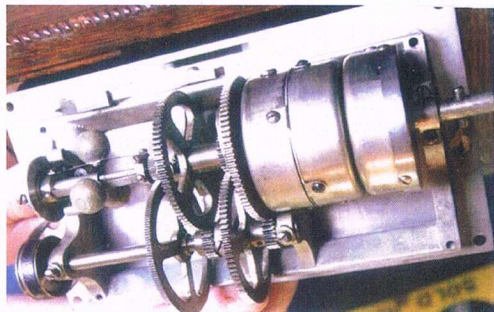




The Phonographic Record

Journal of the Vintage Phonograph Society of New Zealand
A Society formed for the preservation of Recorded Sound
 Volume 47, Issue 1. October/December 2011



COLUMBIA MACHINE

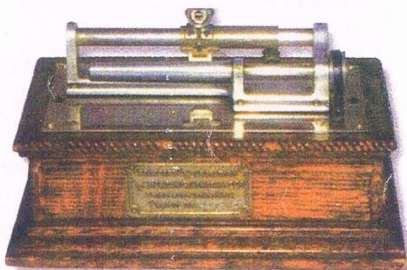
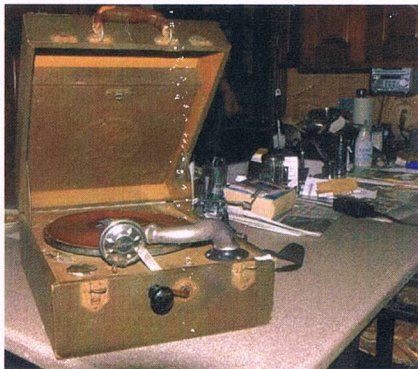


PLATE ON CASE

HAZELCORN MACHINE



HIT PORTABLE AND RECORD

THE PHONOGRAPHIC RECORD

VOLUME 47, ISSUE 1

OCTOBER/DECEMBER 2011

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

We are coming to the end of an eventful year for Christchurch Phonographic members with some suffering major damage to their collections from the earthquakes.

There is also a large in balance in trade which affects "Collectors".

Our "Parts" and "Horn" maker received a lot of damage. Membership has fallen away with too few new collectors coming into the hobby, seems worldwide.

Always appreciate news of interest from members.

Shirley and Walter wish all members a Happy Christmas and good collecting for 2012.

Walter Norris
Editor

ILLUSTRATIONS

Front Cover Columbia Machine

In all the years I have collected information on rare and hard to find Phonographs for "Phonographic Record" it was a surprise to receive photographs which Larry Schlick had taken at Larry Donely's Swap Meet. This model is a Columbia which has 5 inch diameter by 8 1/2 inches in length (inerior diameter) 4 1/2 inchres mandrel.

We believe it was produced in 1904. Werher any cylinders were made for it we don't know.

We found this model with no name in Howard Hazelcorn's book. A very good book on Columbia Cylinder Machines.

We have been able to include a Pathe Phonograph, which would play "Celeste" cylinders. These would be the same size.

These illustration are also taken from a 1904 Pathe Catalogue.

CYLINDERS

Ordinary Size

Length : about 4 1/2 inches
Interior diameter : about 1 1/2 inches



P. F. "Blanks" (shaved) in felt lined boxes \$2. each
P. F. "Records" in felt lined boxes "B" or "Diamond" quality 1.4 —

We can also supply ordinary size (unplated) P. F. "Blanks" at 6 d. each without box.

Pathé's Intermediate Salon Record

Length : about 1 1/2 inches
Interior diameter : about 3 1/4 inches



P. F. "Records" in felt lined boxes "B" or "Diamond" quality 2.6 each

Grand Concert Cylinders

Length : about 4 1/2 inches
Interior diameter : about 5 1/2 inches

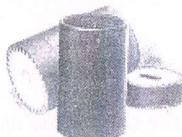


P. F. "Blanks" (shaved) in special boxes 3.6 each.
P. F. "Records" in special boxes, "Diamond" quality 4.5 —

Celeste Cylinders

Length : about 8 1/2 inches
Interior diameter : about 1 1/2 inches

P. F. "Blanks" (shaved) in special boxes 11.6 each.
P. F. "Records" in special boxes 15. —



The "CELESTE" Phonograph

PRICE: £30.

EXHIBITION MODEL

MOST INCOMPARABLE RESULTS YET OBTAINED

Includes: The Phonograph in a richly finished cabinet. — One Special Recording Attachment. — One "Res" Reproduction. — One Attachment Horn No. 127. One also "ORPHEUS" Attachment.

The mechanism entirely different to our former model has been greatly improved; the results achieved by this machine are not to be compared with any other, they surpass anything as yet known.

The "CELESTE" records and reproduces.

Pathé's Grand Concert and special Pathé's Celeste Cylinders can both be used with this machine.



This Phonograph placed in a large hall, not only reproduces faithfully all the intonations of the human voice, but also doubles the volume of sound by the use of the wonderful ORPHEUS attachment. N. B. — A descriptive pamphlet for securing the "CELESTE" accompanies each Machine, or will be forwarded by post, if desired.

