

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 31, ISSUE 2

FEBRUARY/APRIL 1996

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

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



Columbia Graphophone Type 'AZ'

'Lyric' Model 1905-1906

FOR YOUR INFORMATION

What are we in for in 1996? It is election year in New Zealand and so far the New Zealand dollar has remained stable. As usual we are indebted to overseas members for material supplied for this issue.

Steve Ramm, U.S.A., has sent us an Indian stamp for the stamp collector who likes phonographs on stamps.

SECRETARY'S NOTES

Our secretary would like to thank all the members who sent messages of good will at Christmas 1995. We both appreciate all the letters you send us.

We are also appreciative of all the material we have received, photographs and information etc. which without it all we would not be able to produce the magazine. Keep up the good work. New Zealand has been fortunate to have had several entertainers of note since the beginning of this year. Neil Diamond came to Auckland and gave two concerts. Peter André, a pop star came from Australia and entertained our youth. Shorty Ranger, an old friend of Slim Dusty came to Rangiora. He played and sang a number of his songs, but more of him in our next issue.

NOTES ON COVER ILLUSTRATION

Our cover illustration is a lovely model of a Columbia 'AZ', owned by Larry Schlick. We copied the picture from a book entitled "A Portfolio of Early Phonographs", edited and produced by him a number of years ago. Unfortunately now out of print. He says his machine came with a brass horn This model was supplied with a very light aluminium horn and a lyric two minute reproducer.

Many parts of the top gear were made of pot metal, which was inclined to disintegrate, hampering performance.

The 'AZ' has a threaded winding handle and a polished nickle bed plate. A model which is uncommon in New Zealand.

ILLUSTRATIONS

Language Machine:

This is an unusual machine owned by David Peterson who has provided us with good pictures and text to go with them.

One is of the machine packed ready for transport and the other machine ready to play.

The third is of a language record and book shipped with it.

Saturne Record Labels: Schlick Photos

These, although not in large numbers turn up in New Zealand from time to time. According to Don Taylor they originated in France around 1950 where they were made by (or for) the Societe des Arts et Sciences Appliqués (hence the SASA abbreviation on the label), located at 5th Avenue Bertie, Paris. These are mostly very colourful and make good labels to mount on the wall. The problem with doing this is that they are inclined to fade with sunlight. Some are in French and some in English, Don says an English pressed version appeared after the French which meant the title panels were modified. This was done in a rough fashion leaving some of the original version still visible.

Indian Stamp:

See article supplied by Steve Ramm also a first day cover from the Schlick collection of Territore Français.

Fan Shaped Paper:

Paper on cardboard $12\frac{1}{2}" \times 8\frac{1}{2}"$ does not open or close, dated 1921, photos by Schlick.

Columbia 'AZ':

Two clear photographs of Larry Schlicks machine, one front view and one at the motor.

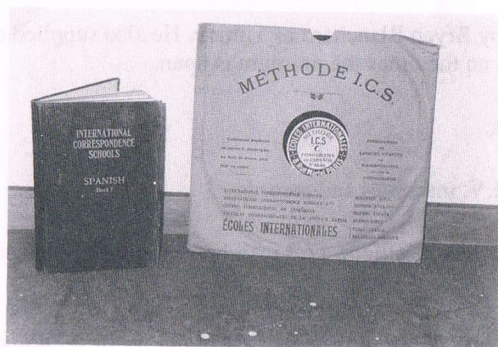


Language Machine



Folded

Ready to Play

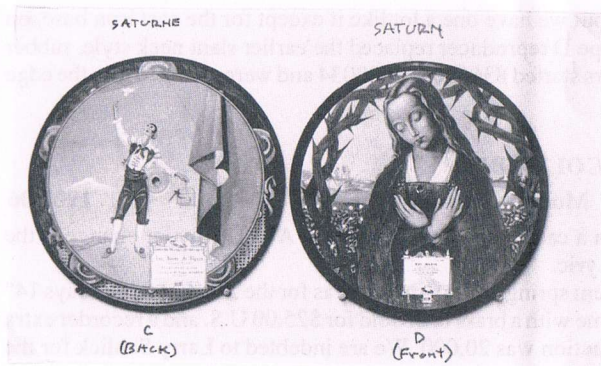


Book and Record



Saturne

Record Labels



Schlick Photos



Vox Label

D Taylor

Those Were The Days:

Good colour pictures, (wish we were in colour) of Reg McCarthy's Triumph, see article by him.

