



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

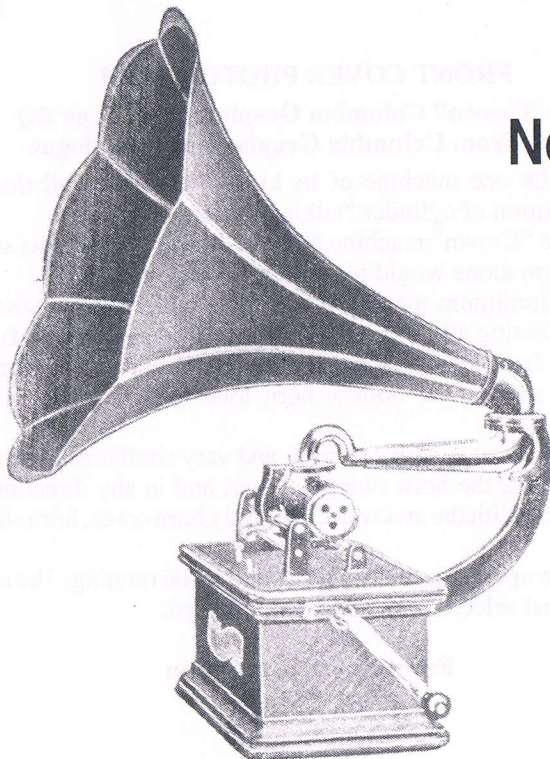
**SECRETARY:** Mrs L. Drummond,  
P.O. Box 5175,  
Papanui,  
Christchurch,  
NEW ZEALAND.



**MERRY CHRISTMAS FROM  
ALL OF US TO ALL OF YOU**



**No. 41**



*The "Crown" Columbia Graphophone, Type BQ*

## FOR YOUR INFORMATION

We seem to live in times of change — the fall in the value of the New Zealand dollar is going to have a lasting effect on imports and exports. Petrol and diesel are the first imports to rise.

We are grateful to those members who have sent material for us to use, some of which is included in this issue.

*Walter Norris, Editor*

## SECRETARY'S NOTES

This year has seen a large volume of orders for members' parts requirements being despatched and we have had numerous letters complimenting the Society on the quality of parts and packing which we appreciate.

Members are reminded that unless subscriptions are up-to-date no further magazines can be sent. If you have a separate notice attached to your magazine please take note.

After some 25 years as Secretary of the Society I have decided to retire from the position in the near future and whilst I am looking forward to enjoying travel, other interests etc., I would like to take this opportunity to thank members for their continued support and friendship over the years. Bill and I have had the pleasure of personally meeting some members and we have really appreciated their thoughtfulness and great hospitality

*Lyndsey Drummond*

## FRONT COVER PHOTOGRAPH

### The "Crown" Columbia Graphophone, Type BQ taken from Columbia Graphophone Catalogue

The "BQ" model is the one machine of its kind. It embodies all the latest and greatest improvements in the evolution of cylinder "talking machines."

The compactness of the "Crown" machine alone is enough to make its success.

The Aluminium tone arm alone would place it in a class by itself.

It is a scientific fact that Aluminium metal has the remarkable quality, when used as a sound-conveyor, of wholly eliminating all false vibrations and producing a soft, full, perfectly natural tone, impossible to obtain from any other metal. The Aluminium Tone-Arm on this new model does away entirely with any of the hollow horn tone that is unavoidable in the ordinary construction.

This model "Crown" machine is very compact, and very similar in general appearance to the Columbia Disc Graphophone, the horn swinging over, and in any direction above the cabinet itself, and wholly dispensing with the awkward, unsightly horn crane, horn stand, and rubber tube connection.

The motor is noiseless in operation and can be wound while running. The cabinet is beautifully designed, made of the finest selected oak and hand polished.

## Front Cover Illustration

1908

COLUMBIA

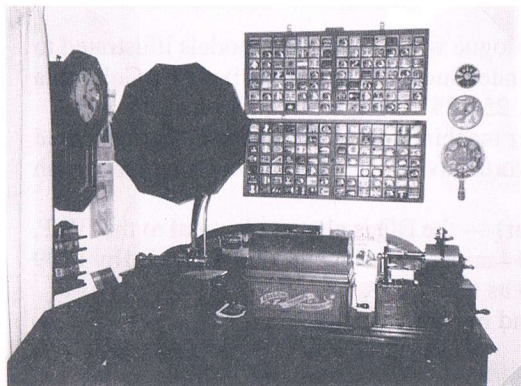
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Model BQ

The "Crown" (Rex)

For us this must be the last of the Columbia cylinder phonographs that we have an illustration



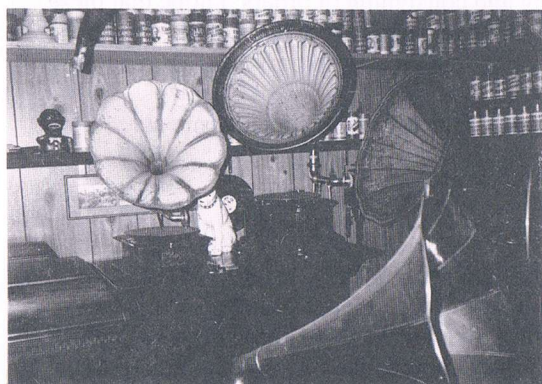


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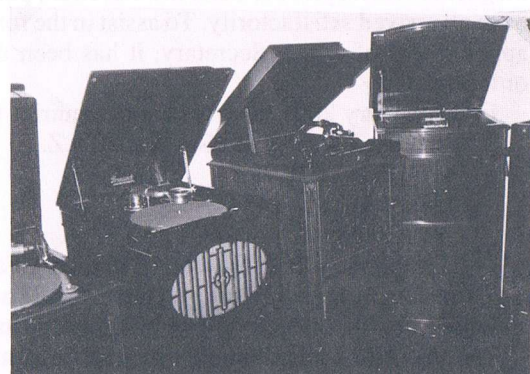
COCK'S COLLECTION