This appears to be the only Columbia with a metal plate attached to the side of the oak case.

We would welcome any member who knows more about this large Concert Cylinder for the machines which would play them to contact the Society.

Hit portable and record - see Larry Schlick's letter

Page 2

Our President

David Peterson who has helped the Phonograph Society very ably for many years. See Gavin East's well written article.

Early Telephones

A good photograph taken at Donely's last swap meet. We can count eight telephones.

Horns

This picture taken at the same time as the telephones with at least fourteen horns displayed.

Columbia Disc Label

A viva-tonal recording taken from one of Nauck's excellent record catalogues.

Twin Disc Records

Record labels are interesting, note copy taken from "Hill and Dale News" of years ago.



THE "TWIN"

ARE COMING.

FIRST ISSUE OF THESE

Startling Double Disc Records

AUGUST 15th.

ALL WINNERS.

NO STICKERS.

CONTRACTS WITH FACTORS NOW BEING ARRANGED.

Full List of Factors to be published next Month.

Manager - - - W. MANSON.

THE TWIN RECORD CO.,

11, Christopher St., Finsbury Sq., London, E.C.

1908

At first, the double-sided discs by
 ZONOPHONE (Gramophone Co. subsidiary)
 were called "TWIN", reverting to "Zonophone"

Setting up display

This picture was taken at Donnelly's years ago of dealers setting up on the Friday before the weekend.

Page 3

Victor Display

Who would like a dog or trade mark picture?

His Masters Gramophone cover of a new book by Oakley and Proudfoot. See write up by Gavin East.

Different

What appears to a Pathe Model

Universal Disc Label

Another label copied out of Nauck's October catalogue

Reproduction tin foil

Take note of Edison M Electric and Electric fan in this picture.

Gem

A late model gem with most unusual horn, in background gem horn

Page 4

Coloured Records

These turn up now and again. Pictures were sent to us by Jim Crook of 7 Heynes Place, Clive, Napier - see his letter.

A Collectors stamp

This is from a set of Redonda stamps and very colourful

Horns

Another good collection of phonograph horns, we think there are at least twenty. Note, a very well kept lantern projector on the front right hand corner.

Another Record Label

This one is also taken from Nauck's catalogue. We have members who collect records for the label and sleeve.

LETTER FROM LARRY SHICK

Dear Walter

I only spent one day at the show and as I talked with dealers they were hesitant to reveal their prices even to a man in New Zealand. Soooo, I went around and photographed complete tables to give you an idea what was still out there. I didn't see much new or exciting material but could have missed many things by being so late.

The phonograph hobby has pretty much fallen away as I see it, there are too few new collectors coming into the hobby and most of the flea market supply has dried up. There are still a few phonograph auctioneers operating and they seem to have spirited action but I have yet to visit such sales anymore. The fire has gone out for me. I have about 250 machines, all bought at lower prices at flea markets across the eastern part of the States. But I did buy a machine that last day of the show. I bought a HIT OF THE WEEK portable phonograph! I have a whole slew of Hit of the Week cheap vinyl records but it never dawned on me that there might be H.W. phonographs to go along with them.

Larry Schick.

OUR PRESIDENT

By Gavin East

David Peterson was voted in as President at the 2010 Annual General Meeting, and, as he has now passed the half way mark in his current two year term, probably thought that he had escaped being profiled in the magazine. No such luck as Walter has noticed the lapse, extracted a photo from David and asked me to supply a few words.

David was born in Christchurch in 1966, just one year after the Society was formed as it happens, which makes him at 45 a "young chap" to many of us. He doesn't mind being called this as it beats being viewed as ancient by his sons Jesse and Bo! He has been in the car trade most of his working life, these days as a sole trader under the name Garden City Wholesale Limited specializing in fitting out minibuses to order and sourcing cars for clients.

He first had an interest in old gramophones as a child after being introduced to a collector, and again became interested in the early 1990's. David now has an

impressive and growing collection encompassing phonographs, gramophones, records and musical boxes as well as organettes, stereoscopes, magic lanterns, George Chance photographs, Victorian clocks and other goodies which of course he "doesn't really collect but it's nice to have one or two". The collection has long since outgrown its two rooms and the boys are expecting their bedrooms to be commandeered the minute they leave home.

We are very fortunate to have David at the helm as he is not only an enthusiastic collector but also an excellent communicator and extremely methodical and organized in everything he does. He certainly helps keep me on track (and get back on when I derail myself). There is a lot more I could say, all positive, but perhaps I should leave it at that for now as I can picture the embarrassment David will be feeling reading this.

BOOK REVIEW

By Gavin East

"His master's gramophone: A guide to the acoustic instruments sold by the Gramophone Company in Great Britain, 1897-1960" by Brian Oakley and Christopher Proudfoot. Published by the authors at The Old Rectory, Fawkham, Longfield, Kent, England. 266 pages, 31 cm.

