



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

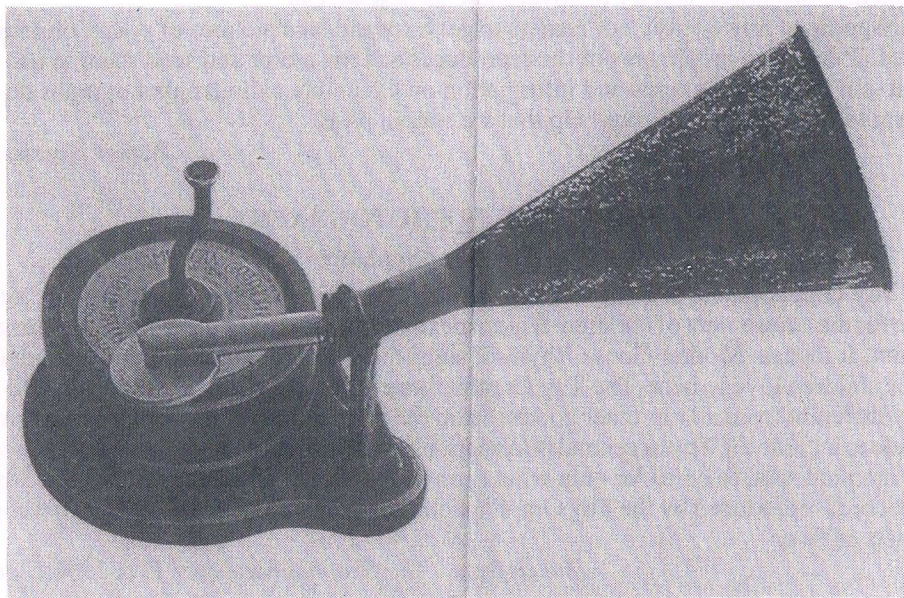
A Society formed for the preservation of Recorded Sound

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Christchurch,
NEW ZEALAND.



**FIRST COLUMBIA DISC
"THE TOY" 1899 NO. 1**

FOR YOUR INFORMATION

It is with regret that we inform you that Mrs Lyndsey Drummond, our Secretary for over 25 years has decided to retire.

Those members with whom she has been in contact will miss her help and interest, and hope she will enjoy her rest. She has been loyal and conscientious and has supported the Society well over the years, and will be missed.

Her place has been taken by Mrs Shirley McGuigan, who was appointed at our January meeting.

MEMBERS, PLEASE NOTE OUR NEW ADDRESS — our Post Office Box Number is now P.O. Box 19839, Woolston, Christchurch, New Zealand. Shirley has a Book Shop almost opposite the Woolston Post Office.

Walter Norris, Editor

COLUMBIA

As we stated in the last issue, we felt we had come to the end of the Columbia cylinder machines for which we have information and photographs. Therefore we propose to move onto the Columbia disc machines, and try to cover these as best we can.

We are going to rely on you, our readers to get busy and take pictures of your Columbia Disc Machines. Take close up pictures of the reproducer and the motor and send them to us.

If you still have photographs and information on Columbia cylinder phonographs do please send them to us, it is only by your help that we stay in print.

Walter Norris, Editor

FRONT COVER PHOTOGRAPH

The Toy Graphophone

The Toy Graphophone is designed to provide, at the price of an inexpensive toy, a talking machine for the amusement of children. It is an inexhaustible source of pleasure in the nursery and play-room. It repeats Mother Goose Rhymes, sings the songs of childhood and reproduces the melodies children love to hear. The Toy Graphophone is in a class entirely by itself, and it is so radically different from all our other goods that in the preparation of this booklet no attempt has been made to include the Toy in general information relating to regular Graphophones. The public is therefore requested to consider only what is on pages 62 and 63 as applying to the Toy.

The records reproduced by the Toy Graphophone are made of flat disks, and these records are sold in sets of five.

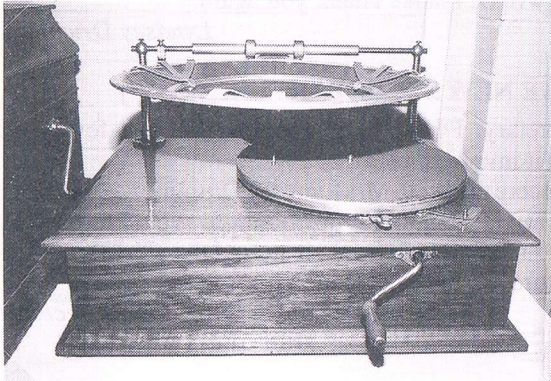
Taken from "The Graphophone July 15th 1901 Catalogue

We are grateful to Robert W. Baumbach and Mac Lackey for the excellent illustration of this model reproduced on the cover of our magazine. The illustration was taken from their book, Columbia Companion Volume II.

NOTE FROM THE PREVIOUS SECRETARY

My sincere thanks to all those members who have written to me with kind wishes for my retirement. I have appreciated so much the messages of appreciation, invitations to visit on our

DON LOCK'S COLLECTION



No 1

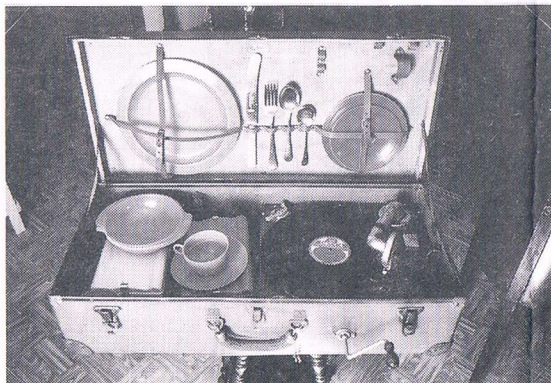


No 2



No 3

Lock Photos



No 4



No 5

travels — all taken note of. Haven't made many inroads in the 'to do' list as yet, but no doubt when the weather keeps me inside more, progress will be made! Thank you again.

