



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

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* A VERY MERRY CHRISTMAS TO ALL *

No. 32

BV



FOR YOUR INFORMATION

Time marches on, Christmas seems to fall upon us and before you know it, it will be 1998. It still amazes us what there is still around undiscovered, until 'finds' turn up at a meeting.

David Peterson turned up a rare H.M.V. unseen before in New Zealand, then Robert Sleeman brought a B.E. Columbia to a meeting, and at our last meeting brought along a suitcase Edison Home. Tony Airs was fortunate to have two very nice New Zealand crystal sets come his way and Dick Hills has discovered a number of record labels, reproducers etc.

We had a well attended Annual General Meeting with only one change on the committee. John Hastilow standing down from vice-president and David Peterson taking his place.

We are pleased to hear from members that they enjoyed the Guinness poster we included with the June issue and our Secretary has had numerous letters of appreciation. We hope in the future to include more extras with magazine issues. For some time we have wanted to include a little of early television taken from early material we have. We also hope to include a list with illustration of posters which we have in stock for sale to members, and although these are very reasonably priced, they will be expensive to post.

ILLUSTRATIONS

Records we play:

Flanagan and Allen who were well known during the 1930's and their recordings are now sort after and hard to find. What we have included in this issue has been taken from a 10 inch record cover - see elsewhere.

The New Orthophonic Victrolas:

The illustration is taken from a cover of a Victor 78 recording. Victor machines hardly ever came to New Zealand and are therefore uncommon.

Jigsaw puzzle:

Size 8 inches x 8 inches. These pictures which were supplied by Larry Schlick were evidently sold by Victor in 1922, stated on the box: "Try for a speed record. You and your family will have lots of fun with the contents of this envelope. You may be able to solve the problem and learn its secret, but how quickly can you do it? Faster than anyone else?"

Television:

Pictures from around the 1920s - it will be a surprise to many how early it all began. Research into this subject has proved most interesting and it is surprising the number of stations on the air in 1932 - at least thirty of them, all using the Jenkins system. The four illustrations are a sample of what television was like.

TV in England:

Taken from a Wonder Book, shows what was achieved in England using a mirror drum.

Baird demonstration:

This is an historic photograph taken in 1926; it is an untouched image as it appeared on the first "Televisor."

All illustrations on the third illustration page are covered in articles elsewhere except for the two lower record labels.

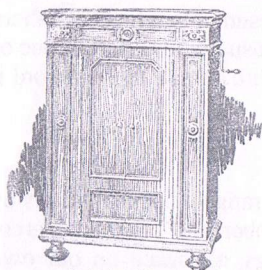
W. & G.:

About this label we have no information. Illustrations and information taken from Don Taylor's book "The English '78 Picture Book", still in print.

FLANAGAN AND ALLEN SUCCESSES



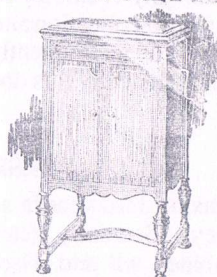
THE NEW ORTHOPHONIC VICTROLAS



Orthophonic Victrola
CREDENZA



Orthophonic Victrola
3-4



Orthophonic Victrola
4-3



1722

A Schlick



Jigsaw Puzzle

Universal Double Disc:

Along with Rexophone and Rondophone, Universal was manufactured by Homophon g.m.b.h. for Australia prior to World War I. While the numbering advanced from 8000 to a bit over 8400 the label colour changed in turn from bright red to white to maroon. A few non-standard items also existed. One Universal label has been found stuck over Rexophone, while another has typewritten titles.

This Gramophone:

Reg McCarthy from Thames, New Zealand sent us the copy of the American Graphophone label.

Columbia New Process Record Cover:

See article by Barry Williamson, United Kingdom, who supplied the photo copy of the cover.

Stamps:

PORTUGAL: a miniature sheet 1887-1987 with stamp of Berliner and of modern stereo. The other four stamps are of "Redonda" an uninhabited island, a dependency of Antigua in the West Indies.

Unusual early pick-up:

This is an early electric pick-up discovered by Dick Hills, Christchurch. This pick-up was based on the early Brandes earphone principle and made in Germany.

Magnetic Records:

Another find of Dick Hills, not seen before by any of us. A twelve inch recording made by PYE of Cambridge England.

Columbia New Process Record:

Member Barry Williamson, United Kingdom, has sent us a copy of a record cover advertising the Olympic Games 1940 which of course never eventuated. The games were due to be held in London and the scene is presumably Wembley Arena, ultimately these games were held in London in 1948. Barry found it in his record collection and had never noticed it before so presumably it had been there for many years. Record covers frequently have the record number written usually in pencil in one of the top corners but unfortunately this does not. Can anyone fill Barry in with details of the record it covered originally?

PRESIDENT'S REPORT 1997

The Society begins its 33rd year in a good state, thanks as ever to the range of contributions by members. With Lesley as Secretary, Peter as Treasurer, Walter as Editor, Robert and Tony as parts coordinators, the combined wit and wisdom of those who attend meetings, all based on our own worldwide web of valued subscribers, how could we go wrong? As long as the President remembers that his, or her role is to chair meetings and be thankful that others do the actual work, we will all rumble along. Although my efforts as chairman incline to a regrettable combination of pomposity and inefficiency, I do try to keep the role of President in perspective - as have most of my predecessors.

As President it is appropriate for me to have an opinion on the direction the Society should take, and that direction is away from Ferrymead. As far as anyone can tell, we have secure storage space there for another year or more, but we must keep in mind the need to move sooner or later. Any move will cost, but it would be worth it not to reach that point in nearly every meeting where Lyndsey says "I've had a load of stuff in the mail from Ferrymead" - and we have to deal with the latest re-organisation or whatever, about which most members could not care less. Getting out of Ferrymead would be a positive move for our Society, as was getting out of the church building.

