



# The Phonographic Record

Journal of the Vintage Phonograph Society of New Zealand  
A Society formed for the preservation of Recorded Sound

Volume 46. Issue. 1

October/December 2010



**MERRY CHRISTMAS**



**7 INCH BERLINER**



**COMMEMORATION PLATE**



**ASH TRAY**



**INDESTRUCTIBLE REPRODUCER**



**TWO EDISON MEDALS**

## THE PHONOGRAPHIC RECORD

VOLUME 46, ISSUE 1

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EDITOR: W.T. Norris  
650 Two Chain Road  
Swannanoa 7476  
Rangiora R.D. 6  
NEW ZEALAND

SECRETARY: Mrs S McGuigan  
P.O. Box 19839  
Woolston  
Christchurch 8241  
NEW ZEALAND

E- mail: nzphonosociety@hotmail.com

### For your information

In this issue we have been able to include a number of photographs of unusual items Larry Schlick has collected. from Steve Rattle, we have received pictures of a Berliner – the trade mark model which was presented to Peter Dawson.

We are sorry to learn of the death of a Dunedin boy soprano Lex MacDonald who died in October, aged 93. See volume 38, issue 3, page 48. He made several Red Label records for Regal at 78 speed.

We in Canterbury, have experienced a major earthquake which caused massive damage for many home owners and historic buildings. Fortunately without loss of life because of the time of 4.38 am. Your editor received a number of calls expressing concern by Australian, USA and Auckland members as to how Christchurch members fared. Our treasurer, Gavin East, lost many Staffordshire figures and a number of five inch concert cylinders. On the brighter note Shirley McGuigan our secretary and myself wish you all a very Happy Christmas and good collecting in 2011.

### President's Report for 2009-2010

It was a shaky start to Spring this year with Canterbury suffering a major earthquake. The loss of many of Christchurch's heritage buildings is sad. Some of our members have had their homes damaged and have lost some valuable pieces from their collections. Our thoughts are with these people as they clean up, repair and rebuild.

This year we have had a visit to the Lines private air field and were treated to viewings of their restoration of old planes, a great flight science programme and afternoon tea. We also had a most interesting evening at the Drury Theatre Organ Trust where we were entertained by organist Richard Hore, a classic car display and supper.

The magazine continues to be an informative and most interesting publication.



The Oxford Museum phonograph display continues to attract attention. Some additional records have been added and a needle tin collection. The Museum thanks members of the Society for allowing this valuable collection to be on display there.

It is wonderful to have correspondence from our overseas and distant members, this gives an interesting aspect to our monthly meetings.

I am most grateful to all the members of the Society, who for many years have supported its progress to this day. Thank you to those members who host and attend our evenings and those who show us, entertain and enlighten us, on the workings, history and sounds of another time.

Finally, as this is my last term as President, I would like to thank each and every one of you for your help and support over the last two years. Thank you very much.

Roger Brown

## **Obituary – Stewart Hobbs**

*By Gavin East*

Stewart Hobbs, who died suddenly at his Christchurch home recently at the age of 67, was an active member of the Society up until about 1980, but had concentrated on other interests in recent years. Those of us who knew Stewart will remember his lively personality and fascination with many aspects of Christchurch history, trams in particular. The original Christchurch tram network closed in 1954 when he was eleven but as a stalwart of the Tramway Historical Society, Stewart had the satisfaction of seeing trams run again in the city as well as at Ferrymead Historic Park.

His interest in many forms of vintage transport and technology led him into phonographs, though he was never a phonograph collector on a large scale. A few machines had to fight for space with all the books, papers, tools, model railway equipment and “projects” that made up the cheerful chaos of the household in Ribbonwood Place in the 1970s. Several of us recall the occasion when the phone rang in the middle of a meeting but could not be found under the papers. The Hobb’s household comprised Stewart, Diane, their sons David and Michael and a large ginger cat named Charles Edison Bastard Hobbs in honour of the inventor and his (the cat’s) unpredictable temper. Real estate agents used to delight in the selling point - “bus at gate” – Stewart’s neighbours were a little less delighted that in his case it could have been “bus on front lawn”.

Trained as a fitter and turner, Stewart worked in the printing section of Whitcombe and Tombs before joining the Canterbury Museum as a custodian, a job he enjoyed for many years. Later he worked for the Christchurch Star newspaper until retiring after a heart attack. He was a skilled lathe operator and helped make the Society’s first batch of Gem funnel horns.

## Illustrations

### Front Page

A happy family wishing you all a merry Christmas and a happy new year.  
Seven inch Berliner, a rare disc which is now owned by a Dunedin collector  
Commemoration plate, this is part of the Berliner disc, see article.

### Ash Tray

This measures six by five inches

### Indestructible Reproducer

This is an interesting one, rare in New Zealand it is a model M and was  
manufactured by The Indestructible Phonographic Record Company, Albany, New  
York, U.S.A.

### Two Edison Medals

**Left front** 1879-1929 Edison pioneers the light once lit shall never dim but through  
all time shall honour him. RS Bowker October 21<sup>st</sup>  
**Right Front** Lights Golden Jubilee 1879-1929

### An art medal

Made by Medallion Art Company New York

### Needles

Several tins of Wall Kane needle tins  
Centre is of a newspapers block of an Edison Phonograph.  
Right is a Decca needle sharpener

### Champion needles

We have not come across these in New Zealand, cost ten cents each when  
purchased

### Coaster and tray set .

Six coasters picture of original painting 1858-1924

### Gramophone decanter

Aftershave container made and sold by Amway Corporation

### Edison Medal

Centennial of light

### Thomas Alva Edison Medal

Wizard of Menlo Park October 21 1870

### Stock Ticker



### **Glass Paper Weight**

3¾ inches in diameter ¾ of one inch thick. Made by Victor

### **Three Pewter Figures**

These are small, only three inches high

### **A Painted Printer's Block**

Three inches by one and one half inches. One on the right is of Edison and the one on the left is a printers block as used by a newspaper.

### **Magic Meter**

Four inches high and three inches wide. We think this is a calendar where you can change the date.

## **Reports of Meetings**

*By Wilf Boon*

### **March Meeting**

The Society held its March 22nd 2010 meeting at the 28 Jackson's Road home of Derek and Marcia Cockburn, 12 members attending. Starting at 7.40pm. Roger Brown (Chair) took us through the last month's minutes then followed with business from the minutes.

Gavin East informed us he has finally read through and digested Barry Williamson's letter and decided it would be appropriate to ask Shirley to write to the suggested address re steel needle supplies and hopefully this may put us in touch with a suitable supplier. Gavin also mentioned that he, Robert Sleeman and David Peterson had enjoyed meeting Steve Rattle, Australian member from Victoria, who was visiting Christchurch February 26th. Surprisingly, there was no correspondence this month, apart from a few overseas society magazines which were tabled for a good read. In general business, Gavin said he had found in his garage some small disc records including two seven inch brown Nicoles belonging to the society which he thought Roger might like to add to the display at the Oxford Museum. An enlargement of an early gramophone repair workshop photo recently acquired by Tony Airs was viewed with interest and with the possibility it could be included in the magazine or be part of an intended calendar of some kind. Neil Johnson said he had spotted some old record catalogues and magazines for sale at Liberty Books in Christchurch recently, which might be of interest to members. Gavin showed some more of his unusual record dusters. Joffre displayed a Meccano model ferris wheel mechanism which was part of a working model to be later included in a historical toy display held here in Christchurch at Easter. Lastly Robert Sleeman brought along some beautiful coloured Saturn picture 78"s (four 12 inch and two 10 inch.

