



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

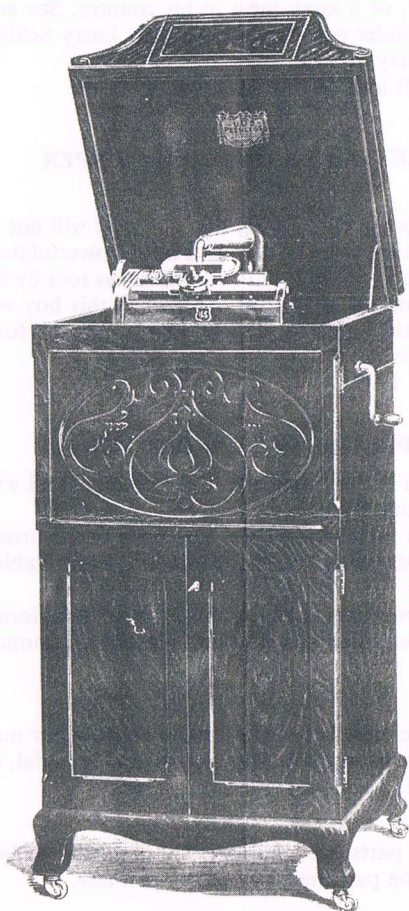
A Society formed for the preservation of Recorded Sound

VOLUME 27, ISSUE 1

OCTOBER / DECEMBER 1991

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*The U-S Peerless in Oak.... Price \$200.
Sent by Larry Schlick: See article inside.*

FOR YOUR INFORMATION

How time flies, before we can turn around, Christmas will be upon us, and we will be into 1992.

Our exchange rate seems to remain about the same, but costs keep rising, so, for members who want spare parts, these will cost more after Christmas. We have a new Price List in the making, which will take effect in 1992.

ILLUSTRATIONS

Thanks to Larry Schlick for pictures of U.S. Everlasting Machines.

Peter Dawson:

This illustration was sent to us by Peter Burgis, on this great Australian singer.

Swap Meet:

More pictures taken by Larry, of a swap meet in his country. See article on prices.

U.S. Everlasting machine, cylinder and motor owned by Larry Schlick.

Two first day covers from Larry Schlick.

Wedding photo of Lyn (Laird) and Adrian Kirsopp.

LETTER TO OUR DAILY PAPER

Success

Sir, — While the majority of people are saying that a person will not succeed unless he or she has qualifications, let us not forget that the voice of destiny is more powerful than any man-made institution. Last century a boy who always stood at the foot of the class was told by his teacher that his brain was "addled". He lasted only three months at school. Yet, when this boy with an "addled" brain died in 1931, it was suggested that all the lights of the world be turned off for one minute. His name was Thomas Alva Edison. — Yours, etc.,
KEITH BROWN. September 26, 1991.

PRESIDENT'S REPORT 1990-91

We have had a good year with better attendances at meetings, and with some new members who have given added enthusiasm to our Society.

Meetings have all been held in members' homes and have been varied and interesting.

I would like to thank the members who have made their homes available and supplied delicious suppers in comfortable surroundings.

The highlight was our March meeting at which Bill Scott of Rangiora was the speaker. His topic was Jimmy Shand and he also entertained us with tunes played on lemonade bottles, accompanied by Joffre Marshall.

Correspondence:

Members overseas and at home have kept us informed on how our magazine is received. "Thank you" to the members who have kept us supplied with pictures and material, and this includes Bob Wright for photographs and Lynn (Laird) Kersopp for meeting reports.

Parts:

We have had a good supply of parts over the year. My thanks to Robert Sleeman, Peter Mattison and Dick Hills for their part in the packing and posting of these.

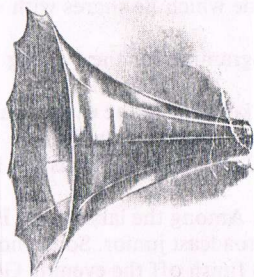
Treasurer:

Peter Mattison has taken over the banking and paying of accounts, and has done an excellent job. Thanks, Peter, for a job well done.

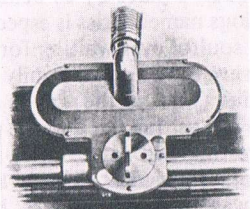
U-S Opera Model in Mahogany



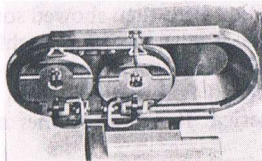
Price
\$ 75



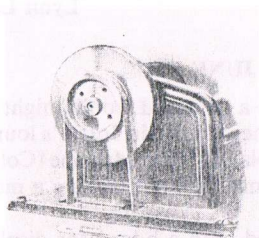
The Standard U-S Horn.



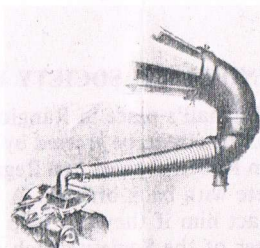
View of Reproducer Carriage Case from above.



