

The Phonographic Record

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

A society formed for the preservation of recorded sound

Volume 54 issue 1, January/June 2019



When David Peterson was looking through the 78's in an antique shop in Leura in New South Wales late last year, the sight of a red G&T label naturally made things rather interesting. However, as we see by the timing marks etc., this is no normal commercial G&T but a special pressing (double sided) for Oskar Messter's Biophon synchronised sound/film system. I doubt if many complete films plus records of this system survive but here is one, of the great Viennese operetta comedian Alexander Girardi (1850-1918):

<https://www.youtube.com/watch?v=cSJ90Flr-t4>

THE PHONOGRAPHIC RECORD

Volume 54 issue 1, January/June 2019

Joint editors 1965-1972: Pam Rogers and Walter Norris

Editor 1972-2012: Walter Norris

Magazine team 2012- :

Honorary Editor in Chief 2012-2014: Walter Norris

Editor 2012- : Gavin East,

gavexcat88@gmail.com

Photographer 2012- : David Peterson

Email: nzphonosociety@hotmail.com

Secretary: Mrs S McGuigan

P.O. Box 19839

Woolston

Christchurch 8241

NEW ZEALAND

For your information

Contrary to all indications, "The Phonographic Record" has not died, just been in hibernation. The hiatus has been due in part to the dearth of contributions and my reluctance to burden you with an issue entirely of my writing. I am very grateful to Adam Miller, Robert Sleeman and "Anon" for providing articles and as always to Bethany for assembling the whole thing.

From now on I aim at producing two issues a year, numbered as an annual volume issues one and two. This issue, volume 54 number one, continues on from the previous issue which was volume 52 issue three and volume 53 issues one and two. There is no volume 53 issue three.

Gavin East
Editor



Phonographic Post

SPECIAL ANNOUNCEMENT

Annual Subscriptions No Longer Required

At the 2018 Annual General Meeting we agreed to cancel the annual subscription charge.

All current members will continue with free membership.



New members will pay a one-off NZ\$25.00 joining fee. We will review the subscription waiver and the joining fee at each AGM.

Selling Harmony Records in 1912

By Adam Miller

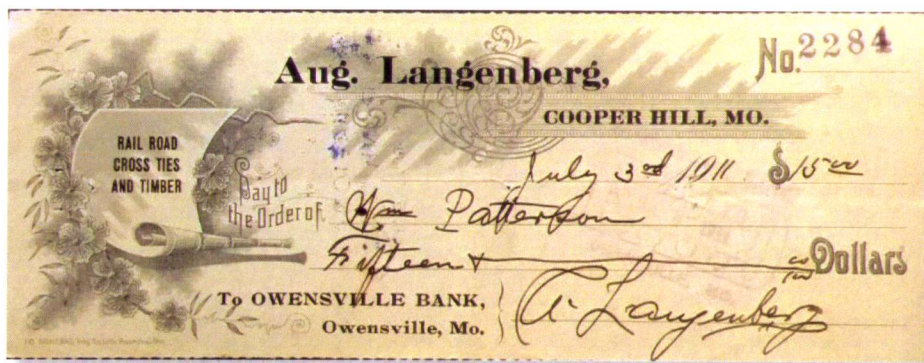
From 1907 to around 1916, several Chicago-based record labels hit upon the scheme of locking in their customers to their records by delivering players with over-size spindles, and then supplying matching records, all 10". All were under the aegis of the Great Northern Manufacturing Co, and the records were pressed for them initially by the Hawthorne & Sheble Manufacturing Co of Philadelphia, and after their 1909 bankruptcy by Columbia. Standard had ½" holes, Harmony ¾", United 1½" and Aretino employed a 3" hole, leaving barely enough room to show the track and artist information in the remaining ring! All are scarce in New Zealand as the machines weren't sold here.

The machines were sold at a significant discount to normal retail, and in some cases, as the associated letter of 6th March 1912 shows, could be given away free.



This 1912 Harmony Record (Columbia mx 19882) show the oversize spindle hole. It also shows the scarce copyright stamp for 4c, meaning both sides attracted the standard 2c per track royalty applicable in the US. The obverse bears the same stamp. Unlike Commonwealth nations where the royalties were absorbed into the retail price, this shows that the 4c was additional to the retail price.

August Langenberg, of Cooper Hill, Missouri, was a merchant as evidenced by the 1911 cheque showing "Rail Road Cross ties and Timber". Perhaps they also had a sideline in household timber goods, including phonographs. Owners of standard spindle players soon devised inserts to allow larger spindle-holed records to be played, and likewise, owners of players with oversize spindles would drill out the centre to allow them to fit.



