



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

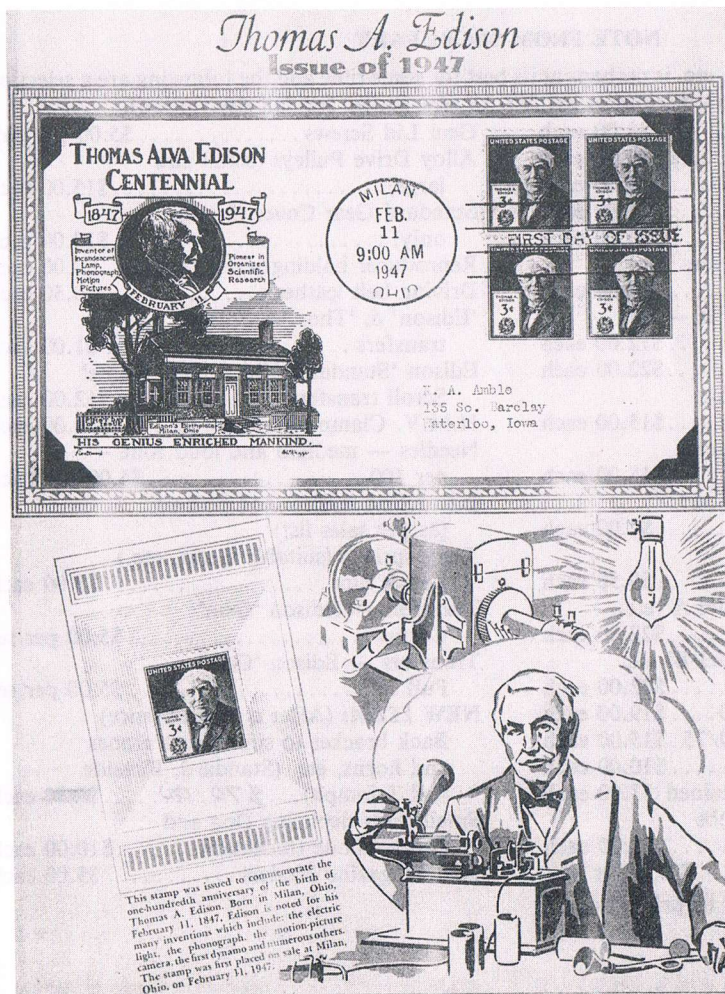
A Society formed for the preservation of Recorded Sound

VOLUME 26, ISSUE 1

OCTOBER & DECEMBER 1990

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*Cover and stamps to
commemorate the
100th Anniversary of
Thomas A. Edison's
birth.*

*Photo copy supplied
by Larry Schlick.*

FOR YOUR INFORMATION

After 25 years, we are changing our numbering, but will leave the months and dates which this issue covers.

We hope this will be less confusing, as it appears it has been, in the past.

We still intend to print three issues per year, each with at least sixteen pages. (This Issue is larger than usual to include Anniversary Pictures). Christchurch member, Bob Wright, and Invercargill member, Ray Carter, have each produced pictures of our 25th Anniversary Dinner and Celebrations.

A well attended Annual Meeting elected Walter Norris as President, and Robert Sleeman as Vice President. Lyndsey Drummond, Secretary, and Peter Mattison, Treasurer.

Committee: Hilda Norris, Gavin East, Joffre Marshall and W. Van der Lans.

As Barbara Dini wished to be replaced as Patron, Adair Otley has agreed to fill this position.

NOTE FROM SECRETARY

Our stock of parts, posters, etc. is perhaps at its best for some time and the following are a selection of items we can offer members: (See sales list No. 10 sent earlier for full description).

Society badge	\$3.00 each	Gem Lid Screws	\$5.00 per pair
*Brass belled witches' hats	\$40.00 each	Alloy Drive Pulleys (small and large)	\$15.00 each
*All Brass witches' hats	\$45.00 each	Standard Gear Cover (2 mins only)	\$10.00 each
Gem horns	\$15.00 each	Reproducer holding screw (blued) ..	\$2.00 each
Petal horns	\$50.00 each	Driving belt leather	\$0.50 each
Edison Amberola 30 Front grilles — (woodgrained)	\$12.00 each	'Edison' & 'Thos. A Edison' transfers	\$1.00 each
Edison Amberola 30 Top grilles — black enamelled	\$12.00 each	Edison 'Standard' 'Gem' and 'Home' Scroll transfers	\$12.00 each
Edison Cygnet cranes	\$22.00 each	H.M.V. Clamp and screw set	\$10.00 each
Edison Black Gem crane — for narrow shaft	\$15.00 each	Needles — medium and loud tone — per 100	\$5.00 per pack
Edison Cygnet Crane suspension adjuster	\$15.00 each	Instruction leaflets and posters (as per sales list)	
Edison Cygnet Crane suspension spring	\$2.00 each	Terry springs (suitable Gems, etc.)	
Connecting rubber — per centimetre	\$0.50 each	Key & Slot	\$5.00 each
Edison Winding Handle 'Model A' etc. (slotted end)	\$22.00 each	Transfers — Edison 'Gem' Corner	\$5.00 per set
Edison Winding Handle 'Model B' etc. (screw end)	\$22.00 each	Transfers — Edison 'Gem' Full set	\$5.00 per set
Winding Handle Amberola 30	\$19.00 each	NEW ITEM: (After a long absence)	
Winding Handle Amberola 50/75 ..	\$15.00 each	Back bracket to suit cygnet cranes and horns, etc. (Standard, Fireside and Triumph) ...	\$7.00 each
Columbia Q keys Flat	\$10.00 each	Small trays depicting Dog and Gramophone trademark	\$10.00 each
Wooden Carrying Handles, stained (black)	\$3.00 each	New Magazine Binders	\$5.00 each
Lugs for Carrying Handle	\$7.00 per pair		

*Next batch produced subject to price rise.

25. YEARS.

Photos R. Wright



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ILLUSTRATIONS

Photos by Bob Wright

25 Years:

1. Barbara Dini cutting cake.
2. Joffre, Marshall and Lyn Laird.
3. President Dick Hills (standing) on his left his wife Lyn, Neil Johnson, Derek Cockburn, Van der Lans and Helma Van der Lans.
4. Walter Norris, Hilda Norris, at back, Barbara Steel, June and Ray Carter.
5. General view.
6. Lyn Hills, Derek Cockburn and David Stringer.
7. Van der Lans, friend (of) Helma, Gavin East, Pam Rogers.
8. Walter, Hilda, Roberta Sheppard, Barbara.
9. Helma, Gavin, Pam and Walter.
10. The President's Table.
11. L. — R.: Bernie Bisphan, Rod Cornelius, Robert Sleeman, Adrian Kirsop and Peter Mattison.
12. Errol Hyde, Betty Gee, Joffre and Dorothy Page.
13. Lyn Laird, Maxine Sleeman, Ruth East and Peter Mattison.