Edison Idelia:

A model not seen in New Zealand except a model Ideal which Bill Dini obtained and is in the Dini Collection at Ferryhead and just like the one illustrated. Frow says this is a model D2 and that the model has the same mechanical layout as the Triumph, when they first appeared in late 1907 were named Ideal, but from January 1908 the name was changed to Idelia, (note spelling). We are indebted to Larry Schlick for sending us this nice photograph of his.

Victor Record:

A ten inch black and white record of Les Reisman and his orchestra from the talking picture "Adorable", starring Janet Gaynor and Harry Guest.

Victor Reproducer:

A Victor Reproducer in its original box. Schlick Photo

Voice of Prophecy:

A label supplied by Don Taylor 45rpm recording.

Vox Label:

Not all that common in New Zealand, a plain uninteresting label. A few machines have turned up made by Vox, some used wooden tone arms.

Foxton Collection:

Three photographs of this collection were supplied by Bryan Blanchard of Timaru. He also supplied a leaflet giving aims and objects, along with information on the times the museum is open.

Record Display:

Note Saturne label mounted on the wall middle back.

H.M.V. Display:

Section of the museum, showing the display of H.M.V. machines and records.

Disc Music Box:

Owned by Harold Burtoft, Australia. A very ornate machine, Kalliope 17.7 inch horse racing game disc music box.

Early Radio:

A 1925, 2 valve wireless set made by Mellor in Auburn, New South Wales, Australia. Burtoft Photo.

COLUMBIA Q**No. 26****Second Series****1903**

This model we do not have an illustration of, but we have one a lot like it except for the cast iron base, on page 32 of Volume 30, Issue 2. Hazelcorn a type D reproducer replaced the earlier slant neck style, rubber bumpers were used in encased models. Numbers started 836686 to 1000034 and were stamped into the edge of the motor housing.

COLUMBIA**No. 27****Model A.Z.****1905-06**

A very attractive machine in appearance, with a case much the same as the AT. The major change is the reproducer on cradle, which is the new type Lyric.

Chassis, bed plate and motor which was a tandem spring one, all the same as for the AT. Catalogue says 14" aluminium horn but Larry Schlick says also came with a brass one. Sold for \$25.00 U.S. and a recorder extra for \$5.00 U.S. Hazelcorn says estimated production was 20,000. We are indebted to Larry Schlick for the illustration of this machine.

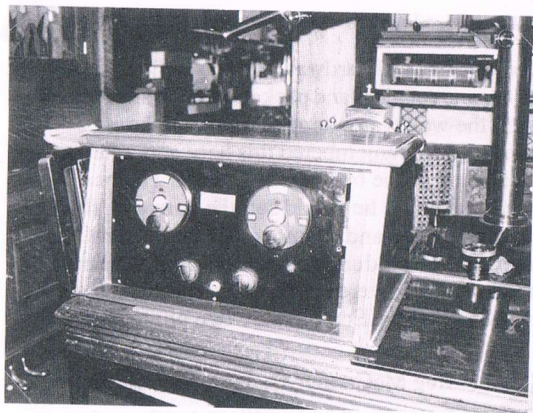
Foxton Collection

Disc Music Box



Kalliope

FROM HAROLD BURTOFT AUSTRALIA



Early Radio



Museum



H M V Display

B.A. Blanchard Photos



Record Display

**Report on the Annual General Meeting of The Vintage Phonograph Society of New Zealand (Inc.)
held on the evening of the 25th September 1995, at the home of John Hastilow.**

There was an attendance of fifteen members and all the officers were re-elected to their positions, the president to complete his term of two years. The existing committee accepted a further term as is. Credit was given for service to the Society during the last year to the officers who carry the most responsibility for the smooth running of the said society, the consistent application by the secretary, the work done almost daily by the treasurer/packer, the running of the meetings by the president, and the support afforded by the vice-president and the committee in general.

Special credit was given to the editor of the magazine which is always full of items of interest for our many members. It was mentioned by the president in his report that we have members worldwide in our Vintage Phonograph Society, second perhaps in numbers to the largest in the world.

This must be the time of the year when members feel they must write to our headquarters and the members present were gratified that so many members around the world appreciate our services sufficiently to write to and express their views, thanks and concerns. We value their interest.

Gavin East demonstrated an 1870/1880 musical box he has recently had completely refurbished overseas. He explained some of the problems associated with the re-importation of an item having had expensive restoration outside New Zealand. Others who contemplate having a similar repair to such an item should be fully cognizant of the pitfalls into which they may be projected by customs and any other duty levying importation sections who may become involved.

A very congenial meeting ended with a diversion to partake of a delicious supper. Thank you Mr and Mrs John H.