On that optimistic note I will close, but not before giving special thanks to those members and their families who have us to their homes for meetings. I enjoy our meetings as much as, if not more than, I did 30 years ago, and the hospitality of members is largely responsible for this. Thank you all.



Paul
Nipkow

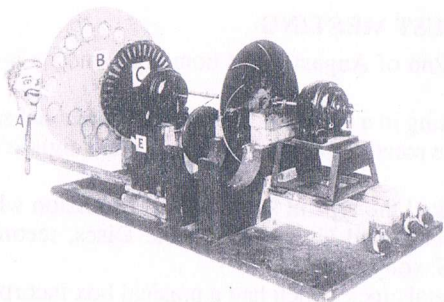
1860-1940

TELEVISION

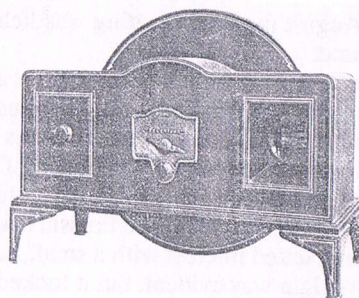


John
Logie Baird

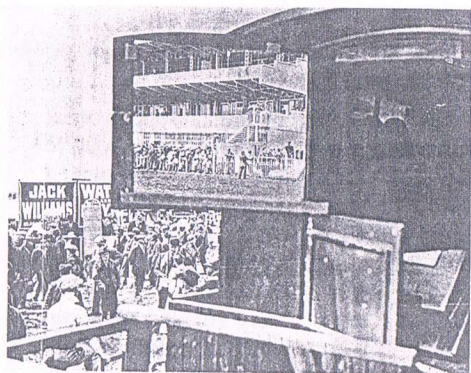
1888-1946



Baird TV Works



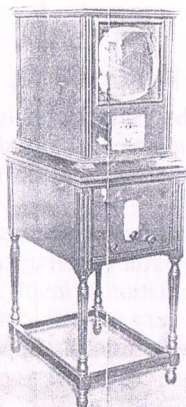
Baird Reciever



SEEING THE "DERBY" AT HOME.

On the reflecting mirror can be seen a picture of a section of the course that is being televised to thousands of homes.

TV in England



Jenkins Radivisor Model 200, \$395

Jenkins Reciever



Baird Demonstration

SECRETARY'S NOTES

Members obviously enjoyed the poster included in the last magazine from the comments received in my mail, and the magazine itself came in for compliments too which is pleasing. Another busy year coming to a close and we wish all of our members safe and happy holidays.

Members are reminded that subs are now due as per accounts despatched with the last magazine; please take this as a final reminder as no further magazines can be sent to those members who are in arrears.

Whilst Peter and crew are taking a short break from organizing parts and packing orders, we will resume again in the New Year. I have been granted leave of absence for approximately three months commencing mid-April 1998, as Bill and I have the opportunity to travel overseas and Tony Airs has kindly offered to 'hold the fort' during my absence. If you require parts then it would be preferable you order early in the New Year so that there is not too much for Tony to cope with whilst I'm away.

In the most part we have good stocks of parts. Item 31a Handle complete with wire loop is proving popular and we still have good stocks of Item 48e Horn Transfers.

REPORT ON AUGUST MEETING

The August monthly meeting was held on the 22nd of August at the home of Lyndsey and Bill Drummond.

There were thirteen members present at this meeting in a very comfortable and congenial setting. The usual animated atmosphere prevailed before the meeting proper began at around eight o'clock, with the normal repartee as the members arrived.

After the formal part of the meeting Dick provoked the typical stimulus for discussion when he produced some ten inch standard recordings - 78's, called Universal Double Discs, recorded in England, but some pressed in Prussia and some in Saxony.

Robert excited interest with a small, squarish, metal clock which had a musical box incorporated in it. No origin was evident, but it looked French.

David Peterson had a set of picture records of English origin - possibly just prewar.

A pleasant evening culminated with a usual Lyndsey supper.

Report by B. A. Bisphan

REPORT ON THE ANNUAL GENERAL MEETING

The Annual General Meeting of the Vintage Phonograph Society was held on the 22 September at the home of John Hastilow. Fourteen members attended and the only change made in the executive membership was due to the retirement of the host from the position of Vice-President. He was replaced by David Peterson.

The sitting President and Chairman for the meeting, Gavin East, read his report on the past year's society activities and outlined his views on what may transpire in the coming year regarding what may happen with the Society's assets in relation to involvement at Ferrymead Historic Park.

David Peterson demonstrated a very attractive music box to climax a very relaxed meeting. Everyone, I'm sure, enjoyed the very tasteful supper which John had provided. Complimentary reference was made to the people of the society who host the meetings in their homes and provide such excellent fare. Thanks John!

Report by B. A. Bisphan

COLUMBIA

No. 32

1908

WHICH IS IT — A BV, AA, OR TRUMP?

We have found this model interesting — it appears on page 149 of 'The Talking Machine' by T. C. Fabrizio and George Paul, along with the same model which is complete with a disc machine horn called a 'BVT' — seems was sold by Sears, Roebuck and Company.

The letter T stood for tone arm. We have a small Columbia catalogue of 1908 which clearly names this model "Trump". Larry Schlick in his Portfolio of Early Phonographs calls it a type AA. He says it is the smallest of the Columbia machines with inside works box measuring $10\frac{1}{2} \times 7\frac{1}{2} \times 4\frac{1}{2}$ " high, has a simple permanent reproducer twist on crank handle, small nickelled horn and double spring motor. Larry has sent us pictures of his model and we believe, like ours, it has a single spring motor, lift out works, simple motor with long governor, is belt driven and plays very well for its size.

We have what we think is a German machine called an "Ideal" which was marketed by Bell in England — is an almost identical machine.

TELEVISION

When did it all begin?