HARMONY TALKING MACHINE CO.

Makers of

Harmony Talking Machines and Harmony Records

GENERAL OFFICES:
618-620 SOUTH DEARBORN STREET
PHONE HARRISON 4360

Cable Address: "HARMO"
A 1 and A B C Code

CHICAGO,

8, 8, 12

August Langenberg,
Cooper Hill, Mo.

Dear Sir:-

You do not pay one cent for our talking machine - it is FREE to you - and you give it away - FREE to your customers.

We can afford to do this because we get back the cost of the machine later, from the profits we make on the records.

Whenever you give away one of our machines - that makes another HARMONY RECORD CUSTOMER.

No record but the HARMONY will play on this machine - so of course the instrument is of no use unless the person receiving it has records to play on it.

We sell close to one hundred records for every machine we give away - so it's plain that we'd be satisfied - in fact - anxious to give away a hundred or more to your trade - as we should average a sale of about ten thousand records in your locality - and naturally the profit on that many records more than pays us for our loss on the free machines.

We are now putting out our latest 1912 model - it is absolutely the "last word" in the way of a talking machine. This instrument is really wonderful - there is no comparison between this 1912 model and those of a few years ago.

The reproduction of the human voice in song or recitation is so perfect now, that it seems almost incredible! Orchestra music - Band pieces, etc. are rendered with this new model so perfectly that it is impossible to detect the slightest bit of difference between the machines reproduction and the original.

Of course much of the credit for this perfect rendition is due to our new and wonderful process of record manufacture, which are now conceded by musical critics - THE BEST RECORDS MADE.

We want you to let us submit a sample machine - at our own expense of course - we won't even ask you to pay express charges - let us send you a sample and a few of our best records. Then tell us how many machines you will give away - send the enclosed card. Understand this does not obligate you in any way - it merely informs us that you will give these machines away if they are FREE as we say.

Very truly yours,
HARMONY TALKING MACHINE CO.

Meeting Reports June 2018 to March 2019

by Gavin East

For the June 2018 meeting we enjoyed Kathleen Campbell's hospitality in Kaiapoi. David Peterson had helped repair the soundbox on a "head scratcher" of a gramophone belonging to someone living not far from him. The machine was no crapophone but neither was it "kosher". The conclusion we came to was that it had an original Continental horn, tonearm and bracket mounted on a case originally made for an internal horn machine.

In correspondence we shared our sympathy with the North Island member about to move house and faced with shifting thousands of records.

I had visited a Mr Howard Ross in Christchurch following his offer to give the Society some gramophone parts and records. It was an interesting visit as Mr Ross turned out to be a great enthusiast of things American. In his garage was a handsome 1950's lefthand drive pickup and I was a bit startled on entering the living room to see on the floor what appeared to be a curled-up, sleeping bear! The items Mr Ross gave the Society were four incomplete HMV 101 portables, an early ten-inch brown Nicole record and five black and silver Columbia discs, all the records being in poor condition. At the meeting the records were distributed among interested members and we agreed that David Peterson could make best use of the portables.

Roger Brown spoke about the recent Festival of Light at Oxford which brought many visitors to the Oxford Museum. The Society's machines helped make the event a great success.

We closed the evening with supper and a most interesting look at some of Kathleen's stereoscopes and cards.

Bob and Nu Wright hosted the July 2018 meeting to which David Peterson reported that he should be able to use the portables mentioned above to make one good 101 for Kathleen Campbell.

Roger Brown told us that the Society's collection is now in storage during building alteration and extension work at the Oxford Museum.

With the AGM not far off we had a useful discussion about ways to make the Society better. Ideas included making meetings even less formal, having more visits and reducing the subscription. We didn't make firm decisions on any of these but agreed to put some motions to the AGM.

Bob played two lively Blue Amberols, a fox trot by Harry Raderman's Orchestra and "Queen of the Earth" by Peter Dawson, on his Edison Amberola 30, followed by the "Marseillaise" by the excellent French tenor Georges Thill on Bob's HMV 157. For my money there was no finer tenor than Thill in the 1930's.

Wilf Boon showed us his latest find, an Edison Standard Model B in good condition apart from needing some reproducer repair.

Bob and Nu were kind enough to have us back for the August 2018 meeting. Roger Brown told us something of the progress with the building work at the Oxford Museum. We agreed with Roger's suggestion that the Society's HMV 163 Reentrant be placed in the Museum's new entrance.

