



The Phonographic Record

Journal of the Vintage Phonograph Society of New Zealand (Inc.)
A society formed for the preservation of recorded sound

Volume 51, Issue 1

October/December 2015



Helping set the scene at Aeroview for the 50th anniversary function on 5 December 2015 was the Society's Dulcephone gramophone, with its huge spun brass horn.

David Stuart had brought the white ceramic Edison battery jar and an album of children's 78's seen at left while on the right are some of Wilf Boon's Tuck postcard records and the ingenious machine Wilf has built using the base of a Peter Pan cameraphone. Supplying the backdrop are some of the fine machines owned by our hosts for the occasion, Peter and Lorraine McQuarters.

THE PHONOGRAPHIC RECORD

Volume 51, Issue 1

October/December 2015

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For your information

My apologies to all for the lateness of this issue. Striving for original and (I hope) interesting content, rather than making a quick raiding expedition to the web, is great in theory but in practice it has meant that the pages for the next issue can remain blank for far too long.

There will be another issue coming along soon to catch up and I think you will find it particularly interesting since it will feature what is probably the oldest phonograph in New Zealand. Research has uncovered some colourful details of the machine's history and the machine itself has recently been restored to working order.

Though we are not replacing stocks of parts as they sell out, we are keeping up the supply of steel needles, not just to members but as a service to the many people who contact us wanting to get a family gramophone working again. We have just bought more stock from England and can now offer soft tone in addition to loud and medium.

Gavin East
Editor

Our Society's Golden Jubilee Celebration

By Gavin East

The fiftieth anniversary function at Aeroview in Ashburton on Saturday 5 December 2015 was a very enjoyable and moving occasion on a fine, warm summer day. As the group photo shows, it was a splendid turnout and we particularly enjoyed the company of several members who had travelled some distance to be with us. David and Mary Stuart had driven up from Invercargill while Michael Pellow had flown from Auckland to Christchurch. Even within Canterbury the roads can be long by New Zealand standards so it was good as always to see Alan Brehaut from Timaru.

We were immediately impressed by the Aeroview function centre and felt quite at home among the many and varied displays of Peter and Lorraine McQuarters' collections – including some fine phonographs and gramophones. After a good look round, Peter welcomed us, then we thoroughly enjoyed the excellent buffet meal. We watched an interesting film on Henry Ford, including footage of his hero Thomas Edison, then it was time for the speeches. I feel a bit embarrassed at having taken the spotlight as the only person present from the founding meeting on 9 September 1965 – embarrassed because I was only 12 then so at 62 must be one of the youngest ever surviving founder members at a club's golden jubilee! Be that as it may, I did my best to acknowledge the achievements of our society in providing fellowship for so many collectors and for supplying the parts which now see machines all over the world restored to playing condition. On a personal note I was very moved when I realised how much the Society has meant to me and how many precious friendships I have made through it. I couldn't mention by name everyone who has played a part in our story but did pay tribute to some, no longer with us, who made huge contributions in the early years: Walter Norris of course, Pam Rogers, Bill Dini and Adair Otley.

Joffre Marshall, our Patron, then spoke about the history of our parts making, going right back to the 1960's and the first experiments with Puck and Gem horns in the days of the late Stewart Hobbs. We were all very moved by the emotion with which Joffre spoke and we all recognised how proud he can be of his contribution to the Society.

After a final look round and more catching up, we made our way home, most of us up State Highway 1 the 50 or so miles to Christchurch, after an event which could not have been a better way of marking the occasion. Thanks to all who helped make it such a success (not forgetting Voila Brown on camera duty!).



In the upper photo from the 50th anniversary function, our host Peter McQuarters has asked what we know about the horn he is holding. David Peterson at right is telling Peter that it is a large and very tidy example of what we often call the typical rolled Continental horn. Columbia used this style of horn with a threaded end but this one, having a slot, probably came off a big Lyricphone or other European gramophone.

Just as an indication of the range of items at Aeroview, in the lower photo we see Derek Cockburn in a position which would not be advisable on an actual Air Force base.



