



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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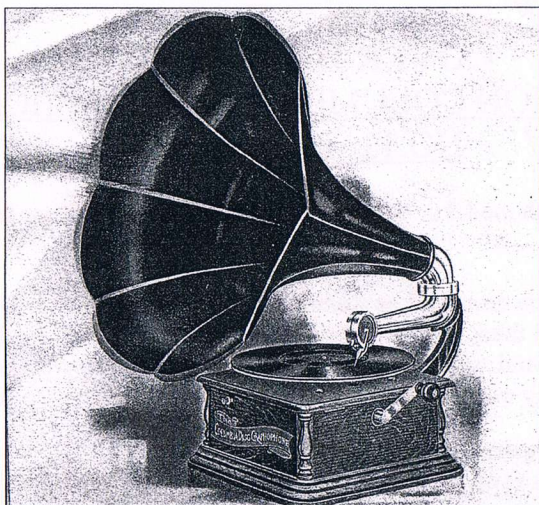
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COLUMBIA DISC GRAPHOPHONES

No 13



CHAMPION TYPE BH. 1906

Larry Schlick Photograph

FOR YOUR INFORMATION

In early 1963 the late CJ Lindsay of the staff of the Dominion Museum wrote to collectors throughout New Zealand announcing plans for a convention to be held in Wellington at the Museum for October that year.

Much to everyone's surprise the gathering was well attended and this established what has become a well-known custom for collectors. Further conventions were held in Christchurch (October 1964), Wellington (October 1965) and Christchurch (June 1967). In 1965 a society was formed and called the 'Vintage Phonograph Society of New Zealand Inc.' with the aim of the 'preservation of recorded sound'.

This will be a milestone year as on the 9th of September 1965 twelve interested people met at Mrs Rogers' home at 73 Flockton Street, Christchurch and agreed to form what was to become the first phonograph society formed in New Zealand.

At this meeting, which Walter Norris chaired, he was elected President, Bill Dini, Vice President and Pam Rogers, Secretary/Treasurer.

Bill Webb, manager of Roneo Prints Ltd agreed to print a magazine free of charge.

Walter Norris, Editor

COVER ILLUSTRATION

CHAMPION COLUMBIA DISC GRAPHOPHONE

NO.13 TYPE BH. 1906

This is the thirteenth model or type which we have been able to use from the catalogue Larry sent us.

In the catalogue it is described as Columbia Champion Tone Arm Disc Graphophone Type BH. We don't think this is the first model with a tone arm. No 12 (last issue) has a tone arm. We would welcome reader's comments and also we would be pleased if readers could supply us with illustrations and photos of the later model of these.

Taken from catalogue:

COLUMBIA CHAMPION TONE ARM DISC GRAPHOPHONE TYPE BH.

The COLUMBIA CHAMPION as illustrated is an extremely handsome graphophone and an extra high grade one in every respect. The cabinet is 11" square by 5" high, is made of solid quarter-sawed oak, beautifully fluked and hand-rubbed and polished to a mirror-like brilliancy. It has handsome carved corner pilasters and heavy mitred molding at the base; has hinged cover, with two heavy brass hinges and chain for holding top when open.

HOME SPECIAL

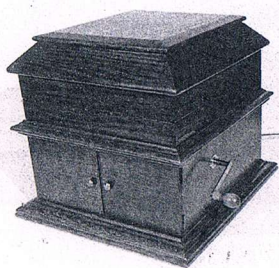


TOP DECK



1

VICTOR TALKING MACHINE



L.SCHLICK PHOTO'S

2



3

WITH LID OPEN

COVER ILLUSTRATION

The MOTOR is the single spring barrel design, fitted with a highly tempered spring, and can be wound while running. All brass gears are accurately cut and fitted and are absolutely noiseless. The governor is of the latest approved type, and the start and stop push rod is evenly arranged near the winding handle. Speed can be regulated as desired.

The ALUMINIUM TONE ARM with which this machine is equipped is supported on a black enamel bracket decorated in gold and is fastened to the cabinet with double bolts. This is the latest approved type of tone arm, and is fully described on page 6.

THE COLUMBIA REPRODUCER is the patented analyzing type of the latest style, and is fully described on page 5.

THE HANDSOME FLORAL HORN with which machine is equipped is 10" long and has a 17" bell, finished in satin gloss black color and handsomely striped in gold. Each outfit is furnished complete with two-part needle box and 200 English highly polished taper needles.

THIS OUTFIT is an extremely handsome one and a very popular seller. At our rock bottom price it is a wonderful value. Remember that there is no discount for cash and that the prices are absolutely rock bottom.

SECRETARY'S NOTES

As Walter has mentioned in his editorial, this year sees the 40th anniversary of the vintage Phonograph Society of New Zealand. We intend to commemorate this event, the format of which is yet to be decided but we are planning to hold a function on September 9th. Any past or present members who would be interested in being involved are invited to contact us.

Our email address is nzphonosociety@hotmail.com or phone the secretary 03 328 7103, fax 03 328 9203 to register your interest or for information.

Notice of increase in annual subscription:

It was decided at the last AGM that the annual subscription for the society would increase from NZ\$15 to NZ\$20 from September 2005. Unfortunately with the increase of stationery, printing and postage this is a necessary move.

Welcome to our new members from New Zealand, Australia and the UK. I hope everyone had a happy and safe festive season with friends and family.