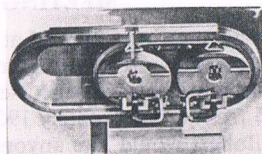
View from underneath, showing the two-minute reproducer in position for playing.



The Mandrel Pulley Balance-Wheel.



Flexible Tone-Arm.



The four-minute reproducer is in position for playing, and the two-minute reproducer is lifted out of the way.

Secretary:

Lyndsey Drummond, as always, has been efficient and hard-working for our Society and is supported by her husband Bill. Thank you Lyndsey and Bill.

Our meeting reporter, Lynn Laird has recently re-married and is now Mrs Adrian Kirsopp. We wish them every happiness.

There were a few changes at our Annual Meeting and the officers for the 1991-1992 year are as follows:

Patron: Adair Otley.	Vice President: Robert Sleeman.
Past President: Dick Hills.	Secretary: Lyndsey Drummond.
President: Walter Norris.	Treasurer: Peter Mattison.

Committee: Joffre Marshall, Bernie Bisphan and Van Van der Hans.

To conclude, I would like to thank all members who have supported me in any way during my term as President.

W. T. Norris

FOR MAGAZINE

I would like to thank the many members of the Vintage Phonograph Society of New Zealand (Inc.) who have conveyed their sympathy to me in the loss of my dear wife Norma. Your messages have been greatly appreciated.

Bill Tarling, Canada.

'PHONOGRAPH SOCIETY' — MEETING FOR MAY

This meeting was held at Robert Sleeman's place on the Monday of 27th of May. There were approximately 13 members present, including Mr and Mrs Hamill from Invercargill. It started out as usual at Robert's place by us being greeted by all the animals, about five cats and two dogs in all. One of the dogs named Griss is especially friendly and insists on going round everyone in turn, looking at them with soulful eyes waiting for a pat on his nose and a friendly word. They are really delightful pets as I'm sure the Sleeman family will agree. Robert has a lovely character home which he shares with wife Maxine (who by the way is an excellent cook) and their four children.

Well, getting back to the meeting. I got a bit distracted there. The programme for the evening was interesting and varied after the general business had been attended to.

John showed us an early 1900's 35mm film projector which was run by kerosine in the early theatres and was chain-operated by hand, a rare machine indeed. We learned that Thomas Alva Edison was in fact the first man to make moving film made of celluloid. 'The Great Train Robbery' was the first film, I believe.

Dick Hills then showed some 78 records from approximately 1908-1914. Among the labels were Harmonic, Pathe, Clifford, Pacific, Angelus and Jumbo. He also had a small broadcast junior. Some money boxes from post offices 1850-1950 were passed around for our perusal. To finish off the evening Georgina and Folly Hamill from Invercargill showed us some fascinating photos of collections mostly in America. It was altogether a very enjoyable evening.

Lynn Laird

MEETING — PHONOGRAPH SOCIETY FOR 24th JUNE 1991

This meeting was held at Joffre Marshall's place in Rangiora. It was a wild and woolly night but approximately 18 members managed to turn up to be greeted by a lovely cheerful fire in Joffre's lounge. General business was discussed and then Robert showed us a Regal (nickel plated) Horn Machine (Columbia) from approximately 1906 complete with back bracket. A beautiful machine but lacking a motor so Robert would like anyone to contact him if they can help with this.

Grant (a new member) had a poster of the Society which was backed onto a board for display.

It was discussed if the Printing Society at Ferrymead could print copies of our 'Electric Projection Gas Lamp' poster.



New enclosed "back room".



Reproduction parts.



Charlie Hummel with a variety of parts.

Folly Hamill (Invercargill member) has recently returned from Australia and America with his wife. He showed us some 78s' which are fetching quite a high price over there. He had just purchased a lovely little modern ornament with a fox and a gramophone. They can be purchased in a little shop in Christchurch selling knick-knacks. Ross bought some albums and books of 78s', some classical music. Walter had a book 'Voices in the Air' which had a record with it. At the conclusion of the evening Joffre and I did a duet on the accordions and then Joffre presented us all with a delicious supper. Thank you Joffre for your hospitality and then it was out into the weather again for the long trip home.

Lynn Laird

THE U-S EVERLASTING

Mfd. by U.S. Phonograph Co., Cleveland, Ohio, U.S.A.

Since collecting information for an article on this Company, we came across a well-illustrated, informative article in the "Antique Phonograph Monthly", written by Bill Klinger.

Mr Woledge claimed that Thomas B. Lambert worked for Edison and discovered how to make unbreakable cylinders but we have no evidence to confirm this. (See A.P.M. Vol. X No. 1).

According to Bill Klinger, a Chicago chemist by the name of Varian Harris was one of the three founders of the Lambert Company formed in 1900. "From tin foil to stereo", we discover that in September 1908 a Cleveland Ohio U.S. Phonograph Record Co., with a capital of \$300,000 was organised to produce indestructible cylinder records.

These cylinders were marketed as U.S. Everlasting and two minute cylinders were made in 1908 and four minute in 1909.

We have not found any U.S. Everlasting machines in New Zealand, only a few cylinders.

Mr Woledge leads us to believe one or two were imported but so far, nothing has re-appeared.