Report by B. A. Bisphan

REPORT ON 1995 CHRISTMAS FUNCTION

This was a most successful outing for the Society members, only a few days before actual Christmas. It was held at Pacers Restaurant in Halswell. There was an attendance of twenty-one members and all agreed the venue, food and general atmosphere was conducive to the reason we were there.

The presence of the distaff side of some members in conjunction with the lady members of the Society made a most homogenous group and many were reluctant to leave later in the evening when the wining and dining part of the gathering was over.

Altogether a most pleasant evening.

Report by B. A. Bisphan

THOSE WERE THE DAYS

Just after I turned 13 years of age I left school and started a job at a local hardware store as delivery boy cum shop assistant. I delivered everything from pots and pans to panes of glass and packets of gelignite. One of my regular deliveries was to a bicycle shop and hanging on the wall was a large phonograph horn.

Some twenty odd years later when I started to collect phonographs I remembered this horn and asked a long time employee what happened to it. He told me it was returned to the owner who lived in Thames. I went to the owner and asked if he still had it and would he sell it. He said he would sell the horn and also the phonograph which was a Triumph model B. with 4-minute conversion and Diamond B. reproducer. On asking what price he would want, the owner said it was worth £10 which I paid and proudly took home. About ten days later he rang up and said he forgot to give me the records which were stored in his ceiling. When I went and collected them there were two cartons containing 98 cylinders. Enclosed are two photographs of the restored phonograph.

Reg McCarthy, Thames, New Zealand

Note: Mr McCarthy has been a very loyal member of the Society for some 25 years. (Secretary)

LEARNING A FOREIGN LANGUAGE WITH "ECOLLES INTERNATIONALES"

An interesting machine turned up recently in Christchurch, which appears to have been made specifically for the purpose of learning a foreign language by correspondence.

It is designed as a portable machine, in an oak case measuring 8.5" high, 14.5" wide and 12.5" deep. The front grille is pressed or stamped in metal, and the machine, a disc player, comes complete with recording attachments which fit inside the lid.

With the gramophone was a partial set of records, also with the *Ecoles Internationales* label, and these are recorded by the vertical or Hill and Dale method. These, along with the machine it would appear, were made in France, and the language course in this case, is Spanish.

A set of four study books for the course were also with the machine. These were copyright 1914 and 1921, indicating that the machine and records date from the 1920's. The books and records are part of the International Correspondence Schools (ICS) series, and my guess is that the recording device was used to record what had been learnt of the language onto a blank disc, which was then sent back to the school for marking. This would be the very same concept as was used for the early cylinder sets, designed for the same purpose.

There are no indications as to who the actual maker of the gramophone might be. Although it appears to be French, the only markings on it are the name of the school who provided the language course.

A letter to the secretary providing any further information about either the machine, or the *Ecoles Internationales* correspondence school would be of great interest. I am keen to find out more information if anyone has details on the subject.

David Peterson

K. L. SAIGAL

He received no orthodox musical training yet he sang his way into people's hearts. A Sufi mystic, Salman Yusuf of the Yesevi Sect, is believed to have bestowed on him the rare gift of taking music beyond the reaches of tone and rhythm into the realm of meditation and self-realisation. Such was the magic generated by the legendary voice of KundanLal Saigal.

This was the son born on 4 April, 1904 to Amar Chand Saigal and Kesar Devi. His father wanted him to study but Kundan Lal was an indifferent student. The "zikr" and "riaz", imparted by the Sufi pir to whom his mother took him, was what led him to follow his star — he was most truly a "pilgrim of swara". His voice had a quality where one could discern no divide between speech and melody.

He entered the world of films when standing in for an absent singer at New Theaters in 1932. Saigal's rendition was such that he gained not merely acceptance but plaudits from the literary and musical stalwarts of Bengal. The pinnacle of this glory was encomium bestowed by Rabindranath tagore upon Saigal for his mastery over Rabindra Sangeet.

In the short period up to 1947, Saigal acted in 8 Bengali and 29 Hindi films. In each of them he has left behind a rich musical legacy. His range covered bhajans, geet, ghazals, children's songs, classical music and Rabindra Sangeet, his voice moving easily with vibrancy and strength from Tansen's "Diya jalao" to whispered delight of "Ek raje ka beta" from the pure melody in his favourite rage bhairavi "Babul more naihar chutohi jaye", to such unforgettable cadences as "Soja Rajkumari", "Do naina matware tihare". "Karun kya aas niraas bhayee" and "Jab dil he toot gaya".

