

The Phonographic Record

Journal of the Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

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February/April, 2007



WURLITZER

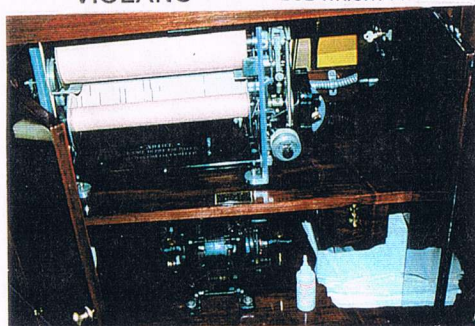


VIOLANO

BOB WRIGHT PHOTOS



FUSSEL ACCORDIAN BAND



VIOLANO ROLL



LINK ORCHESTRION

100TH ANNIVERSARY OF ALEXANDER GRAHAM BELL

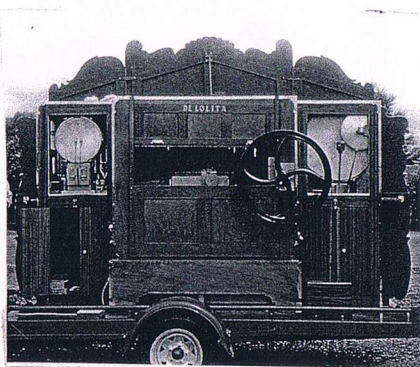


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GRENADIN



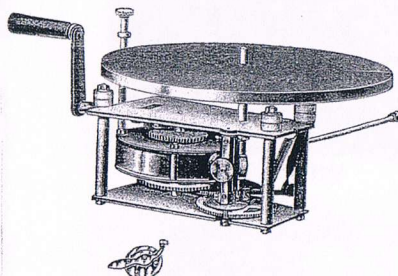
ALAN AND LORNA IN FRONT OF LOLITA



BACK VIEW



NAUCK'S LABELS



DULCETTO MOTOR



DIFFERENT TYPE OF STYLUS PRESSURE GAUGE

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FOR YOUR INFORMATION

We look forward to a year of progress for the Society.

We have all agreed to move the society's collection and have it displayed in the Oxford Museum.

We had a very pleasant trip to Timaru to view Alan Brehaut's fabulous collection of automatic musical machines.

Over the years we have seen illustrations of many like Alan has, but for some of us it was a first to be able to see and hear them play. We are grateful to Alan and his wife Lorna for spending time to show us around their collection. Alan's collection also includes motor bikes, a large number of radios, Radio horn speaker and early kerosene lamps.

Since starting to write this article Alan has helped me with pictures taken of his collection.

Only with the help of members are we able to produce each issue, so keep up the good work. We are indebted to Bob Wright, Derek Cockburn, Larry Schlick, Lyndsay Drummond, Gavin East, Mike Tucker and Brian Blanchard, to name but a few, who help with articles, photographs, which all helps to fill each issue.

Bob Wright has taken and supplied the photographs for a lot of this issue and Derek Cockburn with articles.

Our parts supply is good and we have more Columbia Horn Elbows with the internal thread in production.

As we have members who collect other items other than phonographs we have included stamps when we find them.

Walter Norris
Editor

ILLUSTRATIONS

Wurlitzer

Model CX ORCHESTRION

Has a roll changer and will play six five tune rolls in succession. Made in 1915, has two drums, a triangle, thirty eight flute pipes and same number violin pipes which are accompanied by the piano.

Violano

Has a forty-four note piano, strung from the centre and a standard violin. Was wonderful to hear it play.

Fussel Accordion Band

Forty eight, keyless. Note book type roll on the left.

Link Orchestrion

Xylophone, Triangle, Piano, Wood block, Tom Tom, Mandolin Attachment, Built 1919. Does not have music or a roll, moves punched paper in and out of 4 containers.

Stamp

Graham Bell with first telephone. Country is Granada.

Alan and Lorna in front of Lolita

Good view of the Brehauts in front of their organ.

Back view

This shows book type music drive and drums.

Nauck's Labels

These labels taken from Nauck's excellent catalogue in which many unusual records are for sale. Write 22004 Sherrod LN Spring TX 77389-4539 USA

Dulcetto Motor

Spring motor designed to drive Dulcetto machines.

Different type of Stylus Pressure Gauge.

Also brought to a meeting by Wilf Boon, most unusual.

Columbia Disc Graphophones 1909 B.N.W. Improved Royal No 17

This model was housed in an Oak Case and similar to BN but case, a little larger. Height 7 1/8", width 14 5/8", depth 14 3/8". Double spring motor, Grand reproducer with 18 1/4" nine petal horn. Nickel or Oak horn \$5 extra. Later was supplied with a fluted metal horn like the one illustrated.

Dulcetto Disc Machines

We are fortunate to have an early catalogue of common and uncommon machines. The first five pages are missing so we have no idea who printed it. David Peterson who owns it, copied it for us which has enabled us to provide the illustrations of two models in this issue. Dulcetto Disc No 4. has a "Dulcetto Sound" Box, price was £3.3.0.

Garner Wayne

See article, Ashburton Guardian.

Dulcetto Grand Concert Disc

Price £5.5's winds whilst running, fitted with Columbia Co's patent aluminum tone arm and concert Exhibition Sound box, patent needle clip. Large handsome flower horn.

Our New Sound-box

Large size will fit most Disc Machines

PRICE 12/6 each.

The construction of this Sound-box is different from the reproduction superior to any on the market. The parts are not stamped but pressed, and are of the best and most careful workmanship. The Needle is automatically clamped on the stylus, not pushed inside, and can be dropped by simple pressure on the button of the automatic needlebox.