Nernst Photographs taken by Ray Carter of Invercargill of Lamp owned by Walter Norris (see article).

14. View filament section.
15. Lamp in three sections.
16. Lamp complete with bayonet fitting.
17. Close-up view of filament.
18. Edison Monument (Photocopy Larry Schlick).
19. Golden Chords (Photocopy Dick Hills).
20. Legs Gramophone (Star Photo).
21. Regal Zonophone Blue Label. Made in England. Electric Recording. Has a Salvation Army Emblem at top.

22. Regal Black Label made in U.S.A. around 1924. Accoustic Label.
23. Rex — Manufactured in England 1942. Electric recording.
24. and 25. Closed and Open views of Paillard's Echophone. Photographs supplied by Wally Golledge.
26. Foster and Allen.
27. and 28. Photographs taken by Ray Carter of visit to Walter Norris's Collection.
28. Walter Norris at his Wilcox and White Player Organ. June Carter, Barbara Steele and Lester Steele.
29. Appealing photo of Don and Joy Lock's cat 'Grover' looking into their Trademark Berliner (Melbourne members).
30. This photograph taken by Ray Carter of Invercargill of his Edison Standard which has the remains of an Edison Crane Support. We have not seen one in New Zealand, does anyone have a complete one? Ray wants to know if someone can supply measurements of the remainder. We have illustrated this crane before, which seems to have been made for the English market only. (See Page 9, October-December Volume 24, Issue 1 & 2).
31. See article by Derek Cockburn. "Moving Image".
32. and 33. Columbia Label Cover.
34. and 35. Musical Automata. (Pictures supplied by Harold Burtoft, Australian member).

RECORDS I COLLECT — Walter Norris FOSTER & ALLEN

On October 7th my wife and I were fortunate to attend a concert of Foster & Allen held in the James Hay Theatre, Christchurch.

So many songs have been revived by them I thought I would mention them in this issue.

This was their second visit to New Zealand and the audience was mainly of the middle-age to senior citizen.

Records, CDs and tapes are easily obtained in New Zealand of this Irish duo, who are reputed to have sold five million records.

The most famous of these is their rendition of a well known early cylinder "Maggie".

Others include: When I Grow too Old to Dream, Harvest Moon, Love Letters in the Sand, I Still Love You, The Last Thing on My Mind, Sitting Alone in an Old Rocking Chair and I Will Love You All My Life.

Mick Foster was born on 6th December 1947 in County Kildare, and he now lives in Mullingar, Co. Westmeath. Mick has one son, Jackie (age 21), and 3 daughters Denise (age 16) and twins Louise

ANNIVERSARY DINNER.



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and Sandra (age 9). He has taken an interest in music "since I was knee-high to a grasshopper", and he taught himself the accordion with much encouragement from his family. They were delighted when Mick won the All-Ireland Accordion Championship three times.

When Foster & Allen are not away on tour, Mick spends time with his horses and riding. When he goes on holiday he does not mind where he goes as long as it is in the sun! Mick likes any Western films and lists John Wayne as his favourite actor.

His motto for life is "Live and Let Live" and his accordion is "the last thing in life I'd willingly give up".

Tony Allen was born in Westmeath on 24th February 1952, the youngest of a family of nine children. Tony learnt music at an early age from his mother and father. When he was 14 he was already playing with local bands and musicians. He went into the hardware business, but soon found he was earning more in a night playing in a group than in a week selling brushes — so he changed jobs!

Tony married Maureen in 1979. They have two children, Ian and Keith, and live in Mountemple.

Tony loves playing snooker and golf when he gets time off at home, and he shares a racehorse with Mick which recently won for them.

Tony says his motto for life is "Not to Worry" and he would like to live to be 100.

VINTAGE PHONOGRAPH SOCIETY 25th ANNIVERSARY DINNER

Report by Lynn Laird

On the eve of Sunday 9th September, 1990 (25 years to the day) we all duly arrived at the Quality Inn Chateau, in Christchurch in anticipation for a great night ahead. After entering into the magnificent entrance hall of the Chateau there is a lovely glassed-in moat which is quite unique and leads into the lounge bar where we all met for drinks. The women were out in all their finery and the gentlemen equally were looking rather dapper. Some introductions were made for out of town members and old acquaintances renewed.

At approximately 6.30p.m. everyone moved into the Great Hall which was quite impressive with its high beamed ceiling and chandelier. When we were all seated comfortably Dick Hills the Society President, welcomed us all to the dinner and wished us a good night. The cuisine offered us was excellent and started with entrees of fresh salmon, chicken, etc. A main course of roast meat and ham and salads, etc. was then served and was much enjoyed washed down with the house wine. Dessert consisted of Gateaux, Pavlova, Cream Sponge (need I say more — I went back for seconds!).

Next Walter Norris gave a speech and was relating back to the formation of the Society in 1965 and mentioned that three of the original members were present. They were Pam Rogers, Gavin East who was just a schoolboy at the time, and including himself. He mentioned the purchasing of the Church Building at Ferrymead which was used by the Society for a number of years and reluctantly had to be relinquished. Some old photo albums of past members, machines, etc. were then passed round for us to look at. All this time Bob Wright had been busy snapping photos of us all enjoying ourselves.

Barbara Dini, Patron, was then invited to cut the cake amidst much applause. Joffe Marshall and myself then commenced to entertain the gathering with some accordion duets.

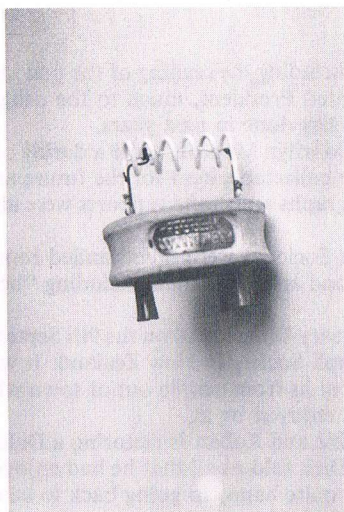
After dinner, Van, one of our newest members and Manager of the Chateau was thanked for his part in making the dinner such a success. By this time it was time to head on home after a lovely night of good food and good company.