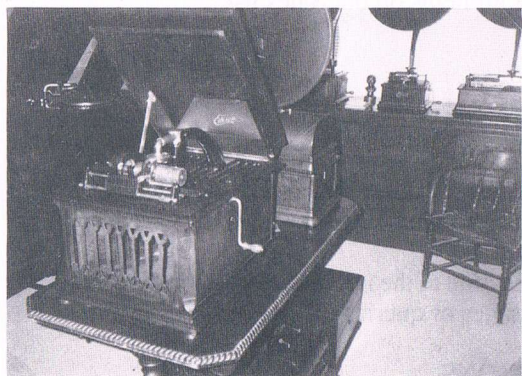
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No 3



No 4



No 5



No 6

of. Our illustration is taken from an Australian Catalogue which claims all models illustrated to be the latest 1910 model of the Graph-o-phone cylinder and disc sold exclusively by Columbia Phonograph Co. General, Australian Headquarters, 255-257 George Street, Sydney.

Since we started this series on Columbia Cylinder machines a very nice volume has appeared on the market which is most informative, and well worth having, namely 'Columbia Phonograph Companion, Vol. 1 by Howard Hazelcorn.

To quote from this beautiful volume (all in colour) — the BQ is almost identical to the BKT, (see Vol. 34, Issue 2 Phonographic Record) the 2 and 4 minute attachment could be added by 1909 and that some European catalogues refer to the BQ as the "Rex".

This model is among the rarer models to be found in New Zealand.

*Walter Norris*

### **IMPORTANT NOTICE RE PARTS, BOOKS, POSTERS ETC.**

For some time now, I have been arranging store-keeping of the Society's parts, books, magazine backcopies etc., and the selection, packing and consigning of orders. I hope that these have all arrived satisfactorily. To assist in the forthcoming reorganisation that will occur with the appointment of a new Secretary, it has been decided to make a temporary change regarding ordering.

From January 2001 all orders and enquiries for parts should be sent direct to me at:

Vintage Phonograph Society of N.Z.,  
P.O. Box 15-002,  
Christchurch,  
New Zealand.

Telephone (03) 389-0046 (Evenings), Fax (03) 389-8046 (Any time).

To ensure prompt delivery, payment should accompany orders. Please include packing fees as specified, for horns. You will be billed for postage/freight after the parcel has been despatched.

We have had a small number of steel "Morning Glory" horns manufactured, as suited to the HMV Monarch Senior type gramophones. Excellent replicas, supplied in grey undercoat and are priced at \$NZ120.00 + packing fee \$10 each. As they are too big to post, they can only be sent by Courier.

At time of writing, we have reasonable stocks of all items on our Sales list.

With Seasonal Greetings to all.

*Tony Airs, Treasurer*

### **EMAIL CONTACT**

Do you prefer to contact us by email?

Recently we have had a few enquires from members asking if we have an Internet email address. We have set one up for the convenience of those members who wish to contact us in this way. The address is: [nzphonosociety@hotmail.com](mailto:nzphonosociety@hotmail.com)

Please note that we do not have a permanent connection to the internet, however we will make a habit of checking for email correspondence, messages or queries on a weekly basis.

### **ILLUSTRATIONS**

We have been sent some interesting photographs by Mr A. Cocks collection in Australia. With these he has sent us no information, hence we have had to guess the makes of the models. Some





No 1

DONELY'S SWAP MEET - SCHLICK'S PHOTOS



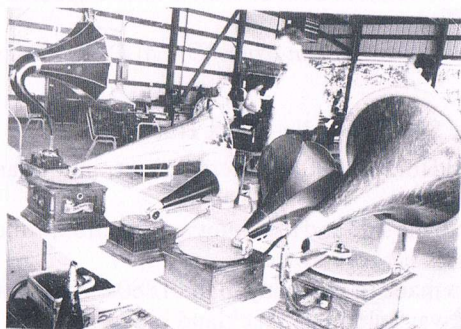
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No 5



No 6

of these we consider rare in New Zealand but a little easier to find in Australia. We have numbered the photographs.

### **Cocks Collection:**

No. 1, An early Edison 5 inch concert, this model has the little drawer in the front.

No. 2, A Pathé Consul, quite rare in New Zealand. Edison Diamond Disc Chippendale official Laboratory model.

No. 3, Three overhorn disc machines.

No. 4, Brunswick consul with a double ultoner reproducer; next to the Brunswick an Edison Amberola IA.

No. 5, Amberola V, another uncommon Edison model in New Zealand.

No. 6, Diamond Disc. This is also an uncommon model diamond disc. Uses the same case as the Amberola IA: drawers to hold diamond discs and a different model motor.

### **Large Polyphone:**

This machine was put up for sale by auction in Dunedin and was given the name of a rare phonograph which it wasn't. We have two illustrations, one from the Otago Daily Times and one taken for the internet before the sale and supplied by David Peterson (see press report).

#### **Phonograph Auction Highlight, by Mark Hotton**

It is not compatible with DVD, you cannot play video games on it and it does not have surround sound.

However, a 19th-century "entertainment system" is expected to sell for between \$8000 and \$12,000 at Plumbly's art, antique and collectable auction tomorrow.

The auction's highlight is an antique penny-in-the-slot polyphone phonograph with 15 discs, including classic hits, Shall I be an Angel Daddy? and The William Tell Overture.