The smiles say it all at our anniversary function! Sitting on the floor in front are Roger Brown at left and John Hastilow at right. Seated behind Roger and John are, from left: Alan Brehaut, Marcia Cockburn, Ann Hastilow, Lyndsey Drummond, Joffre Marshall and Bob Wright.

The people standing are, from left to right: Voila Brown, Tony Airs, Derek Cockburn, Gavin East, Michael Pellow, Nu Wright, David Peterson, Robert Sleeman, Stephen Boon, Averyl Lorene, Peter Harris, Bill Drummond, Wilf Boon and Mary Stuart. Some others including David Stuart are not in this photo (I think Peter McQuarters for one was behind the camera) but it seemed the best of the group shots for the magazine -- Ed.

A BERLINER ALTERNATIVE

by Mike Tucker

Only a few collectors have had the opportunity to obtain a genuine Berliner (Philadelphia) Gramophone, but there is a cheap alternative.

In 1962 the Hasbro Company (Hassenfeld Brothers) issued an “exact replica” of this machine, which occasionally turns up at a very reasonable price. I couldn’t resist obtaining one and showing it against my Philadelphia Berliner.

Illustration 1 shows my machine, Illustration 2 shows the Hasbro model and Illustration 3 shows the two together for comparison. There is a significant difference in size and even more significance in the interpretation used by Hasbro. Illustration 4 shows the Hasbro box, Illustration 5 the included Handbook and Illustration 6 the enclosed parts list. The handbook also refers to the toy as “a close replica”, differing from its earlier statement of an “exact replica” – neither of which is correct as replica means “closely resembling”, which it does not in any sense of the word.

To be truthful, the Hasbro effort is really horrible in construction. While there is a steel needle in the reproducer, the turntable design has a large spindle which is designed to hold a 45 rpm record with the large centre, as used in the USA. No record is provided with the package. The plastic construction is not durable and the various parts could easily be broken.

The lightweight turntable and the flexing of the main deck make it impossible to get the record turning correctly.

However, it must be said that manually turning the record shows the reproducer does provide a loud sound, if you don’t mind running a steel needle on your 45 rpm record.



