

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



COLUMBIA GRAMOPHONE TYPE AJ NO 3

1904

SCHLICK PHOTO

FOR YOUR INFORMATION

Here we are again having had our annual meeting which was well attended.

All positions remain the same except for the Treasurer, Tony Airs has resigned from the position and wishes to be relieved of part packing and posting parts as well. Our Secretary Shirley McGuigan agreed to take over the Treasurers job but she was not prepared to take over packing. After discussion members agreed that some of us would have to meet and pack ordered parts in the future.

We have continued to receive help from overseas members, Larry Schlick has again come forth with good pictures of the coin in the slot machine we included in the last issue. Is anyone able to supply more information on this machine? He also has included pictures of what he thinks is a rare Victor machine, see extract from his letter.

Lyndsey Drummond would like to thank members for their messages of good will on being granted life membership.

We would like to take this opportunity to wish all members and their families A Very Merry Christmas and A Happy New Year.

Walter Norris, Editor

SECRETARY'S NOTES

We are unable to include these as the Secretary is away for a while on leave in the U.S.A. She is visiting a new grandchild.

AUGUST MEETING

The August meeting was held at Jason Blazey's parents home in Rangiora. Jason brought out three machines for us to view. An Edison 1908 Home on which we played a two minute cylinder, a Brunswick portable and an H.M.V. Table (1931) Model 104 with the criss cross grill.

ILLUSTRATIONS

Run of the Mill:

Another of the pictures Larry Schlick took at Donelys Swap Meet. These machines which were all for sale were the more common type.

Columbia AJ:

Larry Schlicks own machine, a nice clear photo Larry took and sent us.

Triumph Phonograph:

See points from letters.

Reproduction Tin Foil:

See text sent to us by Larry Schlick, taken at Donelys.

Before the Sale:

There seems to be a lot of trading outside by dealers who are also collectors.

Schlick on Tour:

Budapest, Larry travelled to Europe several years ago and took these pictures in Germany,

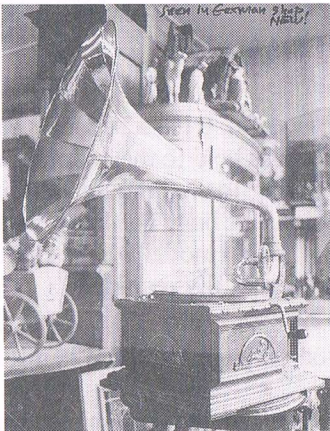
SCHLICK ON TOUR



BUDAPEST



NURENBURG

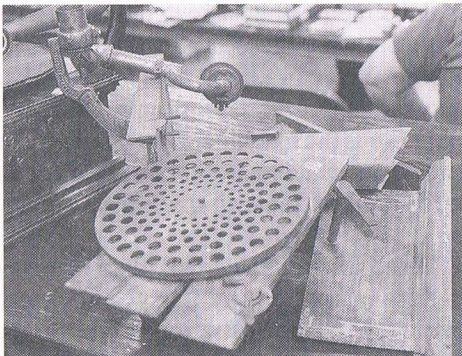


SEEN IN GERMANY



SHOP IN BUDAPEST

SCHLICK PHOTO'S



WILL IT EVER GO?



Nuremberg and Budapest. The machine labelled "Seen in Germany" looks like an Indian reproduction.

Will it Ever Go?:

Not often do we see a disc gramophone in such a state, yet except for the horn all that is needed is a rebuild of the case.

Triumph Phonograph:

Points From Letters:

A letter from R. J. Buckley informed us of his surprise find and he has supplied us via internet very good quality pictures of this find. He says a London Auction recently included an Edison Home in a sale of musical instruments, this is what the catalogue said, so I left a bid sight unseen. The machine failed to make the reserve so I negotiated to buy slightly above the bid price.

On collection the machine turned out to be an Edison Triumph with original cygnet horn. A very large item to bring back on the train single handed.

I enjoy your magazine very much. Good Wishes from Richard Buckley.

Editor: Since this letter Richard has sent us further information.

"If anyone has any observations on my Triumph I would be grateful. It has a Model B case and end gate lever lock, but Model A motor, crank and upper works held to the bedplate via lugs and screws with rubber washers from above. It also has spring-loaded mounts holding motor to bedplate, together with knurled nut on one which tensions the belt. The latest patent date is 1903. So I'm not sure whether I have perhaps got one of the first model B's when they were using up remaining model A upper works. Any thoughts gratefully received."

Unusual Gramophones:

As you will have read in the For Your Information Section on page two here is a little information on Larry Schlicks two unusual gramophones.

The pictures show the German coin slot machine. You have one with the horn in place and our departed friend holding it together. I have no idea how it works. There is too much missing on top. The picture you have may show how the tone arm parts are fitted. The other is what I find to be a fairly rare machine. It has always puzzled me as to what it was exactly. The plate reads: CD-20X 916. While the sound is acoustical the motor is electric and there are these two electrical connections in front. No one can figure out what these are for. The wires have been cut off inside, so they appear to serve no purpose. You can't hook up a loudspeaker to an acoustic reproducer and any possible early battery radio hook up seems improbable. What I did learn was that the CD stands for Counter Display. Thus the machine was apparently used to play records in the store for potential customers. Your readers are invited to offer their opinions as to what the electric jacks were for in front. Most seem to think the numbering began with 900, so this machine is number 16.