We have a great variety of Sound Boxes ranging from 8/- upwards to suit all Machines, and can quote on hearing requirements.

Lolita Dutch Fairground Organ

This Dutch organ Alan Brehaut imported from Holland and which he had fitted on a trailer and driven by an electric motor. The figures on the front moved their arms in time with the music.

Reprovco

This machine was designed to accompany silent films. Note twin tracker bars. Made in 1825.

You name it

One small comer of Alan's collection.

Stylus Pressure Gauge

Two of these were brought to a meeting by Wilf Boon.

Tax Stamp

We have an advert, see ad page. A member Alan Miller has put together a catalogue of Tax Stamps on Record Labels.

Barrel Organ

Lorna, demonstrating a Barrel Organ, 26 note.

Made in Belgium in 1896.

END OF A COUNTRY MUSIC ERA

Courtesy of The Ashburton Guardian

When 86-year-old Garner Wayne died on Wednesday, an era in New Zealand's country music history died with him. During his long career, the enduring musician wrote 100 original compositions, made about 300 recordings and earned himself a gold disc. While his roots remained firmly in Ashburton, Garner's reputation was New Zealand wide. Guardian chief reporter Sue Newman pays tribute to a man who lived with a smile on his face and a song in his heart.

Faith, hope, love and courage. They are the words that steered Garner Wayne on his passage through life. Most people, when they think of Garner, would add one more word to those - music.

His mission in life, he believed, was to enjoy life and to try and make other people happy.

Through his songwriting and love of music, Garner believed he achieved that goal.

In 1982 he wrote ... "Music, singing and composing songs have given me tremendous satisfaction and one of the most important rewards is the friendship and happiness I found and have been given. I love all music, but country music is my first love. Maybe, because it is all about life, people, places and events that concern us in our beautiful country."

In typically humble Garner Wayne style, he also wrote ... "I do not consider I am the greatest, far from that, but I do feel I have given much happiness and help to people in all walks of life..."

Back then he listed as his greatest assets "my good wife, three fine daughters and eight grandchildren." On his death more than 24 years later, those were still the assets he held most dear, but to those he had added his seven great-grandchildren.

During the height of his career, his contemporaries described him as "a singer with a cheery voice and a sunshine personality, a man whose songs were simple in construction with a language that was good, basic Kiwi. They were about everyday matters, often comic situations."

In 1975 he was awarded a gold disc for a sing-a-long album, and until his death he continued to receive royalties from his music.



Garner Wayne

Many times Garner thought his career was over, but just as many times, the enduring nature of his songs, the irrepressible optimism of their singer/songwriter won through, and he found himself back in the limelight. In the early 1980s he thought his time on stage had come to an end, but by 1985 he was back on the road, touring again as part of the Australian Country Music Travelling Show.

As his career once more moved upwards, Garner decided to begin recording music from his rapidly developing home studio.

Back in Island Bay, Wellington, when Garner Wayne was born on January 27, 1920, there was little hint that this child, one of four in his family, would rise to country music stardom.

His family moved to Christchurch during the depression years in the early 1930s and Garner attended Christchurch Technical College. It was there his interest in music developed and he joined the college bugle band, playing the side drum.

Later he acquired a mouth organ and with two friends on ukulele formed a group they called the Three Musketeers.

Even then he had a great love for the outdoors, a love he was to carry with him throughout his life.

Spare time as a schoolboy and young man was spent camping, shooting, fishing and horse riding. He spent many hours on Brighton Beach helping out with pony rides in the hope he could earn himself the odd half hour in the saddle.

Like many men of his era, Garner found himself on a troop ship, and he spent three and a half years in the army, serving in the Pacific Islands. He celebrated his 21st birthday in Fiji.

Garner married Ashburton woman Nancy Quinn and their first child, Joy, was born while Garner was overseas.

On his return from the war, Nancy and Garner moved to Ashburton for work, and Garner found himself on a Maronan farm.

It was there, in the early 1950s, he wrote his first song, *I Love the Land*, and in 1954 he formed the group the Saddle Pals, which was to become part of the Garner Wayne legend. The Saddle Pals and Garner played together until 1978. Band members may have changed, but Garner remained their constant. The originals were Joe Sheehan, Dave Johnstone, Roger Woodham and Merv Ineson.

The group's popularity grew and they frequently found themselves on call for concerts, radio broadcasts and stage appearances around the Ashburton District.

By 1966 Garner was recording with Viking Records and had made five LPs, four EPs and started touring outside home base Ashburton. It was around this time that he began writing and recording his legendary *Love in a Fowlhouse* series.

While Ashburton remained staunchly and justifiably proud of its homegrown country music hero, Garner's fame was spreading. He ran top of the country's Country Style Top 10 in 1966, his biography appeared in heartland country music territory in the US Nashville fan club news and he earned himself a gold disc for his LP *Country Sing-Song*.

No matter how far his fame spread, Garner never forgot his Ashburton roots. He remained proud of his home and his hometown until his death on Wednesday. Garner Wayne will be farewelled by family and friends on Monday.

He is survived by his three daughters Joy, Dawn and Irene, his eight grand children and seven great grand children. His wife Nancy died in June 2005.

January 6 2007



*From one country singer to another, Smokey Marshall pays tribute in song during the funeral of country music legend, Ashburton's Garner Wayne.
Courtesy of The Ashburton Guardian*

VIOLANO VIRTUOSO

Although the Violano - Virtuoso, complete with violin and piano, was shown at the 1909 Alaska Yukon Pacific Exposition, it was not ready for the general market at that time. Probably considerable time was necessary to set up production line facilities and to iron out the inevitable bugs which must have accompanied its introduction. On June 1, 1911, the following announcement was released:

"The Violano - Virtuoso is introduced at this time to the music trade and to music lovers generally, somewhat earlier than the management had intended. Since the AYPE at Seattle in 1909, the instrument has been the subject of constant study, and many improvements have been made for it has been and is the policy of the management not to offer Violano -Virtuoso to the public until both the violin and piano attachment have been made as nearly perfect as possible.