The meeting closed 9.20pm followed by a lovely supper prepared by Marcia and Derek.

### April Meeting

The monthly meeting on April 26th 2010, was once again a return visit to 4A Lyttleton St, Lincoln, home of our Gavin East, collector, librarian and a man of much knowledge, especially when talking anything phonographic and other topics. As you can well imagine, whenever a meeting at Gavin's has been arranged there is always something which Gavin has just recently acquired, or there is something of interest which has been uncovered from the garage. There were nine members present, with Bill and Lyndsey, Shirley and Robert unfortunately unable to attend. Matters arising from the minutes informed us that Shirley has now written to the supplier of needles suggested by Barry Williamson in the hope that we can continue to keep up our supply of needles to meet the needs for future orders. Another order for 15 Columbia aluminium witch's hat horns and 15 HMV Monarch Senior elbows has been placed with Ken Jane hoping to keep the need for these items available for quite some time, something the society provides extremely well I think, especially when the increase in cost etc are of such importance.

General Business - Neil Johnson mentioned a recent visit to Christchurch of Richard Goulden, who now lives in Auckland. Joffre received a much awaited package from England containing two sought after CD's, Volumes 1 and 2 of Harry Davidsons early dance orchestra. The evening continued with Gavin showing some recent additions to his Staffordshire and Delft pottery collection and an interesting small wooden box which was presented by Peter Dawson to Alan Richardson, Dawson's accompanist on his highly successful 1931 tour of Australia and New Zealand. We were then entertained by a selection of diamond disc records played on Gavin's recently acquired Edison C19 Laboratory Model oak diamond disc upright, located earlier in Christchurch by Robert Sleeman. This model actually has the capacity to hold 72 records on its shelved cabinet; one of the discs played was an unusual rendition of "Poppies", played on the banjo by Joe Roberts. Finally Gavin said he had found a small collection of needles tins in the garage which probably belongs to the society, so it was agreed that these should be given to Roger Brown to add to the display at the Oxford Museum.

The meeting closed at 10.15pm. Supper was then presented and a wind-up of the C19 provided some more enjoyable music on diamond disc to end the evening.

### May Meeting

The May 24th 2010 meeting was held at the home of Pam and Wilf Boon, 35 Bowenvale Avenue, Cashmere, and it was with much pleasure that we were able to invite and entertain the society to our home here for the monthly meeting, something we like to share each year. Nine members were able to attend.

Five apologies were received. Following the previous minutes read by Roger Brown (Chair) it was noted that we have had a reply from a UK needle manufacturer informing us that they can supply needles at a reasonable price, but only in



bulk with continuing orders for 50,000 at a time, something we may have to consider carefully. Also, we now have a price to print our gramophone repair workshop photo which would be a single sheet calendar to be included with the society magazine.

Correspondence: Unfortunately we have not received any magazines or letters this month, but Shirley McGuigan said she has sent membership details to an Edison Standard owner who lives in Palmerston North.

General Business: Walter Norris was congratulated by members for another excellent issue of the latest magazine, something which involves endless hours of time and effort. Once again thank you Walter. David Peterson showed an interesting and attractive reprint of a 1920's Edison Amberola brochure just acquired via Uk eBay for a cost of six pounds with more copies available. Robert Sleeman unfolded a striking cloth HMV advertising banner which appeared to have been made around the late 1940's. Gavin had also brought along three New Zealand record dusters to view which he had acquired since the last meeting. I was able to display my recently restored Model B Edison Standard which, amazingly, seems to run extremely quietly. I was fortunate enough to acquire this machine originally from David in a condition which mechanically was in good order, but the case needed extensive restoration, a project which now completed, is another machine which will give many more years of enjoyment to others I'm sure.

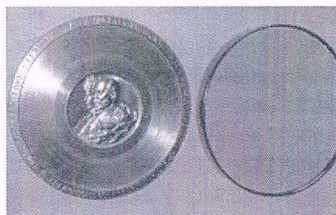
It was then decided at 9.45pm to close the meeting and enjoy supper which had been prepared and laid out by the lady of the house, my wife Pamela. My job was to pour the tea and coffee. After supper everybody returned to the lounge room and had a good old chat before finally heading back home. Next meeting to be held at the home of Bob Wright.

## 1902 Gramophone Commemoration Plate - From Trade Me

E Berliner Gramophone Commemoration plate produced for the Coronation of Edward VII in June 1902.

It comes with its own baize covered wood base which has a spindle-socket and it is boxed. This is a 7-inch record with embossed portraits of Edward and Alexandra in the centre. The legend around the rim reads "Edwardus VII D.G. Britt. Omn. Rex. F.D. Ind. Imp. et Alexandra Regina Coronati Die XXVI Mens. Junii MDCCCCII, Gramophone Commemoration Plate".

The reverse reads "E. Berliners Gramophone covered by English and Continental patents





L.4X" and includes eight "recording angel" trademarks.

I have tried very hard to find out what is recorded on the plate but have been unsuccessful. In the 30 years that it has been in my possession it has never been played.

Condition: The record and wooden spindle appear to be in excellent condition. The box has a simple flat cardboard lid and the base has been strengthened many years ago with sellotape.

This very rare item was bought by a Dunedin member - Editor

## **Peter Dawson's Gramophone Returns to the Spotlight**

*Steve Rattle*

In December 1948 at London's Savoy Hotel, another retirement dinner and presentation was being delivered. This time not a banker or salesman, but for recording legend Peter Dawson. Adelaide born Dawson (1882-1961) had earned it, sales of some 25 million records over 44 years had kept his employer HMV (late EMI) in the black for many years. But instead of the usual gold watch, two musical items were presented to the worthy recipient: the latest 1948 model radiogram and from the EMI archives a 1900 Berliner style 'Trade Mark Model' gramophone.

Dawson started recording in 1904 for The Gramophone and Typewriter Company making 7" diameter records for machines such as this. I'm not certain what happened to the 1948 radiogram, but this 1900 Trade Mark Model was on show in Canberra on 19 September 2010. 'Uncle Peter' brought his gifts back to Australia and was later photographed with the older machine in 1955. He gave the early one to his brother and sister in law in 1956. They in turn passed it on to their son Thomas who later passed it to family member Tony Dawson. Tony decided to sell it in 2009 to gramophone and radio collector Brian Lackie.

Brian told me that "the machine still plays extremely well and is a fascinating example of a period when the novelty of recording was still in its infancy. Condition is quite remarkable for its age and it had been kept in very good order by the Dawson family". The 1948 presentation photo shows recording pioneer Fred Gaisberg (left) with Dawson (centre) discussing the machine. Eavesdropping on their conversation at right is (Sir) Ernest Fisk, EMI stalwart and Australian AWA pioneer. To the left of shot is the 1948 radiogram, now also a collectors item.

Noticeable difference on the gramophone from early photos to present day is the addition of the correct transfer on its base board. I doubt that many modern day iPods and CD players will still be treasured and in playing condition 110 years from today. Brian is to be congratulated and thanked for allowing us to see and hear this delightful old lady yet again. And she is still a stunner, once more enjoying the spot-

light after almost 62 years.

Two interesting footnotes are worth sharing. Modern CD's are almost identical in size to the 7" single sided discs made for this gramophone, but play for a considerably longer time. Peter Dawson did not stay retired for long. The following year he was back in the recording studios at Hayes. He continued to make records, including several stereo recordings with the late (Sir) Charles Mackerras, until 1955.

### **Further notes on the machine are detailed as follows:**

The transfer on the machine reads "The Gramophone Company" before their ill fated venture entering into the 'Lambert' typewriter business, changing their name to the Gramophone & Typewriter Limited in 1901.