REPORT ON THE ANNUAL GENERAL MEETING OF THE VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND HELD AT THE HOME OF THE SECREARY, MRS LYNDSY DRUMMOND ON THE 24th OF SEPTEMBER 1990

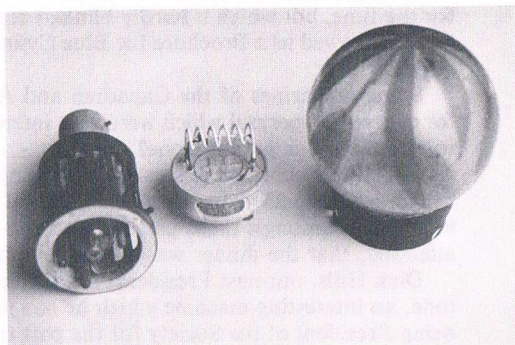
Report by Lynn Laird

The meeting commenced on the Monday evening in Lyndsey's lounge room, decorated tastefully with beautiful blue velvet curtains all around and a piano in the midst of it. Approximately fifteen members were seated comfortably around the room waiting in anticipation and lots of chatting was going on.

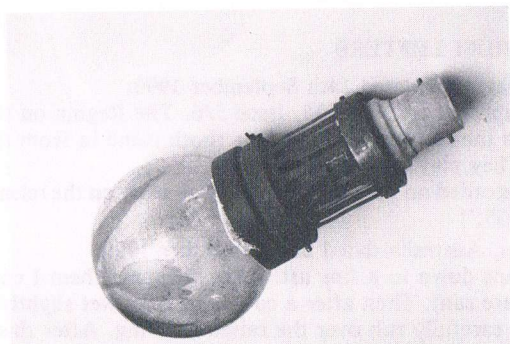
NERNST.



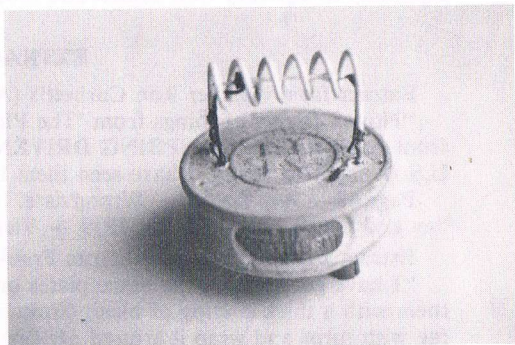
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A WORLD WIDE EXPRESSION OF GRATITUDE TO THOMAS ALVA EDISON CELEBRATING THE SIXTIETH ANNIVERSARY OF HIS INDEPENDENT LAMP



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It was begun with the election of Officers and general business including the reading of the previous year's minutes. After much discussion, Walter Norris was appointed President, much to the delight of us all and I'm sure he will prove to be an excellent one as he has done in past years.

Afterwards, Robert Sleeman showed us all a Picture Record of Marilyn Munroe, quite a daring one for the time, but which is hardly blinked at today. It looked a very collectable item for the future and he also showed us a Brochure for Blue Cylinders. Parts for Phonographs and crane supports were also discussed.

Some magazines of the Canadian and Australian Phonograph Societies were then handed round for everyone's perusal which were very interesting and had some good articles in them including "how to electrify your gramophone?"

Bob Wright brought in some photos he had taken at the Anniversary Dinner held on the 9th September to celebrate 25 years of the existence of the Vintage Phonograph Society in New Zealand. It was unanimous amongst those present, and also by letters of thanks sent in from people out of town who attended, that the dinner was a complete success and thoroughly enjoyed by all.

Dick Hills, our past President, has just acquired a Home machine and Robert is restoring a Dulcetone, an interesting machine which he has just recently tuned up. Dick told us all that he had enjoyed being President of the Society for the past two years, but was now quite happy to going back to being "tea boy".

The meeting was concluded with a delicious supper, prepared by Lyndsey, and once again conversations were resumed about our favourite subject and hobby — Gramophones and such like, and general chit-chat. Once again, our thanks go to Lyndsey and Bill Drummond as our hosts for the evening and especially to Lyndsey who contributes much to the smooth running of the Society.

EXTRACTS FROM LETTERS

Extract from member Ron Corbett's (Australia) letter dated 14th September 1990:

"Now a couple of things from 'The Phonograph Record' Vol. 25, Issue 5/6. The Regina on the front cover is **definitely SPRING DRIVEN** and is the same as two out here (both came in from the U.S.A. last two years). I have seen them both. They play 6 Blue Amberols.

Page 48 — Jazz Record — Wrong date. It was recorded on 26th February 1917 — okay on the release day and month, but 1917 not 1919 — Victor 18255."

Extract from letter received from Frank James, Australia dated 2nd September 1990:

"I have got reviving the name plates on Edisons down to a fine art. After stripping them I coat them with a thick coating of black (from a pressure can). Then after a couple of days wet slightly a rag with turps and wrap it around my finger and carefully rub over the raised lettering. After this I spray with a clear enamel and the results are terrific. I have just finished an Amberola "30" plate but because there's so much open space around the word "Amberola", I resorted to using a very fine knife and scraped the raised pieces clean. The results were just as good. . . ."

Dear Lyndsey,

Received the Phonographic Record a few days ago. Always interesting.

We enjoyed a phone call from the Hamill's while they were in San Francisco. We had tried to arrange a visit but time and distance too difficult to overcome. Greyhound bus personnel were on strike.

On Peter Dalley's history of the Disc Record-Player:

I was pleased to see the Brunswick Panatrope listed. I acquired one 6-7 years ago in a trade. I didn't know at the time it was the first all-electric gramophone.

Volume was very poor. A radio collector said the amplifier was all right. I inserted a very small transistor pre-amp between the pickup and the amplifier. What a difference! It must have been a sensation in 1925. A big voice!

I think the pickup is not putting out the original signal due to hardening of the rubber stylus mounting. The stiff stylus plus heavy head makes it hard on records.

Extract from Don Taylor's (Tasmanian member) letter to Secretary dated 1st September 1990.

Two items of particular interest in recent issues of The Phonographic Record were LONGANOTE

records and the thing called the PHONOLAMP. Some readers may not realise that there were also Phonolamp records. I've never seen any myself, but here is a quote from Brian Rust's *American Record Label Book*.

"A Phonolamp is a contraption apparently put on the market in 1920 or 1921 by the Electric Phonograph Corporation of New York. It consists of an electric lamp with built-in phonograph. It was not, however, driven electrically, nor does it reproduce records by this means. It would seem that Phonolamp records, of which probably less than a dozen were issued, were given away with the machine. They were products of the Grey Gull complex, numbered from 1000 at least to 1007. Popular dance tunes and songs of 1921 have been found on phonolamp records. It is unlikely that there is anything of greater significance there.

The label itself is white, printed in dark blue. The song title appears in an arc round the rim of the upper half, enclosing composer credit, catalogue number and artist credit. The entire lower half is occupied by the word PHONOLAMP (subtitled in upper and lower case 'Speaks for itself') in bizarre lettering starting and ending in small capitals that grow to their largest with the central O, which encloses a drawing of the Phonolamp itself. However rare Phonolamp records are, the same music is to be found on Grey Gull. The machine of the same name must be a unique collector's item."

