

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

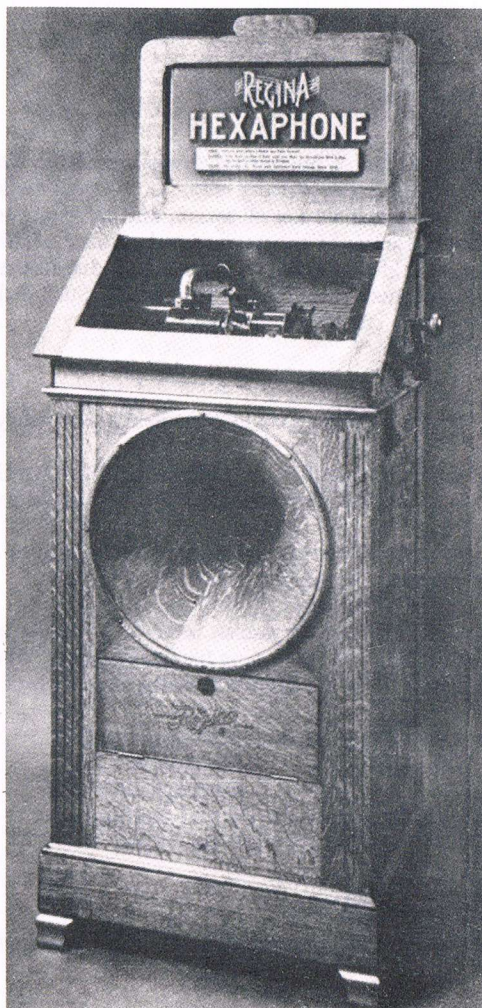
A Society formed for the preservation of Recorded Sound

VOLUME 25, ISSUE 5 & 6

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Front view of Regina Hexaphone.

FOR YOUR INFORMATION

The first meeting of the New Zealand Vintage Phonograph Society was held on the 9th September 1965 — 25 years ago.

It has been decided to celebrate the occasion with a informal get-together of past and present members at the Quality Inn Chateau, Christchurch on September 9th 1990 at 6.00p.m.

Since our last Issue, we have received the resignation from our Treasurer, Gavin East.

Members would like to thank Gavin for his support over the years.

We are happy to report that Peter Mattison has agreed to fill this position.

New Part Handle:

We have at hand a small handle to fit, we think, a number of small disc machines and some cylinders.

Length of Crank — 3 inches.

Shaft 1 inch with 5/16 hole.

This is for a motor with winding shaft which has a pin through the shaft, on which the dog shape of the handle fits and drives.

These will cost members \$24.00 plus postage.

NOTICE TO MEMBERS FROM SECRETARY

Posting of Horns to Overseas Members:

Due to recent problems associated with the despatching of horns to overseas members, we would request that when ordering horns, members indicate preference of delivery, i.e. Airmail or Seamail, also insured or otherwise. Postage is expensive these days as we are all aware, and in some cases Air-mail/Insured delivery often exceeds value of items in parcel. Members need to be aware of this situation. We prefer not to despatch horns overseas after mid-October by ordinary mail due to Christmas freights, and fragile parcels often being crushed under sheer volume of heavy parcels. Such orders will be despatched the following January when there is less chance of damage.

1894-95

BERLINER

No. 11A

It will come as a surprise to some of our readers that there exists in New Zealand an early model pre-Trade Mark machine as illustrated.

In June 1973 we depicted a Model Berliner which we (labelled No. 11) under the title "An Encyclopaedia of Berliner Disc Phonographs" which we dated 1896-97. We now think this date could be moved back to 1895 or even 1894.

The Model we illustrated in 1973 (see Volume 8 Issue 5) was copied from an early page of a paper called "The Phonoscope" and in this illustration appears to have a round body.

We were indebted to Larry Schlick for the reprint he sent us.

From photographs in this Issue, it can clearly be seen how the ratchet lever wind works, and also how the stop and speed control operate. The long slot in the case providing for the movement of the rod.

We believe the case turn-table and record clamp all to be the same size as the Trade Mark Model. See Model No. 14, Volume 9, Issue 2.

From the decal on the side of the case we see the name "Berliner Gramophone".

No. 372786

November 8th 1887

No. 382790

May 15th 1888

NO. 534543

February 19th 1895

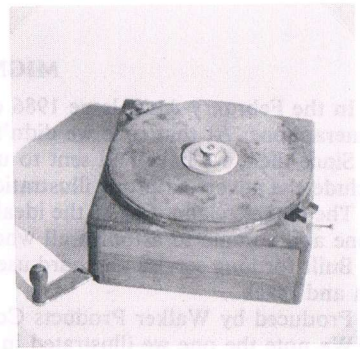
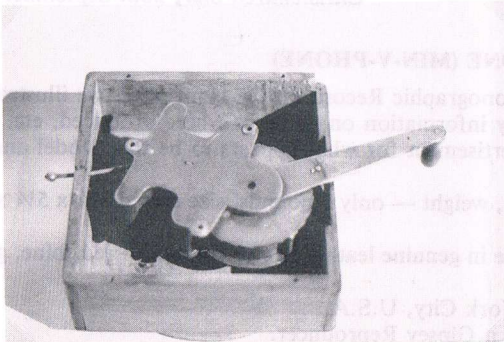
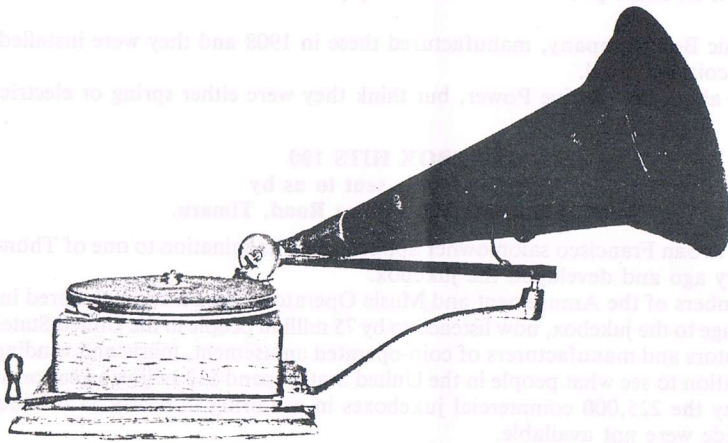
1895 being the last patent date. We think this could be around the date of manufacture.

Manufactured by National Gramophone Co., 874 Broadway, New York City.

REGINA HEXAPHONE

Again, through the kindness of Larry Schlick, we are able to include some very clear illustrations of his machine.

BERLINER.