We are indebted to Larry Schlick for the front cover and other illustrations taken from a U.S. Everlasting catalogue, which he has supplied and from one owned in New Zealand.

We recommend an article by Ray Phillips on how Lambert Cylinders were made. (No. 180 June 1991) "Hill & Dale News".

A number of models were manufactured. A small table "Grand", which was available in either oak or mahogany, 20½" W.X., 22½" depth, 18½" high. Price US\$85.00.

Junior model in oak, \$30.00 (8-5/8 x 13-3/4, 12" high). Banner model in oak, base 10 x 17", 12¾" high; price \$45.00. Banner model base 21½ x 15, 14" high. Made in mahogany, price \$55.00.

Opera model, much the same as above, in oak \$65.00 and mahogany \$75.00, and the model on the cover \$200.00 manufactured in either oak or mahogany.

Music Master wood horns were also available in either oak or mahogany. \$15.00 each.

U-S EVERLASTING

Information taken from Catalogue

Automatic-Change Reproducer Carriage:

By which, with a simple turn of a shift-key, the machine is instantly and automatically adjusted to play either a two-minute or a four-minute record. In other words, the troublesome process of disconnecting the horn, shifting of speed gears, changing of reproducers, etc., are all done away with, and the same result accomplished, in a fraction of a second, simply by a touch of the thumb and fore-finger.

The mechanism by which this instantaneous change is effected is simple in construction, never-failing in its operation. No other phonograph in the world has this most desirable improvement.

Reproducer Carriage Case:

This case (shown opposite) conceals the automatic shifting two and four-minute reproducers. The shift-key is shown in neutral position — its position when the machine is not in operation. A simple turn to the right brings the two-minute reproducer into place, and **at the same instant** engages the proper feed screw. A corresponding turn to the left adjusts the proper reproducer and feed screw for the four-minute record. **No further adjustment is necessary.**

The Motor:

Of the U-S Machine is of a new type, remarkable for its simplicity, long running qualities and unusual power. It is so nearly noiseless that were it not for seeing the revolution, one is scarcely able to tell whether the motor is in operation or not. Its ample reserve power, always under the most delicate control, gives a smooth, evenly-balanced and positive revolution to the mandrel.

The U-S Motor may be wound while playing without altering its speed or in any way affecting the music.

The Mandrel Pulley Balance-Wheel:

Is another exclusive feature of the U-S Machines. This device, acting upon the same principle as the fly-wheel on an engine, automatically corrects the slightest variations in speed of the motor. The least change of the speed of the mandrel will change the rate of the vibrations transmitted from the record through the reproducing sapphire, **thus changing the pitch of the melody**. The mandrel pulley balance-wheel on the U-S Phonograph is positively the only means of securing a reproduction true to pitch.

The Diaphragm:

Is much larger than in the ordinary phonograph. This extra size, added to the fact that it is made of an unusually sensitive material, gives it marked superiority as a "voicing" instrument, particularly in bringing out the fine music detail, much of which is lost by the average machine.

The Reproducer:

Has a sapphire point, most carefully adjusted and shaped so as to fit perfectly in the sound grooves, thereby bringing out the fine music-detail.

This jewel point cannot wear out; with ordinary use it never needs replacing.

In the U-S Machine the connection between the reproducer and the horn is made by the flexible tone arm.

Flexible Tone-Arm:

A new device, found on U-S Machines only. This tone-arm is metal — not rubber — and is shaped so as to give the proper amplifying length to the sound waves. It will last indefinitely.

The flexible tone-arm enables us to get not only a better musical tone from the machine, but adds materially to the ease of operation. With this flexible connection, the bell of the horn may be turned to any desired angle while the machine is playing.

The materials — both metal and woodwork — comprising U-S Machines are of the highest grade; the workmanship is of the first order. Each machine is rigidly inspected before it leaves the factory, and is tested at every point by experts. U-S Machines, in finish and contour, offer the same artistic appeal to the eye that their music does to the ear.

Simplicity is the keynote. There are but few parts, and no complications. The annoying horn and crane difficulties are entirely eliminated. All is symmetry, grace and compactness. Throughout the entire design of U-S Phonographs there is a scientific co-relation between the various **angles, curves and taperings**, all combining to produce not only perfect tonal balance and volume, but to make a really ornamental parlor or drawing room instrument.

A RADICAL DEPARTURE AND A MARKED IMPROVEMENT IN PHONOGRAPH RECORDS

Just as the U-S Phonograph possesses most unusual advantages as a phonograph, so is the U-S Everlasting record of an entirely new and different character among records, in construction and performance a distinct improvement over all standards heretofore accepted.

This Record is Not a Wax Record:

It is composed of a wear-proof substance, mounted upon an unbreakable cylinder base, the whole making a record that is absolutely **everlasting**, — proof against scratching, proof against cracking by extreme heat or cold, proof against damage by careless handling or dropping. The processes by which this record is made are controlled by us.

We cannot lay too much emphasis upon this fact.