Edison with hi vacuum tube which would rectify being the basis of the radio valve as we know it. The art of electrically transmitting optical images over distances dates back to 1817 with the discovery of Selenium by Berzelius. Others followed — Knox in 1875, Willoughby Smith, Ayrton and Perry are credited with having been the first to announce a practical system for conducting luminous images from one point to another electrically.

Paul Nipkow of Berlin is credited as the inventor of a scanning disc in 1884. He was followed by Weiller who made use of a drum with a series of mirrors mounted upon the outer edge.

Thomas A. Edison also contributed to the art of television, although little is known of his efforts. It is stated that his experiments combined the functioning of the phonograph, the kinetograph and the moving picture camera, to provide a means for recording a picture at the receiving end, or for reproducing a picture from a record.

Little is known of what was accomplished during the first twenty years of the twentieth century, except that certain substances were found to be sensitive to light.

Television researchers began to reappear subsequent to the advent of radio. John Logie Baird and C. Francis Jenkins of Washington D.C. in 1925 started working on television about the same time. Others, Sanabria of Chicago, Dr E. F. W. Alexanderson and Dr Herbert Ives were all conducting experiments with mechanical and electrical scanning systems. John Baird is credited with transmission of the first telecast in 1926 when he gave a demonstration before members of the Royal Institute.

Francis Jenkins is credited for the first transmission of motion pictures using motion picture film; this was in June 1925.

This all goes to show how both men, one in each country, successfully demonstrated a form of television during the 1930's.

TELEVISION OF TODAY

The television of today was the result of many inventors, both amateur and professional. It was the Scots inventor, John Logie Baird, however, who achieved the first live television transmission in his attic workshop in 1925. The following year he demonstrated the world's first working television system to a meeting of the Royal Institution in London.

Once Guglielmo Marconi had demonstrated, in the late 1890s, that sound could be conveyed by

radio waves, it was only a question of time before an equivalent system would be found to transmit a visual image. John Logie Baird, born at Helensburgh in Scotland and educated at Larchfield Academy in Glasgow, was an amateur scientist and an enthusiast with single-minded determination. He was convinced that the basis of a working broadcasting television system lay in the scanning disk invented in 1884 by the German scientist Paul Nikow.

After leaving Glasgow University, Baird earned a living as a shoe-polish and razor blade salesman, while trying to attract commercial backing for his ideas. Unfortunately the new electrical companies could see little point to or profit in such a novelty. Baird therefore used his own meagre earnings to continue his research, and often found himself in extreme poverty. In 1924 he realized that he was on the right track when he successfully transmitted the silhouette of a Maltese cross over a distance of more than 10 feet. He continued to experiment with his rudimentary apparatus which was constructed from an old tea chest, a cake tin, pieces of electrical equipment rescued from scrap, some knitting needles, a bicycle lamp, wires, string and sealing wax. The vital component was a cardboard Nipkow disk.

On October 2, 1925, in his attic, Baird succeeded in transmitting a recognizable image of the head of a discarded ventriloquist's dummy called "Bill." He at once ran down to the office on the ground floor and persuaded a startled office boy to come upstairs with him. The boy, sitting under the bright lamps, became the first living image to be transmitted by television. Overnight Baird became famous, and the money which he desperately needed to continue to research was at last made available. In 1927 he made a transmission from London to Glasgow and in 1928 one from London to New York.

Taken from Science and Inventors

LIGHTNING RAY

New Television System Demonstrated

A new television process which, it is claimed, will bring talking pictures into the home in the same way as broadcast programmes, was demonstrated last night at the Institution of Electrical Engineers.

Scientists and radio experts saw excerpts from the film "King Kong" televised complete in every detail, and declared that the time is at hand when this new form of entertainment will be available to millions of people.

The new system was demonstrated by A. C. Cossor Ltd., pioneers of the cathode ray tube. For more than a year research workers have been conducting experiments in their Highbury factory.

Complete secrecy was observed, for two powerful rival firms it was known, were already in the field, with their experiments in an advanced state of development.

These two firms, who have, it is said, produced practical apparatus are Baird Television Ltd., and Electric and Musical Industries, Ltd. Baird's are backed by Mr Isidore Ostrer, head of the Gaumont-British Film Company, while Electric and Musical Industries embrace the combine of the Gramophone (H.M.V.), the Columbia, and other companies.

The entry of the Cossor Company into the fight was unexpected. Its demonstration last night showed that it is now possible to broadcast by means of television complete talking films, football matches, race meetings, social events, and so forth.

For domestic purposes pictures are produced on a screen up to nine inches in diameter, and it is stated that receiving sets, when the stage mass production is reached, will cost no more than a high-grade gramophone.

The essence of television is an "electric eye." When a film is being transmitted this eye passes over each picture so that the whole area is covered.

At the receiving end the transmitted waves "build up" the picture again. Hitherto the problem has been to control the intensity of light used for this purpose.

In the new system the source of light controlled by the electric eye at the transmitter is constant, and variations of light and shade are the result of the length of time the light is allowed to remain at any spot.

This means that the beam that recreates the picture has to move on occasions at a speed of 10,000 miles an hour.

Taken from "The Press"

FLANAGAN AND ALLEN

Bud Flanagan and Chesney Allen were both in the army at the commencement of the 1914-18 war, and became acquainted in 1917 at Poperinghe, France. This acquaintanceship ripened into mutual friendship when they discovered that in civil life they both belonged to the theatrical profession. In 1919 they were demobilised, and off went Flanagan (with a partner, Roy) to open at the Olympia Glasgow in variety as Flanagan and Roy, and Allen to Tunbridge Wells with the partnership of Stanford and Allen. Months later, at the Mansfield Hippodrome, they were both on the same variety bill; came a week of reminiscences, and then the parting on Sunday morning — each with their respective acts — to different towns.