As far as we know, these were not sold in New Zealand, and we do not know of anyone here, possessing one in their collection.

We asked Larry if he could provide us with close up pictures of what must be a very ingenious set of works.

The Regina Music Box Company, manufactured these in 1908 and they were installed in cafes in the U.S. and were coin operated.

We are not sure about the Motive Power, but think they were either spring or electrically driven.

JUKEBOX HITS 100

Clipping kindly sent to us by

B. A. Blanchard, 48 Avenue Road, Timaru.

LAS VEGAS — A San Francisco salon owner applied some imagination to one of Thomas Edison's inventions a century ago and developed the jukebox.

About 7000 members of the Amusement and Music Operators' Association gathered in Las Vegas, Nevada to pay homage to the jukebox, now listened to by 75 million people in the United States each week.

Owners, distributors and manufacturers of coin-operated amusement, music and vending equipment attended the convention to see what people in the United States spend \$12 billion a year on such devices. Industry sources say the 225,000 commercial jukeboxes in use bring in nearly \$1.6 billion of that.

Figures worldwide were not available.

The convention showcased the latest in video arcade games, but the jukebox was the star of the show as the industry geared up for the music machine's 100th anniversary.

On November 23, 1889 Louis Glass fitted a coin slot on an Edison phonograph machine which played a song recorded on a wax cylinder. Glass installed listening tubes in the phonograph at his Palais Royale Saloon in San Francisco. He called his innovation a nickle-in-the-slot machines and the ideas gave birth to arcades.

Among the 50 to 100 machines featured at this year's show were jukeboxed in a modified tail section of a 1957 Thunderbird car in the Cab of a Chevrolet truck and in the stern of a boat.

The jukebox has evolved from wax cylinders to vinyl 78rpm discs to 45s and now compact discs. Some players offer video hits, an idea which is not as revolutionary as it may seem.

"Edison came out with a machine in 1906 in which glass slides would flip in time to the music," says jukebox historian Charley Hummel. "That was really the first video-type machine."

A gala banquet honoured some of the top names in the music industry — including Dionne Warwick, Johnny Cash, Tammy Wynette, Conway Twitty, Frankie Valli and the late Elvis Presley and Roy Orbison — with Legends of the Jukebox awards.

The jukeboxes were the sentimental favourites at this year's show, but traffic was heavy at booths featuring coin-operated games.

Industry sources say video games rake in 59 per cent of the 12 billion in annual coin-op business, jukeboxes 14 per cent, cigarette vending 12 per cent and other machines the remaining 15 per cent.

Christchurch Star, 20th September 1989

MIGNONPHONE (MIN-V-PHONE)

In the February-April Issue 1986 of the Phonographic Record on the front page, we illustrated a cameraphone. At that time we didn't have any information on name or where produced, etc.

Since then, we have had sent to us an advertisement for what appears to be this Model and will include the advert with our illustration.

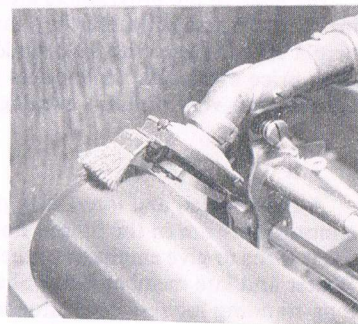
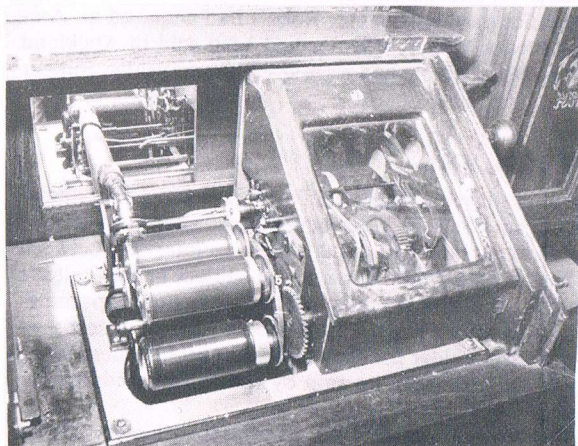
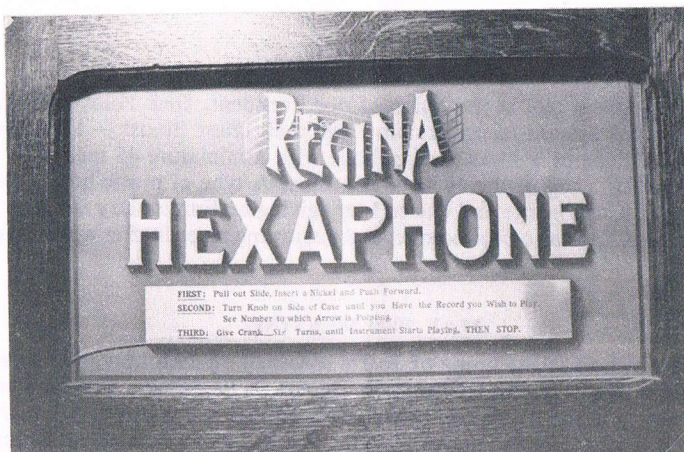
The makers claim it to be the ideal Portable, weight — only 5 pounds, size closed 8 3/4 x 5 1/4 x 2 3/4. Tone and volume to astonish all who hear it.

Built for long service and hard use, available in genuine leather in five colours — red, blue, green, tan and black.

Produced by Walker Products Co., New York City, U.S.A.

We note the one we illustrated in 1986 has a Gipsy Reproducer.

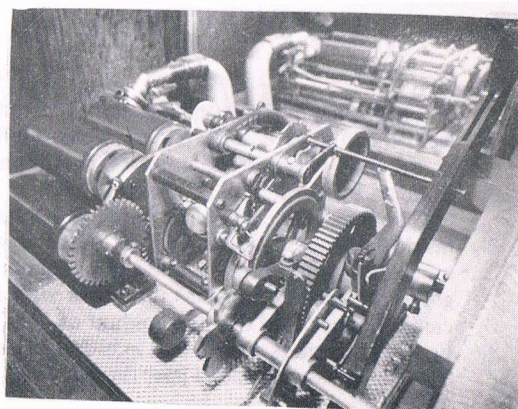
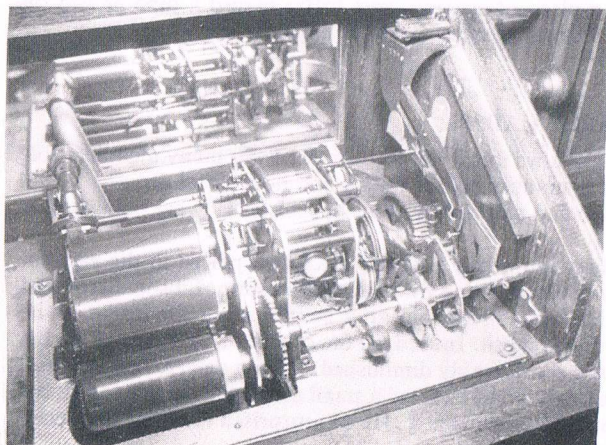
Further information would be appreciated.