Lyndsey Drummond

NOTE FROM THE NEW SECRETARY

Having only recently taken over as Secretary, I have been spending the last few weeks familiarising myself with the society and all it involves.

I would take this opportunity to offer my sincere thanks to Mrs Lyndsey Drummond (the former Secretary) for her help and support to ensure my move into this position was as easy as possible.

It is with interest I note the wide and varied membership from all around the world and I look forward to the contact with you all in the future.

Shirley McGuigan, Secretary

No. 1

COLUMBIA

1899

The Toy Graphophone

I have to start with my admiration for the wonderful book they have produced on Columbia Disc Machines.

Who are they? They are Robert W. Baumbach and Mac Lackey who have covered every American made Columbia Disc machine a collector is likely to come across. Not a large book — 15 x 23 cm — but has an illustration on nearly every one of its 255 pages.

The story goes that Bell and Tainter thought they had achieved something when they produced a cardboard cylinder covered with wax. When they showed it to Edison, he was not happy. True or false, we know not. "Tinfoil to Stereo" is a very good book to obtain and read if you wish to learn about the struggle between Edison and the Columbia Company.





CARUSO PICTURE RECORD



Schlick Photos

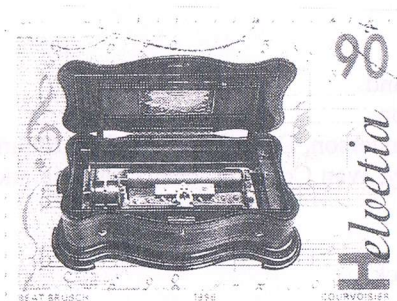
SCHLICK'S SUCCESSFUL TRIP



Lock Photos

No 6 LOCK'S COLLECTION No 7

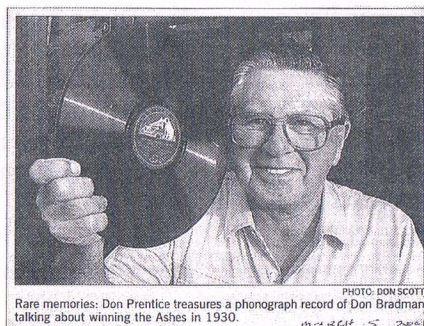
SWISS STAMP



A SWISS MUSIC BOX

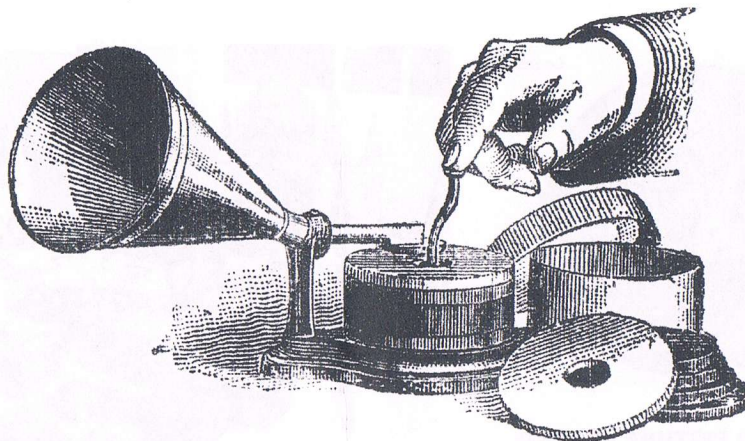


RARE RECORD
The Christchurch Press 2001



Rare memories: Don Prentice treasures a phonograph record of Don Bradman, talking about winning the Ashes in 1930.

PHOTO: DON SCOTT



Supplied with vertically cut single faced brown wax discs, $3\frac{3}{8}$ " in diameter, played from the centre outward.

At first cost \$US3.00 with five discs.

Few were sold, even after the price was reduced to \$1.50.

ILLUSTRATIONS

Don Lock's Collection: Don Lock Photos.

No. 1, Pathe with diffuser, reproducing cone and tangential tracking.

No. 2, Echo, U.S.A., 1920, with rotating record dispensing bin at the bottom.

No. 3, Left to right, Sonora double sound chambers cabinet model "Symphony". Maestrophone table model with world record controller. Columbia 20th Century with 54" horn. Lower Middle, Watch Tower vertical playing and remote activated portable (as used by Jehovas Witnesses U.S.A.).

No. 4, The Mavrick Picnic/Gramophone combination, all contained in 26" x 12" x 7" fibre case 1926.

No. 5, Edison Bell Electron Model EB 248 "Chinoiserie" cabinet, usually made to special order only. (This gramophone was saved by just one day from being converted into a cocktail cabinet).

John Turnbull Collection:

Hawkes Bay get together, Digby Young.

John Turnbull with some of his collection.

John Turnbull standing behind his 1920's Baby Grand.

Geoff Quarrie, George Anderson and Geoff Johnston.

Back Row, Left to Right: John Turnbull, George Anderson, Dave Turnbull, Don Stuart and Geoff Johnston. Front Row, Left to Right: Mike Perry, Ivan Copping, Geoff Quarrie and Ian MacDonald.

Schlick Collection:

Every machine a Berliner or a Johnson; Larry Schlick.

Caruso picture record.

Photo taken many years ago of what Larry Schlick was able to collect on a trip away. Those were the days.

Don Locks Collection:

Two more pictures from Don Lock's collection.

No. 6, Left to right, Edison Balmoral 2½ volt electric phonograph, Excelsion cylinder player, Pathe "Perfecta" salon mandrel, HMV Monarch with oak horn, Edison Fireside with wood grained cygnet horn.

No. 7, Pathe No. 4 Concert cylinder machine, Columbia Crown cylinder machine.

Swiss Stamp:

We discovered a Swiss Stamp with a Swiss Music Box on it.

Rare Record:

Don Prentice of Christchurch, New Zealand with an H.M.V. record of Don Bradman talking about winning the Ashes in 1930. A rare 78 record.