If asked to name the leading brand of "78" machine I doubt that many collectors would hesitate before replying "HMV", yet until now it has often been surprisingly difficult to be sure of the model identification and date for many Gramophone Company products. Brian Oakley and Christopher Proudfoot have done a magnificent job of sorting out, describing and dating all the models sold in Britain. The book has been an eye-opener for me from the dust jacket (showing a deluxe version of the Dog Model") on. The sequence of model names and numbers is extremely complicated and a formidable task to explain clearly. The authors have conquered this challenge with a text which is admirably clear and well written. The book has over 450 illustrations, most of them recent colour photographs of individual machines.

A great strength of this work is that the authors have been able to study the London sales figures for every model from 1905 to 1931 and have had considerable help from the EMI Group Archive Trust. It may surprise readers to learn that EMI still has its archive of machines and records going right back to the Berliner period. On first learning of this book I was a little disappointed that it would not include the Australian and New Zealand models which we come

across occasionally. However I can appreciate the authors' argument that to try to cover all the 'foreign branch' HMV machines would be too difficult, given the gaps in the record particularly for the European branches. The British models are quite enough to deal with in one volume and in any case some unusual machines are included on the basis of having been sold in England whether catalogued there or not. I am grateful that the authors took this approach since they confirmed my deduction that a certain saxophone horn cabinet grand must be a 191.

This book is a major contribution to the history of the gramophone. It covers unfamiliar ground and adds a great deal of valuable information in areas that I thought were familiar. It is meticulously researched, clearly written, beautifully illustrated and very well printed (in England, I see). It is a superb achievement in every respect.

So how do you get hold of a copy? The authors are also the publishers and are selling it at 45 pounds plus postage. You email Brian Oakley at brian.e.oakley@btinternet.com. Members in the United States can buy copies from Tim Fabrizio. On behalf of several New Zealand collectors David Peterson and I are placing a bulk order with Brian Oakley to save on postage. We should have some spares so members are welcome to contact us through the Society.

COLOURED RECORDS

By Jim Crook

It is only in the last few years that I have started collecting older gramophones and mainly 78 rpm records, this no doubt stems from my early years interest and to the emotional attachment to the music of those days.

I have been lucky in that friends have helped in finding old 78 rpm records that were headed for the dump or were going to be destroyed and have given my name to various people who contacted me.

One such person I made contact with was very ill and he just wanted his shed cleared of old record etc, he remarked that his two most favourite records were "Trade Winds" and "La Boheme" which his mother had purchased at Harrods c1945-49. The Trade Wind's record was just a plain black 10 inch 78 rpm which made little impression on me but the last record in one of his albums was a French Satume 12inch picture recording of "La Boheme" in full colour and on the reverse side a recording and picture in black and white of "Madame Butterfly".

This record along with the HMV "Worlds Smallest Record" of Peter Dawson singing "God Save the King" are two of the finds in my collection although I cannot play the smaller one. I understand that there are some other picture recordings among other NZ collectors and would like to hear from the owners perhaps to compile a list of these recordings.

One other record from his collection is a 1961 (?) Edison 33 1/3 LP of recordings from the Edison cylinders of early 1900's, the cover lists the title, year of recording and cylinder number ie "In the Good old Steamboat Days" sung by Murry K Hill, Edison 9619, 1907, spelling as shown on cover, there are 15 tracks on the record including a talk by Theodore Roosevelt, Edison 3708, Dated 1912."

I hope the above is of interest.

j.crook@clear.net.nz

MINUTES OF MEETINGS

By Gavin East

June 2011

June in New Zealand sees winter starting to bite so we are always glad to have a meeting at this time of year at Derek and Marcia Cockburn's fine old home at 28 Jacksons Road, Fendalton, Christchurch. In these days of relentless subdivision of valuable sections it is almost a novelty to find a large house on its original size grounds in one of the most desirable suburbs. It seems ever more a reminder of how we used to be when we can enjoy the Cockburns' very efficient open coal fire.

The meeting was a fairly routine one in terms of business. We made the decision to move the bank account to Westpac. The National Bank has served us well for many years but has introduced a \$15.00 charge on foreign cheque deposits. Westpac charges \$5.00 and has a branch in Lincoln which is very convenient as I am taking over the banking. I am writing this in November after getting used to the new arrangement and am pleased to report that it is working well. The foreign cheque fee turns out to be \$5.00 per transaction, ie per deposit of any number of cheques in the same currency. This does mean that the charge on any one cheque can be less depending on how many I bank at a time but I can't very well save them up so we will have to charge members the same amount. All rather complicated. Trish Matunga, our accountant, suggest we set up a PayPal account on the internet but we have the feeling this would not suit most overseas members? Please let us know?

For the sake of something for "show and tell" I brought along the 1910 and 1916 Victor record catalogues which had appeared in a local book auction. Victor material doesn't turn up often here. These had belonged to the late Denis Dutton, an American-born Christchurch university philosophy professor with an international reputation as an arts commentator through his website Arts & Letters Daily.

