

The Phonographic Record

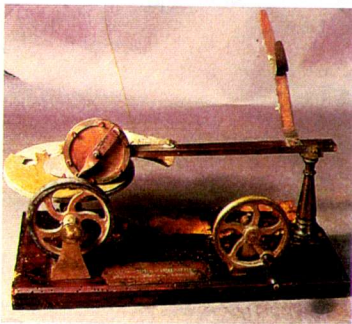
Journal of the Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

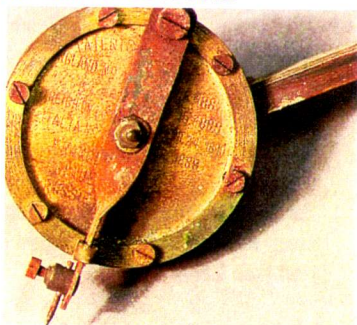
Volume 45, Issue 3.

May/July 2010

KAEMMER REINHARDT BERLINER GRAMOPHONE



PARTLY RESTORED



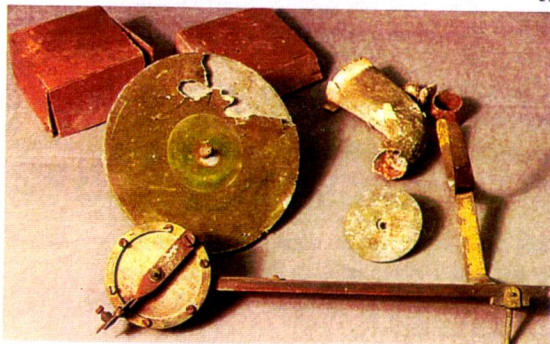
REPRODUCER



BACK OF A RECORD



AS WAS FOUND



BACK OF REPRODUCER

THE PHONOGRAPHIC RECORD

VOLUME 45, ISSUE 3

MAY/JULY 2010

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FOR YOUR INFORMATION

We are halfway through the year and mid winter in New Zealand.

Yet again we have been fortunate to receive pictures from Larry Schlick, of the Swap meet held by the Donley brothers. This takes place at the same time each year (see Larry's letter).

We have a good supply of "Parts". Due to the cost of materials, "Parts" have been increasing in price.

We were sorry to hear of the death, in July, of Wilf Boon's wife Pam. She will be sadly missed.

Walter Norris
Editor

IN PASSING

By Gavin East

Christchurch members were saddened to learn of the death of Wilf Boon's wife Pam a few days before our July meeting. Pam had fought valiantly against a debilitating illness for many years but had become very frail. She had undergone urgent plastic surgery after injuring herself in a fall but suffered heart failure and was not able to pull through.

Pam came from a talented and musical family. She was the sister of John Hoskins, a popular New Zealand singer of the 1950s who recorded for TANZA as vocalist with Henry Rudolph's Harmony Serenaders. Wilf tells us that Pam herself was a good singer in her earlier years.

We have enjoyed Wilf and Pam's hospitality many times, most recently for the May meeting. Pam was always very pleased to catch up with the local members. We know that, after fifty-eight years together, this will be a very difficult time for

Wilf, but we hope that in due course he will be able to come to meetings again and help us by contributing his reports to the magazine.

Dennis Brew, who died in Auckland recently, was well known in operatic record collecting circles for a disc collection of the highest quality. Not many New Zealand record cabinets contain quantities of Russian G&Ts and Fonotipias. Dennis and Helena used to spend part of every year in Prague where he was able to buy many records that would never have been sold in this part of the world. His records were for playing and he once said that he felt he should weed out anything he hadn't played in the last six months!

He was only in his mid-seventies but had had one major health problem after the other in recent years. When Rod Cornelius last took me to see him, Dennis was recovering from a stroke but was delighted to have appreciative visitors for whom to play discs by Abendroth, Scaramberg and Vialtzeva. I understand that Helena is returning to Prague and that the record collection has been sold to a collector in Wellington.

ILLUSTRATIONS

Front page has very good illustrations taken from the internet, of a five inch Berliner found in England but in very poor condition.

The machine had seven five inch records included but unfortunately without a horn. This is an original machine manufactured in Germany by Berliner.
See article

DONLEYS SWAP MEET

JAPANESE NEEDLE TINS

A lovely collection of these.

Note doll and trade mark Johnson in the background.

HMV RECORDS

A box to store records, plentiful in New Zealand but harder to find in U.S.A.

STEREO CARD VIEWER

Battery operated

BOBBIE and DON GFELL

Don makes wooden horns

Photograph taken with round lens, of the Donley Show

Mechanical Man, displayed on a Bar in the Showroom

Five Inch Berliner Record, note the wooden cases

COLUMBIA MODEL B

Gordon Chand sent us this photo, of a Columbia Model B with a large horn. Gordon says these are very hard to obtain in Australia, and expensive.

Three disc machines on a Player Piano fromn Les Stenersen

Sitting on top of my Pedal/Electric Steck Duo art player piano are:

- on the left a Mahogany model Melba, in the centre is an Oak H.M.V. senior, and -
- on the right is a Zon-o-phone. In the background is a photo of Nipper which I got from England for the 100th anniversary of the invention of the Gramophone.

DONLEY'S SWAP MEET

Red Gem - this machine has been sold to the lady on the left

UNUSUAL PATHE RECORD

Not seen in New Zealand

EARLY TREADLE COLUMBIA

Very early Treadle machine, foot operated. Tainter size cylinder

TALKING DOLL

This is one with a difference, uses a flat disc record where most dolls use a cylinder