VISIT TO MUSEUM OF THE MOVING IMAGE SOUTH BANK CENTRE, WATERLOO, LONDON

By Derek Cockburn

This visit was quite by chance for I'd been looking at the nearby National Theatre, Royal Festival Hall, Hayward Gallery, etc. It sits below the Waterloo bridge and was opened during September 1988. It seemed to have everything from a rather chilling montage once inside to the magic of 'shadow' play on a screen, then the triple coloured big 'lantern' with its slides, the arranged flip-cards in sequence portrayed those novelty 'What the butler saw' images when rotated, the birth of film showing the first portable movie camera built by the Lumiere brothers, Thomas Edison's kino, the "Gods and Goddesses" of the 1920's, Hollywood animation, through to recording techniques, the "juke box" which had video clips, the modern television studio and an up to date Picture house showing the old familiar favourites.

Moreover, within the museum are plenty of opportunities for "Hands-On" participation. You can read the 'News at 10' then watch (on screen) yours and subsequent efforts. You can be made-up and take part in a TV interview and/or wildwest movie; also, work behind a camera, be part of a stunt scene, observe the Director at work, assist in a modern mixing suite, to manipulating satellite signals.

Another novelty is having about ten 'staff' members, acting as guides and demonstrators, all dressed up in Victorian garb. The Lady (with the bustle) proved a winner, involving children in the lighting-up of the magic lantern while the parents applauded and gave vocal effects during the course of the story-telling of yet another show. Another actor/guide proved a more than adequate Commissionaire and the ticket-box lady warned of the perils lurking within the Electric Palace.

Video tape was used in some sections yet continuous loop 35mm film was projected extensively, some in the old sepia tone.

The BBC radiophonic workshop and the British film institute have combined to provide a well-used and well-displayed TRULY LIVING MUSEUM, which was well patronized. It is costing Stg 12 pounds for a family ticket or just under Stg four pounds single, opens from 10a.m. to 8p.m. every day except Mondays, and requires at least four hours to view the exhibits.

The Moving Image Museum is more than a trip down memory lane — it's more of a memorable trip in a time machine, but with all the modern benefits.

EDISON CONCERT VIA WIRELESS TELEPHONE

Mechanical marvels are so numerous nowadays that it takes something decidedly unusual to attract notice, but the transmission of the music of the Edison over the wireless by a Marconi wireless telephone aroused great interest in Toronto and was widely featured there.

The R. S. Williams and Sons Co., Ltd., received considerable publicity out of an arrangement with the Marconi Wireless Telephone Company, whereby the Edison Phonograph was played close to the wireless set — the transmitter was merely laid on a table in front of the phonograph, and the music sent over the wireless telephone. The sending apparatus was arranged at the Canadian National Exhibition, and receiving stations established at the home of the Commissioner of Resources of the Canadian National Railways and at the Williams Edison exhibit at the exhibition itself.

A group of Toronto newspaper men gathered at the Commissioner's home and, seated in comfortable chairs on a beautiful lawn, clearly heard the music of a fox trot that was then sent over the wireless telephone. One of them is quoted as saying that "the hearing is more distinct than by the Bell Telephone Service."

The receiving station at the Edison exhibit was more accessible to the public. Here every day, from eleven until twelve o'clock, demonstrations were given, and the interest was naturally extraordinary. Dance music and songs could be clearly heard within a radius of 25 feet from the receiving set. The advertising, accruing to the Edison, was doubtless of considerable value.

Similar performances of wireless telephone music have been most successfully given in Detroit, Mich., by Mr H. J. Trumbo, of The Edison Shop, in that city. We give Mr Trumbo's letter of December 6th, in which he states the details of his long-distance entertainments:-

"Just a few lines from Detroit regarding Re-creation Concerts. Although this idea is not original, we probably have done more towards the development of the idea and were the first to establish a regular daily program. Sometime last August I became aware of the fact that the "Detroit News" had installed a De Forest Radio Phone (wireless telephone) and was experimenting with a talking machine in an effort to furnish music to the numerous lake freighters passing up and down the Detroit River. In the course of a few days I had made the acquaintance of the "News" building superintendent, also the wireless operator, and the radio editor, and procured their consent to allow me to install the New Edison. It's not necessary to go into detail as to the fate of the talker.

"The experience and knowledge of two years in our Service Department, and the fact that I am quite familiar with electricity, place me in position to dominate the whole game for several weeks. At this time we were giving Re-creation concerts in the local theatres, and were using several people from Chicago in this work. Arrangements were made to have these people give concerts on different dates, and the concerts announced through the columns of the paper and over the wireless for several nights before the night of the concert. Detroit has about three hundred amateur operators. Our phonograph concerts are still running every evening for one hour and the people are still enthusiastic. I am enclosing a photograph of the radio room. We generally use an Army and Navy model in this work, and under favourable weather conditions it is not unusual to receive a 'Thank you' from boats on Erie or Huron. Our record for satisfactory transmission stands at three hundred miles. We also take advantage of this novelty to announce the release date of new Re-creations, and all new supplements are announced and played over the night preceding release date.

"Just how long we shall be able to hold the interest of the people I cannot say, but, from present indications, we are still going strong and would like to hear from others along these lines."

Edison Phonograph Monthly, June, 1921.

NERNST LAMP

By Walter Norris

1890

I have, for a number of years, known of the existence of these lamps. They were first brought to my notice by a school teacher, some fifteen years ago.

I didn't believe that a lamp had ever been invented, which did not need a vacuum, and on this occasion, said so.

After further research, I discovered that such a lamp would work, and that they were installed in Christchurch in very early years when the then city first used electricity.

A small generator, driven by steam and producing 110 volts D.C., was the city's first source of power. The late Mr Claud Woledge told me he had helped install Nernst lamps during this period.

He said that they worked best if they were free hanging and not on wall brackets. The reason being, that they would not stand vibration. The early lamps, he said, needed to be heated with a match before one turned the power on.

THE NERNST LAMP

On Wednesday, February 8, 1800, at the Society of Arts, Mr James Swinburne described a lamp recently invented by Professor Walther Nernst, of Göttingen University. The filament or 'rod', as it is preferably called, is composed of a material that is a non-conductor to start with, but which becomes a conductor, and allows the current to flow through and incandesce it after it has been heated by some extraneous means. The 'rod' is formed of certain incombustible oxides having such a high resistivity value that it can be made comparatively short, as well as thick and strong. It is white in colour, and when cold is very strong, and hard enough to scratch glass. The 'rod' is straight, being about half an inch in length in the smaller lamps and of the thickness of the lead of a pencil. It is mounted horizontally. Cemented to each end are platinum wires, which serve to lead the current in and out; and the whole is supported on a base or terminal which will fit any ordinary lamp-holder. Owing to the rapid decrease of resistance as the 'rod' becomes heated, it is necessary to place a fine wire resistance in series with it, for steadying purposes. The efficiency is said to be as high as 1.5 or 1.6 watts per candle, including the power lost in the resistance. This is equivalent to saying that, light for light, the Nernst lamp requires only from one-half to one-third the power used in an ordinary carbon-filament lamp.