August 2011

We had two meeting in August but the first was "officially" the July meeting, postponed until the first of August so more members could attend.

For the first meeting we enjoyed the hospitality of Lyndsey and Bill Drummond at 37 Colwyn St, Bryndwr, Christchurch. I grew up in this part of Christchurch and took it for granted that we lived in "Brin-dwrr". The area was named by a Welsh settler and no doubt the name doesn't sound like that in Welsh!

Various interesting topics came up following the usual business. Lydsey has gathered some nice examples of needle tins which she passed round. David Peterson was pleased to report that he had just bought a Klingsor gramophone on Trade Me. It arrived safely from the North Island soon after the meeting and is a very nice example, all correct with the original motor which is very much the exception with Klingsors due to the poor quality of most of their motors. David's machine is the usual size for a smaller Klingsor but has inlaid panelled all-wood doors instead of the usual coloured glass.

I had brought along the "advance" copy of the superb new Oakely and Proudfoot book on HMV machines and this was examined with great interest.

We wished Walter a slightly belated happy birthday as has had turned 84 the previous day.

Walter and Hilda kindly hosted the second August meeting on the fourth Monday, the normal meeting date, at "Waipapa", Swannanoa. As always it was most enjoyable gathering. Joffre Marshall showed us the latest triumph of his workshop, a beautiful model steam boiler. Robert Sleeman had recently bought a Mikphone "pocket watch" gramophone and it was entertaining to see once again what an ingenious design it is.

David Peterson mentioned having just bought a Tanzbar roll-playing accordion and this prompted Walter to produce his one on which he played a roll of "Gold and Silver Waltz" by Lehar, I remembered Walter playing the Tanzbar at a meeting in the 1960's. Where have the years gone?



OUR PRESIDENT



COLUMBIA DISC LABEL



TWIN DISC RECORDS



EARLY TELEPHONES



HORNS



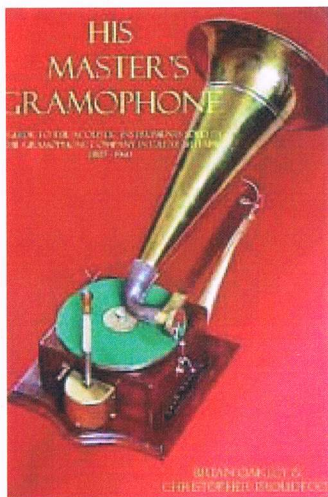
SETTING UP DISPLAY



VICTOR DISPLAY



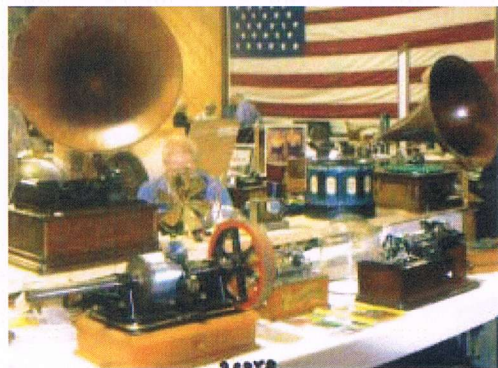
DIFFERENT



HIS MASTERS GRAMOPHONE



UNIVERSAL DISC LABEL



REPRODUCTION TIN FOIL

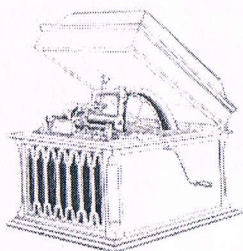


GEM

PHONOGRAPH CYLINDERS: A BEGINNER'S GUIDE

By Tim Gracyk

COMPLETE INDEX

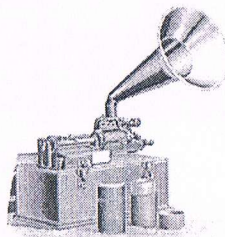


For ordering publications, contact:
TIM GRACYK
9148 JON LANE
GRANITE BAY CA 91746
tgracyk@earthlink.net

Other available titles: *How to Buy and Sell Records and Tapes* and *The Sound of Music*
Copyrighted material of the above names is hereby acknowledged.

CYLINDER LISTS

Columbia Brown Wax, Columbia XP,
Columbia Twentieth Century BC, &
Indestructible



For ordering publications, contact:
TIM GRACYK
9148 JON LANE
GRANITE BAY CA 91746
tgracyk@earthlink.net

Other available titles: *How to Buy and Sell Records and Tapes* and *The Sound of Music*
Copyrighted material of the above names is hereby acknowledged.

Cylinders sound impressive if played on restored machines. Early ones - let's say from 1895 to 1903 - generally sound better than discs of the same early date and of comparable condition. Of course, cylinders were made before 1895, but these are generally in archives and you will not get many chances to hear one except on compact discs. In fact, it is difficult today to find any cylinders from the 1890's.

Cylinders are so interesting that I wish I could refer readers to a definitive book on the subject, but books about cylinders are out of print.

I'll give some background information about cylinders. Although the Edison company (it was the National Phonograph Company until renamed Thomas A Edison, Inc., around 1910) was not the only company to make cylinders. Thomas A. Edison started it all and dominated the cylinder market so I refer to Edison cylinders often.

Movie aficionados may recall Spencer Tracy portraying America's greatest inventor in the 1940 film, *Edison the Man*. Edison the inventor experienced more setbacks than the film shows, but the movie realistically shows the first cylinder machine as being crude and unreliable. Early machines consisted of a mouth-piece used for recording also serving as a playback speaker. A tinfoil recording is a fragile thing and may not be played more than once. It may not be removed from a machine without damage.

The earliest commercial cylinders are so scarce that nobody reading this is likely to find many. They include white wax and brown wax cylinders, made

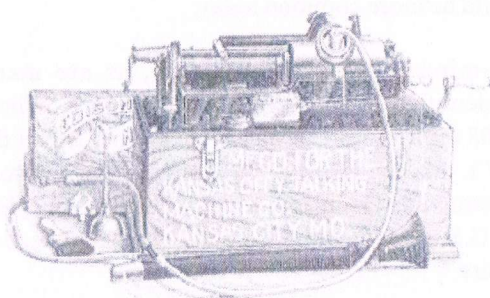
from ceresin, stearic acid, sodium and aluminium stearate.

A few collectors today shave brown wax cylinders (their mouldy ones, anyway) and then make fresh recordings of their own voices. Decades ago people could buy recording kits - a recorder, shaver, recording blanks - and then, make home recordings, which mean the cylinder phonograph was the cassette machine of its day. Early machines have handles so people could carry them around and record anywhere. I hope someone discovers from a New Orleans home a cylinder from circa 1910 featuring early jazz but I also realise authenticating any such discovery would be difficult.

Anything from the brown wax era is collectible. Since I'm on the topic of collectible cylinders, I should say a little about Bettini cylinders, Pink Lamberts, Bacigalupi products, and large-diameter items.

The large items are Edison Concert and Columbia Grand cylinders, which are an imposing five inches in diameter (Lamberto also made some). Even if lucky enough to find one, I would not be able to play it since the machines are too rare. Also unusual are Columbia 20th Century cylinders, which are six inches in length instead of the normal four.

Bettinis are legendary. From around 1898 to 1901, Lieutenant Gianni Bettini (1860-1938) worked at reproducing with fullness and brilliance some important operatic voices of the time, and even some Bettinis are five inches in diameter. Watch out for fakes!



1 Pushing Stand for music.
1 38 inch Horn.
2 Extra Diaphragm Gramos.
1 set, complete, \$250.00.



Bright pink cylinders were made by Thomas Lambert (1862-1928), whose control over Celluloid patents vexed Thomas Edison, Lambert himself used the term "cellulose," I say "pink" but some well-preserved specimens are closer to purple than pink. Advanced collectors also know about the other colours - white, brown and black. These cylinders are incredibly lightweight! They were made

around 1900 to 1902. You'll find patents information on rims, such as "Pat's March 20, 1900" is on #5989, "The Jolly Coppersmith") and Pat, July 29, 1902+ (this is on black #1036, "In Dear Old Illinois"). You'll find the catalogue numbers on the rim of cylinders, but at the factory, numbers were also written (by hand in pencil) on the inside of most cylinders - that is, for the pink ones, which are white inside, where the fingers go. Often the pencil markings are easier to read than what we find typed on rims.

Bacigalupi products are named after San Francisco businessman Peter Bacigalupi, who ran a shop at 941 Market and elsewhere in the city. He recorded some turn-of-the-century artists who never recorded on the East Coast, making these recordings very special. Also, a young Billy Murray made his first recordings for Bacigalupi. No Murray item from the late 1890s is known to have survived.

From January 1902 until 1912 - that is, between the manufacture of the rare brown wax cylinders and common blue ones - the Edison Company employed a "Gold Moulded" process resulting in Standard Records. Don't melt them down. You won't find gold! Master metal moulds, then spelt "moulds," were formed from the original recording, and melted wax was fed into the working mould whose grooving was in negative.

We call these "two-minute" cylinders though performances may not last exactly two minutes. The proper speed is 160 revolutions per minute, with exceptions including slow-playing cylinders that teach foreign languages or stenography - boring! Writer Allen Koenigsberg estimated 8000 different titles were issued on black wax, with total production running into the tens of millions. If not so fragile and prone to fungus, they would be more common today.

Columbia cylinders are two-minute black wax records, as are many Indestructibles, a brand easily identified by metal rings on the inside. Where Edison introduced in October 1908 the four-minute wax Amberol (named for the smooth, regal-sounding "amber"), others followed with longer-playing products. They include Albany's Indestructible Company, which made Oxford cylinders for Sears, and Cleveland's U.S. Phonograph Company, which made U-S Everlasting and Lakeside cylinders.