A couple of years later Flanagan received an offer to join Miss Florrie Ford in one of her touring shows. When he arrived it was to discover that the "straight man" in the show (and incidentally Miss Forde's General Manager) was none other than Chesney Allen. They worked together in Florrie Forde's productions — revues, pantomimes, etc. — for ten consecutive years, with the exception of the summers, when Miss Forde played variety dates in the summer resorts and Flanagan and Allen ran their own small shows. Later there came a slump in the theatrical business and Miss Forde decided to discontinue production. This naturally left the boys at a loose end, and they went into conference

"What do we do now?" asked Bud.

"Seems like there's only one thing we can do", Ches replied.

"Yes, seems like it", agreed Bud.

They had always been keen on horse racing, and both had the same idea in mind.

"Let's become bookmakers, eh?" asked Bud.

"Yes, let's", Ches answered.

Simultaneously with this decision, however, came an offer from the late D. J. Clarke to play a variety week at the Argyle Theatre, Birkenhead; that was January, 1931. They accepted this one week, mainly because the salary would help swell the capital needed for the bookmaking business! After playing the week they were surprised to receive further offers for the act, and within a few weeks — with only a hazy idea how it happened — they were in London appearing at the Holborn Empire.

Since then, they have appeared in every leading theatre in London and the Provinces, and finally in most of London's West End theatres, including several years at the London Palladium in the George Black Crazy shows. In addition, they have made many outstanding British comedy films and best selling records.

REEFTONS CLAIM TO WORLD'S FIRST HYDRO STATION

(Part Two)

By W. F. HEINZ

The demonstration was so successful that a company was quickly formed, the directors being Maurice Levy, mining speculator, Charles Cohen, stationer, Harry Crumpton, undertaker, Thomas North, solicitor, and John Dick, butcher. An account was opened at the Bank of New Zealand, guaranteed by Maurice Levy for £200.

On February 2, arrangements were made to install a plant to run 500 lamps, at a cost of £1,800, to be paid in three instalments of £600. In May 1887, the company was registered as the Reefton Electrical Transmission of Power and Lighting Company, with a capital of £5,000, in 20,000 shares of 5/- each. Walter Prince was in charge of installation, later to become engineer in charge.

Water Race Built: The plant consisted of a 20 K.W. Crumpton B1 Polar Dynamo No. 1254, 30-110 Volts, belt-driven by a water turbine built by Messrs Scott Bros. of Christchurch. (Mr Campbell, of Scott Bros, has informed me, that any records of this turbine would have been destroyed by a fire.)

From the "Grey River Argus", May 13, 1887: "The electric plant for Reefton landed from S.S. Karanui at Grey consists of 120 H.P. dynamo, with cables wire etc. The turbine is to arrive in six weeks."

To drive the water turbine, one and a quarter miles of race was required to bring water from the Inangahua River, at the gorge near Blacks Point, to the powerhouse, which was situated not far from the present motor camp but on the opposite bank of the river.

Plans to have the plant in operation by Christmas 1887 failed because of faults in the underground conductors. These were remedied and the power was on in early January, 1888.

Walter C. Prince left Reefton on March 2, 1888. Mr J. J. Horton, of Melbourne was appointed Engineer. The first wiring regulations in the Southern Hemisphere were drawn up by Mr Horton.

In the original equipment, there was one mile of underground cable. As could be expected in those early days, the safety features were crude. Two busbars were tacked across the walls to the studs of the building. They were cut in the centre and pieces of sheet lead of about 8 gauge were bolted to them to act as fuses. Lights were kept on from dark to daylight and in later years, on all day on Tuesdays for the house wife to do the ironing. The original lamps were 16 candle power carbon, which were very fragile.

Sent To Melbourne: It seems that Reefton may fairly lay claim to having the world's first hydro-electric power station, run by a public utility company. The original dynamo and turbine were in use until 1908. They were sold for £220 and shipped to Melbourne, whether for use or as museum pieces is not known. Other parts of the machinery were sent to Wellington to the Ministry of Works museum, at a date unknown.

A paragraph in the "Grey River Argus" of December 15, 1886, states: "Mr Prince has accepted a contract to supply electric power to drive rock-boring machinery in the No. 8 level of the Alpine Mine."

It would have been of interest to learn of Walter Prince's activities after leaving Reefton. Obviously he was in his day an expert on hydro-electrical development.

EDISON RECORD No. 1514
Xylophone Solo Orchestra Accompaniment
By CHARLES DAAB

THE MOCKING BIRD — FANTASIA

Music by Winner-Stobbe, Published by Carl Fischer, New York

Although Septimus Winner wrote many other things of which he was prouder, his most noted effort was "Listen to the Mocking Bird," written in 1866. He sold the copyright of this celebrated melody to Lee and Walker for \$5 but when everyone was buying and singing it, and the copyright became worth over \$100,000, Winner never expressed a regret for himself, feeling fully repaid by the pleasure his music had conferred upon the public.

Its composition was suggested by a character called "Whistling Dick," a Philadelphia Negro, who perambulated the streets of that city, strumming a guitar accompaniment to his whistling imitations of a mocking bird. Winner one day asked him how he'd like to have a song for his "Mocking Bird," and the proposal being accepted with delight, Winner undertook to supply him with one.

As the vocal prowess of Dick was limited to an octave, the tune had to be simple, and short of range. The song was soon ready, but Dick's "study" was difficult; he never could commit to memory more than one verse, and this only after nightly rehearsals at Winner's music store.

Dick had ideas of his own, however, which extemporized during his "Mocking Bird" performances on the streets, and the Winner tune soon became a popular favourite. It was published as a song, then with variations, and finally with several transcriptions and arrangements, such as this one we use, by Stobbe, until it became almost universally known.

Although Winner wrote much that was of high musical standard, yet "The Mocking Bird" will undoubtedly be our most enduring memento of the old Philadelphia musician.