The German made hand-wound machine from the 1880s is possibly the world's first jukebox. It works on a similar principle to a music box.

Auctioneer Trevor Plumbly said the polyphone had been owned by a Dunedin woman for "many years" and could have originally been used in either a penny arcade or in a tavern. It was a rare piece and he had seen nothing like it in the past 30 years, he said.

Other items in the auction include a Wedgwood plate, "Fairylund Lustre", which was expected to sell for between \$2000 and \$3000, a watercolour of Tomahawk Beach by George O'Brien and a watercolour of Mount Turoko by L. W. Wilson, both of which were expected to fetch a high price.

*Taken from "Otago Daily Times"*

#### **Rare Phonograph Sells at Auction for \$10,000 — by Mark Hotton**

A rare penny-in-the-slot polyphone phonograph sold for \$10,700 at yesterday's art, antique and collectable auction at Plumbly's.

Auctioneer Trevor Plumbly was delighted with both the sale and the "buoyant" auction, which was attended by about 300 people, the auction house's biggest crowd.

The polyphone phonograph, believed to have been made in Germany in the 1880s, came with 15 discs and is possibly the world's first jukebox. It was sold to an Auckland bidder.

Prices for other items included \$5000 for a Wedgwood plate, 'Fairylund Lustre', \$7700 for a watercolour of Tomahawk Beach by George O'Brien, \$650 for a World War II German army helmet, \$4000 for a colonial kauri sideboard and \$1300 for a 1930 Shelley tea set.



### **Still a Jimmy Shand fan:**

Rangiora Scottish country dance music enthusiast Bill Scott has returned from his latest trip to Scotland with a personal memento from the great man himself — Jimmy Shand.

Half a century ago music by accordionist Jimmy Shand and his band was a big part of the popular music scene in New Zealand, and Bill Scott has always been a big fan.

Although New Zealand born, Mr Scott had Scottish parents and is an accordion player himself, and has visited Jimmy Shand on a number of trips he has made to visit relatives in Britain.

On his latest trip, Jimmy Shand presented him with a signed photograph carrying birthday greetings.

Mr Scott visited Jimmy Shand — now Sir James Shand, MBE, aged 92 and very frail — at his home in the Scottish town of Auchermuchty.

He also appeared at an accordion evening with Jimmy Shand at the nearby Leatham Village hall, at which visitors were required to play a piece on their accordions and tell a Scottish joke.

As usual on his trips to Scotland, Mr Scott had his accordion with him and was able to take part both musically and with a joke: “How do you torture a Scotsman?” — “Tack his feet to the floor and play a Jimmy Shand record.”

*Taken from “The Outlook”, a small Rangiora newspaper.*

### **Sterling Motor Fan:**

Alcohol Fan also belonging to Charlie Hummel and for sale at \$10,000. Larry Schlick states it is odd to heat the bottom to be cooled by the top. Sterling motors are also hard to find.

### **Shaving Machines:**

The top machine is an Edison spring driven business machine which shaves, plays and records. The other machines are nearly all shaving machines, all from Schlick’s collection.

### **The Hamilton County Bluegrass Band:**

The members: Alan Rhodes, Guitar and lead vocalist who also plays banjo, auto-harp, mandolin and fiddle. Paul Trenwith: Banjo, who also plays guitar and auto-harp. Dave Calder: Mandolin, sings tenor and also plays guitar. Len Cohen: Mouth-harp, sings bass and also plays guitar. Colleen Bain: Fiddle. Sandy McMillin: Bass, also plays guitar and mandolin.

Alan Rhodes, a mechanic, and Paul Trenwith, a draughtsman, live in Hamilton. On hearing Flatt and Scruggs they graduated towards the end of 1965 from run-of-the-mill folk to an interest in Bluegrass. The following March they ran into Dave Calder, a student at Auckland University, and they conscripted him into playing mandolin. A few months later, Len Cohen, also at Auckland University joined the trio with a mouth-harp and a bass voice. Last September the group met up with Colleen Bain from Wellington. She was then a classical violinist with an L.T.C.L. doing a specialist music course at the Hamilton Teachers College; she is now an avid mountain-style fiddler. The bass-player is Canadian-born Sandy McMillin, who is also a student at Auckland University. His accent lends a touch of authenticity on stage.

The Hamilton County Bluegrass Band is amateur in the full sense of the word and it claims that its members are scattered over a wider area (when not playing together) than any other Bluegrass group in the South Pacific.

### **Tanza Record Label:**

This is the original recording of “Maple on the Hill” — see last issue dated 20/9/1950. These were 78 speed recordings and sold by Columbia in New Zealand.

### **Small Electric Fan:**

Belongs to Charlie Hummel, asking price \$6,500; was in Donely’s swap meet.

### A Nice Find:

Early this year I came across a miniature gramophone complete. Which had been resting in a cardboard wine box for about 25 years after it came from a dealer at Gilgandra. It is a Homophone made by Home Recreations at 388 George Street, Sydney. The surround around the name is the same as the Salonola also made by Home Recreations. I have seen a full-size Salonola and it looks like the baby. It measures 232mm wide, 335mm deep and 400mm high. It has a 250mm turntable which has to be removed to close the lid. It has a single spring Thorens motor and the speed control is on the right hand side in front of the winder. The cloth on the front is imitation as is the strip down the front to look like the doors and the tin horn faces the floor at the back. It only required the case to be refinished. My friends suggest it was a working display model and I would be pleased if anyone had any more info they could contact me at P.O. Box 25, Pleystowe Q.4741 or E-mail: thomarke@mackay.net.au.

*From Rod Thomson, Queensland, Australia.*

### Donely's Swap Meet:

Six photos which Larry took and supplied to us. He sends us numerous photos of the Donely's Swap Meets but it is impossible to fit them all into the one magazine so we try to spread them out.

