



The Phonographic Record

Journal of the Vintage Phonograph Society of New Zealand (Inc.)

A society formed for the preservation of recorded sound

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We could have masked out the background and just shown a stunning restored gramophone (article inside) but after our earthquakes it's rather nice to see a Christchurch brick wall without a staircase crack running across it!

THE PHONOGRAPHIC RECORD

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For your information

This issue is something of a landmark in the forty-seven year history of our society as it is the first since Walter Norris decided earlier this year that, after forty years as sole editor following seven helping Pam Rogers with the illustrations, the time had come for him to retire. I feel honoured that Walter has asked me to take over but distinctly nervous at the responsibility. Walter has done a magnificent job over so many years, always on the lookout for material that would interest our members. I hope that I can continue and build on his achievement.

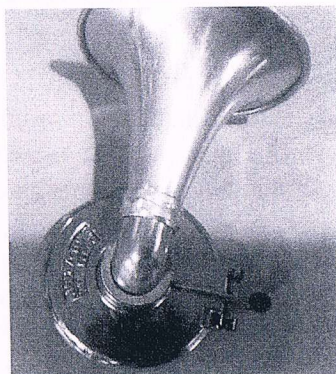
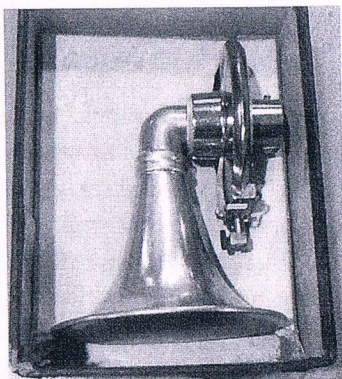
I should hasten to reassure members worldwide that Walter, though retired from editing the magazine, remains active and interested. He tries to convince us that at eighty-five he is a mere shadow of his former self but we take this with a pinch of salt when in the next breath he tells how he has just replaced a spring in an HMV motor.

I am new to the business of putting a magazine together so there will be a lot to learn and no doubt some mistakes to be made. As I write this I am about to discuss the layout etc. with Jill Green, our printer at the Malvern Record in Darfield, to whom I have sent the text and photos by email. My photography skills stop at the Box Brownie level so I am very grateful for David Peterson's help in this department.

Gavin East
 Editor

LETTER FROM A READER

Hi Walter



Add-A-Tone soundbox

I thought these photos may interest you. This device has been in my collection for many years, it is new old stock, still in the box it came in. The price on the box is 47 shillings. I have never tried it but its purpose is to add high frequencies to the player it is fitted to. My concern would be that it would more than likely accentuate the surface noise like that of running a closed lid unit with the lid open. Anyway an interesting relic from the past.

I always enjoy reading the "RECORD" and know from past experience with a vintage car club magazine I was editor of for only a few months how difficult it can be to elicit material from members so this is my small contribution.

I have recently managed to acquire the original broadcast transmitter that was built by my father Frank Barnett in 1927-28 for his radio station 4Z0 in Dunedin that was in operation from 1928 to 1936 and could send you photos and information about it if you thought your readers would be interested. Thanks for your many years commitment.

Yours in collecting.
Bruce Barnett. Wanaka.

Editor's Comment: This resembles the soundbox of a Pixie Grippa portable but it is the first time I have seen such a soundbox sold as a separate accessory.

HOMER RODEHEAVER, PIONEER OF SACRED RECORDS

By Bob Olson

(Ctd from last issue of The Phonographic Record)

The inclusion of tenor Daniel Beddoe on the Rainbow roster - the above cited article states that he "is now under exclusive contract with the Rodeheaver Co." - would have brought some prestige to the fledgling company. Years earlier Beddoe had won fame as a concert artist, recorded for Victor's Red Seal series, and recorded for other companies, including Brunswick. The third item in the Rainbow catalogue, Rainbow 1003, featured on one side Beddoe singing "A Heart Like Thine." However, both numbers that initially appeared on 1003 (the other side featured a "Mixed Quartet") were eventually replaced by numbers sung by Rodeheaver. At some point at least 12 of the first 20 Rainbow catalogue numbers were reused, and these different couplings complicate any discographer's attempt to list all Rainbow releases. The Rainbow label series ran from 1001 to 1130. Most feature Rodeheaver himself.

At some point the Chicago office was moved from South Dearborn Street to 308 S. Wabash. In fact, advertisements for Marsh Laboratories, Inc, in 1927 list Rainbow as one of Marsh's customers (by 1927 the Marsh laboratories had moved to 64 East Jackson Blvd.). The last Rainbow releases were made from electrically recorded masters, and perhaps Marsh had supplied these.

From the beginning Rainbow Records featured a colourful rainbow at the top of the label. The recordings are usually harsh. Most are acoustical. Early issues state, "Rainbow Sacred Record, Rainbow Record Co., Chicago-Philadelphia ... Recording Laboratory, Winona Lake, Ind." They also state, "This record approved by Homer Rodeheaver." Soon on the label the company name was changed to Rodeheaver Record Company.