LOTS OF CYLINDERS

Most blue Amberoles

SOLD

KAEMMER REINHARDT BERLINER GRAMOPHONE AND RECORDS

Found in a box in a garage by new house purchasers, a German manufactured Berliner gramophone of 1893 together with seven 4" Berliner records. The horn is missing, the elbow is distressed and the base had woodworm infestation such as I have only previously encountered in India, otherwise the gramophone is complete and original, together with original record and the original cardboard record box (distressed) and the original cardboard box (distressed) for the soundbox. Presumably the needle in the soundbox is also one of the original gramophone needles! The metal plate on the base board reads "Grammophon Fabrik KAEMMER REINHARDT & Co Waltershausen in Thürigen E. Berliner's DRP No 45048". The

wood worm on the base board was massive so I really had no choice but to try and stabilise it. First it was wood worm killer and then it was stabilised and solidified as far as possible by infusing it with a wet rot wood hardener. The front section is now pretty solid, but the other pieces are more or less fragile depending on the thickness of the remaining material. I have made an exact replica of the base in beech wood, including the champhered edges, together with the square feet, now missing from the original base. I have not tried to match it for colour as I would prefer to leave that decision/job for the purchaser. A museum would probably reconstitute the original stand using a filler to fill in any missing portions (like a broken Greek vase!) so I have kept everything that had not already totally turned to dust. Much of the original gold lacquer is present on all the metal parts - positively 'gleaming' on the underside of the horn support. The soundbox has international patents stamped on the diaphragm and D.R.P. 45048 on the rear. The last patent date on the gramophone and records is 1888.

The seven original records included are all complete with their words and/or titles on the rear. No. 35 Who killed Cock Robin, No 26 Twinkle, twinkle little star, No 28 Morning Hymn (nick on edge not on the grooves hardly showing on the rear), No E100 We don't want to fight (split from centre hole - presumably the hole was too small - not extending to the record grooves), No 308 (No 1217 on the front) Thierstimmen (animal noises dog, duck etc.), No. 584 Stille Nacht trumpeter quartet (slight buckle on one side much reduced after a week under pressure - could probably be eliminated given more time), No. P 476 Bierwalzer piano. Base 11.9" (30cm) x 5" (15.3 cm), Soundbox 58.5 mm.

£12,800.00

DONLEY BROTHERS

By Larry Schlick

I feel that the show was a big success (as usual) and certainly well managed by the Donley brothers. I have included a special VERY WIDE angle of the overall room. Then I included a regular shot of the crowd on Saturday. I am not an expert on machine prices but they were plenty high. Our national "soft" economy seems to have little effect on antique phonograph prices. The show was open to the public on two days a Saturday and Sunday. Friday was dealer set-up day and a special admission of \$40 was set for buyers who were not dealers at the show.

There were 200 dealer/collectors signed up for the show and there were three tents outside to handle the overflow. I think there is always an overflow. I personally thought the prices were pretty high but I don't actively collect any more so I am a poor judge. I stayed for all three days and don't recall seeing many machines being carried out.

One change I noticed was that almost all machines had been extensively refinished. I have restored some of my machines but have stopped at refinishing. I am a former antique firearm collector and one does NOT refinish a nice antique gun it absolutely destroys its value! I have about 450 machines and while refinishing some might increase its selling price, it does not increase its "value" to me.

In spite of all this: it is a fabulous show reputed to be the largest in the U.S. and possibly the world. I was one of the original dealers (see picture) and have one hell of a time every year.

REPORTS OF MEETINGS

By Wilf Boon

September Meeting

The meeting for 28 September saw the society's 44th Annual General Meeting held at Gavin East's home, and attended by 11 members. Over the past few years we have very generously been invited by John and Anne Hastilow to hold our A.G.M. at their home in St Albans, but unfortunately this year John advised us due to health problems, we would need to rearrange our September meeting, so we must say thank you to Gavin again for offering his home to hold this important meeting. The meeting started 8.00pm with Roger Brown reading the minutes of the previous A.G.M. In business from the minutes, subscriptions were discussed with a suggestion of perhaps raising the sub to \$25.00 but because of a lack of support it was agreed to leave the fee at \$20 and review it again sometime next year.

The election of Officers; Joffre Marshall has agreed to continue as Patron and Shirley McGuigan as secretary. The committee being re elected on bloc and Gavin East said he was happy to continue as Treasurer now that he knows the ropes.

The meeting closed at 8.55pm followed by a brief intermission featuring the Atlantic Dance Orchestra playing "Bees Knees" on an Edison diamond disc. Continuing with general meeting at 9pm it was agreed that with the demand we have for all-brass witch's hat horns, an order for 12 should be placed with Ken Jane, and that a \$50 book voucher would be a suitable gift for Des Lines in appreciation for the coming visit to his aircraft museum at Swannanoa.

The meeting closed at 9.55pm.

October Meeting

This meeting held 2 November was a long and eventful trip to the home of Roger & Voila Brown located at Island Road, Coopers Creek, Oxford, one of those beau-

tiful areas close to the Southern Alps. Most of the members found it difficult to locate Roger's home because they were not familiar with the area and unfortunately Bill & Lyndsay failed to find it at all but with the help of Robert's cell phone, David and his passengers found it alright. Bob Wright also confused coming a bit later.

We finally had 11 members attending and although a little late, the meeting got started about 8.45pm. Roger took us through the previous minutes and then commented on the trip to Des Lines aircraft collection at Swannanoa previously arranged for Saturday 31 October. The afternoon was enjoyed by 15 members and family, and entertained by host Des Lines a former Air New Zealand pilot and his son in law also a pilot, who just happened to arrive from a flight in their vintage Tiger Moth aircraft. We were treated to a wave and a very low fly-past before landing. Afternoon tea arranged by Mrs Lines was served in the terminal built upstairs in the large hanger which appeared to house about eight aircraft and large workshop.

In correspondence, Walter received a DVD sent to him from Les Stenersen (Auckland) about the restoration of a Wurlitzer organ, and Roger Cole (Stoke, Nelson) mentioned in an email that he has a Lyricphone cabinet gramophone for disposal.

The meeting closed at 9.50pm with supper and later the chance to view Roger's car collection, lamps, mechanical music and machines, including immaculate examples of an H.M.V. 193 Reentrant and Edison J19 Jacobean diamond disc, both of which played superbly.

November Meeting

The last meeting of the year 2009 was a very pleasant evening held at the home of Averyl Lorene & Robert Sleeman, Maffey's Road, overlooking the estuary and South Shore, a magnificent view especially at night. It wasn't until 8.35pm that we were able to get the meeting officially underway with 11 members attending. After bringing us up to date with previous minutes, Roger Brown (chair) said he had visited Des Lines of the Swannanoa Aircraft Museum and had presented him with some of the excellent photos that had been taken during our visit there last August.