A recent enquiry to the Society had come from someone whose name was well remembered, former Christchurch Mayor Sir Bob Parker. Sir Bob's mother was moving to rest home care and he wanted advice on disposing of her two machines. Mrs Parker had been a member of the Society in the 1970's but I didn't recall her and she may not have come to meetings.

David Peterson had found time during a recent family trip to Auckland to call in at the shops in Manukau Road where he had found some nice needle tins. By coincidence I had found an interesting and possibly very early tin which will be featured in the next issue.

To round off the evening Bob fired up his 8 mm projector for a Castle Films silent film about Egypt, made in the 1930's going by glimpses of cars and ladies' fashions.

The 53rd Annual General Meeting was held at my home in Lincoln on 24 September 2018. David Peterson was unable to be present but had forwarded his President's report which we appreciated and which I read out. I apologised for not having the accounts ready. As David's two year term as President had ended, we needed to swap a hat or two around with the result that following this meeting the lineup was:

Patron:	Joffre Marshall
Secretary:	Shirley McGuigan
President:	Gavin East
Vice-President:	Robert Sleeman
Treasurer:	Gavin East
Committee:	Wilf Boon, Roger Brown, Peter Harris and Bob Wright plus David Peterson as immediate past President

In general business we agreed to abolish the annual subscription and replace it with a one-off \$25.00 joining fee. We will review both changes at each AGM.

Moving on to the monthly meeting for September, Robert Sleeman reported on following up the enquiry from Sir Bob Parker. Robert had bought from Sir Bob's mother an Edison Amberola 50 with a few cylinders plus a Rexoport portable and some 78's which were distributed at the meeting. I played a roll or two on the Ampico and the Happiness Boys on Edison diamond disc singing "Henry's made a lady out of Lizzie" about the launch of the Ford Model A in 1928.

For October 2018 we had no formal meeting but instead a visit to David and Louise Peterson's home at Ohoka where David showed us the fruits of his very considerable labours organising and displaying his collection in its special building. David has been working out the best way to guide a group of visitors through the collection and we were willing guinea pigs!

In November 2018 Peter Harris invited us to his home in Christchurch

where once again we enjoyed meeting in his comfortable living room surrounded by rare radios and many other interesting items. Peter told us about his recent long trip to Africa. David, Robert and I were not long back from an all too short holiday in Sydney (more about this in a separate article). As at our previous meeting at Peter's, he offered to make milkshakes and the offer was accepted gratefully!

The next meeting was in January 2019, once again at my hideout in Lincoln. We agreed that the pre-Christmas buffet dinner at the Garden Restaurant had been a success even though the seating had been a bit tight (at least it was only the seating...). It had been lovely to have Shirley and Richard McGuigan there with their teenage granddaughter Katie who, unlike some in her age bracket, is very happy to make conversation with "oldies" like most of us!

The January meeting was otherwise routine and ended with some music which I think we all enjoyed - Fred Van Eps (banjo) followed by Duke Yellman and his Orchestra on diamond disc, then a fox trot and a waltz on the Ampico.

Easy Way To Remove Surplus Eye Brow And Ear Hair.

by Anon

I found out recently how to remove surplus eye brow and that annoying ear hair, It's easy..buy an old juke box that needs some TLC, after checking the amplifier lift the very large access front top cover and look at the large range of micro switches, small motors and switchgear buttons, hold top cover open with a stick to prevent injuries later.

Spray enormous quantities of Contact Cleaner from the Aerosol can over all the above switches, motors and anything else that looks likely to make the thing go, don't bother to read the warning on the aerosol can, by not reading the warning it keeps anxiety levels low, this is a good move.

Without waiting for the vapours from the aerosol can to clear and full of hope place head inside juke box working area to see what happens to all those switches, push down on one of the buttons for results... the resulting metre round ball of fire will simply remove those annoying eye brow hairs and hair from one ear because you foolishly turned your head in fright from the fire, if both ears require de-hairing try not to panic but simply turn your head the other way, this is a fairly quick operation some describe as "Over in a Flash" and urgent feedback suggests this procedure should not be tried for hair removal for otherbody areas.

There is no lasting damage reported from the shaking and nervous twitch and shock resulting from the treatment, if your reaction is quick enough no hospital treatment is necessary but a nerve settling whisky may enhance the feeling of wellbeing resulting from the **NEW LOOK** you.

The following morning your face will be a healthy red [in patches] suggesting that you have been sun bathing and your friends will be envious although they may laugh at your funny eye brows..never mind..they will soon grow again..the eye brows that is!

It is suggested that you don't try this system yourself but leave it to someone silly and stupid enough.