Shirley McGuigan, Secretary

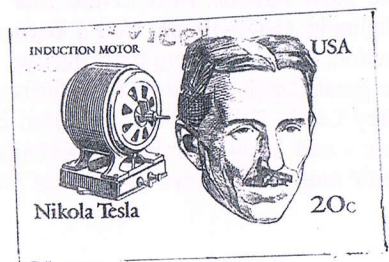
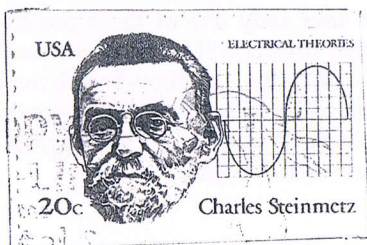
H.M.V. ARTIST POSTERS



DAVID PETERSON PHOTO'S



STAMPS



ILLUSTRATIONS

A RECORD OF FRIENDSHIP See article elsewhere. Illustrations on this page all on the same topic.

HOME SPECIAL A machine constructed by a friend of Larry Schlick from Arizona. He says his friend Terry made it so that he could play blue ambersols and 78 R.P.M. discs.

VICTOR TALKING MACHINE CO No 1. No 1,2 and 3 are all Victor Talking machines owned by Larry Schlick. Model No 1. has VV-V1 on a metal plate on the side with No 216132-R on it. He says he adapted it to play Edison and Pathe records by fitting a Brunswick double ultona reproducer and tone arm to it.

No 2 and 3 These two illustrations are also a Victor Talking machine with a metal plate the same. Larry says he bought it in the dark and didn't realise what it was until he got it home. This model is No 41913B.

H.M.V. POSTERS These are a set of very nice portraits that Gavin showed us one night at a meeting. See article by him.

STAMPS These are two very fine stamps which your editor obtained recently. See article on both of these.

R.C.A. VICTOR 20 CENT PHONOGRAPH All the pictures on this page are of the same machine. These were sent to me by Larry Schlick. They show hand playing position, the machine with its box, a record by R.C.A. Victor and how to assemble. Also see article.

HMV Artist Posters

These four large portraits of HMV artists of c.1930 turned up together (though not as one lot) at an auction in Christchurch recently. Although in need of "ironing out" and refraining they are attractive items with their coloured borders (yellow or green). I have seen others since, including one of Paderewski, so there must have been quite a series.

The most famous artist of the four was of course the great Russian bass Feodor Chaliapin (1873-1938). Had I been able to have only one of these posters at the auction, his would have been the one. The other singers will be familiar to collectors: the great Czech soprano Maria Jeritz (1887-1982), the American-born lyric soprano Mary Lewis (1900-1941) - Marston is issuing a CD of her complete recordings this year - and Sydney Coltham (b.1888), here being promoted as "the English tenor". HMV must have been a bit short of English tenors at the time.

STAMPS

CHARLES STEINMETZ 1865 - 1923

He was born in Breslau, Germany April 9th 1865. He emigrated to the USA in 1889. He was a consulting engineer for a firm which was taken over by General Electric Co., Schenectady, New York. In 1902 he served as a Professor of electrical engineering at Union College, Schenectady, New York. It seems he was a very clever man and made large contributions to the working of alternating electric current.

His research on magnetism enable him to discover the law of Hysteresis. This enabled him to work out losses of electric power due to magnetism which meant he could forecast the losses before starting construction on electric motors, generators, transformers and electrical apparatus containing iron.

His research on lighting helped him develop lightening arresters for the protection of high voltage power lines.

He was a mathematical genius and had towards 200 patents to his credit. These were for improvements to generators, motors, transformers and the like. He was the author of a number of standard text books.

He died at Schenectady, New York, October 26th, 1923.

NIKOLA TELSA 1856 - 1943

Nikola was born on July 10th 1856 at Smiljan Croatia (Yugoslavia), He was an Electrical Inventor. He went to the United States in 1884 and for a while was with the Edison Company in Orange, New Jersey. He gave up his position so as to be able to devote himself to research. He first set up the Telsa Laboratory in New York and set about there to develop an electric motor to run on alternating power. He took out a patent in 1888 for a Induction Motor and followed this with new forms of Dynamos, Transformers, Induction Coils, Condensers and Incandescent Lamps. He died in N.Y. City, January 7th, 1943.

THOMAS EDISON MAKES SPECIAL RECORDS FOR HENRY FORD.

Through the kindness of Larry Schlick I have been made aware of Diamond Disc Records being specially pressed for Henry Ford. Page 269 in George Frow's excellent book "The Edison Disc Phonographs and Diamond Discs' he states Thomas Edison's friendship with Henry Ford led to a number of recordings being specially made by the Ford Motor Band and the Ford Hawaiians. There were cylinders as well. Ten of them made at Dearborn in 1915, which were not released to the public, were for Ford's personal use. Between December 2nd, 1924 and December 1925, Disc records were made at Edison Studios by staff musicians playing stringed instruments at old time dances. It appears at least one thousand of these records were made and this was all arranged through Edison and Ford staff. Altogether thirty eight separate selections were recorded for Ford, with ten being released to the public on Diamond Disc's and Blue Amberols.

Memories of Ernie Bayly (1925-2004)

I saw Ernie's photo on the cover of issue 12 of 'For the record', the journal of the City of London Phonograph and Gramophone Society Ltd, but it was not until I opened the magazine that I realised, with a shock, that he had died on 6 October last. As editor of The Hillandale news, 'For the record's' predecessor, from 1963 to 1969 and then of his own magazine, 'The Talking machine review - international', from 1970 to 1989, Ernie played a significant role in the growth of collecting and the dissemination of knowledge about early machines and records.

In those far off pre-internet days of the 1960s, those of us in New Zealand who belonged to the CLPGS felt that we were at least part of the big world of collecting when the latest Hillandale news arrived in the letterbox. Ernie was a methodical and prompt correspondent who took the trouble to send the magazine and his letters out with a colourful array of commemorative stamps.