There is no identification on the German Coin Slot Machine. The small plate is missing. Two other plates say, plate for used or new needles, this is all in German. Larry Schlick would be very grateful to anyone who can supply information, parts or illustrations of this unusual machine.

It has an induction disc motor, 2 amperes, 100-120 volts, 40 to 60 cycles, alternating current commercial circuits, must not be connected to a direct current circuit.



METAL LABEL



UNUSUAL VICTROLA

QRS COVERS

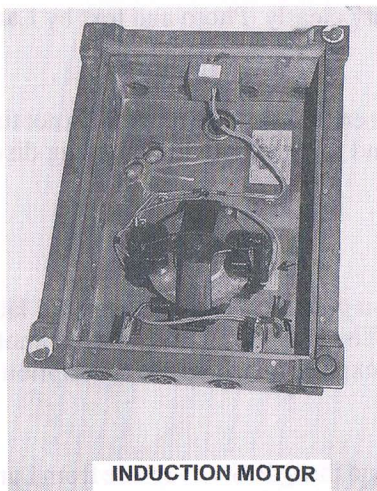


TWO VIEWS OF VICTROLA
C P 20 X 916

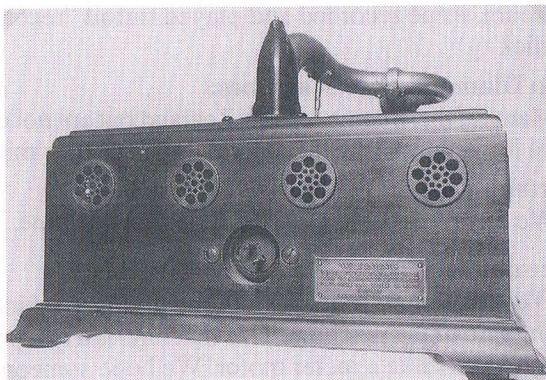


QRS LABEL

NUKE PHOTO



INDUCTION MOTOR



METAL LABEL ON SIDE



PENCIL RUBBING

Editor: HMV used a motor like this on one large model, the motor is known as an Eddy Current Motor. New Zealand used this type to drive the meters for measuring electric power.

Edison Diamond Discs:

These machines were not called diamond discs by Edison. This name has come since, the fact that Thomas Alva Edison was the only one to use a real diamond for a stylus was the reason. Last issue we illustrated five models, a Sheraton design, Model 150, a modern Model A100, Louis XVI model B450, also an Adam Model C200 and a Consul No 1. In this issue we include a Louis XV Model B375 and a Chippendale Model C250

Chippendale, Thomas Chippendale (England), Born 1709; died 1779. Chippendale was the dominant figure in English furniture design for a quarter of a century. He was noted for his versatility and ability to combine inconsistent elements into an harmonious whole. In the ripest years of his experience, Chippendale manifested a considerable fondness for the combination of French Gothic and Chinese designs, These elements are found in the stately Chippendale cabinet developed for the Official Laboratory Model. The French Gothic grille, the long posts and the artistic outward curve of the legs lend a dignity and grace to this case, which are not ordinarily found in full length phonograph cabinets, Having used French Gothic lines to avoid the clumsy appearance that is characteristic of most phonograph cabinets of similar length, the designer has skilfully relieved the austerity of the grille by a Chinese card-cut frieze. This cabinet reflects a noteworthy quality of Chippendale furniture; namely, the accomplishment of massive design without sacrifice of grace or beauty.

Oversized Tinfoil:

This phonograph is a reproduction two years in the making by Bill Ptack from California. The young man playing it is René Rondrac. I met him through a phone call thirty years ago. He sent me a newspaper clipping then as a small boy collecting phonographs. We had never met until Vinion this year. The tinfoil is an exact copy of the Bergman on exhibit in the Ford Museum. René recorded and played tinfoil "records" very clearly. Photo and text by Larry Schlick

Two Diamond Disc Machines:

Many of these came to New Zealand but are not often seen for sale. The records do not turn up in large numbers especially the twenty four minute and forty minute long playing discs.

German Coin in the Slot:

We have an article elsewhere on this machine.

Unusual Victrola:

We have found four illustrations of this machine plus a pencil rubbing of the metal label on the side of the machine. This machine is a real puzzle. The motor is an Eddy current motor which works like a meter motor. We hope someone can explain this, also see description in Larry Schlicks letter.

Q.R.S. Label:

We copied this from the cover of Nukes last catalogue and the Q.R.S. covers are from Larry Schlicks collection. These are not often seen in New Zealand we have not come across the covers.

COLUMBIA

COLUMBIA DISC GRAMOPHONE

It has been my experience that all manufacturers make a basic model and then set about to improve it, making small changes.

Over a period we can see the AJ was made in three basic models or styles. Last issue we illustrated the first style and we are now following with the second and third style.