The lamp, in its simplest form, consists merely of the 'rod' and the resistance in series therewith; and the circuit having been closed, it is necessary to apply a match or other flame to the rod before the current will start through it. An automatic form has a platinum resistance arranged as a shunt to the lamp, which resistance is wound on a small cylindrical holder placed about one-eighth of an inch away from the rod, and parallel therewith. When the switch is turned on the current flows first through the platinum, which becomes hot and communicates some of its heat to the 'rod', with the result that the latter is in a few seconds raised to the necessary temperature, and then lights up. As soon as this occurs, an electromagnetic cut-out shuts off the current from the platinum 'heater coil'.

In yet another automatic form the platinum heating wire is mounted on the inside of a movable porcelain hood, which, when the lamp is out, drops down over the 'rod'. When the current is turned on, and the 'rod' has been sufficiently heated by the platinum circuit, an electromagnetic arrangement performs the double duty of breaking the heater circuit and lifting the hood off the 'rod'.

As regards consumption of energy, it will be at once seen that the Nernst lamp is far more economical than the carbon-filament lamp; but, on the other hand, it appears to have certain inherent disadvantages. Firstly, it is said the rod will not incandesce in a vacuum; and even if it did, and could be so enclosed, it would not necessarily stop 'burning' if the globe became fractured. Thus the great element of safety from fire attending the use of ordinary glow lamps is absent from that of Nernst. The automatic lamps might possibly be shielded; but the simple form must needs have an open or removable globe or globes, and the method of lighting it is decidedly awkward and inconvenient. The durability of the joints between the end of the incandescent rod and the platinum supporting wires is also a matter of uncertainty.

It is, again, somewhat doubtful as to what length of time the Nernst 'rod' will last on direct-current circuits, as it is of the nature of an electrolyte in composition, that is to say, it is susceptible to dissociation when a direct current is passed through it.

At this time of writing (June 1899) the new lamp has not yet reached the commercial stage, but there is every probability that it will soon do so, and enter into active rivalry with present incandescent and even arc lamps.

ELECTRIC LIGHTING

H. W. Nernst in 1897, however, patented an incandescent lamp in which the incandescent body consists entirely of a slender rod or filament of magnesia. If such a rod is heated by the oxyhydrogen blowpipe to a high temperature it becomes conductive, and can then be maintained in an intensely luminous condition by passing a current through it after the flame is withdrawn. Nernst found that

by mixing together, in suitable proportions, oxides of the rare earths, he was able to prepare a material which can be formed into slender rods and threads, and which is rendered sufficiently conductive to pass a current with an electromotive force as low as 100 volts, merely by being heated for a few moments with a spirit lamp, or even by the radiation from a neighbouring platinum spiral brought to a state of incandescence.

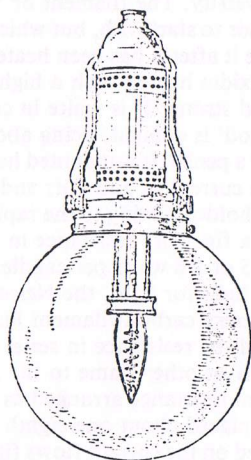


FIG. 17.—Nernst Lamp
A Type.

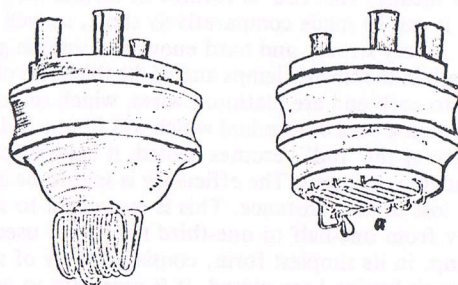


FIG. 18.—Nernst Lamp, Burners for B Type.
a, low voltage; b, high voltage.

The Nernst lamp, therefore (fig. 17), consists of a slender rod of the mixed oxides attached to platinum wires by an oxide paste. Oxide filaments of this description are not enclosed in an exhausted glass vessel, and they can be brought, without risk of destruction, to a temperature considerably higher than a carbon filament; hence the lamp has a higher luminous efficiency. The material now used for the oxide rod or "glower" of Nernst lamps is a mixture of zirconia and yttria, made into a paste and squirted or pressed into slender rods. This material is non-conductive when cold, but when slightly heated it becomes conductive and then falls considerably in resistance. The glower, which is straight in some types of the lamp but curved in others, is generally about 3 or 4 cm. long and 1 or 2 mm. in diameter. It is held in suitable terminals, and close to it or round it, but not touching it, is a loose coil of platinum wire, also covered with oxide and called the "heater" (fig. 18). In series with it is a spiral of iron wire, enclosed in a bulb full of hydrogen, which is called the "ballast resistance". The socket also contains a switch controlled by an electromagnet. When the current is first switched on it passes through the heater coil which, becoming incandescent, by radiation heats the glower until it becomes conductive. The glower then takes current, becoming itself brilliantly incandescent, and the electromagnet becoming energized switches the heater coil out of circuit. The iron ballast wire increases in resistance with increase of current, and so operates to keep the total current through the glower constant in spite of small variations of circuit voltage. The disadvantages of the lamp are (1) that it does not light immediately after the current is switched on and is therefore not convenient for domestic use; (2) that it cannot be made in small light units such as 5 c.p.; (3) that the socket and fixture are large and more complicated than for the carbon filament lamp. But owing to the higher temperature, the light is whiter than that of the carbon glow lamp, and the efficiency or candle power per watt is greater. Since, however, the lamp must be included in an opal globe, some considerable part of this last advantage is lost. On the whole the lamp has found its field of operation rather in external than in domestic lighting.

Taken from Encyclopaedia Britannica

LETTER FROM BOB HOLLINGUM TO SECRETARY

Dear Lyndsey,

Many thanks for your invitation to celebrate the 25th anniversary of the Society on 9th September. Unfortunately, the date coincides with my own birthday and I will be out of town that weekend. Sorry . . . but I do wish the function every success.

Now . . . while I'm in a corresponding mood you might like to know what's going on in Ohoka Road these days.

As you are doubtless aware I've been a 78 record collector — mainly in the North Island — for some 25 years and have accumulated about 12,000 titles, mostly "pops" i.e. Golden Disc numbers, theme songs from films, shows and light operas together with Victorian, Edwardian and Georgian evergreens. There is also an interesting little section reserved for New Zealand personalities and performers.

In the main the collection consists of good quality discs which allow for electronic reproduction with a minimum of surface noise.

Some time ago I had a Philips 3-in-1 stereo system converted to take 78's and am now able to tape 78 records which, together with sound effects and microphone commentary, make up into self contained cassette programmes.