Other Instrumental Records:

- 1508 *Light as a Feather* (Rollinson), Bells — Charles Daab.
- 1519 *Kitty O' Neil Medley of Reels*, Violin — Charles D'Almaine.
- 1532 *Dixie Medley*, Banjo — Fred Van Eps.
- 1549 *My Sumurun Girl Medley*, Banjo — Fred Van Eps.
- 1595 *Mystic Dreams Waltz* (Stickney), Xylophone — Charles Daab.
- 1604 *Heimweh* (Longing for Home) (Jungmann), Violin, Cello, Flute and Harp — Venetian Instrumental Quartet.

EDISON RECORD No. 1501
By American Standard Orchestra
SEMIRAMIDE OVERTURE

Music by Gioachino Rossini, Published by Carl Fischer, New York

Although Rossini probably wrote the opera "Semiramide," with more care than he was in the habit of devoting to his work, the statement need not imply that he spent very much time or energy over it, for this celebrated musician, the most sought after, best paid, and famous operatic composer of his time, was so extremely versatile and fluent that an extra opera of two was a mere incident in his work. It is said, in fact, that "The Barber of Seville," one of Rossini's best known operas, was dashed off with his characteristic haste, in a period of thirteen days! His ability to compose with such speed is partly accounted for by the fact (which he, himself, cheerfully acknowledged) that when an aria of musical effect pleased him, he felt justified in using it, no matter what the source. And indeed, considering his habitual hurry and carelessness, it is surprising that he did not borrow more frequently. His enemies called him "M. Crescendo," and laughed at his bombastic style, and his methods of composition, but Rossini remained unruffled, and his good nature never seemed to fail him. Nothing seemed to injure his popularity, not even when he purposely composed an exceedingly bad opera, so as to play a joke on the singers, and on the management of the theatre who had paid him to write it!

The overture from "Semiramide" is considered one of the few greatest overtures ever written. It serves well to show Rossini's florid style, which is typical of his music as a whole. The celebrated horn quartet which is here presented in the overture, is said to have furnished Verdi with his inspiration for the "Miserere" which it does, indeed, resemble.

Ten Other Desirable Edison Records:

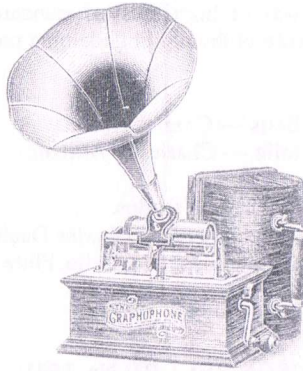
- 1502 *Trio from Faust* (Gounod) in English, Soprano, Tenor and Bass — Agnes Kimball, Reed Miller and Frank Croxton.
- 1509 *La Paloma* (Yradier) — Edison Concert Band.
- 1527 *Serenade* (Titl), Cello, Flute and Harp — Florentine Instrumental Trio.
- 1552 *The Count of Luxembourg - Are You Going to Dance?* (Lehar), Soprano and Tenor — Elizabeth Spencer and Irving Gillette.
- 1558 Minuet Op. 14, No. 1 (Paderewski) — American Standard Orchestra.
- 1578 *The Shepherd Boy* (Wilson-Saenger), Violin, Flute and Harp — Venetian Instrumental Trio.
- 1649 *Gipsy John* (Frederic Clay), Baritone — Albert A. Wiederhold.
- 1593 *O, Dry Those Tears* (Del Riego), Soprano, Violin and Cello Obligato — Mary Carson.
- 1636 *Mattinata* (F. Paolo Tosti), Tenor — Charles Hackett.
- 1622 *Orpheus Overture* (Offenbach) — American Standard Orchestra.

The "TRUMP"

Lyric Reproducer.
Attractive Cabinet.
Flower Horn, assorted
colors.
Strong Spring Motor.

Price £2 2s.
Weight 10 lbs.

This model at £2 2s. is
extraordinary value.

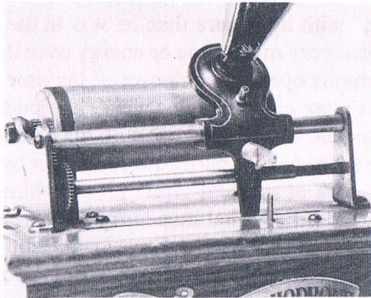


Columbia B V

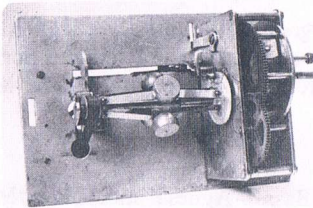


A Schlick

Columbia Deck



Columbia Works



D. L. TAYLOR



Reg McCarthy

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THE PRICE OF THIS GRAPHOPHONE throughout the United States is \$30.00. No sale is authorized and no license is granted to use this Graphophone when sold below that price.

Any violation of any such conditions or restrictions makes the seller or user liable as an infringer of said patents.

AMERICAN GRAPHOPHONE CO.

ACROSS THE DITCH

Jimmy Barnes, Kate Ceberano, Slim Dusty, and other artist have been drawn into a fierce political debate over a Federal Government push to end a market monopoly by multi-national record companies — a decision it says will cut the cost of CDs by as much as \$8.

But the move has encountered fierce resistance from the six major companies that control Australia's recorded music industry. They claim artists will suffer a cut in earnings and that less money will be available to invest in signing and promoting new acts.

The row revolves around a ban which means that the six major record companies, only one of which is Australian-owned, have the sole right to import CDs for sale.

Senator Richard Alston, Minister for Communications and the Arts, last week claimed a CD by Australian band Savage Garden was selling for \$A31 in Australian stores while the price was just \$A19 in New Zealand, \$A23 in Los Angeles, and \$A17 on the Internet.

The Howard Government has introduced legislation which, if passed, would allow CDs to be freely imported from the US, Europe, or Asia.

Opponents say small independent record companies will be hardest hit, but supporters say former Cold Chisel singer Jimmy Barnes is thinking more of his pocket than his public in opposing the legislation.

Taken from the "Press" Nov. 8th, 1997.

