

The Phonographic Record

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

Volume 52 issue 3, June/August 2017
and Volume 53 issue 1 and 2, October 2017/April 2018



The Bristol Piano Company issued at least three different record dusters of which this version is probably the latest and scarcest. Looking for information on the company I found this very interesting page on a website about Dunedin buildings:

<https://builtindunedin.com/tag/bristol-piano-company/>

Founded in 1883 as the Dresden Pianoforte Manufacturing & Agency Co., it became the Bristol Piano Company in 1915 and went into liquidation in 1938. One of its founders, David Theomin, built "Olveston", the wonderful house left with its contents to the City of Dunedin

THE PHONOGRAPHIC RECORD

Volume 52 issue 3, June/August 2017 and
Volume 53 issue 1 and 2, October 2017/April 2018.

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NEW ZEALAND

For your information

To everybody who has been wondering if there would be another issue of "The phonographic record", my apologies with the hope that you enjoy reading it. With the help of several local members I have at last found enough material to assemble an issue.

Robert Sleeman has been sorting through the paper items he bought with part of the collection of the late Wally Golledge of Nelson. The collection includes many photos of Wally and other New Zealand collectors of fifty and more years ago. I think the Golledge collection photos are worth reproducing, some in this issue, and I hope you agree.

As always I am very grateful to Bethany at Lincoln Digital Print for converting my emails and attachments into a magazine.

Gavin East
Editor



Fred Spencer was one of the first phonograph collectors in Wellington. This photo from Wally Gollidge's collection was probably taken ca. 1963. I think someone told me that

Mr Spencer was a retired plumber who besides phonographs was partial to vintage Rolls-Royces and antique harps. If anyone reading this can supply more information, please do.



This photo from the Gollidge collection stirs some happy but poignant memories. Pam Rogers, our first Secretary and one of the founders of the Society, is seen admiring part of the display at the 1967 phonograph and gramophone collectors' convention in Christchurch.

From memory it was held on Queen's Birthday Weekend so I would have been a few months short of fourteen. I would never have thought that I would be printing this photo more than half a century later as one of only a few still alive who attended that very successful event

The Dulcetto

By Wilf Boon

I was reading through some earlier copies of our magazine "The Phonographic Record" and found a very interesting story written in the 1999 issue no. 38 by Walter Norris on the Dulcetto portable gramophone. I've included this nice story for those of you who don't have a copy.

"When I was a small boy my father bought for me my first gramophone. As in those days we had no radio I thought I was made. It came complete with a book of records which clipped in the lid, as well as a box full of records. Every Tuesday there was a sheep sale in Rangiora (North Canterbury, New Zealand) and at the end they would have a sale of furniture and chattels etc. It was at this sale my father bid for and was able to purchase the gramophone. I do not remember how much he paid for it. The Dulcetto was made of oak, used a common Swiss motor, turntable, brake and tone-arm and a Swiss reproducer. I don't know but I think the case etc. was all made in N.Z. and the rest imported. The performance was not that good due to the fact that this machine had no horn, only a sound outlet. This remained my only machine till years later when I obtained a 109 H.M.V. table model. This was a superior machine in every way."

I was fortunate enough to find a similar machine here at Portobello Antiques in Christchurch recently. It appeared to be in quite good original condition and with a bit of T.L.C. it looks lovely and plays beautifully. There is the possibility that Walter's original machine could be amongst the collection that David Peterson acquired from Walter's estate but there is still so much in storage to be uncovered that the answer to that question could take some time.