Some records list New York, Philadelphia, Chicago, and Winona Lake under the company name, others just Chicago. The rainbow also was given a lighter hue. Under the rainbow on every label were the words "Ev'ry cloud will wear a rainbow if your heart keeps right," taken from the song "If Your Heart Keeps Right." Toward the end of the series the label was changed to a bright red, with gold print, and a gold cloud appears with the rainbow in the form of a music staff. Cities listed at the bottom were Philadelphia and Chicago.

Rodeheaver also put out private recordings on a "Special" label - the word "Special" is on the label itself. Discs were not assigned record numbers. The label was red, the print gold. The label design was curiously like Victor's "wing" label. Price was a dollar. The label states, "Rodeheaver Recording Laboratories, Chicago, Illinois, Personal Recording." These were not restricted to sacred material. One features a tenor identified as Paul StoneWright of Scottdale, Pennsylvania. On one side he sings "God Knows We're Here to Stay." The melody is that of Bond's "A Perfect Day" but new lyrics concern the Ku Klux Klan. On the reverse he sings the melody of famous railroad song "Casey Jones" - again, lyrics are about the KKK. Both performances feature piano accompaniment.

His trombone playing was featured during revival services and Victor supplements of the early 1920s include photographs of Rodeheaver with his trombone, but only one record is known to feature him playing it: the A side of the first Rainbow record (1001). He plays on trombone a verse of "Safe In the Arms of Jesus," then sings one verse, then finishes with trombone. It is backed with "I Walk With The King" as a vocal solo.

The Winona Lake facilities were the center for Bible Conferences, and Rodeheaver had assembled a mixed chorus. Two Rainbow records feature the Winona Lake Chorus of 600 Voices: "Hallelujah What A Savior" backed by "Awakening Chorus" (1013), and "The Star Spangled Banner" backed by "Brighten The Corner" (1014). Rodeheaver sings a vocal solo on the last number.

Some of his solos, as well as Rainbow numbers that do not feature Rodeheaver, were evidently recorded in the Chicago studios. The matrix numbers on these included a 6000/7000 series written under the label, and a 3-digit series.

But he also had two large recording sessions at the Gennett New York studios, 13 numbers and 2 remakes in June, 1925, and 11 numbers in March, 1926. Sixteen of these songs, eight records, were issued on Rainbow only, with the Rainbow issue numbers shown in the Gennett ledgers. Only one record, both sides with Charles Hart - "Grace Greater Than Our Sin" backed by "Jesus Has Loved Me" - was issued on Rainbow 1120/1121. The session also included two other numbers with Hart: "Praise His Name" and "I Need Jesus" (Rainbow 1119), the latter a trio including Donald Chambers. Six of

the titles, three from each session, were never released.

Ledgers state for Gennett 3280, "We can use these without giving Rode credit." Regarding the charge for one of the two sessions, ledgers state, "Billed to Rodeheaver Co. June 25, 1925. Total recording expense, including everything on 13 numbers and 2 remakes. \$2,162.50." For the March 1926 session charges totaled \$1,187.50.

During the March 1926 session he cut four numbers that were patriotic: "Battle Cry For Freedom" backed by "America The Beautiful" (1124), and "America For Me" backed by "Columbia's Song" (1125). Two of his other patriotic numbers were released in Gennett's personal recording 2000 series, "Hats Off to Old Glory" and "Battle Hymn of the Republic," both on Special 20167.

More Records of the Late 1920s

The Fall 1926 edition of the Sears Roebuck catalog began featuring performances on the Silvertone label under a new heading, "Selections By Homer Rodeheaver." Of 52 titles on 26 discs, 11 were in the 3800 series, with 4 more added later, 15 using the same 4000 and 5000 numbers as on Gennett. All were from Gennett matrixes and are acoustical. Both 1927 catalogs had the same listing with 25 records. This dwindled to 12 in the Spring 1928 issue. All were gone when the Fall 1928 catalog featured the Silvertone 8000 series.

In the mid-1920s he recorded for Brunswick as well as Okeh for the first time. The first Okeh disc featured duets with Asher - "The Old Rugged Cross" and "Love Led Him To Calvary" (40415) - and was released in September 1925. The last of nine Okeh records featured "A Child Of The King" backed by "The Old Fashioned Meeting" (40689).

He recorded even less for Brunswick - ten songs issued on five records, beginning with "When The World Forgets" backed by "An Evening Prayer" (2899) and ending with "Throw Out The Lifeline" backed by "Yield Not To Temptation" (3260), which appears to be a scarce record (it was never in Brunswick's catalog). The last title was never recorded by him for any other label, but the "Throw Out The Lifeline" matrix appeared in the Sears

Roebuck Fall 1931 catalog on Supertone S-2118, backed with "In the Garden" by the Perry Brothers, who were McFarland and Gardner. The other titles were in the 1927 Brunswick catalog.

In the electric era, Victor issued 13 Rodeheaver couplings from recording sessions held on November 3 and 5, 1925, and January 4 and 5, 1927. Numbers from these sessions were released from February 1926 to June 1928. Most of these couplings, nine in all, were remakes of earlier acoustical recordings. Three songs (both sides of 2099 - "Drifting" backed by "Closer to Jesus" - and one side of 21337 - "Where The Gates Swing Outward Never") were duets with Henry Burr, the only time they sang sacred songs together.