No. 1, Victor Record sign \$345. Nipper Bank \$145. Victor Model O.

No. 2, Graphophone Grand, model HG with six foot horn and stand — complete outfit in mint condition, asking price \$15,000 and this is complete with cabinet and 45 five inch Edison Concert cylinders.

No. 3, Columbia AJ with correct leather elbow and screw plate; all original \$2,000. From left to right — Columbia AC thread drive \$500. Puck thread drive also \$500. Columbia QC \$400.

No. 4, Another view — this is the same lot of machines only taken from top to bottom.

No. 5, Edison Fireside with cygnet horn \$1,950. Next to it is a Columbia AH with brass horn. Victor R - \$900, and a Standard.

No. 6, A booth of automatons, some original and some reproductions.

### RUSS CONWAY DIES

British pianist Russ Conway, one of the Queen Mother's favourite entertainers, has died at age 75, after a lengthy battle with stomach cancer. Conway sprang to fame in the 1950s and 60s and scored 20 British chart hits

*Taken from "The Press" Christchurch, November 2000*

### PRESIDENTIAL PERSIFLAGE

Here I am once again wearing the presidential lid and a bit uncomfortably at that. David Peterson did such a good job that we were very sorry to see him retire but the constitution stipulates no more than two consecutive terms so David it could not be. After various well-qualified local members came up with reasons why they felt they could not be president, I agreed to have a crack at it for the umpteenth time. The difference this time is that we are facing change with Lyndsey Drummond's retirement. I will be relying on the wise counsels of the Committee and other members to help get us through this transition. It did not occur to me to resign immediately so David could stand again but this idea was not well received...

On a more personal note, I appreciated the sympathy from friends on the recent death of my mother at the age of 86. Mum was a tremendous help when I was a schoolboy with dreams of collecting old phonographs. Before I ever saw an Edison machine, I had built up a mental picture



from her memory of life at Fairton in the 1920s and the family's keywind black Gem and its big floral horn and floor stand. She recalled a cylinder that went, "There once was a man from Nantucket, who kept all his cash in a bucket. But his daughter, named Nan, ran off with a man. And as for the bucket — they tucket." When I fell for a scruffy red Gem in Century Dealers, Dalgleish's long-gone antique shop in Papanui Road, in 1964, Dad was sympathetic but, "There must be thousands of those things around". Mum took the view that there might not be any left by the time I was earning a salary so she persuaded Dad to buy the Gem and went on to buy many machines for me. One day in November 1969 I biked into town after school to meet her in the doorway of Anderson's auction rooms. She was guarding a pile of goodies from the estate of Ernie McKay including the Edison Concert for which she had had to pay the extravagant sum of \$180. When I turned up she trotted off to get the Mini so we could get the loot home. Of all the things she helped me get, her favourite was the 15 $\frac{1}{2}$  inch table model Polyphon which turned up in 1966. Even though it was missing its spring and other motor parts and its case was incomplete and riddled with borer, the comb and leads were good and a decent sound could be produced by carefully pulling a disc round against the pressure of the governor. My own funds were about enough for this one as we paid £3 — the owner felt that £2 was not quite enough, not with the 22 discs. Great days.

In later years Mum enjoyed catching up with Society members at the annual pre-Christmas dinner. It is not that many years ago that, on the occasion I was unable to attend, she drove her red Lada from Lincoln to the Sandridge Hotel in Beckenham, Christchurch so as not to miss the event. She gave up driving at aged 85 and was failing in the last few months but was looking forward to our dinner as usual. She will be fondly remembered.

*Gavin East*

## RECENT AUCTIONS

Plumbly's auction rooms in Dunedin recently sold an upright 19 $\frac{5}{8}$  inch Polyphon. These machines do not often come up for sale in New Zealand and this one even made the national TV news. It appeared to be a style 104 in oak. As is common with upright Polyphone, the pediment and feet were missing as was the damper and starwheel brake assembly. The pressure bar rollers were built up with tape, some teeth were broken and the motor cover was absent. All in all a tired machine which made a lot of bangs and clanks when playing, but nothing wrong that could not be fixed. There was serious interest from a Christchurch collector and we pundits (ahem) thought it was worth about \$6,500 considering what needed to be spent on it. In the event it sold for just on \$11,000 (including buyer's premium). The larger disc boxes are always popular, not just with collectors, and the exchange value of the New Zealand dollar puts this price on a par with that of a similar Polyphon sold recently in London. I understand the Dunedin machine is now in the upper North Island. I hope its new owners will bring it back to prime playing condition.

Another Dunedin-based auctioneer, Ron Proctor, assembles goods for occasional mammoth sales in Christchurch — mammoth by local standards, that is, with upwards of 1200 lots. Ron's last such extravaganza included a quantity of portables and other 78 machines from a private museum. Nothing to get wildly excited about, though I did spot a Brunswick Panatrope portable with the Brunswick "back to front" tonearm. Quite a cute machine even if it did weigh only slightly less than a cabinet model. I did not stay for the sale and nobody else on the grapevine saw it so I cannot report on what it fetched. Also in this sale were a Pathé internal horn table model (wrong soundbox and motor), a rough Edison Standard A (banner model) and the case, with transfer and ornamental handle intact, of an early Columbia disc machine, AJ I think but I admit that early



Columbia disc models are an area where my identification skills get a bit shaky. Although nobody round here desperately needed it, we agreed that one of us should secure it. I think it fetched \$110 and it is certainly now in safe hands.