SECOND STYLE

AJ 1903

No. 3

We have taken note of Baumbach and MacLackey with our dates and some of our information.

The case of this model is the case with the same mouldings, but instead of lifting off, the top is hinged with the motor attached to the lid.

This made for easy oiling and inspection. Where as style one used as the book says a 7 inch turntable (the one we measured was only $6\frac{3}{4}$). Style two used a 10 inch turn table, but still kept the leather elbow and the 16 inch black horn with the brass bell.

The major change with Style 2 is the motor. The position of the spring and barrel is changed so the motor can be wound from the side.

THIRD STYLE

AJ 1904

No. 4

The one on the front cover is the third style and the last version. Larry Schlick owns this model and kindly lent us the photograph and information.

His model has the larger reproducer, larger 10 inch turntable, the same single spring motor from the side but using a two ball governor. The case was plainer and slightly smaller by half and inch.

Retained the hinged top but used a metal elbow.

Information, pictures, photographs of Columbia Disc Gramophones would be a vast help with future issues.

H.M.V. ELECTRICAL REPRODUCER MODEL 551

In our February/April 1999 issue we included illustrations taken from a 1930 H.M.V. Catalogue.

The model illustrated in this issue we have not seen in New Zealand.

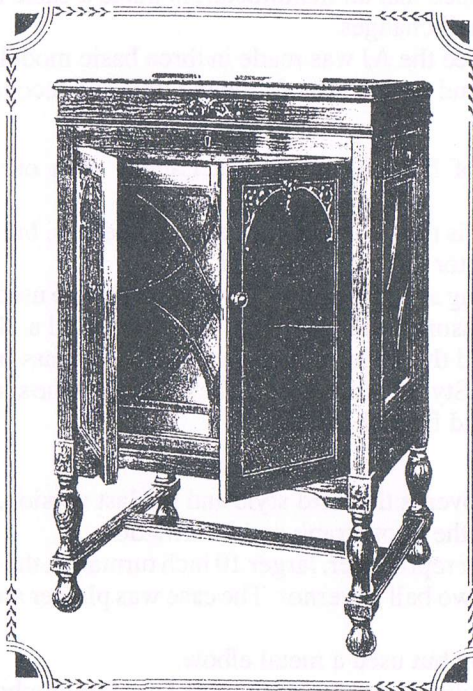
It is not the most expensive in the catalogue.

We are indebted to Alan Hart of Queensland, Australia, for kindly sending us a good copy of this catalogue.

H.M.V. Electrical Reproducer Model 551, the latest development of the Electrical Reproducer, and as far superior to other instruments of its type as the H.M.V. Exponential Gramophone is to the old fashioned gramophone. The quality of reproduction is perfect and can be controlled from a whisper to full volume, and it reproduces the full recorded musical scale. Used in conjunction with an existing wireless set it gives a new conception of broadcast music

"HIS MASTER'S VOICE"

ELECTRICAL REPRODUCERS



MODEL 551

This Electrical Reproducer is self contained. The Cabinet is in the best satin finished walnut and the design is unique. It is entirely driven from the mains, no batteries of any sort being required. Adjustments are provided for the motor and amplifier to suit Alternating Current, 200-260 volts and 100-130 volts 40-60 cycles, and the machine can be run from any plug point on these voltages. For direct current supply a separate motor generator is required.

"His Master's Voice" No. 7 (Electric) Sound Box fitted with turnback crook on the arm for convenience in changing needles.

Two-Stage Super Power Amplifier having 3 valves only (including one rectifier). A plug-in Jack for wireless is provided which can be used in conjunction with sets having one stage of low frequency amplification.

Loud Speaker of the moving coil cone type.

"His Master's Voice" electric induction disc Turntable Motor giving perfect speed regulation even on the loudest of records.

External volume control panel with Volume Control and Motor Switch sunk in flush and containing the Radio Jack.

Fitted with self-setting Automatic main Switch to motor and amplifier actuated by eccentric groove on record, Speed Regulator, Automatic Lid Stay allowing lid to be operated by one hand, clips for "Tungstyle" needles and bowl for used needles. Full instructions are provided with each instrument.

For Alternating Current — Price £105.

Where Direct Current is employed a converter can be supplied by placing a special order with your dealer. Price £18/10/- extra.

Taken from a 1930 H.M.V. Catalogue.

Reprinted from "THE PHONOGRAM", September 1900

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

Devoted to the Arts of Reproducing Sound.

(Part 7)

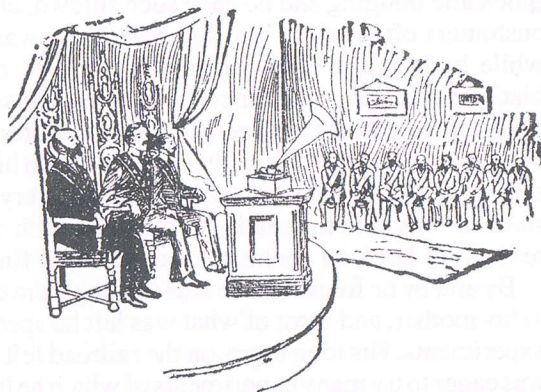
"Openeer" said I one evening as I sat on his front porch, "Tell me what you know about Masons."