His first electric recordings for Columbia were issued in 417-D, released in October 1925: "We Are Going Down The Valley" and "Is My Name Written There." Unlike with Victor, there was only one remake of an earlier number for Columbia. The last of the acoustical recordings with Virginia Asher was 211-D, released in December 1924; "Shall We Gather At The River" backed by "Take The Name of Jesus With You."

From this time on his Columbia duets were with Doris Doe. Of the nine Columbia couplings from 417-D to 1201-D in 1928, seven featured either one or both sides with Doe. For example, 1201-D, released in January 1928, had a solo by Rodeheaver, "Sweeter As The Years Go By," coupled with a duet with Doe, "The Church By The Side Of The Road." The coupling from Columbia 872-D, "The Unclouded Day" and "Satisfied There," both duets with Doe, was remastered and released in mid-1935 on Vocalion 02960.

When his association with Billy Sunday and his crusades ended in 1929, Rodeheaver's music publishing company was flourishing. Rev. Sunday passed away in Chicago in 1935.

The 1930s and Beyond

Rodeheaver did little recording in the 1930s. On March 28, 1931, he recorded two numbers for Columbia: "There's A Rainbow Shining Somewhere" and "You Can Smile," both with The Rodeheaver Singers. These were released on Columbia 2432-D and were listed in the 1934 Columbia Royal Blue catalog.

April 27, 1932, he cut the same numbers and two others for RCA Victor. The "Rain-bow" side was backed by "He Keeps On Loving Us Still" (24163), the "Smile" side backed by "The Christ Of The Cross" (24164). The company's 1934 catalog lists these under the titles only, not under "Rodeheaver" with his other numbers. Both discs were deleted by the next catalog, but the 1936 and 1938 catalogs still had 16 of his earlier titles. the 1940-1941 catalog - the last big catalog before the U.S. involvement in World War II - still listed four titles (Victor 19875 and 20385).

The Fall 1933 Montgomery Ward catalog, the first with the MW label, listed three records from Victor matrixes, one side only: "In The Garden" (MW M-4350, taken from Victor 20385). "The Old Rugged Cross" (MW M-8117 taken from Victor 19875), and "Brighten The Corner Where You Are" (M-8155 taken from Victor 19880).

Since 1909 he had been in the gospel song publishing business under names such as the Rodeheaver-Ackley Co, The Rodeheaver Co., and the Rodeheaver Hall-Mack Co. He bought up many copyrights and re-copyrighted them under his own name. Around 1936 he started copyrighting under the name of "The Rodeheaver Co." Winona Lake, Ind. Those with previous copyrights were shown as "The Rodeheaver Co., Owner." He is credited with publishing 80 different song books. He composed a few songs himself and the music for a number of others. He owned the copyright on hundreds of songs. His two most famous copyrighted songs were "In The Garden" and "The Old Rugged Cross."

In the late 1930s or early 1940s, after the advent of the run-in groove on records, Rodeheaver started a short-lived new Rainbow electrically recorded series, again starting with the 1000 issue numbers. "Mother's Prayers Have Followed Me" (D7-CB-1195) was issued with "How Tedious And Tasteless" (D7-CB-1196)" on Rainbow 1006. On Rainbow 1101, "A Child Of The King" (OB-6310-1-07) was issued with "The Glory Of His Presence" (QB-6311-1-07). These scarce records have organ accompaniment. The label is red on the lower half, gold on the upper, with the label name and the rainbow in red, with company credit of "Mfd and Licensed by Rainbow Record Co., Chicago and Winona Lake, USA."

In the 1940s he served for a time as the music leader for the Bob Jones

University. Two sermons by the Rev. Jones had been issued on Rainbow 1025 in the 1920s.

Among his last recordings are two five-record Decca sets. He recorded in late 1939 Album of Gospel Hymns (2621 through 2625) and, in early 1942, Album of Gospel Songs #2 (4219 through 4223). Two of the 4200 numbers, "Jesus Took My Burden" and "Good Night And Good Morning," were reissued on Decca 14511 in late 1949 in Decca's purple labeled Faith Series.

One LP that features a Rodeheaver take is Yesterday's Voices, produced by Word Records in the late 1970s. The track is "Then Jesus Came," cut around 1950 for an International Sacred Recordings 10-inch LP. This Rodeheaver composition opens with a short sermon. The singer is accompanied by organ. Also on the LP is a Billy Sunday sermonette condemning "booze."

In his last years Rodeheaver presented sacred concerts, evidently with a sermon. My younger brother, stationed in the Air Force in 1951 in San Antonio, Texas, attended such a concert at the First Baptist Church. Rodeheaver was in good voice and still played trombone solos, telling the audience it was the same trombone he had played for troops in the trenches, which may refer to his time with the regimental band in the Spanish American War. Researcher Quentin Riggs briefly met Rodeheaver in 1955 in Tulsa, Oklahoma, and asked the identity of uncredited singers who assist the baritone on Victor 17455, "D Brewer's Big Hosses." Rodeheaver replied that this was an octet that sang with him at revivals.

Home Rodeheaver passed away in the town of Winona Lake on December 18, 1955, at age 75. His gospel publishing company continued for about 20 years after his death, being bought out by the Word Publishing Co. Today his copyrighted songs are shown as by The Rodeheaver Co., a Division Of Word, Inc.