With good-condition records and a certain amount of luck it is possible to produce homemade tapes approaching broadcast quality.

It is my belief that records were not made to be stacked away in a basement or garage but were intended to be shared with the world. To share them effectively, as I discovered, it first became necessary to devise an information retrieval system that could access the vast amount of information stored away in these discs. The obvious answer was a computer — about which I knew nothing.

So at 67 years of age I went back to school and, as the oldest pupil, learned a little about these new-fangled gadgets.

After three months of instruction at Kaiapoi High with the ready co-operation of maths teacher Graham Moore, I began to see a glimmer of light at the end of the tunnel. Between us we devised 12,000 information packages which were fed into the computer's memory — one package for each 78 title. It took eight months working on an average of seven hours a day and I never want to do it again!

But the result is marvellous. As well as title, performer, serial number, etc. there is ready access to a wealth of support information — even down to brief biographies of the composers, to the lyrics of vocal numbers and to source details which includes an inventory of songs from each stage show or musical film represented in the collection, showing what you haven't got as well as what you have.

On top of this there is a coded analysis which enables you to select from some 300 categories and home in on aspects of the collection such as language and country of origin (of the song, that is), types of dance, ladies' names, flowers, trees, love, magic, food, violence, ghosts and whatever else turns you on.

With this volume of information available I can produce programmes (as a journalist) using an original storyline together with a computerised selection of records. For example: by devising a story based on a specific section of a "Christchurch Press" newspaper page (let's say "Entertainments and Dances" on October 9th, 1939 which is available on microfilm at the Canterbury Public Library) it is possible to ask the computer for any information it is holding about those particular entertainments and with the use of a little imagination construct an authentic musically illustrated programme incorporating the base information.

Programmes can also be made up about Indian folk dances, fruit, dogs or anything else you have coded into the computer. In my case the time scale is between 1903 (Caruso's Golden Disc year) and 1958 (the last year in which 78s' were on sale to the public).

What use are such programmes?

Well . . . I tried out a couple of them earlier this year at the Aged People's Welfare Centre in Christchurch using a cassette player. A private little experimental session.

The results were quite astonishing. There was an immediate request for a repeat performance and on the second occasion the recreation room was packed with elderly people wanting to enjoy a little nostalgia.

Since then I have been asked to present programmes at rest homes, retirement villages and therapy

LEGO PHONOGRAPH.

A model of some note ^{Star 30/5/90}...

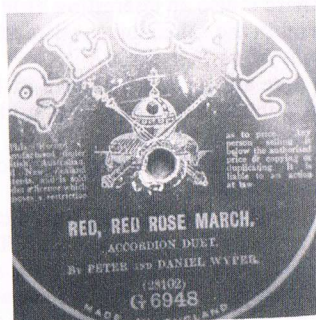


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"STAR" PHOTO



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centres in various parts of Christchurch. It's amazing how many there are. The audiences are always appreciative.

Many of these elderly people are unable to move beyond their immediate environment and a surprising percentage of the women are over 90 years old. All of them look forward to programmes that have been researched to meet their interests. There is no charge for the service although the day is coming when some costs will have to be recouped.

Even with the help of a computer it still takes about ten days to make up a half-hour programme, much time going into general background research to ensure that statements are accurate (like the age of the oldest tree in Christchurch which, incidentally is 127 years).

I have completed about 20 programmes and am working to increase the number to 100. Included are musical quizzes, hits from the early talkies, an overview of World War II, fictional local love stories from the '20's and '30's and historic rambles around Christchurch.

Which just about sums things up. Perhaps some of your members may be interested. And I'm always in the market for good 78's as described.

SIR PETER MEDAWAR AND THE GRAMOPHONE

The distinguished scientist and writer about science Sir Peter Medawar was born in 1915 and spent his childhood in Rio de Janeiro. His interesting autobiography, *Memoir of a Thinking Radish* (Oxford University Press, 1986) includes these paragraphs:

I think my happiest memory of infancy in Rio — it was at any rate the circumstance that most greatly influenced my later life — was of our having at home a big old-fashioned wind-up gramophone with a huge pile of one-sided records of singers such as Caruso, Farrar, Sammarco, Scotti, Battistini, Renato Zanelli (in those days a superbly good high baritone, later a *tenore robusto*), and other stars of the 'Golden Age' of opera. The records were all of the kind that used to be called 'Gems from the Opera': 'Il balen' from *Trovatore*, 'Un bel di vedremo' from *Butterfly*, the great sextet from *Lucia de Lammermore*, 'E lucevan le stelle' and 'Vissi d'arte from *Tosca*, and much else of the same kind. I played them all repeatedly, so laying the foundation of a passion for opera that has been my favourite self-indulgence since I was about twelve years old.

Records and Recording:

I grew up in step with the recording industry. Almost as soon as the gramophone left the nursery and the kitchen table, wiseacres declared that it would be the death of concert halls and the opera houses — for who would turn out for a concert or a live operatic performance if it could all be heard in comfort at home, with no greater exertion than the cranking of a handle? But still wiser acres soon realised that the gramophone would create a huge new market for living performances of music, which would in turn rescue opera houses and concert halls from what might easily have been extinction; and this process was already in progress even in the days when recordings omitted high treble and bass registers almost completely and were reproduced on gramophones through little tin trumpets such as the dog listens to in the famous HMV trade mark (though I don't remember them giving any less pleasure than is to be obtained from a modern multi-channel recorder in which sound enters through all bodily apertures, however ill-fitted to the purpose, in addition to the two that our Lord wisely set aside with this in mind).

In spite of its many virtues, the gramophone, it must be said, has one aesthetic disadvantage that we come to recognise and guard ourselves against in the course of life. It is the prevalence of the phenomenon of musical imprinting — something akin to that which befell Professor Konrad Lorenz's ducks. In the gramophone world, imprinting takes the form of tending to regard as definitive — as the last word, indeed — the interpretation of a work that we hear first and probably most often, so that any subsequently heard departure from it strikes us as wrong-headed and schismatic.

(But imprinting is all right, of course, if that which is imprinted is superlative of its kind — the recordings by the Busch Quartet, for example, of the last quartets of Beethoven or by Artur Schnabel of his piano sonatas. For me there are no others.)