"The opportunity presented by the Piano Trade Exhibition, however, for the demonstration of the Violano - Virtuoso is one that we cannot neglect, particularly as we have been urged to avail ourselves of it a vast number of music lovers who have heard the instrument in past two years. We have, therefore, taken space at the exhibition and shall be glad to go into the fullest detail of explanation and demonstration of the Violano - Virtuoso."

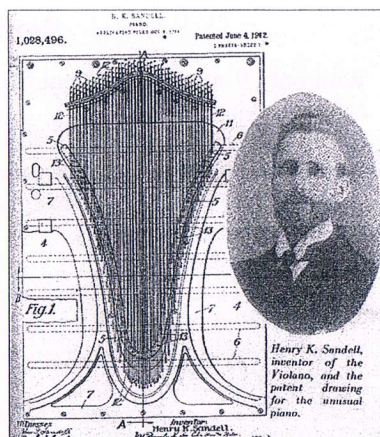
The same announcement asked for "a possible further indulgence of a few weeks in the matter of delivery to purchasers."

On June 4 1912, Henry K. Sandell patented an invention (the application had been filed on October 2, 1911) for a seemingly new type of piano with the bass strings in the center and with the treble strings arranged symmetrically on each side. This arrangement distributed the stress more evenly on the piano plate and prevented the instrument from going out of tune as quickly as would normally be the case. As the instrument was played by means of electromagnets, the order in which the strings appeared on the piano harp was of not particular consequence as long as the electromagnets were hooked up in the correct sequence. To the hearer there is no difference in tone.

The idea of a symmetrical piano, although it was successfully awarded the 1912 patent, was evidently copied from earlier ideas - including possible the symmetrical piano used by Polyphon and Regina for the large "Concerto" disco-operated orchestration (which was introduced in the United States in 1903 and which featured a symmetrical piano) or the Lochmann "original" Concert-Piano.

Considering the 1912 patent date for the Mills symmetrical piano and consider that no piano-type Violanos had been released to the public as of June 1, 1911, announcement, the instruments with the non-symmetrical pianos (the ones made by Pianova) must have been released in late 1911 and early 1912. They are of sufficient rarity that the author has never seen one; each of the dozens of Violano Virtuosos examined has had the later symmetrical piano format.

Encyclopaedia of Automatic Music by David Bowers



DE LOLITA DUTCH STREET ORGAN

Up until 2004 this organ played in the streets of Amsterdam. Known in the Netherlands as "Draaiorgels" these are loved by the Dutch and many have been registered as national treasures and cannot be removed from Holland. No two look or sound alike. Originally designed to be operated by two men taking turns at the large handle on the flywheel at the back, they can also be driven by a motor. Many of the 168 pipes in this organ date back to the 1910 period and are arranged in 11 ranks to produce the sounds of violin, flute, cello, trumpet, trombone, bourdon celeste bass. A base drum, cymbal, woodblock and snare drum are also fitted. The tune is produced from a long strip of cardboard up to 30 metres long, folded in a zigzag pattern for storage. Thousands of holes are punched into this cardboard "book", each hole sounding a pipe as the cardboard passes through the organ. This produces a unique sound which is uniquely Dutch.

We hope you enjoy it.

CDs and cassettes of this organ are available from Alan Brehaut. Phone 688 9501.

REPORTS OF MEETINGS *By Wilf Boon*

August Meeting

Thanks again to Gavin for providing an entertaining evening. Welcome back to Lyndsay & Bill Drummond following their extended trip around Australia. We say goodbye to Ritesh Das who is moving to Melbourne to be with family.

In business the new sales list is completed and ready to go out with the magazine. The audited accounts were circulated amongst the members, with the overall result very good. Copies of the Statement of Financial Performance will be included in the next magazine. Various magazines have been received from overseas. The AGM is to be held next month at Gavin East's.

September Meeting

With only 9 members present the September meeting incorporating the A.G.M. was held at Gavin East's.

Those holding office were reelected with the only change, David Peterson elected as President. I'm sure everyone would like to thank Gavin East for all the hours of valuable time and effort he has given to the society as president, and to wish David all the best in his new position.

Items of interest:

It was decided that the coming year's subscription be kept to the present fee of \$20.00.

An order be placed with Ken Jane to supply 12 brass bell witches hat horns.

Robert expressed condolences to Gavin on behalf of those present, at the passing recently of his older brother.

A date of Tuesday November 28th was agreed for the end of year Christmas function.

A visit to Alan Brehaut's collection in Timaru to be arranged some time in November.

Finally Robert showed a Puck Phonograph that he has recently acquired.

Meeting closed at 9.30pm

October Meeting

This meeting held at David Peterson's home with 11 members attending.

In general Business it was agreed to the long-term loan of the Society's machines collection to the Oxford Museum, but to be reviewed annually.

It was suggested that the film evening with Ian Fisher be arranged for early next year.

Of local interest - Robert Sleeman has added to his collection, an Amberola V, a Puck, and a Pathe O or Demorcratic and David Peterson demonstrated hi Concert Roller Organ (complete with wood rolls) a fine example of a machine not often seen in New Zealand.

Meeting closed at 9.40pm

November Meeting

To end what has been a very enjoyable and successful year the last meeting was held at Robert Sleeman's home.