Memories made of vinyl; Christchurch cricket enthusiast Don Prentice has a rare piece of Sir Donald Bradman memorabilia. Mr Prentice has an old 78rpm record which has Sir Donald and other leading Australian players recounting their successful 1930 Ashes tour. Apart from Sir Donald, there are the voices of New Zealand born Clarrie Grimmett, Bill Woodfull, Allan Kippax and Stan McCabe. On that tour Sir Donald humbled the English bowling attack and scored a then test world record of 334 at Headingley, Leeds. Mr Prentice said the record had been handed down to him by his father. When he last played it on a gramophone, Mr Prentice said the sound quality was very good. He was unsure how much it was worth.

Edwardian Day 2001:

John Hastilow with his barrel organ which is a very effective display piece. It plays recorded music of barrel organ sounds when the handle is turned, all on tape.

Edwardian Display:

Dick Hills seen at the right with members and Society machines, see article by Gavin East.

Don Lock's Collection:

Two further photos from Don Locks collection.

No. 8, Lower centre left to right, Edison business machine 1905, Edison Amberola on wolege pedestal, Edison-Bell concert with 54" horn. Left "Echo" hexagonal cabinet with rotating record dispenser at the bottom, U.S.A.

No. 9, vintage audio visual 1922, Edison Bell picturegram with crown 6" diameter record.

Columbia and H.M.V. Parts:

Columbia metal elbow and H.M.V. metal horn, which are two of the latest parts made by the Society. If interested write to the Secretary or the Editor, price is high for the elbow.

MYSTERY RECORD DUSTER

A record duster with the unusual message, "Property of The Electrical Research Products Inc. New York City", has turned up locally. It has the November 1922 Philadelphia Badge Co. patent on the rim. We wonder who The Electrical Research Products Inc. were, if they were active in New Zealand and why they were so strict about ownership of record dusters? Perhaps an American reader can tell us more.

RUSSIAN ZONOPHONE RECORD

A photocopy of a Russian Zonophone Record label which Hugh Hanna of Christchurch sent me. Can anyone help us with any information.



ЦѢНЫ, Выборъ, Качество ВНѢ КОНКУРЕНЦІИ НОВЫЯ МОДЕЛИ

EDWARDIAN DAY 2001

Once again the Edwardian Carnival held in Hagley Park, Christchurch was a huge success. Changing the date to 11 February (Edison's Birthday, as it happens) meant that more society Members were free to help. Dick Hills, Bob Wright and Brian Reid manned our display all day, which allowed time for Tony Airs (with me as "Co-Pilot") to drive the 1911 FN round to Worcester Boulevard for the Grand Line-Up. There were close to 100 veteran (pre 1919) cars out and about that weekend, a glorious muster indeed.

Tony's Edison Triumph Model A with Blue Amberol conversion and cygnet horn was in constant use and attracted lots of attention. The Society's Dulcephone did the honours in the horn gramophone department, while HMV and Columbia table models etc. rounded out the display. As predicted, we had many enquiries about steel needles and sold over \$100 worth.

The weather was perfect (warm, dry, cloudy and still), the crowds were appreciative and all in all it was a great day.

Gavin East

BALANCE SHEET

Vintage Phonograph Society of New Zealand Inc.
Financial Statements For The Year Ended 8 August 2000
Income and Expenditure Account

| 1999 | | 2000 |
|------------|---------------------------------------|----------------|
| | Income | |
| 886 | Net Profit from Sales | 3482.97 |
| 2256 | Subscriptions | 2812.13 |
| 1034 | Postage — Parts | 1643.08 |
| 141 | Donations | 142.92 |
| | Advertising | 8.00 |
| 163 | Interest: National Bank of NZ | 431.68 |
| <u>201</u> | WestpacTrust | |
| 3795 | | <u>5037.81</u> |
| 4681 | TOTAL INCOME | 8520.78 |
| | Less Expenses | |
| 2371 | Postage, Stationary and Tolls | 3525.56 |
| 912 | Secretarial Expenses | 959.55 |
| 42 | Insurance | 302.18 |
| 233 | General Expenses | 412.50 |
| <u>576</u> | Accountancy Fees | 578.25 |
| | Repair Premises | 264.18 |
| | Rental Premises | <u>520.00</u> |
| 4135 | | 6562.22 |
| 546 | EXCESS INCOME OVER EXPENDITURE | 1958.56 |

“HAWKES BAY GET TOGETHER” 19TH JULY 2000

A couple of months ago ten or so Hawkes' Bay enthusiasts got together at John Turnbull's place for a chat, a cup of tea and most importantly to get to know each other. It was generally agreed to meet at least bi-monthly and Geoff Johnston offered to make a list of people and their particular interests, e.g. collecting TANZA records etc. Don Stuart offered to give a short talk and show a video on a recent visit to England — a movie evening along with an Edison Phonograph maintenance evening were also suggested. Plenty of ideas and enthusiasm.

I must mention 'John's Room'. The largest room in the house belongs to John and it is full of crystal sets, slide and movie projectors, telephones, records etc, but most of all gramophones — lots of Edisons, the odd Columbia, HMV Lumiere, a Polyphone etc. etc. A wonderful collection only started four odd years ago. So, they are still out there.

By the time you read this we will have had another get-together, a barbeque Christmas evening and a further year to anticipate.

Happy cranking, Digby Young

Editor: Don Stuart visited Christchurch members at our February Meeting, 2001 and gave us a short talk and showed us some interesting publications he had brought with him.

We are grateful that the Christchurch Press Company has allowed us to use this article printed in their paper some years ago.

N.Z. ANTHEM SPRANG FROM UNHERALDED POEM PUT TO MUSIC

By Roy Sinclair

FIFTY YEARS AGO the New Zealand Centennial Council adopted an almost unknown poem and recommended it to the Government as the Dominion's national anthem. The poem, "New Zealand Hymn," had been written in the early 1870s by Thomas Bracken, of Dunedin.