When financial statements were discussed, Gavin said he was pleased to inform everyone that money from overseas orders had arrived and that our bank account was looking much healthier now. He was also preparing a large order for horns etc. he had received from Australia and also a request from Graham Wallace, a member of the Vintage Car Club asking if we could supply a horn and elbow for an H.M.V. Monarch senior belonging to the club. The society fortunately does have these items in stock and members agreed they would be happy to see these parts go to a good home.

With Christmas only a few weeks away, arrangements are now being finalised by Shirley for our end of year dinner, the date being set down for Monday 7th December at the Sequoia 88 Redwood Restaurant, so we will all look forward to another enjoyable evening.

Joffre uncovered one of his latest projects, a very intricate piece of Meccano which enable the mechanism to produce the movement of gears from forward to reverse. The meeting closed at 9.25pm followed by supper and continuing with viewing Robert's impressive and varied collection.

Finally, I would like to send Christmas greetings to our many readers and look forward to being with you again in the coming year.

January Meeting

Looking back over the past year I think most of us will agree that the society was treated to many pleasant meetings that took us to some very interesting locations, one in particular the Des Lines aircraft museum. With the effort and time our president Roger Brown has put in over the past year, I'm sure we can look forward to more of the same. I would just like to reflect back to our end of year dinner, which once again, was a very enjoyable evening. I think there were about 16 in number there, slightly down on the year before, unfortunately Bob Wright and his family were unable to attend.

Our first meeting for this year, 2010, thanks to Gavin East was held Monday 25th January at Lincoln, starting at 8.10pm. A total of 12 were present, including Piet Buckens, a long time friend of Bob Searle who unfortunately at the moment is suffering very poor health and is unable to attend our meetings. Piet said he is very interested to find out more of Bob's hobby in phonographs and to learn more about the machines in Bob's collection. Gavin mentioned a couple of things, the Monarch senior horn and elbow had now been sent to the Vintage Car Club to complete their machine, and a letter replying to our enquiry about ongoing supplies of steel needles. Gavin said he needed to have a good look at the letter and would present what is possibly available to the next meeting. Also from overseas was a letter from retiring Australian member John Geale, and Bill & Lyndsay Drummond said they had received Christmas cards from Mike Tucker, Don & Joy Lock and Bill Dunn from Australia.

The meeting closed at 9.15pm after which Robert Sleeman showed us his most recent acquisition which had arrived from England. It was an Edison Bell Gem in very good working condition, probably a fairly rare machine here in New Zealand. The evening continued with some favourite diamond disc's played on Gavin's London Upright.

Supper was then served and later members enjoyed further conversation to the

accompaniment of Joffre Marshall CD of Sydney Thompson's Old Tyme Dance Orchestra.

February Meeting

The 22 February meeting was held at "Knightsbank" the home and private museum of Ray and Nancy Drury, and as usual we were provided with a most interesting evening, which I am sure will leave a lasting memory for those able to attend. Amongst the 15 members present were, Piet Buchens, our long time member and parts maker Tony Airs, and all the way from Timaru was Alan Brehaut who said he was extremely interested to listen to our talented blind pianist and organist Richard Hore, who had been arranged to meet everyone. Richard with his guide dog by his side, played some brilliant music, entertaining us from 7.30pm through to about 8.20pm. At the conclusion of the recital, Roger Brown our president complimented, and presented a donation in appreciation to Richard and Ray from the society. This gesture was gratefully acknowledge by Ray who said the donation would be going to help their charity for prostate cancer which they continually support.

The meeting, which was kept fairly brief, mentioned an email from an Australian museum curator, seeking a transfer of any recording by an English actor and comedian Lionel Brough who made some G & T discs and Edison Bell cylinders, also Australian member from Melbourne Steve Rattle is visiting Christchurch this week.

The meeting which closed 9pm was followed by supper and included a friendly chat with Ray and Nancy Drury who spoke on their magnificent collection of beautifully restored cars and of their efforts that they put in to supporting their charity and trust to cancer. It would be nice if a similar meeting could be arranged in the future to further their cause.

THE SPEAKEASIE HOME RECORDER JUNIOR MODEL

Directions of use

(1) Setting the records.

Place an ordinary 10" record (select one of your quietest) on turntable and disconnect the automatic brake (if any). Next apply a very small amount of Electrocolor Special Lubricant or vaseline to the blank disc with a clean cloth or, preferably a piece of cotton wool. The smallest possible quantity is sufficient and is advisable

to rub the disc after it is applied to remove all surplus. This should be done before placing it on the gramophone, as no grease or oil must get on the ordinary record being used for tracking. The circular mat should be placed between the tracking record and the aluminum disc, the rubber knob being used to fix the latter in place.



Figure 1 The CORRECT way of speaking into the horn. (note: Lips must be right over the centre of the horn and as close as is possible without touching it. This ensures all the sound vibrations going straight to the recording disc.)



Figure 2 The INCORRECT way of speaking into the horn. (note: space between mouth and horn is incorrect and allows many sound vibrations to escape.)

(2) Assembling the recorder.

Insert the tracking needle (C) (either an Electrocolor or soft tone steel needle) into the tracking weight (D) and the recording needle (E) into the needle socket (F). Be careful to see that the groove on the recording needle (E) is in alignment with the scribed line on the needle socket (F) (see Figs. 4 & 5). The recording needle (E) should be pushed home in its socket, and the tracking needle (C) so adjusted that approximately the same length projects from the tracking weight (D).

Next slip the recording soundbox (B) on to the tonearm of your gramophone, removing one or more of the concentric rings (at M) as required. A still firmer grip can be obtained on the tonearm, if necessary, by slightly tightening the thumb-screw adjustment.

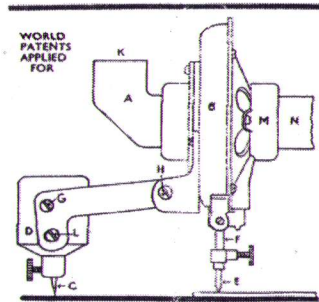


Figure 3

(3) Adjusting the recorder.