The U-S Record Absolutely Will Not Break:

It may even be sent through the mails in its original carton, unprotected. No wax record can withstand such a test. To the dealer who suffers repeated loss through breakage, and also in view of the additional business to be secured through mail delivery, this feature of the U-S Record will appeal with peculiar force.

Likewise does it open up.

A New Field of Musical Possibilities:

To persons living in rural sections, inasmuch as they may now order the U-S Records from dealers at a distance, and receive them in perfect condition, with but slight mailing expense.

Nor can unlimited playing injure the U-S Record. As a test a record was taken from stock and played continuously for 8 days (1,000 times), yet a microscope failed to discover the slightest trace of wear. The examination showed every sound-groove to be faultless to the minutest detail, ready to be played 10,000 times more, and still produce perfect music.

Every user of the ordinary kind of records know how they wear out with comparatively few playings — how the grooves become uneven, the sound waves distorted, and the reproduction rough and imperfect. This does not happen with U-S Records.

The features thus far enumerated are those simply of mechanical excellence.

Any one of them is sufficient to establish the superiority of the U-S Phonographs and Records. Taken together they rise to a **Point of Supremacy**. Not even approached by any other phonograph and record.

But to convey the **musical excellence** of U-S Phonographs and Records nothing short of actual **hearing** will suffice; and not only hearing, but **rigid comparison** by playing the U-S alongside all others. Note the purity of tone, the fullness and roundness of volume, the brilliancy with which the detail is brought out. Note the naturalness of the voice or instrument — the sympathy and feeling that bring you into the very presence of that voice or instrument. All the metallic, artificial character usually noticed in a mechanical reproduction is eliminated; there is no scratching or hissing; it is the genuine music, the kind that makes an enthusiast of the most skeptical listener.

U-S Records May be Played On Any Phonograph:

And they will bring delight and entertainment the owner never realized could come from his machine. Or, the U-S Phonograph will **Play All Other Cylinder Records**. And through its superior "voicing" ability get from them fully 20 per cent, more music detail than does any other machine.

U-S Records are made in both **Two and Four-Minute Lengths**. Offering selections from the best talent — reproductions from the master efforts of composers, pieces by the finest orchestras and bands, popular songs and operatic music in great variety. Our record catalogs may be had for the asking, showing a constantly increasing list of standard selections.

New records are rapidly being made at our Recording Laboratory in New York, where men of trained ear and careful taste are in constant touch with the musical world to secure the best that money can command.

PRICES

Two-minute Records 35 cents

Four-minute Records 50 cents

The horn regularly furnished with U-S Machines is of the best quality possible to obtain in a metal horn. We experimented with several different horns before we found one which was exactly suited to the unusual tone qualities of U-S Machines as produced by the enlarged diaphragm and the U-S flexible tone-arm.

The horn illustrated is the finest toned metal phonograph horn made. It is regularly furnished on all U-S Junior, Banner and Opera models. For the oak cabinet it is finished in black enamel with gold stripes. With mahogany cabinets the horn is finished in mahogany and gold.

PRICES

Black \$4.00

Mahogany \$6.00

ROMANCE OF THE MUSIC HALL

By M. Willson Disher

Part 2

(Continued from Feb/April 1991 Issue)

The singer of "I Love a Lassie" is welcome to blether if he wants to. He can do no wrong. To all the world, or, at least, to all those who understand the language of his songs, he conjures up all those multitudinous memories of sacred little things that are let loose by a vision of home. But perhaps he represents an aspect of the Scottish character which is changing. The most celebrated of the younger generation of Scottish entertainers are the Houston Sisters, who represent how the youth of the Highlands, rebelling against the reel and the bagpipes, are taking to the Rumba and the Saxophone instead.

There are picturesque materials for a novelist in the life of Max Darewski, the composer of "One Hour of Love with You." He was small, doll-like and good-looking, with an engaging sense of humour which helped him to hide a passionately romantic nature. The object of his adoration was Gaby Deslys. Over his pillow hung a large, coloured "photographic enlargement" of her; the glass was cracked because a merry gang of friends in uniform (this happened during the war) had tried to carry it away and he had foiled the lot of them.

"What do you think of her?" he asked me, but he could not wait for the answer. "I think she's the most wonderful woman who ever lived." Then he burst out laughing to keep his feelings in check.

He was the youngest of the band of Darewski brothers. Most of the others came to England with their parents, but he was born (1894) in Manchester. Sacrifices were gladly made for him because the whole family were convinced at the start that he was a musical genius.

Voices are still raised in anger against jazz, crooning and hot numbers. Such outbursts are but feeble echoes of the fierce warfare of twenty-five years ago when rag-time arrived in this country. At first the contest raged over one song. In opposition to conservative tastes the leaders of the new movement always played "Alexander's Rag-time Band." It was the answer to anything and everything from Bach and Beethoven to "The Sunshine of Your Smile" and "Sing Me to Sleep." Then the assault gained in force through Albert de Courville's first Hippodrome revue "Hallo, Rag-time!" — with Edgar Wallace as its Press agent. I seem to hear Ethel Levey's contralto sweeps in "How do you do, Miss Rag-time?" still. Then it was plain that rag-time had come for a long stay.