The poem was also known as "God Defend New Zealand" after it was put to music by John Woods in 1875. But until radio and community singing became popular in the 1930s "God Defend New Zealand" was rarely heard by New Zealanders.

In 1939 New Zealand was in need of a national anthem. The centennial celebrations were approaching, but New Zealand was also about to become involved in the Second World War. Bracken's hymn seemed appropriate for a New Zealand anthem, but the Centennial Council was confronted by a barrage of criticism from people who questioned Bracken's ability as a poet.

Even today one might ask, "Who was Thomas Bracken and how did his almost obscure poem gain such national importance?"

Last century, Bracken was New Zealand's most prolific writer of verse. He was probably the first writer who attempted to give New Zealand a national identity and was one of the first New Zealanders to promote women's rights.

Bracken was born in Ireland to Protestant parents in 1843. Soon after his birth his mother died, and when he was nine he lost his father. At the age of 13 he was sent to Australia to live with an uncle in Victoria.

While coping with the uncertainty and hardship of early colonial Australia, he discovered his dormant spirit of poetry and whimsical humour. He started writing while working on the

Bendigo goldfields, but his early efforts met with little success. In fact, Bracken became a bit of a joke.

A highly sensitive man, he soon discovered that life could be harsh and cruel, and during his late teen-age years he gained a deep insight into human nature. And he persevered with his writing — several pieces were eventually published in various Australian journals.

Hearing of the fortunes being made on the Otago goldfields in the 1860s, he sailed to Dunedin. His artistic temperament was inspired by the velvet-green hills surrounding Otago Harbour and the snow-capped peaks in the distance. He wrote "Dunedin from the Bay," one of his best-known poems.

Bracken was happy to make his home in Dunedin. He became a successful journalist and, in partnership with the Honourable John Bathgate, he edited and published the "Saturday Advertiser."

He became involved in politics mainly out of sympathy for the underdog. In 1881 he was elected member for Dunedin Central in the House of Representatives. Among his political partners were Sir George Grey and Sir Robert Stout. The three men considered there was a need for a Liberal Party and they grappled with the problem of "expelling Old World serpents from New World gardens."

But Bracken made a name for himself as a poet rather than a politician. Early collections of his poems were published in Australia.

While visiting Australia he felt his greatest affinity for his adopted country of New Zealand. In Melbourne he once met another "Maorilander" in Collins Street and asked, "Well, how do

you like Australia?" The other replied, "Oh, its a wonderful place and I am doing very well here, but I would much sooner live on a far smaller salary in 'God's Own Country.'"

That chance Collins Street meeting inspired Bracken to write "God's Own Country," one of a number of poems written to promote New Zealand nationalism.

While editor of the "Saturday Advertiser," Bracken published a number of his poems under the nom-de-plume, Paddy Murphy.

When his "New Zealand Hymn" was published in 1875, the paper held a competition for a musical setting for the words. A substantial prize of 10 guineas was offered to attract the best talent in the colony.

Three leading Australian musi-



Thomas Bracken — prolific writer of verse and probably the first writer who attempted to give New Zealand a national identity.

cians from Victoria were appointed adjudicators and each was to act independently in making the award.

A young schoolteacher and musician, John Woods, who, like Bracken, had come to New Zealand from Australia, was living in the Otago town of Lawrence. Woods read about the competition and decided to submit an entry.

Although it was late in the evening, he sat down at his piano and did not rise till the score of "God Defend New Zealand" was complete. The Australian judges were subsequently unanimous in selecting Mr Woods' entry as the winner.

Bracken was delighted with the musical score and he assigned all his rights in "God Defend New Zealand" to Woods. These rights were later acquired by Messrs Chas. Begg and Company. Then, during the centennial year, they were taken over by the Government.

"God Defend New Zealand" was also given a Maori musical

setting by R. A. (Bob) Horne, a well-known Christchurch musician of the 1920s. The Maori setting was popular at the Boy Scouts' 1929 Jamboree in England.

Although "God Defend New Zealand" was recommended as the national anthem in 1939, its official title was "New Zealand's National Hymn" until 1977 when it was given equal status with the official national anthem, "God Save the Queen."

The anthem under its original title, "New Zealand Hymn," was included in a large collection of Bracken's poems, "Musing in Maoriland," published in 1890. This collection was dedicated to Alfred Lord Tennyson.

Although Bracken was born a Protestant, he continually felt drawn to the religion of most Irishmen. In 1874 he helped canvass for shares when "The Tablet" was founded, and, in 1896, he formally joined the Catholic Church.

By this time his health was failing. Two years later, on Feb-

ruary 16, 1898, he died in Dunedin Hospital. He was survived by his wife and son.

Bracken's poems continued to be popular after the turn of the century, but by the 1920s they were almost forgotten. The few critics of his work since the 1920s have been less than kind, describing Bracken's poems as a crude attempt at nationalism and, even, an embarrassment.

Such criticism could be considered unfair especially when one considers the times in which Bracken lived. He was an unrepentant idealist who was frequently deeply affected by defeat. Many of his poems, including one of his finest, "Not Understood," reflect an inner anguish.

In different circumstances, Bracken might have been compared favourably with literary names of international fame. At least his "God Defend New Zealand" has become the preferred New Zealand national anthem and it is unlikely to be replaced by anything more appropriate.

THOMAS A. EDISON DROPPED RADIO EXPERIMENTS FIFTY YEARS AGO TO PERFECT INCANDESCENT BULB

In connection with "Light's Golden Jubilee" in commemoration of the fiftieth anniversary of Thomas A. Edison's perfection of the incandescent lamp, which is being celebrated this year all over the world, it is interesting to recall that Edison has also accomplished a great deal in the radio field.