The members agreed the recent visit to view Alan and Lorna Brehaut's collection in Timaru was a great success.

Two new members have joined the Society, T Dooney (Napier) and G McKay (Leeston). Robert showed two of his recent acquisitions - a Standard Talking Machine and an Edison Amberola V both in very good original condition and quite rare in New Zealand.

Joffre played a tape recording of Alan Brehaut's Dutch Steel organ made during the trip to Timaru. Bob Wright spoke of his visit to the Edison National Historic Site in Orange, New Jersey.

The meeting closed at 10pm followed by supper.

Christmas function

The Society's Christmas Dinner was held at the Sequoia Restaurant on November 28th. Of interest to our overseas readers, the Sequoia advertises there are 88 choices of food on the menu and priced around NZ\$21.00 per head, quite impressive really.

A very enjoyable evening was had by those who attended, good food, fine wine and great company.

A very Merry Christmas to all.

MINA FOLEY



Born in Auckland November 28, 1929, Wilhemina Maile Foley had the chance and voice to become New Zealand's greatest soprano.

Foley was taught by Dame Sister Mary Leo in the 1940s. I enjoyed, after being in a queue in Hamilton, a fabulous concert by Mina during 1949. The next time I attended, we were herded onto the stage of the Wellington Town Hall, playing to a full house. In the 1950's Mina was billed "as the famous voice of the century." Following winning the 100 guineas reserve award in the Melbourne Sun aria contest, the judge, who had placed her second, said that he had never heard a finer technique.

Mina Foley was a clever artistically gifted girl. From ballet at the age of three she took up singing tuition at 13. At 20, she scooped the pool at the Auckland competitions, including the John Court Memorial Aria Scholarship. Then the Italian tenor, Tito Schipa who auditioned her and 30-odd others in Australia, advised her to train in Europe. There, she studied under Toti dal Monte.

Her roles included singing the lead role in 'Lucia di Lammermoor' at La Scala Opera House in Milan. Work in England and New York, under Greta Stauber followed, then sang in 'La Traviata' in Auckland's Town Hall.

By the end of the 1950's, Foley admitted that she was plagued with stage nerves. "It seems to be getting worse with every concert" she said, "But once I'm on the stage I become the person in the song."

In 1961, her mental health deteriorated and she was hospitalized at Oakley for 16 years. Dame Sister Mary Leo kept in touch and helped her get back on stage in 1979. Unfortunately, ill-health continued to plague her and plans for another international tour were never realised. Her last singing engagement was in Wellington during 1986. Her programme included plenty of Verdi, Donizetti and Bellini, plus the Nun's Chorus, the Bell song from Lakmé by Delibes, Lo! Here the gentle Lark - probably rivaled by Amelita Galli-Curci - and the exquisite Mozart Vengeance Aria, also known as the Aria of the Queen of the Night.

Mina did some work as a florist and spend the last ten years in the Mission Bay rest home. There, the nuns regarded her as part of the family.

However, by now, she was wracked by Parkinson's disease and diabetes. Foley took heart from her religion (became a Roman Catholic when 17), had a closer affinity to music, read and enjoyed visits from friends.

Mina Foley died at the Marian Rest Home Auckland, on January 21 2007, aged 77 years.

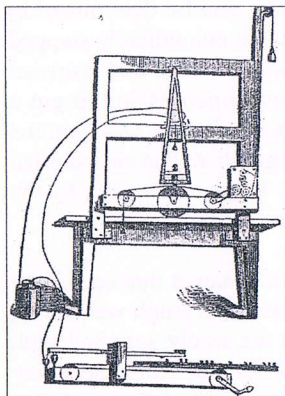
Mina was a 'trail-blazer' and cut several 78's by Eldred Stebbing and Murray Marbeck of Auckland.

MORSE'S INVENTION OF THE ELECTRIC TELEGRAPH, 1835



Kings and courts, presidents and cabinets, have united in doing honor to that illustrious American citizen, who, more than any other man of his race, has realized to the human mind its highest ideal, or conception, of a mechanical miracle, through human agency. It is not claimed that, previous to Professor Morse's achievement, the possibility of applying electricity to telegraphic communication had not occupied other minds, but that to him belongs the high merit of having effected, after years of patient study and ingenious experiment, a practical application of the great scientific principle involved. In the year 1829, Mr. Morse, who was then an artist of much celebrity, having, more than fifteen years previously, exhibited before The Royal Academy of England his picture of "The Dying Hercules," of colossal size, made a second professional visit to Europe, where he remained three years; and it was this visit which proved, through a casual circumstance, of so much importance to himself, to science and the world, - for it was on his return in 1832, on board the ship Sully, that he made that great discovery, to which is due the present system of telegraphing. A gentleman on board had been describing some experiments made in Paris with the electro-magnet, and the question arose as to the time occupied by the fluid in passing through the wire, stated to be one hundred feet in length. On the reply that it was instantaneous, Professor Morse (recollecting the experiments of Franklin,) suggested that it might be carried to any distance instantly, and that the electric spark could be made a means of conveying and recording intelligence. Here was the idea, but a greater triumph was the application of the theory.

But, though Professor Morse exhibited the model of his recording apparatus in 1835 and 1836, it was not until after some years' additional toil that he brought it to the above-described efficiency and its subsequent improvement and perfection. He made no efforts to bring the matter definitely before the public until the autumn of 1837, when, in its advanced state of completion, he exhibited to an appreciating and wonder-struck auditory, its marvelous operation. The announcement of the invention and its astonishing capacity, was for a long time the most prominent theme of public, and private discussion, admiration being largely mingled with blank incredulity, and not a little ridicule. Even in congress, on the application of Professor Morse for government aid, to enable him to demonstrate the value of his invention by constructing a line between Washington and Baltimore, in 1838, there were not found wanting learned legislators who treated the idea as a mere chimera. It was the same congress of which Espy, the "Storm King," was asking assistance, to test his favorite theory, then so prominently discussed.



