



# 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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No. 39



Columbia "New Sovereign" B.G.T., No. 39

## FOR YOUR INFORMATION

At last we have reached it, the Year 2000, the year we have looked forward to and talked about for such a long time.

We have had a change of government and a fall in the value of the New Zealand dollar and this, along with the disappointment that we may soon lose our place at Ferrymead which is of concern to our Committee.

Bill Dunn sent us photographs he has taken of his collection. These we have included in this issue.

Mike Tucker from Australia has kindly sent a lot of information, namely instruction leaflets on the combination attachment for the Edison Home. These we hope to reprint in this issue together with articles on Australian cylinders and recording Angel needles, and Mastertone and Ridgemount Babygrams.

We are always keen for members to send us in interesting articles, accounts of their sleuthing achievements, restoration of their 'finds' etc. So, to those members who have never contributed, have a go — a short account is just fine.

*W. T. Norris, Editor*

## SECRETARY'S NOTES

Our thanks go out to all those members who sent the Society Christmas/New Year greetings; as always much appreciated.

Packing of members' requirements is back in full swing again, and we have one or two new items (see 'For Your Information'). Also, our president has been able to obtain a new supply of driving belt leather — excellent quality — 35cm @ 75c and 50cm @ \$1.00.

We welcome new members from Australia, Canada and new Zealand.

*Lyndsey Drummond, Secretary*

## ELECTED OFFICERS

In our last issue we omitted to report on our Annual General Meeting which took place at the home of John Hastilow on 27th September 1999. When it came to an election of officers it was moved and seconded that these remain the same as for 1998.

Patron:	Joffry Marshall.
President:	David Peterson.
Vice-President:	Robert Sleeman.
Secretary:	Lyndsey Drummond.
Treasurer:	Tony Airs.
Committee:	John Hastilow, Bob Wright, Walter Norris.

## COLUMBIA CATALOGUES

It is with much pleasure that we announce that we have for sale a small 1906 Columbia Catalogue. This has a colour front and back cover (see illustration) and contains pages of Cylinder and Disc machines. We feel our printer has made an excellent job of printing this catalogue. Obtainable from our Secretary for \$5.00 (N.Z. Dollars) plus postage.

We also have For Sale, a sixteen page book on "The Operation and Care of the Edison Phonograph". This is available from the Secretary for the modest sum of \$3.00 (N.Z. Dollars) postage extra.





EARLY GRAMOPHONE SHOWROOM



4

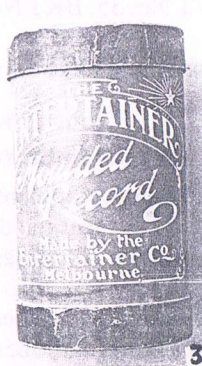
Mike Tucker



1



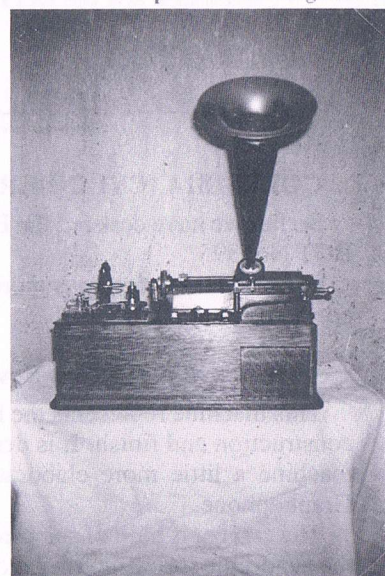
2



3

AUSTRALIAN MADE CYLINDERS

photo Keith Langford



EDISON "M" ELECTRIC



Amongst our illustration is a Columbia Petal Horn. This is the second size and is a perfect reproduction.

These have been given one coat of grey paint and are a MUST if you have a Columbia. Price for these is \$60.00 (N.Z. Dollars) each.

## PAGES TAKEN FROM "THE OPERATION AND CARE OF THE EDISON PHONOGRAPH"

Other models are not so equipped and if the speed is wrong the nearest dealer will regulate it with an instrument specially designed for the purpose.

A speed of 2 revolutions per minute more or less than 80 will make no noticeable change in the quality of the music, unless some other instrument is played with the phonograph; but if an exact reproduction of the artist's performance is desired the speed should be kept at 80.

For lack of proper information or where the speed has changed owners may become dissatisfied with the rendition of the music without knowing just why. Hence the importance of this caution.

The importance of maintaining the proper speed cannot be over-emphasized.

Improper rendition due to wrong speed is one of those things that may continue for a long time before the degree of the music's distortion is realized and the cause recognized. It is therefore advisable to check up the speed occasionally.

All phonographs are carefully "tuned" and exactly adjusted before leaving the factory, but in some cases rough handling by railroad or truckmen may cause a variation of speed. The dealer is therefore glad to test the speed and regulate it with his special instrument, when unpacking and setting up the phonograph in the home of the owner.

### CARE OF RECORDS

Records should be kept in their envelopes or in the filing cabinet and free from dust. Dust on a record will cause a sizzling or scratching sound when playing. A piece of silk or cotton plush makes a good brush for cleaning dusty records.

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*Always be Careful of the Diamond*

### CARE OF REPRODUCER

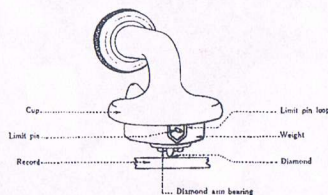


Fig. 2  
Reproducer



Fig. 3 Correct position of limit pin in loop indicating by dotted line normal movement of pin.  
Fig. 4 Wrong position of pin in loop. Music will repeat or skip.  
Fig. 5 Wrong position of pin in loop. Records will be cut.

The care of the reproducer—the heart of the instrument—is extremely important.

Keep the diamond free from dust by passing tip of the finger over it occasionally. Always guard against the possibility of damage to the diamond. Only accident or carelessness will damage it.