TEENAGE GIFT LED TO LIFELONG PASSION FOR MUSIC

Bryan Blanchard has had a 40-year long passion for collecting records.

When he was given a gramophone and a box of records in his early teens he never imagined that more than 40 years later his collection would have grown to over 100,000 records.

The gift from his father started a life-long passion for collecting.

"I was given my first records when I was young and probably very impressionable and that's what started me off. Since then I haven't been able to stop," he said

In the early days of his collecting, a lot of records were slow to be released in New Zealand so he set about making contacts in other countries.

From Timaru he got in touch with a record shop in Melbourne and started exchanging records with the shop owner.

"I used to send him country and western records that weren't released in Australia and he used to send me rock and roll records that were not available in New Zealand."

Over the years his source of records suppliers has been vast and plentiful.

A record company in Wellington discovered his love of records and soon began sending him 400 or 500 records at a time, some of which had never been released in New Zealand.

In later years he found a pen pal in Czechoslovakia who shared his passion for records so they began exchanging.

Mr Blanchard said his collection had continued to grow over the years and today includes records from Finland, Greece, Argentina, Brazil, Canada, France, England and America.

"When people discover I collect the records they usually decide to pass the ones they don't want on to me rather than put them in the rubbish bin."

His favourite record is the one that started it all off — Bill Haley's *Rock around the Clock*.

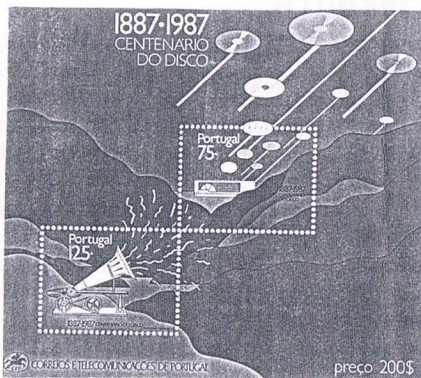
"It reminds me of my happy teens," he said.

He keeps the record collection in his basement — a nostalgic hideaway where he escapes the pressures of everyday life.

"When I walk down the stairs I am taken back to my teenage impressionable years and I enjoy that," he said.

Mr Blanchard decided to categorise his records several years ago when it became increasingly difficult to find the record he wanted. Now his collection is computerised and catalogued.

"Every song in on the computer with details of who sings it, who wrote it, what albums the song is on,



STAMPS



Unusual Early Pickup

T Airs Photo



Magnetic Record



Magnetic Record Player

when the song came out and what number it is in my collection. I had to enlarge the memory on the computer twice to fit it all in."

Most of the music dates from the 1950s. A lot is from what he calls his "pop era" — the 1960s and 1970s — and there are some records from the Second World War.

In 1992 Mr Blanchard decided to put his collection to good use. Every Wednesday night and Sunday morning he used his assortment of songs for a radio show broadcast to patients of Timaru Hospital.

"I decided to do the radio show to bring enjoyment to the patients and the relatives who visit them. We were given a spare room at the hospital which we set up with our own gear."

On Sunday morning the patients could request songs from the collection while on Wednesday night Mr Blanchard hosted an old-time radio show.

He said he got a lot of enjoyment from the voluntary work and had received letters of thanks from patients and relatives who had enjoyed listening.

As well as the radio show, Mr Blanchard also provides couples with old-time songs to play at their wedding.

Songs are not the only thing he has collected. The basement also contains about 2000 videos, 2000 books, 1000 CDs and 200 movie films.

The videos, books and films covered westerns, comedies, musicals, railways, trams, aircraft, world history and war history.

Mr Blanchard said he was passionate about films.

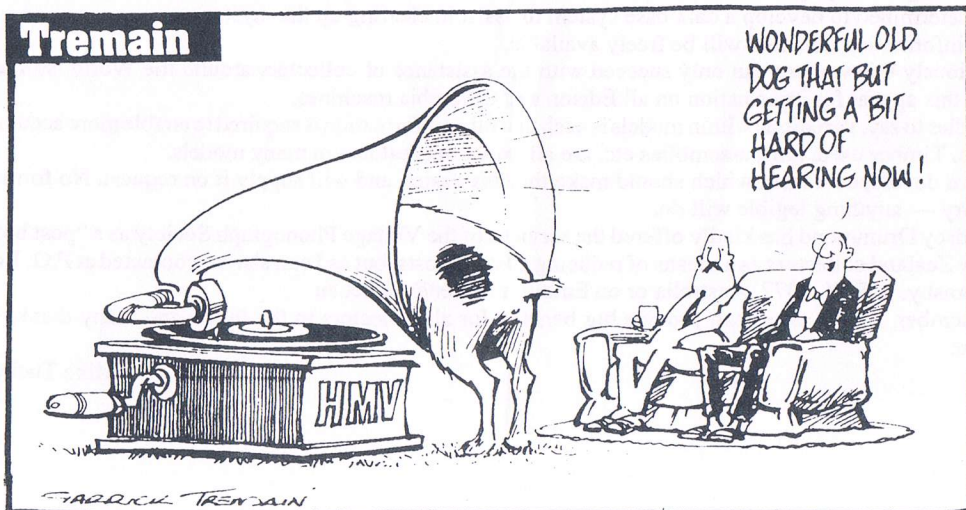
"I grew up in the golden age of movies before television and videos ruined it all. At one stage during my teen years I used to go to the movies about three times a week." He believes the modern movie has too much swearing, sex and violence and he prefers the older, more traditional type of movie.

He also sees a revival in the movie industry. In 1992 he helped build the vintage movie theatre in the Pleasant Point railway and museum complex. Since then he has been showing an assortment of old movies on steam days and for special tour parties visiting Pleasant Point. This month he decided to open the theatre for a special showing of an assortment of old-time movies for Pleasant Point people.

Mr Blanchard, who terms himself a "collectomaniac", said he collected the records and films for one reason — because he enjoyed it.