I can hardly claim to have known Ernie, though I joined the CLPGS in 1965 and contributed some matrix data for one of his label history projects, but I am very glad to have met him and enjoyed his conversation. It must have been two years ago that he passed through Christchurch as part of one of his Asia-Pacific holidays. I was very pleasantly surprised to get a call from Walter Norris and find myself welcoming to my home a tiny, white-haired gentleman who extended his hand with, "The name's Ernie."

Our conversation was mostly about music hall. Among the artists he had met was Hetty King, probably the last of the great Edwardian toplineers. Ernie remembered her vividly as a tough old "pro", acutely sensitive about her place on the billing even when in her eighties. He told me that, to his knowledge, no-one had found any of the Edison two-minute wax cylinders made (or at least catalogued) c.1904 by T.E. Dunville, the eccentric comedian who drowned himself in the Thames in 1924 after hearing himself described as a has-been. I hoped one might turn up here while Ernie was still alive.

We touched on jazz as I knew Ernie was a great fan of Duke Ellington, whom he had met several times. I will always remember Ernie's very "English" remark that he admired Ella Fitzgerald in every respect "except that dreadful scat singing". Although he admitted to being "mildly diabetic" and said wistfully as I dropped him off at his hotel, "Well, goodbye. I don't suppose we shall meet again.", I really expected that he would be down for another visit to his beloved Singapore ("I like it because it's clean and safe") and that we might see him again. He will be fondly remembered.

The Vintage Phonograph Society of NZ (INC)

Notes from meeting September 27th, 2004

Meeting notes by Wilf Boon

The meeting this month was held at Gavin East's home in Lincoln with 10 members attending. Starting at 8pm for the Annual General Meeting the election of officer's resulted with:

Patron - Joffe Marshall

President - Gavin East

Vice-President- Robert Sleeman

Treasurer - Tony Airs

Secretary - Shirley McGuigan

Committee - Wilf Boon, Roger Brown, Bob Serle.

On behalf of the membership, Gavin East thanked David Peterson for his efforts over the past two years as president.

Business arising from the minutes:

Merr Brennan's order has been packed and sent to Australia.

30 packs of Indian needles have been sold by internet auction Net Proceeds \$33.07.

In Correspondence:

The society has received a card of appreciation from Lynne Hills and family for those attending her husband Dick's funeral.

Two new members have joined the Society. Bruce Inns (Papakura) and Jeffrey L Oliphant (USA).

Member Arthur Butler in Victoria has passed away.

After receiving a letter from Barry Williamson regarding his new book, complete with parts catalogue, it was decided to order 6 copies along with our next order of needles.

Letter from Paul Bo in Australia looking for an H.M.V. winding handle escutcheon for his H.M.V. 104 machine.

General Business:

Christchurch Auctions recently sold an H.M.V. 163 at auction for around NZ\$2,000.

Robert Sleeman spoke of his recent visit to Australia and visiting collector Ken Beech. Robert also showed a boxed collection of Edison 4 minute wax "special series" cylinders complete with a 2 and 4 minute reproducer.

Later Gavin played a couple of 78s on his magnificent "E.M.G" followed by tunes on some of his music boxes and finally playing a roll on the electric Baby Grand Pianola.

Notes from meeting November 1st 2004

The October meeting was delayed this year till Nov 1st because of our annual public Labour Day holiday coinciding with our normal 4th Monday of the month meetings.

The meeting was held at Robert Sleeman's home starting at 8pm with 13 members present. Among those present were Bill and Lyndsey Drummond after returning from a very enjoyable holiday in Australia.

Gavin East opened the meeting reading the minutes and later made reference to the fact that our treasurer had spent a lot of valuable time going through the accounts etc in the past few weeks getting to grips with the Society's financial situation. Unfortunately our treasurer was unable to attend this meeting but Gavin, with information from Tony, was able to inform member's of what might be required in coming months. A lengthy discussion on this subject took care of most of the evening.

Parts - Tony is busy manufacturing Amberola metal grills and an order for 25pks of L.S.M. needles is required.

Gavin thought the importation of books could be ordered in future through the internet individually and also that some of the society's books in stock, which are surplus to requirements, could be advertised in the next magazine.

Meeting closed at 10.30pm followed by a lovely supper and chat.
Next meeting to be held at Gavin East's home Nov 29th.

Notes from meeting held Nov 29th, 2004

This being our last meeting for the year was held again at Gavin East's home in Lincoln with 11 members attending, starting at 8:05pm. Apologies were received from John Hastilow, Shirley McGuigan, Tony Airs and Robert Sleeman. It was proposed the next meeting for the new year could be held possibly at the Spark Museum in Southbrook, Rangiora on the 28th February. Gavin, after reading the minutes, informed members that the Edwardian Day was to be held again in Hagley Park, Christchurch on February 6th and with the help of three or four volunteers the society would again be able to display a variety of machines and memorabilia. This was always a day in past years, that our very good friend the late Dick Hills had great enjoyment entertaining people, playing records and cylinders on the Portable, the Dulcephone, Amberola and other machines.

We are greatly pleased to welcome three new members to the society - Sean Lee, John Hood (Nelson) and Tim Arthur. Gavin who this year has done a tremendous job of packaging and posting orders locally and internationally is putting together a large order at the moment to go overseas for M'Sleep.

David Peterson later produced a couple of items he had acquired for his collection from auction, one being a small Manivel Music box, and the other an original Children's Magic Book gramophone, complete with record and the price 2/6p still on it, and also a Monarch with wooden horn.

Gavin had acquired from California a much sought after CD titled "Dueling of the McCoy's" played on piano by Nan Bostic and Tom Brier - the music of Chas. N. Daniels. One popular tune included was "Ma Ragtime Baby".