I learnt in my first term at Magdalen College Oxford that although the gramophone, as a 'mechanical

FOSTER & ALLEN



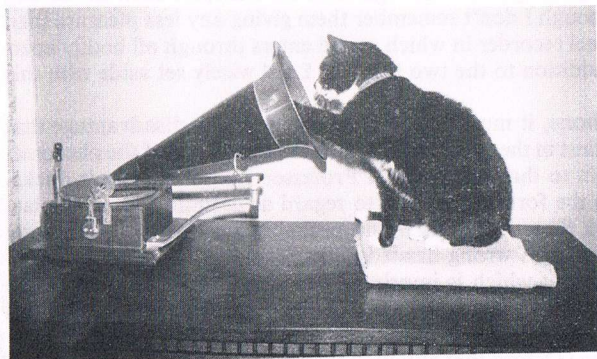
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contraption', was an instrument of a kind Mr C. S. Lewis was constitutionally opposed to, he had made it an exception which did not qualify as an engine of the worldwide conspiracy of science and technology against human values — even including my own gramophone, which had a horn seven feet long. He and a favourite pupil, Richard Peile, would often drop into my rooms of an evening to chat and listen to the seabirds that flutter through the symphonies of Sibelius, which were just becoming known in England through the good offices of the Sibelius Society. We both thought these seabirds especially felicitous, though on much else we differed. I once declaimed a little of Nietzsche's poetry to him. 'That's all rot, isn't it?' said Lewis in the dismissive mood in which he is best remembered. It is not. Many years later, Sir Ernst Gombrich, whose opinions on such matters I have long regarded as law-giving, told me, 'Some of Nietzsche's poetry is really rather good.'

I no longer get anything like the fun out of gramophone records that I had as a boy. This is not because my taste is now for live performances but because for some time past I have been able to buy any record I wanted and this takes all the excitement out of it. I look back nostalgically to the days when I saved my pocket-money for a matter of weeks to buy one gramophone record and I could listen critically on the same occasion to four or five other records in a little private cubicle. Thus buying one record made it possible to entertain oneself with a short musical festival. Buying a record is something I now do through a trusty dealer on the telephone, but it used to be something of an adventure. The records from which I get most pleasure today are re-issues on long-playing records of those I liked best in my youth — of operatic pieces sung by Giovanni Martinelli, Ezio Pinza, and Rosa Ponselle — or even all three in concert.

Not the least of the benefactions of the gramophone has been the introduction of a diverting indoor pastime: conducting in front of a mirror, where innumerable superlative performances have taken place. Here the conductor maintains a firm beat with the right hand while using the left hand to bring forward his woodwind in the interests of balance, or shushes his trombones when they threaten to become obstreperous.

The First Sounds of Music

The masters felt — and the boys naturally concurred — that on his marriage the headmaster should receive a present: he was to be bought a portable wind-up gramophone and a selection of records. I remember those records very well. There was a song by Harry Lauder and a rousing ballad by Peter Dawson; a 'laughing record' in which saxophones abetted by some primitive electronics simulated peal after peal of laughter. There was a selection from *No, No Nanette* and a record of popular kitsch including 'In a Monastery Garden' and 'In a Persian Market' by Albert W. Ketelbey, the former sounding like a reverie in a high-class crematorium and the latter like the kind of music that accompanied the silent-film showing of an eastern souk. In addition there was a recording of the '1812' Overture and, inconsequentially, a very expensive record of Wagner by the Philadelphia Orchestra conducted by Leopold Stokowski playing on one side part of the *Rienzi Overture* and on the other side the tumultuous apocalyptic finale of *The Twilight of the Gods*.

The '1812' Overture would be almost unrecognizable to modern ears because it was played straight from first bar to last. No recording of the '1812' today would be thought saleable unless the passages of what for want of a better word may be called 'music' alternated with simulated musket fire, shots from cannon, the clashing of dustbin lids, and cries of pain from the wounded. I especially remember the record by the Philadelphia Orchestra, because on my first visit to the United States in 1949 I met a very distinguished cancer-research worker, Ted Hauschka, who claimed that he had supplied the reverberant bass notes of those early Philadelphia recordings, and he went on to tell me he had invented a device that introduced a tonally undifferentiated bass boom wherever he thought the record to require it. Its world premiere was the moment in *The Twilight of the Gods* when the villain Hagen plunges into the Rhine to recover the ring of the Nibelungs — at this point there was an awe-inspiring wump! which made the little gramophone flinch, though as I told Ted it would have been contextually more appropriate at this point to hear a loud splash followed by girlish shrieks of dismay.

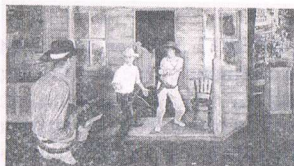
I became very familiar with all these records because the headmaster gave the gramophone and all the records to the boys, mainly, I think, out of good nature, but also perhaps because he felt that if either he or his bride developed a predilection for the laughing record the marriage would not long survive.



The Museum of the Moving Image (MOMI) is about the history and magic of cinema and TV. It is a story which is told chronologically, starting with the earliest pre-cinema experiments and building to the technical wizardry of a modern TV studio. In between are hundreds of clips from films and TV. There are lots of interactive exhibits to be operated by you and a cast of actor-guides to answer your questions. We hope you have as much fun going round MOMI as we had inventing it.



A wax model of a human eye containing television or cinema film.



You can let the part on the top of the film strip.



At the use for you can select film and video from a wide range of subjects like history.

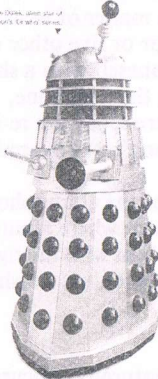
Im "Museum des bewegten Bildes" (MOMI) geht es um die Geschichte, aber auch um den Zauber von Kino und Fernsehen. Dabei wird die Geschichte chronologisch erzählt, von den frühesten Experimenten, noch vor der Entstehung des Kinos, bis hin zur fortschrittlichen Technik des modernen Fernsehstudios. Dazwischen gibt es hunderte von Film- und Fernsehsequenzen zu sehen. Sie können viele interaktive Ausstellungsobjekte selbst bedienen und es sind dort auch Schauspielerei, die Führer sind und ihre Fragen beantworten können. Uns hat es großen Spaß gemacht, MOMI zu gestalten. Wie heißt, Sie haben genauso viel Spaß bei Ihrem Besuch.



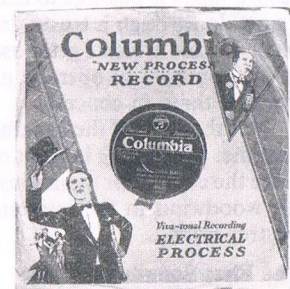
Il "Museo dell'Immagine in Movimento" (MOMI) vi presenta la storia e la magia del cinema e della televisione; la loro storia vi viene narrata cronologicamente, a cominciare dai primi esperimenti che hanno preceduto il cinema vero e proprio per arrivare alla magia tecnica di un moderno studio televisivo. Inseguendo lungo tutto il percorso troverete centinaia di brani tratti da film e programmi televisivi e potrete inoltre far funzionare interattivamente moltissimi degli oggetti esposti. Un gruppo di attori-avanti-funzione di guide sarà pronto a rispondere alle vostre domande. Ci auguriamo che la visita al MOMI vi diverta quando la sua elezione ha divertito noi.

