

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 34, ISSUE 1

OCTOBER/DECEMBER 1998

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

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

* MERRY CHRISTMAS FROM ALL OF US *

No. 35



Oxford Talking Machine, 1908-1910

FOR YOUR INFORMATION

We are pleased with the kind letters we received before this issue. There were many who wrote to say they were pleased with our efforts, and others who took time to write and answer our questions. On the second time of asking we received letters from two members stating that they had Edison radios.

One was from Allan Brehaut, a radio collector in Timaru. He says he has the model R5 and has also been able to collect both instruction manual and a service manual for Edison radios. He obtained his machine some years ago in good order in Christchurch.

At our last meeting another member Bernie Bisphan, informed us he has an Edison radio which he also collected in Christchurch, so that's two of them.

From Australia we had a letter from John Semmens who lives in Ballarat, Victoria; John has a model C4 combination radio phonograph. He has also sent us clear photographs of his machine with a lot of information which is included in this issue.

There are a number of other members who have sent photographs and material which we have also included in this issue — Bryan Blanchard of Timaru on George Formby, Steve Ramm with stamps, Reg McCarthy with photo of his restored suit-case Standard. Keep up the good work, we can use more.

W. T. Norris, Editor

1906-8

COLUMBIA, MODEL BVT

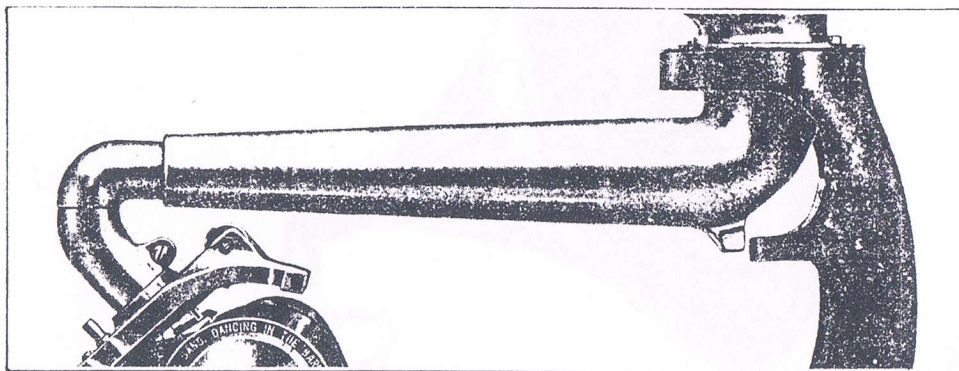
No. 35

(Front Cover)

This model is the Trump or BV with a disc machine horn and tone arm. According to a catalogue we have, tone arms were available for four model Columbias as attachments.

Four models quoted are BK, BE, BF, and BG. These attachments cost from \$10.00 - \$18.00. The BV was made without a decal and sold to Sears Roebuck and Company, of Chicago.

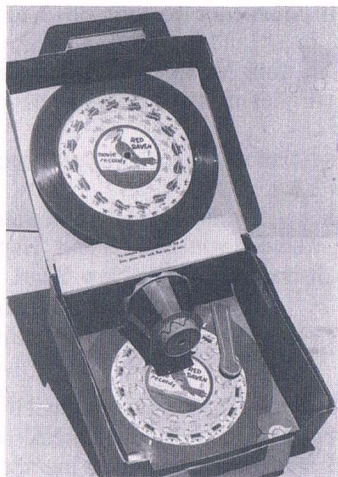
The suffix 'T' stands for tone arm and the name they traded under was "Oxford" and the price was \$14.95. The one illustrated came through the generosity of Larry Schlick who is the proud owner.



The Columbia Tone-Arm as Applied to Columbia Cylinder Graphophones

The tone-arm is doing as much for Cylinder Graphophones as it did for the Disc Graphophones. It not only unmistakably improves the tone, but it transforms the whole make-up of the instrument. It swings the horn over instead of away from the cabinet, and dispenses entirely with the horn crane, horn stand and rubber tubing. Yet the cover of the cabinet can be locked to the cabinet without interference, as always. It gives the Cylinder Graphophone one of the principal points of advantage which Columbia Disc Graphophones have always heretofore held. This tone-arm can be applied to any Columbia Cylinder Graphophone (except type BC). It makes possible the use of any of the Columbia horns, including the Columbia wood horns — for all Columbia tone-arm horns are interchangeable.

MAGIC MIRROR MOVIES



Schlick Photos



Regina Music Box



FROM THE NEW PRESIDENT

1998 is rapidly drawing to a close, and in just a few weeks we will commence the countdown to the new millennium.

There has been much talk about the "Year 2000 Bug" or Y2K. One thing totally unaffected will be those prized machines we collect, which will presumably take a step further back in history as we move beyond 2000.

On behalf of the society I would like to take the opportunity to wish all members here, and around the world, a very Merry Christmas, and a safe and enjoyable New Year.

And for those members taking vacations and heading away from home, if you yield to the temptation of checking out the local flea market, antique store or garage sale, we wish you success and 'Happy Hunting'. Look forward to hearing from you about those special discoveries, in the New Year!

David Peterson, President

SECRETARY'S NOTES

We are coming to the end of what has been a very busy year for the Society with plenty of mail from members, and Tony has been kept on the go with orders. Tony will be having a well earned break from packing for a few weeks over Christmas, but we will be back on deck late January to process members' requirements.

Reminders for subscriptions are included in magazine for those who have not yet paid. Please note that no further magazines can be sent if accounts are not up to date.

I can only reinforce Walter's thanks to all those members who have written over the year — it is heartening to hear from you all, and we wish you the Compliments of the Season.

Lyndsey Drummond, Secretary

PRESIDENT'S REPORT 1998

As our Society enters its 34th year in good condition, I would like to give thanks for the privilege of presiding over it. Once again all credit is due to the members who have helped in so many ways to keep the Society running smoothly while leaving me free to perfect my chairpersonship skills to the point that I have almost memorised the order of business.

Lyndsey has, as ever, been the ideal Secretary. She and Walter, as Editor, personify the Society to the majority of our worldwide membership. Their work is appreciated overseas as it is here at home.

We suffered a great loss with the death of Peter Mattison early in 1998. Tony Airs came to the rescue by adding Treasurer and Parts Despatcher to his other portfolios of Parts Maker and frequent host of meetings. As if this were not enough, Tony acted as Secretary while Lyndsey was away. Special thanks are due to Tony for helping us through this year.