I have been in contact with well known Australian gGramophone collector Mike Tucker who informed me this machine is known as the Model Number 5 of 1900. The machine is essentially a "Berliner" and was assembled from parts imported from Berliner in Germany and the USA. It has a different turntable brake arrangement to the American model. This Model 5 has the spiral bolt fitted on the top rear corner which later became the cannon brake used on many models. It is not like the American Berliner "Trade Mark Model" that has a side brake. The two companies interchanged parts & made up their own machines, even attaching their own labels. It is quite possible this gramophone came out of the EMI collection when presented to Dawson, as this model is not shown in the EMI collection book. It is also fitted with the original Johnson sound box, well before the development and introduction of the improved Exhibition Sound box.

I must also acknowledge the wonderful help I have received from The City of London Phonograph and Gramophone Society CLPGS, in particular their President Mr. Richard Taylor. He passed on my request to members Brian Oakley & Dave Roberts who kindly obtained for me a copy of the Dawson presentation article written up in the EMI trade magazine "The Voice". This was obtained from the EMI archives at Hayes.

I acquired this machine from Peter Dawson's great nephew last Melbourne Cup day in 2009, it was complete except for missing the hold down nut on the turntable. I must thank collector Trevor Willard for sourcing this part for me. The gramophone sadly came with no record, but I do possess three 7" records being a Berliner, a Colombia and a Gramophone & Typewriter one. Alas they are rather well worn but still managed to produce a reasonable sound. I would like to acquire a few more good records please! Shown in the photographs is an original 1911 enamel His Masters Voice advertising sign still in quite good order, despite a few chips where naughty boys no doubt threw stones at it. Brian Oakley informed me that in 1986 EMI licensed Garnier Signs of London to create smaller reproductions of these

signs and I also possess one of these as well.

I also wish to acknowledge the help I have received from Peter Burgis regarding this machine. Peter was the founding Director of the National Film and Sound Archive in Canberra ACT back in 1974. He was responsible for saving the Peter Dawson archive papers and memorabilia, which had been lying dormant in a Sydney storage depot for many years. Burgis arranged to pay the outstanding storage fees and Connie Dawson, Peter's widow, then kindly donated same to the NFSA. When speaking to Peter Burgis recently, I informed him I had acquired the Presentation Dawson Gramophone. Burgis informed me that no one seemed to know what had happened to it for many years. It was a well known identity and used for many years for publicity purposes it seems, but when Dawson gave it to his brother and sister it disappeared off the radar. When I recently displayed it at the Historical Radio Society of Australia in Canberra, I supported the display with CD recordings of Dawson with material taken from the ten LP's produced by the National Library of Australia back in 1981. Material on this album is very historic dating from 1904 on wax cylinders when Peter Dawson started recording for The Gramophone and Typewriter Company. One can appreciate the tremendous improvement in sound reproduction after the electrical recording process was developed in late 1925.

I wish to thank Peter Phillips for his encouragement in asking me to share this information with fellow collectors. Also to thank Steve Rattle for writing the lead up story on the recent Canberra, display and for also presenting me with a copy of the Peter Dawson autobiography 'Fifty Years of Song'. I also wish to thank Peter Burgis for co-authoring the biography 'Peter Dawson, The World's Most Popular Baritone' and for additional help in tracing the history of this gramophone.

Of much interest is the original transfer attached to the machine stating it was made by The Gramophone Company in London. It was sold by Imhof & Mukle, well known dealers in musical instruments and pipe organs in the later part of the nineteenth century. This dealers name will be well known to many collectors of antique musical instruments.

I should be very happy to communicate with other collectors regarding this gramophone.

Regards  
Brian Lackie  
10 Yellow Rock Road,  
Urunga NSW 2455  
Email address: [bhlackie@bigpond.com](mailto:bhlackie@bigpond.com)



## Emile Berliner

*Taken from the internet and I believe this to be the best account of his life and achievements we have come across.*

*Walter Norris*



### Emile Berliner

b. May 20, 1851, Hanover, Germany

d. 1929, Washington, U.S.A.

Emile Berliner invented the gramophone that provided the technology for recorded media in quantity. He also improved Edison's telephone by introducing a microphone.

Emile (originally Emil) Berliner was born in Hanover, Germany, on May 20, 1851. He was one of thirteen children born to Samuel and Sarah Fridman Berliner, two of whom died in infancy. His father was a merchant and a Talmudic scholar, and his mother was an amateur musician. From both parents Berliner and his siblings inherited a great sense of integrity and a pride in accomplishment.

Following a few years of school in Hanover, Berliner was sent to nearby Wolfenbüttel to attend the Samsonschule from which he graduated in 1865 at the age of fourteen. According to his own later statement, this marked the end of his formal schooling. Berliner then spent several years at odd jobs in Hanover helping to support the large Berliner family. He first worked as a printer, then as a clerk in a fabric store. It was here that his talent as an inventor first came to surface. He invented a new loom for weaving cloth. Enticed by the offer of a clerkship in a store partly owned by a man named Behrend, a Hanoverian who had emigrated to the United States some time earlier, and perhaps by a desire to escape the military duty that faced most young men in the year of the Franco-Prussian War, Berliner persuaded his parents to allow him to accept the job offer and to emigrate to America. In late March 1870 he left Hanover.

The dry-goods store for which he was destined was located in Washington, D.C. For three years Berliner clerked for Gotthelf, Behrend and Co. until in 1873 he decided a better opportunity awaited him in New York City. There Berliner again took up onerous jobs during the day while trying to improve himself by studying privately at night at the Cooper Institute. After a brief career as a "drummer" (traveling salesman) for a "gents' furnishings" (men's clothing and accessories) establishment in Milwaukee, in 1875 Berliner again went back to New York where this time he was most fortunate in obtaining a position as general cleanup man in the laboratory of Constantine Fahlberg, the discoverer of Saccharine. This experience in a research laboratory fired Berliner's ambition, and he decided that science, research, and invention were to be his destiny.

In 1876 Berliner returned to what was now Behrend and Co. in Washington and resumed his clerkship. That was the year of the American centennial celebrations, and among the outstanding events that took place in Washington was a demonstration of the new telephone of Alexander Graham Bell. Berliner saw the instrument for the first time and was filled with enthusiasm. He commenced to study the telephone. He just wanted to make his own telephone. He spent much of his time at the library of the Cooper Institute where he took a keen interest in electricity and sound.

Alexander Graham Bell's telephone was consisting of two identical cases containing an electro-magnet and a diaphragm connected by an electrical circuit. Unfortunately for Bell, the message transmitted wasn't very clear. The invention had a good receiver but a poor transmitter. Emile Berliner began his research in a small apartment in Washington which he transformed into an electrical laboratory. Within a year he'd found that, by varying the pressure on an electrical contact, he could send a continuously varying signal. Working alone he fashioned a new type of transmitter which he called a "loose-contact" transmitter which increased the volume of the transmitted voice. That he was able to do this while still possessing only a rudimentary knowledge of electricity and physics was quite astounding. He even installed a telephone between his apartment and his landlady. The principle that Berliner discovered provided a good transmitter for Bell's invention at any distance. Years of dreary patent-law combat followed as he and Bell and Edison circled and vied for priority. Berliner's discovery was patented on June 4th 1877. In simple terms, he invented a primitive microphone.