At MOMI the cast of actor guides, small part of the show.

At the use for you can select film and video from a wide range of subjects like history.



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LARRY SCHLICK PHOTO



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RING UP THE CURTAIN

On every hand there are indications of a reviving interest in the old music hall just as these songs that we have re-issued in part form have again become tremendously popular after the passage of years.

The sturdy roots of that fascinating field of entertainment grew in fertile ground, and much of that old ground remains. There are still places in London and the Provinces where the old atmosphere can be re-won.

Two of the oldest halls still going strong are The Metropolitan in the Edgware Road and The Queens, Poplar, and there you can find a link with the great days of Leno and Marie Lloyd, Herbert Campbell and Chirgwin.

At the latter hall the bars are there in the auditorium, and, as of old, patrons may lean against them whilst watching the show. Of course, the chairman has gone, and so has the waiter with his "Any orders, gents?" The Metropolitan has kept touch with those old times, too, but the bars are not in the auditorium. It is at such places that one sees real variety.

Where "The Chairman" Still Rules

Although the chairman has left the music hall, he still exists in the club life of today, and his stentorian voice may be heard at one of those many variety nights that are such a feature of Saturday and Sunday in the Provinces.

So you see the music hall really flourishes still, and no doubt here is one of the explanations for the continued popularity of such songs as we are privileged to give you in this work.

Among the splendid selection in our next part is "Down the Road", a song always to be associated with Gus Elen.

Coster comedians, or, to be more correct, coster characters, were a great vogue, but the great ones, Chevalier, Alec Hurley, Kate Carney and Gus Elen, never had a conflicting style.

Chevalier was the sentimental one, Alec Hurley — Marie Lloyd's second husband — sang more of 'Arry and 'Arriet at 'Ampstead. Gus Elen was more philosophic in his performance.

There is a wealth of meaning in "Down the Road". Many of these famous old coster songs are true to life, and just as Alec Hurley always sang of Hampstead and ultimately bought "Jack Straw's Castle", on the Heath, so Gus Elen, who sang of the Old Kent Road, finally settled in Kent, at the end of that long lane he immortalised in song.

There is a fascinating story connected with the writing of Gus Elen's big success, "If it Wasn't for the Houses in Between". The writer was sitting at home on a summer evening and idly picking out the London landmarks. He found the Crystal Palace, Wembley — which he had the audacity to rhyme in the song with "chimbley" — and other places, and then looked north-east and found that a new row of houses had been built in the Bethnal Green district.

He remarked: "I could find the Hackney Marshes if it wasn't for those houses in between." Thereupon the idea was born, the song written and taken at once to Gus Elen, who bought it — and made it the big success that it still is. Its author was Edgar Bateman, who today proudly wears a gold hunter presented to him by Gus Elen to commemorate the song.

We are also giving you one of the first "Free" songs in our next part — "Shadowland". A free song meant one that could be sung by anybody without restriction. In those days artists used to buy their songs for exclusive use, and no one was allowed to sing them on the halls until pantomime time came round. Then permission would be granted for the song to be sung for the run of the panto.

Another great favourite walks the boards in our next part. We have Mark Sheridan with "Here We Are! Here We Are!! Here We Are Again!!!"

Then we also have G. H. Elliott with "I'se a-waitin' for yer, Josie".

In our next part, Mr M. Willson Disher has some splendid stories to tell of Dan Leno, who celebrated "Young Men Taken In and Done For" is a big attraction in Part Four.

Edgar Bateman, already mentioned in this overture, tells a good anecdote of Dan Leno. One evening they met outside the Oxford Music Hall when Leno was appearing there, and Bateman told the famous comedian that he was going in to see the show.

"You couldn't get *me* in, could you?" asked Leno whimsically.

Whereupon Bateman drew Leno towards the entrance, showed his card, and Dan turned up his coat col-

lar and was thus passed in "free", to see the show the bill of which he was "topping". Dan Leno delighted in such jokes as that, and was thrilled by being just one of the audience and unrecognised by the staff.

Pantomime and the music hall have always been first cousins, and there will be many of you who remember Ellaline Terriss, the beloved wife of our newest actor knight, Sir Seymour Hicks, singing "The Honeysuckle and the Bee". This is a big item in our next part, as is also "Pack Up Your Troubles", a never-to-be-forgotten song of the Great War days which was first introduced to the public by Florrie Forde.

Soon we shall be giving you details of a special binding scheme that will enable you to keep Music Hall Memories as a permanent reminder of these stirring days of vivid entertainment.

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

Continued from last Issue

Tape Recorder:

The first magnetic recorder using tape instead of wire was the blattnerphone, originally employed in 1929 for adding synchronised sound to the films made at the Blattner Colour and Sound Studios, Elstree, England. Designed by film producer Louis Blattner, it was based on the patents of German sound engineer Dr Kurt Stille and was also the first successful magnetic recorder with electronic amplification. The first commercially produced blattnerphone was acquired by the BBC in 1931. King George V's Christmas speech was recorded on the blattnerphone in 1933 and the same year the BBC set up a special Recorded Programmes Section.

ADVERTISEMENTS

Wanted to Buy:

Clockwork and electric "Hornby" and other trainsets in "0" gauge and Dublo 3 rail items, any lineside accessories, stations, buildings, Hornby lead figures, etc. or any train parts members may have in their workshop boxes, anything from mint boxed to restorable items wanted.

Please write to N. J. Watson, 15 Rimu Street, Timaru, New Zealand.

Wanted to Purchase:

78 rpm Maori records.

Please write to S. Smith, 'Rothway', Lake Road, Leeston, 3 R.D. Christchurch, New Zealand, with details of price, etc. or telephone (03) 243-723.

Wanted to Buy:

"Gramophone" magazines. many issues wanted from 1926-1956.

Please write: S. Brydon, 38 William Bond Street, Devonport, Auckland, 9, New Zealand, or phone collect (09) 452-493.

For Sale:

I still have some original dealer's stock. Flawless mica diaphragms 1-31/32" and some cut down for exhibition reproducers: US\$2.00 each. Also have diaphragm — holding screws — package of 10 — US\$2.00.

Attention U.S. and Canadian members: offering up to US\$5,000 for Edison Idelia with mahogany wooden horn.

Please write to Bill Tarling, 1401 Birchmount Road, Scarborough, Ontario, M1P 2E2, Canada.

Wanted to Buy:

Motor only for Pathephone. Floor mounted type with instantaneous start lever at the front. Condition relatively unimportant.

Reply: Rodney House, 18 Pickering Way, Booragoon, Western Australia, 6154.

Wanted to Purchase:

Postcards showing phonographs or gramophones, especially New Zealand.

Please reply: Steve Ramm, 420 Fitzwater Street, Philadelphia, PA. 19147, United States of America.