If, back in 1875, Thomas A. Edison had made use of his experiments on what he called "etheric force", he might have created the new art of radio as he did that of electric lighting. Four years before he invented his incandescent lamp, he discovered a hitherto unknown phenomenon later recognised as electric waves in free space.

For a time scientists regarded "etheric force" with derision. The phrase which Edison had to invent was as strange to them as the phenomenon it undertook to describe. Soon, however, men of the calibre of Lord Kelvin were using the term, and 12 years after Edison discovered it, "etheric force" was recognised as the basis of wireless telegraphy.

Again, in 1883, the inventor made another fundamental contribution to radio by his discovery of what has ever since been known to scientists as the "Edison Effect". Patent No. 307,031 was issued to the inventor on this discovery. Today it is the basis of every radio tube.

It was while he was experimenting with his incandescent lamp that the inventor saw that if a cold plate were placed in proximity to a heated filament of an incandescent lamp and the plate were connected to the positive side of the filament, a current of electricity flowed from filament to plate.

Although the "Edison Effect" had been known to physicists for years, no commercial use was made of it until Fleming in 1901 used it as a detector (rectifier) of current. His patent was known

as the Fleming valve. Then DeForest put in a grid (a little window), adding a third element. Recently, a fourth element in the form of another grid has been added. Since DeForest added his element there has been no development except in electrical and mechanical details.

As far back as 1888 the "Edison Effect" was shown in connection with an exhibition of lamps in Philadelphia. The importance of this principal can be recognised when we consider that today the annual gross revenue (retail prices) from tubes and sets using it is \$600,000,000. Sales have mounted to 250,000,000 tubes and sets annually. The industry has 100,000 employees and its annual payroll is \$200,000,000.

Taken from "The Talking Machine and Radio Weekly"

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 5)

MR OPENEER

A Short Biography, by H. A. Shattuck.

Often have I been asked of late, "Who is this Mr Opener that writes for The Phonogram?"

Friends, if anyone can tell you about him, I am the one; for I have known him since boy hood. I went to school with him. He wrote my compositions for me. He helped me with my algebra, and we were in partnership in an experimental laboratory while we studied Physics and Chemistry. We also kept chickens. We printed a monthly paper called "The North Star". So I know him well, and he is a good fellow and has a rare mind.

We separated. He went to college and I went to business. He wanted to go into business but his father said "College"; while I wanted to go to college and my father said "Business". That is the way things get twisted in this world of sorrow. For some reason or other he left college and studied Art; and for some reason or other I didn't get along in the leather trade and tried the advertising business. In the meantime he dropped Art, and also drifted into the advertising. Thus after many years, we came together again, and I began to know him better than ever.

We stayed together in the advertising business for several years. Then I became interested in talking machines, and so did Openeer. I finally drifted into the publishing business, with The Phonogram, (and one or two other little things) as the result. Openeer floated around the different

E



E is ENTHUSIAST
You never could find
A more touching example
Of sweet peace of mind.

talking machine companies and picked up quite a general idea of the business. The outcome was that he became an Enthusiast, if ever there was one; and a fairly well informed Enthusiast, too. At one time he left the talking machine business for about a year, and went on the road for a chemical syndicate; but his heart wasn't in chemicals so he floated back to the Phonograph line. He say's it's his life work.

Well do I remember our first experience with the talking machine. He was clerking for a company that sold gramophones. He was only a quill driver in the order department, (taken on during the holiday rush) and wasn't supposed to know anything about the selling end of the business. Just after Christmas he borrowed a machine and a lot of records for one night, and invited me around to his house to hear the blooming thing. We sat up till half past one in the morning playing and replaying the records — over and over and over. I suppose everyone is the same way the first night the new talking machine comes home. We tried all sorts of experiments. We even played it out on the front stoop, taking turns going down the street for four or five blocks, to see how far it could be heard. Finally the baby commenced to cry and Mrs Openeer sternly demanded from the top of the stairs when we were going to stop that horrid racket.

Then he sold Graphophones for a while. By that time the keen edge of the novelty had worn off, and we were interested only in a very critical sense. Here was a machine that would not only play records, but would make them also. How we did experiment with this new feature! We talked, we sang and we played the piano night after night. We pounced upon our friends and lured them to Openeer's house, to play banjo, cornet, flute or violin, so that we might try the different effects. We even made the baby cry into the horn. The making of records is more than half the fun of owning a Phonograph.

After a while he joined the Edison Phonograph people. That was after his year on the road selling chemicals. The first thing he did was to write a little book of experiences, which he called "What Mr Openeer Heard". Then he wrote a short pamphlet "Three Greek Roots", telling the difference between the various talking machines. A little later he bubbled over with another short Phonograph story, "How We Gave a Phonograph Party", followed by an educational article on "The Secret of Making Phonograph Records". Then he looked into the matter of language study, and, in collaboration with Professor Cortina, of the Cortina School of Languages, he produced "The Phonograph as an Aid to Language Study", a booklet that has been reprinted either in part or in its entirety by newspapers in all parts of the country. This was followed by a pamphlet on "The Phonograph in the Arts of Stenography and Typewriting", written in the form of a conversation between himself and Mr Charles F. Johnson, an expert of national reputation, and who supplied many of the interesting facts which the pamphlet sets forth.

Openeer is an Enthusiast and no mistake. And he is a *practical* Enthusiast. I understand that the Company for whom he prepared these booklets has circulated over a half a million of them, and that editions are now preparing in French, Russian, German and Spanish.

Openeer also had a hand in the preparation of the recent Handbook of the Phonograph, published by the National Phonograph Co. He has a set of scrap books at his home that are very interesting to look over, and judging from the favourable press notices that he has collected, I think the Handbook must have been a Good Thing.

Right here I will mention an article I have secured from the pen of Mr Openeer, entitled "The Scrap Book Habit" — to appear in September Phonograph.