Editor's Comment:

This article certainly fills out the picture of someone who, from a New Zealand collector's perspective, has been little more than an unusual name sometimes seen on Edison Blue Amberols and Diamond Discs.

MEETING REPORTS

By Gavin East

February 2012

Roger and Voila Brown kindly host at least one meeting every year at their home at Coopers Creek near Oxford. At fifty or so miles west of Christchurch, this is quite a long evening drive by New Zealand standards (and it tends to be about as long coming back) so we generally descend on the Browns in the summer when it is still light until around 9.00 p.m. or even later. On past visits some of us (well actually, all of us) have found it quite easy to sail past Roger and Voila's corner too, so visiting in daylight makes their letterbox a bit easier to find. I'm not sure if I've mentioned this before but in case an overseas reader is wondering what a creek is doing fifty miles inland, in New Zealand English it doesn't mean a tidal inlet, just a small stream.

We are always glad to enjoy Roger and Voila's hospitality, admire the kerosene lamp collection and hear the musical boxes, the Edison diamond disc Jacobean cabinet model and the HMV 193 Re-entrant. On past visits Roger has also let us look through his sheds which house his 1930's Ford V8's and Packards among other interesting cars but we didn't do that this time, as he had arranged something special for the first part of the meeting. On arriving in Oxford we went to 176 High Street, walked up the drive and round behind the house, through a blue porch modelled on Dr Who's Tardis and into the amazing world of Stephen Murray's Time Travellers Museum, a collection of thousands of items of popular culture artefacts mostly from the second half of the twentieth century - toys, games, models, posters, machines, etc. What particularly impressed me was the layout. Stephen has divided a modest sized building into bays and built simple but very effective and well lit display cases in which all the items are easily visible on stands of different heights. I have never seen a collection of "lots of small things" so well displayed and so easy on the eye. We all left the Time Travellers Museum smiling and I'm sure other visitors feel the same. You can find it on various websites including <http://timetravellers.yolasite.com/> . I recommend a visit!

Otherwise, the February meeting was fairly routine, though Roger reminded us that the effects of the Christchurch earthquakes are being felt all over Canterbury as the authorities, mindful that we are still "overdue" for a major quake on the Alpine fault, have been closing down buildings as unsafe in Rangiora and even in Oxford. The Oxford Museum, where the Phonograph

Society's collection is displayed on long term loan, will have to close at some stage for the rebuilding of an internal wall. Roger offered to store our machines if necessary so we asked him to make sure to call on some Christchurch members to help with the move

March 2012

Our hosts for the March 2012 get-together were Bob and Nu Wright at their home in Aylesford Street in the Christchurch suburb of Shirley. David Peterson, Roger and Voila Brown, Derek Cockburn, Lyndsey and Bill Drummond, Walter and Hilda Norris, Robert Sleeman and I wended our way up the spiral stairs to the first floor living room. As always, there was the "official" business of approving minutes and payments (in this case reimbursement to me of \$38.80 for posting parts orders) which has to be recorded. Shirley McGuigan had posted me some recent Canadian and Dutch gramophone and record magazines which were passed round. Mike Tucker in Sydney had sent some copies of the latest edition of his book about the Max Wurcker reproducer so we were interested to see three specimens of this scarce reproducer from Robert Sleeman's collection.

Bob Wright's technological interests range far and wide and this time he explained the workings of a mid-twentieth century mechanical calculator, now of course even more of a museum piece than the typewriter. David Peterson had restored his very rare New Zealand made Tiki portable gramophone and demonstrated it. We could see why it wasn't going to eat into HMV sales too much but agreed that it was a fine piece of "Kiwiana" and admired David's restoration.

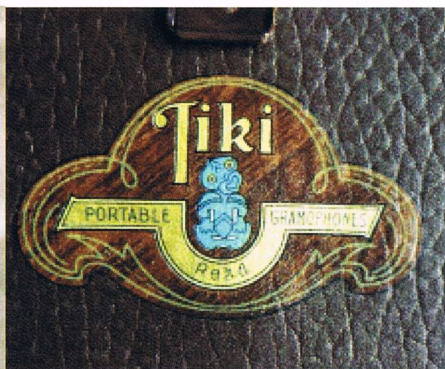
April 2012

This month we met at the home of Lyndsey and Bill Drummond in Colwyn Street in Bryndwr, Christchurch. Besides our hosts there were twelve members and wives present - David Peterson, Wilf Boon, Roger and Voila Brown, Derek and Marcia Cockburn, Walter and Hilda Norris, Robert Sleeman, Bob and Nu Wright and me - which was a good turnout of most of the "usual suspects". There wasn't anything particularly exciting in the way of business but as always it was a pleasant get-together. It was very interesting to hear from Roger Brown that Ray and Nancy Drury, whose car collection and theatre organ installation near Christchurch we have visited twice so far, have bought a vintage Wurlitzer organ and a Belgian Decap orchestrion from a collection in Wellington. No doubt we will hear them soon!