When the members of the newly-formed American Bell Telephone Company were advised that a young and entirely unknown man in Washington had submitted a caveat (Berliner wrote it himself without the aid of a patent attorney) to the Patent Office covering a new transmitter, they could hardly believe it. Thomas Watson, the Mr Watson of telephone fame, was sent to Washington to make inquiries. He returned such a glowing report of the transmitter and of Berliner himself that the company offered to buy the rights to the invention and to hire Berliner as a research assistant. For the next seven years, Berliner was employed by the ABT Co., first in New York City and then in Boston. During those years Berliner worked on numerous problems associated with the fledgling telephone industry and developed into a first-class theoretical electrician.

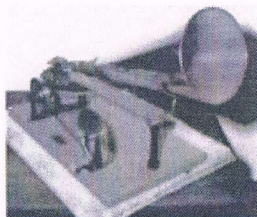
While working in Boston in 1881, Berliner became an American citizen and in the same year married a young woman of German descent named Cora Adler. In 1884 Berliner decided to set himself up as a private researcher and inventor, his cherished dream. He resigned from the American Bell Telephone Company and he and Cora left Boston and set up housekeeping in a house on Columbia Street, Washington, D.C.



Next Berliner followed up on another great invention. In 1886 Edison patented his phonograph. He used a needle vibrating in and out of a groove wound around a cylinder. While Thomas Edison's 1877 phonograph was "a wonderful invention," in the words of a contemporary *Scientific American*, in its original tinfoil form it was impractical for common use. Edison soon devoted his energy to development of the incandescent light. But about the same time that Berliner was creating the gramophone, Alexander Graham Bell's Volta Laboratory and Edison's laboratory resumed work on development of the phonograph. (The word, "phonograph," was Edison's trademark for his device, which played cylinders rather than discs. The cylinder invention patented by Bell's Volta Laboratory was called the "graphophone.") Two years later, Berliner perfected the familiar system with a needle vibrating side-to-side in a groove on a flat phonograph record. This was Berliner's gramophone (patented 1887), horizontal (flat) sound playing system. Out of that grew the Victor Talking Machine Company.

In 1887 Emile Berliner produced the first flat disc recording. Basically the same principal of recording using a large horn to collect the sound, which translated via a diaphragm to a needle, but instead of pressing indentations into the record, moved the needle from side to side in a spiral groove. An inside-out mould is then taken from the original recorded disc (master) which is then nickel plated. Shellac records can then be pressed out between two plates. These Shellac records were recorded at a fixed 78 rpm and were played on wind-up gramophones that amplified the sound using only mechanical vibrations from the needle through the large horn, similar to Edison's phonograph. By modern standards the sound reproduced was poor, but capable of producing enjoyable music. The records were prone to wear from the metal needles that were used, and Shellac was very easy to break. Due to the speed of rotation of these records the playing time per side was relatively small, so it wouldn't be uncommon for a single opera or symphony to be sold as a book of several records.

Berliner's gramophone was presented for the first time, in 1888, at the Franklin Institute of Philadelphia. It was at this time he began to manufacture records. He invited musicians to record on zinc plates. In 1890, *Scientific American* published an article about his invention, illustrated by engravings of his gramophone and the machine that recorded the sound.



*An early Berliner-style phonograph (gramophone)*





**EDISON MEDAL**



**STOCK TICKER**



**CENTENIAL OF LIGHT**



**GLASS PAPER WEIGHT**



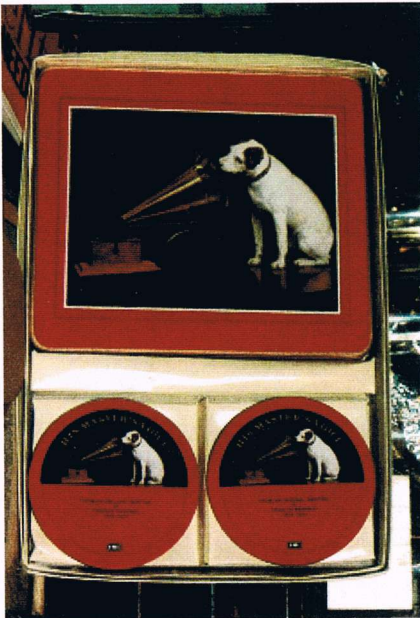
**MAGIC METER**



**NEEDLES**



**CHAMPION NEEDLES**



**COASTER AND TRAY SET**



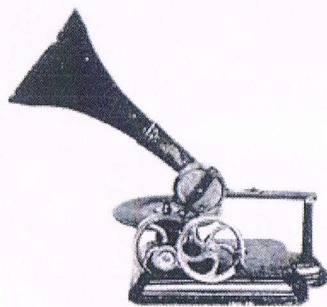
**AFTER SHAVE**



The Gramophone was commercialised in 1893 by a company founded by Emile Berliner and some of his friends, the United States Gramophone Company. In the fall of 1895 a group of businessmen in Philadelphia put up \$25,000.00 to set up the Berliner Gramophone Company. Emile Berliner was a minority stock holder and the copyright for the patent belonged to the company. Sales of the gramophone were lower than hoped and the company was quick to understand the need to improve the gramophone and equip it with a wind-up spring motor. Eldridge R. Johnson of Camden, New Jersey invented and manufactured this motor for Berliner Gramophone. Between 1896 and 1900 almost 25,000 motors were produced.

The Berliner Gramophone Company, which was inexperienced in the domain of marketing, signed an advertising contract with Frank Seaman of New York, Emile Berliner's invention was now in the hands of three companies - The Berliner Gramophone Company (Philadelphia) who manufactured gramophones and records, The Seaman National Gramophone (New York) who oversaw advertising and marketing, and the United States Gramophone Company (Washington) who held the patents. Emile Berliner's unsavory experiences with American business men led him back several times to Europe to take advantage of his creations. He first returned to Germany in the summer of 1881. Eleven years had passed since he last saw his mother and brothers. Only his younger brother, Joseph, had followed him to the USA. Joseph apprenticed in a telephone manufacturing plant, and completed his training in the evenings under the guidance of his brother and one of his brother's personal assistants, an English mechanic.

Emile Berliner formed the Telephon-Fabrik J. Berliner in Germany. The J. Stood for both his older brother, Jacob, and for Joseph, brought back from America to be the technical administrator. Jacob, who had founded a small tanning factory, became the business manager of the new firm. "so the Hanover lad paved the way for the telephone transmitter or microphone in the Old World as he had done in the New." Eight years later, in 1888, Berliner again returned triumphantly to Europe to lecture on and demonstrate his gramophone. Berliner received a hero's welcome. He had become famous in Germany and France. He had attained renown not only because the scientific community acclaimed him as the inventor of the microphone, transformer and telephone, but also because his brothers had so successfully marketed the telephone. The production and distribution of the telephone had become a highly remunerative enterprise. The news about Emile Berliner's next invention, the gramophone, placed the scientific community in eager anticipation of the arrival of its inventor.



Berliner first received an enthusiastic welcome at the Hanover Institute of Technol

*The first gramophone, manufactured in Germany as a toy, 1889*

ogy. The German Patent Office then invited him to display his gramophone. The exhibit made such a profound impression that the Commissioner of Patents asked him to repeat it before a group of distinguished engineers and scientists. The Electrotechnical Society of Berlin invited him to lecture at their meeting in November 1889, where, ironically, a demonstration for an Edison phonograph was being featured. Emile was called to the podium, and this exposition of the merits of his instrument "to this day remains a standard contribution to German scientific literature and part of the official history of the talking machine."

The great Helmholtz, on whom the Emperor had bestowed the title *Excellenz*, came personally to Berliner's apartment along with a bevy of distinguished scientists for a soiree of listening to his gramophone. The mechanism, that employed etched zinc discs for sound reproduction at the time, was recognised by the scientific community as unquestionably far superior to Edison's device and its use of wax cylinders. Most gratifying was Emile Berliner's appearance before the Technical Society of Frankfurt-on-the-Main, the same group of physicists before whom Phillip Reis had demonstrated his telephone twenty-two years earlier!