I would like to record my appreciation of the support of all members, especially those who have attended meetings over the past year, and in particular those who have invited us to their homes for meetings. The combined talents of members always make for an enjoyable evening and help to sort out any problem in the way of business.

It is noteworthy that the one subject that always puts a damper on the cheer of our meetings is Ferrymead. In a previous term as President I was pleased to be able to help us withdraw from the church building. I would like to have finished this time with us out of Ferrymead, except perhaps as "watchdogs" of the Dini collection, and with Ferrymead papers out of Lyndsey's mailbox. I am sure that my successor will keep this matter in mind.

Thank you.

Gavin East

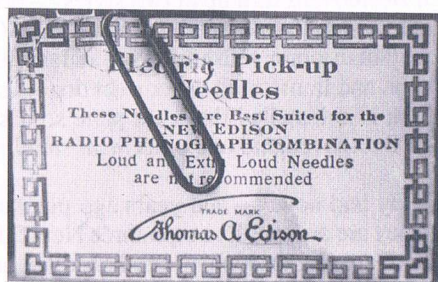
EDISON LIGHT O MATIC RADIO



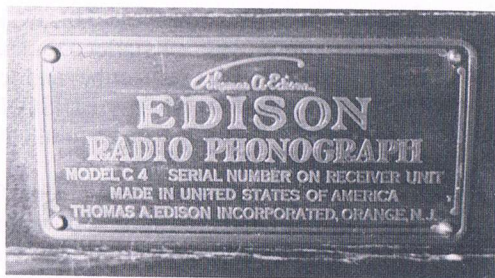
Edison Radio



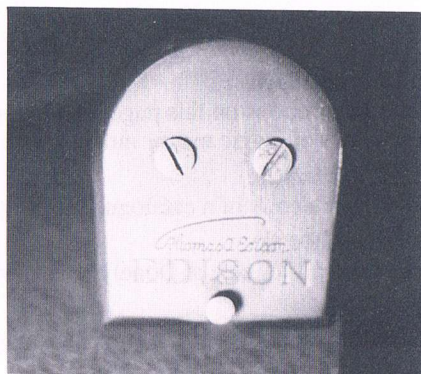
Back View



Edison Needles



Pickup on Turn Table



John Semmens Photos

POINTS FROM LETTERS

Members seemed appreciative of the 'Echoleon' pamphlet included with the last magazine. Member Jim Vanstone, Australia commented as follows:—

"The 'Echoleon' gramophone shown the "Superb" model is similar in cabinet to a "Fletcher" in my collection, although the "Fletcher" is not in oak. The "Fletcher" has a hexagonal shaped reproducer and tone arm."

A good response was forthcoming relating to Edison Schubert and Beethoven models. Some comments are as follows:—

"I know a lady whose son has an Edison Schubert cabinet, but the original works have been removed and a modern stereo installed. I guess that many of the large cabinet models ended up that way.

Robert Ludovici, Auckland, N.Z.

"Edisonics. I bought mine in Sydney this year — Schubert, serial details — CLT 5581 with a new adaptor (of course it has the Edison head) plus 80 Diamond Discs including many Foxtrots — it cost \$700 which I think is a bargain; not many in Australia either.

Ron Corbett, Victoria, Australia.

An Australian member writes as follows:—

"Interestingly reading in the 'Record' — I gained the impression that Schuberts and Beethovens seem to be scarce in New Zealand. I own both, though Beethovens turn up in two styles — original Edison cabinets with Edison transfer and brass plate and an identical one with the word EDISON in gold printing and no brass plate. This latter one usually contains a motor with one spring and small horn. I managed to find one with the cabinet beyond restoration and transferred the correct double spring motor with its long neck horn into my EDISON cabinet; also installed the brass plate so it's 99% original. Another collector I know has a mint condition Beethoven and one other with small motor passed through my hands — total four.

I own a Schubert with long play equipment. Originally had none — and years ago purchased a second one to use the front fret as mine was missing so they are around. I've seen three New Edisons — two Console No. 1, own a Console No. 2 and did own a Console No. 4 which another collector now has. Consoles are a bit of a problem as they take up so much room.".....

ILLUSTRATIONS

Magic Mirror Movies:

All the illustrations on this page are photographs taken and sent to us by Larry Schlick and show different views of magic mirror movie attachments.

The H.M.V. Models:

Taken from a copy of a catalogue sent to us by A. Hart, of Australia.

Three Edison Busts:

These were all for sale at Donely's last swap meet. Schlick photo.

Stamps:

Celebrate the Century 1920. Have not long been issued. Steve Ramm.

Edison Standard:

Type S. See article by Reg McCarthy.

Columbia — Vitaphone:

Owned by Harold Braker who sent us the photo; has a Columbia case, motor, and turntable with a vitaphone pickup and vitaphone horn.

Highamophone:

A & B, Dupliphone, Type AF combination — see text.

George Formby:

See Bryan Blanchard article.

Edison Light-o-matic Radio:

See John Semmen's article.

1901-02

COLUMBIA HIGHAMOPHONE

Like all the series we have started on, more information has appeared for us to add.

In Vol. 28, 1993, Issue 3 on the front cover we illustrated a machine invented by Daniel Hiram which we now know was a fore-runner of the Columbia BC. This photograph was taken by Larry Schlick of Charles Hummel's machine and the information was also supplied by Larry. Since then we have had some pictures taken from the Internet and supplied by David Peterson which shows an earlier model than Charles Hummel's dated 1901-02 and with more information.

We recommend to those who have "The Talking Machine" by Timothy C. Fabrizio and George F. Paul, that they study a lovely clear picture of Charles' machine on page 143 — this shows the back view.

Highamophone (A):

Original Prototype constructed by Daniel Hingham (Pat. 712,930) to illustrate the Principle of Sound Amplification by means of Friction. This first machine to actually amplify the sound impulses from the diaphragm, by means of a grooved rotating amber wheel making contact with a shoe formed of vulcanite rubber. This machine is believed to have been constructed in 1901-1902 and subsequently exhibited to the directors of Columbia. This machine features a traversing mandrel and stationary reproducer, an oversized diaphragm, a large sound outlet sheathed in leather for the huge horn to slip inside the reproducer, and most strangely, a carriage constructed with rollers to travel over rails machined directly into the bedplate (which features a fold-down extension). It is highly nickelled and encased in a cabinet of hand-joined mahogany. Columbia acquired the rights and exhibited four slightly altered versions at the 1904 St. Louis Worlds Fair as "The Worlds Loudest Phonograph".