When I began collecting, I had trouble distinguishing an Edison from a Columbia or Indestructible. Among other things, I now look for an engraved Edison signature on a rim, and most Edisons have spiralling "ribs" on the inside. When handling a cylinder, insert fingers into the cylinder's bore. Don't touch wax grooves since that promotes fungus growth. But feel free to touch Celluloid surfaces.

Edison four-minute wax Amberols have the notation "4M" to indicate they are four-minute products. They played longer because twice as many grooves were squeezed onto the surface, 200 per inch instead of 106. These longer playing cylinders required an adjustment to an old machine and a thinner sapphire stylus.



Edison's wax Amberols wore out too quickly and were replaced in 1912 by a better product - Blue Amberols, issued from November 1912 until mid-1929. Edison at last paid for rights to the Celluloid moulding process, soon making bright azure blue Amberols made of Celluloid backed with a plaster of Paris core. Celluloid resists both fungus and wear, but a drawback today is that plaster of Paris sometimes swells - or, as I've been told by Allen

Koenigsberg, the Celluloid shrinks (Edison's Blue Amberol cylinders are rugged, having the least Celluloid problems of any manufacturer, but if you put a Blue Amberol cylinder in a freezer, the Celluloid will shrink and split). Anyway, around 1912 machine owners again had to upgrade their equipment, this time needing a heavier diamond-stylus reproducer for the best sound.

Non-collectors assume that if a cylinder fits on a mandrel, the machine can play it, but you need to learn which machines play later cylinders, and early machines can play it, but you need to learn which machines and reproducers play which cylinders. Crudely put, early machines play early cylinders, later machines play later cylinders, and early machines play later cylinders if adjustments have been made to the machine. A two-minute Standard Record plays a different feed rate than the four-minute Amberols and needs a wider sapphire stylus. The heavy diamond-stylus reproducer designed for Blue Amberols delivers a great sound but only when Blue Amberols are played (except the Edison company began to "dub" the sound onto cylinders around 1915 - I'll soon cover that). That diamond will destroy earlier wax cylinders, including the Blue Amberol's immediate predecessor, the wax Amberol.

Blue Amberols were a genuine improvement over wax Amberols, but from January 1915 onwards, the Edison Company compromised quality by issuing "dubbed" cylinders, forsaking a more direct recording process. This saved money since the company no longer paid artists double fees for recording in both cylinder and disc mediums. Dubbing was done from a disc to the master cylinder, making

sound on most Blue Amberols second generation. Collectors use the term "live" for Blue Amberols released from November 1912 through December 1914.

Edison and Columbia dominated the early cylinder industry in America. The latter left the cylinder market in 1909, by which time the public preferred discs, though Columbia distributed Indestructible cylinders until 1912, Indestructibles stayed available into the early 1920s. They are worth collecting since the material issued by the company was recorded specially for that company, and some interesting performances can be found. Sadly, a factory fire on October 11, 1922, put an end to this brand (one wonders if the company could have stayed afloat for much longer anyway - America suffered from a depression at the time). Don't date Indestructible by the "July 29, '02" notation on rims. It is merely a patents date.

The Edison Company made money on cylinders into the 1920s though from 1914 onward it also pushed thick Diamond Discs, which had superior sound. If someone tells you that Thomas Edison was a bad businessman if only because he continued to issue cylinders into the 1920s, don't believe it! He still made money on them since they were cheap to produce. The last commercial Blue Amberols were issued in 1929, by which time there was little demand. Some special educational Blue Amberols were still pressed, into the 1960's, for dictation instruction into the 1960s.

One needs the right reproducer to play a cylinder; I should mention some sapphire reproducers since the alphabet of them bewilders beginners. Letter for sapphire reproducers, from B to S, have no connection with letter on machines. The Model C is commonly used for two-minute cylinders - it won't play Amberols. The Model H is often used for wax Amberols - it won't play two-minute records and is too light for Blue Amberols though it won't harm one, and you can try it. Various Models - K, O, Q, S - let one select a two - or four-minute stylus. The L and M are for some Amberols machines. The R and S, which have larger diaphragms, sound better than the K, all three of which fit machines with smaller carrier arms. The Model O fits only machines with larger carrier arms.

Whereas not all 78s have value (junk 78s are just that - junk), every clean cylinder has value since somebody will prize it if only a curiosity piece, especially if it is an original box with lid. Dealers can ask a few bucks even for dreary Blue Amberols featuring waltzes, flute solos, hymns. Hawaiian tunes, whistling solos, and bird imitations (these six musical categories are the worst ones, from an average collector's point of view).



Here is an Edison
"Opera" Model

An original container adds value. Edison products came in round cardboard with the inventor's face prominently displayed. Tiny lyric sheets or slips were provided for Blue Amberols from December 1912 until September 1914. Mice have stolen many of these, taking them to line their nests. See Ron Dethlefsen's superb book on these tiny sheets.

Over the decades, many cylinders have been placed in the wrong boxes. Matching a specific cylinder with the right kind of box is an art, requiring knowledge of container changes.

Some Blue Amberols are not a true blue. These are very light blue in colour, which is striking. The colour comes from a water-based dye instead of the acetone dye (the Edison engineers were always experimenting). The problem with the light blue records is that they wear out quickly. You may want to avoid playing them often.

Specially coloured Amberols called Royal Purple Amberol Records were issued from 1918 to 1921 to replace an earlier Concert series. These feature mostly classical selections.

Many collectors seek any Blue Amberols numbered 500 or above, but some distinctions should be made. The most desired are the cylinders numbered 5400 and above. Most were dubbed from electrically record Diamond Discs, so the sound is fuller, Blue Amberols numbered above 1650 are especially desired because they were electronically dubbed from electrically recorded Diamond Discs, which is a different process altogether. The tonal quality of these last electrically dubbed Blue Amberols is nearly as good as the best directly-recorded cylinders of the 1912-1914 period.

Collectors prize the last Edison cylinders, seeking items in the 5,000 series since the company issued upbeat, even "hot", performances from 1924 to 1929. there are some jazz titles and fewer "dogs: in this series - fewer parlour songs, waltzes, bird imitations.

Now I'll summarize what is known about the maker U-S Everlasting products (I use a hyphen in the name since the company did). The corporate name United



Non-Edison Cylinders

States Phonograph Company was adopted on July 14, 1909, for a Cleveland company run by president Kirk D Bishop, vice president G.G. Worthington, treasurer Thomas H. Towell (he also owned Cleveland's Eclipse Musical Company, a shop that sold mostly Victor products), and secretary F.W. Treadway. The pressing plant was at 1390 East 30th Street in Cleveland. The first cylinders were marketed in May 1910.

The recording studio was in New York City at 662 6th Avenue, former location of the Norcross Phonograph Company. Albert W. Benzler left the Edison company in 1909 to serve as the new company's musical director (he wanted to be Edison's musical director - instead, Victor Herbert was appointed musical consultant effective June 1, 1909). Charles I. Hubbard also left Edison to serve the new cylinder company as sound engineer (he later did superb work on Okeh discs). Hohn Kaiser, who managed in the 1890's the New York brown wax cylinder firm Harms, Kaider and Hagan (he also made recordings, notably "Casey" monologues), helped manage the New York City studio. Kaiser wrote a letter on behalf of the U.S. Phonograph Company on December 17, 1910, to the widow of Frank C. Stanley soon after that singer died. The letter is duplicated in my book titled *Companion to the Encyclopaedia of Popular American recording Pioneers, 1895-1925*.

Due to Benzler's recruiting efforts, some Edison artists made Everlasting cylinders. From mid-1910 through 1913, slightly over a thousand U-S Everlasting Records titles were issued. Those distributed by Montgomery Ward and Company were called Lakeside cylinders. One high number is 1645, "You Made Me Love You," sung by Helen Clark and Walter Van Brunt. Other companies recorded this in June 1913. Soon afterward the U.S. Phonograph Company ceased production.

Unusual performances are on U-S Everlasting cylinders (all are celluloid), Elsie Baker sings "Till The Sands of the Desert Grow Cold" on U-S Everlasting 1591. The song was otherwise cut by bass singers only. This is also on Indestructible 3308 - the two cylinder companies were separate but after the U.S. Phonograph

Company folded, some of its U-S Everlasting moulds went to the Indestructible company in Albany, which pressed records from the moulds and sold them as their own.

THE TALKING MACHINE INDUSTRY, 1900-1930:

U-S Everlasting Cylinders Index,
Basic Memos from Industry Leaders,
Vintrola Guide & Much More!



Edison Record No. 2300

SOPRANO AND BARITONE
ORCHESTRA ACCOMPANIMENT
By ELIABETH SPENCER AND
VERNON ARCHIBALD

In the Valley of the Moon

Words and music by Jeff Branen
Published by THE HOE MORRIS MUSIC CO., NEW YORK
KEY OF B FLAT

As long as popular songs have existed there have been "moon songs" galore, until one would suppose every way of describing "Love in the moonlight," and "Spoon-time in June-time," had been fully entered into. "There is nothing new under the sun" it has been said. Without making the obvious pun, we will say that Jeff Branen *has* discovered (or invented) something new - a new "moon song." It's a good one too, and the public has given a prompt and favourable verdict of its merit. This is not a sentimental ballad of the usual "Mushy" kind, but a real up-to-date love song. The only thing old about it is the love and the moonlight. The blending of the two voices in the refrain is a notable feature of the recording.