Turn the soundbox and attachment on the tonearm until the graved line on the face of the soundbox is horizontal, that is, parallel with the tracking disc. (If the recording needle is too upright, too great a load will be placed on the motor and the

needle will cut the disc instead of impressing it; if the angle is too slanting, the grooves made on the disc will not be sufficiently deep to ensure good reproduction. The best angle for the recording needle is, for most gramophones, about 75 degrees, (see Fig. 5). Now, lower the tracking needle (C) gently on to the outer grooves of the tracking record: then lower the recording needle (E) on to the recording disc. If at first the recording needle shows a tendency to swing across, the record, alter the direction of the cutting angle by turning the recording needle slightly in the soundbox. The action of the recording needle on the aluminum disc is in principle the action of skating over ice, so that as an incorrectly mounted skate tends to turn the wearer away from his intended direction, so an incorrectly adjusted needle tends to pull across the disc. Once adjusted, do not again alter position in soundbox. When the correct position has been found surface noise is practically non-existent.

Adjustment of the speakeasie everlasting diamond recording needle



Figure 4
(front view)



Figure 5 (side view)

The line on the record needle E should be in alignment with the scribed line on the needle socket F.

(4) Making a record.

Insert the horn in the arm (A) at (K) and place it at a convenient angle for recording. Although satisfactory results are obtainable with the horn in any position, as a rule the best results are obtained by keeping the horn as upright as possible. Move the speed indicator to a speed slightly above the normal, release the brake and unless your gramophone is electric or has a double spring, whilst actually recording keep the motor fully wound with steady pressure on the winding handle. When running at an even speed, speak (or sing) into the horn with the lips exactly over the centre of the aperture and as close to it as possible without touching. Home recordings must be replayed at the same at which they are made, otherwise distortion will occur.

See figures 1 and 2

Be careful not to touch the horn when recording. This will cause the recording needle to repeat over the preceding grooves. Speak in a natural tone of voice - slightly more slowly than usual and with a clear and distinct enunciation.

(5) Replaying home recordings.

Carefully remove the "Speakeasie" recording attachment and replace the gramophone soundbox, fit an Electrocolor needle and replay the record in the usual way.

The shorter the reproducing needle, the greater the volume. A musical accompaniment or background to a recitation, can be obtained by using a loud tone needle for tracking instead of the tracking needle supplied.

Extra 6" discs 4/- per doz. (post free U.K.)

2/- per ½ doz. (post free U.K.)

Special Speakeasy Tracking Discs can be obtained free with an order for not less than 2 doz. 6" discs. Speakeasy Diamond Recording Needle (permanent and giving perfect reproduction) price 10/6 each (free post U.K.)

ALWAYS USE ELECTROCOLOR NEEDLES FOR REPRODUCTION - STEEL NEEDLES RUIN "SPEAKEASY" RECORDS.

When home recording it is absolutely essential to speak with the lips as close as possible to but not touching the horn. Unless this is done it is impossible to make good records.



MORE'S

GRAMOPHONES RECORDS RADIO

K. MORE & CO. LTD.
Gramophone and Radio Specialists
133 MANCHESTER ST., CHRISTCHURCH
AND AT
134 BURNETT STREET - ASHBURTON

COLUMBIA PORTABLE
£4/10/-

RAYMORE PORTABLE
Great Value £3/10/-

Rexonola No. 25
Amazing Value
£15/10/-

This is the cover of a record sold by a gramophone and record dealer in Christchurch in the days of 78 r.p.m. records

MAGNASONIC DISC TRANSFER SYSTEM

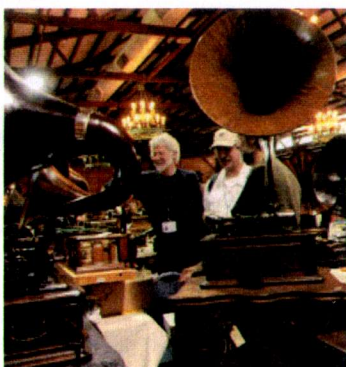
This compact disc contains recordings which were dubbed exclusively from 78 rpm gramophone records. To preserve their unique sound, no digital restoration procedures were employed. The sound of the needle in the groove was an integral part of the technology of the shellac era. The wear caused by overplaying the records with steel needles is irreversible. The transfer onto this Compact Disc was effected by using the Magnasonic disc transfer system. This system was originally developed for the preservation of sound archives. It represents the highest state of the art techniques for transferring the authentic sound of the original records onto modern media and is the result of a government funded project for research into recording and playback technology back in the early days of the soundrecording era. This process results in a very vivid sound with fascinating aesthetics. In relation to the actual age of the recordings, the sound quality is astonishing. We can assure the listener that for the first time in decades he can hear the records as they were heard when first released. The ability to save sound and its mass production on record for posterity proved to be a milestone in the history of mankind, only comparable to the development of photography and cinematography. These technologies changed our perception of the world and enable future generations to attain a picture of years gone by. In the field of photography and cinematography, a lot of effort had been put into preserving precious archives. Now we are able to do the same for our recorded legacy. The fact that 60 out of 100 years of recording history were stored on shellac records makes it imperative that we now authentically save as much as possible on new media before it will all be lost. This would be a tragedy, especially when one considers the wide range of musical development throughout the 20th century. Never before was there such a constantly changing musical environment. Many historic recordings will fascinate today's listeners. Re-releases are often obtained by using the wrong equipment and by simply attempting to modernize the original sound. This is why we took a different approach and began with research into early sound technology. From 1897 to 1925, sound recordings were made acoustically through a horn with an engraving needle directly onto a wax matrix. Recordings from this era have a specific range of frequencies which can never be perfectly reproduced by electric pick-ups. In the early 1920s, experiments with radio led to the development of microphones and valve amplifiers and subsequently this technology was adapted for the recording studio. In the early years of electrical recordings, a great deal of importance was placed on the fact that these recordings could be played back on acoustic gramophones, which remained in use until the 1950s. Although electromagnetic pick-ups were available since the late 20s, their price as well as the necessity of acquiring an amplifier and speaker put them out of reach for most listeners. However, with the increasing popularity of radio, electromagnetic pick-up attachments became more and more common.