"A lot of people go to pubs and drink, but that's not my cup of tea. My love is music and at least I have something to show for it. I will never get rid of my collection as it has become so much a part of my life."

Taken from "The Timaru Herald," October 1997



ADVERTISEMENTS

Help!!!

I am currently working on an Edison Black Gem machine but am having difficulty in finding parts — I need feed screw, mandrel, gate, speed control, gears and carriage (basically everything — and have exhausted most avenues in my area). If members out there can help, or direct me to anyone who could assist with any of these parts, I would be most grateful. Please reply to: Stephen Austin, 37 Whitlock Crescent, Southlake, 6164, Western Australia.

Wanted to Purchase:

Has anyone an Edison Triumph Model 'F' Reproducer for sale (this is over the top reproducer). Please reply to: T. Wilkinson, 2/8 White Street, Taradale, Napier, New Zealand.

Wanted to Buy:

Victor Victrola XV111 any condition also arm for Edison Diamond Disk player. Please reply to: Rod Osborne, P.O. Box 2098, Tauranga, New Zealand. Telephone 07-5442887.

Edison and Columbia Serial Numbers:

For many years, I have been intrigued by the varying reports on relative rarity of Edison and Columbia cylinder and disc Phonographs/Gramophones. Reported manufacturing volumes vary and also differ from hard evidence such as i.d. plates.

As an example, factory records for the Amberola IV clearly state only 100 were made, but an example turned up in Australia with serial number 217. As other examples known include 2 and 18, the real number is quite a mystery.

Other machines such as the Idelia, Alva etc. were included in the triumph numbering series, with a similar situation existing with the Opera, Concert and School models.

Another variable is the sales profile of certain machines. As an example, Red Gem (Model D) and A85 Diamond Disc machines turn up fairly regularly in Australia but are considered very scarce in the USA.

Having lent a hand to Eric Reiss with an attempt to sort out Idelia volumes, I have become very interested in addressing the large picture and as I am semi retired and have adequate computer equipment and skills, I have determined to develop a data base system to assist in clearing up the mysteries.

The information obtained will be freely available.

Obviously this venture can only succeed with the assistance of collectors around the World, so I am writing this appeal for information on all Edison and Columbia machines.

Needles to say, variations within models is such that other information is required to enable more accurate analysis. Timber used, horn assemblies etc. are all important features in many models.

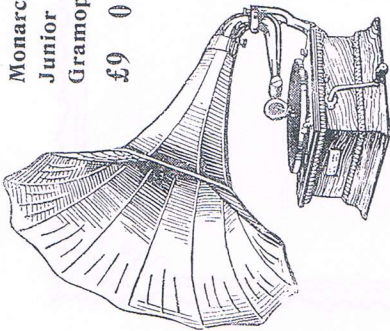
I have developed a form which should make the task easier, and will supply it on request. No form is necessary — anything legible will do.

Lyndsey Drummond has kindly offered the services of the Vintage Phonograph Society as a "post box" for New Zealand collectors as a means of reducing postage costs, but as I can also be contacted at P.O. Box 636 Hornsby, N.S.W. 2077, Australia or on Email: mtucker@sia.net.au

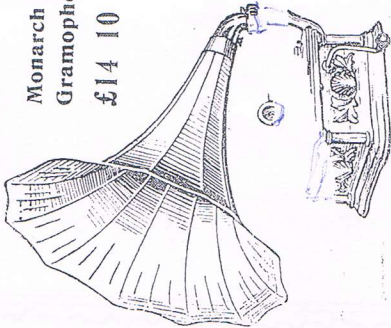
Remember, a little effort can provide big benefits for all collectors in the future and many thanks in advance.

Mike Tucker.

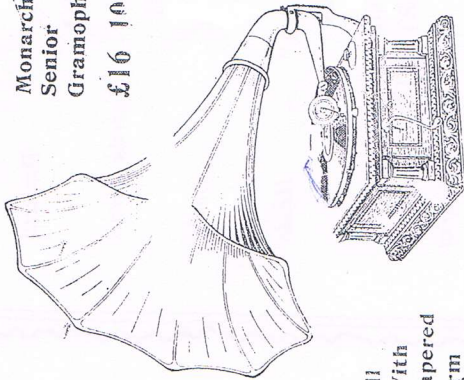
Monarch
Junior
Gramophone
£9 0 0



Monarch
Gramophone
£14 10 0



Monarch
Senior
Gramophone
£16 10 0



All
With
Tapered
Arm

The undermentioned are accredited Dealers in Genuine
Gramophones and Gramophone Records

LOCAL GRAMOPHONE DEALERS:

The Musical Exchange (Robt. Francis), 159-161 Manchester Street.
Chivers' Music Stores, 123 Manchester Street.

THE GRAMOPHONE

Should be in every Home because
it brings into your own Rooms the
Best Music in the World.

The following are a few of the many
hundreds of world-renowned Artists
who have made Gramophone records.

Grand Opera

Madame Patti
Madame Melba
Madame Tetrazzini
Madame Alice Esly
Com. Tamagno
Cav. Caruso
Cav. F. de Lucia
Mons. Plancon
Herr Anton
etc., etc.

Concert Platform

Miss Percival Allen
Mr. Edward Lloyd
Mr. John Harrison
Mr. Evan Williams
Mr. Ernest Pike
Mr. Stanley Kirkby
Mr. Andrew Black
Mr. Dawson
etc., etc.

Instrumentalists

Mischa Elman
Herr Kubelik
Herr Joachim
Herr Kreisler
Miss Marie Hall
Vecsey
Mons. Grieg
Madame Chaminade
etc., etc.