Mr Openeer smiled. Whenever I make a massé shot like that, he knows I'm desperate and want to score some Phonograph points; so he promptly started that gifted flow of experiences, facts and fiction that has doubtless caused Mrs Scheherezade to turn in her grave and wish she might retell her thousand and one tales in twentieth century English, so as to be in it with Openeer.

"The first time I ever heard of a Phonograph being used in an initiation was during a visit to Mystic Lodge in the town of Itsfield, Ohio, (with a wink), I'm not going into any particulars whatsoever." He came to a full stop, and I began to plead with him; but he shook his head.

"No, I'm a Mason in good and regular standing and I don't propose to make a cheerful idiot of myself even for you; but the fact is the Phonograph HAS been used in an initiation and it was a great old time, I can tell you.

G



G for GRAND MASTER
A lodge room, you note
First they lull you to sleep
Then they bring in the goat

Phonographs are being used as entertainers every night all over the country, wherever Lodge meetings are held and entertainment is required, and they always make lots of fun. I was at Pittston, Pa., once on business and visited the Sons of St. George Lodge; they were just starting for Avoca in a body to have a pow-wow with the Rose of the Valley Lodge, so I went along. After the regular business we had a combined literary entertainment in which the Phonograph was a star performer. Another time I was down in Boston and went out to Somerville with my friend Kidder, then a Grand Dictator. He took me to a joint identification meeting of the Lodges where a Gramophone held forth to all the Knights far into the night. A prominent feature of the jollification was a short address by an absent member who sent his regards on a cylinder. It was almost as good fun to listen to his speech, over and over, as Chauncey Depew's long distant telephone speech was to the New York Leaguers, to whom he talked by wire, from Washington. These are the only times that I've actually been present when a real talking machine has been used, although Heaven knows I've heard men talk who were every bit equal to the real machine in grinding out their everlasting addresses.

To be continued

THOMAS EDISON

The Boy Who Loved Experiments

(Part 2)

Soon it became clear that Thomas was going to be a great success as a train-boy. He was quick and obliging and he gave such shrewd, clever answers when he was spoken to that the customers often called him and bought his wares just for the fun of talking to him. After a while he began to find out various ways of earning more money. He bought butter and blackberries from the farmers on the line and sold them to the wives of the railwaymen. He traded in vegetables between Detroit and Huron, and he sold sweets and tobacco on the train as well as vegetables. Nobody interfered with him or asked him to pay carriage for his goods, so he was able to sell very cheaply. He was very satisfied with his new way of life, especially since he was able to spend several hours each day in the public library at Detroit, where he read every book on chemistry that he could find, as well as many on other subjects.

By and by he found that he was earning from eight to ten dollars a day. One of these he gave to his mother, and most of what was left he spent on apparatus and material for his chemical experiments. His long hours on the railroad left him very little time for work at home, and he was eager to try many experiments of which he had read in the books at the library. He thought of the idle hours he had to spend on the train, and resolved to try to turn these to account. Thinking it over he hit upon a plan. There was a car attached to the train, part of which was meant for baggage and part for the United States mails, but for a long time it had not been used. Thomas saw no reason against setting up his laboratory in this car, and no sooner had the idea come to him than he proceeded to carry it out. Little by little he transferred his treasures from the cellar to the train; and then when his salesman's duties were over he retired comfortably to this travelling laboratory, and went happily on with his experiments.

But he did not neglect the business of making money, and soon he saw an excellent way of increasing the sale of his papers. The Civil War had begun, and everybody was eager for news. When a big battle had been fought all sorts of rumours went about the country and no

one knew for some time how great the victory or the disaster had really been. Thomas had made friends with the type-setters of the *Detroit Free Press* and he was often able to see proofs of the papers some time before they were issued. He persuaded the telegraph operator at Detroit, when any specially important piece of news was contained in the paper, to telegraph to each station-master on the line and ask him to write it on the blackboard that was used for putting up the times of the trains. People seeing this rushed to buy the papers in order to get further details. In April 1862 when General Grant won a great victory over the southern forces the demand for Thomas's papers was enormous. "The first station, called Utica," he said, describing the scene, "was a small one where I generally sold two papers. I saw a crowd ahead on the platform, and thought it some excursion, but the moment I landed there was a rush for me; then I realized that the telegraph was a great invention. I sold thirty-five papers there. The next station was Mount Clemens. I usually sold six to eight papers there. I decided that if I found a corresponding crowd there the only thing to do to correct my lack of judgement in not getting more papers was to raise the price from five cents to ten. The crowd was there and I raised the price." So it went on all down the line until at Port Huron the last of the papers were sold at twenty-five cents each.

Later Thomas set up a little paper of his own. He bought a fount of type and a little press that had been used for printing bill-heads, and printed the paper in his laboratory on the train. He wrote it all himself too, giving local news and special items concerning the rail-way and its employees; it was called "The Weekly Herald", and several hundred copies were sold each week.