VIEW OF REPRODUCER

PHOTOS BY LARRY SCHLICK

THREE VIEWS OF HEXAPHONE WORKS



APRIL 1990 MEETING

A small group of members met at the home of our President, Dick Hills, on 30th April.

After the usual business agenda, members produced their latest 'finds' — Dick showed us an unusual music box in the shape of a small gramophone with a miniature 45 record on it.

Robert Sleeman showed a toy of the 1950s — Carillon. A type of music box. Grant Hobson had procured a '78 record of King George and Queen Mary giving an Empire Day message to the boys and girls of the British Empire. Dick also produced several interesting records after which Lyn Hills provided a tasty supper.

MAY 1990 MEETING

Our May meeting was held at the home of Joffre Marshall on 29th May. Winter may be upon us but a group of members had come out to Rangiora to meet. A letter from Georgina and Folly Hamill of Invercargill, holidaying in the States and Canada had been received by our Secretary. It is pleasing to hear how our overseas members had made Georgina and Folly so welcome and willing to show them around.

Included in the programme members produced some unusual items, i.e. an instrument for measuring the thickness of leather in a tannery, an auto-pilot mechanism, etc. Robert had acquired an Amberola 50 complete with 90 cylinders and it was noted a Monarch Senior had been sold in Auckland for a price of \$2,400, while prices for any music boxes available had risen quite dramatically. Supper concluded a very pleasant evening.

JUNE PROGRAMME

A most varied and interesting programme. Walter played a "Musical Fare" tape from San Silma, a motor museum in the States, horns, Werlitzer organ, etc., the latter being introduced in the era of silent films to give emphasis to the performance. Next we heard an excerpt from an interview between Walter and late member Barry Sheppard while he was with Radio Rhema, the subject being Walter's long-standing interest in gramophones, music-boxes, etc. The interview was one of two programmes recorded some 8 years ago. Walter proceeded to auction an HMV 101 and a number of records on behalf of a local resident. Bob Wright was the successful bidder for the gramophone while most members present shared purchasing the records. Joffre completed the auction by successfully bidding for the small suitcase which held the records.

Peter Mattison showed us an H.M.V. 102 having recently acquired this, complete with metal record holder. Robert Sleeman had on display his latest acquisition — a Polyphon 15¾" manufactured in 1890s. This machine was in beautiful order and much admired by those present. Walter played a few rolls on his player piano. Supper concluded a pleasant evening, and Joffre played a tune or two on his accordion as members prepared to face a frosty evening en route home.

EARLY RADIO

From time to time we come across information we think will be of interest. So many members collect other things besides phonographs. Quite a number collect radios and horn speakers.

the following extract is from "The romance and reality of radio" by Ellison Hawks, published in London by T. C. & E. C. Jack in 1923.

The incandescent electric lamp, in its earliest form, had a thread of carbon palced in the vacuum inside the globe. In the early days, when he was experimenting with this carbon lamp, Edison discovered a peculiar action that he could not explain. He had noticed that after continual use the inside of the globe became blackened as if covered with a fine deposit. Indeed, in the course of time, the globe became so blackened that the amount of light was considerably diminished. Edison determined to investigate this curious action, and in order that he might do so he fixed a small metal plate inside the globe. This plate was suspended near the filament, but insulated from it. He was surprised to notice that when

this plate was connected to the positive terminal of a battery an electric current passed along the wire from the plate, although there was no metallic connection between the filament and the plate. The passing of the current was indicated by an instrument, called a "galvanometer", connected between the plate and the battery (see Fig. 54). In puzzling over this remarkable effect, Edison came to the conclusion that the current must leap across the gap between the filament and the plate.

Continuing his experiments, Edison noticed that the current would not leap the gap when the negative terminal was connected to the plate. No matter how strong the battery current, the delicate galvanometer showed that not even the minutest current passed when the connection was made in this way (see Fig. 55).

In considering the effects of static electricity, we learned that "like repels like", and that "unlikes attract each other". This applies also to electrons, and one negatively-charged electron repels another similarly charged. On the other hand, a negatively-charged electron is attracted by another electron carrying a positive charge.

In electrical conductors there are always a number of electrons that are not attached to any of the atoms of which the conducting substance is composed. These are called "free electrons", and, as their name implies, they move about in all directions between the atoms of the conductor. When the conductor forms part of an electrical circuit, however, many of these free electrons are pushed along, as it were, by the electric current, and are made to flow in one direction. It has been found that if the conducting substance is heated, the movements of these free electrons become even more pronounced. If the substance be made very hot, the electrons fly off from the conducting body and attach themselves to other nearby bodies.

Although Edison was not aware of these facts when he made his discovery in connection with the carbon filament lamp, they explain exactly what was taking place between the filament and the positively-charged plate. When the filament was heated, a stream of electrons flew off and attached themselves to the plate. They were encouraged to do this because the plate was charged with positive electrons, and the electrons in the filament were all negative. Arrived at the plate, they continued their course to the positive terminal of the battery, and in passing through the galvanometer caused it to register their passage. When the plate was connected to the negative terminal of the battery it became charged with negative electrons. The electrons of the filament, being also negative, did not leap the gap between the filament and the plate, for, as we have already learned, "like repels like".

Desiring to perfect his incandescent electric lamp, Edison did not immediately pursue his discovery of the peculiar action, which became known as the "Edison effect". That he realised its importance,

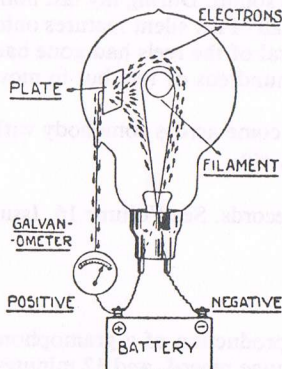


FIG. 54.—The Edison effect.

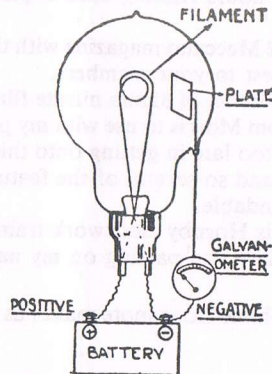


FIG. 55.—Showing the absence of current between filament and plate when the latter is connected to the negative terminal.

