up his mind (something we had come to suppose would never happen), advertised the collection for sale and quickly sold it. I did pick up a quantity of Clive's catalogues which appeared in Smith's Bookshop. They included a 1927 Edison Blue Amberol catalogue and a selection of HMV, Columbia, Parlophone and Regal-Zonophone catalogues from the period 1926-1948.

I wandered into a small secondhand record shop in Victoria Street the other day and looked, as usual, for the jazz bin. When the young gent behind the counter saw the Jack Hylton and Oscar Peterson LPs I had extracted, he became quite chatty and mentioned that there were a few vintage jazz reissue EPs in stock. I was delighted to find a Fats Waller and the James P. Johnson EP **Farewell to James P.** which I had owned and somehow ceased to own many years ago. He assured me that my LPs were unplayed and had come from a deceased estate. The original owner had set out to have 200 LPs **before** buying a stereo but had died at the 140 mark. I have not heard that one before.

ADVERTISEMENTS

Wanted:

Gramophone needle tins wanted to purchase/exchange. Many duplicates available. Please reply Harry Marks, P.O. Box 1793, Johannesburg, 2000, South Africa.

For Sale or Swap:

500 needle tins, most in mint condition. If you have any to swap send photocopy and I will 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. Reply: David Fisher, P.O. Box 4, Bintoon, Western Australia, 6502.

Wanted to Purchase:

Crank handle for Model A85, Diamond Disc phonograph. Also records for same. Please reply: Graham Knapper, 20 State Avenue, Onehunga, Auckland, New Zealand.

Parts for Sale:

To hand we have a number of small springs made by Terry & Sons Ltd. Redditch, England.

One the end of the boxes are G.S.77 5/8" x .020 x 8'0". This means the 5/8" with .020" thickness is 8' long and has key type and slot type ends.

We do not know for sure what these were made to fit but think they could be adapted to fit an Edison Gem. The price for these is \$4 N.Z. each. Postage extra.

We have an number of His Master's Voice Trailer Needles in their original packets. (These are a little rusty). (Refer to picture on illustration page). \$1N.Z. per packet, postage extra. Write to the Secretary.

Swap:

Two rough incomplete Pixie Grippa portable machines for small aluminium horn for same or any two Edison reproducers.

For Sale:

Spare new turntables and tone arms, sound boxes etc. to fit Kiddiphone toy gramophones. Would swap for early machine or record catalogues.

Wanted:

Stewart Phonograph parts.

Swap: (N.Z. only need reply)

A85 Diamond Disc machine excellent order. Very rare model. (Refer G. Frow's Book) for other unusual machine.

Robert Sleeman, 86 Tankerville Road, Christchurch, 2.

Wanted to Buy or Exchange:

Player rolls for 88 note player piano, also a copy of record and sheet music of Au Revoir my Little Hyacinth. Write Walter Norris, Swannanoa, Rangiora R.D. 1, New Zealand.

For Sale or Trade:

Many Home, Standard, and Fireside Edison's. Some Columbia both disc and cylinder. Some rare machines. Would sell at wholesale in suitable lots. Shipping can be arranged. Also interested in trading machines. Thank you. B. Wiese, P.O. Box 1679, Westlock, Alberta, Canada, T0G2L0.