Yet underneath the business man and the budding scientist, the old adventurous Thomas Edison, always on the look-out for a new experience, was still alive and eager, and ready for any difficult and dangerous under-taking that offered. One day Thomas was asked to go to the offices of a company that owned a number of steamships on the Great Lakes. He was told that the captain of one of their biggest vessels had died suddenly and that a message must be taken to call up another captain who had retired, and lived fourteen miles from a station. Would Thomas take the message for fifteen dollars? It was evening, with rain falling and a clouded sky. "I must get another boy to go with me," said Thomas, "so I must have twenty-five dollars." This was given him, and with some difficulty he found a boy willing to bear him company. They reached the nearest station at half-past eight, and each carrying a lantern, they set off. It was a rough path through a dense forest, where lived deer and coons and, worst of all bears. The boys had no idea how best to evade these dreaded beasts, and they went slowly and warily, throwing the light of the lanterns before them as far as possible. Then, to their dismay, first one lantern and then another went out. "We leaned up against a tree and cried," said Edison, "and I thought that if ever I got out of that scrape alive I would know more about the habits of animals and everything else, to be prepared for all things." By and by their eyes grew accustomed to the darkness and they managed to make out the faint outline of the road. They went on, fearing at every step to come face to face with a prowling bear; and just as a faint gleam of dawn appeared in the sky the footsore boys limped into the captain's courtyard and delivered their message.

That was a serious adventure, but there were others which were pure mischief. A regiment of volunteer soldiers was camped at the back of Edison's house, and Thomas had noticed that there came nearly every night from the boundary of the camp that touched his father's garden

some such call as, "Corporal of the Guard, No. 1." This was repeated from sentry to sentry until it reached the barracks. The chance of playing a trick upon the soldiers offered a temptation that young Thomas could not resist. One dark night he and Michael Oates hid at the bottom of the garden and called out loudly, "Corporal of the Guard, No. 1." To their delight the cry was taken up and passed on, and they stole back to the house chuckling at the thought of the confusion that would be caused at the other end. They did this successfully on two following nights, but the third time the enemy was lying in wait, and Michael was caught. Thomas was chased to the house, where he dived into the cellar, and seeing two barrels of potatoes, one nearly empty, he hastily turned the few remaining potatoes into the other barrel, crouched down and pulled the empty one over his head. He heard his father come in with the soldiers, but no one thought of looking under the barrel, and when they had gone out and all was quiet he crept up to bed. Next morning he was obliged to reveal himself, and then the switch was taken down once more, and wielded with such energy by his father that Thomas, in spite of his fourteen years, had to confess that as an instrument of punishment it was not altogether to be despised. Michael, having suffered a severe fright and a night's imprisonment, was let off without further chastisement.

All this time the lad had never slackened in his work at chemistry and he had begun also the study of physics. The railway van held now a large and carefully chosen collection of apparatus, some of it quite intricate and costly. Thomas had spent nearly all the money he had earned upon it, and he was very proud of his travelling laboratory. One morning he was busy selling his papers as usual, while the train was going at a very high speed. Suddenly it gave a violent lurch, and a lump of phosphorus fell from its shelf in the laboratory to the floor. It burst into flames, which spread quickly, and in a few moments the car had begun to blaze. In rushed Thomas, and in rushed the conductor, in a raging temper. They managed to put out the fire, but the conductor's wrath still burned fiercely. At the next station he seized Thomas's cherished apparatus and threw it out, one armful after another, on the platform. The printing-press followed, and then came a hearty box on the ear for the boy.

Bewildered and dizzy from the blow Thomas stood on the platform among the ruins of the apparatus he had so laboriously accumulated. Here, it seemed, was an end to his hopes. But it was only for a minute that he allowed himself to be cast down. Then he set to work to mend matters. He carried home every piece in the collection that was not too badly broken to be still of use, and set them up in the cellar once more, promising his mother, who was a little nervous of his experiments, that he would be very careful; and henceforward he worked at home, replacing the apparatus he had lost piece by piece, as the money came in.

He was turning from chemistry now to what had become the more absorbing study of electricity. He and one of his friends, John Ward, set up a wire between their homes. It was just an ordinary piece of iron wire, with bottles as insulators. The money for the battery which was to produce the current was not at once forthcoming so Edison set to work to generate electricity by vigorously stroking the back of the household cat. This method, however, was not found to be effective, and the boys had to wait until between them they had saved the necessary sum. Then, to their great joy, they were able to send messages to one another and they sometimes sat up half the night carrying on a telegraphic conversation.