Both Morse and Espy, says a writer of that time and the event, became the butt of ridicule, the target of merciless arrows of wit. They were voted downright bores, and the idea of giving them money was pronounced farcical. They were considered monomaniacs and as such were laughed at, punned upon, and made the standing staple for jokes. One morning, however, a gentleman rose from his seat in the house - quite to the astonishment of everybody, for he had never been known to speak before, unless it was to vote or to address the speaker, - and said,

"I hold in my hand a resolution, which I respectfully offer for the consideration of the house." In a moment a page was at his desk, and the resolution was transferred to the speaker and by him delivered to the clerk, who read as follows:

"Resolved, That the committee of ways and means be instructed to inquire into the expediency of appropriating \$30,000, to enable Professor Morse to establish a line of telegraph between Washington and Baltimore." The gentleman who offered it was Mr. Ferris, one of the New York representatives, a man of wealth and learning, but modest, retiring, and diffident.

This being merely a resolution of inquiry, it passed without opposition, and, out of regard to the mover, without comment. In time, it came before the committee, all the members of which had, by their public services and brilliant talents, acquired a national reputation. The clerk of the committee read the resolution. The chairman, Mr. Fillmore, in a clear, distinct voice, said, "Gentlemen, what disposition shall be made of it?" There was a dead pause around the table. No one seemed inclined to take the initiative. It was expected that, inasmuch as the mover of the resolution in the house was a democrat, the democratic side of the committee would stand godfather to

it there. But not a bit of it. They felt that the whole thing was preposterous and deserving of no countenance. At length, one on the other side broke the ominous silence by moving that the committee instruct the chairman to report a bill to the house, appropriating thirty thousand dollars for the purpose named in the resolution.

This movement "brought them all up standing!" No speeches were made. The question was called for. The yeas and nays were taken alphabetically, and, as four had voted on the affirmative side, and four on the negative, it fell to the lot of Governor Wallace, of Indiana, whose name came last on the list, to decide the question. He, however, had paid no attention to the matter, and, like the majority of people, considered it a great humbug. He had not the faintest idea of the importance to his country, of the vote he was to cast. But as fortune would have it, the thought came to mind that Mr. Morse was even then experimenting in the capitol with the "new-fangled invention," having stretched a wire from the basement story to the ante-room of the senate chamber. It was therefore in Governor Wallace's power to satisfy himself at once in regard to the question of feasibility, and he determined to try it. He asked leave to consider his vote. This was granted. He immediately stepped out of the committee room, and went to the ante-chamber, which was found crowded with representatives and strangers. Governor Wallace requested permission to put a question to the "madman" (Morse) at the other end of the wire. It was granted immediately. He wrote the question and handed it to the telegrapher. The crowd cried "*read! read!*" In a very short time the answer was received. When written out by the operator, the same cry of "*read it! read it!*" went up from the crowd.

To his utter astonishment, Governor Wallace found that the madman at that end of the wire had more wit and force than the congressmen at the other - the laugh was turned completely upon the committee-man. But, as western men are rarely satisfied with one fall - not less than two failures out of three attempts forcing from them any acknowledgment of defeat, - the governor put a second question, and there came a second answer. If the first raised a laugh at his expense, the second converted that laugh into a roar and a shout. He was more than satisfied. Picking up his hat, he bowed himself out of the crowd, the good-natured shout following him as he passed along the passages and balls of the capitol.

As a matter of course, Governor Wallace voted in the affirmative of the motion then pending before the committee, and it prevailed. The chairman reported the bill, the house and senate concurred in its passage, and thus was Professor Morse successful in this his last struggle to demonstrate the practicability of - as it has proved - the most amazing invention of the age, the electro-magnetic telegraph. If the committee had ignored the proposition, there is no telling what would have been the result. That the experiment would have been finally made, no one can entertain a doubt. But when or by whom is the question. It was not within the range of ordinary individual fortune to make it, and, if it was, none but Professor Morse would have hazarded it.

It appears, however, that Professor Morse came to the last stage of discouragement, in the prosecution of his appeal to congress, before light finally broke in upon him. On the very last day of the session, the bill relating to his case was the one hundred and twentieth on the senate docket, to be acted upon in course. Concerning this scene, a writer in Harper's Monthly states, that during the entire day Professor Morse watched the course of legislation from the gallery with nervous trepidation and the deepest anxiety. At length, worn out by the interminable discussion of some senator who seemed to be speaking against time, and overcome by his prolonged watching, he left the gallery at a late hour and went to his lodgings, under the belief that it was not possible his bill could be reached, and that he must again turn his attention to those labors of the brush and easel by means of which he might be enabled to prosecute appeals to congress at a future time. He accordingly made his preparations to return to New York on the following morning, and retiring to rest, sank into a profound slumber, from which he did not awake until a late hour on the following morning. But a short time after, while seated at the breakfast-table, the servant announced that a lady desired to see him. Upon entering the parlor, he found Miss Annie Ellsworth, the daughter of the Commissioner of Patents, whose face was all aglow with pleasure.

"I have come to congratulate you," she remarked, as he entered the room, and approached to shake hands with her.

"To congratulate me!" replied Mr. Morse, "and for what?"

"Why, upon the passage of your bill, to be sure," she replied.

"You must surely be mistaken; for I left at a late hour, and its fate seemed inevitable."

"Indeed I am not mistaken," she rejoined; "father remained until the close of the session, and your bill was the very last that was acted on, and I begged permission to convey to you the news. I am so happy that I am the first to tell you."