The star item in Proctor's was the HMV 193 re-entrant, the first example of a 193 to appear in Christchurch as far as I know. There was virtually an informal meeting of the Society as we studied the monster. I do not think that anyone was all that impressed, especially when we noticed that the tonearm and No. 5 soundbox seemed such a poor fit — that is, the soundbox tracked too far forward of the spindle. I would be interested to know if this is a common feature of these models, it certainly stood out as “wrong” compared to a 163.

It was rumoured before the sale that the auctioneers had turned down an offer of over US\$2,000 on the Internet, so it was no surprise when the 193 was unsold and was last heard of being towed back to Dunedin. Cynical observers (who us?) reckoned everything in the sale had been tried on the Internet and there is no doubt that a great deal of business is being done outside traditional auction rooms and shops. Several local dealers are selling almost entirely on the Web and we have heard of a Lumière and a bell musical box going that way this year. It is a small world and an international market and there is nothing to stop New Zealand collectors buying overseas except that confounded exchange rate makes for a one-way flow from here to Britain and the US at present. Perhaps the US presidential impasse might change things?

*Gavin East*

## **PRESIDENT'S REPORT**

### **The Vintage Phonograph Society Of N.Z. A.G.M. 25/9/2000**

It is hard to believe that already another year has passed, with my two-year term as president of the Society concluding today.

One of the major events of this past year was our move from Ferrymead. It had been a possibility for quite a while, however when the time came it raised mixed emotions amongst members, particularly those who have been associated with the park over a number of years. I am pleased to report that we found secure premises for a reasonable price. The rooms we rent are proving ideal for storage of the parts on our sales list, and provide space that is warmer, dryer and lighter than was previously the case.

The successful Edwardian day first held in January 1999 was repeated again in January of this year. Once again a large number of people enjoyed reminiscing of days past, and the Society display was very popular with the crowd. It is to be repeated again this coming summer.

It is pleasing to advise that the Society membership is currently higher than at any other time since it was founded thirty-five years ago. Of our 240 members, a little over half reside in New Zealand, while the balance of the membership live in a number of countries around the world.

From a collecting perspective, it is pleasing to hear that rare and interesting machines are still being found in private houses, garages and sheds. Over the past 12 months an Amberola 1A, a Victor Electrola and an upright Lumiere have surfaced in Christchurch, all evidence that there are still rare and interesting machines waiting to be discovered. With modern technology and increasing use of the Internet, it is now easier than ever before for collectors to source machines and records that are available for sale all over the world.

I would like to record my sincere thanks to Walter Norris who does a superb job of putting the magazine together for us all to enjoy. Walter has been Editor of the magazine for 28 years, and the complimentary letters of appreciation that we receive confirm to us the fine job that he does



Tony Airs also deserves special mention and thanks for the time he puts into his role as Treasurer of the Society, and the many hours spent packing up and posting parcels of parts that have been ordered from members world-wide. Tony also manufactures a number of these parts, and the quality of his workmanship is superb. I believe that the increase in the number of orders being sent out, is evidence that the membership agrees.

Thanks also to all of the local members who attend meetings and assist with various activities, and to those who have made their homes available for our monthly meetings.

I would like to record my sincere appreciation to Lyndsey. As Secretary of our Society she does a fabulous job, and her assistance in so many areas over the past two years has made my role a much easier one! After 25 years in the position, Lyndsey has advised us that she wishes to retire from her position as Secretary during this coming year. Many of our local and international members know Lyndsey, and have corresponded with her regularly over the years. Members both here and abroad will certainly miss her.

My final note of thanks is to the entire membership for your support and interest, because without you the Society would cease to exist. I am grateful to have had the opportunity to serve as President.

*David Peterson*

### AUGUST MEETING

Held at the home of Walter and Hilda Norris, Swannanoa, on Monday, 29th August with eight members attending. Correspondence is always an important part of our meeting with several letters from members read out and discussed. It is pleasing to note that a small group of members from the Napier/Hastings area hold informal meetings from time to time, also a similar group in the Wellington area.

David Peterson showed photographs of a polyphon which was to be auctioned in Dunedin in the near future, Joffre showed some re-tuned organ reeds he had been working on, whilst Robert Sleeman showed and demonstrated a Poly portable gramophone in good condition — a recent acquisition, similar to a Guinea phone. Walter Norris had a variety, including a motor for a Mignon, an electric gramophone motor marked “Singer”, a large brass petal horn — ? for a cylinder machine, and a couple of early boxed Meccano sets — the gears and wheels of which were keyed rather than grubscrew locked. His final ‘find’ was a Calormeter and an orange peeler!

### SEPTEMBER MEETING

Our 35th Annual General Meeting was held at the home of John and Ann Hastilow on Monday, 25th September with 15 members attending. Our President, David Peterson read his report, commenting on a very busy year which included our shift from Ferrymead to new premises, our display at the Veteran Car Club’s ‘Edwardian Day’ etc.

Election of Officers: Patron: Joffre Marshall.

President: Gavin East.

Vice-President: David Peterson.

Secretary: Lyndsey Drummond had advised the previous President that she wished to retire at the beginning of next year (2001) but agreed to remain as Secretary for the interim period.

Treasurer: Tony Airs.

Committee: John Hastilow, Brian Reid, Robert Sleeman.

General business included the need to replace our Secretary and ways and means of assisting a new appointee.

To follow our Annual General Meeting, Walter Norris produced 'Press' clippings of the Polyphone auctioned by Plumleys in Dunedin in August.

Financial statement read, and accounts to be paid were discussed, then a large pile of mail read and discussed — one of our new members had discovered a long sought for record in a local shop, one of our Australian members had contributed an article for a future magazine, whilst other members had written complimentary messages of support for our magazine and quality of parts etc.

Lyndsey and Bill Drummond commented on seeing a Home machine complete with horn and a box of cylinders for \$2,000 Aust. on their recent Australian holiday. Supper concluded a very busy evening.