The meeting concluded with supper and a brief look at more of Gavin's collection.

To end what has been a very busy year, twenty members, partners and friends enjoyed a few drinks followed by a lovely evening smorgasbord dinner at the popular "Gardens Restaurant" to celebrate our annual Christmas function.

Finally to all our members and readers, a Merry Christmas.

The Kathleen Ferrier tribute - DECCA MONO 475 078 - 2DX2.

Originally recorded between 1946 and 1952, Decca has released two CDs by the fondly remembered contralto, Kathleen Ferrier. It's a wonderful 50th year commemoration with greatly improved transfers on what Decca had previously given us.

All the many encore items are there - the traditional folk-songs, to Passion arias and Schubert songs, recorded at the Edinburgh Festival of 1949. It's all very welcome and would make an ideal Desert Island choice.

Included in the 153 minute feast are extracts from Orfeo ed Euridice (Gluck), Elijah (Mendelssohn), Ruckert Lieder (Mahler), Rodelinda, Serse, Atalanta, Judas Maccabeus. Messiah, (Handel), The Fairy Queen (Purcell) and songs by Brahms, Bridge, Schumann and Stanford.

Accompaniments at the piano are provided by Phyllis Spurr, John Newmark, and Frederick Stone; David McCallum vn, Max Gilbert va, along with the Glyndebourne Festival Chorus and major Orchestras, conducted by Boyd Neel, Adrian Boult, Malcolm Sargent, Fritz Stiedry and Bruno Walter.

Kathleen Ferrier was born at Higher Walton, Lancashire, April 22, 1912, and died October 8, 1953.

During her career as a singer - it lasted barely ten years - she rose to the top of her profession and achieved international fame.

Kathleen left school aged 14 and worked as a telephonist in the local post office for nine years. When off-duty, she worked towards achieving a good technique as a pianist with Miss Frances E. Walker of Blackburn. During June 1928, she entered the Lytham St Anne's Festival, playing Haydn's Sonata in D major, No 7 and Little Shepherd by Debussy, being placed second out of 27 entrants. In the Daily Express national competition of November 1928 at Manchester she received a Cramer piano as her prize.

She did not sing publicly until 1937 - only to satisfy a one shilling bet to sing contralto in a contest she was already competing in as a pianist. 'Klever Kaff' won both awards of this Carlisle Festival and made her first broadcast in February 1939 from Newcastle.

This success earned her roles in many local engagements and for oratorio work, she was advised by Malcolm Sargent to study with Roy Henderson in London. In 1943, she sang in Handel's Messiah at Westminster

Abbey followed by tours to entertain the troops and workers during the War, gradually building up a high reputation.



After the war, Kathleen sang the chief role in Benjamin Britten's Rape of Lucretia opera, and in 1947, the title role of Gluck's Orfeo Ed Euridice at Glyndebourne near Lewes in Sussex. Next, she sang Mahler's Song of the Earth at the Edinburgh festival under Bruno Walter, who arranged tours of New York, Salzburg, Amsterdam, Vienna and Milan.

In all her engagements, Kathleen combined a beautiful and dignified presence with a most lovely voice and absolute artistic integrity. The climax came in the last performances she gave when aged 41 and stricken by a fatal disease. Here, she rose above her physical suffering and created an ideal Orpheus in Gluck's opera at Covent Carden in February 1953. For those who heard and saw it that will remain a precious memory.

Unlike many of the great voices of the past, Kathleen Ferrier's will not remain a mere memory. Fortunately, it can be heard again on compact disc. But nowhere can it be heard to better advantage than in Mahler's Song of the Earth (Das Lied von der Erde) and many folk songs of the British Isles. Her voice ranged from F below middle C to high A, almost two octaves.

Derek Cockburn

A PHONOGRAPH FOR FIFTY CENTS

In these days of modern, high-fidelity record players, the old-fashioned spring phonograph seems a very primitive device. But RCA engineers have dug even deeper into the past to resurrect a hand-driven model!

RCA's hand-driven phonograph is the product of political expediency, which called for some method of getting the Western viewpoint into "Iron Curtain" countries and jungle trouble spots.

Leaflets carried in gas-filled balloons have been used but have limited coverage. Radio too, is a useful medium, but it can easily be jammed by those who don't see eye to eye with the Western world.

Accordingly, RCA engineers came up with a hand-powered phonograph, which it claims can be made for 50 cents or less and therefore delivered gratis to millions of potential listeners behind the Iron Curtain and elsewhere.

Its message cannot be "jammed" and the very novelty of the device would ensure it being used. Even President Eisenhower couldn't resist playing a record "for the fun of it", according to RCA's chief, General Sarnoff.

ONLY FOUR PARTS

There are just four parts in the gadget, which can be assembled in a few moments by almost anybody: A metal handle, a base, a turntable and a 'tone arm of unbreakable plastic.

The whole lot weighs seven ounces and packs into a cardboard carton measuring some eight by eight by four inches.

It can be dropped from planes just like ordinary propaganda leaflets and will not suffer damage when it lands.

The records are 7in unbreakable vinylite discs, and designed for operation at a nominal 78 revs per minute - a conventional speed which happens to be convenient for cranking.

Special foreign-language discs had already been prepared for use in Burma, Laos, Thailand, Vietnam and elsewhere, all aimed at describing the freedom which is part of the American way of life.