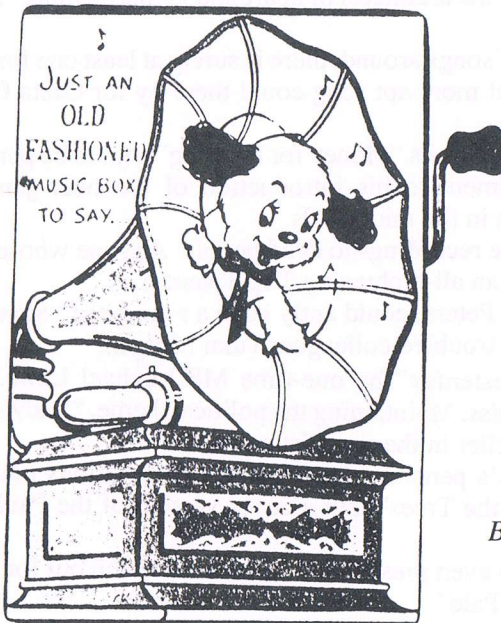
The line did not last very long, being destroyed by a cow that had got into the orchard. By that time Thomas felt that he had learned all that such a simple contrivance could teach him,

and he was on the look-out for a chance of getting on to more advanced experiments. The chance came in an unlooked-for fashion. One August morning in 1862, when he was fifteen years old, he saw at a station on the line the little son of the station-master playing with some pebbles and sand in the middle of the railway track. A car was coming swiftly toward him, and Thomas had only just time to throw down his papers, rush at the child and snatch him from the track before the car passed over the place where he had been.

The boy's father was a poor man and could not give Edison the reward that in his gratitude he would have liked to bestow. The only return he could think of was to offer to teach the lad all that he himself knew about electricity. Nothing could have delighted Edison more. The two set to work, and within ten days he had constructed a miniature set of telegraphic instruments which worked regularly and accurately.

People in the neighbourhood began to talk about Thomas and to marvel at his remarkable success in everything he undertook. His heart was now set on the study of electricity and he toiled at it in every moment he could take from his work on the train. Then there came a chance of leaving his occupation as train-boy and becoming a telegraph operator. Edison seized upon it eagerly. He was sixteen by this time, and he had found his life work. How he went on from invention to invention; how he toiled with untiring energy, patience, and resource; how he endured hardships and overcame disappointments; how through him science made such advances that miracles were wrought and time and space were vanquished — the history of the phonograph, the cinematograph, and his many other marvellous inventions has made known to all the world.

Taken from "Boys and Girls Who Became Famous"



*Illustration of a
Barker Company Music Box
Greeting Card*

MUSIC FROM THE PAST IN THE FUTURE

By Derek Burrows

Have you ever wished Elvis had recorded "Rhinestone Cowboy" or that Buddy Holly had sung "Don't Cry for Me Argentina"?

If so your wish could come true.

No, there isn't a disc company that has suddenly gained access to the Great Recording Hall in the Sky. It's not that romantic.

But new technology has come up with some magic that can clone dead pop and rock stars' voices to sing tunes that weren't even around when the singers died.

Which means that one day soon we could have the Great Caruso singing Spice Girls' hits, if we really wanted.

Using new technology invented by an Oxford University phonetics researcher, samples of original electronic imprints of voices are copied, broken up and synthesised through computers into different patterns.

This means there is no limit to the songs a dead pop star can "record". It may only be a matter of time before John Lennon is singing the "Hallelujah Chorus" with Big Bopper and Richie Valens in a rare celestial lineup.

But why stop at late lamented singers? There are thousands of famous people, now dead, whose voices are on tape. I think it would be a good idea to clone those voices so that they could "sing" something that would leave us something appropriate for posterity.

For instance, a record of Adolf Hitler singing "If I Ruled the World" would be a permanent reminder of his failed conquests. And I'd love a copy of the former South African prime minister Hendrik Verwoerd — one of the architects of apartheid — performing "Ebony and Ivory".

Given the hundreds of thousands of songs around, there is surely at least one for just about every dead person. For instance, what more apt song could there be for Greta Garbo than "Alone Again, Naturally".

And I reckon a cover version of Dire Straits "Money for Nothing" should be performed by Rob Muldoon as a permanent testament to his introduction of the over-generous and unsustainable superannuation scheme in the mid-1970s.

And we don't even have to limit the recordings to dead people. Anyone whose voice has ever been recorded is a candidate for an all-embracing Top Twenty.

New Zealand First leader Winston Peters, could aptly have a remake of "Stand by Your Man" as a tribute to his loyalty to his troubled colleague, Tuku Morgan.

Likewise a wistful version of "Yesterday" by one-time MP Michael Laws, who can remember better days, wouldn't go amiss. Maintaining the political theme, "Lady in Red" by Helen Clark would surely be a best seller in the socialist sector.

On the royal front, Prince Charles's penchant for arborial conversations makes him a candidate for a remake of "I Talk to the Trees", but a cover version of the Paul Anka hit "Diana" is definitely out.

Appropriate titles can be applied to even present day singers, so watch out for a Michael Jackson version of "Whiter Shade of Pale".

And finally, back to Tuku Morgan who surely could be attributed with a remake of Elton John's "Sorry is the Hardest Word".

Taken from "The Timaru Herald", Supplied by Bryan & Marian Blanchard

A BRIEF HISTORY OF DIAMOND CUT PRODUCTIONS, INC.