Highamophone (B):

One of the four examples demonstrated at the Columbia Exhibit of the 1904 St. Louis Worlds Fair. This machine features the same principal as its singular predecessor, with certain adaption to hide its operating principal from the thousands who witnessed it. The successful unveiling encouraged Columbia to tool up for production of the soon to be flagship of the Columbia line — The Twentieth Century (Model B.C.) featuring the Higham Device with a more economical to produce telescoping movement. The B.C. cost \$100 (1905-1910) a 56" Brass horn and stand which cost \$17 extra. This outfit quickly became the machine of choice for exhibitors that required more volume. Current research has recently confirmed its use by The Cameraphone Co. for its version of early sound films utilizing 5" celluloid Cylinders. A much rarer variant was produced during this time called the B.M. (now stop!) which featured a smaller version of the device. Higham's device which was conceived at the tail end of the "wax" era, enjoyed employment up to 1913-1915 on Edison's projected sound movies — The Kinetophone.

Columbia:

In Vol. 30, Oct/Dec. 1994, Issue 1, page 15, we included what we were able to obtain in the way of illustrations of the model AD and AF. Since then we have obtained better and early pictures of a machine called a Dupliphone.

1900

DUPLIPHONE

We are sorry we cannot provide better pictures of these machines. If anyone can help with good photographs we would be very pleased to receive them. It seems that Hawthorne & Sheble who first made the Dupliphone produced the first prototype followed by the AF then the AD followed by AB. It also appears Columbia obtained the rights to copy these.

The Hawthorne & Sheble Dupliphone Patent No. 654493:

The Dupliphone attachment was manufactured and distributed by Hawthorne & Sheble in early 1900 and represents the first attempt to combine the ability to play both 5" Concert Cylinders on the same machine. They were sued immediately by American Graphophone and production was ordered ceased. H & S had that previous year made the model for the first Edison Concert phonographs and was one of those unique concerns that seemed to enjoy good relations with both Columbia and the Edison interests. (Horace Sheble was later hired by Columbia). For many years no examples were thought to exist until this example turned up in New England in 1995. It has its original elongated reproducer and recording tubes as well as the characteristic skeletonised mandrel. The Graphophone version cost \$35, while the Edison (Home) version cost \$42.

The Columbia Type AF Combination Graphophone:

Obviously influenced by the market potential of the Hawthorne & Sheble Dupliphone, Columbia went to work to introduce a line of 2" and 5" combination machines. Coming up with the more common AB "Macdonald" Graphophone and the AF and AD, Columbia's line-up of Concert machines was unsurpassed. Examples of these 5" machines have also been known to turn up in elaborate "desks" for domestic use, with the drawers basically acting as cylinder storage. The AF cost \$50, and basically shared the same top works with the more elaborate AD. These top works incorporated a system of transverse power requiring two belts. The top works for both these rare machines are highly nickelled and have Machinist's Jeweling!

Magic Mirror Movies:

Years ago I was given one of these Red Raven Movie Records but as we had not seen them in New Zealand I knew nothing about them. Since then Larry Schlick has sent me clear photos of the complete outfit.

The discs are brightly coloured, 21cm. across, the outer 2 1/2 cm. is a record.

The small bit that sits on the record centre is a many sided mirror and this is what makes the pictures on the record appear to move. Larry says this centre bit is not easy to obtain and sells for up to \$125 or did, at Larry Donely's swap meet.

The record is bendable plastic suitable for electric pick-up only, and was manufactured by Morgan Development Laboratories Inc., Westport, Conn., United States of America. Patent date 1956, speed 78rpm.

Stamps, Celebrate the Century — 1920's:

Created in the United States, Jazz was spread by radio and recordings in the 1920's. Among the leading performers were Louis Armstrong, Jelly Roll Morton, Joe "King" Oliver, Fletcher Henderson and Bix Beiderbecke.

The ART DECO style in architecture and the decorative arts combines sleek elegance, geometric shapes and varied materials. One of the finest examples of the style, the Chrysler building in New York reflects America's exuberance in the 1920's.



By the end of the 1920's, RADIO had become a national obsession. Families crowded around their set to listen to newscasts, comedy and children's shows, variety hours, and presidential speeches.

These two 32 cent stamps were sent to us by Steven Ramm, 420 Fitzwater Street, Philadelphia, PA19147-3109, U.S.A. along with the information:— Caricatures John Held Jnr. portrayed the fun-loving escapist lifestyle of the Roaring Twenties. His drawing of young women called "FLAPPERS" symbolized the decade.

Along the edge of the first stamp is written "Flappers do the Charleston" and on the second stamp is "Radio Entertains America".

EDISON LIGHT-O-MATIC RADIO

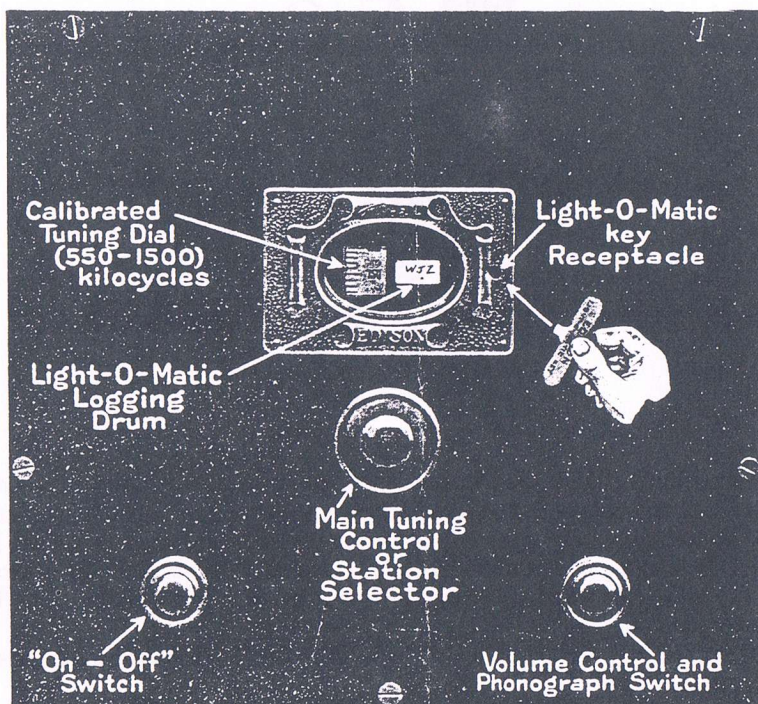
Further to the article in issue 33/2 and subsequent request in 33/3 regarding "Edison Light-O-Matic Models"...I can supply a little more information. I have a model C4 Edison Radio Phonograph which I located here some years ago and which, I understand, is the last model produced by Edison before completely withdrawing from the domestic radio and phonograph business.