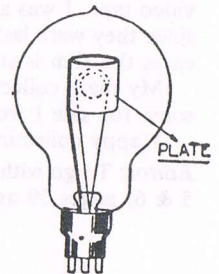


FIG. 56.—The cylindrical plate around the filament.

however, is demonstrated by the fact that he took out a patent protecting the discovery.* The scientific vision of this remarkable inventor is made clear when we find that his patent specification illustrates a suggested means of wireless communication, and includes diagrams of "receiving wires" that are not unlike a present-day aerial.

The idea of the evaporation of electrons from hot bodies was not completely established until 1912. From this theory is drawn the important conclusion that while electronic energy freely leaves the surface of a hot metal, it does not leave the surface of a metal that is cold.† It is for this reason that the electrons cannot leap from the plate to the filament, for the plate is a cold metal from which the free electrons cannot escape.

We have already seen that the plate in Edison's modified carbon lamp attracts negative electrons, but repels positive electrons. If we place the lamp in the circuit of an alternating current, it is clear that only the negative electrons will leap from the filament to the plate, the positive electrons being repelled by the plate. Thus only half the alternating current will pass through the circuit. The electrons of which that half is composed will be travelling in one direction only, from filament to plate, thus forming a direct current. Thus — as Professor Fleming pointed out in 1904 — the Edison effect acts as a detector, or rectifier, of a Radio impulse, rendering it audible in a telephone receiver. In this respect Edison's discovery resembles the inlet valve of the engine of a motor car, allowing petrol-vapour to pass only in one direction, from the induction pipe to the combustion chamber. the positively-charged plate acts in exactly the same way, and for this reason is called a valve.

Not only did Fleming show how the Edison effect might be used to detect wireless waves, but he also brought the plate nearer to the filament and altered its shape. Edison had used a small rectangular plate, but Fleming introduced a cylindrical plate, and with it surrounded the filament (see Fig. 56). The efficiency of the valve was thus greatly increased, for the cylindrical plate captures the electronic energy that leaves the filament on all sides, whereas Edison's small plate had captured only a small portion.

*Edison's patent was subsequently acquired by Marconi, who was at that time developing his invention in wireless telegraphy.

†By "cold" is meant any metal below a dull red glow.

POINTS FROM LETTERS

Letter to Walter Norris from Paul Evans, 116 Champion Street, Christchurch, 1.

"I seem to remember meeting you many years ago at Morris Jackson's for an old-time film evening?!

I have recently spent many hours reading back copies of the "Phonographic Record" and learnt a great lot therein.

I enclose a page from a 1932 Meccano magazine with the thought that the article on the Filmophone 'Longanote' could be of interest to your members.

I still have quite a large collection of 35mm nitrate film both silent and sound. During my last holidays I borrowed equipment from Morris to use with my projector to copy all of my silent features onto video tape. I was a year or so too late in getting onto this project as several of the reels had gone bad since they were last inspected and so several of the features are missing hundreds of feet but in most cases the film is still understandable.

My main collecting mania is Hornby clockwork trains so if you ever come across somebody with some for sale I would appreciate you passing on my name and address, etc.

Happy collecting.

Editor: To go with the Filmophone Longanote makes us think of world records. See Volume 16, Issue 5 & 6, pages 39 and 44.

THE FILMOPHONE 'LONGANOTE'

The interesting announcement comes from Filmophone Ltd., of the production of a gramophone and records that will reproduce 18 minutes' music from a 12 in. gramophone record, and 12 minutes' from a 10 in. record. This is achieved by a system that enables the speed of the gramophone turntable

to be governed so as to maintain a constant linear speed, the needle travelling at 18 in. per second from start to finish.

Gramophone music is produced by vibrations conveyed to the sound-box or pick-up by the needle traversing a small continuous playing groove cut spirally on the gramophone record. If the groove on a 12 in. record could be straightened out it would be found to be approximately 500 ft. long, and when the record is played through, the needle traverses this 500 ft. in about four minutes. The ordinary record runs at what is known as a constant "angular" speed, that is, the turntable rotates steadily at the constant speed usually of 78 r.p.m. from start to finish. At the commencement of the record over 50 in. of groove surface pass the needle each second, but as the spiral decreases in diameter the speed falls steadily until, at the end of its run, the needle may be traversing as little as 10 in. per second. This latter speed, it is claimed, is too slow, and the initial speed too high, for perfect reproduction. The Filmophone "Longanote" gramophone overcomes the difficulty by controlling the speed of the turntable so that, wherever the needle happens to be on the record, the speed of the groove under the needle remains constant. In other words, the gramophone motor gradually speeds up as the needle travels towards the centre of the record. Filmophone "Longanote" gramophone records employ a constant linear speed of approximately 18 in. per second from start to finish, which is stated to be well on the safe side and to give no cause for anxiety in either reproducing or recording.

Further particulars of the "Longanote" gramophone and records will be awaited with interest. In the meantime we are informed that there is a "Longanote" radio gramophone available at a price of 48 guineas, and a "Longanote" gramophone unit for conversion purposes at eight guineas.

The Meccano Magazine, 1932

CD DEVELOPMENTS PACK IN FEATURES

sent by B. A. Blanchard, 48 Avenue Road, Timaru

Compact disc sales are running into billions of dollars a year and technological advances look set to increase their popularity.

As well as better sound, longer playing times and moving digital video pictures, some discs will allow users to mix sound, pictures and graphics.

Consumers will be able to use the discs to play an "electronic book" or to learn how to cook or to repair a car.

Some CDs will be "recordable" so you can record music or pictures on a disc.

A new generation of players, intended to improve sound quality, has just been announced, using a technique known as "high-speed bit processing".

It answers complaints that digital sound is cold and clinical.

That is why top-end analogue turntables, which play vinyl records, still sell well.

High-speed bit processing is claimed to make CDs sound "warmer" — more like LPs, but without their snap, crackle and pop. All systems use microchips to process the digital signal fast and give a more accurate copy of the original signal.

In another development, Nimbus Records, a British company, is developing a system called CD4X, which crams more information on a compact disc. CD4X discs contain four times more information than normal CDs, and can store four hours of audio or an hour of digital video.

In Japan, the United States and West Germany, consumers are already buying compact discs with music, text and graphics. The system, known as CD + G (CD graphics) or background video, puts pictures on to a television screen and music through a hi-fi system. CD + G is really a new development of an old idea.

A compact disc contains billions of tiny pits that represent bits of data. Most of the data is used for music, but when the format was developed by Philips and Sony, about 3 per cent of the pits were put aside for graphics.