At the height of its popularity the American Rag-time Octette, eight dashing youths and a piano, showed us how "Ragging the Baby to Sleep" should be sung. They also included themselves among the unnumbered singers of "Hitchy Koo," which created a craze greater than all its rag-time rivals put together. Everybody sang it — if not in public, then in the bath.

"Reminiscent" is a label that could be applied to most music. Sometimes, as you realise when you hear "Come, Birdie, Come," and immediately think of a Strauss waltz, resemblances are strongly marked, but that does not necessarily mean they are other than accidental. When "We All Go the Same Way Home" was originally scored, the melody proved too similar to a famous air in a comic opera by Sullivan, and was altered. Consequently it has two tunes; the one published in this issue is the official one.

It was sung by Charles Whittle, who also popularised "Let's All Go Down the Strand," among a score of others that have gone right round the world and home again. "Why Hasn't Daddy Come Home from the War?" was one of his earliest efforts. From the questioning child he represented in this he developed into a "swell" in spats and topper for chorus numbers or a shrewd North Countryman.

If there should come a day when Lily Burnand is likely to be forgotten, despite her powers of singing a sentimental song, "Two Little Girls in Blue" will always bring her back to mind.

She began at the old Hungerford Music Hall, Charing Cross, in 1884. With her husband, Will Kendall, she arranged a double turn; but in the 'nineties she became famous as a solo serio-comic, not only in England, but throughout America and in Continental capitals.

"Flanagan" was Florrie Forde's maiden name. "Flanagan" was one of her many chorus songs. "Flanagan" was the name of the dame in her touring pantomimes who has become one of the leading comedienues of the halls to-day.

For years she was the prince of principal boys. Now she is the queen of the chorus song. Who wants to hear crooning or addled agonies of song while she is about? There is nothing like the grand

pantomime manner for “putting a number over,” and in this she excels. Even in mufti she still has the swagger of Dick Whittington or Robin Hood.

She was born in Melbourne in 1876. Very early in her 'teens she went to Sydney to appear in one of George Reynolds' pantomimes. Although she “had a name” he would only give her a part in the chorus. Twelve months later, while she was making a stir in Melbourne, he engaged her as principal boy, not remembering he had ever seen her before.

“Somebody with no special charity for me reminded him, with the warning that I had never spoken a line on the stage,” she says, “and he became decidedly nervous.” He wired to Melbourne. The reply was: “True enough, but you’ve got the star of the season.” And that’s how she became a prince.

Through Harry Rickards, the London comedian who became an Australian manager, she became known as “the Australian Marie Lloyd” when a mere slip of seven stone. As such she opened in London on the August Bank Holiday of 1897 at the Pavilion, Oxford and South London. She developed such an uncanny skill with choruses that on a record night an audience insisted on her singing one special favourite thirty-three times.

All the choruses she sings — this one, “Hold Your Hand Out, Naughty Boy!” among a host of others, all equally good — have the power to evoke bygone scenes, old familiar faces, lost friendships and that elusive flavour, as strong as sound or sight or smell, which our imaginations taste whenever dormant sensations of long ago suddenly come to mind.

Fate robbed Melville Gideon of his due. If fashions in singing had changed sooner, he would have been famous as the first crooner. He certainly invented that style of singing, even though he made do without a microphone. He was always well ahead of his time. As a youngster of twenty-six, in 1910, he was among the chief rag-time composers. Going back farther still — to the 'nineties in fact — he was solo pianist with the New York Philharmonic Orchestra at the age of twelve. In London, from just before the war until just after, he was known chiefly on account of the song he wrote for revues, among which “I’m Tickled to Death I’m Single” — sung by Walter Williams, the Two Bobs and others — is the liveliest. He tended to the sentimental mood.

From 1921 onwards he was just a “Co-Optimist,” for the popularity of this happy band of Pierrots became so great as onward they did tread that the character of their show stamped itself on each member. He died, alas! before he had fully regained his own individuality.

NEW INFORMATION ON PETER DAWSON SOUGHT

By Russell Smith

To many of us the name Peter Dawson is still synonymous with our favourite ballads: good rollicking numbers like *Wandering the King’s Highway*, *The Floral Dance*, *When the Sergeant Major’s On Parade* and, of course, *The Road to Mandalay*, which can be sung anywhere and be sure of a good reception.

Peter Dawson’s fame is unquestionably linked to his growth as a popular recording artist.

He sold more records than anyone in recording history until the advent of the Beatles: he has been credited with 3500 songs and sales of 13 million recordings, so most Englishmen, New Zealanders and Australians and even some Americans have grown up with the music he recorded, particularly those popular ballads — ballads which evoke a taste of the drawing room, of Masonic lodge smoke nights; of sepia pictures of great-uncle Charlie, thumb in vest, hand on the upright piano, an aspidistra in the background, entertaining relations on some festive occasion.

Golden oldies or mouldy oldies, depending on your generation, the list of ballads that most of us know vaguely is very extensive. But that is far from the sum of Peter Dawson’s repertoire, for he also recorded many classical art songs, oratorio and opera.