MANUFACTURING RIGHTS

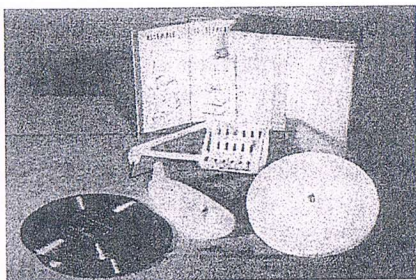
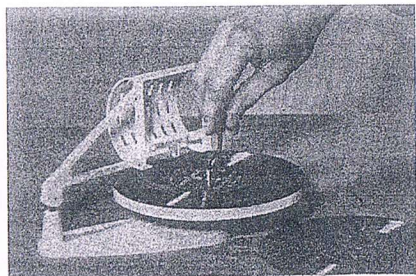
RCA has offered manufacturing rights gratis to the US Government and is also willing to make details available to other interested companies.

After its first public demonstration, the little phonograph prompted enquiries from a variety of sources not connected with politics. Educational groups saw its immediate possibility, one medical school considering its possible use to teach hygiene to backward Indian tribes.

Religious groups are impressed for similar reasons.

A museum is considering the possibility of using the device as a self-guide for tourists, discs being produced in all necessary languages.

Last but not least, a sportsman has described the gadget as "the answer to a hunter's prayer". He wanted RCA forthwith to supply him with a phonograph and a record imitating duck calls.



Fifty-Cent Phonograph May Pierce Iron Curtain

A new weapon for sending messages behind the Iron Curtain without danger of radio jamming has been offered to the U.S. by RCA. It's a refinement of the basic hand phonograph and could be mass-produced for 50 cents each.

The little machine is in three unbreakable plastic parts - base, turntable and tone arm - and can be packed to drop by parachute.

Heart of the design is a clear-plastic semi-circular vibrator screwed inside the top end of a guard. A plastic cube cemented on takes the needle in a force fit. RCA designers say that they get best results from a common steel needle of the long-playing kind. A metal crank spins the table.

Records are 78-r.p.m. unbreakable-plastic seven-inchers costing five cents, but the arm can take a 10 inch record. The speed, common in Europe, is easy for hand turning.

Radio & Hobbies magazine - January 1956.

Three Speed Record Player

The first phonograph capable of operating at all three speeds has been announced by Scott Laboratories, Inc., 4541 North, Ravenswood Chicago. The instrument has two pickup arms, one for conventional records (78 rpm), the other for the two speeds in use for long-playing records ($33\frac{1}{3}$ and 45 rpm). A single arm can handle the two slow speeds because grooves are the same size and shape, and the same needle pressure is required. Playing speed is continuously variable from $33\frac{1}{3}$ to 78 rpm. Provision is made for the 1" inch diameter hole in the center of the Victor record by a brass collar which slips over the spindle. Regular records are played automatically and interchangeably; LP records are played manually. The new machine is gear driven and governor controlled. Both pickups are of the crystal type.

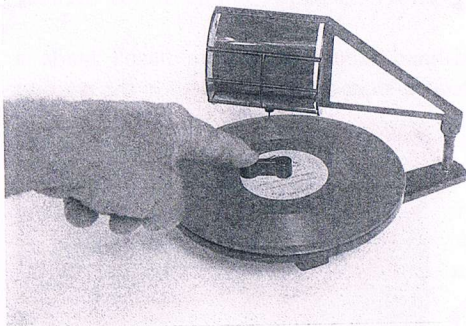
For the present the equipment is furnished only in Scott sets. The company has indicated a willingness, however, to market the device separately if there is sufficient demand.

Popular Mechanics - April 1949

R.C.A VICTOR THE 20 CENT PHONOGRAPH



SOUVENIR OF MIAMI BEACH MEETING
JUNE 1956 . . . FROM
RCA VICTOR, RADIO AND "VICTROLA" DIVISION



HAND IN PLAYING POSITION

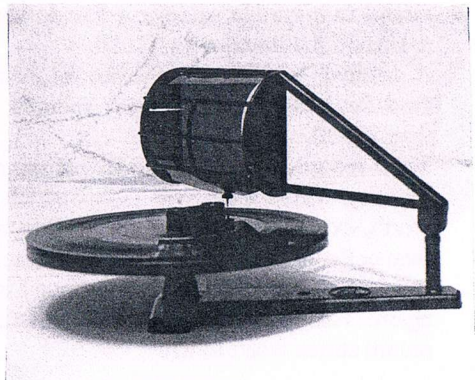
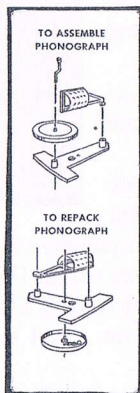


READY TO PLAY

5, 7, AND 10 INCH 78 R.P.M. RECORDS.
MADE OF HIGH IMPACT PLASTIC.

- The tiny phonograph
you have here
- Is a very unusual
souvenir;
- It needs no electric power
to play,
- It was invented last year
by RCA.

TOP OF THE BOX



ANOTHEW VIEW

A music graveyard or a resting place for undiscovered talent? Second-hand record shops are surviving despite competition, writes ..Sarah Prestwood.

A second-hand music store is the kind of place where you expect to find a jingling bell up above the door and a shop attendant who knows the words to every Neil Young B-side - but holds no driver's licence.

Not so much a music graveyard, but rather like a resting place of undiscovered talent just waiting for a better home. Deep in the bowels of Wellington's second-hand haven, Slow Boat Records, a herd of black T-shirted twenty-somethings carefully finger the dusty record covers searching for their weight in gold.

Standing at the counter, the shop attendant bears a resemblance to the loud-mouthed Barry from Nick Hornby's *High Fidelity*, minus the surly attitude. Outside on the sale rack a bunch of secondhand bargain CDs push the boundaries of obscurity - Babybird, Topsee and songs from the television show *Peak Practice* are going for a bargain \$5. No one seems to be buying.

Hornby's music mentality is alive and kicking in New Zealand (Simple Minds Greatest Hits, \$12).