Photos from March meeting



Max Wurcker reproducer



Tiki Portable



Photos from June meeting



**New Zealand Record Duster,
ca. 1925**



**Special HMV label for 1927
Armistice Night speech by
the Prince of Wales**



**Gavin East (r.) making the presentation to Walter Norris at
the June 2012 meeting**

May 2012

Just for a change this meeting was held in the afternoon and on a day other than the customary fourth Monday, as we had arranged another interesting "field trip", this time to Don Tappin's clock museum and shop in Cavendish Road in Casebrook on the northern edge of Christchurch. For more information see <http://www.oldtimers.co.nz/>. After the visit on a fine late autumn day we enjoyed afternoon tea served by Marcia and Derek Cockburn at their home in Jacksons Road in Fendalton before holding the monthly meeting.

This turned out to be anything but routine as Walter Norris took our breath away by saying that he felt the time had come to retire from producing the magazine and that he wanted me to take it over. I think we were all thunderstruck as Walter has been involved with the magazine from day one in 1965 and has been sole editor now for forty years. Naturally I promised to do my best and hoped that Walter would keep his connection with the Phonographic Record.

One topic of conversation could be described as "one that got away". On Trade Me there had appeared, from a seller in Christchurch, the empty cabinet of a mahogany Chippendale Gramophone Grand of ca. 1910, one of the first G&T/Gramophone Co. internal horn models and extremely rare. David Peterson had hoped to win the auction as he had the correct components to restore the machine which would have made an impressive companion for his 1907 G&T Sheraton Gramophone Grand. The Sheraton was found in Christchurch, which suggests that the two may have been the only examples of those models sold here. As it turned out, a Melbourne collector was determined enough to pay over NZ\$800.00 for the cabinet and arrange for packing and shipping on top of that.

June 2012

For our meeting on Monday 25 June 2012 we were very pleased as always to accept the hospitality of Walter and Hilda Norris at "Waipapa", Swannanoa. The routine business out of the way, we turned to catching up with comings and goings and a bit of "show and tell". Before that, however, we sprang a surprise on Walter by presenting him with a new Dorling Kindersley publica

tion on the history of engineering, including inventors such as Bell, Berliner and Edison, as a token of appreciation for all his years of producing the magazine.

I mentioned that Walter and I had been visited recently by North Island member Martin Fifield who is very active in the film and sound museum at Foxton (see <http://www.foxton.org.nz/foxton-attractions-mavtech.html>). We had been able to supply Martin with a good supply of reproduction posters and other printed material for the museum.

David Peterson, Robert Sleeman and I were not long back from a brief but very memorable trip north during which we had visited Jonathan White in Whakatane and Rod and Helen Cornelius in Auckland. Jonathan, who is probably best known as a landscape painter, has a superb mechanical music collection including Coinola and Seeburg orchestrions, a Mills Violano Virtuoso, a Ramey Banjo Orchestra and an Ampico Model B reproducing grand piano, all immaculately restored and fastidiously maintained. Many of his instruments are the only ones of their kind in New Zealand, so it is no wonder that we had been looking forward to this trip for a long time and hope to pay a return visit.

In our travels we had somehow managed, as one does, to check out a few antique shops and had bought one or two bits and pieces - nothing too exciting but I was grateful that David and Robert let me have the Brunswick record duster, bearing a Masterton shop name, which had turned up in the antique centre in Paeroa. I handed this duster round at the meeting along with an interesting HMV 78 that had come to light in a Christchurch City Mission shop a few days before. This was the 1927 Armistice Night speech by the Prince of Wales and was issued with a unique label showing the Cenotaph in Whitehall in London. As it was the first copy I had ever seen and was the only good record in a box of rubbish (in my view at least), it was a reminder that this can still happen.

Walter had just obtained an excellent new book on US Everlasting cylinders and also showed us some of the many scrapbooks he has compiled on a wide range of subjects over many years.

Advice to Triumph owners - and why we don't find Idelias in New Zealand?

Christchurch collectors of the 1960s were able to go to the "horse's mouth" for information and advice on their phonograph finds as Claude Woledge, who had worked for The Phoneries in Cathedral Square before the First World War and had later managed Edison Hall in Tuam Street, was still living in retirement in New Brighton and doing some repair work. The following extract is from a 1967 letter to a member of the Society for whom Mr Woledge, then in his early eighties, was repairing an Edison Triumph.

"In case you have not had any experience with the Edison Triumph or Home Phonograph which have a feed screw and nut of 100 threads to the inch, I venture a few tips which may be of assistance to you. Apart from some expensive models which were never marketed in N.Z. these two were the only ones with the fine thread feed nut and why Edison retained it I cannot understand. Unless well adjusted and regularly attended to it was liable to cause trouble. Apart from being well lubricated it is necessary to keep it clean together with the feed screw. I found a tooth brush with petrol mixed with kerosene ideal for the purpose. Evidently Edison knew of its weakness and made two attempts to improve it without success. One method was to provide a brass plate along the top of the nut mounting held by the same two screws as the sliding tube. About the centre of this added plate was a small screw which could be brought in contact with the nut plate thereby enabling the pressure of the nut on the feed screw to be varied by the turning of the screw. Undoubtedly it provided minute adjustment but it made the nut plate too rigid with little spring and was generally unsatisfactory.

The other method was that of using two Home Phonograph nuts which are about half the width of those of the Triumph. The nut bar was slit up the centre for about half way and a nut fitted on each half end. This also was a failure and often ended in one of the nuts becoming ruined through cross threading. It is rather hard to visualise to the extent of one hundredth of an inch when setting the nuts. Anyway Edison discarded the methods and returned to the old plain spring plate.

I hope I have not bored you with all this rigmarole but I have known so many to have trouble with the subject that I have taken the risk in your case."

Editor's comment: By Mr Woledge's reference to expensive models, similar in playing equipment design to the Triumph but "never marketed in New Zealand", my guess is that he meant the Ideal/Idelia, the Alva and the Balmoral. There may have been a change in marketing policy at West Orange or at the Australasian head office in Sydney since Mr Woledge sold plenty of Operas and Concerts at twenty-six pounds, ten shillings each and recalled that his problem was getting enough to satisfy the demand.

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.phonographicsocietynsw.welcome.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 UIS. Join CAPS on-line at CAPSnews.org or write to Canadian Antique Phonograph Society, 122 Major Street, Toronto, Ontario, M5X 2L2, Canada

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Wanted to Purchase:

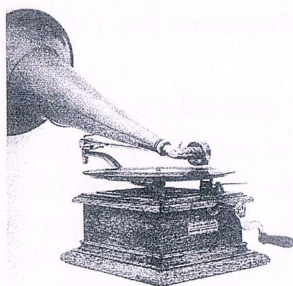
Any part of a Marathon Gramophone. W.T. Norris, 650 Two Chain Road, Rangiora, RD 6

Wanted to Buy

33 1/3 rpm vinyl records of the Moms and The Dads. Unusual reproducers and needle tins. W. T. Norris, 650 Two Chain Road, Rangiora, RD 6, 7476 NZ

Wanted

Any part of the Zonophone illustrated - 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

REBIRTH OF A SHERATON

By David Peterson

Editor's foreword:

This shows what can be done with a "bag of bits" given energy, patience and meticulous attention to detail. My only regret is that I didn't see the potential for a magazine article at the beginning when David could have taken a "before" photo.

Back in July 2000 while visiting a local friend and collector here in Christchurch, he showed me a 'box of bits' that he had recently acquired from auction, which we could recognise as being the bones of a Gramophone & Typewriter Company ("G & T") horn machine with a mahogany case. I was offered the opportunity of purchasing from him this box of bits, which were the makings of a restoration project that if possible, would conclude with a very desirable and quite rare G & T horn gramophone.

At first I was unsure as to what model of machine it was, as what I was looking at consisted of a carton of bits. I could see that although disassembled, the majority of what appeared to be the correct triple spring motor was there, although it was missing the spindle gear and governor assembly. There was a plastic bag containing many of the metal parts for the cabinet, such as the cannon style brake assembly, a speed control lever, two back bracket mounting screws, and an incomplete winding handle. Plus there was a correct goose-neck tone-arm and American 'Exhibition' soundbox. As for the case itself, it was completely disassembled. The base and top were in the carton, and each was a piece of solid mahogany. All four sides of the box were separated and stacked in the box with the other items. Three of four fluted corner features were there, with just one missing.

So, having inspected what was actually there, I had to think about what was missing? Thinking about it, I could establish that the most obvious parts required were a turntable, back bracket, horn and elbow, and some motor parts. There was certainly a good amount to

start with and while the missing parts are rare, one advantage is that in most cases, they would be the same as fitted to almost all Monarch Senior models and not unique to the particular model I was looking at.

After some negotiation a deal was concluded, and I parted with cash in exchange for what was now my 'box of bits'. I took it home and sat the cabinet parts together on the workbench to get a good understanding of how it should look and then researched it to discover that what I had was a G & T Sheraton B, offered from 1907 - 1911 and originally sold with an all brass morning glory horn, or a mahogany horn. I had seen a Sheraton A before, but not a Sheraton B.

Now that all of the parts were sitting together I could see that it wasn't going to take too much to at least have the case restored back to how it should be. I had in front of me four separate side panels, and a single base which was designed to be screwed in to place, plus a top that attached with hinges. The polished finish was in a poor state so I decided to have the box assembled and polished professionally after carefully working out and marking which of the four pieces were front, back, left, and right. I took them in to my local restorer who did a great job of restoring the original finish after reassembling the pieces, and carefully reproducing and attaching the one missing fluted corner feature.

While the cabinet was away being repaired, the friend I had purchased the box of bits from quite remarkably turned up a back bracket which an acquaintance had found at a scrap metal dealer! It was the correct size and in quite poor condition, but perhaps it was from the same machine originally?? The asking price for it was rather high and not negotiable however it was an important missing part and something quite difficult to find so I appreciated the opportunity to buy it, and tick it off the list of parts I was looking for.

Six months on from purchasing the machine, the case was now restored and only needed hinges and a push button release lever to

attach the top, and four screws to attach the bottom. Plus I had found a sad but repairable back bracket. At this point the restoration went into a long pause while I kept an eye out for more of the missing parts, and spoke to the Society's very talented horn maker Ken Jane about the possibility of him crafting me an exact replica in brass of an original Monarch Senior morning glory horn that I have. Ken agreed to do so when he had the time and could find brass of suitable weight and thickness for the job. It took a couple of years for this to happen, but late in 2003 Ken manufactured an all brass reproduction horn, and did an absolutely beautiful job of it. In the meantime I had found an earlier reproduction horn elbow, and so with the two now together, another part of the project could be ticked off.