The innovation of the early 40s was the lightweight cartridge, which replaced the

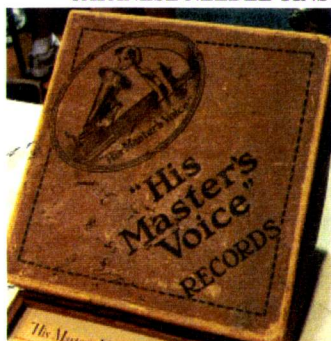
DONLEYS SWAPMEET



JAPANESE NEEDLE TINS



DEALER WITH TWO NICE MACHINES



H.M.V. RECORDS



STEREO CARD VIEWER



BOBBIE AND DON GFELL



EXTRA SPACE, FOUR TENTS



SHOW PHOTOGRAPH, TAKEN WITH ROUND LENS



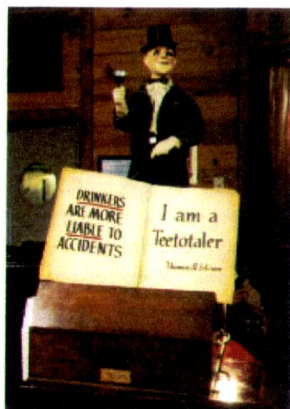
BERLINER RECORDS



COLUMBIA MODEL B.



THREE DISC MACHINES



CHINESE VICTOR



RUSSIAN H.M.V.



NIGHTINGALE PARLOR GRAND

steel needle with a sapphire stylus. Crystal pick-ups such as these became popular after World War II. They were inexpensive to produce, gave acceptable results and did away with the necessity of changing the needle after each record side. Also, the records didn't wear out as quickly. However, the earlier crystal systems provided a rather poor reproduction quality.

In 1948, 33 rpm and 45 rpm records pressed in vinylite appeared on the market. Their groove was more shallow and narrower which meant that the movement of the stylus in the groove was likewise much smaller. Cartridges now required two styli one for the regular 78 rpm groove and the other for the new microgroove. The compromise was that the inner mechanism of these cartridges was really only suitable for the new records. It was far too sensitive for playing the old 78s and it resulted in distortions. The shellac era ended in Europe and North America ten years after the arrival of the microgroove. This period coincided with the rise of the transistor amplifier which is now ubiquitous. To this day, the valve amplifier still produces a much more natural and warmer sound.

Until the late 40s, all records were cut directly onto the matrix. Reel to reel tape machines were not introduced into the recording process until the 50s. That means except for the pressing-matrix, the shellac record is considered to be the original.

The first 33 rpm re-issues of the 78s were made by playing the original records on inappropriate equipment, then transferring the signal onto a reel to reel tape and finally onto a new LP-matrix. Each stage added more distortion and deviate more and more distortion and deviated more and more from the original sound. This finally culminated in the early attempts to remove the typical 78 hiss by using a filtering system or by adding artificial stereo and thus completing the ruination.

The development of digital technology provided us with a second chance to save our 78 rpm heritage. Even though we are dealing with the problem of age - the shellac records are now 50 years older - this could be our last chance. In addition to the age problem we are also dealing with a time factor. It is almost impossible to find Pre-World War II playing equipment in good condition. The problem of an authentic transfer to 78s has become a real challenge, since modern playback equipment cannot be used.

Moreover, the usual transfer technology automatically attempts to add frequencies not present in the original groove which results in distortions known as artifacts. In the '30s, the inner mechanics of the recorder head and the play back pick-up matched perfectly. During the course of the years gone by, the set up of play back equipment has become more and more different. Original pick-up, if available, are almost always found in a state of complete degeneration; the rubber mounts have hardened, the copper wire spools are oxidized and the plastic has become so

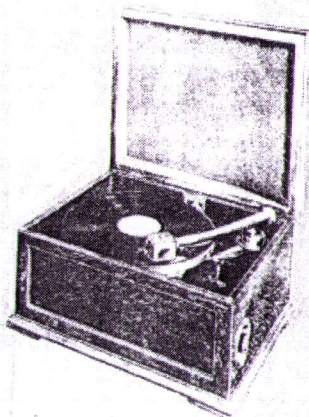
brittle that the entire apparatus falls apart when the pick-up is opened. The material of the original valve amplifiers has also aged so that they are no longer capable of producing the original sound and deviate from the original capacity by as much as 30%. All of the components such as valves, capacitors and wiring must be checked and/or replaced. The use of a transistor amplifier is absolutely unsuitable and results in an inappropriate sound. Based on studies of historic patent literature we have reconstructed a pick-up system which enables us to recapture the authentic sound of the 78 rpm records. The materials used are even better than the original material (for instance gold wiring replacing the copper wiring). The turntable is rumble free and the original recording is free of noises except for the sound of the needle in the groove and distortions due to the wear of the record.

For amplification we used a select and fully restored high quality valve amplifier. Original equalization distortions have been reversed by using authentic parameters. The resulting signal has been digitized by means of a 24 BIT/96 KHZ high definition analogue converter.

By combining a historic pick-up mechanism with the most progressive digital technology it is now possible to transfer shellac records to compact discs with perfection considered to be impossible until now.

Unfortunately, only 20% of the surviving 78s are in sufficiently good condition to be re-leased. Nevertheless, we occasionally use slightly worn copies if their historic value justifies it. We conduct continuous searches for records in public archives and private collections in order to add them to our assortment. These records are not only important for all of the above mentioned reasons but also because they provide the modern day listener with hours of pleasure.

Robert M Laue



Gramophone with an electromechanical pick-up 1936.

BLUE-RAY VERSUS HD DVD

Entertainment giants are battling for domination of the next generation of DVDs but outright win is an unlikely outcome.

If it was a Hollywood movie it would be a remake of *Alien v Predator*. On one side is the giant Sony Corporation, which is backing the blu-ray high definition DVD format by building it into PlayStation 3 gaming consoles. Facing it across the global battlefield is Toshiba, backed by Microsoft and Intel, promoting the rival (an incompatible) HD DVD format.