There isn't a guy who works in a second-hand record store who hasn't made a compilation. tape for a girlfriend, says one record-store worker. "Music is the passion and that's why you do it," says Chris Moare of Christchurch's Echo Records.

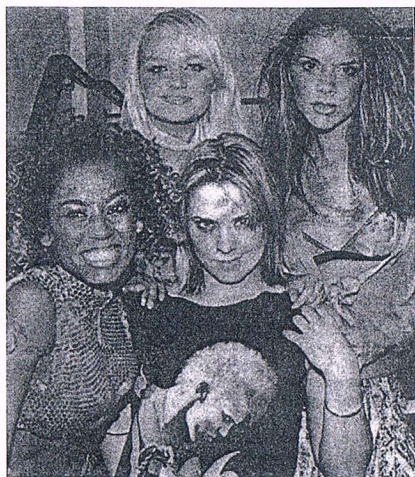
Unlike Hornby's characters, their days aren't consumed by making desert island top five album lists, but they do get fairly hot under the collar when discovering a limited edition collector's copy of a U2 classic.

There is money to be made in second-hand music. A New Zealand record store last year discovered an original 1950s Charlie Parker record in a jumble sale for a few dollars and sold it on the internet for \$1000.

A limited edition Sex Pistols recording of *God Save the Queen* recently sold for more than \$7500.

Vinyl records are the "antiques" of the music industry, while CDs will never match their worth, experts claim. "We are dealing with people who are collecting artefacts rather than collecting music," says Echo music store owner Darryl Calcott.

But before you rush off to flog your Lionel Ritchie *Dancing on the Ceiling LP*, think again. There are some albums - whether on, vinyl or CD - that even second-hand record stores won't touch.



A RECORD OF FRIENDSHIP



THOMAS EDISON



HENRY FORD

A RECORD OF FRIENDSHIP

As a young man, Henry Ford followed the career of his hero Thomas A. Edison. Ford went to work for the Edison Illuminating Company and in 1896 attended a banquet where Edison was the guest of honor. Ford was introduced to Edison who listened as he explained the gas car he was working on. Edison asked Ford a series of questions and ended the discussion by slamming his fist on the table stating to Ford "Young man, that's the thing! You have it! Your car is self contained and has it's own power source".

Those words would ring in young Ford's ears as he spent many long nights perfecting his car. Ford later stated "No man up to then had given me any encouragement". Thus started a 35 year friendship.

Both men would change the world forever, but still found time to camp and even owned summer homes next to each other in Florida.

Ford loved folk dancing and asked Edison to record some of his favorite music. On December 2, 1924, Edison's New York studio began recording old time dance pieces selected by Ford. They were pressed presumably for Ford's personal use and for use in educational programs. These were pressed in relatively small numbers and have been in storage at the Henry Ford Museum for over 75 years. Since these were rare special pressings, they bear no record number, but say SPECIAL RECORD FOR MR. HENRY FORD.

THOMAS A. EDISON
MADE



FORD DIAMOND DISC

LEAFLET THAT COMES WITH EACH FORD DIAMOND DISC

LARRY SCHLICK PHOTOGRAPHS

9884-L



DIAMOND DISC RECORD COVER

HENRY FORD



Most 1980s vinyl is practically worthless. Almost every record collection ever sold has a copy of Bruce Springsteen's *Born in the USA* worth a mere \$3, Mr Calcott says. He won't touch some newer CDs which are slow to move off the sale racks.

The new breed of teen groups such as Westlife, the Spice Girls and Aqua don't have much of a shelf life, Mr Calcott says.

Valuable CDs are determined by the number of copies produced. Some musicians, such as U2, only produce limited runs on some of their albums, such as their greatest hits. Released last year it's already valued at \$60.

Vinyl copies of their singles are also prized, with *One Tree Hill*, which was only released in New Zealand, also valued at \$60. A limited edition Tori Amos album *Precious Things* is valued at \$250.

Slow Boat Records is one of, Wellington's oldest second-hand music stores and specialises in hard-to-get records. It's also presented with an abundance of the same old unloved albums and presently holds a surplus of Aerosmith's latest, *Just Push Play*. It also won't touch Oasis, Alanis, Morrisette's *Jagged Little Pill* or, Shania Twain's *Come on Over*.

George Michael lost his second-hand appeal after his infamous public toilet outing. However, according to manager Steve Hinderwel, Michael's 80s band Wham hasn't lost its popularity.

"Some things go out of fashion really quickly once they're on CD," he says. Slow Boat Records is selective about what it buys and only takes around 10 to 15 per cent of record collections offered. Price wars on CDs should have signalled the death of second-hand stores, as many new CDs are cheaper than recycled ones.

But though many stores have been eaten up by their competition, their lifeline has been in selling CDs that are no longer in production.

Mr Hinderwel says heavily discounted CDs sold at The Warehouse have affected business, but the stores survive by supplying back catalogues for collectors and other music lovers.

Mr Calcott says secondhand stores can't compete with places like The Warehouse so they don't fight it out on price, depending instead on their niche market.

A resurgence in vinyl among the dance generation has meant many artists are once again releasing records, he says. Though a large number of second-hand stores have closed their doors around New Zealand, Mr Calcott says the internet has helped their survival.

Staff with an encyclopedic knowledge and an understanding of the music business also help.

New Zealand's biggest secondhand store, Real Groovy, holds a monopoly on the Auckland market and is the largest store in Wellington with a policy of buying any secondhand CD on offer as long as it is in decent condition.

Wellington manager Mark Thomas says he won't forget the face of a customer who recently found a record in Wellington after a 15-year search around the world.

After all those years of searching he paid his 95 cents and left the store a very happy man.