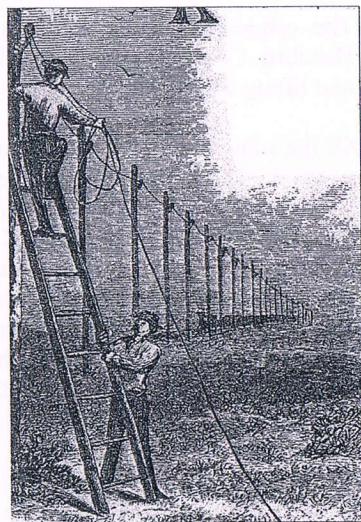
The feelings of Professor Morse may be better imagined than described. He grasped his young companion warmly by the hand, and thanked her joyful intelligence, saying -

"As a reward for being the first bearer of this news, you shall send over the telegraph the first message it conveys."

"I will hold you to that promise," replied she; *"Remember!"*

"Remember!" responded Professor Morse; and they parted.

The plans of Mr. Morse were now altogether changed. His journey homeward was abandoned, and he set to work to carry out the project of establishing the line of



over and over again for the

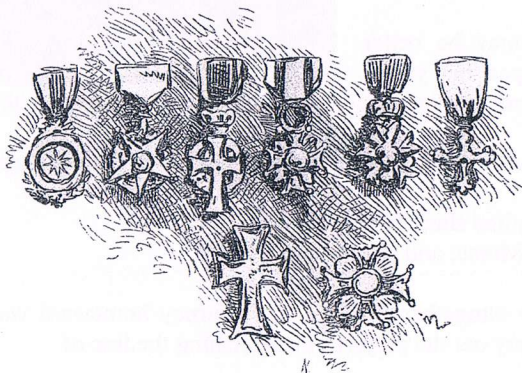
electro-telegraph, between Washington and Baltimore, authorized by the bill. His first idea was to convey the wires, inclosed in a leaden tube, beneath the ground. He had already arranged a plan by which the wires, insulated by a covering of cotton saturated in gum shellac, were to be inserted into leaden pipes in the process of casting. But after the expenditure of several thousand dollars, and much delay this plan was given up, and the one now in use, of extending them on poles, adopted.

By the month of May, 1844, the whole line was laid, and magnets and recording instruments were attached to the ends of the wires at Mount Clare Depot, Baltimore, and at the supreme court chamber, in the capitol at Washington. When the circuit was complete, and the signal at the one end of the line was responded to by the operator at the other, Mr. Morse sent a messenger to Miss Ellsworth to inform her that the telegraph awaited her message. She speedily responded to this, and sent for transmission the following, which was the first formal dispatch ever sent through a telegraphic wire connecting remote places with each other:

“WHAT HATH GOD WROUGHT!”

The original of the message is now in the archives of the Historical Society at Hartford, Connecticut. The practicability and utility of the invention were now clearly and firmly established.

Of the subsequent history and triumphs of this invention, it is scarcely necessary here to speak. The lines of telegraphic communication which now, like a web, traverse the length and breadth of the republic, and which, indeed, connect and cover as with a net-work the four continents of the globe, these attest the vastness, influence and power, of this amazing invention. Nor is it necessary to specify the details of those various mechanical improvements in the construction and working of the apparatus, as also its diversified adaptation, brought forward by the fertile genius of Morse, as well as by House, Hughes, Phelps, Shaffner, O'Reilly, Vail, Farmer, Page, Hicks, Ritchie, etc., and which have secured to the whole system of telegraphy its present wonderful degree of scientific perfection, bringing to the discoverer fame and pecuniary fortune



at home, and also the most splendid medals, decorations of honor, and “golden gifts,” from nearly all the crowned heads of Europe. It is an interesting fact, that the first kingly acknowledgment received by Professor Morse, was the “Order of Glory” from the Sultan of Turkey. The rulers of Prussia, Wurtemberg, and Austria, sent him superb gold medals; the emperor of the French made him a

Chevalier of the Legion of Honor, instituted by Napoleon the First; while Denmark made him one of the knightly "Dannebrog," and Spain a Knight Commander of the Order of Isabella the Catholic.

An example or two of the *humorous side* of the telegraph may here be given, as a kind of side-relief to a subject liable to be regarded as somewhat exclusively involving abstract philosophical science and the technical minutiae of its application.

Probably no one is ignorant of how powerful an enemy Abd-el-Kader proved himself to the French, during the career of conquest undertaken by the latter in Algeria. On a certain occasion, during that terrific struggle, the French telegraph made the announcement "*Abd-el-Kader has been taken-*," a fog, however, enveloped the remainder of the sentence in obscurity. The excitement, nevertheless, in the money market, was at fever height, at the supposed capture of that adroit enemy, and the funds rose tremendously. The following day, the sentence being completed, the intelligence ran thus: "*Abd-el-Kader has been taken with a dreadful cold in his head.*" The funds fell, but the *coup* - which was worthy of a Rothschild's subtlety - had been sufficiently successful for those who managed to make the telegraph play into the bands of their financial agents.

A case of a somewhat different character - one involving the "tender passion" - was the following. A daughter of one of the wealthiest merchants in Boston, Mass., had formed an attachment for a handsome young man, who was a clerk in her father's counting-house. The father having heard of the attachment, feigned ignorance of it, with a view of enabling him more successfully to adopt measures that would break it off. For this purpose he directed the young man to proceed to England, upon business; and the lover accordingly arrived, on his route, in New York. In the meantime, the enamored young lady had got an inkling of her father's intentions, and wishing to frustrate them *effectually*, sent a message to that effect to her lover in New York, by the following expedient: She took her place in the telegraph office in Boston, and he did the same with a magistrate, in the New York office; and now, the exchange of consent being duly given by the electric flash, *they were married by telegraph!* Shortly after, the lady's father insisted upon her marriage with the gentleman he had selected for her; and judge of his amazement when she told him that she was *already* married - the wife of Mr. B., then on his way to England; adding an explanation of the novel way in which the ceremony was performed. And so the matter ended; adding another to the triumphs of love and - electricity!