Tributes have been paid to him frequently by layman and connoisseur alike. But none has perhaps put it better than two of his famous contemporaries. Pankaj Mullick once said that the sheer facility and naturalness of his singing covered the tremendous effort that he put in. He added hard work to a good voice. "What is happening to Saigal is that over the years he has become, in a certain sense, a musician's musician." Praise indeed, for a man who claimed to know nothing of ragas and no formal training! Today Saigal is no more, but as Naushad says - "*Naushad mere dil ko yakeen hai yeh mukamal, Nagmon ki kasam aaj bhi zinda hai woh Saigal.*" (Naushad swears by his lyrics that his heart is certain that even today Saigal lives on.) Saigal's immortality is truly vested in his magical voice. The Indian Department of Post is happy to issue a commemorative stamp on this legendary singer.

FOXTON COLLECTION

From Hobby to Obsession:

Peter Edwards hobby of collecting old Gramophones and Records started when he was 12 years old and over the years branched out to include the whole history of Sound and Film until his collection filled three garages and a rather cluttered home. In 1989 at the age of 58 Peter decided to look for somewhere to house his collection and put on display for the Public a slice of history.

Introduction:

The Museum of Audio Visual Arts and Sciences is the only one of its type in the Southern Hemisphere and was officially opened by Councillor Margaret Donnelly on Sunday 15 March 1992.

The Museum:

The Museum has bought together for public display and enjoyment, vintage collections of gramophone records, sound reproducing equipment, films, camera's, projectors and other related items from all over New Zealand.

Already the Society has more than 140,000 records going back to the early 1890's, a 16mm and 35mm Film Library consisting of over 14 million feet of vintage and other historically interesting film; fully operational 16mm and 35mm movie projection equipment; a restored Pianola with 150 rolls of music; 100 vintage radios; broadcasting equipment including a two kilowatt valve transmitter and vintage television and video equipment.

Many private and corporate collections have been given to the museum for storage and display and more are pledged.

The Museum is registered as a non-profit making incorporated society.

What we have:

A venue with a theatrette or auditorium where you are able to view and listen to selections from the record library.

A living museum that plays an important part in the preservation of New Zealand's heritage.

A valuable educational resource, with fully working collections of sound and film equipment.

The provision of historic materials on hire for radio and theatre productions.

A star attraction for locals as well as visitors to Foxton.

Future Plans:

When the recording suite has been completed, installation of a gramophone record making lathe (demonstrating how recordings were made before compact discs and tapes made ordinary recording obsolete), will be made possible by the generosity of Manawatu TV and Sound Service Ltd, Palmerston North who have donated this equipment.

Establishment of museum archives, computer and programmes for indexing of both the film and record library and also the register of artifacts within the complex.

Upgrading of the existing motion picture projectors including the installation of a Dolby Stereo System within the complex to conform with modern standards.

Development and installation of further displays and exhibition equipment is being provided by Telecom.

Your support for the Museum of Audio Visual Arts and Sciences will enable the Society to protect and restore historic memorabilia and equipment for the future generations of New Zealand.

Museum hours are as follows:- Tuesday, Thursday, Saturday, Sunday and Public Holidays 1-3pm. Other times may be arranged by appointment. Film screenings for families and groups can be booked through the following: Peter Edwards (06) 329-9663 or George Adams (06) 329-9644.

SQUARES NOT FAIR

Contributed by Bryan Blanchard, 18 Roxburgh Street, Timaru, New Zealand

Music fans will "lose out" with the advent of a square compact disc, it was claimed yesterday. The

"marketing gimmick" has no advantages, said freelance music technology writer Barry Fox. "In fact you lose playing time," said Fox, amid reports that researchers in Berlin has invented a square CD. An ordinary CD plays from the centre outwards and lasts for anything up to 75 minutes. But he claimed playing time was immediately lost once the shape of the disc was changed because the area available for the laser to work on was limited. —PA London

Timaru Herald 25/1/96

"THE CINEMA TODAY"

by **D. A. Spencer and H. D. Waley**

SOUND RECORDING

(Part 4)

In order to ensure that, when these two different types of record are printed alongside each other on the final positive, they shall be properly synchronized, it is usual to commence each shot with a visible and audible warning of distinctive character. For example, standing in front of the picture camera an assistant may clap together two pieces of wood, at the same time displaying a board and speaking aloud particulars that will identify the shot. A similar board is photographed by the sound camera alongside the early part of the sound-track and identifies the shot in question, while the exact frame in which the two pieces of wood meet is easily found on the picture record, and the clap causes a quite distinctive smudge on the sound track.