Editor's comments:

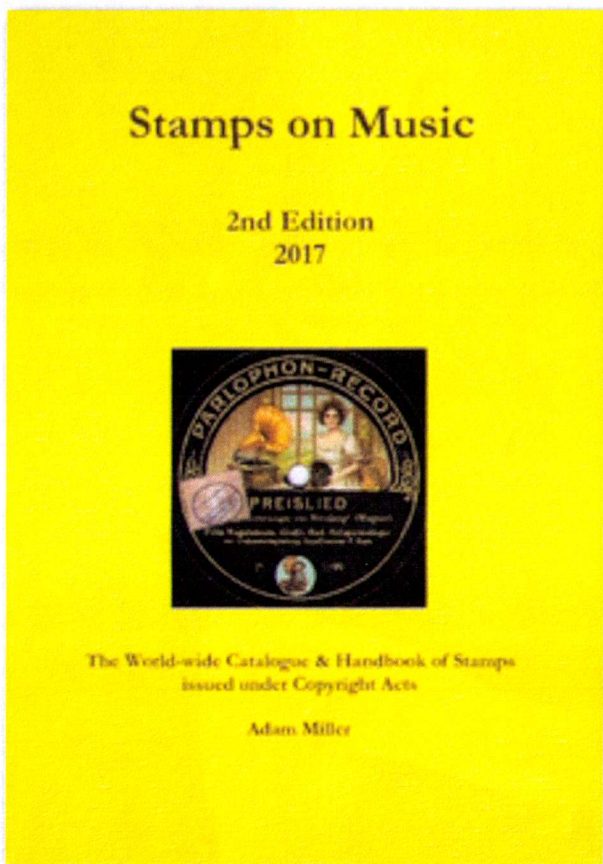
Those of us who attended a recent meeting at Wilf's home admired the lovely job he has done cleaning and polishing the Dulcetto portable. David Peterson's spares provided the correct winding handle. Despite Walter's view that the woodwork was made in New Zealand, I think the whole machine would have been imported from England. From memory the same machine turns up badged as a Melodia. It is a clever design with its tone-arm on a hinged board to enable the machine to be very "thin" when closed for carrying.

Walter Norris was born in 1927 so was probably given the Dulcetto (made about the same time) in the early 1930's.



In the top photo we see Wilf Boon's Dulcetto portable looking very handsome following Wilf's restoration. The lower picture is of the modern "Indian" machine Wilf bought recently and which we examined at a recent meeting.

New Publication: Stamps on Music 2nd Edition



Stamps on Music - The Worldwide Catalogue and Handbook of Stamps
issued under Copyright Acts.

By member Adam Miller, this 2nd Edition adds over 70 pages of new issues and
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- DFEM.6526 (Mono) "Winifred Atwell" No. 2
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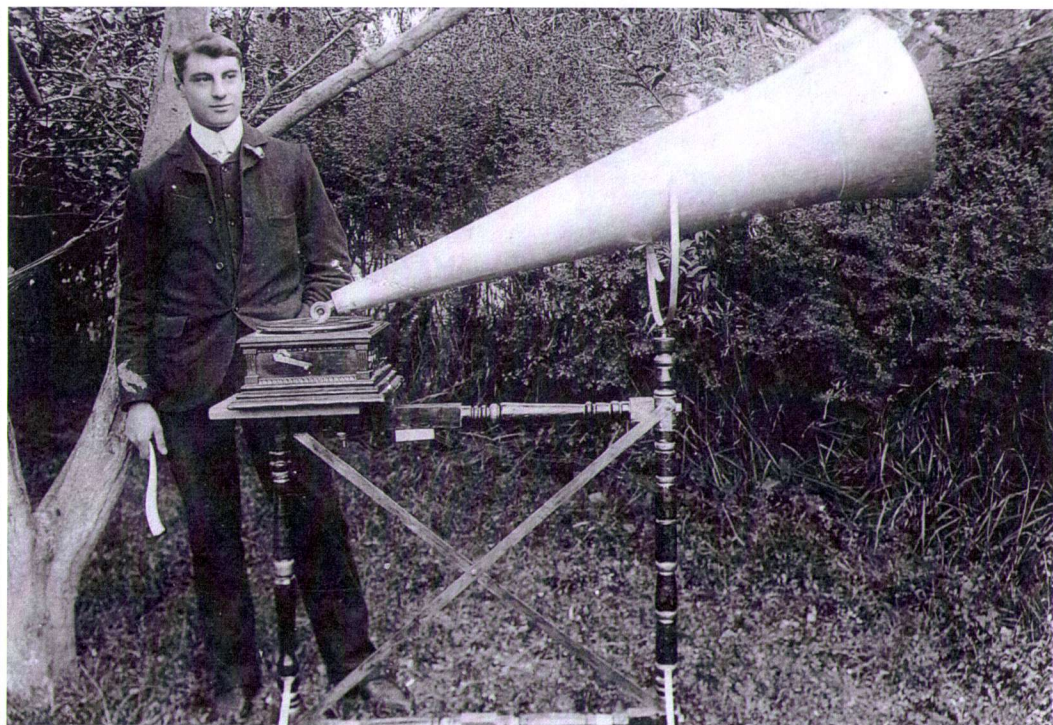


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Head Office : Box 296, Wellington.