If the reproducer is removed for any reason be sure to lay it on something soft with diamond up. If laid on a hard surface, diamond side down, the danger of damage to the diamond is increased.

If the reproducer becomes unsatisfactory for any reason take it at once to your dealer for examination. Inas-

*Always be Careful of the Diamond*

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## COLUMBIA (CYLINDER) "NEW SOVEREIGN" GRAPHOPHONE, 1907, No. 39

So far, we have covered the BVT No. 35, BKT No. 36, BET No. 37, BFT No. 38 and now the BGT No. 39.

Howard Hazelcorn says there are not a large number of these around, estimated somewhere between 4 and 12.

(Front Cover)

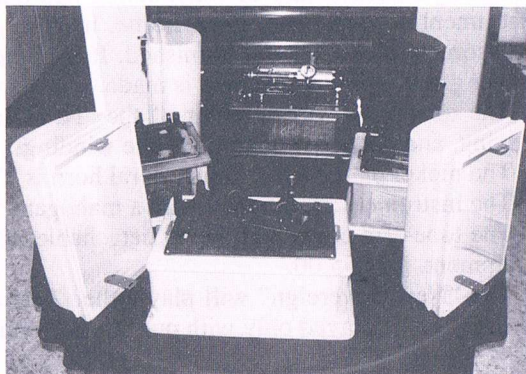
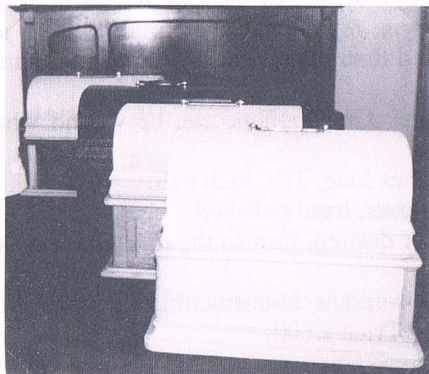
### The New Sovereign Columbia (Cylinder) Graphophone

This machine represents the highest development of the Cylinder Graphophone, in principle, construction and finish. It is designed to meet the demands of the class of people who desire a machine a little more elaborate in style, finish and equipment, than the "New Invincible" Graphophone.

The cabinet is built of selected mahogany, finished like a piano. From the hinged is suspended the quadruple spring motor, a motor as good as the best mechanical skill can produce from the very best material.



# DUNN COLLECTION



EDISON TRIUMPHS

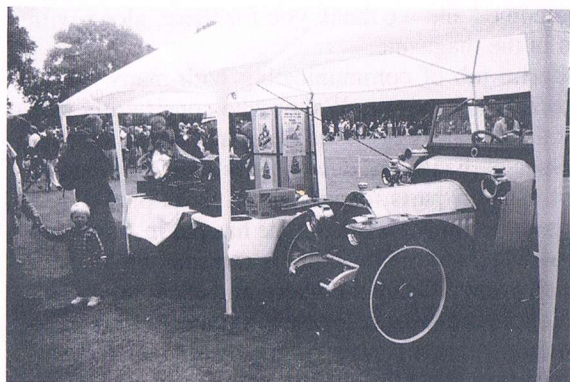


SWISS MIKIPHONE



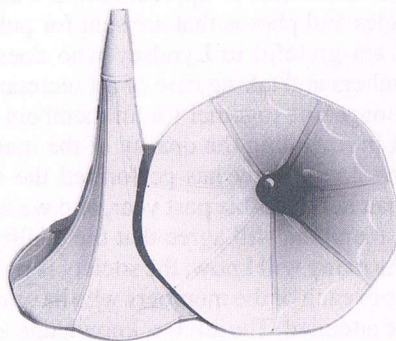
FOUR TRIUMPHS

Dunn photos



Airs Photo

EDWARDIAN CARNIVAL DISPLAY



COLUMBIA PETAL HORN



The "New Sovereign," embodying as it does all the best points of the Graphophone, is decidedly extraordinary in construction and distinctive in style. All the exposed parts of the instrument — bed plate, main frame, mandrel, tone-arm, reproducer and floral horn — are handsomely nickelled and burnished. It is higher priced than many other instruments; but no higher grade cylinder machine is made.

The quadruple spring motor of the "New Sovereign" Graphophone can be wound while playing, and plays five records at one winding.

The nickel plated silver finish floral horn is  $17\frac{1}{2}$  inches long,  $21\frac{1}{4}$  inch bell.

The instrument is equipped with a mahogany carry cover, hand polished.

The tone-arm equipment being detachable, we can, if desired, furnish the machine less this equipment, for \$55.00.

The "New Sovereign" will play either 2-minute or 4-minute Indestructible Records. Wax records can be played only with our "Lyric" reproducer. Price \$5.00.

## PRESIDENT'S REPORT

### The Vintage Phonograph Society of N.Z. Annual General Meeting, 27/9/1999

Thirty four years ago at a meeting of a small group of people who shared a common interest in the pioneering of recorded sound, a society was formed.

In just three months from now, we will move into a new century, and a new millennium. As we do, that famous Edison invention, the Phonograph seems to take a step further back in history. The collecting of something that was invented not last century, but the century before, makes the finding and preserving of these early machines all the more exciting.

The past year has been an interesting and enjoyable one for the society in many ways. An Edwardian Day held in the city earlier this year was a high point giving an opportunity for the society to be involved, and to demonstrate a number of machines to the public. The day was a huge success and is to be repeated early next year.

We were saddened at the passing of Adair Otley in December of last year. Adair was a foundation member, and one who was present at the very first meeting, held on September 9th, 1965. His input over the years had been valuable to the society.

My thanks go to all of our membership for your interest and support. Without a membership we would cease to exist. Those of us who attended the monthly meetings enjoy the correspondence that is sent in by so many members from around New Zealand and other parts of the world. Your letters and notes of appreciation are always welcomed and we thank you for these, along with articles and photos that are sent for publication in the magazine.

I am grateful to Lyndsey who does a wonderful job of communicating with many of our members and taking care of all secretarial matters. Thanks also to Walter who consistently puts the magazine together for all members to enjoy. He certainly deserves the compliments that are sent in regarding the quality of the magazine. Special thanks are due to Tony Airs our 'man of many hats'. Tony has performed the roles of treasurer, parts manufacturer, parts packer and dispatcher over this past year, and we are truly grateful for the work that he has put in. I am sure that members will agree that the quality of parts manufactured by Tony is extremely high.

As many will know, the society is run by a small group of local members, and my appreciation goes to each of the members who have made their homes available for meetings and to those who have attended. The advice, knowledge and assistance from each of you is greatly appreciated, and there have been many enjoyable discussions on a wide range of topics throughout the year. I might add that we have been treated with many a good supper afterwards.



Finally, as we head into the year 2000 I thank you for the opportunity of fulfilling the role of president. I trust that in the coming years the interest and intrigue of early recorded sound will remain a source of enjoyment for many people.

*David Peterson, President*

### POINTS FROM LETTERS

The following is a letter received from member Alan Brehaut, Timaru, New Zealand.

"In Volume 34, Issue 3 (June/August 1999) of our magazine there are photographs of a street organ seen by Dick Hills when in Australia recently.

This organ is named 'Australia Fair' and is owned by Damon O'Donoghue of French Forest in New South Wales. The organ was built by Johnny Verbeeck of Antwerp in Belgium and was completed in 1993 after three years of construction. Johnny Verbeeck is the fifth generation of the Verbeeck family to build organs, and this organ is built with traditional methods very much as an organ one hundred years ago would be built. 'Australia Fair' contains 442 organ pipes plus drums, cymbal, woodblock and bells and operates via 72 key folding cardboard 'books' much the same way as our own Ruth Fair/Concert organ which was made in the Black Forest nearly one hundred years ago. The outside of the O'Donoghues organ was decorated in Australia and the front uses the traditional colours for Australia of green and gold (leaf) for Bush and Desert.

Trusting this information is of interest to Society members. Four different CD's of the organ are available."

### POINTS FROM LETTERS

Member Don Lock from Australia has sent us the following information:

"Re shadowgraph needles as mentioned in the August 1999 Phonographic Record. I remember these needles as being marketed towards the Broadcasting and Recording Studio trade as these were the main users of acetate recordings. The needles were of conventional size and were chrome plated with red shanks.

The shadowgraphing referred to the final inspection of each needle by means of placing the needle in position with a beam of light projecting its shadow, many times magnified, onto a screen so as to check the point for even finish of contour and polish.

As acetate records could be played back immediately on completion, it was essential that the smoothest possible stylus be used on the soft playing surface. These needles were eventually replaced by the sapphire rod type as pick-ups became lighter and more efficient."

### POINTS FROM LETTERS

Following on from our article on the Deuxphone in the June/August copy of 'The Phonographic Record', Howard Hope (City of London Phonograph and Gramophone society) informed us the Newton Abbott is a large town in Devon whence the inventor hailed. He had only ever heard of one other example, which passed through London's Portobello market some twenty years ago and wondered if this was the same machine as now owned by Don Lock, Australia. I contacted Don, and the following is an extract from his reply:-

"It just so happened that I had written to Frank Andrews (the President CLPGS) as his name was given to me while I was in England as a likely source of information on my Deuxphone.

Unfortunately, he could throw no light on the machine after doing some research through club magazines etc., so that Howard Hope's comments are the only addition to my knowledge at this

stage. I do know that this machine has been in Australia for at least twenty five years as it was promised to me by a South Australian dealer along with some other machines but when I arrived at his shop, two of the most interesting had been sold — them's the breaks. Well, after several years, three different owners in three different states, it eventually came my way — at three times the original price, but I was glad to have it.

Frank Andrews told me that an advertisement did appear in the Talking Machine News of September 1905 citing the Deuxphone Co., Newton Abbott, Devon, as manufacturer and that the word Deuxphone was not a registered trademark.....”

## ILLUSTRATIONS

### Stamps:

The first stamp features Heinrich Rudolf Hertz. We are fortunate to have come across a German stamp depicting a truly great man, and are pleased to have been able to include three stamps in this issue. One is of an interesting and clever man who discovered what we now know as radio waves. Hertz was born in Hamburg, Germany and trained to be an engineer. As a young man he met Ferdinand Von Helmholtz, a great physicist who encouraged Heinrich to abandon engineering and turn to physics.

Under Helmholtz guidance Hertz made excellent progress and by 1883 obtained an academic post in the University of Kiel.

His special interest was electro magnetic theory, which had been worked out a few years earlier by James Clerk. About this time a Berlin Academy of Science was offering a prize for someone to work on electro-magnetism.

Because of Helmholtz's encouragement Hertz agreed to try and win the prize. It was because of this that Hertz by chance became the first man to discover what were later called Hertzian, and how to transmit them.

He built a spark transmitter and was able to prove he could cause a spark to jump across a loop of two ends.

The second stamp from the State of Qatar was produced to commemorate one hundred years of the invention of the Bell Telephone.

The third stamp features the Carter Family, a well known Country and Western family from the USA. Mother Maybelle is a living legend in Country Music.

The original trio stayed together till 1943. They drew on old time ballads as well as original compositions from leader A. P. Carter. With his wife Sara on the Autoharp and Guitar and Sara's cousin Maybelle on the vocals. A vast amount of records were sold during the Depression years of the 30's. A third generation Carter Family still performs today.

### Record Labels:

These record labels are from Larry Schlick's collection. Larry says he likes to collect the envelope as well as the record label.