More and more discs are being encoded with graphics. CD + G players contain a special decoder that separates the graphics and feeds them to a television set. The graphics contain pictures, lyrics and artists' biographies.

It is also possible to put musical instrument digital interface codes on a CD + G disc. Midi is a music industry standard that allows several or more electronic instruments to be linked and controlled by a single machine. CD + Midi discs lets users play along to the music on disc.

One advantage of CD + G is that it is compatible with normal CD players, which ignore the graphics. This means that shops do not have to hold a double inventory of discs. And because the graphics are digital, discs can be played on any CD player.

Many companies are rushing to develop CDs that will store moving video pictures. For the past 12 months, Philips and Pioneer have been promoting the compact disc video (CDV) format, which gives six minutes of video with sound on a 12cm disc.

But though CDV uses digital sound, the pictures are analogue. This is because converting video pictures into a digital code uses up a vast amount of data. Another snag is that the speed at which the data streams off a CD disc is too slow for normal moving video.

That is why CDV uses analogue video but it means that the system falls foul of a split in television standards. As a result, a CDV disc made for the United States market, which uses the NTSC television system, will not play on a European or New Zealand machine that uses PAL.

The goal is to put at least an hour of digital video on disc, allowing discs to be used worldwide. So far, four video CD systems are in the running. All of them work by compressing the video data so that more information can be squeezed on to a disc. Video CD players use decompression chips to rebuild the video picture.

Next year, Philips will launch the first domestic compact disc interactive (CD-I) players. CD-I discs are all-digital and contain a mix of text, data, sound, graphics and video. CD-I discs will come in many forms. For example, some will hold more than an hour of moving video with sound; others will store up to 16 languages on parallel tracks.

Users control how the data is presented. CD-I players are really a CD deck and computer in one box but a user need not be a computer buff. The CD-I deck connects to a television set and hi-fi system, and is controlled by onscreen menus, selected with an infrared handset. CD-I decks will also play normal CD discs.

CD-I discs will contain, games, "electronic encyclopaedias" and "how-to" features.

Another type of disc, CD-Rom (read only memory) is already being used to store data. One 12cm disc can hold more than 250,000 pages of text. The discs can be adapted for audio and graphics.

Future scenarios point to libraries with racks of CD-Rom discs rather than books, where students read or learn from a disc by watching a flat screen or listening on headphones. Sony recently demonstrated a CD-Rom drive about the size of a paperback that can store about 100,000 pages of text.

But the most controversial development will be recordable compact discs.

They already exist but are so far restricted to commercial clients, such as recording studios and radio stations. As with digital audio tape, the music industry fears recordable CDs because they could be used to make perfect copies of CD audio discs.

This year, companies from Japan — which manufacture most of the CD hardware — and music companies from the West — which make most of the music software — are trying to resolve the matter. The probable outcome will be a tax or levy on CD recorders and blank discs.

Dominion Sunday Times, 29th April 1990

NOSTALGIC INTEREST AS OLD PICTURE CAMERA SURFACES

By Dave Wilson

sent by B. A. Blanchard, 48 Avenue Road, Timaru

There's something intriguing, mysterious and even slightly romantic about an old hand-cranked movie camera . . . the type used to film those crazy Charlie Chaplin comedies 70 years ago.

Today we still chuckle at those hilarious, scratchy black and white images. Film buffs still analyse D. W. Griffiths' masterpieces *Birth of a Nation* and *Intolerance*. Cinema purists mourn the passing of the silent cinema.

But nobody mourns the old cameras that made the movies a reality. Bulky and heavy, almost too

heavy for one man to cope with, they were box-like wooden and metal machines that resemble today's movie cameras as much as the Wright brothers' biplane resembles the space shuttle.

Most of the silent hand-cranked cameras ended their days in the junkyard, overtaken first by motorised cameras that ensured constant and even motion in the picture, and then the sound camera.

All of which has nothing to do with South Canterbury in 1986, but then you can never know what precious little bits of history are lying about in people's homes here. And who would have thought that a genuine pre-1920 silent motion picture camera would one day emigrate from America and pop up in a Timaru auction room?

Not a camera for home movies, mark you. This is a genuine 35mm Universal camera. The type that Griffith would have used to make *Birth of a Nation*.

Auctioneer John Hogg doesn't know the pedigree of the box of tricks on his premises, but he says local movie enthusiasts and collectors from as far afield as Auckland have shown interest in the old camera.

Its owner purchased it in an antique shop in America before emigrating here. The camera's value to collectors could fall anywhere between \$2000 and \$5000.

It is certainly an extremely rare piece of motion picture history and Mr Hogg says among those showing interest is New Zealand's film archive in Wellington.

The camera is still in good working order and a play with it is as much a learning experience about early 20th Century manufacturing as it is a nostalgia trip.

Resting on a well travelled tripod, the cumbersome device is built around an all-seeing 50mm Bausch and Lomb lens. Famous name that, the same people who 30 years after this magic box was made would go on to develop the Cinemascope lens.

The ageing nameplate on the camera declares it to be a product of the Universal Camera Company, Chicago, USA. Attempts to date the camera place it between 1915 and 1920.

The era of Chaplin, Buster Keaton and the Mack Sennett comedies . . . the first big boom in film making . . . when the film companies abandoned New York in favour of that place in California with plenty of sunlight for longer filming — Hollywood.

Don't let anyone tell you that these old cameras were crude devices. For their day they were as sophisticated as a computer. Two-speed gearing, metal and wood construction with gears and cogs driving the rotating discs that flickered with the turning of the handle as the 35mm film spooled into its metal container.

And a nifty film counter on the back of the machine to tell the cameraman how much he'd shot. He had to change the film every 150 feet or so. When projected at normal speed that meant a film change about every four minutes.

The cameraman had to do more than just capture the images on film he had to be able to do the impossible as well. Not only did he have to crank a handle clockwise on the side of the camera, if he wanted to pan across a scene while filming, his other hand had to crank a handle on the tripod anti-clockwise.

Nobody is claiming that the camera in Timaru was ever used in Hollywood. But it could have been. And others identical to it shaped the early motion picture industry.

And who knows? Charlie Chaplin may have cavorted in front of this camera. One thing's for sure, the man who used this machine 70 years ago would be happy to know it's still going strong in an era when most kids think the movies are spelt v-i-d-e-o.

