

The Phonographic Record

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

A society formed for the preservation of recorded sound

Volume 56, Issue 2, July/December 2021



One of the first Pathé vertical cut discs from 1905/06. This label covers the whole of one side of the 24 cm disc while the other side carries the recording in a waxy composition laid over a cement base. These discs were a failure as the recording side disintegrated quickly but the splendid label has helped some survive.

Thanks to Steve James for the photo.

THE PHONOGRAPHIC RECORD

Volume 56, Issue 2, July/December 2021

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For your information

Time is rapidly running out for this issue to be in the hands of many members in time for Christmas. Despite the upheavals and uncertainties under which we live, the delay is entirely my responsibility as I don't seem to learn how far in advance I need to start assembling the material for Bethany to process into a file for printing. So apologies for lateness and I hope you find the contents interesting.

Gavin East
Editor

We Farewell One Secretary and Welcome Another by Gavin East

At the 2021 Annual General Meeting Shirley McGuigan retired from the position of Secretary after serving for over twenty years. Throughout this time Shirley has done a fine job of looking after the correspondence, magazine postage, invoicing and anything else which might crop up. Though she was not often able to come to meetings she was only a phone call or email away and the lines of communication worked well.

David Peterson, Robert Sleeman and I visited Shirley and Richard at their home in Lyttelton with some tokens of our appreciation in the shape of a shopping gift voucher, flowers and a card signed by many of the local members. Naturally Shirley becomes an honorary member of the Society and we look forward to seeing her, Richard and their lovely granddaughter Katie at our social events.

So thanks again Shirley for a job well done over many years.



We are very pleased to welcome Mrs Nuong Wright as our new Secretary. Nu is no stranger as, with the late Bob, she has been an active member and regular at meetings since the late 1970's if not before. With the changes in Nu's life following Bob's passing earlier this year we are grateful that we will still enjoy her lively and stimulating company at meetings and that we are part of her wider family.

New members

We welcome new members Jim Harper (New Zealand) and Douglas Paisley (Australia). Jim and Sarah Harper are helping to make the North Island town of Foxton a special place to live and visit, with their restoration of historic buildings and involvement, along with Detlef Klein, Marty Fifield and others, in MAVtech, the audiovisual museum.



The Last of the Amberolas by David Peterson

Introduced in 1928, the floor model Amberola 80 and table model Amberola 60 were the last domestic cylinder models catalogued by the Edison company. For the 80 the cabinet designed for the Sheraton model diamond disc phonograph was altered by the factory to incorporate a double-spring cylinder phonograph mechanism and drawers to house cylinder records instead of diamond discs.

With disc records dominating the market by the late 1920's, it appears that sales were very low and almost all were outside of the United States. Serial ID tags on the small number that survive suggest a production number of fewer than 150 of each model were produced. In the case of the Amberola 80, the oak model as pictured seems to be the more rarely found option than the mahogany model.

Both the 60 and the 80 had a unique larger horn than the smaller Amberola models and they were sold with a Diamond D reproducer, the final reproducer released by the company. It incorporated a larger stylus weight and a spring behind the stylus bar for greater volume and clarity.

I restored this example during 2021. It was in good original condition and needed little more than a few hours of cleaning, degreasing and polishing to return it to its former glory.

Editor's comment: David's is the only 80 known to us in the Christchurch area. Two or three 60's have turned up but all in all, to collect an example of every Amberola model would be a daunting challenge.

**President's Report –Vintage Phonograph Society of
New Zealand Inc. 56th AGM – 27.09.21
by David Peterson**

In a year where lockdowns were a theme in countries around the world, we were fortunate to be able to continue meeting together for all but one of our monthly meetings.

With the position of Patron being vacant at the AGM last year following the passing of Joffre Marshall, we were very pleased earlier this year that Mrs Lyndsey Drummond and Mr Tony Airs both accepted our invitation to take up the position of joint Patrons of our Society. Both Lyndsey and Tony have been members for many years and both have contributed significantly to the furthering of the Society during this time.

In addition to our monthly meetings where we cover the relatively small amount of business required for Society matters, we as a local group of members have enjoyed the social aspect of meeting together. I would like to thank all of the local members who have made their homes available for our meetings, providing supper and refreshments at the conclusion.

We have enjoyed additional social gatherings at the Christmas function and at the private museum of Lou and Leslie McAllister for which thanks go to Roger Brown for making the arrangements for a very enjoyable afternoon.

We were saddened in recent months by the Passing of Bob Wright who had been a local member and active supporter of the Society for several decades.