*Lyndsey Drummond*

## HOW THE EE DEPARTMENT BURNED DOWN MU

### (Part 2)

On January 9, 1892, an event occurred which got the attention of the whole of Missouri. About six o'clock several employees entered Academic Hall to open up the chapel for an entertainment to be given by the Athenaeum literary society. The engineer (G. W. Lanigan) and the janitor (Joeseph Zumsteg) went at once to inspect the wires in the basement, where pipefitters had been at work a few hours before. About seven, the great bell in the tower of the College of Agriculture clanged out on the crisp night air, summoning the public to the open session. As soon as the bell began to ring the janitor opened the doors of the chapel, and in about ten minutes the engineer turned on the lights. "In probably about fifteen minutes the first alarm of fire which I heard was given by George Venable, who called my attention to a little blaze of fire around the sun-light. I then ran to the basement to cut off the light. While I was in the cellar, the sky-light fell. There were two distinct wires from this which ran up the library floor without crossing: there were four wires for the other lights and two switches."

From the basement, the engineer returned to the boiler-house. "Mr. Lockwood, an engineering student," said he, "was helping me. After I had gotten the engine started, I noticed that we should have had the lights turned on. I got the machine started up pretty well when all at once I noticed the lights go down, then go up, and about that time Boulton Clark, the fireman said, 'The building is on fire'. Feeling sure it was among the wires, I turned the lights off, and went to see where the trouble was. We used that night a 400-light machine manufactured by the Edison Electric Company, and so far as I can learn, we had never had four hundred lights turned on all at once before."

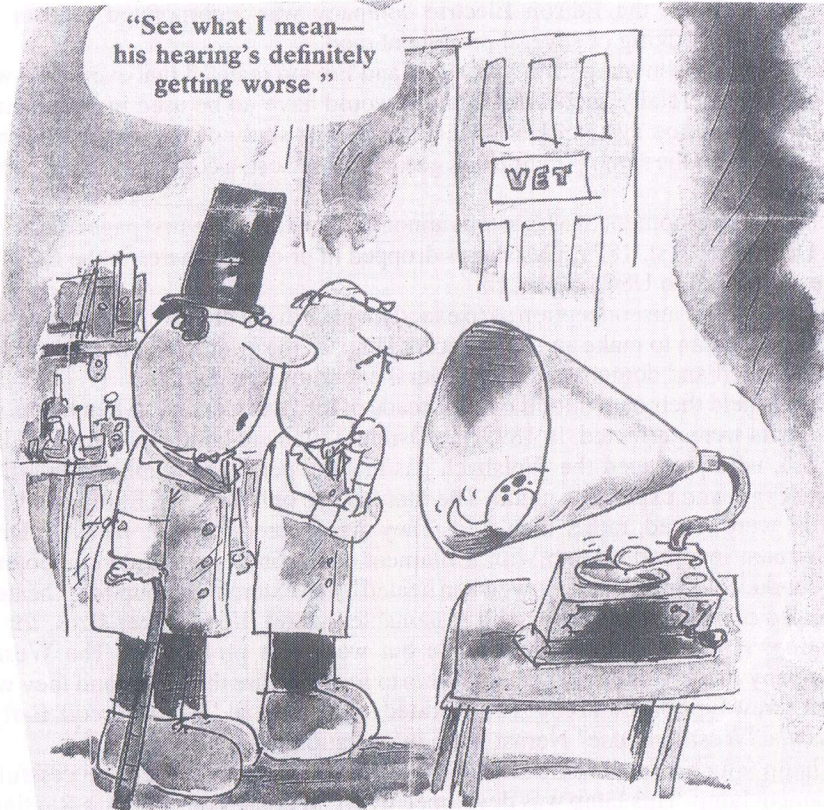
And thus, the great fire of central Missouri began. It has been rumoured that the administration urged that all the lights be turned on at Academic Hall over objections of the engineer. It has also been rumoured that a faculty committee was formed immediately after the fire to determine what was to become of the columns, all that remained of the great Academic hall. Since the columns are still standing, it is probably fair to assume that the committee has yet to make a decision about the columns. The two Edison dynamos were undamaged in the fire and now reside in the Electrical Engineering Department.

The fire was a blessing in disguise. It stirred up public interest in the University — even to the extent of having it moved to another locality. With the funds collected from insurance, given by



the state and generously subscribed by the people of Boone County, there were built six new buildings including the historic old part of Engineering East. These buildings were grouped around the quadrangle with the stately six columns, the remains of the destroyed building, in the middle. G. F. Rothwell, president of the Board suggested that the columns be left standing as they are to this day.

*Supplied by Don Tillmanns, U.S.A.*



## DEVELOPMENT OF THE INCANDESCENT LAMP

**(Supplied by Harrold Burtoft)**

The earliest record of any attempt at making an incandescent lamp was in Paris in 1820, when De La Rue made a lamp with a coil of platinum wire as a filament. The lamp consisted of a glass tube about 6 inches long, with a brass cap at each end, to each of which was attached the ends of the platinum wire. It is not clear how a vacuum, if any was maintained and there is no evidence to show the success of the lamp.

During the next sixty years, at least a dozen inventors tried their hands at making lamps. Almost without exception, these inventors tried filaments (or burners) of low resistance (that is, they were relatively short and thick). Notable among the more successful lamps were Staites of 1842, Roberts of 1852, Farmers of 1859, Lodyguines of 1872, Sawyers, Maxims and another of



Farmers, all in 1878. However, all of these lamps proved uneconomical to make. They mainly appeared in the homes of the inventors.