Timaru Herald, 22nd November 1986

SINGLES GO INTO DEATH SPIN

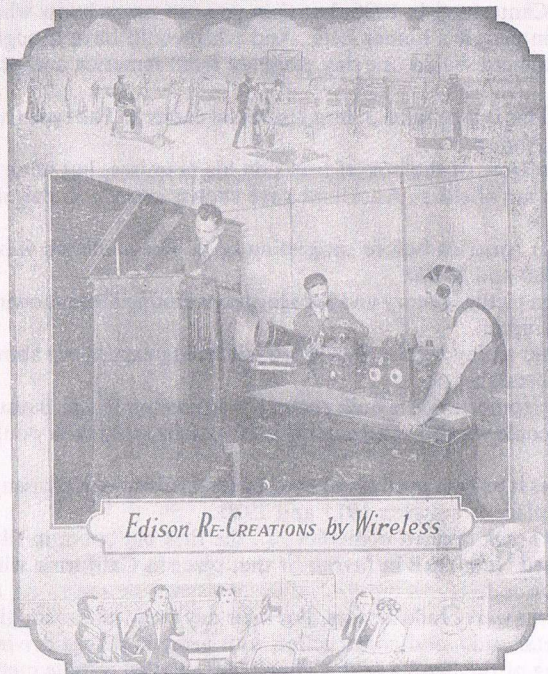
Cassettes Take Over From Discs

By Edward Rooney

sent by B. A. Blanchard, 48 Avenue Road, Timaru

By the end of the year the once famous seven-inch single looks like being history.

Major record companies in New Zealand have sounded the death knell for the 45 rpm vinyl discs which have ruled the music charts since 1950s.



EDISON PHONOGRAPH MONTHLY JUNE 1921



PHOTOS BY D. TAYLOR



As Michael Gladding, managing director of CBS (NZ) put it "Vinyl is dead". While the record industry still revolves around the Top Twenty, the business has been sent into a flat spin over the dying singles market.

"It's actually something that all the companies have been talking about. Nobody is making money out of singles anymore," Mr Gladding said.

"They are now seen entirely as a promotional avenue to encourage album buying, and a very costly one at that."

The main reason behind the flopping disc sales was the rising popularity of cassette players.

"The thing about cassette players is they are so mobile, with Walkmans, ghetto blasters and car stereos," Mr Gladding said.

"Fewer and fewer people are making use of their turntables."

The nail in the coffin for 45s came with the success of compact discs. Vinyl lost its grip on the household sound system.

"My prediction is that by the end of 1990 none of the big record companies will be putting out seven-inch records in New Zealand," Mr Gladding said.

From the end of this year, seven-inch records won't be released by major acts such as New Kids On The Block, Billy Joel, Rolling Stones, Michael Jackson, Gloria Estefan or Bob Dylan — all signed to CBS.

"There may be one or two of the local companies that do, but even that will drop off eventually," Mr Gladding said.

The new arrival in the music stores from most major record companies has been the cassingle, a short cassette with just one or two songs.

"Most are looking to release all their singles on cassette singles — or cassetingles, as they are being called," Mr Gladding said.

"We are releasing every single on cassette now."

Mr Gladding said a big worry for his and other companies was how to change from vinyl to cassette tape without upsetting buyers.

"We talked about an overnight cutoff and decided against it but we are working to hasten the change-over," he said.

"Frankly, the sooner the better as far as we're concerned."

Mr Gladding said major record companies would be organising an advertising campaign to tell buyers about the fate of seven-inch records.

But he ruled out the idea of releasing singles on compact discs. He said CD singles could not be made quick enough to take advantage of trends.

"When a song is hot you want to be able to put it out the same week, or within a few days, with CD singles that's just not possible.

Chris Caddick, national sales manager for EMI Records in New Zealand, said he hoped cassetingles would boost the flagging sales of singles. "Hit singles are what our industry is still all about.

"In the last 20 years hit singles have been tools to sell albums and if they fail then there will have to be some drastic changes."

New Truth, 16th February 1990

LP, EP, HMV — IT'S ALL OVER, IT'S R.I.P.

By Mike Crean

sent by B. A. Blanchard, 48 Avenue Road, Timaru

Do you know what I mean? Let me explain. . . .

We weren't long married and living on love. My wife kept her collection of LPs in a box; not under the bed — we couldn't afford a bed and it would have been uncomfortable under our mattress on the floor. Rolling Stones are lumpy to lie on and you can't sleep with Kinks in your back.

It seemed a waste: those fine, black discs gleaming unseen in cardboard sleeves, rubbing cold shoulders with a DYC Vinegar carton. Made to spin; born to receive the pollinating touch of a flickable stylus ('78" written on one side, "LP" on the other) that would bring forth "sound so real you would think you were there."

The Wanamaker Diary

127

Mignonphone

The Ideal Portable

OPEN

CLOSED

Weight only 7 pounds

Size Closed 8 1/2 x 5 1/2 x 2 1/4 inches

A high grade musical instrument

PLAYS 12 inch RECORDS — FULLY GUARANTEED
Tone and volume attainable all over the range.
GENUINE LEATHER—GREEN, RED, BLUE, TAN, BLACK—SMARTEST SHADES
A most exquisite gift for all countries. Get it and hear it at Wanamaker's.
Produced for U. S. A. by WALKER PRODUCTS COMPANY, New York City
Formerly L. S. & L. H. Walker

Brunswick Recording

Lucky 8

For Ten (Show)
Vocal Refrain

TAKE ME BACK TO MY BOOTS AND SADDLE

(Powell, Whitecup & Summers) (Tempo 3/4)

JOE MOSS and HIS
SOCIETY DANCE ORCHESTRA

(B 18179) A 60088

DEPARTMENT OF MOVING PICTURE OUTFITS.

THE MOVING PICTURE APPARATUS, although used in combination not be confounded with it. The Magic Lantern or Stereopticon shows merely the stationary pictures with which all have been familiar for years. The moving picture machine, however, is of comparatively recent invention, and projects moving pictures lifelike and of life size upon a screen or canvas. It undoubtedly represents the highest branch in the art of photography and illuminated picture projections and brings before the eye an exact and life size reproduction with all the accompanying effects of light, shade and expression. We have always been in the vanguard of this branch of the exhibition business. For the past three years the manager of this department has come in personal contact with every exhibition, has corresponded with a large number of successful operators, and has been able to make up the latest and most successful type of machine. We know what is needed to build up a successful exhibition. We place our machines on exhibition absolutely free of charge. We advise him to the best of our ability, and we plan to make up the latest and most successful type of machine. We are able to assist him in the right selection by pointing out to him outfits which will make his success certain, and we are able to furnish him with the latest and most successful type of machine. We will insure him an audience wherever he advertises, and guarantee him in successfully entertaining them.