The use of clappers is a rather primitive method of achieving synchronization which wastes film and sometimes has a disturbing effect on temperamental artistes. Accordingly, so-called marker lights are coming into use; that is, tiny beams of light which can be shone on to the edge of both the sound and picture film outside the sprocket holes. These lights, working in series off the same circuit, fog camera and sound-stock edges simultaneously.

The fact that the new method is also more economical in that it requires only an inch or so of film instead of a few feet may seem unimportant until it is pointed out that it will probably save the industry many thousands of pounds in film alone!

Dubbing and Pre-scoring:

One of the first problems confronting producers after it became obvious to them that sound-films were here to stay was the disposal of silent pictures already completed and the conversion of those in production into some sort of sound-film. This problem brought into existence a system called 'dubbing'. The essential operations in dubbing are these. A sequence already photographed is projected upon a screen, the characters who appear in the scene are assembled before the screen, and each at the appropriate moment speaks his lines into a microphone, the voices being recorded on a recording machine electrically synchronized with the projector. The resulting sound-track is then printed on to the picture. It was a short step from this point to the substitution of voices. Just as stars are frequently provided with a double for risky or dangerous stunts, so were vocal 'doubles' introduced to overcome the difficulty of the silent stars with poor voices. Nowadays, however, it is rare for vocal 'doubles' to be used; the stars speak and sing with their own voices. Nevertheless the technique of dubbing has become even more important, since, in 'musicals' especially, it is frequently essential that the sound-record should be made independently of the picture.

It is comparatively easy in a broadcasting studio, where the sound is all that matters, to secure the proper voice quality and balance, because the microphone can be placed in the best position relative to the broadcaster, i.e. directly in front of him. In the film studio such a position is obviously impossible and, at best, the metal ear must be placed above the actor and so situated that neither it nor its shadow will appear on the screen. If the actor must move the microphone must move with him, and the difficulty of avoiding shadows is greatly increased because the majority of the lighting is from overhead. Then again, we are accustomed to listen to people from a position in front of them, and when their voices are recorded from over their heads there is a definite quality difference in the recording, which is noticeably unsatisfactory if the microphone has to be placed at any considerable distance above

the actor's head, as will be essential in 'long shots'. Finally, the assembling of a large cast in lavish settings is an expensive matter, and a 'take' which is excellent from a picture point of view may be a failure as regards sound for any one of a dozen reasons.

All these difficulties can be overcome, and at the same time close-ups and long shots of the action and optimum quality in voices and orchestra can all be obtained, by the technique known as 'pre-scoring'.

A further gain in quality results from the use of several different microphones simultaneously when recording orchestras. By using separate channels to record the different instrumental groups of an orchestra, each channel being as far as possible acoustically separated from the others, the task of each microphone is simplified, since the microphone recording the violins, for example, does not at the same time have to handle the percussion instruments and so on. The separate tracks are then combined by reproducing them simultaneously from different reproducers and re-recording the composite sound as a single track.

Reproduction:

By whichever method the sound-track is originally recorded, it must obviously be capable of reproduction by a standard type of instrument, otherwise the average cinema theatre would only be equipped for showing films recorded by a particular system. Fortunately, however, all photographic sound-recording systems produce photographic masks whose light transmission at each point varies in accordance with the vibrations of the sound-recording microphones' diaphragm, and it is only with this transmitted light that the sound-reproducing apparatus is concerned. During the projection of a sound-film the sound-track moves continuously past a slit which projects on it a very narrow beam of light. The amount of this light which is transmitted by the film, therefore, varies rapidly and continuously in accordance with the variations of air pressure which constituted the original sound.

The transmitted light falls on to a photo-electric cell which converts it into electrical energy — a phenomenon with which every photographer who possesses a photo-electric exposure meter will be familiar, although the photo-cell used in sound reproducers is of a rather different type, and instead of operating a galvanometer needle as it does in these meters, the current is enormously amplified and used to actuate loud speakers situated behind the cinema screen. The loud speaker converts electrical impulses back into sound-waves. In a typical speaker a flat cone of parchment is attached at its apex to a coil of wire through which the current received from the amplifier flows. This coil is surrounded by a powerful magnetic field. Any wire carrying electric current which alters in magnitude will move when in a magnetic field, and the greater the variations in the current the greater the movement. Consequently the coil, and hence the cone, vibrate in accordance with the current, and the moving cone gives rise to compression waves in the air which, when they reach our ears, we recognize as sounds.