Early in 1900, Seaman's National Gramophone negotiated an agreement with American Gramophone and Columbia Phonograph to manufacture the Zonophone. Berliner saw this agreement as a betrayal in view of the exclusivity contract he had previously signed with them. On June 25 1900, Seaman filed an injunction against Berliner Gramophone which effectively prevented Emile Berliner from selling his gramophone in the United States. It is believed that as a result of these problems, Berliner moved his company to Montreal, although his grandson, Oliver Berliner, later explained in the *Antique Phonograph News* (1992), that Montreal was selected because of the ease of railway transport between there and Philadelphia. Berliner set up his Montreal headquarter in 1900.

On July 16 1900 Emile Berliner registered the trademark for his company, 'Nipper' - the dog listening to a gramophone. The painter, Francis Barraud created this image which was used for more than 70 years. This trademark first appeared in Montreal on the back of record # 402 - "Hello My Baby", by Frank Banta. Berliner produced 2,000 records during his first year of operation in Montreal. In 1901, he sold more than two million records. By 1926 Berliner's little dog, listening to his master's voice, could be found in most American homes.



In 1904 the company installed a recording studio at 138A Peel Street. The manufacturing plant moved to 201 Fortification Lane, while the shop and offices remained at St Catherine Street. Between 1904 and 1906, the Berliner Gramophone Company



produced several types of gramophones at the Montreal factory: the Model A, the Model B called the Ideal, model E called the Bijou and the model C called the Grand, and some years later the "Victrola". This factory also produced 7" (18cm), 10" (25.5cm) and 12" (30cm) records. Early records had grooves for sound on only one side. The other side featured the now familiar image of "Nipper" the dog. It wasn't until 1903 that records had sound on both sides. Joseph Saucier had the honour of making the first Montreal recording. He sang the "Marseillaise".

The company saw a huge expansion after World War I, and a factory in St Henri was enlarged. When construction of this building on St Antoine was completed in 1921, Berliner Gramophone possessed one of the most modern factories in Montreal. The 50,000 sq ft plant made both players and records. In 1924 the company was bought by Victor Talking Machine which merged in 1929 with RCA to become RCA Victor.

## Edison Diamond Discs: 1912-1929

*By Tim Gracyk*



Diamond Discs - I love 'em! Non-collectors who come across Edison discs characterise these records by their thickness. "I saw some old records that are a quarter of an inch thick," they tell me. Yes, they are thick! Diamond Discs were a unique product in the record industry. They were NOT like Victor or Columbia products during the same era. Some songs and artists are the same as what we find on Victor and Columbia records, but the technology differs, the same way Beta differs from VHS (remember Beta back in the 1980's? or DVD differs from VHS, or Apple computers differ from IBM (not compatible).

Dealers and beginning collectors should know at least this ONE THING about Diamond Discs. Edison's discs cannot be played on Victrolas - I mean those wonderful cabinet machines made by the Victor Talking machine Company. I define "Victrola" here since some people use this same term for Edison phonographs, a common mistake.

Here is another crucial fact. Steel needles will NOT play a Diamond Disc! You need a diamond stylus!

Moreover, Victor products cannot be played on an Edison disc machine unless the machine has a special adapter. Edison's company made "lateral" soundboxes (to play non-Edison discs, such as Victor 78s .. Diamond Discs are called "vertical"). They originally sold for \$1.50 but are rare today. The Victor company never made such adapters. Various small companies also made such adapters. Sadly, the adapters usually perform poorly.

To play Diamond Discs on vintage equipment (they play at 80 rpm), one must use a diamond stylus designed by Edison engineers. A diamond stylus lasts a long time but not forever, so today's Edison machine owner should inspect the stylus to see if it needs replacing. The radius for Edison styli is 3.5 mils or .0035 inches (according to files at the Edison National Historic Site), though some collectors claim that 3.3 mils also gets good results.

Edison discs are as interesting as Blue Amberol cylinders. You find some of the same performances on each since Edison dubbed from discs onto cylinders using a horn-to-horn process, with the first dubbings released in January 1915. For four decades, beginning in 1877, Edison was committed to cylinders, which created an opportunity for Emile Berliner to develop a market in America for discs in the 1890s (Berliner's company evolved in the Victor company). Finally, Edison decided that he was ready to enter the disc market though he also issued cylinders since they were very profitable (cylinders cost very little to make - Edison discs were relatively expensive to produce). Diamond Discs were issued from 1912 to 1929.

You can determine the decade in which an Edison disc was manufactured by knowing about the two basic labels. From 1912 to mid-1921, Edison relied on "molded labels." A prepared plate was pressed into the record surface, leaving an engraved impression. Most are solid black and are notoriously hard to read except for the very early issues that have a gray background that highlights the lettering (this was too expensive and time-consuming, and was dropped from the production line.)

Then, beginning in mid-1921, paper labels were used on Diamond discs. The Edison Company was better than other companies at keeping popular titles in stock, so songs recorded in the 'teens were often available into the 1920s and can be found with paper labels as well as on discs featuring the earlier engraved surface. Edison would have switched to paper earlier except for problems with "pressure bonding" paper labels to the disc. Edison's first paper label came out on June 6, 1921 (#50818 - "Sunnyside Sal"). The label problem was not licked since paper labels fall off Edison discs easily, and if a label is gone, identifying a record is hard (though not impossible)! Labels never fall off my Victor or Columbia 78s whereas I have glued many labels back onto Edison discs. Why did Edison not use the label technology used by other companies? I suppose to avoid paying for technology



patented by others.

The company at first stamped issue numbers on the edge of the Diamond Disc, like a number in the 50,000 series for popular songs. You need thick records to do that! Actually, this was a problem since moisture could enter the records to do that! Actually, this was a problem since moisture could enter the records through these stamped numbers, and you never want Diamond Discs to get wet! They are so thick that I have never seen a broken Diamond Disc, but they warp if exposed to water, so don't wash them.

Need to clean a Diamond Disc? You may use tissue paper dampened with unscented rubbing alcohol. Quickly dry the record. Sadly, some surfaces have bad lamination cracks and are unplayable.

Although they may look pristine, some Edison discs have bad surfaces, which you discover as you play them. Ones from the earliest years and from the 1920s have better surfaces - and better sound - than discs made around 1917-1920, the peak years of production. Wartime shortages affected quality and there are other reasons why quality was not consistent. Surfaces on pre-1916 discs are smooth since condensate was applied to a smooth Celluloid base bonded to a wood "flour" core. Discs made from around 1917 to 1920 had an overly thin coat of condensite sprayed onto a rough core. When output was high, few coats of condensite varnish were applied because of time needed for drying (when output was low - such as around 1921-1922, when the economy was in recession - more coats could be applied); There is no shellac in a Diamond Disc, unlike in Victor discs.

According to Ron Dethlefson, the expert on Edison discs and Blue Amberol cylinders (rdeth@pacbell.net), Diamond Disc cores were made from finely ground wood flour (not coarse sawdust, as some have speculated) together with an asphaltic binder. In 1921 the core or "powder blank" composition was changed to include china clay and lesser amounts of wood flour. This was done because it was found that wood flour absorbed moisture readily whereas china clay did not. The china clay cores did provide protection from moisture. Torture tests at the Edison Lab revealed that these records could stay submerged in water 15-20 minutes before moisture damage. However, the china clay discs were heavier. Ron wrote to me via email, "Pity the poor dealer who had to pay still higher shipping costs for his diamond Discs after 1921!"

Collectors seek early classical Edison discs in original and fancy cardboard boxes (very rare!). Most discs came in sleeves or "jackets," many of which discussed artists and songs although these notes were gone by 1921. On early discs some artists go unidentified, with the record merely saying "baritone" or "soprano". This allowed Edison to change artists but not change labels! If you need an artist identified, drop me a message and I can identify that artist for you.

The discs are ten inches but can hold more music than 12inch discs made by other companies. Some Diamond Discs play up to five minutes per side. If you find a 12 inch Edison disc made in 1926, it is a long-playing record, or "LP". It plays up to 40 minutes and is a valuable item.

Clean Edison discs can sound great, but many collectors complain that the music is dull. Perhaps much music on Diamond Discs won't suit the typical listener, but it is a myth that Edison never recorded good dance music or blues or jazz. Excellent dance titles, blues numbers, and jazz tunes can be found on Edison discs. "Hot" numbers may not pop up as often as a Walter Van Brunt disc or a waltz, but Edison did record artists such as Fletcher Henderson, Clarence Williams and Eva Taylor, Red Nichols, Josie Miles and other greats. Edison deserves more credit for recording blues and hot jazz artists than some collectors today give him.

Until 1924 or so, the busy Thomas A. Edison personally decided what was issued, approving or rejecting takes. He preferred simple melodies and basic harmonies, disliking jazz, dissonance, loud accompaniment. This created tension at the Edison company, with the A & R staff fighting with Edison over choices of titles issued. There are countless exceptions to the claim made by some that Diamond discs, especially in the first decade, are dull. My Diamond Discs give me great pleasure, starting with the very first one issued in the popular series: Collins and Harlan singing "Moonlight in Jungleland" (50001, the beginning of the 50,000 series, recorded in 1912).

Many discs offer great performances of classical music, with some opera discs being highly collectible. Fine singers who made Edison discs include Claudia Muzio, Frieda Hempel, and the tenors Zenatello, Martinelli, and Urlus. Great instrumentalists made Edison discs. The pianist Rachmaninoff made Edison discs and was very proud of them.

Some jazz and blues performances are so "hot" that I wonder if marketing folks at the Edison site had to sneak these records past the inventor as he napped. I mean not only Josie Miles and Fletcher Henderson but also Red & Miff's Stompers, the Five Harmaniacs, Viola McCoy, Chas. Matson's Creole Serenaders. I think by this time, the A & R staff "won" the battle with Edison since he stopped interfering with what titles were issued.

Don't mistake a band called Earl Oliver's Jazz Babies for King Oliver's classic band since this is a Harry Reser outfit. Reser's discs are fun, which is true for other "common" artists like Billy Murray and Ada Jones. Walter Van Brunt appears often since Edison loved this tenor's voice. B.A. Rolfe made superb dance band records. By 1929, Rolfe was getting \$1000 per side, making his orchestra Edison's highest paid musical group.



A Collins and Harlan disc (#50423) is the first ever to mention the new word "jazz". "That Funny Jas Band From Dixieland," which satirises the jazz played in cafes, was recorded on December 1, 1916, months before the first jazz record was issued. Listen to the different takes from this recording session and you'll hear interesting variations in the Edison studio musicians attempting to play "jass"!

For more information about Edison discs, I recommend books by Ron Dethlefsen. Sadly, his books about Edison discs are out of print. He hopes to have at least one of the books published in a new edition after he finishes his current project, a history of the Pathe company.

Thomas A. Edison was amazing. He invented the phonograph in 1877 and made countless improvements despite being fundamentally deaf (actually, until 1905 he had much of his hearing but after an ear infection and operation, he could hear almost nothing). Edison himself saw nothing ironic about working closely with sound, claiming that he was driven to improve the phonograph until the results satisfied his defective hearing. He also improved the telephone transmitter.

Edison made good profits. Some record collectors say he was out of touch to make cylinders as late as 1929 but they forget that Edison was making profits from cylinders for much of the 1920s! However, he made some bad business decisions. For example, until 1928 he was against the idea that his company should enter the new radio market. For years his odd opinions about music influenced what was released on records, which made his company less successful than market-driven companies like Victor and Columbia. The fact that a deaf and musically untrained Edison decided (along with a committee) what music was issued by his company is testimony to - well, I dislike the word 'pigheadedness' since I admire Edison, so let's say he could be wrong and stubborn.

Edison scoffed when Victor and Columbia switched in 1925 to an electric recording process, or the microphone. Theodore Edison recalled his deaf father listening to competitor's electrical recordings with volume all the way up, which distorted the sound. The son stated in an interview, "He became so deaf that he couldn't hear that good electrical reproduction was possible." Edison let business be hurt by his faulty hearing.

Edison's company eventually made changes to keep up with competitors, even by late 1927 adopting the electric recording process and by 1929 making "needle-type" discs that could be played on competitor's equipment. Look hard for the 52,000 series. Sadly, changes came too late. When the last Edison records were issued in late 1929 (cylinders ceased with the June 1929 list), an era came to an end.

I have to agree with Jim Walsh, a writer who is widely regarded as this century's authority on acoustic era recording artists. He claimed that nothing sounds better

than a clean Diamond Disc played on a well-restored Edison machine. Only the best Victor machines matched the Diamond Disc machine, and no other machines came close. I have listened to some carefully restored machines (my reproducers have been lovingly serviced - and only a few people are qualified to do this tricky work) and sound is spectacular. It is like having the singers in your living room! Edison's tone-tests in the late 'teens and the early 1920s were successful because the machines really did sound like the artists who were standing next to the machines. The artists would sing, then the machine would play, then the lights would go out and the audience had to guess who or what was doing the singing. It was a remarkable way to sell a machine!

You should look for a copy of the complete and accurate Index of Diamond Discs, which lists all of the thick discs made by Thomas A. Edison's company from 1912 to 1929; This book is about 300 pages (9 inches by 11 inches paper, spiral binding) and it lists every Diamond Disc issued. Thousands of titles are listed numerically, beginning with 50001 from 1912 ("Moonlight in Jungleland" and "Below the Mason-Dixon Line") through 52651, the last of the Diamond Discs issued in 1929 (this features Vaughn de Leath). Also in the index are the classical and semi-classical 80,000 and 82,000 records. Even the 57000 series (German), 58000 (French), 59000 (Scandinavian), etc. Demonstration, special purpose, and sample records are listed (for example, the rare "Holiday Greetings from the Bunch at Orange" with Edison's own voice-issued in 1924). Edison's rare lateral cut records are here, too.

At the end of the book is an index of Edison's musical artists (this tells you which artists are on which Diamond Discs, useful information for any serious collector). Other information in the book: matrix numbers, date when the disc was issued, date when disc was deleted from the catalogue.

## Ten 78s loved by our grandparents

*By Tim Gracyk*



Beginning collectors of old 78s should not conclude that only rare 78s are worth seeking. Certain 78s sold well because the performances are outstanding. Many of my favourite 78s are "common" records.

I list what are among the best-selling records from 1900 to 1925, and they offer superb performances. Citing how many millions were sold is difficult. "Billboard" and "Your Hit Parade" did not



keep track of hits until long after these records were popular. Beware of anyone who tries to say that a 78 from this period was a "number one hit." Assigning "number one" positions to 78s from early decades of the industry is anachronistic, misleading, basically dishonest.

If you have a box of "acoustic era" 78s, you may own some of these classics. I urge you to play them at least once. You may enjoy them, and you'll learn about America's taste in music decades ago.