R prefix models are radio only units and C prefix units are combination radio-phonograph models with the C2 being the only model, as far as I am aware, capable of playing hill and dale (Edison Pathe etc.) and lateral records — needle-cut to use Edison terminology. This pick-up head was designed by Theodore Edison and the pick-up head could rotate to provide either a diamond needle or a conventional steel needle chuck. I think that the head tracked the record when playing Diamond Discs etc. Via the needle — there is no mechanical gearing — drove the needle across the record. The other radio/phonograph models were equipped with a conventional horseshoe magnet pick-up of the era. Models R1, R2, C1 and C2 were not, I believe, "Light-O-Matic" models. Models R4, R5, R6, R7 and C4 were "Light-O-Matic" models. There appears to be no R3 or C3 models. The "Light-O-Matic" aspect of these units refers to a system whereby the owner of the set could, once a radio station was tuned in, write the name of the station in an adjacent dial and activate a device to light up the station name when correctly tuned in, making it easier to find your favourite radio stations.

As to the sets being sold without valves I have no definite answer on this as even RCA who made valves themselves sold their sets at various times either with or without valves. Certainly the practice of selling radio sets without valves was quite common though not universal so I don't know whether it was a legal/licensing issue or a marketing ploy — the advertised price would be cheaper than the installed price.

John Semmens

EDISON LIGHT-O-MATIC OPERATING INSTRUCTIONS



Control Panel (used on Light-O-Matic Models R4, R5 and C4.

To turn on power rotate the left hand knob gently to the right. A click will be heard, indicating the operation of the "On-Off" switch mechanism. A short time, a matter of seconds, is required for the tubes to warm up when the set is then ready to operate. The calibrated dial window is illuminated when the "On-Off" switch is thus turned on, unless pilot light is loose in socket or burned out.

To turn off power, rotate this knob to the left until a "click" is heard, when the calibrated dial will no longer be illuminated.

The volume control knob operates a combined volume control and phonograph switch, permitting change from radio to phonograph and vice versa. Volume of the radio is controlled by rotation of this knob, turning it to the right to increase volume, or to the left to decrease volume.

To actuate the phonograph switch which is combined with this knob, turn the knob all the way to the left, to its position of minimum or zero volume. When the end has been reached, by exerting slightly greater twisting force the knob can be turned still further, causing a click to be heard which indicates that the phonograph switch has been turned to the operating position for the electric reproduction of records.

To change back to radio, rotate the knob to the right until a "click" is heard, and then continue turning the knob to the right to obtain the desired volume.

Tuning the receiver for the broadcasting station desired is accomplished by rotating the main tuning control knob located at the centre of the panel. This knob drives the dial mechanism with its associated parts. Rotation of the tuning knob, to the right or left, causes the calibrated dial, seen through the left hand window in the escutcheon plate, to move, enabling you to select any station from 550 to 1,500 kilocycles.

When tuning for nearby or local stations the volume control knob should be turned leftward to a position where normal room volume will result. If tuning for more distant and weaker stations the volume control must be turned to a position more in the reverse direction, that is to the right. For very weak station, turn the volume control knob to the extreme right. The tuning knob should be turned until the desired station is received, rotating the volume control knob simultaneously in either direction to increase or decrease volume as desired.

OPERATION OF THE EDISON LIGHT-O-MATIC TUNER

To operate your set with the Light-O-Matic Tuner rotate the tuning knob until you hear a broadcast station, for instance "WJZ", or one of your favourite stations.

NOTE: The greater care you exercise in this tuning operation the greater satisfaction you will derive from the use of Light-O-Matic Tuning. As a suggestion to one inexperienced in tuning a radio set, it might be well to tune in a station, reduce the volume as low as possible, again rotate the tuning knob back and forth and stop the dial in the *exact* position where the station is heard with greatest volume.

Then, and then only, write or preferably print, the call letters "WJZ" on the Light-O-Matic dial. This Light-O-Matic dial is the plain white dial seen through the smaller window at the right of the escutcheon plate.

NOTE: To protect the dial from scratches during manufacture, a thin sheet of glazed paper is attached to the celluloid dial. If this paper is attached to the dial when the set is installed, the paper should be removed.

This paper is cemented at each extreme end of the dial. See instructions:— Tear off as directed in Figure 5.

Now insert the Light-O-Matic Key (one accompanies each set) into the Light-O-Matic Key Receptacle and make a quarter-turn to the right. As the key is turned, a punching pin embosses a copper disc, which in turn operates contact plunger, and closes the filament circuit through the Light-O-Matic bulb. This illuminates the call letters "WJZ" within the Light-O-Matic window.

NOTE: When releasing the Light-O-Matic Key, the Light-O-Matic window should remain lighted. If not, you did not turn the key far enough to the right — turn key again with slightly greater force to insure proper embossing.

Thereafter, to tune in "WJZ" all one needs to do is turn the tuning knob until the call letters "WJZ" are seen within the Light-O-Matic window. At the same time that the letters "WJZ" appear in view they instantly and automatically become illuminated.

In the same way any station can be registered or logged, and thereafter instantly located with precision tuning.

It is quite possible to register of log approximately forty stations on the Light-O-Matic dial. Logging need not necessarily be restricted to local stations. Any desired distant station, once located on the tuning dial, may then be registered on the Light-O-Matic dial and tuned in at will, whenever reception of that station is possible.

The Light-O-Matic dial assembly contains a copper embossing disc secured to the dial drum by a clamping ring. When it is desired to change the location of stations on your dial (as is necessary in the event of reallocation of wave-lengths by the Federal Radio Commission), the markings in the right window can be easily erased, the clamping ring removed (as shown in Figure 5) and the punching disc lifted from the dial assembly. Then insert new disc in the dial assembly and push the clamping ring back in place. The Light-O-Matic dial can again be logged, recording the stations desired.