In the United States, Thomas Alva Edison was also studying the incandescent lamp and had started doing so in the Autumn of 1877. Edison had tried many experiments to confirm the reason for failures of other inventors, and having given up on carbon as a filament, he started investigating platinum. Edison's first lamp patent was applied for in October 1878 and granted in April 1879. On October 17th, 1878, the Edison Electric company was incorporated, with a capital of US\$300,000 and the backing of several prominent men.

None of the first Edison lamps were practical and Edison realised that even if he was finally able to make a commercially successful lamp, it would have to be used in conjunction with a central power distribution system. He made an extensive study of the distribution of gas and concluded a system on the same principles as gas would be best; a constant pressure system with a central station.

The successful development of a lamp was announced on the entire first page of the "New York Herald" on December 21st, 1879. Gas shares dropped in price and shares in the Edison Electric Light Company soared to US\$3,500 each!

There has been some misconception as to exactly what Edison did invent. He was not, as noted previously, the first man to make an incandescent lamp, as the principle of incandescent lighting had been established and demonstrated by several experimenters earlier.

Carbon lamps held their own until the first decade of the 20th Century, when lamps with other types of filaments were perfected. In 1899, the Osmium filament lamp was introduced. Dr. Auer Von Welsbach, who produced the Welsbach gas mantle, perfected a lamp with a filament of osmium, a very rare and expensive metal. The lamps were only made in Europe and, according to the records, were rented, rather than sold. They disappeared in 1906. In 1903, Dr. Walther Nernst, a German, invented a lamp with a filament consisting of oxidised compounds which would only conduct electricity and glow, when heated by an external surrounding "heater". These lamps were also expensive and enjoyed a reasonable market life in larger sizes, for store and factory lighting. Household sizes were made but were cost prohibitive. The Westinghouse Electric Company in the U.S.A. had patent rights to manufacture the lamps and they were fitted with a regular screw type base and could be operated from a normal 110 volt circuit. Early in 1909, the author saw a "Westinghouse" Nernst lamp in operation in San Francisco.

Another lamp which was developed in 1902, and which was relatively successful, was the tantalum filament lamp. This lamp was developed by Dr. Werner Von Bolton, a Russian chemist employed by the German firm of Siemens and Halske. Many firms made tantalum lamps up until about 1913, but because of the rapid crystallisation of the filament on alternative current, bulbs became very black and the lamps were discontinued. The tantalum lamp did work very well on direct current but, with the development of more AC distributing systems and stations, and decline of direct current systems, the fate of the lamp was sealed.

Dr. William Coolidge, after several years of experiments, developed "ductile" tungsten. Many drawbacks were encountered but in March 1910, Dr. Coolidge was able to announce his success. Non sag tungsten wire was the next development and in 1913, the filament was able to be coiled. Also in that year, lamps were introduced what had in place of a vacuum gas, either Argon or in lamps Nitrogen. Argon became the predominant gas used in lamps with the coiled filament, and these lamps were called "gasfilled". Up to the middle 1920's, the greater percentage of lamps had a glass "tip" on the end opposite the base. In the case of vacuum lamps, this was a sealed off tube where the air was pumped out and with gasfilled lamps, where the gas was pumped in. The



filament of the lamp we buy today (the coiled coil filament) was developed as early as 1933, and the inside frosting process was developed by G.E. in 1925, though lamps of this type did not appear on the market until at least five years later. Prior to the inside frosted process, some lamps were outside frosted, some had milk or opal glass and others even had a mottled glass. This was the method used to diffuse the harsh light from the filament.

Much patent litigation existed between companies in the first 30 years or so, but this was largely overcome by cross-licensing and mergers. Philips marketed lamps in the early 1920's with brands such as "Volt", "Perfectum", "Ese" and "Glen". On the other side of the Atlantic, General Electric formed the National Electric Lamp Association and lamps were marketed for a time with at least 20 individual names.

The first recorded electric lighting exhibition in Sydney was in February, 1882, and used Edison lamps made in 1881. Two of these lamps are still known to exist and the filaments of both are still intact. The exhibition was at the Royal Exchange in Pitt Street and attracted wide interest. The following years saw the introduction of several privately owned lighting plants and it was not until 1904 (75 years ago) that the Sydney Electricity Undertaking was begun. The Lady Mayoress, Mrs. S. E. Lees, turned on the electric current with a gold presentation switchkey which bore the inscription "The Lady Mayoress, by means of this switch, closed the exciter field circuit, thus turning on the Sydney Electric Supply, 8th July, 1904". The switch turned on 343 lamps.

All lamps up till, and then for a time after, 1931, were imported, mainly from Holland, England, Germany, Austria, Hungary, France, Japan and the U.S.A. Lamps were also imported from Czechoslovakia and particularly from one company which marketed them under the following names: Solar, Meteor, Radiolite and Mono. They appear to have been mass produced and must have been imported in thousands during the period 1928-1930.

On March 19th, 1931, the Electric Lamp Manufacturers Association commenced production of lamps at Hamilton, a suburb of Newcastle. Lamps were made there with seven of the most popular brands of the time: Philips, Osram, Mazda, Condor, Siemens, Edisvan and Crompton. Many thousands of styles of lamps were made in the factory but, because of economic changes, etc, the greater percentage were discontinued and lamps became standardised in size and shape. Exotic lamps have, in the main, been imported and all Mercury and Sodium vapour lamps, which were developed in the 1930's, fall into this class. All film projector lamps and most automotive lamps are also imported.