Modern methods of recording and reproducing sound for films rely for their practicability upon the vacuum tube amplifier. Without amplification the feeble current from the microphone would be unable to produce effects of sufficient magnitude in the recording devices. Without amplification the reproduced current could not operate high-power loud speakers. The distortionless magnification of a sound-bearing current was radio's contribution to the development of the sound film. A modern theatre speaker will convert approximately 25-50 per cent of the electrical input into sound output over a frequency range of 50 to 10,000 cycles. If the entire frequency range had to be covered by a single loud speaker severe limitations would be imposed on its design. In general, diaphragm designed for efficient radiation of low frequencies has too high a mass to be best suited for use at high frequencies, and vice versa. Accordingly the output from the amplifier is frequently distributed between three or more loud speakers, each covering a different range. Usually the sound output is divided at a frequency of 300 cycles, the bass frequencies going to a set of cone speakers mounted in a flared cabinet, while the treble speakers feed into a nest of small horns. In consequence, the maximum output is materially increased without adding to the distortion, and there is an increase in the 'naturalness' of the reproduction. Moreover, by making the horns of the speakers multicellular, each unit can be so designed as to form an ideal channel from the point of view of sound reproduction, while yet directing the sound to every part of the theatre.

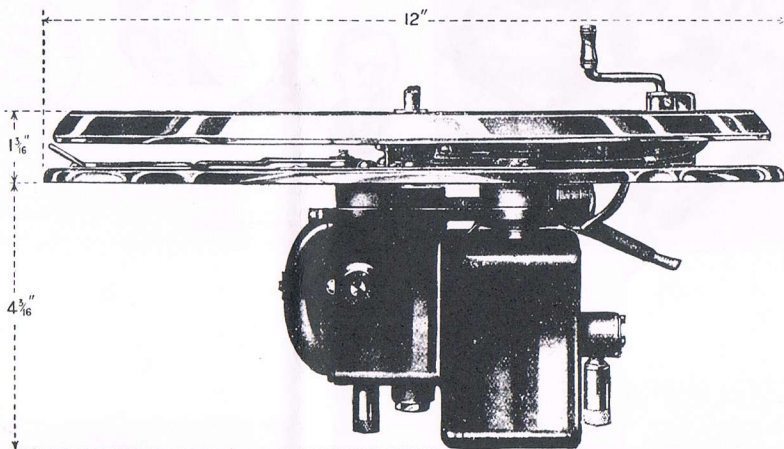


HERALDING

THE ARRIVAL OF THE NEW "N^o32" COLLARO INDUCTION MOTOR

Again Collaro triumph! Not content with producing the best Electric Gramophone Motor, we have reduced the price drasti-

cally . . . but the famous Collaro quality remains unchanged. This is the motor fitted in Radiograms by the leading manufacturers.



Suitable for A.C. 100/130, 200/260 volts, 25/40, 40/60 and 80/100 cycles. Supplied complete with Unitplate, fully Automatic Stop & 12" Turntable.

PRICE IN U.K.

price reduced. . .

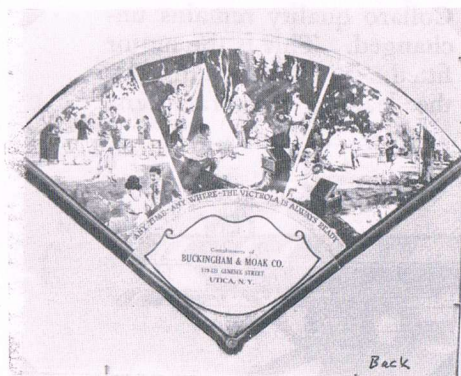
. . . quality maintained

50/-

COLLARO, LTD., CULMORE WORKS, CULMORE ROAD, LONDON, S.E.15.



INDIAN STAMP



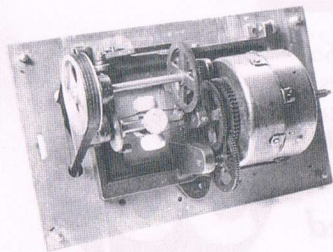
TERRITOIRE FRANÇAIS DES AFARS ET DES ISSAS

ALESSANDRO VOLTA 1745-1827



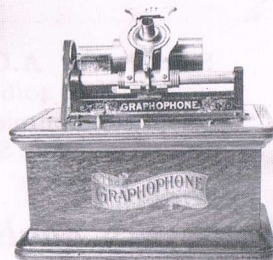
THOMAS ALVA EDISON 1847-1931

PREMIER JOUR D'ÉMISSION.



Col. AZ.