In personal appearance Mr Openeer is not unlike the picture of the Enthuiast, as portrayed by my friend Cleland. He does not wear his hair quite so long, but his features are not dissimilar. He

lounges around at home in the strangest looking smoking jacket I ever saw, and he smokes villainous churchwardens, foul with age and nicotine, which he guards with jealous care from Mrs Openeer and the housemaid. Cleland don't know how to draw a Phonograph horn and he has made Openeer's tobacco jar look like a beer mug; which the same is libelous, as Openeer is a church deacon. But he has caught the air of content and sweet peace of mind with wonderful fidelity; likewise the stained glass window in Openeer's study, with its row of flower-pots. Many a time have I seen Openeer sitting thus enraptured by some new Phonograph record.

He has several hundred phonograph records at his home, contained in numbered drawers, with a carefully prepared index; although he knows, without looking, exactly where to place his hand on any one in his whole collection. One drawer is under lock and key. It contains his favourites. "Romance from L'Eclair" — "Selections from Sonnambula" — "Dinah Polka" — "Titl's Serenade" — "Bohemian Girl" — "La Secret Polka" — "Cradle Song" — "The Piccaninnies" — Olcott's "Irish Serenade" and "My Wild Irish Rose" and about a dozen others. I have known him to play these twenty records over at one sitting, without saying a word, betimes smoking his churchwarden placidly, with an air of Content and Calm Satisfaction that would drive a Hermit to drink, for very envy.

Such is my Character Sketch of Mr Openeer — the Ideal Enthusiast.

To be continued

MARRIED BY PHONOGRAPH

Marriage by Phonograph was the new scheme hit upon by a would-be Benedict in Barclay, northern Manitoba, a place visited by a clergyman once in every four years. The bride was willing, the groom was waiting, and everything was in readiness for the happy event, but the clergyman had paid his periodical visit only six months before, and three years and a half must elapse before he would visit the hamlet again.

Then the clever bridegroom racked his brains, and decided on a course of action. He had heard of the wonders of the Phonograph, and rode to Winnipeg to secure one. Taking it to the nearest Justice of the Peace, he induced him to speak the marriage service into the Phonograph's receiver, and hastened home with his precious burden. In a short time invitations were out for the wedding of John Barclay, Jr., (the town was named after his father) with Miss Lillian Armitage, the lady of his choice. Before long invitations were out for the wedding of a second couple, Miss Edna Claverton and Harry Pringle, who had decided to be married at the same time.

At the appointed time the first couple stood before the Phonograph, which put the usual questions, and received the usual answers. Then Miss Claverton and Mr. Pringle stood up and went through the same ordeal. At the conclusion of the first double wedding by Phonograph, the event was celebrated with feasting worthy of the event.

Taken from "The Phonogram" June 1900

LOUD AND TUNELESS

Written by "The Old Bloke"

G'day there. You will have to speak up a bit. I reckon I'm going deaf. Sure the old ears weren't too grand before, but they've had a real old bashing about lately.

The wife and I have been staying with friends in Christchurch, and their two granddaughters were there for a while as well. Nothing much wrong with the kids really, I guess it was just their age.

One was 14, and the other 16, but man oh man, the racket. Thump crash bang from their bedroom all the day, and half the night. They said it was music. I've got my own opinion on that, I thought the supermarket stuff was bad, but this made it sound like a Mozart sonata.

Like I said, they weren't bad kids really, and I guess their taste in music was the same as any other kid their age, but why must it be so loud? It seems to me that youngsters these days will cheerfully accept any kind of rubbish and call it music as long as it's really loud.

I couldn't hear the words because they were screamed out in a sort of high pitched whine, and perhaps it's just as well at that.

Yeah, I know, I'm getting old and crotchety. Mary tells me that often enough, but I keep remembering the way music used to be. I'll bet you do to. There were the war songs of course.

Remember *Coming in on a Wing and a Prayer*? Kate Smith I think that was. And of course dear old Vera Lynn's *We'll Meet Again* — we used to call that the *Butchers Song*. And then there was When the *Lights of London Shine Again*, *A Nightingale Sang in Berkley Square*, and of course *The White Cliffs of Dover*. I reckon even the birds sang that one. And Gracie Fields' *Sally* and *The Biggest Aspidistra in the World* and George Formby's *When I'm Cleaning Windows* and *The Baby Show!* We always got a laugh out of those.

But the point was that we could whistle and sing them.

With today's pop stuff all you can do is jig and shout and wave your arms in the air.

I reckon these performers know how terrible their work is and that's why they use all those lighting and sound tricks.

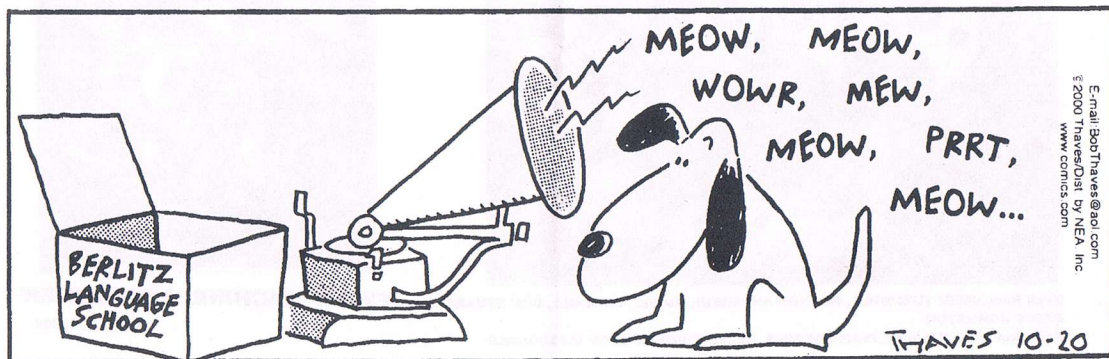
Sounds like a con trick to me and the kids have swallowed it.

Yeah, but I suppose I'd better be fair about it. I remember my parents going on about the stuff I used to listen to, so there's nothing new about that.