1. Richard Jose: "Silver Threads Among the Gold" (1903). This sentimental ballad may bring tears to your eyes - or you may laugh at the idea of previous generations moved by such corny lyrics. An aging man with silver hair sings to his wife that she will be "Always young and fair to me." Songs idealising the twilight years of married couples were common a century ago. I love everything Jose recorded and also admire America's other great countertenor of the period, Will Oakland. I realise it is an acquired taste. If you ever find in a used book store the 1945 Richard Jose biography written by Grace Wilkinson, grab this rare book! By the way, I've compiled a cd of Richard Joe's 78s.

2. Arthur Collins: "The Preacher and the Bear" (1905). This was wildly popular as a cylinder and disc. Unlike all other songs on this list, Collins' popular "The Preacher and the Bear" has not been reissued on CD although a contemporary ragtime trio called Bo Gumpus has recorded this as instrumental. Few record companies are willing to reissue songs containing the derogatory word "coon". I feel Collins was the greatest ragtime singer of the era, not withstanding Bob Roberts' nickname "Ragtime Bob Roberts" and Gene Greene being known on vaudeville stages as the Ragtime King.

3. Harry Lauder: "Roaming in the Gloaming" (1912). The Scottish comic Harry Lauder was as popular on stage as Charlie Chaplin was in films. Chaplin remains a household name but Harry Lauder is forgotten except by a few 78 collectors. Go figure.

4. Alma Gluck: "Carry Me Back to Old Virginny" (1915). This song still elicits strong feeling - some of it is negative. Newspapers have reported a controversy over this being Virginia's official song. Many are offended because the lyrics, given in black dialect, idealise the South of slavery days and speak fondly of "old master." Ironically, the song was composed by an African-American, James Bland. I think I have 15 duplicate copies of this disc in my garage, where my "extras" are stored. This record is ridiculously common, if that expression applies to any 78. I don't need so many copies of any record, but I cannot bring myself to throw such a fine recording into the trash. Records that I am quite happy to trash include those by Sammy Kaye, Kay Kyser, Harry James, Jess Crawford. Ok, if they are mint copies, I hang onto them - I just don't play them.

5. Len Spencer: "the Arkansas Traveler" (1902). Some bluegrass musicians today

perform this traditional favourite. The record is part music, part talk. A fiddler gives silly answers to questions posed by a traveler, as in this exchange: "Where does this road go to?" "It don't go anywhere - stays right where it is. Ha, ha, ha." The fiddler then plays his instrument. The fiddling is done by the great Charles D'Almaine.

6. Enrico Caruso: "Vesti la Giubba" (1907). Every home in America seemed to have Caruso records. Many people bought "Vesti la Giubba," the famous aria Caruso sang while dressed in a clown outfit. Those who couldn't tolerate opera bought Caruso's performance of "O Sole Mio."

7. John McCormack: "I Hear You Calling Me" (1910). Cynics today dismiss this sentimental song despite the beauty of the Irish tenor's voice. The lyrics speak of a deceased loved one, a meaningful theme for the record-buying decades ago. Mortality rates were higher, and somewhat older people bought records in 1910 since 78s were expensive. Today, youngsters determine musical trends, so lyrics now cover different subjects.

8. Original Dixieland Jazz Band: "Livery Stable Blues" (1917). This was not the band's best-selling disc. "Margie" (backed by the exotic "Palesteena" sold many more copies, but the ODJB's first Victor disc did sell well and is so important as the first jazz record that I include it here. Not everyone agrees with me that this is great jazz. Some dismiss the comic touches, like the musicians imitating cows, roosters, and horses with their instruments. Some jazz buffs resent the fact that white New Orleans musicians recorded jazz for the first time, not black musicians who played a greater role as originators. I like the other side even more: "Dixieland Jass Band One-Step." This is Victor 1825. Recorded on February 26, 1917 - a milestone in American popular music. Ernest Borbee's Orchestra may have been the second band to make a recording that was issued as a 'jass' record.

9. Paul Whiteman and His Orchestra "Whispering" (1920). This was a big hit at the beginning of Whiteman's recording career. I don't believe it was his biggest hit (contrary to what some books say) but I list it here anyway. Whiteman told Jim Walsh that "Three O'Clock in the Morning" was Whiteman's biggest seller, and since I have many duplicate copies in my garage, I believe this. "Whispering" is not really a common record. This bandleader had a remarkable career throughout the 1920s. he conducted the first performance of George Gershwin's "Rhapsody in Blue" in 1924, with the composer himself playing piano. Collectors especially prize Whiteman's discs from the late '20s. Whiteman recognised Bix Beiderbecke's genius and gave Bix room for creativity during recording sessions. He hired an unknown Bing Crosby and launched the crooner's career. Many other great musicians were part of the Whiteman outfit.

10. Vernon Dalhart: "The Prisoner's Song"/"The Wreck of the Old 97" (1925). I get weary of seeing this record, which seems to be in every batch of 78s from the 1920s that I buy. The record is always worn out, testimony to the fact that people loved both sides.



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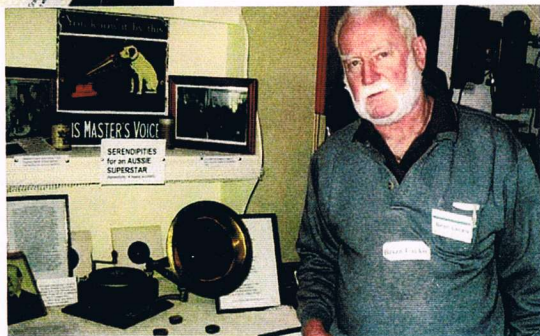
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42. Terry spring – suitable two minute Gem etc. ( <b>Reduced To Clear</b> )	8.00
43. Mandrel collar to fit Fireside, Red Gem etc.	6.00

**EDISON TRANSFERS - (Refer to illustrations on page 4)**

44. 'Thomas A. Edison' Trademark	1.00
44a. 'Edison' suitable for case fronts and cabinet lids	1.00
44b. Banner or scroll name transfers – Gem, Standard and Home (specify)	12.00
45. Gem model D or E cabinet lining and corners	6.00
45a. 'Tufts' of grass corners for top plates – suit Gem models A, B etc.	.50
46 4 – minute – 2 selector from combination types Gem, Standard and Fireside	.50
47a Horn transfer – Cygnet	1.00
47b Horn transfer – Home	1.00
47c Horn transfer – Standard	1.00
47d Horn transfer – Fireside	1.00
48 Edison blue Amberol box lid label	.25

**GRAMOPHONE PARTS**

49. HMV turntable spindle cap – suitable Monarch Senior etc. and early cabinet models	6.00
50. HMV clamp and screw set for holding down horn elbow on Monarch Senior etc.	20.00
51. Turntable felt – green – per piece	3.00
51a White soundbox rubber diaphragm gasket - per cm.	.25
52. Stroboscope for 78, 45 and 33 1/3 r.p.m. – A.C. light needed	1.00
52a HMV Portable Model Black Leather Strap Carrying Handle	10.00

**STEEL NEEDLES**

53. Quality <i>medium, loud, or extra loud tone</i> needles – per pack of 100 (please specify)	7.50
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**MACHINE CATALOGUE REPRINTS****NZ\$ COST**

53a	1906 Columbia Graphophone catalogue. Coloured cover, 32 pages	5.00
54.	1908 Columbia (disc and cylinder models)	2.00
55.	1908 Gramophone Co. (Melba, Monarchs, Ionic, Sheraton, Gramophone Grand etc.)	2.00
55a	1923 HMV machine catalogue (incl. models for Australia & New Zealand) 18 pages	3.00
56.	Nipponophone Catalogue of disc machines, records, needles and accessories Nipponophone Co. Ltd, Japan – 36 pages, circa 1914	8.00
57.	Catalogue – U.S Combination phonographs and 'Everlasting' records U.S Phonograph Co., Cleveland, Ohio. In colour, 22 pages	12.00