Columbia AZ Motor



Col. AZ. # 316588

Columbia AZ

EVERGREEN MELODIES

Contributed by Bryan Blanchard, 18 Roxburgh Street, Timaru, New Zealand

Evergreen Melodies presents

A
Musical Memory of

'Our Gracie' — singing '50 Songs from the Heart'

A unique Souvenir Album (3 cassettes) plus colourful 12 page biography of Lancashire's superstar

Over the past few years many hundreds of *Evergreen* readers have written in asking us to publish a feature on the life of Gracie Fields. This we have now done — but words are not enough to describe the diversity of talent that Rochdale's "Amazing Grace" had in full measure. She could sing like an opera star one minute, and act daft the next. People loved her for her natural personality, and she never changed all her life. You needed to see and hear her in the flesh, singing on stage, to appreciate her spirit and rare ability to hold an audience in the palm of her hand. But since that can no longer be, the next best thing is to listen to her records. Many people recall her great sense of fun and the character songs with which she will always be associated, but less well known are her more serious numbers — that's why *Evergreen* has produced this unique, three-volume Souvenir Album in a 10" x 7" Presentation Case, complete with a 12-page copy of the illustrated

'Our Gracie'
(1898-1979)

FREE
inside every
Souvenir Album
— this
colourful
12-page
biography

'Our Gracie'
FIFTY
SONGS
from
the
HEART
VOL. 1

'Our Gracie'
FIFTY
SONGS
from
the
HEART
VOL. 2

'Our Gracie'
FIFTY
SONGS
from
the
HEART
VOL. 3

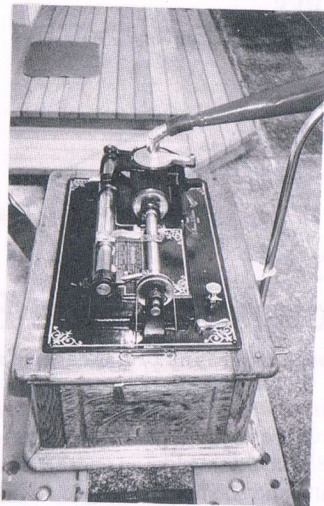
Tracks include: «Dancing With Tears In My Eyes», «Play To Me Cops», «Lark Downer Day», «Love's Last Word Is Swear», «You're More Than All The World To Me», «Goodnight Children Everywhere», etc.

«Smiles Through», «Remember», «Smile», «Goodbye Little Curls Hair Is A Hair», «You're More Than All The World To Me», «Goodnight Children Everywhere», etc.

«Smiles Through», «Remember», «Smile», «Goodbye Little Curls Hair Is A Hair», «You're More Than All The World To Me», «Goodnight Children Everywhere», etc.

Evergreen Melodies

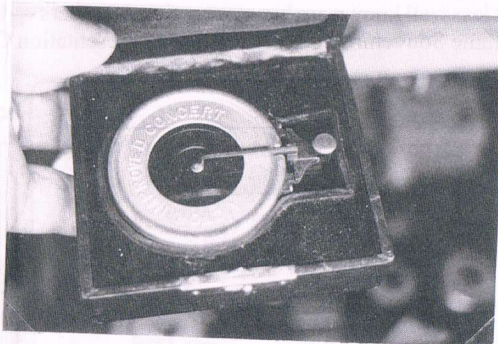
Evergreen Melodies



Edison Idelia



Reg McCarthy Photos



Victor Reproducer



Victor Record



D Taylor



Evergreen Melodies

feature on "Our Gracie" written by Percy Bickerdyke. The Album contains 50 of Gracie's "straight" songs — including some that have never been issued before! Others, only previously heard on old shellac records around 60 years ago, have now been given a new lease of life in *Evergreen's* own recording studio.

To make this tribute to Lancashire's superstar complete, a fourth cassette of Gracie's "Comic Songs and Old Favourites" is being issued separately at £4.99 inc. UK post, £5.50 overseas.

Evergreen's Souvenir Album contains three cassettes (50 songs) plus a printed biography in a colourful 10" x 7" Presentations Case. Makes a superb Christmas gift at only £16.95 inc. post and packing to UK addresses. Overseas prices by surface mail (airmail in brackets): £18.95 (£21); or US \$43 (\$47); Can \$52 (\$57); Aus \$55 (\$61); NZ \$71 (\$79).

The 50 tracks include: My Blue Heaven, Old Violin, Little Curly Hair in a High Chair, You're More Than All the World to Me, I'm Dancing with Tears in my Eyes, Love's Last Word is Spoken, little Drummer Boy, Life's Desire, Home, Play to me Gypsy, Would You?, Little Old Lady, Where is the Sun?, When the Harvest Moon is Shining, One Day when we were Young, Goodnight Children Everywhere, Sweet and Low, In the Chapel in the Moonlight, The Greatest Mistake of my Life, When my Dreamboat comes Home, September in the Rain, Ave Maria, Gypsy Lullaby, If I Should Fall in Love Again, When I grow to Old to Dream, My Love for You, Rosalie, With a Smile and a Song, I'm Wishing, Now it Can be Told, Sailing Home, Red Sails in the Sunset, Any Broken Hearts to Mend?, When Mother Nature Sings Her Lullaby, Melody at Dawn, Smiling Through, This Year's Kisses, The Song is Ended, How Deep is the Ocean, Smile When You Say Goodbye... etc.