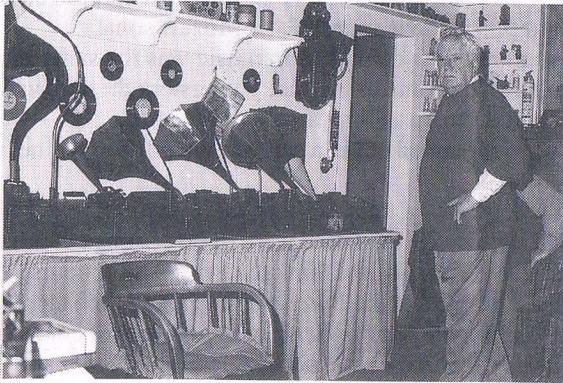
I suppose every generation sneer's at the new generation's music, and if the kids like it, well that's that. Lord knows what they're doing to their ears, but I guess they don't care about that. Tell them they'll be deaf in 20 years and they'll laugh. That's a lifetime away.

I think that what really gets me is their indifference to the feeling of anybody else in earshot. It's noise pollution that's what it is. Just thumping and shouting. Anyway, talking of shouting, whose round is it this time?

Supplied by Bryan and Marian Blanchard
Taken from "The Timaru Herald"



JOHN TURNBULL COLLECTION



HAWKES BAY GET TOGETHER



**JOHN TURNBULL WITH
BABY GRAND PIANO**

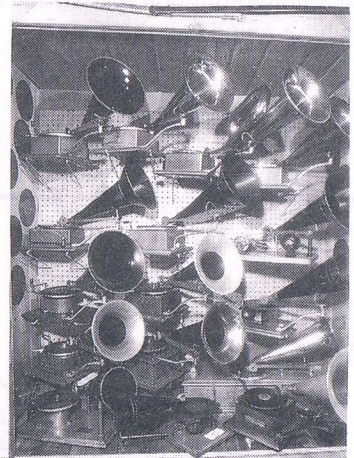


L TO R; GEOFF QUARRIE, GEORGE ANDERSON & GEOFF JOHNSTON

SCHLICK'S COLLECTION



**Back Row; JOHN TURNBULL, GEORGE ANDERSON, DAVE TURNBULL, DON STUART &
GEOFF JOHNSTON
Front Row; MIKE PERRY, IVAN COPPING, GEOFF QUARRIE & IAN MACDONALD**



EVERY MACHINE, A "BERLINER"!

Schlick Photos

EDISON DIAMOND DISCS — NEW ZEALAND PERSPECTIVE

Perhaps the title should be “— a Christchurch perspective” but I believe that diamond disc machines and records sold so well in this country and parts of Australia (remarked a visitor from Queensland last year, “Diamond disc floor models? We use them as stands”) that a striking contrast can be drawn to the situation in Britain as discussed by B. A. Williamson in the June/August 2000 issue, page 54, Points from Letters.

We see very little of the earliest machines, admittedly, though the oddly endearing B-80 belt driven table model is a familiar sight. The A-85 is another early model which is far commoner in New Zealand than some sources would indicate. Before I go any further, perhaps I should state what sort of numbers we are looking at, bearing in mind that the population of New Zealand in 1920 was barely one million. I can call to mind six of each of the above models in and around Christchurch over the last 20 years. The lidless table models have not been found at all and the early cabinet models are very rare, single specimens of the A-250 and A-150 being known to me.

Sales seem to have taken off with the end of World War I and continued steadily until about 1927, going by the surviving machines. The big seller was of course the Chippendale upright, an extremely handsome design even if its appearance might have startled the great cabinet-maker. It evidently clicked with the buyers here and about 20 have turned up in my time, mostly the later C-19 version but occasionally a C-250 with nicer detailing. And these machines were expensive: I used to have a 1921 New Zealand retail price list on which the Chippendale was £115 in oak and £125 in mahogany. This must surely be the equivalent of a top quality CD system today. Other cabinet designs in the Laboratory Model range are sometimes found, e.g. the William and Mary, Adam and Sheraton, but the Chippendale was the flagship. I can recall seeing at least four examples of the Italian Umbrian console. Were they “remaindered” out to New Zealand? I have no evidence for this notion but it is a suspicion I have regarding certain other “odd” machines, e.g. the HMV Library Bijou Grand and Lumière, which are quite common here.

When the cheaper London models arrived in the mid-20s they sold well in New Zealand (the earlier Chalet table model is rare, perhaps because it had a matt finish which failed to appeal). The London table model is still turning up. Last year a local used hi-fi shop had one for \$200 and this very day I have seen a poor specimen in an auction viewing. Surprising as it may seem I really think that, in terms of the period c. 1918-1926, I have seen far more Edison disc machines than HMV or Columbia! The later HMV “longhorn” cabinet models and the 109 table model were hugely popular but if we go back to the early 20s and the period before the No. 4 soundbox, big HMV machines are actually not at all common.

Some of the Edison success can be attributed to an active sales network, especially in Christchurch. Claude Woledge at Edison Hall in Tuam Street was a keen salesman with a good awareness of advertising, though he does not seem to have put his own plates on machines or to have had record dusters made. An Edison Hall duster would be a find indeed. Woledge no doubt took advantage of the established reputation of Edison products, though I cannot say I have ever heard of a family with a cylinder machine adding a diamond disc. The solidity of the machines, including the perceived superiority of the permanent diamond stylus, evidently appealed to customers who wanted something rugged and dependable for their money. I wonder how many of those customers were also buying the Fords, Buicks, Overlands, Dodges and other American cars which were so popular in New Zealand?