Taken on Sunday 4 November 2018 in the foyer of the Riverside Theatre, Parramatta, N.S.W. shortly after Adam Swanson's recital of ragtime and related piano music, this photo shows a very snappily dressed Adam with three slightly less elegantly attired New Zealand fans; from left, Robert Sleeman, me, Adam Swanson and David Peterson. It was a very hot day! The gentleman who organised Adam's Australian tour was amazed to learn that we three had flown over from Christchurch the previous day but as I told him, we couldn't miss it.

As Adam has a large collection of records, piano rolls and sheet music, this was a meeting of four collectors; three from Canterbury and one from Colorado!



Among the 78's David Peterson found in Leura on our trip last year were these two examples not often seen in this part of the world. The Boy Scout record by the Hollywood child star Jackie Coogan was issued in 1925 by the American Record Mfg. Co. which usually offered its wares on the Cameo label (itself not common here).

The Aeolian Vocalion issue dates from around 1920 and is identified as a "Lateral Record" to distinguish it from the first, vertical-cut Vocalions of 1918 onwards (and we don't see many of these either!)

Taking Pity on a Pianola

by Robert Sleeman

Glancing through Trade Me, the New Zealand online auction site equivalent to eBay, recently I came across a listing for a pianola and rolls. As I have two pianolas already as adjuncts to my gramophone collection I wasn't much interested but put it on my watchlist anyway to see what the current market price is (bearing in mind I paid \$1,000.00 for one of mine twenty years ago). A few days later I remembered the auction was about to end and looked it up out of interest. To my surprise it had not attracted a single bid so I thought I'd start the bidding to get it going for the seller. Oh dear, the bidding did not eventuate and I owned it, the price \$10.00! Luckily it was not far away but what to do? I contacted the owners, a lovely older couple, and arranged a time to pick up. Now to arrange help. Everyone seemed to be very busy! Eventually my son and grandson were cajoled into helping. Pianolas are no lightweights and moving it involved removing a door in the house and manually lifting and sliding it on to a flat deck truck.

Arriving home with the pianola and several boxes of rolls, I had the problem of nowhere to put it so rang everyone I knew offering a free pianola. No takers! In desperation I asked Gavin, the Society President, to email local members and thankfully we were able to place it with a private museum not far away. Seeing three pensioners trying to move a quarter-ton pianola from one truck deck to another was a sight to behold. The piano rolls were a pleasant surprise as there were nearly eighty Mastertouch and QRS rolls including modern ones with music of the Spice Girls, the Beatles and the Rolling Stones. Also, strangely, there was one Duo-Art and one Ampico roll. The pianola turned out to be a Conover, made in Chicago by a company taken over by Aeolian.

It is very sad to see these lovely pieces of machinery not appreciated any more. At least this one was saved, not like the one I heard of today that was burnt on a farm bonfire for the scrap metal inside. Ouch!

Editor's comment: As player piano enthusiasts know only too well, this is the reality in our digital age. The auction firm which handles most local deceased estates won't take pianos of any description, even top quality grands, and I hate to think of the risk to the few reproducing pianos which have survived so far. Congratulations to Robert for saving this one. Robert kindly gave me the two reproducing rolls and as luck would have it the Ampico is one I didn't have, a recut of Rachmaninoff's recording of "Flight of the bumblebee".

A behind-the-scenes letter from Galli-Curci's 1932 tour

By Adam Miller

The coloratura soprano Amelita Galli-Curci toured New Zealand for the second time during September -October 1932, following a tour including both South Africa and Australia. She received an enthusiastic reception in all centres, possibly providing some relief for a depression-era New Zealand. On Tuesday October 11th, she gave a single concert at the Palmerston North Opera House, and it is regarding the arrangements for the stage trappings that this letter refers.

Alfred Hoar & Co
Furniture Warehouse
Queen St

Dear Mr Hoar,

Enclosed please find tickets as agreed upon for load of furniture, carpets, rugs, etc for Galli Curci Concert on Saturday - Stage and retiring room.

If the charming young lady I had the pleasure of meeting will see Mr Esau, florist, in Queen St he will supply for plants, shrubs and flowers, and I trust she will help us in arranging the stage and dressing room (after the rough work has been done by the men). I am sure her hands will evolve some colour scheme that will please Madame Galli-Curci. Please show this note to Mr Maurice Ralph, manager, and he will introduce you to Madame.

With Thanks,
Yours Sincerely,

J.A. Shand
Stage lighting colour scheme is amber and white.