"Gracie's Comic Songs and Old Favourites". Tracks include: Sing As We Go, In my Little Bottom Drawer, There is a Tavern in the Town, Heaven will Protect an Honest Girl, Let's All Go Posh, Walter, Walter, Looking on the Bright Side, Gracie's Christmas Party — includes, MY Ohio Home, Our Avenue, Would a Manx Cat Wag its Tail?, When the Fields are White with Daisies, Home Sweet Home, Turn 'Erbert's Face to the Wall, Mother, The Biggest Aspidistra, Wish Me Luck, Sally...

ALSO AVAILABLE: our ever growing popular series of tapes — each one playing for approx. 45 minutes. PRICES: £4.99 each, post free (UK addresses). Overseas prices by surface mail (airmail in brackets) £5.50 (£7); or US \$12 (\$16); Can \$15 (\$19); Aus \$17 (\$21); NZ \$21 (\$26).

Evergreen Melodies, P.O. Box 52, Cheltenham, Glos. GL50 1YQ, England.



 This England's Little Sister

THE FILM PRAYER

Contributed by Bryan Blanchard, 18 Roxburgh Street, Timaru, New Zealand

I AM FILM, not steel; Oh user, have mercy. I face dangers whenever I travel the whirling wheels of mechanism. Over the sprocket wheels, held tight by the idlers, I am forced by the motor's magic might. If a careless hand mis-treats me, I have no alternative but to go to my death: If the pull of the take-up reel is too violent, I am torn to shreds. If dirt collects in the aperture, my film of beauty is streaked and marred, and I must face my beholders — a thing ashamed and spoiled. Please, if I break, **NEVER** fasten me with pins or staples which lacerate. Instead, splice me neatly.

I travel many miles in tin cans, I am tossed on heavy trucks, sideways and upside down. Please see that my first few coils do not slip loose in my case, and become bruised and wounded beyond power to heal. Put me in my own case. Scrape off all old labels on my case so I will not go astray.

Speed me on my way. Others are waiting to see me. **THE NEXT DAY IS THE LAST DAY I SHOULD BE HELD**. Have a heart for the fellow who is waiting, and for my owner who will et the blame.

I am a delicate ribbon of film — misuse me and I disappoint thousands; cherish me, and I delight and instruct the world.

ADVERTISEMENTS

Phonographs and Gramophones for Sale by Tender:

Monarch Senior Wooden Overhorn, Triumph with Signet Horn, Columbia Jewel, Standard with Signet Horn, Red Gem Home, Diamond Disc Phonograph with 78 attachment, small gramophones Mikiphone, Colibri, Peter Pan Compact, Dictaphones and Cylinder Lathe, other parts and machines, Diamond Disc records. Please contact Tony McCarthy, 6A Runciman Street, Abbotsford, Dunedin. Telephone (03) 488 3435, tenders close 31 May 1996. Highest or any tender not necessarily accepted. Selling to buy Indian Motorcycle.

Wanted:

1. To buy or borrow for pattern, change gear covers for Edison Standard models B & F.
2. Diamond reproducer "B" (vertical horn outlet).
3. Clockwork Mechanism for a Red Gem or parts thereof.

I. G. Copping, 139 Totara Drive, Hamilton. Telephone (07) 849-3856.

Zany Record Collector:

I'm interested in old humorous records such as "The Eggplant that ate Chicago", "Shake Hands with a Millionaire" etc. Please contact Grant Platt, 7 Hartley Place, Palmerston North, New Zealand. Telephone (06) 353-6993.

Wanted to Buy:

Columbia Graphonola disc reproducer.

Wanted to Sell:

Diamond disc mahogany cabinet table model no horn. Diamond disc motor and wood grained horn for Edisonic (I think), plus motor. Paul Ehrlicks Arston card-board discs for mechanical reed organette, 33mm or 13" for sale or exchange. Leon Clements, Melody Farm, Pukerua, New Zealand.

Phonograph Society of South Australia:

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction; and research into their evolution. The PSSA Newsletter, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency): N.Z. \$28.00; Canada and U.S.A. \$32.00; U.K. and elsewhere \$34.00. Write to: The Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia.