



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. 40

*Columbia 1908 "Invincible" (Cylinder) Graphophone,
Type BO, No. 40*

FOR YOUR INFORMATION

It is with sadness I report the passing of James Heath — you will see the obituary by Gavin East elsewhere in this issue.

We have tried to include a mixed bag of bits and pieces in this issue of the magazine, something that is not easy to do. Members have kindly sent us material and we have gathered what we thought would be of interest to all.

Kurt and Diane Nauck, United States of America, have given us permission to copy and include record labels that have appeared in their catalogue of vintage record labels. They have also supplied us with a copy of their latest book — see review elsewhere.

Larry Schlick has written to say he is unable to be at the Donely's Swap Meet this year and hence will not be able to take any pictures for us. Nevertheless we still have material Larry has sent to use.

Sorry we were unable to print all we had promised last issue, but believe me, its very hard to estimate how much space an article will take.

It always surprises us what is still turning up out there. Tony Airs has been able to obtain two early Columbia machines, one a cylinder and the other a disc machine.

Walter Norris, Editor

SECRETARY'S NOTES

Hard to believe another year has passed and it is subs time again, with accounts and explanatory note being attached to your magazine. Feedback regarding posters etc. we have included with most issues has been very positive and it is good to know both the magazine and parts service have been appreciated as well.

Just a reminder when paying subs — personal cheques (allowing for currency difference) are quite acceptable, as are bank drafts but please, be aware these are now expensive and at times, cost is equal to that of the sub, which is ridiculous. We emphasize Postal Orders CANNOT be cashed in New Zealand, nor overseas coins.

A new Sales List is included, with one or two items deleted, and in a few cases an increase in price. When ordering, please read details at the top of the List. A small book "Old Gramophones and Other Talking Machines" (Benet Bergonzi) has now been published again, and stocks are due in shortly.

Lyndsey Drummond, Secretary

FRONT COVER PHOTOGRAPH

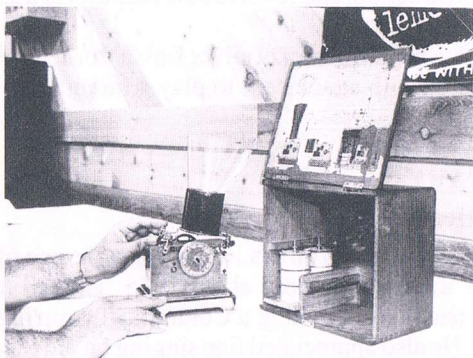
The "Invincible" Columbia (Cylinder) Graphophone

The Columbia Aluminium Tone-Arm, which is included in the make-up of the "Invincible" Graphophone, together with the long mandrel, playing either the regular or the half-foot long Twentieth Century Columbia Records, has already made this model one of the most popular medium-priced instruments in the world.

The "Invincible" Graphophone is equipped with the unmatched "Lyric" Spring Contact Reproducer and the Columbia Aluminium Tone-Arm, producing a clear, natural tone of great volume and purity.

The cabinet is full 14 inches long, 9 inches wide and 11 inches high, made of selected oak and fitted with a carrying cover and handle.

LIORET



DONELY'S SWAP MEET

L SCHLICK



AMBRIOLA I A

G EAST



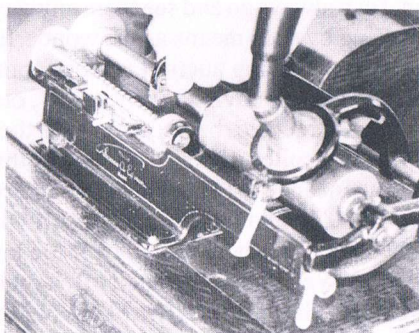
L SCHLICK

REGINAPHONE



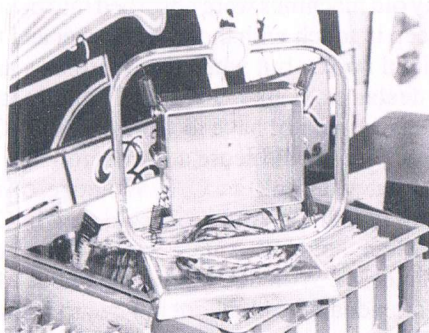
MUSICAL CHAIRS

B REID



L SCHLICK

EDISON REPEATER



EARLY GERMAN MICROPHONE

The "Invincible" model has a triple spring motor, noiseless and powerful, which will run four ordinary cylinder records without re-winding. It can be wound while running. The motor has the latest improved governor, of our own exclusive construction, and revolves the mandrel at a speed always absolutely uniform.

The "Invincible" Graphophone is equipped with a beautiful nickel silver finish floral horn, 18 inches long, with a 19 inch bell. Price £10/0/0. Fitted with attachment to play 4 minute records, £1 extra.

OBITUARY

James Heath

Former member James Heath died suddenly in Christchurch on 8th June 2000 at the age of 53. James was active in the Society from soon after its founding until about 1975. Though not a collector on a large scale, he owned some good machines including a Columbia Trump and an HMV Lumière which are still in a local collection. He also appreciated fine singing on old records and I remember him speaking enthusiastically of Alfred Piccaver when I did not even know the great tenor's name.

In recent years James lived quietly in Christchurch, no longer interested in old gramophone and records but happy to meet acquaintances from those days. He seemed to be in good health and his death came as a great shock to his many friends.

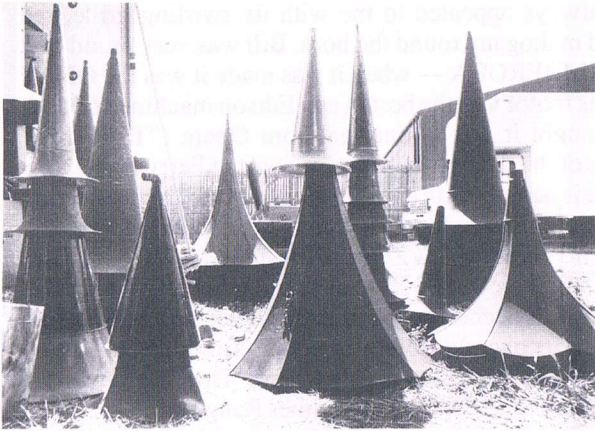
Gavin East

THE AFFAIR OF THE AMBEROLA

I remember it as clearly as if it happened last year — just as well, since it did. But first some background.

Now it is well known locally that I no longer collect machines. My phonograph and gramophone collection grew from a Red Gem in 1964 to a peak of 30 or so a decade later — the usual Edisons including a Concert, diamond discs, Columbia BV and BQ, Monarch seniors, Lumière, the odd Pathé disc model — you know, the kind of line-up that just sort of happened. Nothing early apart from about half a National Gramophone Co. "Dog Model" of c. 1898. I enjoyed having them but found I could do without them as there developed a compelling urge to own a number of musical boxes in varying states of distress (but all to be restored, of course). As most of my old machines were absorbed into one collection, I can always go and see them anyway. I like to keep in touch with the local market and to keep learning by such means as the wonderful Fabrizio/Paul books, but when the tomtoms start beating about a coming auction and out come the ritual declarations like "I wouldn't mind that machine but I'm not paying a silly price", one thing my friends do not have to worry about is G.E. bidding up large. No, been there, done that.

Mind you, I never did score an Amberola IA. The only one in a collection in this area was that owned (from new I think) by C. E. Woledge, former Edison agent and first Patron of our society. He used to say that the Amberola sold new in Christchurch for £60 and the Opera/Concert was £26/10/-, which helps to explain why at least a dozen of the latter have been found over the last 30 years. I met Mr. Woledge when I was about 14 and he was 82. We didn't really hit it off, largely because I attended his old school but had to admit that no, I didn't play rugby. After Mr. Woledge died in 1969 his machine became part of Bill Dini's collection at the Antigua Boatsheds and it was there that I knew it well in the 1970s. Bill usually had it set up with the M reproducer on two-minute (he used to warn me to be very careful turning the stylus bar) and I spent many a happy afternoon



STACK OF PLEATED HORNS

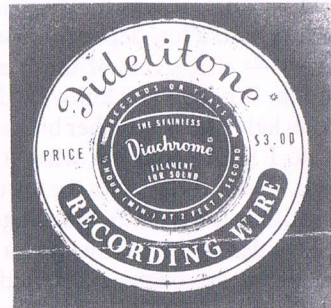
L SCHLICK



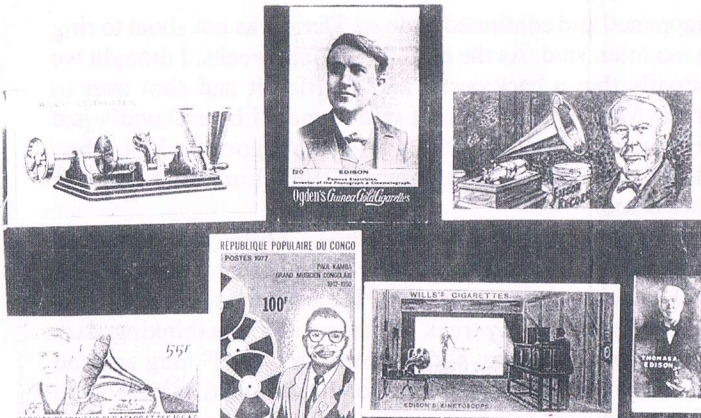
THREE DOGS



CIGARETTE CARD

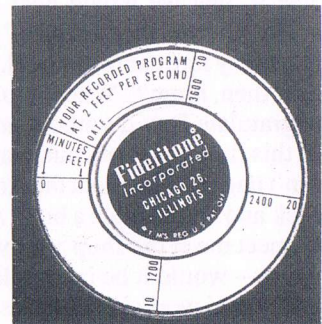


TIN TOP



COLLECTION OF CARDS

L SCHLICK



TIN BOTTOM

listening to wax cylinders. The machine always appealed to me with its swirling grille, red metalwork and those funny pieces of fretted mahogany round the horn. Bill was very proud of it and used to make a point of calling it “the AMBEROLA — when it was made it was the ONLY machine called that.” He also declared that its motor was the best in any Edison machine and took great delight in educating anyone who thought it was an internal-horn Opera (“TOTALLY different!”). After Bill died in 1980 I saw less of the Amberola in its new home at Ferrymead. Now that our Society is out of Ferrymead and there is nobody with any knowledge of the Dini collection down there, many members have worries about the machines — but that is another story.

The Amberola 1 evidently sold in piffling numbers in New Zealand. Besides the Woledge/Dini machine there were two in Wellington (one still there) and a IB seen years ago and probably still at large. Two incomplete IAs have turned up in Christchurch, one of them with a most odd cabinet — no door over the record drawers but two doors over the horn, supposedly forbidden to Edison by a Victor patent. A works machine perhaps but what was it doing here? Then there was the recurrent story of a IA in North Canterbury, sometimes Ohoka, sometimes Rangiora. A backyard dealer with an uncanny talent for acquiring machines offered to divulge the address for \$100 — no takers.

So when, early in 1999, I toddled up to Christchurch’s (and, in my experience, the world’s) best antique shop to be met by Deric with, I’ve been trying to get hold of you. What’s a floor model Amberola worth?, it was hard not to start thinking of traversing mandrels and rocco grilles I answered, “Quite a lot, depends which model, most likely 75, best it could be is a IA with two reproducers — if it’s one of those at least \$1,000 and it’s one machine I would still be very interested in. What do you know?” “Just had a ring from a lady at Waikuku, it’s a machine she’s inherited in half shares with her brother. I don’t think she’s all that clued up on mechanical details so what do I ask to find out what it is?” I said, “Ask her to look for a model number on the nameplate.” Deric did so with the result, “Type SM, model A.” Sounds promising, I thought. Then to Deric (still on the phone), “Has it got a fancy fretwork grille, a picture of Edison inside the lid, slots in the sides of the cabinet and a door in the back?” When Deric nodded four times I really had to put the brakes on the unhatched chicken census. He told the owner that it sounded as though it was worth at least \$1,000, she promised to ring him back and I wandered off dreaming of what the next few days might bring.

At which point of course nothing happened and continued to do so. Deric was not about to ring the owner again for fear of appearing too interested. As the days turned into weeks, I thought we has lost it, that we would hear eventually that a backyarder had snaffled it and shot over to Australia. On the way to Joffre’s for the May meeting Robert said to me, “I hear David’s just bought a very rare cabinet model.” I fear I may have replied, “Bugg— I mean, good for him, what, um, is it then, hmm?” When it turned out to be a splendid floor model HMV Lumière I was able to congratulate David without any stifled sobs.

All this time I was of course a model of patience when visiting Deric (“I trust you’ve noticed I haven’t nagged you about the Amberola this week” etc.). Eventually he suggested, “Should I ring her back and up the price a bit?” A week later he rang me at work. “Had a call from Waikuku, it’s all on, meet me at the shop after work, we’ll go out in my truck.” On the way I was thinking dark thoughts — would it be incomplete, in terrible condition, perhaps even “repaired” long ago and fitted with a 75 works? As soon as we were ushered into the presence of the shrouded object I could see that it was at least the right size. With the ancient dust cover off there was revealed a mahogany I, tidy apart from some scuffing on the corners (from being tied to an open car and taken to dances, apparently, though whether as performer or partner was not specified). Up went the lid and lo, the

beautiful deck of a regulation IA. The Diamond A reproducer was on it and a Blue Amberol ('Bedtime at the Zoo' by Ada Jones) on the mandrel. The drawers contained a lot of four -minute wax in good condition so Deric asked, "Was there another head for it?" The lady replied, "Well, there's this" and produced the M reproducer in its original box. Deric asked me, "Well, do you still want it?" and I replied, "Yes." He went off to move the truck.

At this point the whole logical, reasonable sequence (i.e. towards me owning an Amberola IA) nearly came unstuck. The lady's husband took centre stage and addressed me as follows. "Let's get this straight. You're the customer and he's the dealer, right? Well it's you we're dealing with and the price is \$3,000." Now of course we had asked for this to happen by being open about our respective roles, but then Deric, who does not profess to be a phonograph expert (he told me later that he had no idea the machine would be so big), needed me there to confirm that the thing was correct and complete. He came back into the room with cloths and rope to be met with my "Just a minute there, lad, it seems negotiations are not quite done yet." The husband broke the silence with, "There's the rest of the records, they must be worth a bit." More records? Come to think of it, they had been mentioned at some stage. Off we trooped to the garage to find five crates of two and four-minute wax and Blue Amberols with the 1910 and 1911 Australian issue record catalogues. I thought, "Oh well, I suppose it is a IA and it has got the M reproducer and this makes about 400 cylinders" so in the commanding tone that has made my reputation as a negotiator I said, "Yes, that will be fine" and wrote out the cheque. On the way home with the prize I assured Deric that I could still come up with his commission after the price hike. So all ended happily.

The sequel showed once again what a small world collecting in New Zealand is. The reproducer boxes have printed on them "O. C. Holland, Clarkville" which is near Swannanoa, so I was pretty sure Walter Norris would know the name. He did indeed and we now know that the original owner was Mr. Obed, known as Dick, Holland, an agricultural contractor who operated a steam traction engine and threshing mill around the Rangiora area early this century (yes, as far as I'm concerned 2000 is the last year of the century). Walter had actually heard of the machine through Mr. Woledge, he recalled.

Well there we are, all a lot of fuss and kick-up over an expensive device to do what a Fireside with a decent horn does as well if not better. Still, it is a fine old machine and it is rare these days to come across a complete, untouched Edison with dusty old crates of cylinders. I am very pleased to have custody of Amberola No. 1018 for a while. Not that I collect machines, of course — but there is that EMG not far away....

by Gavin East

MARCH MEETING

This meeting was held at the home of Walter and Hilda Norris with thirteen members being present for what proved to be a busy evening with a large pile of correspondence read out by our Secretary — queries, 'finds' to name just a few. Our impending departure from Ferrymead Historic Park was discussed at length also our parts stock, members' orders etc..

Walter Norris has been instrumental in having two booklets reproduced, namely 'Operation and Care of the Edison Phonograph' sells at \$3.00 plus P. and P., and 1906 Columbia Catalogue, sells at \$5.00 plus P. and P. (N.Z. Currency). Hopefully others are in the pipeline.

Business dispensed with, Walter showed us a Tungar battery charger purchased from Picton (1923's era) which was of interest whilst Robert Sleeman had purchased a 1916 Victrola machine with a transformer in the back.

APRIL MEETING

Brian and Margaret Reid hosted our April meeting with thirteen members in attendance. Our President David Peterson reported a smooth shift from Ferrymead to our new rooms in the city and thanked those who assisted. Tony Airs outlined parts coming up for manufacture and Lyndsey had her usual correspondence from members both in New Zealand and overseas. It was noted three new members had joined the Society recently and other enquiries pending.

David commented on an article in the Christchurch Press re a recent auction including a musical pocket knife. An Edison Tinfoil No. 273 was auctioned at Christies in the United Kingdom and reached £32,200.

MAY MEETING

A cheerful fire greeted fourteen members who attended our May meeting held at Joffre Marshall's home. Usual business and finances, accounts etc. were dealt with and amongst correspondence was a letter from Foundation Member Don Cameron, telling us of the recent passing of his father from whom Don had formed an early interest in music and amateur opera.

Tony gave us an update on parts due to come into stock with Lyndsey commenting on a steady flow of orders from members. The feasibility of Tony making one or two items not on our sales list was discussed with Tony promising to do some 'homework' on this.

Jason Blazey, one of our younger members, showed us a very nice gentleman's writing box which he had obtained whilst Walter Norris had a good copy of the "Free Lance" (Dunedin Exhibition 1925) purchased whilst on holiday in that city.

Over super Joffre together with music colleague Raeleen, performed two accordion items.

Lyndsey Drummond

ILLUSTRATIONS

In this issue we are indebted to Larry Schlick who has, unselfishly taken photographs at Donley's Museum and Swap Meet and sent us prints for our Magazine.

Records I play:

Cole Wilson and his Tumbleweeds see article.

Voze and Sons Piano:

This Voze and Sons Piano is valued at \$5000, Boston taken at Donley's Swap Meet.

Nauck's Vintage Record Book:

An encyclopedia of American Record Labels and Companies, see article.

Record Labels:

Three record labels supplied by Larry Schlick.

Stack of Pleated Horns:

These were horns at Donley's Swap Meet. They make a nice display.

Three Dogs:

The large one made of paper maché was priced at \$1,500. Middle size has broken ears and is made of plaster priced at \$285. The baby dog, was in poor condition and for sale at \$250. This is another Schlick photo taken at Donley's.

Lioret:

These are rare in any country. This one was sold for \$7,200 at Donley's and came complete with cylinders and instructions. We have seen only one in New Zealand.

Amberola IA:

See article by Gavin East elsewhere.

Reginaphone:

This is an unusual table model disc music box which will play records as well. It came with 12 discs and was for sale at Donely's for \$7,500 U.S.

Musical Chairs:

This photograph was taken in a collectors home in Adelaide, Australia. These two antique chairs from the late 1800's have a musical box movement fitted under the seat and are wound from underneath. They each play two tunes. To trigger, you sit down and when you stand, the chair plays the first tune, sit down and rise again for the second tune. We are grateful to Brian Reid of Christchurch, N.Z. who supplied us with the illustration and information.

Edison Repeater:

Larry says this repeater was used to advertise their wares to passers-by on a table outside the shop. If the repeater is on a standard machine with earphones, it was used to practice dictation and typing.

Early German Microphone:

There were two for sale at \$1000 each. Made in Berlin.

Avonia Gramophone:

Here we have a gramophone which was manufactured in Christchurch, N.Z. by a Sydenham Furniture manufacturer. The illustration opposite is a model recently purchased by Jason Blazey of Rangiora. The Avonia advert supplied by Tony Airs.

Stamp:

An interesting Mexican stamp 1931-1980 which is commemorating fifty years since Thomas Alva Edison's death. Note Disc Machine, Light Bulb, and line drawing of the man himself.

Edison Battery:

Unusual battery not seen in N.Z. that we know of. Appeared at Donely's. Not used to drive phonographs or telephones, but for use in Railway Signals and Switches. Found in great numbers in South West U.S.A., \$350.

Little Wonder:

Another machine for sale at Donely's, has a small record and a reproducer which will swivel round from vertical to lateral position.

Columbia Electric:

Small Columbia Electric P31 Grafonola Delux. Larry says, was sold while he was taking the picture.

THE "AVONIA" GRAMOPHONE

Model 9G. Finished in Mahogany £19/10/-, finished in Oak £22/10/-. 18 inches wide, 20 inches deep, 43 inches high. The full floating amplifier has been specially constructed for this model, and is entirely without metal fastenings — fully impregnated with purest lac known to commerce, making it clearly resonant, and reproducing the music without metallic vibrations. There are a 12 inch turntable, double spring motor, needle cups for used and unused needles, special tone arm and reproducer. Finished in Oak, any colour, or in Rimu as Mahogany. The lower part of the cabinet fitted with sliding shelves for safe keeping and ready indexing of records. The finish is

very fine and worthily comes up to the standard of the manufacturers of high-grade furniture.

Every possible type of Gramophone is in the Showroom, at prices so low that they will suit all pockets — from £3/14/9 to £100/-/-.

Available from Peplers Limited, the Avonia Gramophone Manufacturers, Sydenham, Christchurch.

FIDELITONE RECORDING WIRE TINS

Fidelitone recording wire tin label, top and bottom view on illustration page also two photocopies of a wire recorder spool, sent to us by Noel Fisher. See letter following.

The Phonograph Society of N.Z.
Secretary Mrs Drummond,

Dear Mrs Drummond, recently a friend returned back to Hokitika (N.Z.) from a visit to Switzerland, and mindful of my interest, has shown me a reel of recording wire.

I have made a photocopy of the tin the wire and reel is contained in, the paper insert is also inside the container.

It would be appreciated, if at some time, a member could advise me on my find. It was located at a Flea Market during their stay in Switzerland.

Regards and Best Wishes to all.

Noel Fisher, 151 Hampden Street, Hokitika, New Zealand. Ph/Fax (03) 755-7548, E-mail noelfaye@xtra.co.nz

ONE SIDE OF PAPER INSERT

(over)

Helpful Hints

Fidelitone* Recording Wire, wound on standard size spools with plastic leaders at each end of the wire is immediately useable on wire recorders which have phonograph record turntables. Cut off the outside plastic leader for use on recorders that do not have phonograph turntables.

If recording head gets dirty (noticeable if unusual noises develop) use small brush or dental floss, soaked with carbon-tetrachloride, to clean same, by brushing or passing floss through open gap of head.

*T. M. Reg. U. S. Pat Off.

(over)

OTHER SIDE OF PAPER INSERT

(over)

If wire should break—cut out kinks or tangled section using regular scissors. Tie ends with square knot (see figure below) and pull tight.



Trim ends close to knot. Knots properly tied and trimmed will pass through open type recording heads without interfering with recorded program.

(over)

WIRE

PLASTIC LEADER

RECORD LABELS FROM LARRY SCHLICK

King and Queen Vertical Cut 1916-1917:

Without the help of Kurt Nauck's new publication we would not have known anything about these two records. These records appear to have been manufactured by The Majestic Talking Machine Company around 1916-1917. They were vertical cut and originally seven inch discs which retailed for 25 cents and a paper label nine inches for 50 cents was also produced. To quote Kurt: "The last few marketed by The King Talking Machine Company, 11 West 25th Street, New York" but about these he knows nothing.

Schlick's Record Labels:

1540 Brewster Avenue, Cincinnati, Ohio. Further information would be appreciated.

Supertone Lateral 1928-1931:

Manufactured for Sears Roebuck and Company, but was first manufactured by Capitol Roll and Record Company. This label changed masters many times. For those who are really interest, we suggest you obtain 'American Labels' by the Naucks and read all about it.

AMERICAN RECORD LABELS AND COMPANIES

An Encyclopedia 1891-1943 by Allan Sutton and Kurt Nauck.

This is a well put together book of 417 pages just filled with information on Record Labels. The information is in alphabetical order and covers almost all the companies who produced flat disc records in the United States of America.

The first fifteen pages gives the history of the disc record and the next 233 pages covers labels. This is part one, part two covers the companies and gives the reader a vast amount of information on not only the well known but not so well known companies.

There are no illustrations but a CD ROM on the back which will reproduce 1000 full colour labels. Printed by Mainspring Press, Colorado. This volume is available from Kurt and Diane Nauck, 6323 Inway Drive, Spring, Texas, U.S.A. Price \$65U.S. post paid. \$77U.S. post paid, foreign addresses.

CIGARETTE CARDS

In New Zealand we received cards in cigarette packets, cocoa tins and packets of porridge, Weetbix and Kornies. This is a photocopy of a colour "Wills" cigarette card, (see explanation in next article about the reverse side of the card).

Collection of Cards:

This is part of a photocopy of Larry Schlick's card and stamp collection. Tin foil is a cigarette card from Wills. Edison the man is an Ogdens Guinea Gold cigarette card, Edison with cylinder machine is from a tobacco card. Bottom left — a postage stamp as is also the next picture. Last right a Cocoa Card.

FAMOUS INVENTIONS

This information printed on back of Wills Cigarette Card in illustrations.

Famous Inventions, No. 39, Edison's Kinetoscope. The Cinematograph is really a development of the "Zoetrope," or "Wheel of Life." In 1877 E. Muybridge obtained successive pictures of a running horse by means of a row of cameras, but the first practical moving picture apparatus was invented by Edison in 1890. In 1892 he brought out the Kinetoscope, a combination of photography and electricity, by means of which the voice of a phonograph worked synchronously with the actions of the figures projected on the screen.

The following taken from two long playing records. These are now hard to find in New Zealand but are well worth while if you enjoy country music.

RECORDS I PLAY

COUNTRY SONGS, Cole Wilson and his Tumbleweeds

Through the medium of the radio and gramophone recordings, Cole Wilson and his Tumbleweeds have become household words in thousands of New Zealand homes in the past few years, but few of their admirers have realised that they are not only a phenomenally successful musical combination but are a happily married family group. All members of this talented quartet were born in Dunedin, began their early musical training there and in the late nineteen forties first got together as a team. Performances on stage and radio were quickly followed by recording dates and the group were soon known from North Cape to the Bluff. Several years ago came the step which cemented a musical partnership into a matrimonial partnership. Leader Cole Wilson married one of the vocalists, Myra Hewitt, while Colin McCrorie married Myra's sister, the leading vocalist of the dual combination, Nola Hewitt.

It is a grand tribute to Cole Wilson the composer that five of the eight songs on this record are from his pen. Cole's interest in composing dates back to his school days when such composer/singers as Tex Morton were popular favourites. He maintained his early interest when he worked on a sheep station and later in the engineering trade, experimenting and improving his technique all the time. A spell with the Air Force in the Solomon Islands brought Cole valuable contacts with touring American celebrities from whom he picked up many tips on theory and harmony. Back in New Zealand after the war, Cole Wilson got together his Tumbleweeds group and was at last able to present his own songs in the manner he wanted. That the public have taken a liking to his compositions is evidenced by the large sale of his recordings, and this present selection should be no exception.

This anthology begins, fittingly, with the pioneers of recorded country music in New Zealand, Cole Wilson and his Tumbleweeds. The group, comprising Cole Wilson, Colin McCrorie on Hawaiian steel guitar, Bill Ditchfield on bass, plus two talented singing sisters, Nola and Myra Hewitt, began recording for the now defunct Tanza label in 1949 and the initial sixteen tracks which followed are today prized collectors' items. None surpassed in quantity of sales as did their second release, 'Maple on the Hill' (which was indeed to become their vocal trademark); it sold in excess of 80,000 copies, an unequalled sales record for many years. Thirteen years earlier the song had brought similar disc fame for Mainer's Mountaineers, one of the most popular of the early American string bands.

Cole Wilson and his group went on to make a succession of best selling albums and innumerable radio broadcasts and stage appearances and they have been afforded almost the same aura of respect in this country as Hank Williams and his Drifting Cowboys attained in the U.S.

in their heyday. Another popular Tumbleweeds request, also included on this album, is 'Mother, Pal, and Sweetheart', a sentimental ballad forever associated with Australia's Singing Sweetheart, the late June Holms, whose recorded output regrettably was limited to one brief recording session in the early '40's.

Supplied by Walter Norris

MENLO PARK POST OFFICE SELLS FIRST EDISON STAMPS



Extra help was needed at the Menlo Park post office today to handle the demands of stamp collectors for the stamp honouring Thomas A. Edison. One of the first purchasers was William Bogan, seventy, of Metuchen, a member of the original Edison staff that worked fifty years ago at the Menlo Park laboratory of Edison on the first electric bulb.

Taken from Newark Evening News, June 1929

POINTS FROM LETTERS

The following letter is from Ron Corbett of Australia:

I really enjoyed issue 35/2, Mike Tuckers article on Australian Cylinders and Keith Langfords Class M Electric as I have a similar story on obtaining mine.

Your enclosed slip on the Edison Portable, this is not the P1 or P2 and for want of a name I refer to this as the Australian version as this is the type that turns up here, I know of five.

Donely's Swap Meet, how Larry Schlicks photos of the Victor/HMV wooden horns has some of us frothing at the mouth. Are these original or reproduction horns and please you must state the price. The caption is certainly ambiguous.

POINTS FROM LETTERS

This letter is from B. A. Williamson, 157 Childwall Valley Road, Liverpool L16 1LA. England.:

Judging from the few that turn up, Edison Diamond Discs made very little impression on the British record market. Further, if you take into account the stories I heard many years ago from old record collectors, that after 1930 several record shops had heaps of them at one shilling a time, and this must represent some sort of proportion of those that turn up. It is also interesting to note that I have seen a considerable number of DD Phonographs, like my own bearing a retailers plate indicating it was sold by Walsh of Blackburn. My suspicion is that these machines were also offered for sale 'post-mortem'.

I attended what was somewhat pretentiously called a "Communications Fair" recently which boasted the usual wide selection of 'botched up' and 'very ordinary' gramophones and phonographs together with an occasional item of interest. I have little or no interest in old radios but the admission and parking charges to the function were such that I felt compelled to look at some of the wireless stalls and particularly at the related brochures, advertisements etc. which seem to be much more common than the paperwork related to gramophones and phonographs. Imagine my surprise when I came across an Edison catalogue supplement.

From the heading 'Records Issued from August-October 31, inc., this is clearly a November supplement and a little investigation determined it was 1926 although the painful "Edi-smiles" could be from any year, Anno Domini. There is no mention of the Long-playing records which, according to Frow were issued in October 1926 although Tin-foil to Stereo refers to them as from 1927.

Bearing in mind that lateral record companies had been issuing recording electrically a little over twelve months and were adventurously moving into good recordings of large concert and light orchestras with top rank soloists. They were consolidating their popular range with the bands of Whiteman, Lewis etc., singers of the calibre of Cantor, Jolson, Tucker and even a new boy named Crosby and bringing the new sounds of Armstrong, Morton etc. The artistic level in this supplement hardly stands up by comparison, Carl Flesch is said to have been outstanding but on one else seems to have fallen over themselves to obtain his artistry and none of the others are of any consequence.

My own Console LP phonograph takes up a lot of room which is hardly justified by the amount of playing it gets. I find the artistry abysmal but I also find the quality of the records so variable. The best are superb but so many are far from the beat and a good many are unlistenable. When I say this, Edison enthusiasts usually leap to his defence and claim that, except for records dating from the wartime period starting in 1914, the others are all superb, but this is quite contrary to my experience. I find many records from the twenties which are uncomfortably noisy and I have made extensive examinations of the grooves and found no significant damage. I can only conclude that the Quality Control in the 1920s was very poor and the problems of producing and using the synthetic plastics to a consistently high standard were quite beyond the technology of the time. I do wonder why Edison used this plastic on the discs and the superbly processed celluloid on the cylinders. Why did he not produce disc coated with Blue Amberol type celluloid?

I note that at the end of the Edison record era in 1929 the company estimated that they had

produced some twenty million records which at first glance seems a lot but this number pales somewhat when you take into account that several lateral cut discs of this period sold over one million copies each. Sales of lateral cut discs in this period seem to have staggered up and down during the twenties but reached 100,000,000 in at least one year. I have little idea just how many lateral cut discs were sold in the whole of this period but it seems that the Edison record sales are an extremely small percentage, possibly less than 3% of this total. Perhaps it would be valid observation to say that they made little impression anywhere.

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 3)

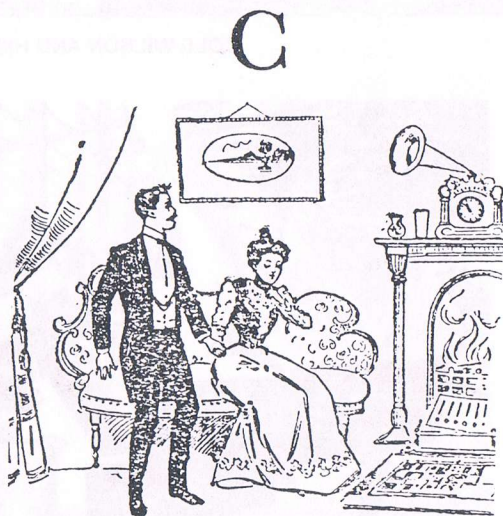
He could fuddle with the key hole to his heart's content. No one to chide him as he hangs up his shoes on the hat rack. No one to eye him coldly as he tries to take off his shirt before removing his collar. Only himself to blame if he disturbs the sweet slumberer. Oh why doesn't some good friend of humanity step forward and announce the long-delayed-gentle-voiced talking clock!

Then the alarm features of the new clock. Full of possibilities. The commuter could arrange a talking record which announced, promptly at 7.28, "Come Jones, time to go-time's up. Don't eat the rest of the sausage-remember the last time you ran for the train-don't do it again-hurry up-hurry-you ought to be at the door now - goodbye." How much more expensive, coercive and explicit than just one stroke of a bell meaning half past seven! Result, Jones would catch the 7.43 every morning, without churning up his coffee, and without barking his shins on the bottom step of the last car.

At night too, when young Smith came to call on Clara, Jones could go to sleep with perfect content; knowing full well that at the reasonable hour of 10.52, his Phonograph Clock would start off with a fitting preamble, whereas and resolution, advising young Smith "It's time to be gone."

Young man, come again, come often but just now it's time to be gone." Young Smith would be surprised, perhaps. That's what the New Clock is intended for. Next time he stayed late, he'd go surely before 10.49; for he wouldn't know what other little pleasantry the clock would work off on him. That would be the beauty of the thing; a new and different alarm could be prepared for each particular event, thus keeping the novelty always fresh.

It's the novelty that quickens the pulse and stirs the blood.

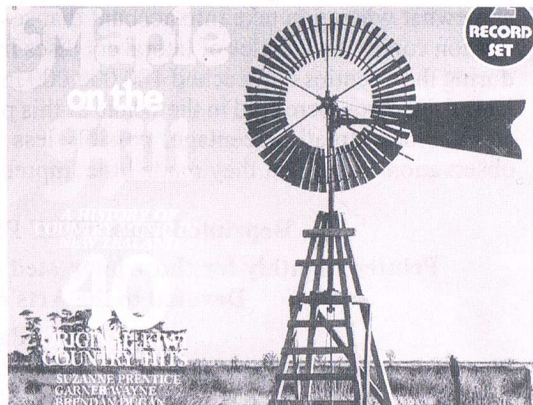


C is for CLOCK
With a Phonograph Horn,
Telling young Smith
"It's time to be gone."

To be Continued.

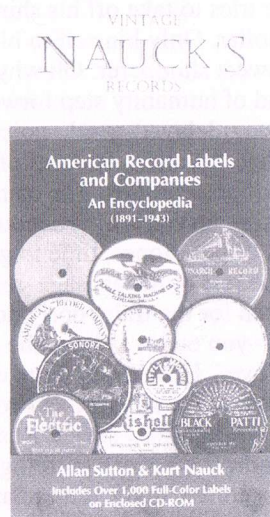


COLE WILSON AND HIS TUMBLEWEEDS



VOZE & SONS PIANO

L SCHLICK



L SCHLICK

THREE RECORD LABELS

NEWS ITEM

Filming 'JUNK' last month has led Derek Cockburn to a number of discoveries. In a general round-up of activity, his first port of call was to the well maintained Pier Lodge in Lonsdale Street, New Brighton, Christchurch, N.Z. Formerly a Nunnery it is now a B & B with a Museum on the ground floor. You can inspect everything from a Policeman's helmet to a Penny-farthing cycle. The display of French, German, English and American made clocks and early pocket watches is extensive.

Another collectors museum is at Kumonin, Elizabeth Avenue, Rakaia, South Canterbury. N.Z. William Airey, a former rabbitier, fruit-packer and house demolisher, runs this tidy? domain. You'll be amazed and staggered by this collection of just thirty years – mincers to miners' gear, even a coffin – in what could only best be described as "Now, that's a real bloke's shed" and you'll laugh at his captions, and continue laughing homeward.

For those of a film-buff nature, a visit to congratulate Howard Patterson's new cinema in Leinster Terrace, Lincoln, Canterbury, N.Z., is a must!!! Attached to the rear of his garage, it's very good and seats 12-15 very comfortably. I enjoyed the wide screen too.

But watch for the opening of the new McQuarters' Family Sound and Movie museum in Morris Road, Ashburton, South Canterbury, N.Z. It's impact is tremendous. Placed around the walls are early radio sets, record players from Edison cylinder days and tape-recording machines. There are two furnished and functional sound studios, a control suite and a television camera. Near the entrance is a working model of a Fire-engine, rows of still cameras with mounted movie cameras and projectors in all gauges. These include Agfa, Keystone and Bell & Howell brands. At least 20 of the 50 projectors are of 35mm theatre origin. Brands include the restored Neutrodyne, Simplex, Ernemann (the German made water-cooled machine) and Kalee models, lit by rectified carbon-arc. At present, the theatre has seating for 29 with top quality sound and wide screen facility. Simply, it has everything and is well displayed. Peter Mac is your host. Request showings of the early Cinesound reviews and Movietone Newsreels to re-acquaint your memories of the past.

Supplied by Derek Cockburn

HOW THE EE DEPARTMENT BURNED DOWN MU

Professor Benjamin F. Thomas, the father of electrical engineering at the University of Missouri, and his students Academic hall for electric lighting sometime in 1882. Apparently EE students were responsible for operation of this facility. On the evening of January 9, 1892, a fire, probably caused by an electrical short or overloading, demolished what was then most of the University of Missouri. The MU Columns which are still a prominent monument on the main quadrangle of the MU campus, are all that remain of the early campus. Although this was a great tragedy at the time, it resulted in the campus expanding from a one building college to a many building university.

In 1882, even before Edison put into operation his Pearl Street lighting station in New York City, we find Thomas endeavoring to get an appropriation for the purchase of an Edison dynamo and of Edison lamps to be studied by his students. He was not successful, however, in his efforts, and President Samuel Spahr Laws appealed directly to Edison. President Laws had been president

The "Avonia" Gramophone

MODEL 9G.

Finished as Mahogany

£19.10/-

Finished in Oak

£22.10/-

18ins. wide, 28ins. deep,
41ins. high.

The full floating amplifier has been specially constructed for this Model, and is entirely without metal fastenings, fully impregnated with patent lac, known, to commence, making it directly resonant, and reproducing the music without metallic vibrations. There are a 12-inch turntable, double spring motor, needle cup for steel and sapphire needles, special tone arm, and reproducer. Finished in oak, see colour as in Range as Mahogany. The lower part of the cabinet fitted with sliding shelves for safe keeping and ready access of records. The finish is very fine and worthily comes up to the standard of the manufacturers of high-grade furniture.

Every possible type of Gramophone is in the Show-room, all prices so low that they will suit all markets.
FROM £1.10.0 to £100.0.0.



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T AIRS



MEXICO STAMP



AVONIA (RANGIORA EXAMPLE)

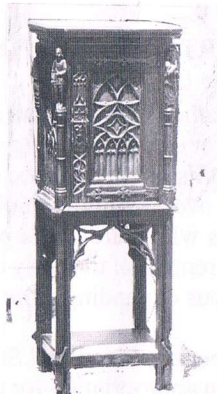


EDISON BATTERY



LITTLE WONDER

L SCHLICK



COLUMBIA ELECTRIC GRAMAPHONE



"SOLD"

of the gold exchange in New York and had given Edison his first job fixing a crude ticker tape machine, invented by Laws, for reporting gold exchange prices. Improvement in this original "ticker tape machine" by Edison eventually lead to the stock market ticker tape which Edison is credited with inventing.

In the spring of 1882, shortly after the Pearl Street station was put in operation, Edison presented to the University through President Laws a dynamo of his manufacture and some incandescent lamps. This machine is still kept in operating condition in the electrical engineering building at MU. Thomas still had the problem of driving this dynamo. Although steam was available, a steam engine was needed. Thomas eventually obtained the loan of a steam engine from Messrs. D. June and Company of Fremont, Ohio. This equipment was set up in the basement of Academic Hall, and on January 10, 1883, Thomas gave a public exhibition of incandescent electric lighting in the presence of the Board of Curators.

At the request of the Board and the president, the Chapel of Academic Hall was wired for incandescent lighting by Thomas and his students. Using a cluster of incandescent lamps and a powerful reflector, he was fond of throwing a beam of light from the top floor of Academic Hall across the length of Eighth Street. Referring to this, the 'Missouri Stateman' of January 19, 1883, gives the following account:

"An electric light placed in a window at the University last Saturday night, illuminated the entire street from the University to the Courthouse and attracted a great deal of attention".

To be Continued
Supplied by Don Tillmanns, U.S.A.

MONEY, MONEY, MONEY

A builder who inherited his parent's Lyttelton home was shocked to find that his father had kept more than \$58,000 in cash hidden in a tin there. He attributed the cache to the distrust of banks that afflicted many old folk who lived through the Great Depression. Later he was tinkering with his parents' old gramophone, which refused to play. An old plastic bag inside was found stuffed inside, which contained \$1000 in cash. A comprehensive search of the property produced three more bags containing a further \$3000. Our builder could not help smirking at the thought of the friend who had ummed and aahed about paying \$100 for the old gramophone.

It all goes to show, always look inside what you buy, sounds like the song of 'Granny's Old Arm Chair': Editor.

Taken from "The Press" Christchurch, N.Z. 1/6/96

ADVERTISEMENTS

Wanted:

I have a Standard model 'A' with a 2/4 minute attachment. Missing is the top most idler gear; it measures just under 9/16ths of an inch. outside diameter and approximately 5/16ths of an inch wide. If you have a box of bits I'd really appreciate a look through them to finish this lovely machine off. Please phone (06) 878-6876 Collect or write to: Digby Young, 409 Tomoana Road, Hastings, New Zealand.

Wanted:

Spring case and spring for Columbia BV (Trump). Please contact: Sam Everitt, 14 McCowan Street, Ashmore, 4214, Queensland, Australia. Phone (07) 55391819.

Wanted:

Phonograph head wanted for Standard Model C or H complete. Please phone Fred Vuleich, New Zealand. (09) 408-7324.

Wanted to Purchase:

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.

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., Asia and South Pacific \$28.00; Rest of the World \$32.00; We take Visa, Mastercard and Bankcard. Write to: The Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (+61-8) 8261-9953. E-mail: etaylor@granite.com.au

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