The stakes are very high indeed for both companies. Yet Sony, the pre-flight favourite because it has the best-selling games console franchise in the world and the backing of seven Hollywood studios (basically all of the big ones except Universal Pictures), which have made their movies available on Blu-ray, is nowhere near delivering the early knockout blow it was hoping for.

Instead, early defections from the Blu-ray camp and lagging sales of PS3 consoles have blurred the picture of which format will win. Samsung broke ranks with Blu-ray last month by announcing it will make players that play both HD formats, following a similar move by LG. In addition, most analysts acknowledge that the PC manufacturers will play a key role in the format war - and having Microsoft and Intel behind HD DVD is significant. Neither of these Toshiba allies has shown signs of switching camps so far.

Meanwhile, PS3 sales in Britain, the European market where PS3 has had its most successful launch, were 165,000 in week one but fell to 28,000 in the second week, a trend that had been echoed in other markets as well.

Sony took a big gamble bundling the Blu-ray player with the PS3, resulting in delayed release and higher prices for the consoles. Ken Kutaragi, the "father of the PlayStation", recently paid the price and resigned as chairman and chief executive of the Sony Computer Entertainment unit.

With the sales of PS3 lagging, the new machines may not be the cornerstone of a recovery at Sony, with videogame-related losses for Sony's year ending in March expected to amount to \$US2 billion (2.4 billion) - twice the original expectations.

Sony has a lot riding on the success of the PS3, especially after it was wrong-footed in the music player market by Apple's iPod. It certainly doesn't want to have another Betamax or MiniDisc story, either. For Sony, the PS3 and Blu-ray are part of an important corporate move to regain its pre-eminence in the consumer electronics business.

The picture is less clear for Toshiba but certainly the company is keen to secure its share for the nascent market for high-definition players - and that means not wanting terms to be dictated by Sony. Toshiba also has an important backer on its side in Microsoft's Xbox.

The decision not to build the HD DVD player into the Xbox console means it does not work as a Trojan horse as the PS3 does for Blu-ray. But those who choose to buy an HD DVD attachment for the Xbox are definitely motivated by a desire to buy and play discs in the new HD format.

On the retail side, the battle is also taking some interesting twists. In a recent blog on the website Digital Trends, Rob Enderle said that US retail giant Wal-Mart plans to bring in "a massive number of low cost HD DVD players for Christmas. Such a move, although unconfirmed by Wal-Mart, could be decisive. Wal-Mart uses DVD sales as a loss leader to attract shoppers and accounts for between 40 per cent and 45 per cent of all DVD sales in the US.

In Europe, the HD DVD Promotion Group has also been busy signing up smaller European studios to the Toshiba format, hoping to "build a local ecosystem" for HD DVD software. The group is able to leverage the fact that replicating HD DVD discs is cheaper - the equipment is an upgrade from DVD replicators and there are no regional code controls.

Appetite for local-language movies is also quite high in several European countries, a fact that the HD DVD camp hopes to exploit by having more of these titles available on its format sooner. In France, for example, 40 per cent of the DVD market is for titles from independent studios, according to Screen Digest. "We expect to have 200 unique titles available by year's end in Europe and a third of them will be local," says Xavier Bringue, HD DVD European group manager.

At the moment, 180 Blu-ray titles are available in Europe, coming almost exclusively from big Hollywood studios. But despite the weight of titles, the number of HD DVD discs that are bought against the number of players sold is much higher than for Blu-ray discs. In Britain, this so-called "attach rate" for HD DVD discs is, 28 a year on average, while for Blu-ray it is five, says the HD DVD Promotion Group.

Sales of Blu-ray hardware in the US (including PS3s and standalone players) is five-to-one against HD DVD hardware sales figures are also a lot less impressive at 2.3 discs per player, according to a recent report.

"If PS3 (owners) all started buying high-definition discs, then by sheer weight, Blu-ray would walk this battle," says Helen Davis Jayalath, senior video analyst at Screen Digest. "But that's not likely, because they are gamers."

And she adds, the Wal-Mart story "was an over optimistic leak on the part of one of a number of Chinese companies that Wal-Mart is talking to. (Rob Enderle) seems to believe that if a Wal-Mart cheap player deal goes ahead, HD DVD will 'win'. I'm not sure Sony will give up that easily.

But the Blu-ray hard line has begun to crumble among Hollywood studios, where Warner Bros and Paramount are making discs in both formats. And it may be significant that Warners will launch its much-anticipated The Complete Matrix Trilogy only on HD DVD later this month.

Much of the format battle revolves around which blockbuster movies are released on which format and when. But an even bigger question is the pricing of players.

At the moment, Blu-ray players are more expensive - and not just the PS3 consoles. Standalone Blu-ray players are as much as \$US300 (\$365) more expensive in the US than HD DVD players; similar pricing gaps exist in other markets.

But perhaps the biggest problem is that even the cheapest standalone players cost more than \$US300 each, which is too high to spur mass consumer adoption.

Given the high stakes for both hardware makers and content companies, neither side is likely to stand down easily. In fact, this format war might not have a clear winner and loser. The video industry has painful memories of the Betamax v VHS stoush yet multiple formats do co-exist in the games industry.

"The most likely scenario is that neither loses, but instead both formats survive," Davis Jayalath says. "That doesn't mean it will be a 50-50 split. It just means that even though it is more than likely that Blu-ray will be the stronger format, HD DVD is still strong enough to be a viable business."

EDISON MOTION PICTURE EQUIPMENT CHRONOLOGY

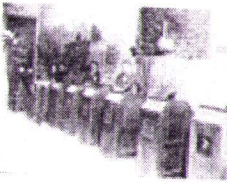
This chronology is not intended to be a definitive record of the dates of production or modifications made during the production runs of the various motion picture machines made by Thomas Alva Edison. It is only an overview of the basic models and major changes, with as many landmark dates as are well documented. The greatest accomplishment of this chronology would be to inspire more advanced research by future Cinequiptologists in order to produce a better record of chronology would be the evolution of the Technology of the Moving Image.

Kinetoscope - 1894



On Saturday, 14 April, 1894, the Holland Brothers opened their original Kinetoscope Parlor at 1155 Broadway in New York City and for the first time, commercially exhibited movies as we know them today. The patrons paid twenty-five cents for a ticket to see five of the ten machines that were set up in two rows. Each machine had a different film and only one customer could use a machine at any given time. Soon Kinetoscope Parlors sprang up in many towns across the country, often as part of Phonograph Parlors that were already in operation.

Peter Bacigalupi brought San Francisco its first look at moving pictures with five Kinetoscopes that premiered on June 1st, 1894.



As mentioned, only one customer could use a Kinetoscope at any one time because the films were lit from behind and not projected, but were seen through a special magnifying glass. An electric motor ran the mechanism that moved the film in a constant motion past the shutter, rather than using an intermittent movement, which is necessary for a movie

projector. The films themselves were less than a minute in length and were stored in an endless loop on a spoolbank, so that there was no delay to rewind them between showings.



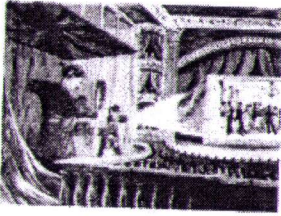
Kinetophone - 1895

Edison experimented with synchronizing sound and film using his cylinder phonograph. In 1895 he sold a few kinetoscopes with sound attachments, which played a record that was not synchronized through ear-tubes during film. These devices were called Kinetophones and that name was used again in 1913 to describe the projectors used to show Edison's "Talking Pictures".



Vitascope - 1896

The Vitascope opened at Koster and Bial's Music Hall in New York City on 23 April, 1896 and although Thomas Armat was the real inventor, credit was given to Edison in order to promote the new invention.



Edison was in the audience the night of the opening along with William Reed, who was a projectionist or "electrician" and would tour with the first Vitascope show in the south. This program is from a show at the Grand Opera House in Meridian, Mississippi, in February of 1897 when William Reed was the projectionist. Vitascope and

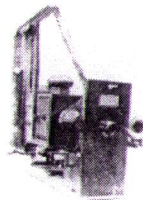
other early shows had a lot of problems with electrical current that wasn't standardized across the country, and the man who ran the machinery was billed as the "electrician", a term that replaced "lanternist" before "projectionist" was adopted.

The Vitascope used a spoolbank like the Kinetoscope and could repeat the short films of such scenes as the surf coming in, trains arriving at the station, or "Feeding the Doves" This was different than the way films were handled in Europe where they were simply allowed to fall into a basket or box on the floor, and which they sometimes missed. Since the films were made of nitrate, this created quite a firehazard and was what was blamed for the Charity Bazaar fire in Paris that claimed 124 lives. As an example of how quickly interest in the movies was spreading, a report of the Charity Bazaar fire made the newspaper in the tiny town Hillsboro, New Mexico in September of 1897.



Projectoscope - 1897

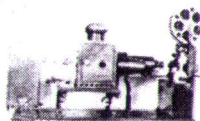
After breaking with Armat and his Vitascope, Edison came up with what was truly his own machine and called it the Projectoscope. Projectoscopes first used a spoolbank identical to what was inside the Kinetoscope, but later went to a crude reel system for supply and take-up. They also incorporated a Magic Lantern attachment for stillslides by 1898. Projectoscopes were used by early itinerant showmen such as CL White, who showed the first movies in Arizona in 1897-98, as well as the 1897 Ringling Brothers Circus. One New England Showman renamed his Projectoscope the "War-O-Scope" when he showed recreated movies of the Spanish-American War.



Projecting Kinetoscope - ca.1901

Edwin S Porter was one of the men who ran Vitascope machines, and his skill as a mechanic was appreciated by Edison, who hired him to improve his cameras and what were now called "Projecting Kinetoscopes". Note the similarities of the

lamphouse, Magic Lantern attachment and tall case between this very early Projecting Kinetoscope and the Projectoscope. The difference is the gear train design by Porter, which was used with modifications in all commercial machines up until the last model.



Universal Projecting Kinetoscope - 1904



The Universal Model Projecting Kinetoscope was built for the semi-professional or the showman who was just getting started in the movie business. They were light weight machines and sold as either complete outfits or as projection heads only which could be adapted to a showman's existing Magic Lantern. This 1904 ad from the Klein Optical Co of Chicago

shows a Universal being used with a Biunial Magic Lantern with limelight burners and which sold for \$220 as an outfit.

Exhibition Projecting Kinetoscope - 1904

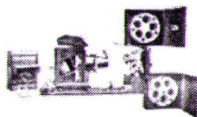
Another 1904 Klein Optical Co ad was selling this Exhibition Model Projecting Kinetoscope for \$115.

The arc lamp would have been preferred over the limelight by the showmen who were opening Nickelodeon theaters all across the country. The reels

were still exposed at this time and the take-up was gear driven with a clutch. There was an idler roller and a device to rewind film built into the machine and the intermittent movement was a two pin style.



Improved Exhibition Model - 1919



Local fire laws required magazines for nitrate film beginning in 1907, as well as fire safety doors that blocked the light from the film if the projector ran too slowly. Exhibition Model projecting mechanisms were basically unchanged from Porter's 1901 version, however this Improved Exhibition Model and later machines had a single pin rather

than a two pin intermittent movement. The new additions of belt drive take-up, film magazines and improved arc lamp raised the price of this outfit to \$155 without the optional fire door. This illustration is from a 1910 Edison Kinetoscope Cataloge,

Underwriters Model, Type "B" - 1912

Both Exhibition and Underwriter Models were in production at the same time, with the Underwriters Model using a nickel-plated cast iron body versus the finger jointed oak case of the Exhibition Model. Late issue Exhibition machines and all Underwriter Models carried the nameplate and a license number of the Motion Picture Patents company. The big difference between the two models is the use of a front shutter on all the later Underwriters machines. This front shutter made it necessary to mount the lower magazine underneath the base board, rather than in front like the Exhibition. Take-up assemblies were available either belt or chain drive and changing where the magazine mounted meant that it did not move up and down with the framing mechanism which was how the Exhibition Model worked. This ad appears in the back of the 1912 edition of FH Richardson's Motion Picture Handbook and offered an Underwriters Model with arc rheostat for \$225.