Illustration 1

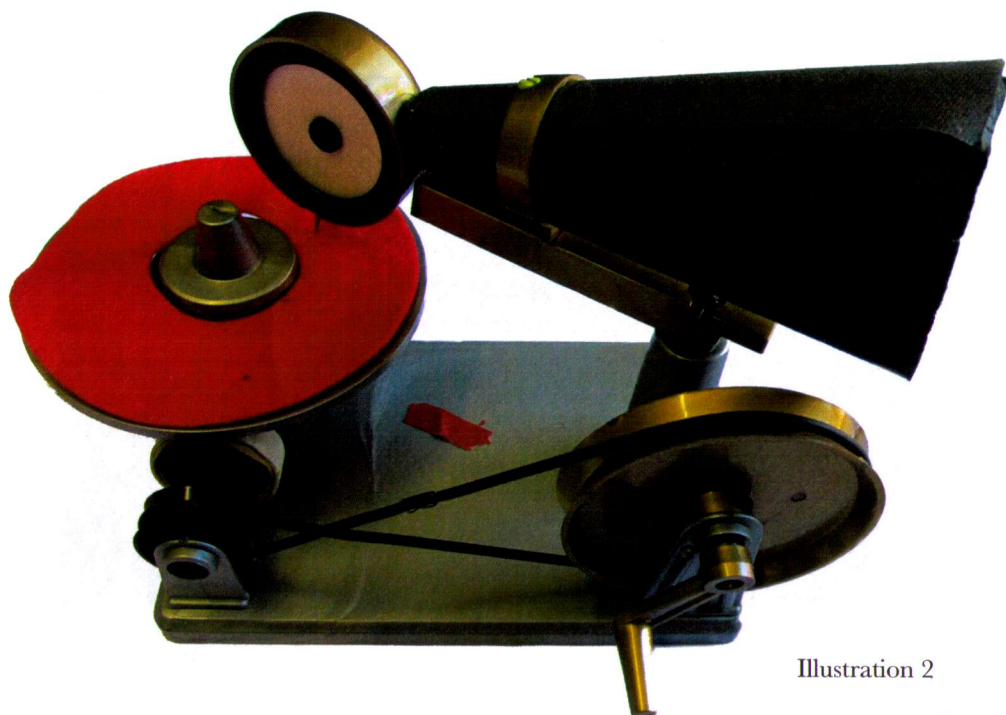


Illustration 2



Illustration 3



Illustration 4

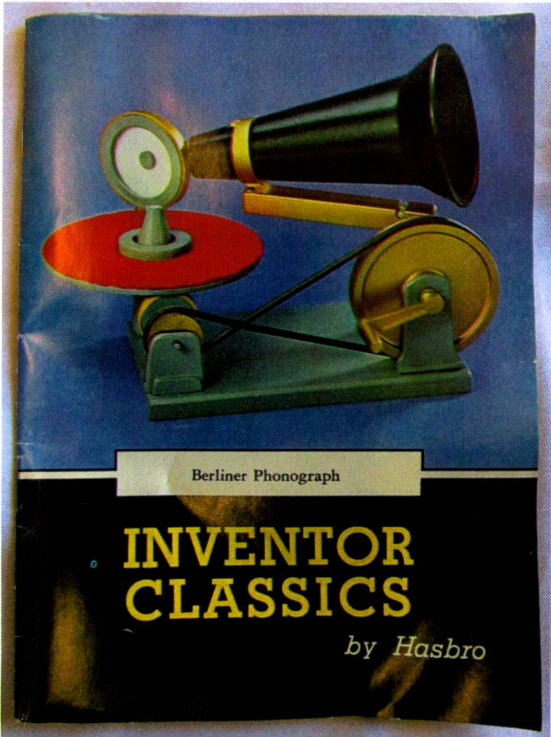


Illustration 5

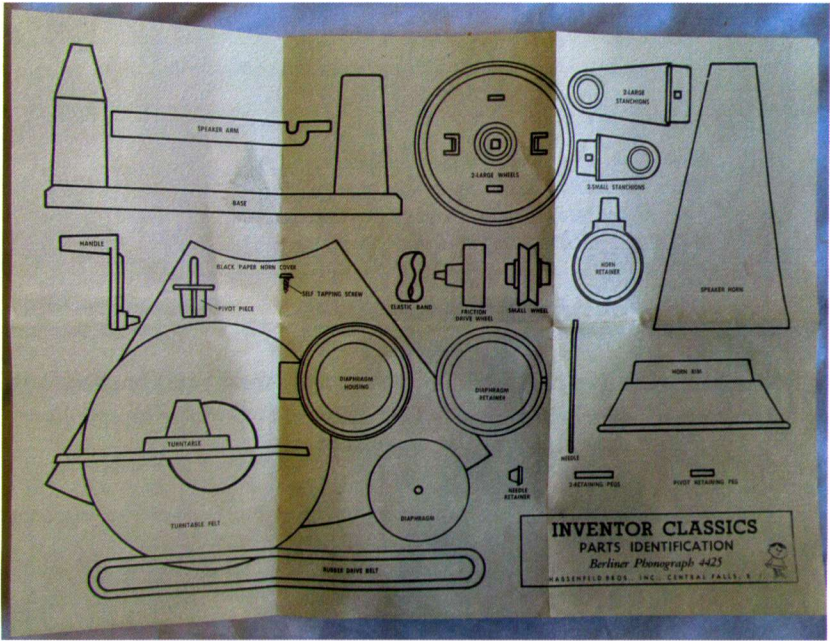


Illustration 6



TAKE ME BACK TO DEAR OLD BLIGHTY (1)

Jack Dunn, son of a gun, over in France to-day,
Keeps fit, doing his bit, up to his eyes in clay;
Each night, after a fight, to pass the time along,
He's got a little gramophone that plays this song.

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Thanks to Robert Sleeman, who had just framed these two World War One Bamforth postcards, for letting me unframe them for the magazine. The portable gramophone appears to be an Apollo – Ed.



TAKE ME BACK TO DEAR OLD BLIGHTY.(2)

Take me back to dear old Blighty, put me on the train
for London town,
Take me over there, drop me anywhere,
Birmingham, Leeds, or Manchester—well, I don't care!
I should love to see my best girl, cuddling up again we
soon shall be;
Whoa! Tiddley-iddley-igthy, hurry me home to Blighty—
Blighty is the place for me.

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Meeting Reports October 2015-January 2016

By Gavin East

For the October 2015 meeting we gathered at my place in Lincoln where first priority was to finalise more of the arrangements for the Society's fiftieth anniversary celebration, to be held at Aeroview in Ashburton early in December.

These days there is not usually much to mention about parts but we did note that the last of the small Columbia petal horns have been sold. We have always known this as the Trump horn, after the familiar name of the little Columbia BV with which original examples of this horn have been found in New Zealand. We still have a few Edison Fireside/Gem petal horns and a few of the slightly larger Columbia petal ones so in terms of horn stock these ones just sold were not "the last Trump" in every respect!

David Peterson had imported from Canada two copies, one for me, of Mark Caruana-Dingli's new book on the first five-inch Berliner gramophones made in Germany by Kammer and Reinhardt. We looked at the book with interest, academic perhaps in view of the rarity of these machines and records – though the four five-inch Berliner discs a few feet away in a drawer in my living room show what can turn up in New Zealand.

Wilf Boon showed us the progress he has made in building up a working machine from the case and motor of a Peter Pan folding cameraphone type portable. Roger Brown had replaced the missing pin in my HMV Monarch Senior horn so we were able to see the machine with the horn and elbow sitting tightly together.

I had selected a few 78's from the collection of the late Neil Johnson but didn't have time to play them all on the HMV 191. Two that we did hear were about as far removed from each other as possible in every way, recording dates included. From 1913 we heard the veteran baritone Sir Charles Santley (1834-1922), almost the earliest-born singer on records, in "To Anthea" on a twelve-inch Columbia with about an inch and a half of recording track. Then of all things it was a leap to the early 1950's with the Goons on Decca in "Whistle your cares away"! I explained that this record had a special significance for me since my brother Rod had bought this very copy new, I had "inherited" it, later given it to Neil and now found I had rescued it among the piles of 78's retrieved from his derelict property after his death. I used a soft tone needle in the 191's No. 4...

For November 2015 we enjoyed David Peterson's hospitality at his home in Upper Riccarton, Christchurch. Once again there were some things pertaining to the anniversary function to discuss. We were touched to receive a message from Hilda Norris, now living in a retirement facility in Rangiora, wishing us well for the celebration.

Robert Sleeman is a keen needle tin collector and these days he and Averyl travel frequently, to Australia and further afield, so a few needle tins are just the thing to bring back. We admired Robert's latest additions to his collection. I gave an update on Stephen Powell's restoration of my upright Marshall and Wendell Ampico reproducing piano, coming along very well in Wellington. Stephen has completed the rebuild of the piano action and on a recent visit I was able to hear the piano played manually. The sound is very rich and full (the pianist who played for me described the tone as "chocolate"!) so I am looking forward even more to the day when I hear those new hammers and strings being activated by the reproducing player action.

To end the meeting David played a couple of records on the Edison Opera and the Edison L-19 Disc Phonograph. It is remiss of me but at time of writing this report I could not put my hand on a note of what the records were. Suffice it to say that David had as always chosen lively Blue Amberols and diamond discs and we enjoyed them very much!

As has become a tradition, I hosted the January 2016 meeting at Lincoln. We could reflect on a very successful and enjoyable anniversary function the previous December. While many people played a part in the event I acknowledged David Peterson's work in liaising with Aeroview – and once again thanked Derek Cockburn for suggesting the venue when we began discussing ideas for the event.

I was pleased, not to mention relieved, to present completed accounts for the 2013/14 and 2014/15 financial years, compiled and reviewed by Trish Matunga on the basis of information supplied by Shirley McGuigan, David Peterson and myself.

We noted that more members are asking about paying their subscriptions etc. via PayPal. This isn't possible at the moment but we will keep it in mind.

Though the conversation ranged far and wide, somehow it wasn't an evening at which a lot of records were heard. However I did crank up the C-19 diamond disc

machine for a 1928 recording by someone new to me, Frances Sper, singing "More than anybody" on Edison disc 52339. This lady's style appealed so much that there was a request to hear the other side, "We love it". Yet another example of those fine electrical recordings from almost the end of the Edison company's long life, sometimes found in New Zealand but never seen at all in most parts of the world.



Reply of Appreciation

Many thanks to those readers of the magazine who were kind enough to contact and help me in my search for recordings of John Hoskins on TANZA. My small collection of records of John has now improved with the addition of 2, 13, 14 and 115.

Thank you again,
Wilf Boon



GOOD MORNING, MERRY SUNSHINE

Good morning, merry sunshine,
 How did you wake so soon?
 You've scared the little stars away,
 And shined away the moon.
 I saw you go to sleep, last night,
 Before I ceased my playing;
 How did you get 'way over here
 And where have you been staying?

I never go to sleep, dear child,
 I just go 'round to see
 My little children of the east,
 Who rise and watch for me.
 I waken all the birds and bees
 And flowers on my way,
 And last of all the little child,
 Who staid out late to play.

I love the merry sunshine,
 Thru the dewy morning shower,
 With its rosy smiles advancing,
 Like a beauty from her bower.
 It charms the soul in sadness,
 It sets the spirit free,
 Oh the sunshine is all gladness
 Oh the merry, merry sun for me.

LITTLE TOTS' RECORDS
 SONGS - GAMES - STORIES - FOR KIDDIES

Wilf Boon keeps adding to his fine collection of children's 78's. When buying a Little Tots album recently he was surprised when the dealer asked if he wanted the cards as well. Cards? When Wilf showed them at a meeting none of us had seen them before so not many of these cards can have survived – Ed.



A FROG HE WOULD A-WOOING GO

A Frog he would a-wooing go,
 Heigho! says Rowley,
 Whether his mother would let him or no.
 With a rowley, powley, gammon and spinach,
 Heigho! says Anthony Rowley.

So off he set with his opera hat,
 Heigho! says Rowley,
 And on the way he met with a Rat.
 With a rowley, powley, gammon and spinach,
 Heigho! says Anthony Rowley.

"Now pray, Mr. Rat, won't you come with me,"
 Heigho! says Rowley,
 "Kind Mrs. Mousey for to see?"
 With a rowley, powley, gammon and spinach,
 Heigho! says Anthony Rowley.

"Pray, Mrs. Mouse, will you give us some beer?"
 Heigho! says Rowley,
 "For Froggy and I are fond of good cheer."
 With a rowley, powley, gammon and spinach,
 Heigho! says Anthony Rowley.

But while they were all a merry-making,
 Heigho! says Rowley,
 A cat and her kittens came tumbling in.
 With a rowley, powley, gammon and spinach,
 Heigho! says Anthony Rowley.

This put Mr. Frog in a terrible fright,
 Heigho! says Rowley,
 He put on his hat, and he wished them good-
 night.
 With a rowley, powley, gammon and spinach,
 Heigho! says Anthony Rowley.

So there was an end of one, two, and three,
 Heigho! says Rowley,
 The rat, the mouse, and little froggee!
 With a rowley, powley, gammon and spinach,
 Heigho! says Anthony Rowley.

LITTLE TOTS' RECORDS
 SONGS-GAMES-STORIES--FOR KIDDIES



On Wednesday 21 October 1964 the Christchurch Star newspaper published a half page feature on Pam Rogers and her collection under the heading “They played the hits of Grandma’s days”. The feature probably helped kindle the spark of gramophone collecting in several readers. I was just becoming interested and it certainly “grabbed” me though the captions under the photos of Pam’s Edison Opera and HMV Lumiere were misplaced and I couldn’t figure out where the “pleated paper diaphragm” could possibly be on the Opera! Within a year Pam would be the first Secretary of our society and her warmth and friendly personality were hugely important in making members feel welcome. Pam died in 2007 but lives on in the fond memories of those of us who knew her. Her treasured Columbia AJ, pictured as first restored, is in good hands in a local collection – Ed.