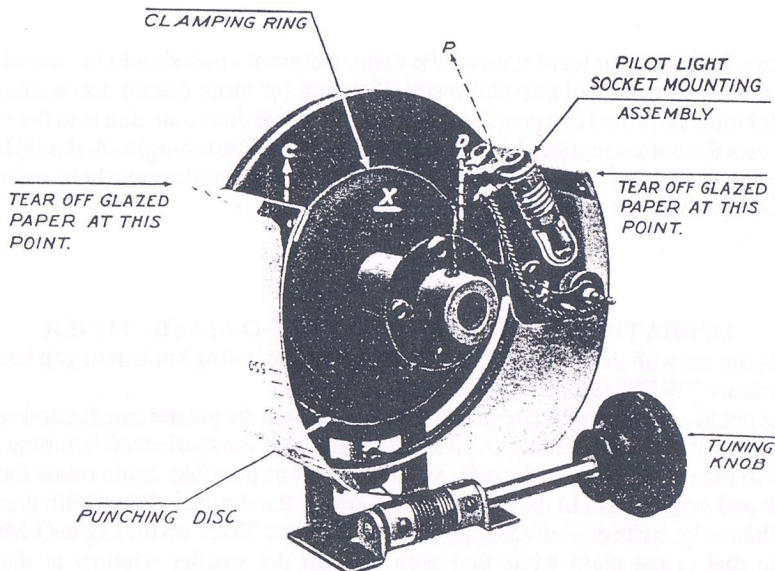


Figure 5. Light-O-Matic Dial Mechanism Assembly

GEORGE FORMBY

George Formby is truly a showbusiness immortal. The toothsome, besuited, ukulele-strumming northerner leaning on his lamp-post has enthralled millions of all generations and continues to do so four decades after his untimely death.

Now long-time Formby fans can hear him as never before, thanks to the combination of careful transfer from the original 78's and sound cleaning.

Born in Wigan in May 1904, the son of a music-hall comedian, he was at first discouraged from following in his parental footsteps: 'one fool in the family is enough', said Dad, and promptly sent him to Ireland to train as a jockey. George Senior died in 1921 at the age of 45 — and, though the younger man never saw his father onstage, he took his mother Eliza's advice and began a music-hall career that would span 40 years and make him the legend he remains today.

Formby initially copied his father's act from records (including 'John Willie Come On') he even wore his stage clothes, taken in to accommodate a lad still in his teens. He chose initially to work under his mother's maiden name of Hoy, but after meeting his future wife Beryl Ingham in 1923 developed his own style and reverted to his own name. His key prop was the ukulele, adopting the stringed instrument in 1925 after being impressed by touring American Ukulele Ike.

By the early 1930's George moved into the fast-growing world of the movies. *Boots Boots*, released in 1934, included four songs from him and choreography from his wife, and accomplished dancer. The success of the film saw the duo teaming again in the following year's *Off the Dole* — and it was when Ealing Films head Basil Dean observed the queues outside northern cinemas for this feature that the George Formby success story kicked into overdrive.

A seven-year contract followed, and it was his Ealing output the contained many of his classic songs. 'I'm The Ukulele Man' came from the 1940 film *Spare a Copper*, 'Mr Wu's a Window Cleaner Now' from the same year's *Let George Do It*, 'Leaning On a Lamp-Post' from 1937's *Feather Your Nest* and 'Auntie Maggie's Remedy' from 1941's *It's Turned Out Nice Again*. In all these films George played the simple-minded buffoon-turned-hero that would become his trademark — a kind of prototype Forrest Gump.

But war clouds loomed, and Formby — by now a national institution — did his bit entertaining the troops. He was also invited to entertain the Royal Family, having first impressed the King and Queen at the 1937 Royal Variety Performance. It didn't seem to matter that 'When I'm Cleaning Windows', perhaps his best-known song, was banned by the BBC as too saucy!

After cutting his final film in 1946, George resumed his globetrotting, returning to London's West End in 1951 to perform in the stage musical *Zip Goes a Million*. And though a heart attack the following year seemed to signal the end of his career, he returned to the stage in the mid 1950's. Fast-failing health and the loss of his wife Beryl in late 1960 brought him to a low ebb, but a surprise engagement to teacher Pat Howson, two decades his junior, proved short-lived: he died within three weeks of the announcement, aged just 56.

Happily the music and legend of George Formby lives on through recordings such as those collected here and a rabid fan following, including Beatle George Harrison — and, quite possibly, Tom Hanks!

Contributed by Bryan Blanchard, Timaru, New Zealand.

Excerpt from letter/photo received from Reg McCarthy, Thames, N.Z.

"This is an Edison Standard Class S, Number S16156. I bought the workings some years ago minus reproducer and retainer plates, lift lever and shaver. I had a reproducer and made the other parts.

The only part of the case left was a borer riddled end and part of one side. I could find nobody that could do straight dovetailing for the case but a local cabinet-maker said if I could come up with an idea of how to do it he would carry out the work.

After a lot of thought I came up with an idea that did the job. The small brass name plate states it is for use only in the United States and Canada.

There has been very little for sale in this area lately, except for Jackson's Museum which I did not attend."

VINTAGE PHONOGRAPH SOCIETY

Meeting held 27th July 1998 at Robert Sleeman's house

Much of the meeting was spent hearing a report on the first day of the Jackson Museum auction (described separately).

David also showed some recent acquisitions, the first of which was a 'Geer' repeater, a cam operated device for making records repeat.

The second was a set of children's records in excellent condition, 'Kiddie Record Album' 'British Kodisk Ltd'. This comprised five, 5" records with an attractive picture on the back.

This was followed by a disk type music box with 200mm diameter disks. The box was unlabelled, but its disks had German language labels. It played very well.

Hugh Hanna brought his copy of a computer program he recently purchased. This is a very clever program, which can amongst other things remove noise with selective filtering, and speed or slow the output from records played faster or slower than their recorded speed.

It was originally developed to remove hiss from the late Edison lateral cut disks but is useful for all types of records.

The program is called Diamond Cut Restoration Tools and is obtained from Diamond cut Productions Inc., P.O. Box 305 Hibernia NJ 07842, USA.

Further information can be obtained from two sites on the web: www.diamondcut.com and www.megavizyon.com/diamondcut.

There is a brief history in the first of these sites, it details how the founders of the system learned of funding difficulties at the Edison historical site at West Orange and offered their services to tape archive the historical site's collection of lateral cut test pressings. These had been made from 1927 to 1929.

There were 1200 recordings, each comprising two to five 'takes' of which only 200 songs had been published. A year was spent developing the equipment and after another seven years 900 songs had been transferred to tape. They then set about releasing these on CD and Cassette and further refining the noise removal process by going to digital techniques.

They are now selling both the previously unpublished Edison recordings and version 2 of their computer program which enables others to use their noise reduction and speed correction process when transferring from the various types of disk and cylinder.