Peter Dawson was born in South Australia in January 1882. In an unusual enlightened move, he was encouraged to study in England with Charles Santley, who was instrumental in the development of the impeccable technique for which Dawson became famous, and also for introducing him to the concert platform.

Why Dawson did not choose to go into opera is a matter of debate, but he is said to have considered it too much effort for too little return. However, he had an opportunity to test the newly industrialised

recording machine — the two-minute wax cylinder — and proved to be ideally suited to the medium. His recording career began in 1904 and stretched to 1958, into the age of stereophonic recordings.

From anecdotes I gather that Dawson was an easy-going fellow who could be a bit of a larrikin on occasion, but as an artist he was most thorough and understood instinctively what the record producers wanted.

To make a living he sang anything and every thing, but not always under the name of Peter Dawson. His first recording was made under the name of Leonard Dawson. As Peter Dawson he recorded serious music and ballads; as Hector Grant he sang the type of music hall song made popular by Sir Harry Lauder, such as *Stop Your Tickling Jock*; he also recorded the current music hall hits under the name of Will Strong, and popular songs such as *Take Me Back to My Boots and Saddle* under the name of Frank Danby.

It was a sign of the times that the young energetic recording industry fought, not entirely fairly, to be the first on the market with a new music hall number. In his biography Dawson tells how he and a copyist would go to the music hall, then, while a performer was singing a new number, secretly copy down the words and music, rush out to the recording studio, where, with the ink still wet, Dawson would sight-read the number so that it could be the first on the market.

Peter Dawson also composed many ballads himself, which he also recorded. Of these the most famous was *Boots*, published under the name of J. P. McCall. This was his favourite *nom de plume*, but he also wrote under the names of Peter Allison, Evelyn Bird, Denton Toms, Charles Webber, Arnold Flint, Gilbert Munday, Geoffrey Baxter and Alison Miller.

Peter Dawson's activities were not restricted to the recording studio. Both he and the recording companies capitalised on his fame; his tours throughout England, Australia, New Zealand and the Far East were well publicised and very successful. In the early years there were few who would have possessed talking machines so the concerts were a good way of publicising the new-fangled machines and his records. Later, when recordings had become generally accessible and radio was in its prime the roles were reversed.

DAWSON HONOURED

Peter Dawson, Australia's most successful baritone, has been inducted to the Australian Record Industry Hall of Fame.

The announcement was made at the ARIA Annual Awards at the Darling Harbour Convention Centre in Sydney on March 25th.

An audience of 1460 guests, comprising musicians and industry representatives, warmly endorsed the selection.

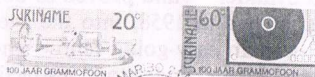
Master of ceremonies Sir Bob Geldof introduced Peter Burgis, founder of the National Sound Archive in Canberra, as host for the Hall of Fame presentation.

In making the presentation Mr Burgis summarised Dawson's achievements, mentioning in particular:

- Entertaining audiences through theatre, records, radio, motion pictures and television during a career which lasted 60 years.
- Recording for every medium from 2-minute wax cylinder to stereophonic LP. Dawson reissues are now appearing on CD.
- Making more 78rpm disc titles than either Bing Crosby or Frank Sinatra.
- Signing a contract with HMV in 1904 which lasted for 51 years.
- Gaining distinction in musical fields, including ballads, opera, musical comedy, lieder, sacred compositions, dance band, choral, popular, ragtime, Gilbert and Sullivan and music hall.
- Being one of the three major pioneer vocalists in recorded sound history, together with Enrico Caruso and Dame Nellie Melba.

Mr Burgis also paid tribute to the late Mrs Constance Bedford Dawson, widow of the singer, who donated his extensive collection of personal papers to the National Library of Australia.

It was Mrs Dawson's encouragement, he added, which prompted him in 1982 to collaborate with Chris Long of Melbourne and Bill Robertson of EMI to produce the highly successful 10-LP set entitled *Ambassador of Song* for the Dawson centenary year.



Lakeside cylinder No. 845 molded celluloid 1902 July.

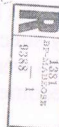
SURINAME

KODÁLY ZOLTÁN SZÜLETÉSÉNEK
100. EVFORDULÓJA

KODÁLY ZOLTÁN 1895-1967

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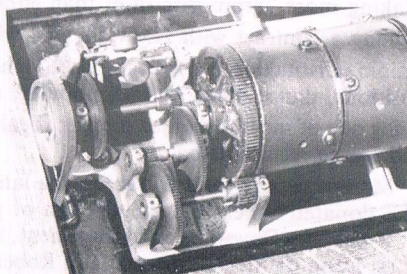
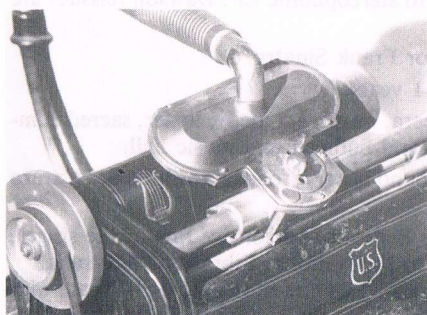
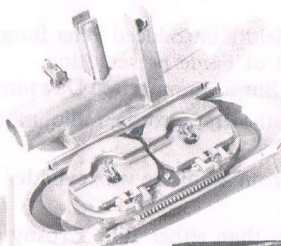
20%
MAGYAR POSTA



KODÁLY ZOLTÁN SZÜLETÉSÉNEK
100. EVFORDULÓJA

POLSKI ZWIĄZEK FILATYSTÓW
WARSZAWA. 40.
KUNENK STAREGO NISTA 14.