### Donley Swap meet:

Two more pictures taken by Larry Schlick, one has a flying control model, dolls, bird in a cage and some music box discs and the other is labelled "Who says wood horns are hard to find"?

### Siam Soo:

The last of the 20 Siam Soo dancing dolls finally completed — I have five left, you printed an article I sent on this doll in Volume 29, Issue 3 (May/August 1994).



### **Edison Standard:**

Edison Standard Model "B" fitted with a reproduction of the European back bracket and tone arm as shown on the front cover of Proudfoot's book.

### **Key Wind Gem:**

A lovely little Key Wind Gem — the first model "A", "Caseless" or "Oilpan" model. Original condition except the case and nickel parts had been brush painted black and silver front respectively! The oilpan is missing. The Edison plate being replaced with the Edison-Bell plate.

### **Swiss Mikiphone:**

Swiss Mikiphone by the Vadasy Brothers, as found locally. It required only a polish — no leather case! The carriage has been taken from a model "B". This model should have the "Gem" reproducer and the "Branded" case lid.

### **Four Triumphs:**

Photo shows four Triumphs — one had been previously restored, which gave me the enthusiasm to restore three machines that had been hanging around as parts and incomplete cabinets. Brian Ball, Toowoomba, Australia now has a Model "B" 2 minute and a Model "F", and I have two Models "B" 2/4 minute. The end result made the effort very worthwhile. Photos from Bill Dunn.

### **Edwardian Carnival Display:**

This photograph taken by Tony Airs of a display of Phonographs, displayed by Vintage Phonograph members in Hagley Park, Christchurch, New Zealand. See article by Gavin East.

### **Edison Class "M" Electric:**

Extract from a letter received from member Keith Langford, Wairarapa, N.Z.

"Some years ago I was involved in helping to clean up a property for sale when by good fortune I noticed a name-plate attached to a rusty piece of metal. On wiping the dirt off, the name Edison was revealed. This, by the way, was on a trailer destined for the rubbish tip. A quick search disclosed other bits in a very rough state. I must admit I still didn't know what I had. The only thing missing was the horn, which I obtained through the Society, and any remnants of a battery.

The owner of this machine was not a collector as such but a first class hoarder, so I can't convey any further history.

Incidentally it was at this stage I had a visit from a Vintage Radio collector from up North who put me in touch with Reg McCarthy, who was most helpful with restoration. Photo from Keith Langford.

### **Early Gramophone Showroom:**

While looking round the Picton Museum recently I saw a large framed picture comprising photographs of the Bristol Piano Company operation in Dunedin. Picton and Dunedin are hundreds of miles apart but I suppose the picture came in as a donation or bequest from a local with connections with the company. I had the Museum copy the shot of "one of the gramophone parlours", even though it is not a very clear photo, as there are not too many early views of machines on sale in New Zealand.

The picture is undated but is possibly from c. 1915 — it cannot be earlier as I understand that the company changed its name from the Dresden Piano Co. in the anti-German climate of the First world War. Most of the stock appears to be Gramophone Co. with a Library Bijou Grand and an Austral hornless visible at rear left. We do not see many big early cabinet model HMVs like that at the rear centre, doubtless a very expensive machine. The two machines at left with the rolled

horns I take to be cheap lines such as Lyricphones but Columbia did use this type of horn too.

A framed portrait of Caruso is partly visible at rear and the framed ad at front left depicts a small hornless model "on holiday". These printed items, like the cutout Nippers, would today be as desirable as the machines to many collectors. Photo and article supplied by Gavin East.

### EDWARDIAN CARNIVAL DISPLAY

On Sunday 16th January 2000 I helped Tony Airs run a Society display in Hagley Park, Christchurch, New Zealand as part of the Edwardian Weekend. We were a sideshow to the Veteran Car Club's "Circus" and got a good share of the 10,000-plus crowd that made the day a huge success.

Using the Dulcephone, Amberola 30 and HMV 109 from the Society's collection with an HMV portable and Edison Home of Tony's, we serenaded the public from a small open pavilion which might have taken flight had it not been anchored by Tony's 1911 FN two-seater.

Our choice of records was well received. When we were not attracting attention with 'Whistling Rufus' by the International Novelty Quartet on Regal-Zonophone we might be playing Campbell & Gillette's 'Where the Moonbeams Gleam' on the Amberola 30. An English tourist was much taken with 'Nasty Uncle Adolf' by Billy Cotton from Tony's collection.

The display was open from 9.00am to 4.00pm but the time seemed to fly as we talked to people and answered questions. We noticed that the popular query, "What are they worth?" was usually directed at the HMV portable. That other favourite, "Can you still buy needles?", resulted in several sales of Society packets. A sign of the times was the man who lifted up his little daughter to see a 78 playing and said, "Look, that's a **record!**" I regard CDs as records but it seems many do not.

All in all a most successful day and we look forward to next year's event.

*Gavin East*

### AUSTRALIAN MADE CYLINDER RECORDS

For quite some time I have intended to write an article about the cylinder records manufactured in Australia, and this was re-enforced by the inclusion of an Australian made cylinder in "The Talking Machine Compendium" at figure 4-107 under the caption of "British and European cylinders".

Australia imported huge quantities of Edison cylinder phonographs and associated items, together with a fair quantity of Columbia and sundry European makes. However, the usually prolific Australian inventors seem to have taken a back seat, with very little local manufacture of cylinder items.

The only significant items of this type were the Max Wurcker reproducer, the subject of a previous article, but also misrepresented in "Gadgets, Gizmos and Gimmicks" at figure 2-52 as British, plus four types of cylinder records. The cylinder records are the subject of this article.

The two major and most populace cities of Australia are Sydney, capital of the State of New South Wales, and Melbourne, capital of the State of Victoria. These cities have always been friendly (most of the time) rivals and it was natural that they would be the sites for production of cylinders.

The first cylinders made in Australia were made in 1904 in the suburb of Glebe in Sydney. No example has ever been sighted, despite the fact that the "Federal" record was well advertised and the ads included a statement that "concert records" were a speciality. It seems obvious that these



records were pantographed, not moulded, with the result that they were probably not announced or identified on the cylinder, and thus not recognisable unless accompanied by printed cartons or some type of documentation.

The company lasted less than a year before it was wound up, and it is again likely that production was very limited.

The person behind the "Federal" record was Edwin Chapman Henderson, who ran a musical instrument repair business at Glebe. This would indicate an ongoing interest in music and provides an explanation for his access to local musicians and artists, particularly those appearing at the Sydney "Tivoli", one of the most important of the local live artist venues.

Henderson appears again as the manufacturer of the "Australia" cylinder record, which was produced from 1907 to 1910. See illustrations 1 and 4.

These were 2 minute moulded records, in distinctive cartons and with two distinct types. The earliest type is announced as "Australia Record" and has "Australia Record" and performance details inscribed between the last groove and the end of the record. The serial number is not given, and this has led to some cylinders being identified, but not being able to be matched to a serial number.

The second type replaces the inscription with moulded details, with a serial number, on the end of the cylinder.

Prices for the cylinders started at 1/6d (15 cents), dropping to 1/3d (12½ cents) and then 6d (5 cents) in 1908. Henderson commented to his son that Edison's move to 4 minute cylinders had destroyed his business.

Henderson obviously toyed with manufacturing 4 minute cylinders as I have in my possession an end mould, given to me by his son, which included "4M" in the title.

When his factory burned down in 1910, Henderson gave up and production ceased.

The highest numbered Australian cylinder located to date is 111. Seventy cylinders have been identified, with numbers, and a further four have been identified without numbers. Artists are exclusively local Australians and a large percentage of the identified records are band or instrumental performances. Most of the vocal arrangements are of comic songs.

These cylinders are very difficult to find, and after 30 years I have only managed to locate two for my collection. Some, however, have turned up in New Zealand — apparently an unsold box of cylinders.

Little is known about the two cylinders manufactured in Melbourne as none has yet taken up the cudgel and researched them. (I am based in Sydney, thus my research has concentrated on the Henderson cylinders).

Both cylinders are moulded and have information moulded into the ends.

The Empire carton is based in a red and blue design on a white background, with blue end caps. It sports the Australian flag (See illustration 2) and the lid design is based on the Union Jack (British flag) part of the Australian flag (See illustration 4). There is no title label on this lid, but it is normally about 1" diameter and stuck onto the lid label — note the white spot. The record is stated as being made by the "Empire Record Co." of Melbourne, Australia.

The Entertainer carton is a dull green with white writing and has blue end caps. (See illustration 3). The lid label design is the same green with white circles in a diminishing pattern. This lid has the tile label stuck onto the lid label. The record is stated as having been made by the "Entertainer Co" of Melbourne.

There are sufficient similarities in the cartons to indicate that the same company made both



cylinders and the two cartons shown confirmed this as probable. When I obtained them, the Empire lid was missing its label and the label on the Entertainer was coming unglued. When I lifted the label on the Entertainer lid to apply some glue, I found that it had been stuck over an Empire label. Needless to say the Empire label was retrieved and added to the lid for the Empire carton. A lucky find and good evidence of the same manufacturer.

No listing of Empire or Entertainment records has been located, and both cylinders are extremely rare.

*By Mike Tucker*

### RECORDING ANGEL

Whilst I do not consider myself to be "serious" needle tin collector (I'm a machine collector), I do have well in excess of 300 different tins picked up with machines, purchased when nothing else was available, or taken in trade.

Recently, I was offered a small quantity of needle tins obtained from Asia, and on looking at them decided I had to have them, even though a number were showing signs of age (rusty bottoms etc.) The reason was quite simple — I haven't any tins earlier in manufacture, and they are interesting in themselves as transitional items.

The tins have a press on lid (not hinged) and have the Recording Angel Trade Mark, used by the Gramophone and Typewriter Company in the United Kingdom. However, on the base, the manufacturer is given as "The Gramophone Company Ltd. Incorporated in England".

As the Gramophone and Typewriter Ltd. changed its name to The Gramophone Company Ltd. around the end of 1907 and as Leonard Petts "The Story of Nipper....." states that "By December 1910 the "Dog" Trade mark was beginning to appear on all of the Company's products", it seems reasonable to place the manufacture of the tin at close to 1910.

The top design is based on a cream background with the "REGD. TRADE MARK" in red and the rest of the writing and the design in black. The sides of the lid and base are red and the base is on a gold background with black writing. There is no writing on the black paper insert in the tin.

*By Mike Tucker*





Reprinted from "THE PHONOGRAM", May 1900

Printed monthly for those interested in Phones, Graphs, Grams and Scopes.  
Devoted to the Arts of Reproducing Sound.

(Part 2)

## WHO HAS EVER HEARD OF A PHONOGRAPH BUOY?

After George Ade

A Twentieth Century Inventor who hails from Oshkosh, Wisconsin, and who says that "his hat has no holes in it" either, propounds the following Crisp One. Just now he has Charge of the Draw One in a Dennett Beanery. "We intend to place one of our Phonograph Buoys on the noted Kitty Hawk reef at the mouth of the Savannah River. At present a bell buoy marks that dangerous reef, and you know the action of the waves tolls the bell of the buoy. It will doubtless surprise many vessel captains to hear our buoy, with its clear distinct sound, say, 'I am Kitty Hawk, Kitty Hawk, Kitty, Kitty Hawk,' and they will hear it further than they can hear the bell buoy."

It remains to be seen if he continues to Reach Out Sideways for the Brim of his Hat, or if he makes a Quick Touch on some Easy Mark and Nails him as a Backer and Makes Good. It is a Large Project that the Oshkosh One has suggested. The Objections are in the Line of the Corruption that cometh through Moth and Rust — principally Rust. And how a delicate Mechanism like the Phonograph could be Tossed and Buffeted by Moist Waves and yet avoid harm, is yet Also to be explained. At the Present Stage of the game, his Talk Talk is technically known as Hot Air. Until the Beanery Manager hires another Intellectual Giant to "draw one in the dark," thus releasing the Inventor from his Arduous Duties, we fear that he and his Good Thing will remain in Innocuous Desuetude.

# B



B is for BUOY  
Tossed by the waves,  
Hoarsely it bellows,  
It warns and it saves.

### AS SHE DANCED An Acrostic

Lightly the Beads on her dress  
Up and down, rose and fell;  
Down and up, up and down.  
Lovely she is I must own.  
One among scores — Can you tell  
Who she is? Can't you guess?



## DANCING TO PHONOGRAPH MUSIC By Mr. Openeer

I danced with Flora Ludlow at the last Assembly. I danced with others too; but it's like eating strawberries — they're all luscious, delicious ambrosial, except one; and that one is more exquisite than all the others. So it was with the Ludlow. Her step was perfect. Others danced well too; but she — ah it was a dream; a poem. Every motion was an iamb or a trochee; smooth, soothing, gliding. No boisterous dithyramb to mar the metre of the two-step or the undulating dactyls of the dreamy waltz. Perhaps her step just suited mine; or perhaps again, it was the music.

When I reached home, I unburdened my soul by writing an acrostic. Perhaps you will say one of three things (or possibly all). "Pooh! Not much of a soul" or "Faugh! What tommy-rot" or "What an easy mark;" but never mind, I don't care. Having unburdened my soul substantially as described, I went to sleep.

But let me tell you about the music.) I am awake now — have got through sleeping, you understand.) It was a new wrinkle to me; for instead of the customary piano, harp and violins, a large Phonograph occupied the orchestra platform. It was operated by young man who seemed to know all about it, judging by the results; for I watched him all through a quadrille that Miss Ludlow danced with Jim White for a partner. Why didn't I dance with Mrs. Openeer? Lord bless you! why eight minutes after the opening walk-around there wasn't a blank space on her card and half the numbers were split in two in the next eight minutes. So I just watched Mr. Youngman operate the machine. He had a suitcase filled with records, all labelled and ticketed; and when the floor manager clapped his hands, he picked out a record in a jiffy, slipped it on the mandrel, and had her going inside twenty seconds. First came the announcement and then the machine said "are you ready" followed by an overture. Of course no one was ready, but the Phonograph went right on, calling figures and playing music at the same time. Pretty soon the floor manager had things all arranged, and he gave another signal. Mr. Youngman set the machine back to the overture, and immediately the first figure was in full swing.

I tell you it was slick. He used three records during the quadrille; but the time it took to change, taking one off and putting on the next was so slight that no one noticed it.

The waltzes, two-steps and polkas went off just as successfully. There was an attachment on the Phonograph by which it would play the same piece over and over with just a moment's interruption between. Not enough of a pause to amount to anything; we just danced right through the pause, and when the record began again, we glided into the game as nicely as you please.

It was a novel scheme to me. I had never even heard of it. It's funny how you notice news items in the papers after you've had your attention called to anything, and your interest in it aroused. During the next few weeks, I saw and heard of several dances where the music was supplied by Phonographs. In Arlington, Mass., just outside of Boston, the Old Belfry Club had a chafing-dish party, and they used a Concert Phonograph instead of an Orchestra. Mr. John Turner furnished the machine. About the same time I noticed that a subscription dance held in Musgrove Hall, in Andover, Mass., also had a Phonograph to furnish the music. At Deep River, Conn., Mr. Beebe gave a Phonograph Concert followed by a Sociable. At Honesdale, Pa., (I read this in the Scranton Truth), "The music for the dance in Hartung's Hall last evening was rendered by Dittrich's Exhibition Phonograph." At Hackensack, N.J., a dance took place in Seiss' Hall where the music was supplied by a "mammoth gramophone," also at Norfolk, Va., I noticed an item in the Dispatch that Professor Bellezzar's class at Montefiore Hall danced to talking machine music. The item said: "This wonderful and beautiful instrument will give music of Sousa, Gilmore and other popular composers for the dancers and during the intermission it will give songs and recitations.



These classes are larger than ever this season because they add a social opportunity to dancing lessons."

By this time I was thoroughly interested in this new phase of the Phonograph, especially on receiving a letter from friends in New Haven, Conn., describing the last of the Septimo series of dances. It was held at Warner Hall, fully one hundred dancers taking part in the German.

*To be Continued.*

## GHOST VOICES FORM ODD COLLECTION

By Edwin Teale

Salvaged from dusty attics and cluttered basements, more than half a thousand old-time phonograph records form the unique "voices of the past" collection of Robert Vincent, of New York City. William E. Gladstone, English premier under Queen Victoria; P. T. Barnum, the great American showman; Henry M. Stanley, the explorer who found Livingstone; Robert E. Perry, discoverer of the North Pole; Thomas A. Edison, Theodore Roosevelt, and a host of other noted persons speak out of the past through Vincent's fascinating and historically invaluable file of old records.

As he plays them, you hear General John J. Pershing make an address to the American people from the battlefields of France; you hear the American statesman, William Jennings Bryan, give his celebrated "Cross of Gold" speech; you hear Florence Nightingale, patron saint of nursing, bid farewell to her comrades of the Crimean War; you hear the first telephone conversation between New York City and Washington, D.C.

Every president of the United States since Grover Cleveland is represented among the records of Vincent's collection. Rudolph Valentino, the movie idol; Sarah Bernhardt, the French actress; A. Conan Doyle, creator of Sherlock Holmes; Count Leo Tolstoy, the Russian writer; Emperor Franz Josef of Austria; General Nelson A. Miles, the Indian fighter, are also on the list. The voice of every member of Franklin D. Roosevelt's present cabinet has been recorded for posterity.

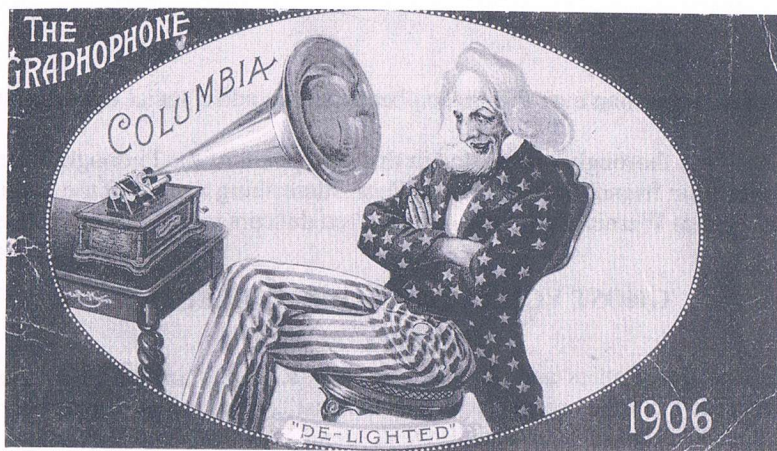
Vincent was only twelve years old when he obtained the first record of his collection. Theodore Roosevelt, unable to address a boy's club Vincent had organized near Oyster Bay, N. Y., recorded his speech on a phonograph record and sent it in his place. That historical cylinder, said to be the only authentic existing record of Roosevelt's voice, is the No. 1 item of Vincent's "library of voices."

Working like a detective, Vincent spends his spare time tracking down forgotten phonograph records. These antiques in wax have come from Europe as well as from various parts of the United States. Almost every week, the collector adds some new treasure to his ever-expanding library.

With the aid of an assistant, Vincent re-records the voices of the past on modern, permanent disks. Special problems, often-times arise in connection with this work. The grooves on the different cylinder records vary and special sapphire needles, some 4/1,000 of an inch in diameter and others only 4/10,000 of an inch in diameter, have to be made for the re-recording. Sometimes the ancient records come in warped by heat, pitted by oxidation, nibbled by rats or mice, cracked from ill usage. Then, various tricks have to be resorted to to get the best reproduction of the 'ghost' voices on them.

When a record is cracked, fine wire or silk is wound tightly around the ends to hold it solid. If mould or oxidation has pitted the surface of a cylinder, mineral oil is rubbed in the depression to permit the needle to slide over without scratching. When a record is warped or "egg-shaped" instead of round, the re-recording is done at one quarter normal speed to eliminate distortion. Speed is also varied to make the voice deeper or higher.

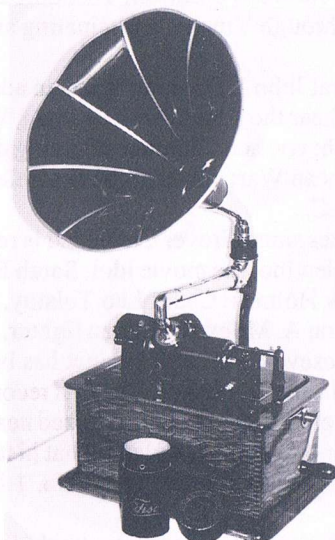




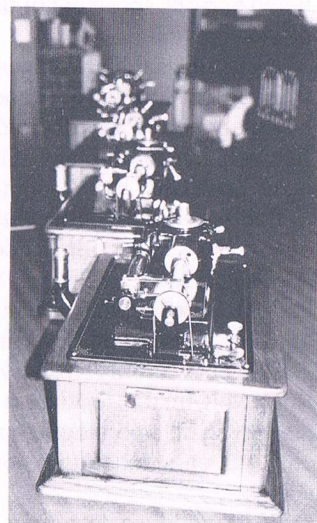
COLUMBIA CATALOGUE COVER



SIAM SOO



EDISON STANDARD



FOUR TRIUMPHS



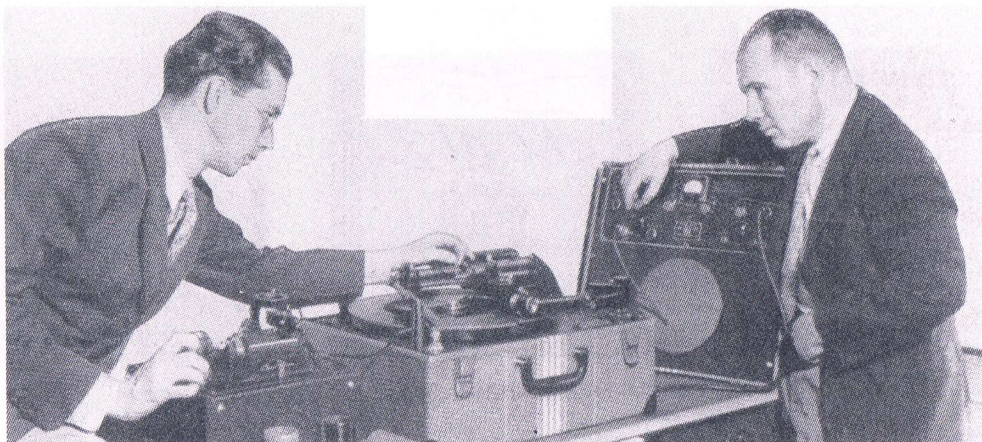
EARLY KEY WIND GEMS



One record that brought manifold difficulties was an ancient "sleeve" cylinder made by the American humorist, Artemus Ward. The early wax records, like those on modern dictating machines, could be shaved off and used for other recordings. At first, they had to be returned to the Edison laboratories to have this done. An innovation which eliminated this trouble was a celluloid sleeve which could be put on over the cylinder, and on which an additional recording could be made. However, the innovation brought troubles of its own. The celluloid grew brittle and cracked and deteriorated with age. Vincent and his assistant, William Savory, worked for days before they licked the problems of re-recording from the half-century-old "sleeve" on a modern disk.

At present, Vincent is recording directly the voices of some of the celebrated people of today. The latest record of the sort is one of Dan Beard at the age of eighty-nine telling of the founding of the Boy Scouts of America.

Probably the most unusual record of historical interest in his collection is one that reproduces the call of the very bugle which sounded the charge of the Light Brigade at Balaklava, in the Crimean War. The record was made by Kenneth Landfrey, the trumpeter who sounded the charge made famous by Tennyson's poem. The same bugle had also been used by Wellington's army at the Battle of Waterloo.



*Robert Vincent, right, and his assistant, William Savory, re-recording one of the "voices of the past" in his unique collection.*

One windfall, which has given Vincent some of the best of his old-time records, came as a result of a "phonogram", a letter dictated on a phonograph record, which Edison sent to his London agent, Col. George E. Gouraud. The inventor asked his assistant to record the voices of several of the great men of the time. The resulting records, found among historical relics at the Edison works, have given Vincent the voices of Gladstone, Barnum, Florence Nightingale, and others.

Years before Vincent was born, Thomas A. Edison was asked by the editor of the 'North American Review' to write an article giving his conception of the value of his latest invention, the phonograph. The article, which appeared in 1878, said in part: "It will henceforth be possible to preserve for future generations, the voices as well as the words of our Washingtons, our Lincolns, and our Gladstones." His prediction is becoming reality in Vincent's collection.

*Taken from Popular Science, December 1939.*



## STAMPS



Hertz



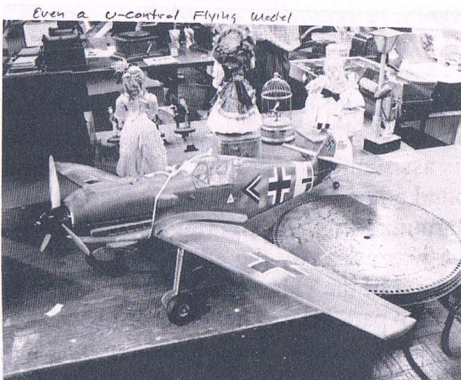
Bell Telephone



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Tone-arm rear right-angle gooseneck fitting for 1912 Columbia Grafonola "Eclipse", also does anyone have a motor for same that I can check mine against to see what bits are missing — and how they fit? Roger Cole, 19 Matangi Street, Nelson, New Zealand, Ph/Fax 03 547 3583, email r.cole@ts.co.nz.

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Can anyone help me with: (1) Columbia Gramophone tone-arm and reproducer. (2) Lid for Bing Pigmyphone or complete tin for same. (3) Reproducer for Columbia 'Q' machine — early type. Please write or phone: Brian Reid, 152 Dyers Pass Road, Cashmere, Christchurch, New Zealand. Ph. (03) 337-2143.

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One turntable, one tone arm suit "Peter Pan" Miniature Gramophone. Photo appreciated, or loan to copy. All expenses paid. (My Peter Pan has a horn that faces to rear of box, and folds down into lid when closed). Please reply to: Merv. Brennan, 39 Cochrane Street, Camira, 4300, Queensland, Australia. Ph. 07 32881427, email: w.brennan@big.pond.com.

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West Royal Hawaiians - Amahau & Meleana. Irene West Royal Hawaiians - Papio Huke medley & Ua like no a like. 4600 Lua, Pale K. & Kaili, David - Maid of Honolulu & Happy Heine march. 4601 Pryor's Band / Conway's band - Hawaii Ponoï & Aloha Oe. 4602 Ferera & Franchini - Hawaiian Melodies & Aloha oe. 4620 Salvi, Alberto (harp) - Spring song & Ballad of the North. 4625 Peerless Quartet / Orpheus Quartet - Darling Nellie gray (Hanby) / Carry me back to old Virginny (Bland). 4626 Hayden Quartet / American Quartet - I'm g'win back to Dixie / Medley of Negro songs. 4627 Marsh, Lucy / Klein, Olive - Man in the moon / Kiss in the dark. 4628 Grunfeld, Alfred (pno) - Soiree de Vienne (Strauss arr. Grunfeld). 4629 Burmester, Willy (vin) - Arioso (Handel) & Menuet op 15 no. 5 (from Victor 47984 & Gr 61891). 4630 Cherkasky, Shura (piano) - Scherzo & prelude (both Mendelssohn) from Victor 45378. 4631 Salvi, Alberto (harp) - Come back to Erin & Believe me if all those endearing young charms. 4658 Kingston, Ella - Homini & little birdie. 4663 Hylton, Jack & his orchestra - Adelai F.T. & In the garden tomorrow.

### **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.

### **The City of London Phonograph and Gramophone Society Limited (CLPGS)**

If you would like to join a group of individuals who have one thing in common — the love in some way or another for recorded sound, be it vintage recording and reproducing machines, original recorded material, Cylinder, Disc, Wire, Tape or Film; from Caruso to 'Our Gracie', Queen Victoria to Duke Ellington, why not join CLPGS?

For your annual subscription of £17 (for members outside Europe), you will receive quarterly, the HILLDALE NEWS, to which articles are contributed by members for members. We believe you will be impressed with the quality of the articles published. To join us, write to Suzanne Coleman, Membership Secretary, CLPGS, 51 Brockhurst Road, Chesham, Bucks; HP5 3JB, U.K. For more information visit the CLPGS Web page at — [www.musicweb.force9.co.uk/music/frms/clpgs.htm](http://www.musicweb.force9.co.uk/music/frms/clpgs.htm)