**INSTRUCTION LEAFLET REPRINTS**

57a	Sonora Gramophone, Baby Grand – instruction booklet. 12 pages	1.50
57b	Edison Concert Phonograph – 1912	1.00
58.	Edison Triumph Model B – 1906	1.00
59.	Edison Triumph Model D – 1909	1.00
60.	Edison Standard Model B – 1906	1.00
61.	Edison Gem Model B – 1906	1.00
62.	Edison Home Model B – 1906 (including crane attachment leaflet)	1.00
63.	Edison Amberola 30 – circa 1920	1.00
64.	Bettini attachment – Edison and Columbia – circa 1900	1.00
65.	Berliner – 7 inch U.S. hand crank model – 1896	1.00
66.	Puck (issued by Edwin A. Denham Co., N.Y.)	1.00
67.	Ideal leaflet (small open-works phonograph, similar to Columbia Q)	1.00
67a	Operation and Care of the Edison Diamond Disc Phonograph	2.00

**SOCIETY MAGAZINE**

68.	Back issues 'Phonographic Record': A number of volumes up to and including 1990 are available.... <i>Special price per volume (3 issues):</i>	enquire
	1991 onwards – per volume	enquire
69.	Folders for magazine (each one holds approx. 10)	5.00

**POSTERS, SIGNS ETC.**

70.	Edison electric light sign ('Do not attempt to light with match, etc.)	1.00
71.	Edison electric light sign (different format)	1.00
72.	Small poster showing girl with horn gramophone (in colour)	3.00
73.	Edison artists poster	1.00
74.	Newspaper page showing lady and tinfoil machine	1.00
75.	Edison Phonographs (various horn cylinder models) – large size	1.00
76.	Same as No. 75, but smaller size	.75
77.	Edison Home poster	1.00
78.	Edison Gem poster (large)	1.00
79.	Edison Gem poster (same as No. 78, but smaller)	.75
80.	Graphophone poster	1.00
82.	Advertisement for 5 Decca portables	1.00

**BOOKS**

83.	'Old Gramophones and Other Talking Machines'. By Benet Bergonzi (Shire Publications Ltd. 32 pages – illustrated)	7.50
84.	'Hand Cranked Phonographs – It all started with Edison ...' By Neil Maken (Published in U.S.A. 87 pages – illustrated)	25.00
86.	'HMV Gramophones 1921 – 1936' by Barry A. Williamson. 158 pages – illustrated	35.00
87.	'Note the Notes – An Illustrated History of the Columbia record label 1901 – 1958'. By Mike Sherman & Kurt Nauck. 64 pages. Full colour	30.00
89.	'For The Record' – A History of the recording industry in New Zealand.	15.00



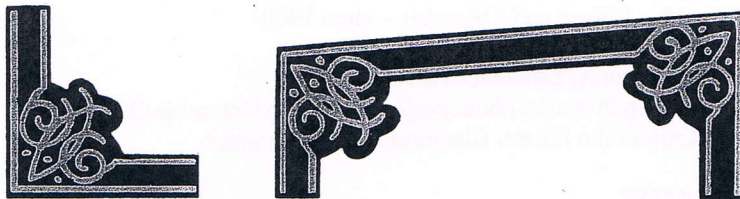
44

TRADE  
Thomas A Edison  
MARK

44a.

Edison

45



45a.



46

4 MINUTE 2

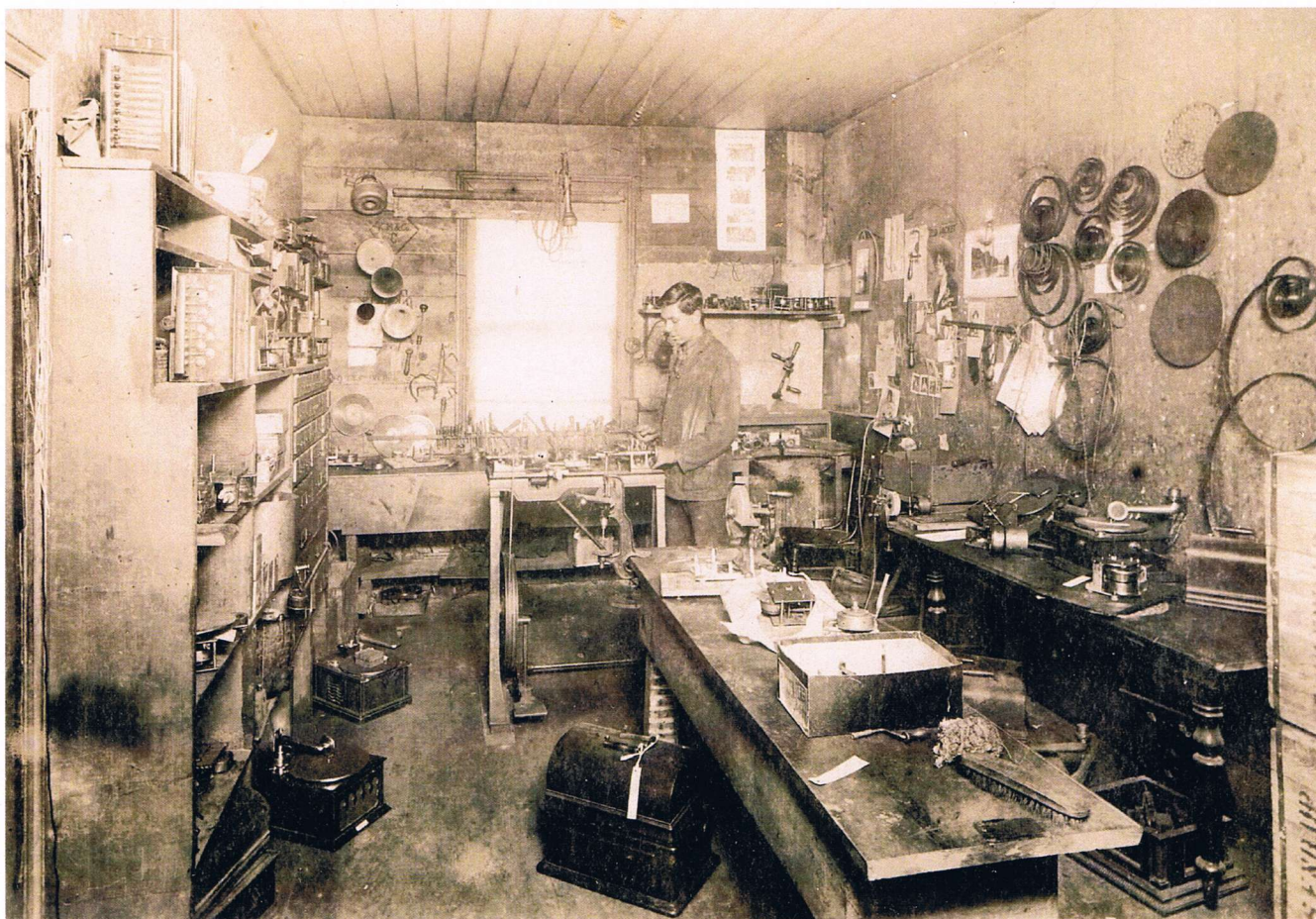
47c



47b







K. More & Co. Workshop, Christchurch c.1920

# 2011

JANUARY 2011						
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DECEMBER 2011						
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*With compliments from  
The Vintage Phonograph Society of New Zealand Inc.*