Bl 460



Switch changes reproducers from 2 to 4 min. play.

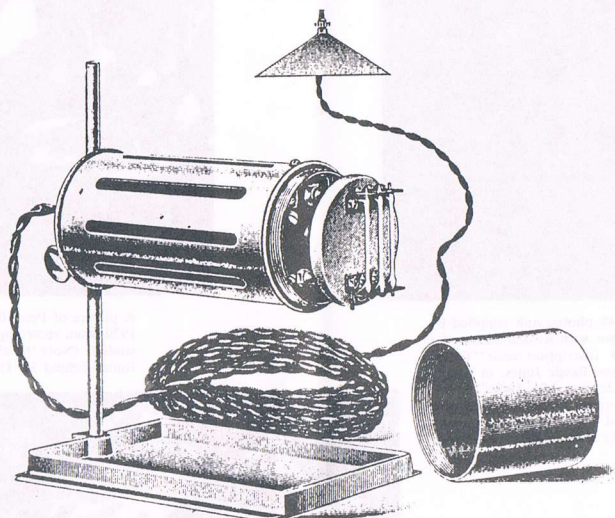
Dawson had an enormous affection for his homeland, Mr Burgis added, and he sang Australian songs at every opportunity.

The presentation concluded with Peter Dawson's rich voice performing a medley of *Along the Road to Gundagai*, *Advance Australia Fair* and *Waltzing Matilda*, reproduced from recordings of 60 years ago. It brought forth a resounding ovation from the audience, many of whom were born after 1960, when the singer died.

Whilst Mr Burgis and Russell Smith expect the research for their biography of the singer to take some time to complete, the final product should be a fitting tribute to one of Australia's most distinguished singers.

NERNST

In Volume 26, Issue 1, pages 11 and 18 we printed an illustrated article on the Nernst electric lamps. In this issue we have a photo copy of a projection lamp taken from a 1911 copy of "The Camera House price list" which was printed by W. Butcher and Sons, Farringdon Avenue, London, England. This copy shows how a filament was fitted for projection lamps so as to give a tight concentrated light.



Electric Projection Lamp:
"PRIMUS"-NERNST."

This well-known type of Lamp is constructed on the lines that have been proved to be the most serviceable, i.e. with the filaments covered by means of a cap when the lamp is not being used. The filaments are extremely fragile and consequently require the utmost care when out of use. The advantage of the Primus-Nernst Lamp over others is that the resistances are wired in such a manner that one, two or three filaments can be used as desired.

It is substantially made in nickel-plated brass, and the whole Outfit comprises the following: Lamp Holder, Resistance, Filament, Plug for connection, Cast-iron Tray with Standard, Lighting Torch, 3 yards Flexible Wire.

Prices:

With one Resistance and one filament, any voltage	30/0
With two Resistances and two filaments, any voltage	34/0
With three Resistances and three filaments, any voltage	38/0
Extra Resistance, any voltage	2/0
Extra Filaments, any voltage	2/0

Note: When ordering state whether direct or alternating current is employed and the voltage.



Peter Dawson: a 1948 photograph supplied by Peter Burgess, co-author with Russell Smith of a new book on Dawson. Inscription reads "To my dear friend & colleague Bessie Jones, in sincere admiration ... Peter Dawson, May 1948." Jones, a prominent Welsh soprano, recorded duets with Dawson before World War I, and was a pioneer artist with him in early acoustic performances of the G&S operettas.

PETER DAWSON (1882-1961)



A picture of Peter Dawson taken in 1920 when recording at the H.M.V. studios. (Note the old-time recording funnel behind Mr Dawson's back).



Elvis still "Lives".

SWAP MEET, *Contributed by Larry Schlick*

I stopped at the Antique Phonograph Swap Meet, held in Union, Illinois, and hosted by Larry and Randy Donley. As I wandered past some 200 tables I noticed that the show no longer catered exclusively to the phonograph collector. At this last show I saw a great variety of "collectible antiques". In addition to phonographs, records, and related items there were, pinball machines, mail boxes, children's dolls, a home bar, candy bar dispensers, slot machines, cigar lighters, a shooting gallery, gumball machines, old car radiator caps, and a sprinkling of movie memorabilia. There were also some automobile bud vases, some 1945 calendars, drawer pulls, a modern accordion and some light fixtures. However, the main thrust is phonographs and records, and there is certainly a great selection of these.