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, is published quarterly. 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+8337-7134) E-mail: nelsent@picknol.com.au

The Antique Phonograph Society:

The California Antique Phonography changed its name at the beginning of 2012. We are now **The Antique Phonograph Society**. Our mailing address remains P.O. Box 169 Victorville, CA 92393 USA. However, our website changed a few years ago to: www.antiquephono.org

Rates for members outside North America are \$40 USD (check) or \$42 USD (through the website/paypal)

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 e-mail clpgsmembership@blueyonder.co.uk. For more information visit the CLPGS Web page at www.clpgs.org.uk

Wanted to buy (or exchange for what you need):

One HMV Model 1 or 1a tapering tone arm with gooseneck. See pages 87-88, Phonoservice book of HMV gramophones. Bruce Leask, 20 Hind Place, Palmerston North 4410, New Zealand. Phone (06) 3550636.

Editor's note: In "His master's gramophone" by Oakley and Proudfoot these two ten-inch turntable "hornless" models are shown as illustrations 5.7 and 5.8 on pages 159 and 160.

Wanted to Buy:

Dancing Rastus or similar figures to fit on old gramophone records.

Please email: vrbrown@amuri.net

or phone 064 3 312 4477 (NZ)

Wanted to Buy or Exchange:

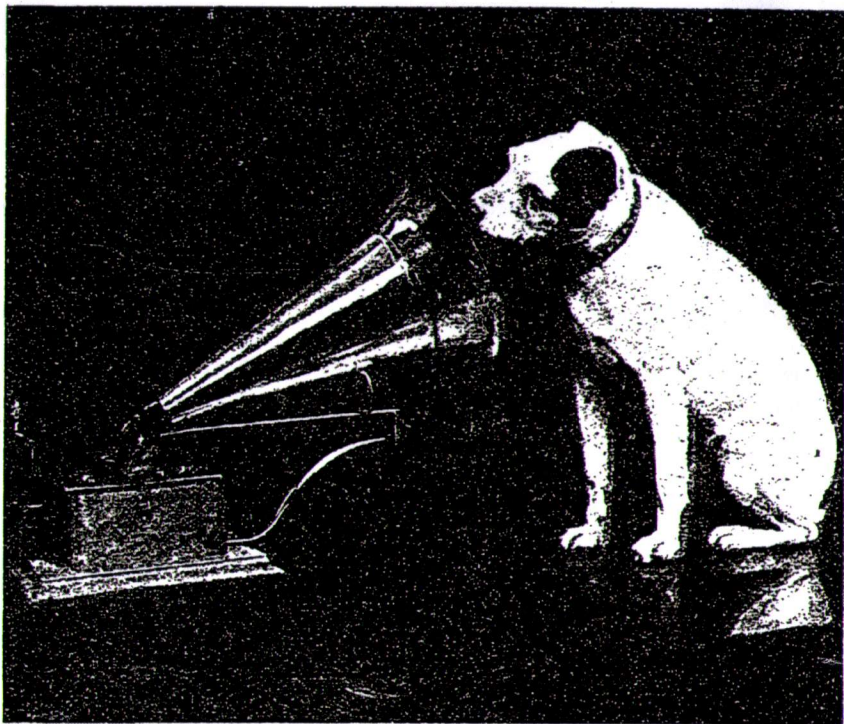
HMV No.4 soundbox, gold finish and early style with "His Master's Voice" printed on front. Record dusters with New Zealand shop names.

Gavin East, 4A Lyttelton Steet, Lincoln 7608, New Zealand,

email: Gavin.East@lincoln.ac.nz

Wanted to Buy:

TANZA 78's featuring vocals by John Hoskins. Please contact Wilf Boon via the Society's email address, nzphonosociety@hotmail.com or phone (03) 332 2897



His Master's Voice.

The above picture represents a faithful dog listening to the sound of his departed master's voice through the gramophone. This machine is the latest and best loud speaking 'phone. Will fill a hall of 500 people. 5000 records to select from. Records unbreakable; fresh catalogues issued monthly. Full particulars on application to Herbert Gentles and Co., New Zealand representatives London Gramophone Company, Victoria-street, Auckland.

Searching the National Library of New Zealand's Papers past website for the earliest mention of "gramophone" in a New Zealand newspaper, I was surprised to find what could be Nipper's first appearance in this country. The picture above is from the "New Zealand Observer" and was published in Auckland on Saturday 15 December 1900. This was several years before the Gramophone Company began using the trademark picture on its machines or records -- Ed.