More personal memories! Finding this brochure recently reminded me of the joy Winifred Atwell brought to Australia and New Zealand with her concert tours and many records. Please check out the Wikipedia article and the film clips on Youtube which convey something of what a multi-talented, warm, friendly, generous and much-loved personality she was. Her famous recording of "Black and white rag" certainly sparked my lifelong love of ragtime music. I remember it as a Decca 78 in the family Pye radiogram. I was surprised to see that none of her records listed in this 1960 leaflet were 78's though perhaps one could still find them in new record shops at this time



The Society could not have had a better first Patron than Claude Woledge who had worked in the phonograph trade in Christchurch in the first decade of the twentieth century, later managed Edison Hall in Tuam Street and in the 1960's, when "discovered" by the first generation of collectors, was a mine of information which he was delighted to share. These photos from Wally Golledge's collection were taken about sixty years apart.

We see Mr Woledge (as we always addressed him) aged about twenty, ca. 1905, with one of his "specials" and at the age of eighty in 1965 in his home in Falcon Street, New Brighton.



Edison Needle Type Portable

by David Peterson

Late last year I was pleased to have the opportunity to add an Edison Needle Type portable to my collection. It wasn't the easiest of purchases given that I am in New Zealand and the machine was in Australia; however I was keen to buy it as I have never seen one in the 25 years that I have been collecting.

In due course it arrived courtesy of a fellow collector who was visiting the Melbourne area and able to bring it across to New Zealand for me. I am very impressed with both the appearance and sturdy build quality of the machine, and the fabulous sound it produces.

Edison needle cut records were only made for a short time. Not long before the Edison Laboratories closed up the phonograph division in 1929, it was decided that lateral cut records (commonly known as 78's) should be introduced to try to regain business being lost to Victor, Columbia and many other recording companies now producing records for the buying public. A range of gramophones were to be released to compliment the record sales. Diamond Disc sales were continuing to fall out of favour due to their size and the fact that they could only be played on a diamond disc phonograph. The public preferred to purchase a gramophone over the diamond disc phonograph because it could play records produced by numerous companies and not just Edison records.

There were three different models released by Edison to play the lateral cut records. My understanding is that this is the first one and was made for the Edison Company by Prime Manufacturing Co. so that they could get something on to the market at the beginning of 1929 while the P-1 and P-2 models were being developed. From information I have read about them, the feeling is that this model actually produced a better sound due to the higher quality all brass sound box that was used. It certainly does work well!

Because the Edison needle cut records and portable gramophones were only on the market for a year or so before the company closed, both the records and the machines are now hard to find.

Edison lateral cut adaptors that were manufactured to fit the diamond disc phonograph have also been found with this sound box fitted but I have never seen one.

Editor's comment:

Beyond a sighting in a Christchurch secondhand shop in the 1960's, no Edison Needle Type Portable has to my knowledge been seen here before. David's machine must be the "de luxe" model of the three. It is solidly made, handsomely detailed and plays very well.



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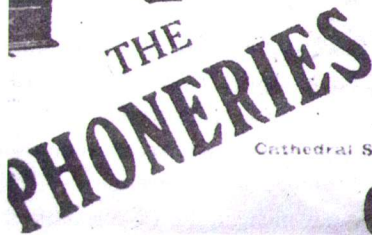
Views of David Peterson's Edison
Needle Type Portable showing its fine
detail.





PORTION OF DUNEDIN PHONO. DEPT.—RETAIL.