You might be interested in a few "asking prices" which caught my eye. There was an Edison Concert (5' cylinder) with correct horn and floor stand for \$2,000. An Edison Opera for \$3,500, a Victor V at \$1,500. There was another Edison Opera with a Radio Music Master horn and new "question mark" elbow for \$3,000, a Victor "P" (front mount) for \$675, a Victrola VV-XVII (cleaned and polished, mint) at \$1,550. An unrestored Mills Vialano (coin operated violin) was priced at \$8,500. Nearby was a Victrola VV-XI for \$450. Wood Victor horns were priced from \$450-\$600. A 2 1/4 min. Triumph (no horn) at \$450, a front-mount Vic. E for \$550, and a black Edison Gem (w/crank) was up for \$375. A lot of items sold quickly, especially on the first day. Many dealers don't like to reveal the prices they sell machines for but I managed to gather some general information. Edison 2 min. Standards and Home machines with small horns were selling from \$275 to \$350, and Triumphs for \$400-\$450. Some other machines which sold early were; Victor "O" \$650, Vic. II, \$600, Vic. II, \$575, a large all brass horn went for \$300. There was not a large selection of really rare machines. Many of these were heavily refinished and some had reproduction parts on them. It is getting increasingly difficult to find truly outstanding, all original rare machines at any price. Today the trend seems to be more toward the appearance of a machine rather than the originality. It was a great show and I will be back again next year.

VIDEO DISCS AND FINGERTIP SECURITY

Contributed by B. A. Blanchard, 48 Avenue Road, Timaru, New Zealand

The next 10 years will see accelerating technological progress which will leave some of us behind, allow others to ride the crest of a wave, and continue to stun most of us as new barriers in four dimensions are broken.

I believe optical discs will provide one of the greatest upheavals in our private and working lives. At home, video discs will replace video cassette recorders — especially when they become "rewritable" — in other words, able to be erased and rerecorded.

The optical disc does not tangle like tape, or lose picture quality with use as with the standard VHS videotape. The quality stays perfect indefinitely.

There are fewer moving parts in a video disc player which, theoretically, should require much less maintenance. Existing videotapes also have moving parts that can wear. Video discs are also easier to store and maintain. Care and an occasional wipe clean are all that is required.

The biggest advantage with discs is that you can get access to any point on the disc almost instantly, whereas for videotape you have the hassle of tedious fast forward or reverse to find a particular item.

Your local video shop will rent out discs rather than tapes. Movies, as well as documentaries and musical performances will be available.

The common use of optical discs in the office will become a reality within the next decade.

Learning:

Another use of optical disc is "memory enhancement". This will be of great value in learning.

At present, one can become so familiar with the dialogue of a film after viewing several times, that even on "fast forward" all information can be registered in the mind of the viewer.

By gradually increasing the speed of images viewed on disc, a person could memorise vast amounts of information quickly by "flashing" through many pages.

Each time this is done the viewer reinforces by "memory enhancement" all information and improving recall accuracy immensely. This will be great for learning languages, all professional occupations and so much more.

Video camcorders will become video discorders with small 12.5cm and 17.5cm discs.

Magazines will no longer be printed eventually, but will become optical and available from bookshops on disc.

In business, the optical disc will go a long way to produce the paperless office. All correspondence, reference material and so on can be stored on one disc with a coded address.

One disc can store up to 640,000 A4 pages. Once stored, all paper can then be bundled up and consigned to cartons in the basement, or wherever.

Incoming information is instantly stored on the disc daily. Any material needed can be called up on screen within seconds saving so much time in searching through files for that elusive, but much needed piece of paper.

A "hard" copy could be printed at any time from the disc if needed to send to someone or distribute at a meeting.

However, the video screen will, in the end, reinforce most means of contact between people.

Security:

The natural progression of this technology leads to personal credit-card-type optical recordings. Personal information can be carried in a wallet on an optical card or small disc.

Optical cards and fingerprint readers will improve security of personal belongings. Imagine having the house totally secure; only the touch of the owner's fingers on a small panel beside the door will allow entry.

The fingerprint reader pad would be a part of everything valuable. Cars would not operate without the owner's touch, videos, radios, cameras or boats would not operate unless the owners touched the identity pad.

By coding an entry with a fingertip, authorisation could be given to other people among friends and family to use the equipment. The pad would register their fingerprints immediately after the recognition command code was entered, then they could also use the equipment.

The pad would read their fingerprints only for any specified length of time the owner permitted.

Artists could expand into a totally new world of expression using "on-screen" touch and digital input, to create beautiful pictures and abstracts using the electronic technology much in the same way as artists use oil and waterpaint.

An infinite range of colours will be available on digital input to the graphic computer and by using a brush, spatula or just fingertips directly on the screen, beautiful pictures will be able to be created with no mess or preparation.

Already, artists for years have been using photography as an art form rather than just for the faithful recording of places and events.

In music and advertising artists are using "special effects" wizardry to compose still and moving art forms.

(to be continued)

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Mica Diaphragms — 1-31/32" original dealers stock \$2.00 U.S.

Also have some cut to Victor exhibition size.

Diaphragm holding screws 10 for \$2.00 U.S.

Please reply: Bill Tarling, 46 Beacon Road, Scarborough, Ontario, MIP 1G7, Canada.