She was accompanied by her husband Homer Samuels on piano, and Raymond Williams on flute. Her pet dog was also a constant travelling companion. "An informal photograph of Madame Amelita Galli-Curci, with a clever dog which travelled throughout New Zealand with the party. Madame Galli-Curci used to give him a penny and his dish in the morning and he would buy his own milk and meat. He was also a fine under-water swimmer and would dive for any object." (New Zealand Herald 29/10/1932)



The talented dog sadly remains unnamed.

New Zealand Tour - 1932



Direction - J. & N. TAIT

By Arrangement with
EVANS & SALTER, New York

Galli-Curci

Date Oct 7/32

Reply to

Alfred Hoar Esq
Furniture Warehouse
Dun st

Dear Mr Hoar

Enclosed please find tickets
as agreed upon for loan of furniture,
carpets, rugs, etc for full afternoon
on Saturday. - Stage and sitting
room. If the charming young lady I
had the pleasure of meeting will see
Mr Hoar, Honors, in Dun st he
will supply for plants, shrubs, and
flowers, and I trust she will help
us in arranging the stage and dressing
room (after the much work has been
done by the men). I am sure her
hands will evolve some color
scheme that will please Madame
Galli-Curci. Please show this note
to Mr James Ralph, manager, and he
will introduce you to Madame.

With thanks

Stage lighting colour
scheme is amber
and white.

Yours sincerely
J.A. Shand.

cur

Friday, October 7th 1932, letter from J.A. Shand to Arthur Hoar re furnishings for
Galli-Curci's forthcoming concert in Palmerston North.

GALLI-CURCI

RECITAL AT OPERA HOUSE.

A MEMORABLE EVENING.

The supreme artistry of Madame Galli-Curci and her magnetic and charming personality were acclaimed by a large audience at the Opera House, last evening, when the famous coloratura soprano gave her only local concert of the present tour of New Zealand, now drawing to a successful conclusion. A more responsive audience could not be imagined, and the prima donna after a concert of two hours' dura-

tion, during which she rendered no less than 22 songs, received an ovation that is seldom witnessed in this city. The resonance and vitality of her voice, the ease of execution, and the charm of expression captivated all who were privileged to hear the diva, and they were sorry to bid her farewell when the notes of the final encore number died away. Madame opened the programme with four dainty numbers, three of which were sung in her native Italian—"Se Tu N'ami" (Pergolesi). "Chi vuol la Zingarella" (Paisiello) and "O del Mio Amato ben" (Donaudy)—and one, most delightfully, in English—"Whither Runneth My Sweetheart" (Bartlet). The audience were able to capture the spirit of the songs from the prima donna's wonderful interpretation, which conveyed the mood and expression of the composer—surely the supreme test of artistry. As an encore "Petite Joanneton," an old French song, delighted all. A little later Madame Galli-Curci sang in Spanish "Cantar Popular" (Obradors), then "Les Filles de Cadix" (Delibes), "D'Une Prison" (Hahn) and the ever popular "Lo, Here the Gentle Lark" (Bishop). It was natural, perhaps, that the audience, most of whom were familiar before last evening with the prima donna's exquisite rendering of this number should be stirred by it more than by any other, and before the final note died away vociferous applause was echoing throughout the auditorium. The remarkable flexibility of the famous voice was aptly demonstrated. Three encores were given before the audience were satisfied, one of which was the favourite. "La Paloma."

In the second portion of the programme Madame rendered three most appealing songs in English, each of which was treated in flawless style—"The Second Minuet" (Besley) with its characteristic English theme; Alyward's "Deep in My Heart," in which the singer's facial expression conveyed the rich sentiment of the words; and Novello's "Little Damsel," a gay number. The rapture of the audience was expressed in the persistent demand for encores and Madame graciously complied with "Kentucky Home," "Drink to Me Only with Thine Eyes," "Little Raindrops," and a dainty piece "Recuerdos" (Gravier) for which she played her own accompaniment. Her final programmed number was "The Shadow Song" from "Dinorah" with flute obbligato by Mr Raymond Williams, and the brilliant technique of the singer received its fullest scope in the difficult passages. The ever welcome "Home Sweet Home" was sung tenderly as an encore number and finally a dainty little trifle, "If No One Ever Marries Me," but even so the audience would not bid the diva farewell and she returned to bow her acknowledgment of the applause that swept the Opera House.