WE GUARANTEE EVERY MACHINE, every outfit which we send out. In this line to support. Those who have dealt with us do not require any assurance of this, but to those who have not, we say, that any outfit sent out by us can be thoroughly tested, tried and examined at the customer's house and if not exactly as represented, up to standard and capable of the most effective work, we not only permit but we ask that you return it to us within a reasonable time from its receipt and we will refund whatever money you have paid for it.

THE EDISON 1901 KINETOSCOPE. (IMPROVED MODEL.)

THIS SEASON we shall handle the Edison Kinetoscope for projecting moving pictures exclusively. The moving picture apparatus is known as one of the greatest of the Edison inventions, and on the Wizard of Originality has spent much time in the perfection of the present type of machine, embodying every improvement and every refinement which science, skill and research have been able to add to the first invention. The machine is handsome, durable and complete (very detail).

PORTABILITY, weighs, when fully equipped, only 55 pounds, and can be packed in one case or can be packed in an ordinary trunk and shipped as baggage.

SIMPLICITY, The machine is easily set up and operated. Every instrument is accompanied by full directions. A student can operate it as well as a professional.

SCIENTIFIC ACCURACY, Every detail has been so carefully studied and planned that the result is a steady and brilliant picture, and any scratching or injury to the film is reduced to a minimum.

SIZE OF PICTURE, The size of the picture which can be projected with this machine is unlimited. It depends only upon the distance at which it is set from the screen. Twelve up to four feet of film can be used on this machine at one time in one continuous run.

SUPERIORITY OF CONSTRUCTION, The machine is Edison factory under the immediate supervision of the inventor, a statement which assures us that an approach to perfection is as mechanically possible. It includes many devices and many improvements which until the present year were only in the mind.

THE FRAMING DEVICE, which is new to this machine, is simple and strikingly effective. It holds the film in a steady position, and enables the operator to frame his film perfectly.

NO RISK OF HARASSING LITIGATION, The United States Court has ruled that the Edison Manufacturing Company is entitled to claim priority of the Edison 1901 KINETOSCOPE. The machine is the only machine which the exhibitor can, in view of recent legal decisions, be free from harassing litigation.

FILMS FOR PROJECTION OF MOVING PICTURES.

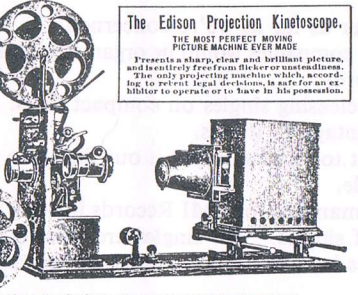
NEXT TO THE INSTRUMENT for projecting moving pictures, the film which contains the pictures themselves is the most important item. The film is a long celluloid tape usually about 36 feet, with a series of photographs taken at the rate of forty every second. In order to produce the animated movement for passing rapidly before the projecting lens at the rate of speed from the beginning to the end of the film, thus reproducing all the movements which were in view when the pictures were taken.

For Each Subject a Separate Film is Necessary. The films which we handle are, exclusively, made in the Edison Laboratory, and the results obtained surpass all that have hitherto been produced. A complete revolution in the printing and developing process, and the employment of the best of the factors has resulted in a film which is of such a high quality, that although long sought for by leading exhibitors, it has not been available until now.

SEE NEXT PAGE for description of various rights used in Moving Picture Work.

MOVING OR ANIMATED PICTURES are just as popular and even more so than ever before. They possess an attraction which the framed and mounted picture cannot offer. They are, by this time, so well advertised that the mere announcement of a moving picture entertainment is sufficient to bring out every entertainment lover or frequenter of this place of exhibition.

THE MOVING PICTURE OUTFIT may be shortly described as made up of the small and less considered accessories of these are, first: The moving picture machine or apparatus itself, upon which the pictures are projected, and the projecting instrument, such as we wish, the most talented operator can do nothing, and the small amount saved by purchasing an inferior machine and projector is more than wasted; it is not only thrown away, so far as the moving picture outfit is concerned, but goes to bring the entire exhibition into disrepute owing to its inferiority. Irrespective of price, naturally, we have always endeavored to present, for our customers' consideration, the best instrument procurable, and we make no mistake in assuming that in the Edison Kinetoscope, the most model, combined with stereopticon, we are able to furnish our customers with the highest grade of instrument for projecting both moving and stationary pictures which ingenuity, time, effort and expenditure have ever produced.



- No. 218400 1901 Edison Kinetoscope and Combined Stereopticon, furnished with electric arc lamp and rheostat for reducing current. Price, \$105.00
- No. 218401 1901 Model Kinetoscope and Combined Stereopticon, with latest type of calcium burner and rather adjustment to make connections for calcium light. Price, 105.00
- No. 218402 Kinetoscope Front for adding the Edison moving picture feature to any Stereopticon or professional magic lantern. Price, 75.00
- No. 218403 Improved Take Up Device, for rewinding film, can be attached to any Edison Kinetoscope, if desired. Price, 10.00

WE ARE EXCLUSIVE DEALERS IN THE EDISON MACHINE AND FILMS.

THREE REASONS which now make it more than ever profitable for the exhibitor to start out with a moving picture machine are FIRST, The improved machine will add efficiency and improve the outfit to an extent that has hardly yet been realized. SECOND, The slightly increased cost will, in many instances, prevent incompetent persons from entering the field, thus depriving those who could and would successfully handle an exhibition of this kind. THIRD, The mechanical perfection obtained in the construction of this machine is such as to insure its being always in order and no annoying inconvenience from break down or for repairs need be feared.

WE CARRY SO LARGE A STOCK of these films on hand to fill orders as promptly as possible as promptly as received, that it is well impossible to give a detailed list in this place. We publish, however, an excellent booklet containing names and descriptions of the latest films. We supplement this list with monthly statements of all new films as they are taken, and upon receipt of postal card we will send free of cost the list and will place same upon our mailing list, so that our customers may keep posted in regard to the latest subjects. A few of the many subjects we place on hand, which will suffice to indicate the wide range we cover, are as follows:

Plays as given at Oberlin, Havana, of most intense interest not only to churches and religious bodies, but to all classes of people.

Films descriptive of scenes and incidents in connection with the assassination of our late president, Wm. McKinley. The events which transpired at the Buffalo Fair, the funeral cortege in that city, the lying in state at Washington and the interment at Canton.

The Life and Death of a Fireman, faithfully portrayed in the wonderful series of unexcelled moving picture film.

Our American Exposition at Buffalo is reproduced by another set of film. Our Railway Series shows trains in motion, limited express trains at full speed, etc.