Timaru Herald 2 February 2002 - supplied by Bryan Blanchard

HOSPITAL RADIO 15 YEARS ON AIR

With no fanfare, Hospital FM turned 15 sometime in May. The station began as The Country Way with volunteers playing patients' requests through the hospital's headphone network on Sunday mornings.

Hospital FM is now transmitting on two low powered FM frequencies across Timaru from 5pm during the week until 10.30pm. The station also plays on Saturdays and Sundays.



Announcers Bryan Blanchard and Ron Heney.

The station's director and initial driving force was Ron Heney. Ron had seen hospital radio in action in Holland and saw the pleasure it gave patients and volunteers. "I thought that's a unique idea." Ron is an electronics technician and, with a little ingenuity, generosity and perseverance, got the station started. The station has professional quality tape decks, record players and CD players and the enthusiast's station has survived. Operating on a shoestring budget from a room in what was once the nurses' hostel, the station has a small but loyal fan base.

They may only be a few hundred, but listeners interact with the station, making requests, chatting and even sending Christmas cards and gifts. And the announcers get a kick from being involved too - so much so they put on a do for their listeners.

This year, 80 listeners and the 16 volunteer announcers had a get-together at the Woodlands Road Church Hall so that they could all meet and get to know each other. After a keen listener, Lydia Anderson, performed on the organ, the volunteers put on a skit Ron says the get-togethers are growing each year. Hospital FM is certainly different to your average radio station.

"The emphasis is very different to mainstream radio. The listeners are our friends not our customers. You can hear old memories or new country releases or comedy and you can listen to people just being themselves." Ron says many listeners wait for the station to start up at 5pm. during the week and then sit and really listen. Ron says the audience is mostly aged over 45 and wants to hear the music mainly forgotten by other radio stations.

Ron says the hospital makes the room available and without the South Canterbury District Health Board's support, the station would not exist. He says announcers love being on air and getting a slot filled in when someone is away isn't hard.

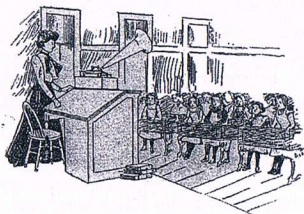
Local businesses have been very generous. Ron says Port FM have helped in lots of ways and even given the hospital radio station equipment. When Hospital FM closes down at 10.30pm, Port FM supplies programmes to keep the station on air. The station now has two frequencies (88.1 in town and 107.5 in Marchwiell).

Before legislation a few years ago restricted the number of low power frequencies a station could use, Hospital FM could be heard in Pleasant Point Temuka and Pareora. Ron says it was unfortunate the coverage was reduced but is just glad community radio can be on air.

High Country Herald 19.5.04

Reprinted from "THE PHONOGRAM", JUNE 1901

Printed each issue for those interested in Phones, Graphs, Grams and Devoted to the Arts of Reproducing Sound. (Part 18)



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T is a TEACHER
No method of reaching
The minds of small children
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Cleaning and Preservation of Cylinders and Discs

The information below are excerpts from the Conservation DistList which can be found by visiting the Conservation OnLine site at <http://palimpsest.stanford.edu>.

**Cleaning Cylinders - Geoffrey Brown, Curator of Conservation,
Kelsey Museum, University of Michigan**

In the early 70's I carried out a project which involved, prior to transcription, cleaning over 3000 wax cylinders, most of which had fungal growth on them. The same technique (and the equipment I built) were then used by the Library of Congress (for 9000+ cylinders) and the Archives of Traditional Music at Indiana University (for 7000+ cylinders). This cleaning process was quite simple and extremely effective:

1. Mix a tepid solution of Labtone Detergent (a proprietary formulation from VWR Scientific) until the mixture feels slippery (about 1% or so). Use deionized water to mix.
2. Immerse each cylinder in the solution while holding it with spread fingers inserted into the interior only.
3. Saturate a small (3x6") piece of polyester velvet or velveteen in the solution and while the cylinder is immersed, gently drag the velveteen around the cylinder's circumference, allowing the pile of the velveteen to gently "scrub" the grooves.
4. Rinse the cylinder thoroughly in running deionized water and stand on-end to dry on an absorbent or drained surface. The remaining water will bead on the surface and may be removed with "Webril Wipes" or similar non-abrasive cotton wipers (used for cleaning copier machine drums).

The reason that I specify Labtone is that it is a balanced detergent that is formulated to effectively remove organic gunk and oily material. It is very effective on removing the fungal mycelium but doesn't harm the wax. It rinses off completely, leaving no residue.

This detergent is intended for hand washing, so it doesn't destroy your skin although you will probably want to wear surgical gloves to protect the cylinders from skin oils. Although I have tested a broad range of other formulated laboratory detergents and individual detergent agents, none seems to perform as well as Labtone for this application.

Avoid returning cleaned cylinders to the original packing. Discard any wool, cotton, glassine or felt liners in the cylinder boxes (they are actually pasteboard tubes) and insert new liners of 2-3 smoothly fitted layers of polyester felt. Cylinder boxes should be ventilated to avoid further fungal growth and often have a hole in the bottom which serves this purpose. If no hole is present, it might be a good idea to cut a 1" diameter hole in the box bottom. Alternatively, the Library of Congress had developed a nifty telescoping archival cylinder box that supports the cylinder from the inside on pyramid-shaped projections. They may still have these available and might be willing to sell a few.

CLEANING SHELLAC DISCS - Geoffrey Brown

The best material I have found for washing phone disks is a solution of Labtone Detergent in deionized H₂O. Buy some polyester velvet to use as a cleaning cloth - the pile is soft but gets into the grooves effectively without scratching (like the old cleaning pads).