Accompanying Madame Galli-Curci, who received several beautiful floral tokens, is Mr Homer Samuels who besides playing in most sympathetic manner the accompaniments for the diva, gave his auditors further insight into his brilliant art by rendering two widely differing compositions of Debussy—"Reverie" and "The Colliwog's Cakewalk." A demand for an encore was acceded to with Chopin's "Raindrop Prelude." Memories of John Lemone, the great Australian flautist who appeared in New Zealand with Dame Melba, were revived by the presence of Mr Raymond Williams, a flautist of exceptional ability. Besides playing the obligatos to "Lo, Here the Gentle Lark" and to "The Shadow Song," he contributed three nicely chosen numbers—"Serenade," "The Little Shepherd" and "Gigue," each of which revealed his undoubtedly brilliant technique. It was a memorable concert and the audience will treasure the memory of the gracious singer who captivated them with her artistry.

The Palmerston North concert received a glowing review in the next day's Manawatu Standard.

(Photograph and review thanks to Paperpast)

Deric Blackler 1955-2018 - Antique Dealer Extraordinaire

by Gavin East

On a Monday not long before Christmas 2018 the antique dealing and collecting grapevine in Christchurch was stunned as news spread of Deric Blackler's sudden and tragic death. For some of us it has still not fully sunk in that we can no longer stroll into Portobello Antiques at the Tannery, look for the bald head in front of the computer and be sure of a great conversation. I guess I am taking it as hard as any of Deric's customers because his death leaves a hole in my collecting life which can never be filled.

It must be thirty years ago that I heard about an exciting new antique shop in Christchurch and made my way to Portobello Antiques in Colombo Street in Beckenham. I could tell at a glance that the owner of this shop had something of Frank Cronin's flair for the unusual, rare and interesting. I don't recall what if anything I bought from that first shop but I found Deric very easy to talk with. I certainly have Staffordshire figures and other things from his second shop, in Manchester Street near the river (or "down by the MED" if like me you still think of Christchurch in terms of past landmarks). With his third shop, in part of the former Farmers Co-op complex in Cashel Street, Deric had space to really create a magical atmosphere. To me Cashel Street, and later the big shop in High Street, were his best in terms of weekly danger to my wallet. Deric seemed to attend every antique auction in the South Island and in those days there were still a lot of shops en route from which he would bring back treasure. "I've got something for you" seems in memory to have been his greeting every Saturday in the 1990's!

After High Street Deric moved round the corner to Tuam Street where he lived above the shop. Following the February 2011 earthquake he salvaged what he could and, after a time in a house in Papanui, set up shop again in Elgin Street in Sydenham. With the move to the Tannery it seemed that he had really found his feet again with a big space and lots of foot traffic.

When I look around my collection at the things which came from Deric, I can only remain in awe of the depth and breadth of his knowledge. Whether it be a Staffordshire figure, a piece of 18th century Delft, a daguerreotype, a musical box, a gramophone, a poster, a naive painting or a piece of scrimshaw, he knew his stuff and never caused the red light to flash on my "bullshitometer" (and I do know a bit about the things which I

like). He always treated me fairly and I think he gained real pleasure from finding things whose beauty and significance we both appreciated. Antique collecting guides used to recommend cultivating a relationship with a dealer in one's chosen field. I certainly enjoyed that with Deric though with him it wasn't "field" so much as "anything under the sun".

Phonographs, records and mechanical music generally were never Deric's main interest but, as with everything else, he knew the special items when he saw them. We shared some memorable experiences, notably the 1998 Invercargill day trip (yes, a LONG day) to buy a big Polyphon. I remember the excitement when we ran to ground the Edison Amberola 1A which had been rumoured to exist somewhere in North Canterbury for many years. Deric had a good idea of how to spot quality in a cylinder musical box and came back from a Dunedin auction with a lovely George Bendon mandoline box which I still have. Then there was the day I wandered unsuspectingly into his shop and came away with fifty-two seven-inch Berliner records, all US issues dating from 1895 to 1899 and in amazingly good condition (and no, we never did learn their history or whether their machine had survived!). In recent years I bought less but still looked forward to the once or twice weekly catch-ups at the Tannery. On the last Saturday of Deric's life we sat outside in the sun and he told me about a trip in his little Triumph sports car.

For me and many others who were on his "wavelength" Deric was the champion of antique dealers and a good friend. As Richard McCrone of Bell's Auctions said on hearing of his death, "It's the end of an era". He leaves many very fond memories.



Ragtime Revels - Sydney 2018

by Gavin East

I guess the love of ragtime music must have been planted in me over sixty years ago when my older brothers first played me the Decca 78 of Winifred Atwell playing “Black and white rag” on the family radiogram. In the 1970’s the film “The Sting” helped bring the music of Scott Joplin and other composers back into widespread popularity and there are now excellent ragtime and ragtime-influenced pianists performing all over the world. Naturally many of them are in the USA where they meet at various annual festivals and contests.