During the revolutionary excitement in Europe, in 1848, the astounding report flashed across Europe, that the king of Prussia had abdicated! The statement originated with the electric telegraph, which sent the following dispatch. "The - King of - Prussia - has - *gone to Pot-*." In another minute, the communication in this form was on its way to the newspaper bulletins, and was immediately telegraphed thence in every direction. Not long after, however, the dial was again agitated, and then "*s-dam*" was added; making the very quiet piece of news, "The King of Prussia has gone to Potsdam."

In the early days of telegraphing, the competition for priority among the leading journals was very great, and feats were performed which, for that day of the art's infancy, were indeed marvelous. One instance will suffice:

An important speech by Mr. Clay was much looked for. It was delivered in Lexington, Ky., on a Saturday, and the proprietor of the New York Herald determined on beating his contemporaries. Express riders were ready, and in less than five hours a full report of the speech was in Cincinnati. Notifications had been sent along the line of telegraph to "look out;" and at four o'clock on Sunday morning, the publisher of the Herald bad the speech before him in New York the distance being more than eleven hundred miles. This was done during a heavy rain, and while a thunder shower was passing over a portion of both the eastern and western lines. At Cincinnati, where it was to be copied in passing, the telegraph suddenly ceased working, to the dismay of the superintendent. Being short of proper hands, he mounted a horse, and followed the line, through the pelting storm, until he found a break, caused by the falling of a tree, beyond Turtle Creek, a distance of twenty-one miles. He finished mending the break at dark, and then returned to the city, where, in the temporary absence of other competent operators, received the speech and sent it to New York, finishing it at four o'clock in the morning.

MARLENE DIETRICH



Marlene's real name was Maria Magdalena Dietrich von Losch. She was born in Berlin on December 21st, 1901, and died in France 1992.

Up until 1952, Marlene became an obsession with audiences, her production companies, directors and her leading men. It was good for her and she loved it! Certainly, the longer it lasted, the more money she made.

Dietrich was that torchy, smouldering creature with a special sensual quality that was unable to be rivalled... Just asking a man for a cigarette was enough to make the man her slave for the rest of the film!

Between 1923 and 1930, Dietrich made 18 films in Germany and a further 28 in America, to 1963.

Marlene was first noticed in the 1923 stage role in 'Der Grosse Barton'. A year later she married Rudolf Sieber, but they separated in 1939.

She alternated film parts with stage and cabaret for a decade. Then the great American director Josef von Sternberg recognised her potential in the revue 'Zwei Krawatten'. He then gave her the lead role in 'The Blue Angel' and an English version provided Paramount with what every studio dreamed of - their own Garbo. With von Sternberg, she went on to big hits in 'Morocco', 'Shanghai Express', 'Dishonoured' and three other masterpieces, highlighted by 'Destry Rides Again', an off-beat western that became a smash hit with the public. Dietrich followed with similar films until she retired to tour among the Allied troops during the war, where she was an enormous morale-booster. Her post-war films did not do her justice, apart from 'Foreign Affair' (1948) and 'Rancho Notorious' in 1952, but by then, she was no longer just a star, but a legend.

Interestingly, Marlene played the violin in theatre orchestras and in small ensembles that provided music for the silent films. In 1928 she appeared in a Berlin revue, 'It's In the Air' and her first solos were from 'The Blue Angel' of 1930. A year later she recorded 'Give me the Man' and others from the 1933 'Song of Songs' and part of her night club act through the fifties.

Peter Kreuder directed the orchestra, as he did on the Paris sides made two years later. Two delightful french numbers titled 'Assez' and 'Je m'ennuie' came from the session plus the dramatic 'Allein in einer Grossen Stadt' (Alone in a Big Town) and the Jazz 'Wo ist der Man'. Hot Voodoo was the feature number in the 1932 film 'Blonde Venus' with Dietrich strip-teasing her way out of a gorilla suit!! Duration of this is 3 ½ minutes of sultry heat.

By 1940, Marlene's voice was pitched much lower but she reprised 'Falling in Love Again' (original ProArte CDD 509 of 1930) and immortalized 'The Boys in the Backroom' from 'Destry' which she later parodied as a souvenir for the company of 'The Lady is willing', produced and directed in 1941 by Mitchell Leisen. Interestingly, Victor Young's orchestra backed the 1939 recordings, but my favourites had special treatment by Friedrich Hollaender's Symphony of Jazz. Those titles were 'Naughty Lola', 'Falling in Love again', 'Blonde Woman' and 'I gotta Get a Man (This Evening, Children)', all from the Blue Angel film.

Equally, the five verses of Phil Park's song 'Marlene' provide memories.

Play it again....

CATHEDRAL PRESENTATION

I joined a throng of people to witness the refurbished Christchurch Cathedral Organ. Moreover, the organ played by Barry Brinson, provided the sound track to the 1925 silent movie "Phantom of the Opera". The soprano solos were also well-performed by Elizabeth Emeleus who matched Lon Chaney as the phantom.

This DVD version was re-released in 1929 and is mastered from 35mm materials including the film's famed technicolour sequences. The director of the original was



Auckland's Rupert Julian. He was born in 1889 and at the age of 24, worked as a stage and screen actor in the U.S., turning to directing in 1915. Rupert made a couple of other silent films and several of sound, but died after a stroke in 1943.