Another few years went by (as they do), and although I was working on other projects I continued to look out for parts, and think about options to take this machine forward a step or two. A good friend and fellow Phonograph Society member in Hamilton was showing me some restoration work he had been doing on a vintage car project, and some repair work he had recently had nickel plated, and it occurred to me that if he was willing, he would be the perfect person to assist with some careful welding repair work to the partially rusted cast back bracket I had purchased. We discussed what was needed and he was very happy for me to send it up for him to have a look at, which I did. A few weeks later, a parcel arrived back in Christchurch containing a shiny G & T back bracket. It had been repaired, polished, then nickel plated, and it was hard to believe this was the same bracket I had sent north. A beautiful job and another task ticked off the list... The project was starting to really feel like it was making progress.

The two biggest challenges remaining were the motor and turntable. I did have an early internal horn HMV parts machine which had the tilting turntable as was required for my machine. It was also a restorable machine for someone however, and it seemed a shame to pinch the turntable from it and make a future restoration for some-

one else that much more difficult. What to do? It was now 2009 and I was feeling like I was getting close to the home straight with this project so I decided to go through all of my spare turntables in the various boxes of parts I have accumulated to see what other options might exist. In doing so, I found a turntable of the same size and with the same profile as was correct and spoke with a fitter and turner about the possibility of removing the mounting piece from the base of it, and reproducing one the same as the tilting turntable has so that I would end up with one completely original turntable, and a second one that was modified to be exactly correct. We established that it could be done, and this work was completed allowing me to use the original turntable on the Sheraton project, while still leaving the donor machine with a turntable that fitted correctly and looked completely original. Another tick.... Yes!

Now I had almost completed the case apart from a few small bits and pieces such as brass hinges, and the release button for the top. But still the motor was in pieces and missing a few parts. A couple more years zoomed by and as time went on I really felt I needed to finish this project. It was getting so close! I knew I had an incomplete HMV two spring motor of the same period and hoped it may provide the missing bits I needed, and I had recently acquired some unused old stock governor springs, and a set of weights of the correct size. So earlier this year I knew that I needed to get both motors up on to the workbench and make a final push to try and complete the restoration. My spare parts motor had the remaining parts needed to rebuild a governor as well as providing the spindle gear and spindle shaft needed for this particular motor and the tilting turntable. Firstly I rebuilt the governor and it all came together nicely, so I then went on to fit the triple spring motor together that had come with the machine, using the spindle gear and a couple of other required parts from the donor motor. The springs felt like they were going to be ok, but there was no way of knowing for sure until it was all back together, so once I had completed the rebuild and adjusted things till they seemed right, it was time to put a few turns on the winding

handle and see what happened. And so far, the news was all good! After some oil and grease in the right places and another check of some final adjustments and that everything was tightened up I wound it up some more, and it all seemed good. The motor wasn't mounted at this point so I couldn't play anything yet, but it was looking positive.

Now I was feeling like I was nearly there! Back to my 'parts department' where I looked at an empty and sad example of a Monarch Intermediate case I have with no motor or metal parts apart from those inside of the empty case. Although it seemed a little wrong to do it, this was going to have to be the donor for the brass hinges, and the push button catch that releases the top. The hinges were the correct width and only needed minor length modification to be perfect, and the release button needed minor repositioning to also be perfect. The winding handle needed the wooden knob replaced, and the job would be finished. It was full steam ahead, and I attended to these minor issues over the next 2 - 3 weeks before finally putting everything together and finishing off the final assembly.

And then, the moment of truth. I selected a record, secured a medium tone needle in place, and wound the handle a dozen or so times. Standing back to admire this very attractive machine, I no doubt had a smile across my face as I listened to my G & T Sheraton B happily play the record right through to the end. Collectors and restorers of anything mechanical will know exactly how satisfying it is to have an item you have brought back to life, perform as it should for the very first time. This particular machine is a little over 100 years old, and there is no knowing whether it last played a record ten, twenty, or fifty years ago. Apart from the back bracket which needed to be replated, I chose to leave the original plating as it was on the other metal parts, and the original felt on the turntable. The polishing work on the cabinet was done in such a way as to bring it back to life rather than strip it and start again, so by leaving original those things I could, it gives the machine a healthy original appearance which is something I personally prefer wherever possible. Photos included with this issue of the magazine will hopefully give a good idea of how it now looks.



David Peterson's restored G&T Sheraton B.

SALES LIST No 30 – September 2012

The Vintage Phonograph Society of New Zealand – Incorporated.

P.O. Box 19839, Woolston, Christchurch, NEW ZEALAND

Email Address: nzphonosociety@hotmail.com

This list supersedes all previous lists.

All prices quoted are in New Zealand Currency. The Society reserves the right to alter such prices as necessary.

To avoid errors please order by number and description. Please send payment when ordering. A detailed account will be sent after the parcel has been despatched and this will include the freight and/or postage due. A packing fee may be charged for larger orders.

Please note that we are not responsible for the customs duties and any other charges made by local authorities on phonograph parts when members import into their own country.