One of the acknowledged stars of ragtime piano now is Adam Swanson, living in Colorado and making his living from the music he loves. Adam brings a formidable technique and deep knowledge of vintage popular music to his performances which are joys to the ear. If you like this music but don’t know about these wonderful young artists, just Google names such as Adam Swanson, Ethan Uslan and Martin Spitznagel. There are many great Youtube videos of these guys playing at festivals, often in duets, and the delight of the music more than makes up for the sometimes poor audio quality.

Early last year I noticed on the internet that Adam Swanson would be giving some concerts in Australia later in 2018. David Peterson and Robert Sleeman enjoy this music too so there grew the plan of a short excursion across the Tasman by we “Three Musketeers”. First step was to email Adam to make sure the tour was definitely on! He emailed back to confirm so I booked seats for the Parramatta concert on Sunday 4 November. I also teed up visits to two Sydney collectors, then left the flight bookings, the rental car, the accommodation etc. in the capable hands of David. As I had not been out of New Zealand for over twenty years, David understandably needed to know that I have a current passport!

On Saturday 3 November we flew from Christchurch to Sydney, picked up the rental car and drove to our Airbnb colonial cottage in Glenhaven to unpack, then backtrack to the Coles supermarket we had passed in order to stock up on breakfast food etc. Robert particularly wanted his favourite cheese, Maasdam, which he knew would be much more reasonably priced than at home.

Even that first drive from the airport to our accommodation was exciting (in the best way). I thought I remembered Sydney from the 1990's but as we sped in and out of seemingly endless tunnels, and saw clusters of high rise buildings in the distance in every direction, it felt like the city of the future as pictured in magazines half a century ago. All our (or rather David's) driving on the trip was done with the help of Google Maps and the amazingly natural-sounding voice we called, for some reason, Claudia. She never let us down. I hear the same voice through my hearing aids when the batteries are low so she must be a busy lass, our Claudia...

On the morning of Sunday 4 November we took in the antique fair at Wentworth Park in Glebe before heading for Parramatta to suss out the theatre location and parking in good time. Adam Swanson's concert at the Riverside Theatre began at 3.00 p.m. it was pure joy and everything I had hoped for plus more. Adam had planned the programme carefully, starting with "Black and white rag" as a tribute to Winifred Atwell who lived in Australia for many years. He also included a piece by the Australian composer Sefton Daly. Of course Scott Joplin's music was featured but so were the compositions of other old time masters such as Joseph Lamb. To emphasise that ragtime is very much alive, Adam played some recent works including the dauntingly difficult (for some!) "Razor blades" by Tom Brier. With Adam's superb musicianship, informative commentary and very engaging personality, I'm sure the whole audience as well as the three of us came away feeling the glow of a memorable afternoon of beautiful music. We three ambled off to a bar (not our normal habitat) and had a little something to celebrate. Now to make it to one of those American festivals - one day perhaps...

While driving around Parramatta on the Sunday we had spotted a catamaran ferry moored in the river so the next day we returned to Parramatta and took the ferry trip down river to Circular Quay. It was a trip we would recommend to anyone. The boat passed Cockatoo Island and gave us a good view of the fully rigged sailing ship "James Craig" riding at anchor before easing into its berth at Circular Quay near a gigantic cruise liner. After a walk around the Rocks we took the train back to Parramatta.

Visiting a collector or two can make a trip so much more interesting than just looking around the sights and shops so we were very lucky that in our few days away we could make two visits. First was to Mike and Jan Tucker

in Hornsby Heights. Over the years I have addressed a good few parcels of parts to Mike's address in Hornsby Heights so it was interesting to be there at last. Mike and Jan made us very welcome and took us out for a meal. When Mike opened the door of his collection room behind his garage we were amazed to see so many early and rare machines - Berliner, Edison electric and others - in such a compact space.

The next day, Tuesday 6 November 2018, will live in my memory as one of the best despite the "slightly warm" Sydney temperatures in the mid-thirties Celsius. We couldn't miss the Blue Mountains so drove up to Leura and Katoomba with a stop at the Three Sisters rock formation. In our travels we checked out any antique shops we came across but without any great expectations of finding any goodies. The most interesting shop we only found when walking around Leura and seeing a sign "Antiques" pointing to some steps leading down to a building like a warehouse. Down the back were several jumbled shelves of 78's which when sampled suggested that a good look might be worthwhile. David went through them methodically and put aside a nice pile of unusual labels. We couldn't see any prices for the records so I took a 78 to the counter where the guy in charge rang his boss. The answer was one we didn't expect, "Seven to ten [dollars!] depending on covers"! This called for a reappraisal of David's selection but he still came away with some good finds including those pictured here and on the front cover. As he also emerged with a ten-inch Long Play diamond disc, he could be satisfied he hadn't paid too much overall.