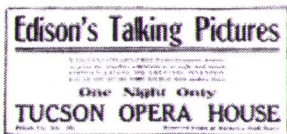
Home Projecting Kinetoscope - ca 1911



Thomas Edison understood the value of the home market for his inventions, as shown by his 1878 Parlor Speaking Phonograph, which was introduced shortly after his original invention of the tinfoil phonograph in 1877. The Home Projecting Kinetoscope used an unusual 21mm format with three sets of images side by side and running in alternative directions. This allowed the film to be shown forward and backward in order to triple the running time while only having to be rewound at the end of every 3rd pass through.

The Home Kinetoscope used a small arc lamp and was also able to show miniature Magic Lantern slides that were printed with 10 images on each glass plate. Here is Edison himself examining a Home Kinetoscope film with a projector sitting on its metal storage box on a table to the left.

Kinetophone - 1913

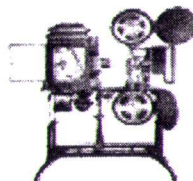


Edison's "Talking Pictures" is most likely the source of the first popular use of the term "talkies" to refer to synchronised sound and film shows. An acoustical concert cylinder phonograph on stage was connected by a drive shaft to the

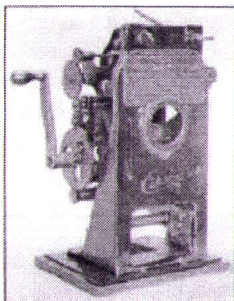
projectors of "Kinetophones" at the back of the room. The films were only about 6 minutes long, due to the limitations of the running time of the phonograph records. The technical difficulty of mechanically linking a sound reproducing device to a movie projector would be encountered again a few years later with the Vitaphone sound on disc system and Western Electric Universal Base projectors.

Super Kinetoscope - 1916

While the Underwriters Model was basically just a makeover of the Exhibition Model which had become obsolete, the Super Kinetoscope was an entirely new design. Edwin S Porter helped develop the successful Simplex Standard projector which was introduced in 1911, and when he left Edison, bought shares in the Precision Machine Company that produced the machine. Nicholas Power had cut his teeth repairing Edison projectors and his Cameragraphs became the standard of the second generation of motion picture projectors beginning with his Model 6, which was introduced in 1909. Alva C Roebuck was selling his Optigraphs and Motiographs by mail order right along, and Edison was falling further and further behind. The Super Kinetoscope was too little too late and being too high priced to produce and sell, was quickly abandoned. This ad is from the back of the 1916 edition of FH Richardson's Motion Picture Handbook.



EDISON MOTION PICTURES - HISTORY



Thomas Edison's interest in motion pictures began before 1888, however, the visit of Eadweard Muybridge to his laboratory in West Orange in February of that year certainly stimulated his resolve to invent a camera for motion pictures.

Muybridge proposed that they collaborate and combine the Zoopraxiscope with the Edison phonograph. Although apparently intrigued, Edison decided not to participate in such a partnership, perhaps realising that the Zoopraxiscope was not a very practical or efficient

way of recording motion. In an attempt to protect his future, he filed a caveat with the Patents Office on 17 October, 1888, describing his ideas of a device which would "do for the eye what the phonograph does for the ear" - record and reproduce objects in motion. He called it a "Kinetoscope," using the Greek words "kineto" meaning "movement" and "scopos" meaning "to watch."

One of Edison's first motion pictures and the first motion picture ever copyrighted showed his employee Fred Ott pretending to sneeze. One problem was that a good film for motion pictures was not available. In 1893, Eastman Kodak began supplying motion picture film stock, making it possible for Edison to step up the production of new motion pictures. He built a motion picture production studio in New Jersey. The studio had a roof that could be opened to let in daylight, and the entire building was constructed so that it could be moved to stay in line with the sun.

C. Francis Jenkins and Thomas invented a film projector called the Vitascope and

asked Edison to supply the films and manufacture the project under his name. Eventually, the Edison Company developed its own projector, known as the Projectoscope, and stopped marketing the Vitascope. The first motion pictures shown in a "movie theater" in America were presented to audiences on April 23, 1896, in New York.

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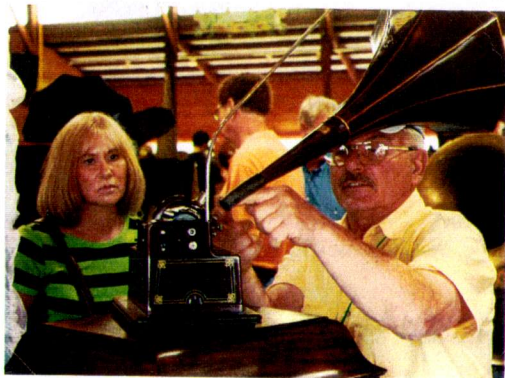
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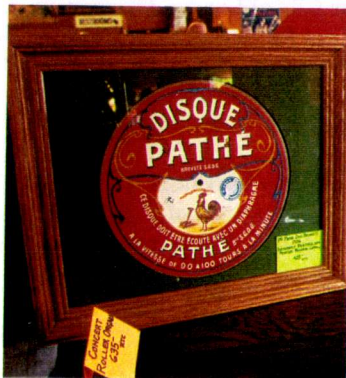
Peter Bowler, educationalist and author, spent many years in management before retiring to subtropical Queensland, where he continues to write and to pursue his special interest in old recordings of the great singers of yesteryear. His published books include the 'Superior Person's' series about weird and wonderful words, the murder mystery novel Human Remains, The True Believers, What a Way to Go, The Annotated Onomasticon, The Creepy-Crawly and The Superior Person's field Guide to Deceitful, Deceptive and Downright Dangerous Language.

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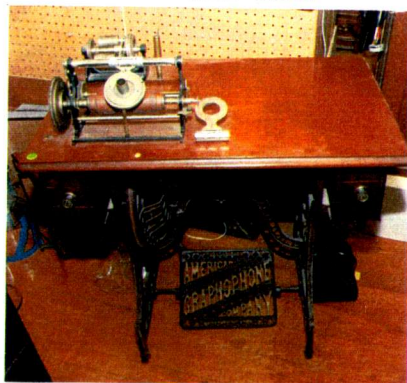
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