ALL PARTS ARE NICKEL PLATED AND/OR PAINTED AS PER ORIGINAL UNLESS OTHERWISE NOTED.

****If paying with a cheque from outside of New Zealand, please add \$5.00 to your payment to cover fees charged by our bank to deposit a foreign cheque, regardless of the currency it is drawn in.**

ITEM	NZ\$ COST
1a Society Badge	3.00
HORNS, CONNECTORS AND GRILLES	
2. Columbia medium size petal horn – 15" long, 11.5" dia. – undercoated	60.00
3. Columbia petal horn – 12" long, 10.5" dia. – undercoated (For model BVor Trump)	55.00
4. Edison brass belled witches hat – 14" – polished / undercoated	60.00
5. Edison all brass witches hat – 14" – polished	70.00
5a Columbia light aluminium witches hat – 14" long, 7 3/8" dia. (For AB/AT/AZ etc)	98.00
6. Edison Gem funnel horn – undercoated	21.00
7. Edison Fireside or Gem petal horn – undercoated	60.00
8. Edison reproducer elbow – for using a straight horn with a vertical reproducer	28.00
9. Edison Cygnet horn (11 panel – 2 piece complete) – undercoated	245.00
9a Edison Cygnet horn – lower cygnet section only	140.00
10. Edison Amberola 30 front grille – woodgrained	35.00
11. Edison Amberola 30 top grille – black enamel	15.00
12. Elbow to connect Continental type horn to gramophone – nickel plated	45.00
12a HMV / Victor Horn Elbow to fit Monarch Senior, Melba etc.	60.00
12c His Masters Voice Monarch Intermediate petal horn – undercoated	125.00

CRANES AND FITTINGS

13. Edison Cygnet Crane – suitable Standard etc.	85.00
14. Edison front fitting crane to support 30" horn – suitable Triumph, Standard etc.	55.00
15. Top support piece for No. 14 – fits in slot in case rim	6.00
16. Foot support for No. 14	48.00
16a Saddle clip for underside of case to secure foot support (No. 16)	10.00
17. Edison Fireside / Red Gem crane	38.00
18. Edison Black Gem crane – (for narrow shaft)	29.00
19. Edison Cygnet Crane suspension adjuster	32.00
20. Edison Cygnet Crane suspension spring	8.00
21. Connecting rubber for phonographs – per cm.	.50
22. Back bracket – Edison – for Cygnet cranes	145.00

WINDING HANDLES**NZ\$ COST**

23. Edison Model A <i>Standard and Home</i> – slotted end (please specify)	55.00
24. Edison Model B and later – Standard, Home and Fireside	45.00
25. Winding Handle knob – stained (for item 24)	4.00
26. Amberola 30	20.00
27. Amberola 50 and 75	20.00
27a Amberola winding handle knob – black	4.00
29. Columbia Q keys – flat	10.00
30. Continental Gramophone handles – nickel plated, wooden knob, hooked end	25.00

EDISON LID PARTS

31. Wooden handle – stained	9.00
31a Handle complete with wire loop	14.00
32. Lugs for carrying handle – per pair	15.00
33. Gem lid screws – per pair	15.00

EDISON MACHINE PARTS

34. Aluminium drive pulley – suitable for early Gem and Home	25.00
35. Steel drive pulley – (small) – suitable Standard and Fireside	15.00
36. Standard feedscrew cover	12.00
37. Standard gear cover – 2 minute only	12.00
38. Speed adjustment screw – fine: 3/16" B.S.F.	12.00
39. Speed adjustment screw – coarse: 7/32" Whitworth	12.00
40. Reproducer holding screw – blued	3.00
41. Driving belt leather – short, 35cm suitable Gem, Standard, Fireside etc.	1.00
41a Driving belt leather – long, 50cm suitable Home, Triumph etc.	1.25
42. Terry spring – suitable two minute Gem etc. (Reduced To Clear)	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</i> , or <i>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

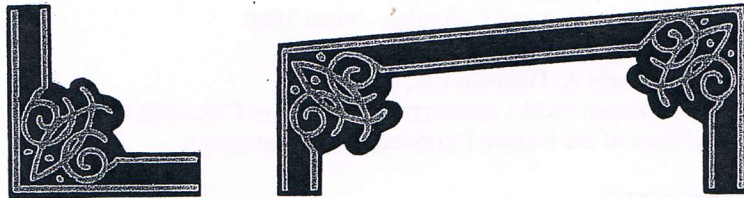
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TRADE
Thomas A Edison
MARK

44a

Edison

45



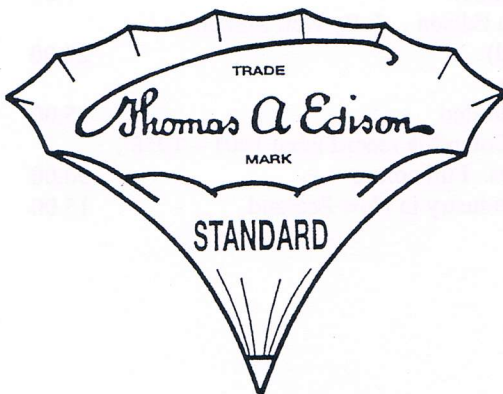
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46

4 MINUTE 2

47c



47b