A later and even more sophisticated program has been brought out titled the Diamond Cut Audio Restoration Tools 32.

SEPTEMBER MEETING

The 33rd Annual General Meeting of the Society was held at the home of Bill and Lyndsey Drummond, on Monday 28th September 1998 with 14 members attending. The evening proved to be a busy one with the production of parts, finances and other matters being discussed. The election of officers proceeded smoothly — our new President David Peterson looked somewhat startled at his nomination but accepted graciously. Officers are as follows:— Patron: Joffre Marshall; President: David Peterson; Past-president: Gavin East; Vice-president: Robert Sleeman; Secretary: Lyndsey Drummond; Treasurer/Packer: Tony Airs; Committee: Walter Norris, Bob Wright, John Hastilow.

Lyndsey had received numerous letters over the past month and many of these were read out — latest acquisitions by members, articles/comments for the magazine, quality of magazine and parts were amongst the topics and it is very gratifying that so many members take the time to write.

To conclude the evening, members took the opportunity to have a chat over supper.

Lyndsey Drummond.

AUCTION SALE OF THE BRYAN JACKSON MUSEUM, DEVONPORT, N.Z.

A short ferry trip across Auckland Harbour brings you to the seaside area of Devonport. Here, on four consecutive days in July of this year, Australian specialist auctioneers Brooks Goodman put up for unreserved sale the entire contents of this private collection assembled over 60 years.

The sale entertained a wide variety of interests covering Maritime, Automobilia, Tools, Enamel Signs, Mascots, Early Toys, Pub Memorabilia..... and the list goes on! Many thousands of items, assembled into 3653 lots.

Of course the area where most of my time was spent on viewing day, was in none other than the gramophone, phonograph, automaton and musical box section. With one hundred and fifty eight lots to study and examine, this was by far the biggest display of machines for sale at one time in this country, a record not likely to be exceeded! There were a number of Edison cylinder machines, a good range of HMV including two Monarch Senior machines and a Table Top Lumiere, Columbia disc and cylinder machines, a range of miniature, and a number of other machines. There were several lots comprising needle tins, dusters, reproducers, records and cylinders.

A large number of the machines were not operating well, however in many cases they were complete and some care and attention would make all the difference. Some of the items were incomplete or had incompatible parts fitted.

In the musical box section there were two upright Polyphons, a Lochmann's original, a large number of cylinder musical boxes and several disc playing machines. Street pianos, a singing bird, barrel organs and organettes also featured. My knowledge of musical boxes is limited, but comment was made by several people that the quality in some cases, in this section of the sale, was lacking.

Day one of the auction dawned, and first up in the sale was the "mechanical music" section, fitting perfectly with my "long weekend" schedule. The sale started at 10.00am, and the 158 lots were completed in a little over two hours. As well as a number of absentee and telephone bidders, there was

a lot of interest from within the auction room where a crowd of around 500 had gathered including bidders from Australia and Germany. The auction was also run simultaneously via the internet to a crowd of bidders gathered in the auctioneers Sydney rooms.

There were some very reasonable prices among the various lots, and it was a tremendous opportunity to "fill some gaps" in any collection. A number of the items sold do not come available for sale here often. It was also very enjoyable to be able to closely examine so many wonderful machines, and be a part of the atmosphere as they were sold.

I will list some of the hammer prices of phonographs and gramophones for the interest of members. A buyers premium of 11.25% was payable in addition to the hammer price.

A G&T Junior overhorn gramophone	\$900
A German Klingsor needing restoration	\$1050
Edison Square top 'suitcase' standard	\$725
Edison C19 'Chippendale' Diamond Disc	\$1400
Columbia Jewel with original horn	\$925
Mahogany Edison Home with Cygnet Horn	\$1200
HMV Monarch Senior with fluted Oak Horn	\$2500
An Amberola VIII	\$850
A Mahogany Columbia Majestic/Mahogany Horn ...	\$2350
A Pathe 20" Concert Record	\$140

David Peterson

LOOSE CHANGE

It was a tale of two cities as two of the best known names in antiques went out of business in Auckland and Christchurch last week.

In Auckland Bryan Jackson auctioned the collection of antiques and collectibles he had built up over 60 years, after closing his Devonport Museum, while Christchurch dealer Des Smith decided to give his stock away when he closed his shop doors after 27 years.

In Christchurch, hundreds jostled and grabbed the \$150,000 worth of second hand goods that were given away, with one person breaking a leg and another fainting in the melee.

In Auckland it was more sedate. One buyer bid by phone from Queensland, another from the golf course in Los Angeles.

The only reported injuries were to chequebooks, with two overseas buyers spending \$500,000 each. The total spent at the end of four days of bidding was \$2.3 million.

Such was the interest in Mr Jackson's collection that sales of the auction catalogue alone raised \$57,000.

Taken from The Sunday Times, August 9th 1998.

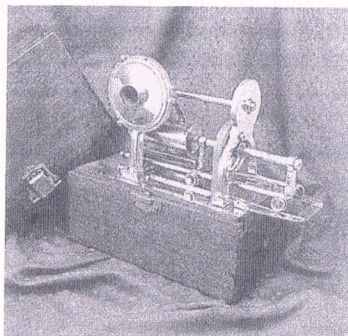
(Part 3)

NEW LIGHT ON EDISON'S LIGHT

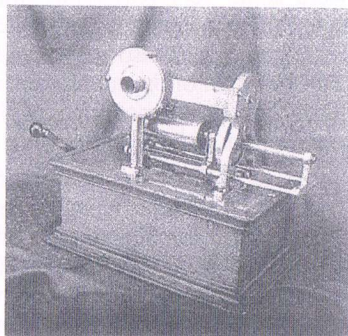
By Robert Friedel

When he returned east, Edison headed to the workshop of William Wallace in Connecticut. There Wallace, the country's premier brass founder, had on display an electric arc lighting system of his own devising. The newspaper reporter who tagged along described the scene: "Mr Edison was enraptured...eight electric lights were kept ablaze at one time, each being equal to 4,000 candles, the sub-division of electric lights being a thing unknown to science. This filled up Mr Edison's cup of joy. He sprawled over the table with the simplicity of a child, and made all kinds of calculation." The source of Edison's pleasure was not simply what he saw in Connecticut; it was also what he didn't see. A few weeks later he explained to a newspaper reporter: "I saw the thing had not gone so far but that I had

COLUMBIA



Highamophone (A)



Highamophone (B)



Dupliphone



Type AF Combination



Bryan Blanchard

George
Formby
The
Ukulele Man



24 Family Favourites

a chance...The intense light had not been subdivided so that it could be brought into private homes." Edison was certain that he could "subdivide the light."