War Films are immensely popular at the present time. The Boer-British war, the war in the Philippines and the Chinese war are all admirably illustrated by our special sets, made up for the purpose. Our illustrated, including the famous victory of the Columbian, over the Shanahook.

Camp Incidents, Indian Incidents and Customs, and Famous Scenes of Niagara Falls, while lighter subjects are represented by comic scenes of the most amusing description, graceful dances, exciting horse races and the latest representation of mystical, magical and sensational films.



MAY IRWIN AND JOHN C. RICE
IN THE KISS EDISON 1896

At least that's what the sleeve blurbs promised. On my wife's parents' solid mahogany Murphy radio-gram it had never been quite like that.

Our marriage and moving out had now muted the LPs. We didn't have a record player.

But 20 years and hundreds of audiences failed to silence the Rolling Stones. Neither could we. I worked evenings and weekends carting hay, then slipped into town one afternoon and arranged for my wife's birthday the delivery of the latest integrated sound system — a 1971 Thorn high fidelity unit with solid state stereo (or mono) and twin speakers for \$289. It was just like the one in the picture, but minus the radio tuner and tape deck. We never did save up enough to add these, so the two little doors under the control fascia housed the LPs instead, and in more fitting style than the old vinegar box.

The vinegar years, I suppose you could call them. They added piquancy to the music we played on our Thorn three-in-one. There was something about that sound, something the stereo componentry of today can never reproduce.

When we laid the Thorn to rest a couple of years ago something in us died. The new system we bought cost about three times as much, about right with inflation taken into account. But the progress of the years, which sees graphic equalizers, dolbies, tweeters and woofers, can't bring back the thrill of the original.

Putting a record on was a ritual in those days. You turned a switch from mono to stereo, selected 33 $\frac{3}{4}$ rpm on the speed knob, flicked the stylus to LP, slipped the disk halfway down the pole, placed the securing arm over it and activated the start switch. Then you watched in awe the state-of-the-art technology as the click-click mechanism swung into operation, eventually dropping the platter on to the turntable while the stylus arm robotically shunted into position and descended into the groove, accompanied by a series of hisses and crackles from the speakers, before that glorious — or was it slightly distorted? — explosion of sound.

If you didn't like the tone you had far more options than the in-laws had had on their earlier Murphy gram with its simple treble or bass alternative. This machine gave you 10 settings and even allowed you to alter the "balance" by making one speaker dominant over the other.

Another thing: Our prickly old Thorn was still going strong when we cast it out after 17 years. But the new system we installed is obsolete already. So are our records, Not just the heavy 78s inherited from parents for trips down Sentimental Street with Bing Crosby and Russ Conway, nor the EPs we used to stack six at a time on our friends' Astor suitcase-style gramophone.

No, all black vinyl records are due for the scrap heap, they tell us. The producers are phasing them out. Compact discs are outselling them. Laser technology has overtaken them, and us.

It's a dearer technology of course. But maybe not an improved one. Apparently CDs are not all the marketers have cracked them up to be. But I suppose we will have to keep modern. Nostalgia for the vinegar days of needles sticking in grooves, sticking in grooves, sticking in groo . . . , of needles jumping, of records gathering extra sibilant sounds from dust particles, of buckling in the sun, is not to be tolerated in a household of teenage children.

The \$289 won't go far today though. So perhaps it's back to hay carting at weekends and in evenings.

On second thoughts, maybe our waterbed will fetch the price of a combined rack digital audio system and stack of rainbow tinted CDs that ought to keep the kids happy. Then we can still have our nostalgia, on a mattress on the floor.

Christchurch Star, 24th March 1990

GRAMOPHONE OR DISC RECORD-PLAYER **Extracts from Peter Dalley, Auckland, New Zealand.** **Continued from last Issue**

Electrical Recording Process:

The first was developed by Lionel Guest and H. O. Merriman of London, who made a full-length experimental recording of the burial service of the Unknown Warrior at Westminster Abbey on 11th November 1920. The first commercially produced electrical recording was a 10in disc of two songs from Pennsylvania University's annual performance by the Mask and Wig Club released by Victor to Philadelphia dealers only in April 1925.

Portable Gramophone:

The first was the Decca Portable, manufactured by Barnett Samuel & Co., London, in 1913. Earlier makes had been described as portable, but required assembly before playing. The Decca Portable became almost standard equipment in the dug-outs of World War I, rivalled as a morale booster only by whisky and La Vie Parisienne.

Jazz Record:

The first was "The Dixie Jazz Band One Step" backed by "Livery Stable Blues" recorded by Nick LaRocca's Original Dixieland Jazz Band for the Victor Co., Camden, N.J., and released on 7th March, 1919.

All-Electric Gramophone:

Electrical recording was accompanied by a corresponding advance in electrical reproduction. The first all-electric gramophone with loudspeaker amplification in place of the traditional horn was the Brunswick Panatrope manufactured by the Brunswick Co. of Dubuque, Iowa, in 1925. The model 600 concert gramophone with an electro-magnetic pick-up taking the place of the sound-box and valve-amplifying circuit was manufactured by HMV at Hayes, Middlesex, England, in 1927.

Automatic-Change Gramophone:

The first was the HMV automatic gramophone introduced in April 1928 at £125.

Radiogram:

The first (GB) was the HMV radio-gramophone model 520 produced in 1929. The first table model was the HMV 501 of 1931.

High-Fidelity Recordings:

The first were issued by English Decca in December 1944. The first Hi-Fi record player was the Decca Piccadilly with a frequency range of 50-14,000cps introduced the following year.

Recording Issued on Vinylite:

The first was Till Eulenspiegel from RCA Victor in October 1946.

ADVERTISEMENTS

Wanted to Buy:

Tanza 78 records, or swop. Also Cylinder and Diamond disc records.

Please reply: Peter Dalley, 2 William Crescent, East Tamaki, Auckland, New Zealand.

Wanted to Buy:

1 Black Gem Reproducer, 1 Gem Carriage arm, 1 Pathe Reproducer (Cylinder Model), Reproducer (C) or (H) Model, also a carriage arm for any other Edison Cylinder models.

Please reply: L. Goodgame, 195 Westminster Avenue, Napier, New Zealand, or ring (070) 438-012, Napier.

Wanted to Purchase:

Ampico, Duo-art, Art-Echo, Animatic T, or Welte reproducing piano-rolls. Also the internals of a Brunswick model (Seville) gramophone, or speed regulator only.

Please reply: Leon Clements, Muri Road, Pukerua Bay, Wellington, New Zealand. Telephone (04) 399-307.

Wanted to Purchase:

World record speed controller or parts of.

Please write: W. T. Norris, Swannanoa, Rangiora, R.D.1, New Zealand.