Beyond the fact that this shows part of a large shop in the New Zealand city of Dunedin, I can't say much about it except that I'd happily own the signs advertising Caruso and the great pianist Backhaus any day! From the Edison Firesides and the HMV "hornless" table models, I'm guessing the photo could have been taken around 1912



New Zealand

Meeting Reports June 2017 to May 2018

By Gavin East

For the June 2017 meeting Kathleen Campbell welcomed us to her comfortable home in Kaiapoi, just north of Christchurch. These days we don't usually have much if anything to discuss about parts but we did note that a recent order for a quantity of the "Edison" and "Thomas A. Edison" transfers had finally reduced stock of the latter to almost nil. None of us could remember when we had these transfers made but it must have been several decades ago. The hundreds we have sold are now no doubt gracing machines all over the world.

Peter Harris must be our champion globe trotter and we were very entertained by his account of a recent trip through Russia, Mongolia and China. Peter enjoyed the whole experience and we enjoyed hearing about it.

Bell's auction rooms at Kaiapoi have been processing the huge collection, including hundreds of mostly run of the mill clocks, of the late Philip Wright of Ferrymead, Christchurch. One of Bell's weekly auctions not long before the meeting included most of Philip's few phonographs and gramophones, the best of which was an HMV Lumiere table model, not perfect but complete and playing well. The Lumiere sold for about \$1,000.00 including buyer's premium.

After the close of business Kathleen showed us part of her impressive collection of magic lanterns, including a rare biunial or double decker showman's lantern, and treated us to some Victorian sets of slides for which she provided the narrative while her son Garth took care of the slide changing.

Bob and Nu Wright kindly hosted the July 2017 meeting. This being the middle of our winter, the turnout was on the low side but as always there was plenty to discuss. Robert Sleeman was not long back from his latest Australian trip on which he had visited Queensland member Andrew Bariska. Robert showed us an interesting little machine he had brought back. This is a Vanophone, one of several small, lidless, metal-cased disc machines which found a market niche in the USA around the time of the First World War.

Some very interesting machines had recently been, or were still, for sale from various vendors on the Trade Me internet auction site. A Woledge portable cylinder machine is a rare bird indeed and the one on Trade Me looked correct and original. It is now in a North Island collection. Two incomplete HMV Monarchs had also recently surfaced on Trade Me but the most impressive machine on the site at the time of the meeting was an Edison B-375 or Louis XV Disc Phonograph. None of us could recall hearing of an example of this model in New Zealand before. The successful

bidder was an Australian collector who wanted the machine enough to take on the added cost of freight across the Tasman Sea.

After the meeting Bob Wright showed us a DVD conversion of a film made ca. 1979 on the history of Newmans Coachlines, famous in the upper part of the South Island. Christchurch member John Hastilow owns and rallies a huge 1912 Cadillac touring car which was once part of the Newmans fleet of service cars.

For the August 2017 meeting we enjoyed Wilf Boon's hospitality. By then I had become badly behind schedule with the magazine so we discussed the possibility of changing its frequency to twice a year. No decision was made but we did agree to waive the subscription charge for 2017/2018 since we could hardly expect members to pay for nothing in return.

Steve James showed us the interesting dossier he is compiling of copies of photos, sheet music, early magazine articles etc. mostly relating to music hall artists. Wilf Boon played us a TANZA 78 with vocal by Bob Hoskins, the brother of Wilf's late wife Pam. I handed round a few small items recently acquired; two Christchurch record dusters, some Edwardian postcards of music hall artists and a 1928 Zonophone record catalogue.

The 2017 Annual General Meeting and monthly meeting were held at my home in Lincoln. I think we had the minimum for a quorum under the rules but only just! The AGM was over and done with very quickly as there was no need for any change of officers. Joffre Marshall and Shirley McGuigan had agreed to continue as Patron and Secretary. David Peterson was re-elected President with Robert Sleeman as Vice President and me as Treasurer. The Committee comprised Wilf Boon, Roger Brown, Peter Harris and Bob Wright.

In the monthly meeting Bob Wright offered to distribute a run of the "Gramophone" magazine from the 1920's and 30's and showed us an attractive recent book, "The art of sound".