There were known to inventors two ways to derive light from electricity. The first was the electric arc, a blindingly bright spark sustained between two pieces of carbon. This was the form of light made by William Wallace and a host of other inventors. By the 1870s the availability of practical (though very inefficient) generators made the use of arc lights possible in large public areas, in lighthouses, and on streets. By its nature the electric arc was many times brighter than an ordinary interior lamp — perhaps four thousand candle-power as compared with the ten or twenty of gaslight. The other form of electric light used a current to heat up a material so hot that it became "incandescent." It was well known that an incandescent light, if sustained, could be made moderate enough for common indoor usage. But all substances that could be heated to incandescence were in the process either melted or burned up in the heat. This has been demonstrated by the futile efforts of inventors for several decades. Two distinct approaches emerged: one was to use a material with a moderately high melting point that did not oxidize, such as platinum. This substance, unfortunately, always got too hot and melted despite clever devices to prevent this. The other approach was to use a substance whose melting point was so high as to pose no problem. Carbon was the obvious candidate for this option, but despite the use of vacuum pumps or inert gases, no one had managed to sufficiently protect the carbon in a lamp from combustion.

This was the state of affairs that allowed the newspapers to remark that subdivision — the making of small electric lights — was "unknown to science." Here was a challenge that the superconfident Edison felt was both worthy and ripe. Upon his return to Menlo Park he plunged into several days of intensive experimenting. With the help of his closest assistant, Charles Batchelor, a clever and nimble-fingered Englishman, Edison constructed several lamps using spirals of platinum wire as "burners." These devices were distinguished by regulating mechanisms designed to cut off the current if the platinum approached its melting point. These regulators were combinations of electromagnets, switches, resistances, and levers, familiar features of Edison's telegraph inventions. Certain that finding the right sort of regulator posed little problem, Edison bravely announced that in a matter of weeks he would have all problems in hand.

Nothing emerges more vividly out of the laboratory records, letters, and newspaper interviews from Menlo Park in the early fall of 1878 than Edison's supreme confidence. The confidence was infectious, and Edison's announcement was greeted on the stock exchanges by a precipitous fall in gas stocks and by a clamour from some to secure a piece of the new technology.

Little time was wasted in organizing the Edison Electric Light Company, among whose backers were J. P. Morgan and the Vanderbilt interests. The company assured Edison the funds he needed to perfect his invention, including resources to expand Menlo Park and hire experts.

(To be Continued), Taken from "Great Inventions"

ADVERTISEMENTS

Wanted to Purchase:

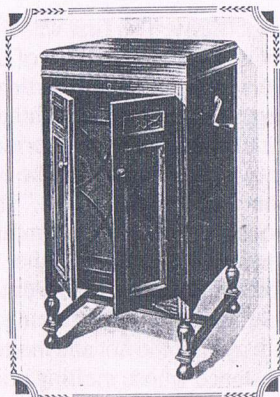
I am seeking a Columbia Lyric reproducer, also a governor for a Red Gem, and the gears, mandrel and feed screw for a Black Gem. Please reply to: Stephen Austin, 37 Whitlock, Crescent, Southlake, 6164, Western Australia.

Wanted to Purchase:

Tone arm, reproducer and horn elbow for a Rexophone disc machine over horn. Also wanted a Magic Mirror like the one we have illustrated, I have a record. Contact: Walter Norris, "Waipapa", Swannonoa, Rangiora R.D. 1, New Zealand.

"HIS MASTER'S VOICE"

EXPONENTIAL GRAMOPHONES



**UPRIGHT
GRAND
MODEL
163**

Height, 39 1/2 ins.; Width, 22 ins.; Depth, 21 1/2 ins. Internal Fittings:
Nickel Plated and Enamelled. External Fittings: Oxidized Brass.

This model is fitted with the latest "His Master's Voice" Patented EXPONENTIAL RE-ENTRANT Tone Chamber, ball bearing tone arm, and No. 54 Sound Box, and is designed throughout in accordance with the scientific principle of MATCHED IMPEDANCE. Best satin finished mahogany cabinet with ornamental front. Lid lock. Sunk needle bowls for used and new needles, together with clips for "Tungstyle" needle tins. Automatic lid stay operated by one hand. Two record (12 inch) motor, 12 inch turntable, SELF-RELEASING AUTOMATIC BRAKE OPERATED BY MOVING TONE ARM TO EXTREME RIGHT, speed regulator and automatic speed indicator.

MAHOGANY ONLY

SPRING £35 : 0 : 0

Page Sixteen

"HIS MASTER'S VOICE"

EXPONENTIAL GRAMOPHONES



**UPRIGHT
GRAND
MODEL
163**

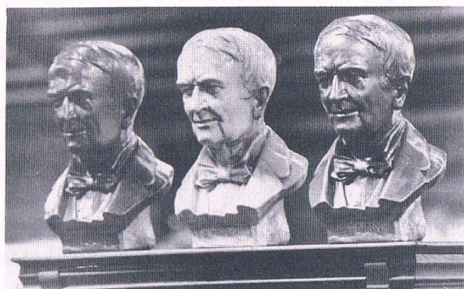
Height, 39 1/2 ins.; Width, 22 ins.; Depth, 21 1/2 ins. Internal Fittings:
Nickel Plated and Enamelled. External Fittings: Oxidized Brass.

This model is fitted with the latest "His Master's Voice" Patented EXPONENTIAL RE-ENTRANT Tone Chamber, ball bearing tone arm and No. 54 Sound Box, and is designed throughout in accordance with the scientific principle of MATCHED IMPEDANCE. Finest wax finish oak cabinet with ornamental front. Lid lock. Sunk needle bowls for used and new needles, together with clips for "Tungstyle" needle tins. Automatic lid stay operated by one hand. Two record (12 inch) motor, 12 inch turntable, SELF-RELEASING AUTOMATIC BRAKE OPERATED BY MOVING TONE ARM TO EXTREME RIGHT, speed regulator and automatic speed indicator.

OAK ONLY

SPRING £30 : 0 : 0

Page Seventeen



Three Edison Busts



Edison Standard

Reg McCarthy



Steve Ramm.