In the spring of 1986, an R&D engineer/scientist by the name of Craig Maier read an article in the Star Ledger, a local newspaper, entitled "Budget Cuts Cast Shadow on Edison National Historic Site." The article, written by science editor Kitta McPherson, described conditions of the Edison National Historic Site and its archives located in West Orange, New Jersey. Among the many artifacts which were not receiving the proper curatorial attention due to poor funding was a collection of test-press recordings which were made by the Edison company in the years of 1927 through 1929, which was their last few years in the record business. Craig told a friend and fellow engineer named Rick Carlson about the article in hopes that it might stir up in him some interest in the Edison site as well. Craig and Rick, after some discussion, decided to offer to volunteer some of their spare time and technical expertise in the area of audio hardware and software engineering in order that the Edison Lateral collection of test pressing recordings could be transferred to digital tape so that the "sound artifacts" would be eternally preserved and archived in the digital domain at the site.

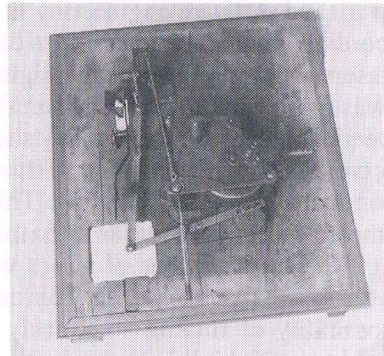
Contact was made with then Supervisor Museum Curator, Dr. Edward Pershey, Ph.D. At their first meeting at the site, Dr. Pershey showed the two engineers thousands of one-of-a-kind test recordings which were piled in stacks on a long row of tables on the second floor of the Edison main laboratory building. This initial introduction to the collection was an earnest attempt to sober up the two as to the magnitude of the undertaking for which they were volunteering. The total number of songs which were recorded numbered over 1200, in anywhere from two to five takes each. This only further increased their interest in the project, since the possibility of finding some truly important music which had previously been unheard would be quite high in such a large collection of test pressings. After several more meetings with Dr. Pershey, an informal agreement was made that the two engineers would proceed to seek out funding from private sources to set up an audio restoration laboratory in their own homes for the restoration project. The contacted around 30 companies in the New Jersey area seeking funds to help build their laboratories. After about seven months of effort, they succeeded in raising enough money to fund their project. In addition to fund raising, they also designed and constructed several pieces of custom equipment which was needed for the project (equipment which was not readily available on the market at the time).

The next step was to become educated in the proper technique of Archival Audio Restoration. To that end, the two hired as a consultant, Mr Tom Owens of the Rogers and Hamerstein musical library in New York City. Tom spent time with the two engineers at the New York City Public Library soundlab (Rogers and Hamerstein) teaching them some of the "tricks of the trade". He also visited the first soundlab which the two engineers set up for the restoration project located at Craig's home in Verona, NJ. He provided constructive criticism regarding the sound lab which the two engineers had set up, allowing them to improve upon

WORKS OF COIN-IN-THE-SLOT SCHLICK PHOTO



TWO DIAMOND DISC MACHINES

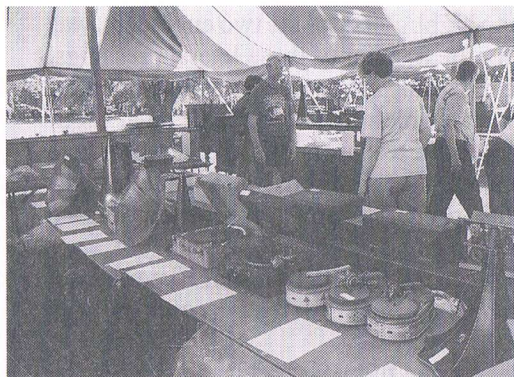


their initial setup. One significant problem which Tom highlighted for the two engineers, was that of establishing the correct turnover frequency for the transfer of these lateral pressings. Documentation could not be found at the Edison site regarding the specifics of this important parameter. So Rick and Craig devised some experiments which were conducted on a "high-end" Edison phonograph made in the same time period as the test pressings in order to deduce the correct turnover frequency. After their experiments, modifications were made to their magnetic phonograph pre-amplifier to provide the proper turnover frequency for the transfers.

A seven year pro-bono contract was drawn up between the Edison National Historic Site/ U.S. Department of the Interior and Rick Carlson and Craig Maier for the purposes outlined above.

Finally, the two were ready to begin the project. Nearly one full year had lapsed before the first record was transferred to tape at Craig's home in Verona. Shortly thereafter, the soundlab was rebuilt in the Maiers new home in Rockaway Township, NJ. That is the location in which the lions share of the transfer project took place over the next seven years.