ADVERTISEMENTS

Phonograph Society of New South Wales Inc:

From cylinder to CD, the Society is for those interested in all aspects of historical sound recording and reproduction at its monthly meetings in Sydney. One subscription for all: \$A30 pa Australia and overseas. Write to The Secretary, Phonographic Society of NSW (Inc), P O Box 215, Epping, NSW 1710, Australia, or visit our website www.phonographicsocietynewswelcome.to

Phonograph Society of South Australia:

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction and research into their evolution. The PSSA NEWSLETTER, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency); NZ, Asia and South Pacific \$28.00; Rest of the World \$32.00; Write to: the Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (+61-8+ 8261-9953. E-mail: etaylor@granite.com.au

California Antique Phonograph Society:

Dedicated to the preservation of antique phonographs, records and music memorabilia. Each year we sponsor a show and sale, the largest on the West Coast of the United States. Our quarterly journal, The Sound Box, is the first phonographic journal published, 36 full-size pages with full colour covers. Membership dues are \$25 per year (in USA), \$45 per year (outside USA). For information: CAPS, P O Box 169, Victorville, CA 92393-0169 USA or www.ca-phono.org

Canadian Antique Phonograph Society:

Through its web site, on-line Membership Directory, bi-monthly publication - Antique Phonograph News - with free on-line access to all issues published since 1982, and meetings, the members of the Canadian Antique Phonograph Society share knowledge and learn about all aspects of phonograph collecting, recorded sound and its fascinating history. Annual membership is \$35.00 US\$. Join CAPS on-line at CAPSnews.org or write to Canadian Antique Phonograph Society, 122 Major Street, Toronto, Ontario, M5X 2L2, Canada

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

To join us, contact the Membership Secretary: Tim Wood-Woolley, 28 Park Terrace, Westcliff on Sea, Essex, SS0 7PH, United Kingdom or email clpgsmembership@blueyonder.co.uk. For more information visit the CLPGS Web page at www.clpgs.org.uk

Wanted to Purchase:

Any part of a Marathon Gramophone. W.T. Norris, 650 Two Chain Road, Rangiora, RD 6

Wanted

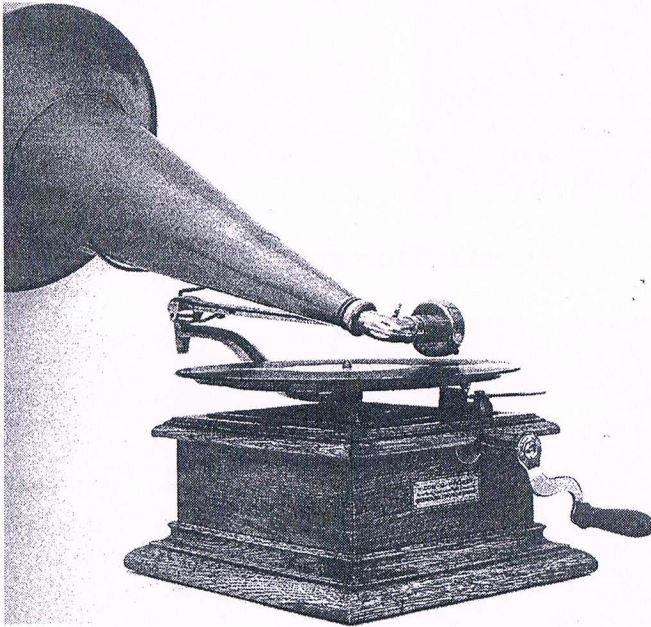
More material for the Phonographic Record. Remember what is common in your area can be rare to others.

We are having more back brackets made, these need to be cast, machined and the top nickel plated. A slow process.

Wanted - Melotrope 3 (Model III) 78 Soundbox - Gavin East, 4a Lyttleton Street, Lincoln 7608, New Zealand, gavineast@lincoln.ac.nz

Wanted

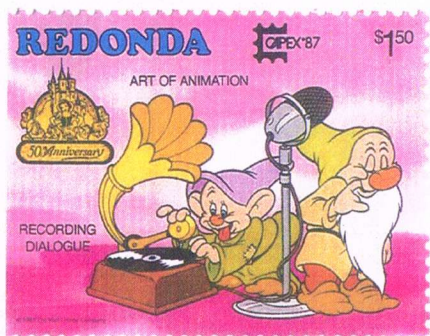
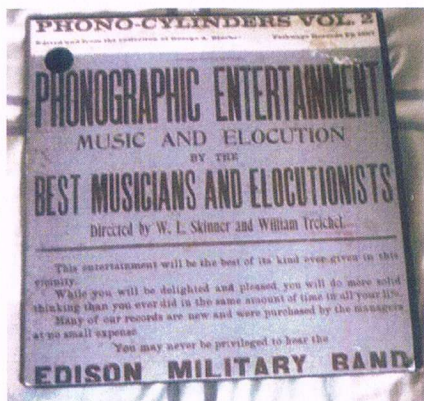
Any part of the Zonophone illustrated below - turntable, reproducer, horn arm and support elbow, handle and case. W.T. Norris, 650 Two Chain Road, Rangiora RD 6, New Zealand.



We have a lot of early back issues of the Phonographic Record which anyone can have if they pay postage - Editor



COLOURED RECORDS



A COLLECTORS STAMP



HORNS

ANOTHER RECORD LABEL