Labtone is a proprietary brand name of VWR Scientific. It is a balanced detergent primarily formulated for hand washing of lab glassware. It is very effective on all sorts of organic gunk such as skin oils, fungus remains, coke, and coffee with cream and sugar. It is also effective on oily material.

It rinses off totally (in deionized water, of course) so there is no residue to worry about. No other detergent that I have used, proprietary or generic has matched its performance, characteristics, clear-rinsing, or near-neutrality.

Never use Ivory or any other dishwashing liquid as they contain materials that are intended to remain on the surface after rinsing. Photo-flo is OK but doesn't clean as well as the Labtone and also leaves a residue-remember it is designed to make the water wetter so that it sheets evenly and doesn't leave spots as it dries!

With Labtone and deionized water, there will be only a few discrete droplets of water left on the surface. These can be quickly dried with "Webril Wipes", 100% cotton wipes used by the printing and copier people. AB Dick also markets these wonderful things under their own name. I find the 3x3" size in the paper sleeve the most economical, but they are also available on a perforated roll like paper towels-very convenient but a bit more expensive. Never use paper towels.

Be careful with solid shellac or shellac-surfaced disks. Water can penetrate and swell

the shellac causing permanent damage.

This is usually apparent by a noticeable "blanching" or clouding. Avoid alcohols as they can quickly dissolve the shellac.

If you try washing shellac disks, test first on an edge or on a duplicate of the same type. Wash, rinse, and dry quickly and you will probably not have any problems. Room temperature or slightly cooler water is best for washing any disks, but avoid warm water especially with the shellac. Wetting agents like dishwashing detergents or Photo-flo can exacerbate the blanching problem as some contain alcohols and they extend the drying time.

The trick with shellac is to expose it to moisture the absolute minimum of time, if at all.

PRESERVING CYLINDERS - Susan Stinson, Curator, Belfer Audio Laboratory and Archive, Syracuse University Library

This is in reply to the inquiry about removing mold from wax cylinders. While I have heard of methods to make the mold drop off the wax surface, they are not practical since the mold has 'eaten' the wax which was in the space now occupied by the mold, and pits will be the result. Basically, that area of the recording is partly or completely gone.

I find it advisable to leave the mold where it is, cleaning the record gently with clean velvet or lint-free cloth and storing the cylinders in a dry, temperate location. During playback, there will be some noise due to the presence of the mold and in proportion to the amount of mold. A few spots will not interfere too much with the recording; a great deal of mold cover will make it difficult to recover much of the original recording.

It's a problem which we can minimize by giving these recordings optimum care and also transferring them to a more stable format if possible, since age is a natural enemy of many sound recording formats.

If you would like to read more about cylinder records, I recommend the Fall 1995 issue (Vol. 26 no. 2) of the Journal of the Association for Recorded Sound Collections (ARSC). This issue is devoted to various aspects of this type of recording; some articles contain bibliographic citations for numerous other books and articles on the subject.

PRESERVING CYLINDERS - Geoffrey Brown

Cylinders are attacked by fungus and the residue is the fungal mycelium. The fungus feeds on and etches the surface, sometimes to the degree that the sound information encoded in the grooves is lost or severely damaged.

Ediphone cylinders use a hill-and-dale coding method (vertical variations of the bottom

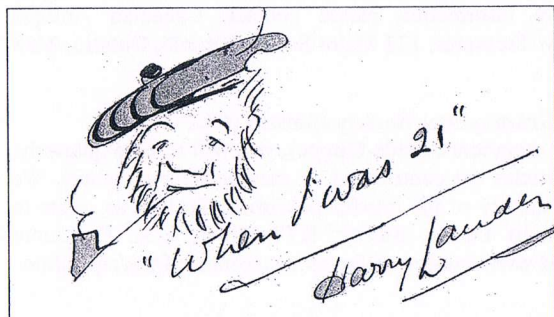
of the groove) so that any additional or extraneous pitting (from fungus or mechanical damage) reproduces as noise. Extensive damage can destroy the groove geometry so that mechanical pick-up styli will not track properly. There are, however, non-mechanical transcription and signal restoration techniques that have been developed and are in the process of development outside the U.S.

Although most of us who have worked with this media consider the cylinders as artifacts, per se, the sound information recorded on them is usually of greater importance than the physical cylinder itself. The cylinder continues to be of value, however, especially as new technologies are being developed which can extract more accurate and complete transcriptions than the techniques we used in the past.

For the cleanest transcription of cylinders (as well as the best preservation), it is necessary to remove all of the fungal body, debris and dirt from the grooves. Any such material left in the grooves will reproduce as noise and may obscure any signal coding that remains at the bottom of the grooves. In my direct experience with over 3000 Edison and Dictaphone cylinders, both "amateur" and commercially produced recordings, I did not run into any problems with the washing technique I described in a recent posting, nor were any problems reported regarding the additional 16,000+ cylinders for which, I believe, this technique was adopted. There were hundreds of proprietary (and often small production) formulations for these cylinders, however, so one must be ever cautious!

Re-use of the cotton wadding packaging is not recommended. I would add that cylinders should be stored in non-hygroscopic or minimally hygroscopic materials in moderate RH below 50%. Most of the mold damage we see is directly attributable to the high-RH microclimate created around each individual cylinder by the hygroscopic cotton or wool wadding. This situation was often compounded by an overwrap of glassine paper. I was able to correlate degree of fungal damage with original packaging method for the 3000 cylinders that I processed, and I believe that others found the same relationships.

HARRY LAUDER'S AUTOGRAPH



I was fortunate a number of years ago to meet a lady whose Mother had attended a Harry lauder concert which was held in Christchurch, New Zealand.

This lady was lucky enough to have been able to obtain his autograph which the daughter gave me.

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