After transferring around 900 of the songs (X 2 to 5 takes per song, about 2,200 transfers in total) Craig and Rick decided that the music was not doing much good sitting in a vault. Since they were the only two people alive who had heard almost the entire collection, they decided that it would be a good idea to try to release some of this previously unreleased material, (only around 200 of the songs had been released in the Edison lateral format). So they approached the Edison site in order to try to accomplish this. After about one year of frustration in dealing with the bureaucracy, they decided it would be a lot easier to form their own company and release these songs under their own record label. Thus was formed Diamond Cut Productions in 1992 with Craig and Rick providing their own funding for the venture. Their first release entitled, "Unreleased Edison Laterals 1 — and anthology of Edison Needle type records was such a success in the market that they were able to start another project in 1994 entitled "The California Ramblers, Edison Laterals 2." For this project, they decided to improve on the audio restoration process which they had used on their previous release. Instead of analog signal processing, they went to digital processing utilizing their own algorithms to remove crackle, ticks, pops and hiss from the original material. This proved successful to the extent that the Smithsonian Institution Press employed Diamond Cut Productions to perform audio restoration for some of their American songwriter Series of CD releases. Their third release entitled "Hot Dance of the Roaring 20's, Edison Laterals 3" was processed utilizing exclusively their own audio restoration program; all analog processing equipment had been abandoned by this point in time. In the meantime, and in parallel with the efforts to bring "Hot Dance" to the market, Craig worked with Country records to produce and release an Edison olde tyme group on CD called "Ernest Stoneman and his Dixie Mountaineers" using their audio restoration process. They gave the process the name "Diamond Cut audio restoration tools" or DCart for short. In spring of 1996, their program was first formally introduced into the commercial marketplace at a meeting of "Record Research" which was held at the Maier residence in Rockaway. Since then it has been sold throughout the world for not only musical audio restoration, but for such varied applications as 911 call restoration, clarification of police surveillance recordings, cleanup of radio



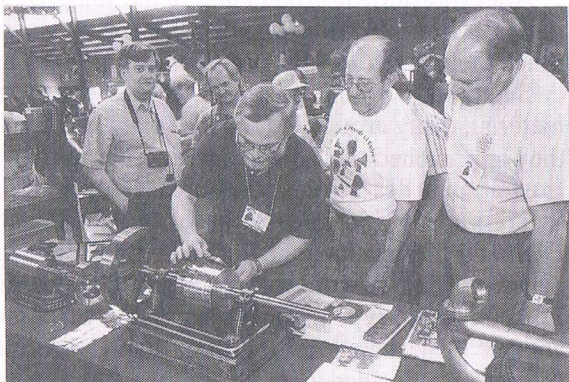
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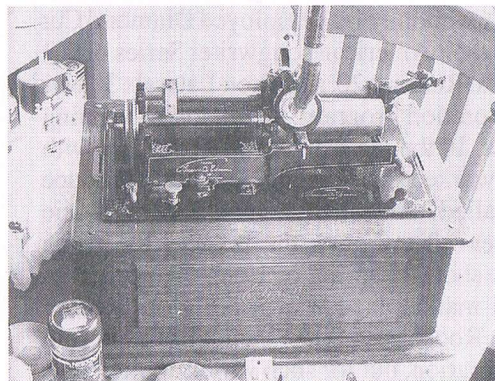
COLUMBIA A J 1904
SCHLICK PHOTO



TRIUMPH PHONOGRAPH
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REPRODUCTION TINFOIL



BEFORE THE SALE

broadcasts for release on CD, restoration of historic spoken word recordings, plus many others.

In the future, Diamond Cut Productions expects to introduce another in their series of Edison Lateral Cut CD releases. Look for it on their Web page. <http://www.diamondcut.com/brief.htm>

EDISON RECORD No. 1537

Sacred harp, organ and orchestra accompaniment.

By Chorus of female voices and Frank Croxton.

"List! the Cherubic Host" — "The Holy City".

Music by A. R. Gaul, Published by Oliver Ditson Co., Boston.

Alfred Robert Gaul is a well known English composer and organist, and "The Holy City" from which this selection is and extract, is considered the composer's masterpiece.

"List! the Cherubic Host" is probably the best known portion of this oratorio, and is frequently used both as a concert and a church number by leading singers in this country.

It is here presented by a chorus of female voices and Frank Croxton, the favourite basso, with harp, organ and orchestra accompaniment. While none of Gaul's compositions have secured very much respect in the world of music, they have attained considerable popularity among the masses, a large portion of which is directly due to this particular number.

An interesting fact in connection with this record, was the difficulty encountered in making it. Not only is the soloist Frank Croxton and a chorus employed, but besides the orchestra accompaniment, there is both a harp and an organ. The care that must be taken to successfully record these various musical sounds, to preserve an exact balance of volume between them, is enormous, and it was only after numerous trials that the record was finally declared perfect.

Among the singers in the chorus are Agnes Kimball, Marie Narelle and Cornelia Marvin.

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Phonograph Society of New South Wales Inc:

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One subscription for all: \$A25 pa Australia and overseas. Write to our secretary, Barry Badham, 20 Ryde Road, Pymble, NSW 2073, or visit our website at www.welcome.to/phonographsocietynsw

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 NEWS-LETTER, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency): N.Z., Asia and South Pacific \$28.00; Rest of the World \$32.00; We take Visa, Mastercard and Bankcard. Write to: The Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (+61-8) 8261-9953. E-mail: etaylor@granite.com.au

California Antique Phonograph Society:

Dedicated to the preservation of antique phonographs, records and music memorabilia. We meet monthly to display and share our collections.

Each year we sponsor a show and sale, the largest on the West Coast of the United States. Membership dues are \$15.00 per year. (Out of U.S.A. \$20.00).

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

Canadian Antique Phonograph Society:

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

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

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

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

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

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

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ALL OF US TO ALL OF YOU**