For October 2017 we met at Robert Sleeman and Averyl Lorene's home up on the hill overlooking McCormacks Bay, Christchurch City and the North Canterbury coast. David Peterson spoke about a very satisfying outcome to a parts enquiry. Howard Hope had emailed from England to ask if we had any five-inch slip-on mandrels for cylinder machines. David was able to supply Howard with two unfinished Columbia AB mandrels from Walter Norris' collection of parts. Howard was able to adapt these to fit a rare Edison Bell model.

Wilf Boon and Beth Lomas had recently visited Perth in Western Australia where Wilf made contact with Rodney House whom we hope will come to Christchurch again some time.

Robert Sleeman had brought two handsome horn gramophones into the room for the meeting and explained that they were his first and latest finds of that type of machine. The first was a Gramophone Co. Monarch Senior and the latest a brass horned English Columbia. I had brought a sample from a collection of ten-inch single-sided Victor Monarch 78's I had just acquired, thanks to another collector doing a spot of downsizing, so Robert played it ("The whistling Bowery boy" by S.H. Dudley) on the Monarch Senior.

Steve James showed us three discs very rare in these parts; two seven-inch American Records pressed in blue shellac and a ten-inch Leeds & Catlin disc with a gold label.

As readers of these reports will have noticed, the Christchurch area meetings depend on the hospitality of several members who are able to host them - and much appreciated it is. In November 2017 we were back at Bob and Nu Wright's home. Before we opened the meeting we had a conversation with two visitors, Letitia King and her teenage son Harry. They had come across an HMV 101 portable among some family items and Harry was interested in getting it working. David Peterson offered to show Harry how to dismantle the motor and, depending on what needed doing, repair it.

Bob Wright tabled his spare issues of the "Gramophone" magazine which were gratefully accepted by various members. The issues from the 1920's with nice machine advertisements were the most popular. I too had some magazines to give away in the shape of a carton of "Hillandale news" and related items given to the Society by Walter Norris' family.

On 11 November Roger Brown and I had helped Tony Airs at the Hororata Highland Games. No, not to win the caber tossing contest! Tony has become very involved with the Glentunnel Museum since moving to that part of Canterbury and was representing the Museum in the area set aside to promote the historical attractions of the Hororata area. Tony's Edison Triumph A with Diamond B reproducer and original green cygnet horn played Blue Amberols throughout the day with many visitors commenting on the quality of sound and carrying power. Roger Brown had brought the Society's Woledge portable which also attracted interest - as did the two venerable motor cars parked near the museum display; Tony's 1911 FN and Richard Foster's 1908 Humber.

To round off a varied and entertaining meeting Bob played us some Edison Diamond Discs, including one by the tenor Giuseppe Anselmi, and Nu gave us a Vietnamese song to the accompaniment of scenes on a DVD.

For January 2018 we returned to my home in Lincoln. I mentioned having replied to

a collector in England who had emailed the Society after buying an Edison Triumph A and being told that its cygnet horn had been made in New Zealand. I gave the owner something of the history of our parts operation and the work of the late Ken Jane. As an illustration of how one thing leads to another, I asked the gentleman in England if the two/four minute change control on his Triumph A worked well (having known several examples on which it didn't). It turned out that there was a problem and that he wanted to run the machine as four-minute only so I was able to put him in touch with a local member who could advise on modifying the change mechanism.

Bob and Nu Wright showed us the small Symphonion disc musical box and very tidy Edison Amberola 30 they had bought from the estate of well-known Wellington collector Max Borra.

Wilf Boon told us about the great response he had had to the phonograph display he put on for the senior citizens' group to which he belongs.

For the February 2018 meeting we made what has become our usual visit to Oxford, inland from Christchurch. It is always a pleasure to look around the Oxford Museum and admire the way in which the Society's collection adds so much to the displays before we head further up the road to Roger and Voila Brown's home. It was great to see Laurence Varlet at the meeting. She is based in New Caledonia these days but was visiting family in Christchurch.