*Compiled by Mr. Fin Stewart*

*Distributed by the Illuminating Engineering Society*

## TIME PAYMENTS

A musical pocket knife that sold for \$143,000 was among six lots that reached world record prices at an auction of Swiss watches and clockwork items. The gold and steel enamelled knife, made in Geneva in about 1815, attracted three times its estimated price and was the top price paid for a musical pocket knife. Other records set included \$927,000 for a musical coach watch, made by Morand of Geneva in about 1789. The top price was \$1.2 million for a Patek Philippe 18-carat gold World Time wristwatch made in 1953, which was sold to a European collector.

*Taken from "The Press" Christchurch, N.Z. 1999*





Reprinted from "THE PHONOGRAM", May 1900

Printed each issue for those interested in Phones, Graphs, Grams and Scopes.

Devoted to the Arts of Reproducing Sound.

(Part 4)

## THE GIANT PHONOGRAPH

Machine to play for a Dance on May 7.

A certain dancing class at its next meeting on May 7th, at Warner Hall, will have the distinction of giving the first dance, of which there is any record at least, to the music of a Phonograph instead of an orchestra.

This dance will be no more of a curiosity however, than will be the giant machine which is to furnish the music.

The machine is to be known as Edison's big Concert Phonograph. This machine is, in fact, the first one turned out by the factory, Mr. Edison himself having promised Mr. Tuttle that the first of these giant Phonographs shall come to New Haven.

Mr. Tuttle made a test of this, the newest of the wizard's inventions as pertains to the Phonograph, for a reporter of The Register today. It is claimed by the inventor that the huge horn will fill the largest theatre in the world and that the sound moreover, is equal in volume to an orchestra of seven pieces.

Those who heard the test today feel convinced that Mr. Edison has made his estimate conservatively.

To begin with there is less of the brassiness to the tone that issues from this great horn, both as regards the voice and the band.

In making his test today Mr. Tuttle chose a march, a waltz, a quartet of male voices and a solo. There is no reason why the giant machine should not be used at dances. The rhythm of its music is perfect, because the best orchestras in the country are secured to make the records. In any event the waltz record Mr. Tuttle used today was as tempting as any Lander has ever wielded his baton for. There is, of course, no limit to the records, in spite of the fact that they measure five inches in diameter and cost many times more than the ordinary record for the ordinary machine.

In making this giant horn, Mr. Edison has in mind exactly such occasions as the machine will be put to on May 7th. In addition to playing for the dances at Warner Hall, the Phonograph will entertain the dancers during the serving of supper with songs, records made by noted vaudeville and opera singers.

# D



**D is for DANCE**  
**And also for DANCERS**  
*The Phonograph* playing  
**Both Waltzes and Lanciers.**



**THE HAMILTON BLUEGRASS BAND**



**ORIGINAL  
LABEL  
LAST ISSUE**



**EDISON  
ELECTRIC  
FAN**



**THOMSON'S  
PHOTO'S**





A prominent Meriden woman has also engaged this Phonograph for a large house party she is to give on May 13th.

The Concert Phonograph will differ from smaller machines of its kind because of the exclusiveness of its band records. It's advent marks an epoch in the world of Phonograph and all instruments of that character.

*To be continued*

## ADVERTISEMENTS

### **Wanted:**

Two soundboxes to complete machines. First is a Johnston soundbox for an early Berliner. Second is a G&T Concert soundbox for a Gramophone and Typewriter Machine. Phone 61 3 9801 9212 or Fax 61 3 98871889. Australia.

### **Wanted:**

For Edison Standard E Phonograph:- Model H (orn) reproducer. I have a Model C to exchange. Apply to Alistair R. Graham, 37 Albert Street, St. Clair, Dunedin, N.Z. Phone 03 4558834.

### **Wanted to Purchase:**

Hill and Dale Bayonet Fitting Reproducer in working condition, for a Cheney Talking Machine. The inside diameter of the bayonet section is 21mm. Please contact Neil McDonald at 24 Makarini Street, Paraparaumu, Wellington 6450 N.Z. Ph/Fax (04) 902 4900. E-mail: neiljohn@the.net.nz

### **Advertisement:**

New phonograph themed magnets. Reproduced from my collection. Write to: Steve Ramm, 420 Fitzwater St., Philadelphia, PA 19147 or email: stevenramm@aol.com. I also want postcards showing phonographs. Thanks.

### **Wanted to Purchase:**

A 7" turntable, which will complete my Columbia early type AK disc graphophone. Apply to Tony Airs, P.O. Box 15-002, Christchurch, N.Z. Phone (03) 389-0046.

### **Wanted to Purchase:**

A 65 push up piano player. Would prefer one with the organ attachment. A machine that was in playing order or not, would be considered. Please ring: Leon Clements, Melody Farm Music Museum, (collect) at 04 2399307 or write to Melody Farm, Muri Road, Pukerua Bay, Wellington, New Zealand.

### **Wanted to Purchase:**

Original Johnston soundbox to suit Trademark Gramophone. Please phone Mark: 61 39801 9212, 61 39887 1889 (Fax) (Victoria, Australia).

### **For Sale, Historic Sounds:**

An extensive catalogue of music from Australian radio shows of the 1930s/1950s is available from Kingfisher Cassettes, P.O. Box 1660, Port Macquarie, NSW 2444, Australia. Our main catalogue also includes cassettes of disc and cylinder pioneers, including Peter Dawson, Alex F. Lithgow Marches, Gladys Moncrieff, Wilf Carter, Tex Morton, Buddy Williams, Sister Dorrie, Billy Williams, and some Yodelling programmes, all from the 1920-1940 golden period. A FREE CATALOGUE is available on request.

**Wanted to Buy:**

A New Zealand record from KIWI SLC-62. I possess the Hamilton County Bluegrass Band record cover as illustrated in this issue but I don't have the record. I would like the record, can anyone help me, Apply to: Walter Norris, Swannanoa, Rangiora, R.D.1, New Zealand.

**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, Phone (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?

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