Columbia-Vitaphone

Harold Braker,

1950's and 1960's Australian Radio Broadcasts For Sale:

First release of unique radio programs from the 1950's and 1960's on high quality one hour audio cassettes featuring top overseas artists as guest stars on Australian radio specials, including Johnnie Ray, Shirley Bassey, Tommy Steele, Harry Belafonte, Pat Boone, Dickie Valentine, Louis Armstrong, Bill Haley, Stan Freberg, Frank Sinatra, Spike Milligan, Frankie Laine, Fred Astaire, Jean Sablon, Sammy Davis Jnr, Eileen Barton, Guy Mitchell, Cathy Carr, Nat King Cole, Winifred Atwell, Peter Dawson, Ronald Chesney, Mary O'Hara, Liberace, Billy Russell, Max Wall, Ronnie Ronalde, The Don Cossack Choir, Johnny Mathis, Don Cornell, Mel Torme, Marjorie Lawrence, Strella Wilson, Johnny O'Keefe, Billy Banks, Gracie Fields, and many 1940's Aussie radio serials, such as Bluey and Curley, Mrs 'Obbs, Search for The Golden Boomerang, Biggles and many more, all complete and top quality sound. Each one hour cassette is Aust\$20.00 (post free) (NZ\$25.00). Write for a FREE "STAR" Catalogue to: Kingfisher Cassettes, P.O. Box 1660, Port Macquarie, NSW 2444, Australia. Satisfaction Guaranteed.

Peter Burgis Vintage Record Auction:

A choice listing of both vinyl and 78's collected during the 1960's, mainly from commercial radio station record libraries, including many uncommon test pressings, promos, sample discs, radio commercials, advertising discs, broadcast specials, and factory samples. Most musical styles are represented, including rock 'n' roll, pop, jazz, country, nostalgia, film and spoken word, with sensible minimum bids. Formats offered include 78's 45's EP's, LP's (10" and 12"), radio transcriptions, acetates and historical curios. Lately I have been adding some sheet music and books (eg record catalogues). A list will be sent FREE upon request and is recommended to collectors seeking top condition copies of hard-to-find items (many of which are the only known copies). A money back guarantee ensures customer satisfaction. Write now to reserve the next list, No. 11, which will include some very historic audio documents. Enquiries to: Peter Burgis, P.O. Box 1660, Port Macquarie, NSW 2444, Australia.

Theeeeeey're Baaaaaack!!!

Fabrizio and Paul have a new book coming, order it at a special introductory price.

Antique Phonograph Gadgets, Gizmos and Gimmicks, has six chapters with nearly 500 colour and more than 30 black and white photographs covering: Horns, Record Storage Cabinets, Advertising, Signs, Needle Tins Dusters, Catalogs, Attachments, Repeaters, Bettini, Polyphone, Postcards and Much More! For the first time the "peripherals" that collectors know and use every day are thoroughly identified and described. You will find out things about your own collection you never imagined. Approx. 20,000 pages of original sources were studied to provide the unknown details of these fascinating objects. With value guide.

This information-packed new book will be available approx. April 1, 1999. If you order before March 1, 1999 you will receive 10% off the cover price and your copy will be autographed by both authors. A great gift! Ask for a Holiday card before 15/12/98.

Antique Phonographs Gadgets, Gizmos and Gimmicks, Timothy C. Fabrizio and George F. Paul. 227 pp, over 500 photographs, values, glossary, index. Cover price: \$49.95.

Send Check, Money Order or Visa/MC information for your autographed copy before March 1, 1999 and pay only \$44.95 plus shipping (and tax where applicable). Or save the shipping cost by having your copy specially delivered to any show Tim Fabrizio is attending.

US and CANADA send \$44.95 US plus \$4.00 US post, \$48.95 total (NY State residents add \$3.92 tax) to: Tim Fabrizio, P.O. Box 10307, Rochester, NY 14610 USA 716-244-5546, Fax Visa/MC info to 716-244-7601. Outside Continental US and Canada, \$10.00 shipping, send draft drawn on US bank.

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. Fax (+61-8) 8261-9953.

California Antique Phonograph Society:

Dedicated to the preservation of antique phonographs, records and music memorabilia.

We meet monthly to display and share our collections.

Each year we sponsor a show and sale, the largest on the West Coast of the United States.

Membership dues are \$15.00 per year. (Out of U.S.A. \$20.00).

For information: Karyn Sitter, 18242 Timberlane, Yorba Linda, CA 92886, USA. (714) 7772486.

Canadian Antique Phonograph Society:

The interests of the 285 members of the Canadian Antique Phonograph Society (CAPS), now in its 25th year, range across all aspects of sound recording and its history: phonographs and gramophones, all types of sound recordings of historic importance, and related memorabilia. There is particular emphasis placed on the history of recorded sound in Canada.

Membership is \$25.00 U.S. per year and includes a 6-issue subscription to CAPS newsletter, Antique Phonograph News.

For more information please contact: Canadian Antique Phonograph Society, Bill Pratt, Secretary/Treasurer, 122 Major Street, Toronto, Ontario, M5S 2L2 Canada.

Wanted:

Vogue Picture Discs on 78rpm. Wanted Trademark Gramophone. Contact: Mark Whalan, 28 Bateman Street, Wantirna, Victoria, Australia 3152. Ph. 61 3 9801 9212.

Wanted:

Commander E. Peary (1856-1920), Talk — The Discovery of the North Pole. Sir Ernest Shackleton (1874-1922), Speech — Dash for the South Pole.

Both these recordings are on disc No. D337 Gramophone Company. Also any other Historical or Documentary recordings. Please reply to: Ian Macdonald, 35 Ranfurly Street, Tamatea, Napier, New Zealand. Ph. (06) 8444407.

Information Sought:

I am endeavouring to ascertain the following:

- (1) When did the production of 78rpm records stop in New Zealand? (I have a Brunswick record that could be 1958 issue — "Maybe Baby" by the Crickets).
- (2) When did the production of 7" 45rpm records begin in New Zealand and who was the first to start issuing these smaller size discs. I am aware that there was a period when singles were issued in both 78rpm and 45rpm formats. Also, when did the production of vinyl LPs and 45s cease in New Zealand?
- (3) When did the TANZA label of out of existence?
- (4) Approximately when did all records become double sided, or when did the issue of single sided discs finally cease? (I have several 'single-siders' in my collection).
- (5) I have several 8" diameter 78rpm records on the Edison-Bell 'RADIO' label (Electrical recordings). When, or during what period were these discs issued?

Any help with the above would be appreciated. Please reply to: Alan M. Bell, 7 Spencer Street, Hokitika, New Zealand.