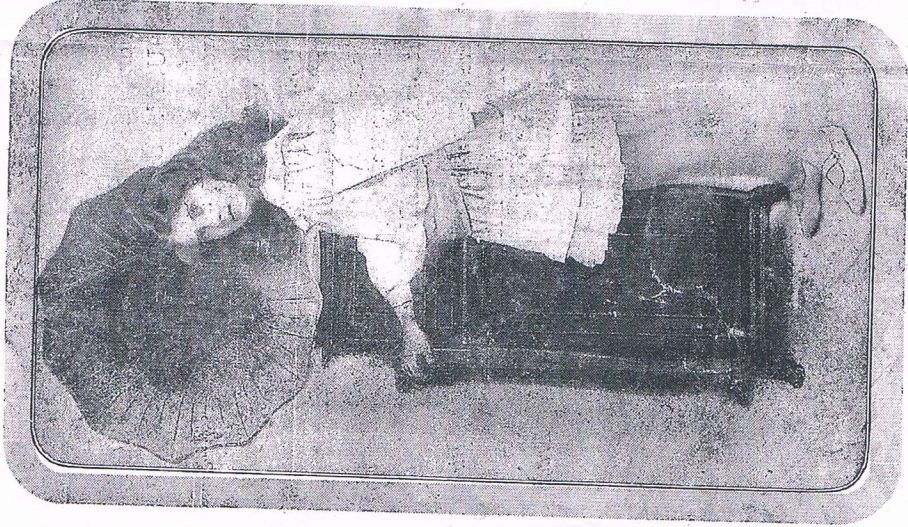
Variety Stage

Miss Vestal Victoria
Miss Florrie Forde
Mr. Harry Lauder
Mr. Dan Leno
Mr. Gus Elen
Mr. Eugene Stratton
Mr. Will Evans
Mr. Howard
etc., etc.

Gramophone Records have also been made
by THE CAPELLA SISTINA (The Pope's
Personal Choir).

On receipt of a Post Card, List of
Gramophones and Gramophone
Records will be sent by return.

PROGRAMME.



The . . . GRAMOPHONE

Madame MELBA writes:
"I have tried the Records and find them really wonderful reproductions of my singing. I feel that, in them, all the care and trouble to which your experts went last month, have found great reward. My friends who have heard them are simply delighted with them."

Madame PATTI writes:
"The Gramophone of to-day is such an improved instrument for recording the human voice to the older machines with which so many of us are familiar, that my objection hitherto to allow the thousands who cannot hear me singing personally to listen to the reproduction of my voice through the instrumentality of your Gramophone is now quite removed, and the Records which you have lately made for me I think are natural reproductions of my voice."

Madame CLARA BUTT writes:
"I must write and tell you how much I enjoy listening to your wonderful 'Gramophone.' The latest Records are indeed marvellous, and each time I hear one increases my admiration and enjoyment. I also think them most instructive, as well as a very great delight."

Mr. EDWARD LLOYD writes:
"I am content that future generations shall judge my voice by the Gramophone"



There are many Talking Machines
... BUT ONLY ONE . . .
GRAMOPHONE

(Photo by M. Stoddell Clarke)

THE GRAMOPHONE IN THE HOME

Any of the Dealers in GENUINE GRAMOPHONES, whose names and addresses will be found on the back page, will be pleased to demonstrate the Gramophone, and answer all enquiries.

AUXETO-GRAMOPHONE RECITAL

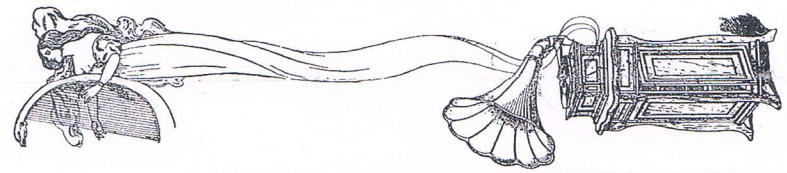
PROGRAMME

PART I.

1. BAND	-	Benediction of the POIGNARDS	-	Meyerbeer
		SOUSA'S BAND.		
2. SONG	-	"My Sweetheart when a Boy"	-	Morgan
		MR. JOHN HARRISON		
3. SONG	-	"Stop Your Tickling Jock"	-	-
		MR. HARRY LAUDER		
4. VIOLIN	-	- Gavotte	-	Bohm
		MISCHA ELMAN		
5. SONG	-	"Lo, here the Gentle Lark"	-	Bishop
		MADAME MELBA		
6. SONG	-	"La Paloma"	-	Tradier
		SIGNOR FRANCISCO		
7. PICCOLO	-	"The Wren Polka"	-	-
		MR. ELI HUDSON		
8. QUARTETTE	-	"The Lord High Executioner," "Mikado"	-	Sullivan
		THE SULLIVAN QUARTETTE		
9. DUET	-	"Solenne in quest'ora," "La Forza del Destino"	-	Verdi
		SRS. ENRICO CARUSO AND ANTONIO SCOTTI		

PART II

1. BAND	-	"Light Cavalry Overture"	-	Suppe
		H.M. BAND OF THE COLDSTREAM GUARDS		
2. SONG	-	"Home, Sweet Home"	-	-
		MADAME ADELINA PATTI		
3. SONG	-	"Sincerity"	-	Emilie Clark
		MR. PETER DAWSON		
4. SONG	-	"Spirito Gentil," "La Favorita"	-	Donizetti
		SIGNOR ENRICO CARUSO		
5. SONG	-	"Polonaise," "Mignon"	-	Ambroise Thomas
		MADAME TETRAZZINI		
6. BAND	-	"Oakleigh Quick Step"	-	Oakley
		MR. OLLY OAKLEY		
7. SONG	-	"Rejoice Greatly," "The Messiah"	-	Handel
		MISS PERCIVAL ALLEN		
8. SONG	-	"Waltz Me Around Again Willie"	-	-
		MURRAY AND HAYDN QUARTETTE		
9. SONG	-	"Annie Laurie"	-	Lady Scott
		MR. EVAN WILLIAMS		



BAND—Selection of National Airs

THE BLACK DIAMONDS BAND