The storyline is episodic and the huge sets and cinematography create a pleasing atmosphere. The fright in this film comes from lurking shadows and darkness.

Lon Chaney as the acid-scarred dejected madman, towers over the film's short comings. We see the phantom unmasked at the organ by the timorous heroine, stopping a costume ball when he appears as the 'chilling' Red Death, shrouded in the most romantic cape possible and perched atop of the statue of Apollo to eavesdrop on the lovers. The

sustained crescendo at the closure remains unrivalled.

The highs are with the best of tradition of Gothic fantasy. There have been a host of subsequent versions of Gaston Leroux's novel, but none have been equal of this benchmark in movie horror.

Barry Brinson's experiences as an organist range from playing for services at Christchurch Cathedral to theatre organs in New Zealand and Australia.

With Elizabeth Emeleus, they co-lead the music team at Oxford Terrace Baptist Church in Christchurch, New Zealand.

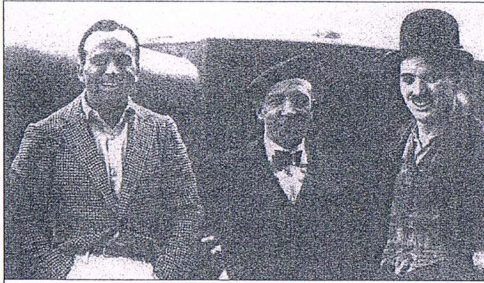
"Let the dream begin, let your darker side give in to the power of the music that I write - the power of the music of the night....."

CHAPLIN AND LAUDER MEET

In a book on the life of Charlie Chaplin I discovered that Harry Lauder visited Chaplin. We are including this story as recorded in Chaplin's book about an event that took place in January 1916.

CHAPLIN AND EDISON MAKE A FILM TOGETHER

Even at his critical early period of his career as an independent, Chaplin was apparently always ready for extemporization or distraction. He had to be, for his studio was to become a place of pilgrimage for the famous in all walks of life who chanced to be in Los Angeles. Harry Lauder, the great Scottish comedian who had rocketed to stardom in the British music hall about the time that Chaplin was touring with Eight Lancashire Lads, was playing the Empress Theatre. He came to call on 22 January. All work stopped while the two comedians fraternized. Over lunch they decided to make a



Douglas Fairbanks and Harry Lauder with Charlie Chaplin.

short film together, there and then, in aid of the Million Pound War Fund to which Lauder had dedicated his efforts following the death of his son at the front in December 1916.

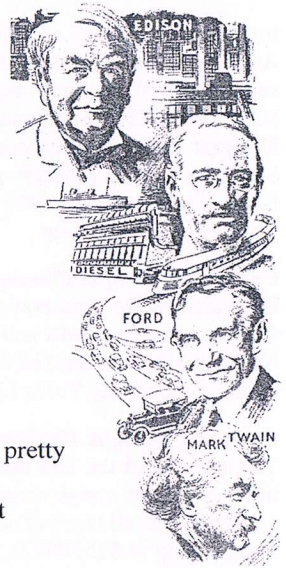
In the afternoon the two cameras were set up and 745 feet of film (approximately eight and a half minutes) were exposed on each while the two comedians fooled before them. Lauder put on Chaplin's derby and twirled his cane, while Chaplin adopted Lauder's Tam O'Shanter and knobbly walking stick; each impersonated the other's characteristic comedy walk - Chaplin a good deal more successfully than Lauder. There was more business with a bottle of whisky and a blackboard on which they drew each other's caricature. The *pièce de résistance* was the old music hall 'William Tell' gag. Chaplin placed an apple on Lauder's head and then prepared to shoot it with a pistol. Each time Chaplin's back was turned, however, Lauder would take a great bite out of the apple, reducing it to an emaciated core before Chaplin had a chance to take aim. Each time Chaplin turned to throw a suspicious glance, Lauder's face would freeze into blank, immobile innocence. The two comedians optimistically told the press that they anticipated the film would raise a million dollars for the fund. In fact it was never released or even finished.

Use What You've Got

By BERTON BRALEY

Men don't own equal talents,
So why assert they do?
For genius can outbalance
The work of me and you.
Some men are bound to top you
A little or a lot,
But still that needn't stop you
From using what you've got
To show a bit more ardor
And generate more zest
And try a little harder
To be a little
better
And get a
little farther
than the rest.

You may not
light the
skyways
With
brilliance
like a star,
But on the
mundane
highways
You'll travel pretty
far
And find that
you are
moving
Upon an upward slope,
Your life and jobs improving
In richness and in scope,
With plenty in the larder
And money in the vest,
Because of trying harder
To be a little better
And get a little farther than the rest!



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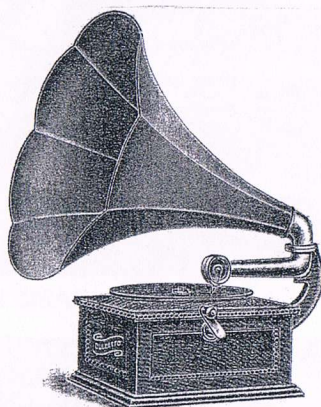


GARNER WAYNE

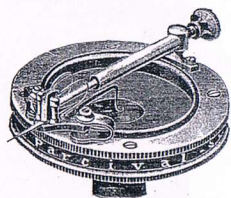
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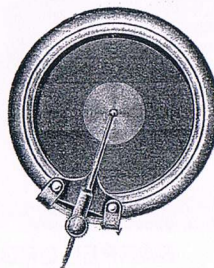
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