We spent some time discussing how to handle the constant flow of emails to the Society from non-members wanting help with gramophone repairs. We have to face the fact that we cannot give everyone the answer we would like but agreed that it is important to respond to each enquiry as best we can.

Wilf Boon had celebrated his ninetieth birthday earlier in the month so we thought we would give him a nice surprise. Voila Brown baked a chocolate cake and iced it with a neat picture of a horn gramophone. As it turned out, Wilf was recovering from a "bug" and did not feel well enough to come to the meeting but he was in our thoughts as we did justice to the cake!

Lyndsey and Bill Drummond invited us to their home for the March 2018 meeting. The business covered was pretty much routine. David Peterson was able to report on an enquiry email from the Wellington owner of an Edison C-19 Disc Phonograph. Enquiries like this one, seeking information about machines in good working order, are easy to deal with!

After our first visit to Peter Harris' home in Linwood, Christchurch, we had been looking forward to the next time Peter could face the thought of us descending on him. That came when he asked us over for the April 2018 meeting. Once again it was a delight to sit in Peter's comfortable living room surrounded by items from his extremely diverse collection. When supper time came round, many of us accepted

Peter's offer to make milkshakes!

I will bring this roundup of meeting reports to a close with our visit to Wilf Boon for the May 2018 gathering. I could report on another "ideal" enquiry email, i.e. one seeking information rather than the address of a repairer. This time it was a message from the owner of an HMV portable. The photos were vital as with the help of Oakley and Proudfoot's book "His master's gramophone" I was able to tell the enquirer that his Model 88Z with bronze finish tonearm and soundbox could be dated to ca. 1946 when chromium was in short supply in Britain. I had not realised until reading about the Model 88 that it was the last spring motored acoustic gramophone catalogued by EMI in Britain. One could be displayed next to a Trademark machine to show the beginning and end of the HMV "family".

Steve James showed us the Decca portable he had bought for a very reasonable price on Trade Me. It was rather startling to see it equipped with a Cheney soundbox, the first time I have ever seen one of these distinctive boxes on anything but a Cheney. A more appropriate soundbox for Steve's Decca should not be too much of a challenge.

New Zealand may be in many ways on the edge of the world but that does not mean we are free of the "reproduction" gramophones for which "Indian" is one of the more polite names. In some ways the worst thing about many of these is the spurious HMV transfer. One of these machines had surfaced locally and Wilf Boon had bought it for its decorative value and as a study piece. We agreed that, as they go, it was a neat and quite well made example.



The G&T or Gramophone Co. Monarch Junior in this postcard would not have been able to record bawling babies even if there had been something on the end of its tonearm! Thanks to Robert Sleeman for the image



CHALIAPINE, THE WORLD-FAMOUS BASS
WITH HIS "His Master's Voice"
MODEL 163

From the late 1920's into the early 30's HMV issued a large number of different covers showing recording artists with (supposedly) their machines. If I had never seen an HMV 163 I wonder what idea I might have of its size by comparing the photos showing it with the towering bass Chaliapine and the tiny violinist Elman



MISCHA ELMAN, THE WORLD-FAMOUS VIOLINIST
WITH HIS **"His Master's Voice"**
MODEL 163

Advertisements

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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):

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or phone 064 3 312 4477 (NZ)

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

email: gavexcat88@gmail.com

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

Wanted to Buy:

TANZA records Z90: Pixie Williams singing “Maoriland” and “Sailing Along on a Moonbeam”, with the Allan Shand Orchestra. Would be interested in other TANZA records, please send me numbers.

Contact Francis Young at hjyoung@xtra.co.nz or phone 07 549 2767.

Wanted:

Main Spring for HMV 103 new or in good condition,

Ph 06-8700440, email j.crook@clear.net.nz. Jim Crook



A twelve-inch G&T of the "Hallelujah Chorus" might not normally interest me but it struck me that recording a sixty voice choir by the acoustic process must have been quite a challenge in 1907. It also seems unusual to me to see anywhere other than London given as the recording location on an English G&T.

This was at least eighteen years before electrical recording allowed HMV to record the great English choral festivals "live" so I assume the G&T company must have set up a temporary recording studio in Leeds