Now about the discs. Not many machines turn up with Fletcher or other attachments so it is safe to say that the original owners found the quality of the records satisfactory. We cannot know exactly what this equipment sounded like when everything was brand new, any more that we can

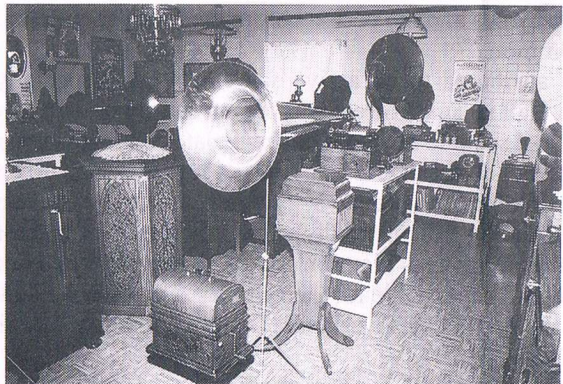


JOHN HASTILOW AND BARREL ORGAN

Tony Airs Photos

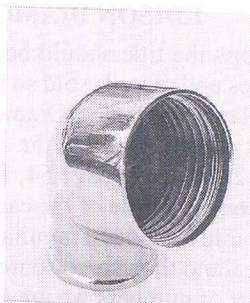


SOCIETY DISPLAY



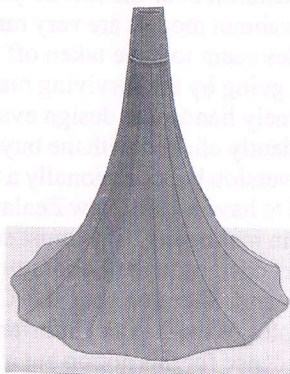
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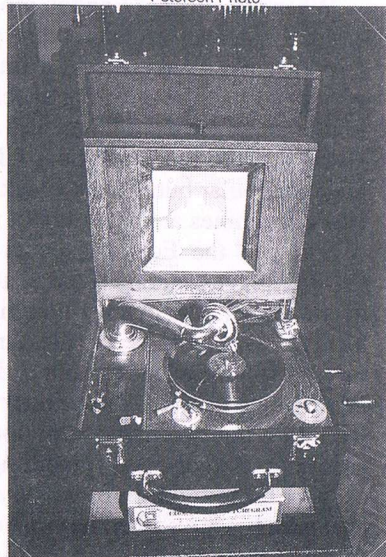
COLUMBIA ELBOW

Peterson Photo



H M V METAL HORN

Peterson Photo



No 9

listen to it with the ears and expectations of 80 years ago. How can we explain the success of the tone tests, in which audiences could not detect the point at which the diamond disc took over from the singer on stage? Did they use special discs, did the artists somehow imitate their own recorded sound? These tests were a stunning success everywhere, including Christchurch. It makes you wonder if our CDs will be dismissed as quaintly crude by future standards.

By Gavin East. (To be continued)

A HINT FROM THE U.S.A.

Has anyone tried Facial Cleansing Cream to clean early cylinders? It worked for me when preparing dirty, mouldy cylinders for taping. Not perfect, but it helped.

Allan Hibs, 4 LaForet Court, Oroville, CA 95966.

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For Sale:

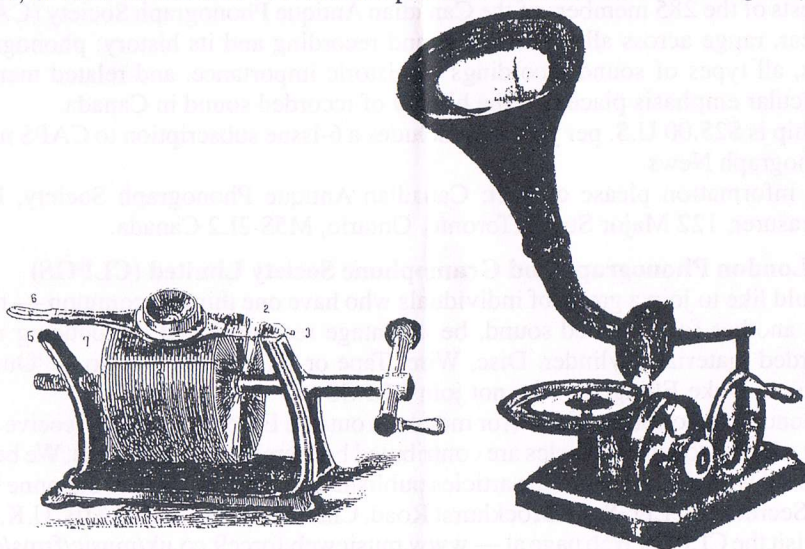
Handsome Working Replicas of Two Very Rare Machines

First is an Edison PARLOR model tinfoil phonograph — identical to the one sold recently at Christies for £28,000. Yours will record and reproduce delightfully using aluminium foil; you may already have some in your kitchen! Copy of original instructions included.

Second is the world's FIRST disc gramophone, invented by Emil Berliner, first made in 1889 in Germany as a child's toy. Plays a 5" disc and 5" discs were made in the 1920s and 1930s by several firms and are readily available today. Two come with the machine.

All are handsomely cast and machined from brass and steel, painted and striped as per my originals.

Cost: Each US\$1,500 plus shipping. Write to: Ray Phillips, 12337 Landale St., Studio City, CA 91604 USA, or FAX to 818 508 7717. Better pictures and more information gladly supplied.



Wanted to Purchase:

A 7" turntable for a Columbia AJ/AK Disc Graphophone. Tony Airs, P.O. Box 15-002, Christchurch, New Zealand. Phone (03) 389-0046, Fax (03) 389-8046.

For Sale:

Parts for HMV portable gramophones — model 101 etc. New/Old stock (i.e. unused original). Leather carrying strap handles \$NZ10.00 each. Needle Cups — with sprung lid, round approx. 1½" diameter, Nickel plated \$NZ8.00 each. Spring clips for securing winding handle etc. Five types all Nickel plated \$NZ3.00 each. Available through the Society Secretary, P.O. Box 19-839, Woolston, Christchurch, New Zealand.

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:

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

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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.

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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)

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