Back in Sydney on a very warm evening, "Claudia" the Google Maps voice guided us to Padstow and the second visit of the trip. I must confess that these days reproducing pianos take priority over my other collecting interests. After buying the late Michael Woolf's upright Steinway red Welte piano (or what the woodworm haven't eaten so far) I had learned through the grapevine that Peter Phillips was scanning every available red Welte roll for the system he has devised to convert the content of these rolls to a format playable on a modern digital piano such as a Yamaha Disklavier. Of my eighty or so rolls Peter was keen to scan sixteen and of course I was happy to oblige. When Peter and Warwick Moriarty welcomed us to their lovely home and showed us into a long living room, I was expecting to see a Disklavier connected to a computer and a red Welte spool box connected to the computer. Lo and behold, the room also houses three more pianos.

As well as an 88 note foot pumped pianola there are two reproducing pianos, a Knabe Ampico grand and a Weber Duo-Art upright. The Ampico and the Duo-Art can play their rolls in original form and can also play from Peter's computer. I could hardly begin to understand how it all works but it certainly does! As the conversation ranged over various reproducing roll artists Peter could select a roll on his database and send the file to the appropriate piano so we could enjoy Rosenthal playing "Papillons" on the Ampico, Robert Armbruster's rendition of "Egeria" on Duo-Art, a hilariously overblown piano solo version of "Land of hope and glory" by Max Darewski on Duo-Art and more. I would have to say that a living room equipped with four self-playing pianos, including Ampico and Duo-Art, plus comfortable seating and well-chosen art on the walls, fits my idea of how to furnish a home!

Before starting the homeward journey the next day we had time to go into central Sydney, wander around Paddy's Market and Chinatown and then drive to Bondi for a look at the sea. We found ourselves in Mascot where we spotted a museum display in the local library. Here Robert noticed the gramophone factory photo which the museum kindly emailed me later for the magazine.

It hadn't really been meant to be a shopping trip but we ended up with a few things to increase the luggage, what with some purchases here and there. We even brought a machine back but as it is the tiny Pathe "Jeunesse" disc model it wasn't too much of a struggle. It was a wonderful trip and I'm sure we three all enjoyed it immensely.

Obituary

William Campbell (Bill) Drummond

16.6.1933-26.4.2019

It is with sadness that we mark the passing of Bill Drummond, husband of our former Secretary Lyndsey. Bill took a keen interest in the Society and with Lyndsey attended meetings for many years. We could always rely on him for good advice and suggestions.

Those of us in the Christchurch area group have always been grateful that Lyndsey and Bill kept up their connection with the Society in the years since Lyndsey's retirement. They were kind enough to host the monthly meeting once a year. When we met at their home in March this year, Bill was looking frail but was in good spirits and we have very happy memories of his good company that evening. We join with Lyndsey and her family in sympathy for the loss of a loved husband, father and grandfather who was also a special part of our society.



Christchurch member Steve James has experienced that wish which comes to many machine collectors sooner or later, to own an original front mount or travelling arm gramophone. Here we see the early G&T Monarch which arrived as a birthday present last year and which fills Steve's requirements very nicely.

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):

Reproducer, arm and “horn” or amplifier for a Mikiphone – or complete Mikiphone in any condition. Bruce Leask, 20 Hind Place, Palmerston North 4410, New Zealand. Phone (06) 3550636.

Wanted to Buy:

Dancing Rastus or similar figures to fit on old gramophone records. Please email: v.rbrown@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: 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 to Buy:

Main Spring for HMV 103 new or in good condition, Ph 06-8700440, email j.crook@clear.net.nz. Jim Crook



When David Peterson, Robert Sleeman and I were driving around Sydney on our trip late last year, we found ourselves in the suburb of Mascot. The local library had a "Museum" sign so we stopped to have a look. Robert spotted this photo which the library kindly scanned and emailed me later. It came to the Bayside Libraries (Community History Collection) from a family in Rockdale, N.S.W. but had no information with it. At first glance I thought the machines were Rexonolas but instead they appear to be Aeolian Vocalions. An Australian member may well know more so more information will be appreciated, both by me and the library