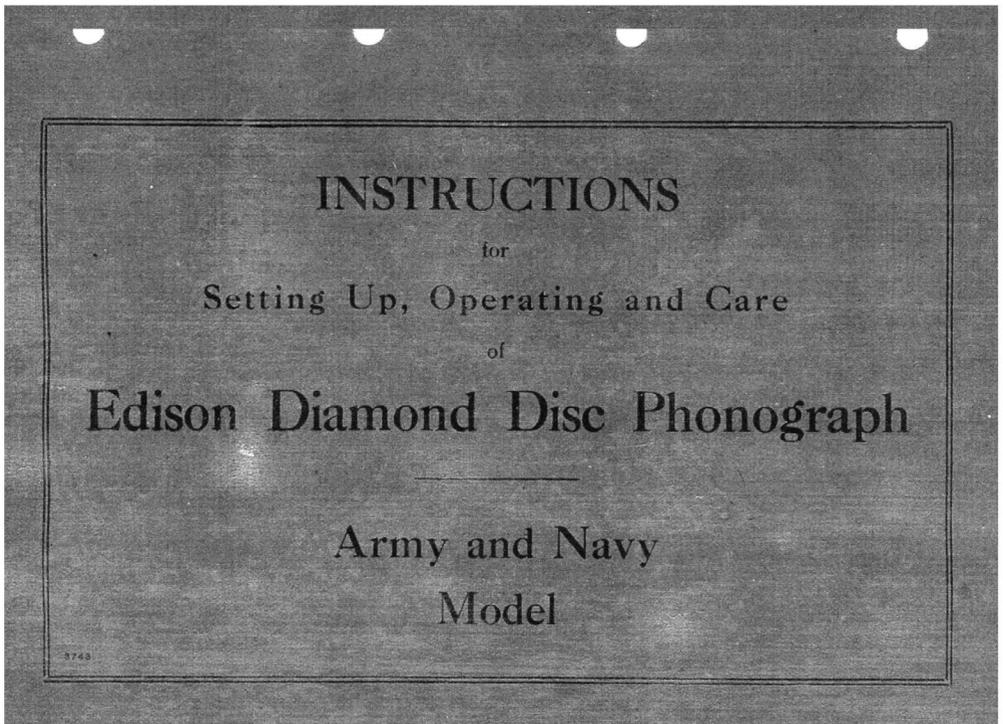
Many of you will have corresponded with Shirley McGuigan who has been Secretary for the Society over the past 20 years or so. Shirley has decided that the time has come for her to retire from this position and I want to give a huge vote of thanks to her for the many hours spent over this time looking after all of our secretarial matters. Shirley will be missed!

It's been great to have new members joining us during the year, both locally and from overseas. In general terms I find that people are interested in wind up gramophones and phonographs and enjoy hearing them play. It's really great when that interest takes a further step towards learning more about the history of recorded sound, the changes that occurred throughout the early years of the wind up era and that this in some cases becomes a hobby which includes a desire to own one or more machines!

In closing, I wish to thank Gavin East for the work involved in bringing together the magazine which is enjoyed by the membership. Finding interesting material, writing articles and putting it all together ready for printing is no small task. I also wish to thank Gavin and all of the other local members who

play a part in the operation of our group. Your input at meetings and also in between times is appreciated.

Finally thank you to the membership as without you there would be no group. We enjoy hearing from you and appreciate the letters and emails. Here's to a bright year ahead, hopefully with the worst of the pandemic behind us!



Mike Tucker was able to supply the Australian owner of an example of the rare Edison Army and Navy Model diamond disc machine with these instructions

INSTRUCTIONS FOR SETTING UP, OPERATING AND CARE OF EDISON DISC PHONOGRAPH, ARMY AND NAVY MODEL.

TO SET UP PHONOGRAPH.

All the parts necessary for setting up the phonograph will be found within the cabinet. These parts are:

- (1) Turn-table (attached to cabinet cover).
- (2) Diamond Point Reproducer (mounted in block in front of mechanism).
- (3) Winding Crank (on floor or horn compartment).

Remove front grille and screen to open horn compartment. Within horn compartment will also be found (4) Vials of graphite, grease and oil in small wooden box, and (5) Extra Main Spring and Case, in left rear corner.

Before setting up phonograph see that the locking clamps at bottom and top of horn are released so as to allow free movement of the horn.

Refer to Figure 1.

1. Remove the Turn-table, Reproducer, and Winding Crank from their respective holders and release the horn as explained above.
2. With the Operating Handle (E, Fig. 1) turned down in horizontal position, see that the horn swings freely from right to left, without striking the two holding clamps or other obstruction.

This free movement is essential to correct operation of the phonograph when playing. Place the Turn-table on the main spindle of mechanism so that the pin in eye-latch engages the two $\frac{3}{16}$ inch diameter clamps or other obstruction. the former and press down lightly on the Turn-table, so that the pin in eye-latch engages the two $\frac{3}{16}$ inch diameter clamps or other obstruction.

4. Carefully remove the card-board packing between Reproducer Cup (Fig. 4) and Reproducer Weight (Fig. 4), and attach Reproducer to horn as shown in Fig. 1. The Reproducer is firmly secured in place by turning the locking ring, on end of horn, to the left.

5. Insert the Winding Crank into the hole provided on right side of cabinet and turn same until it becomes attached to winding mechanism within.

TO PLAY PHONOGRAPH.

Refer to Figure 1.

1. Wind phonograph fully but do not force winding at end.
2. Turn Speed Knob (A) to left until the indicator touches the small stop pin in top plate.
3. Swing Reproducer to extreme right.
4. Place record on turn-table.
5. Push starting lever (D) to left to start turn-table.
6. Swing Reproducer to left until the diamond point comes just within the grooved or playing area of the record.
7. Lower Reproducer onto record by raising operating handle (E) to vertical position, while doing this hold the horn, as shown, to prevent Reproducer from swinging to either side as it is lowered.
8. When record is finished raise Reproducer by means of handle (E) and push brake lever (F) to left to stop turn-table.
9. Swing horn to right before removing record.
10. Rewind phonograph after each record. While not necessary this practice will be found more convenient than to allow phonograph to run down completely before rewinding.

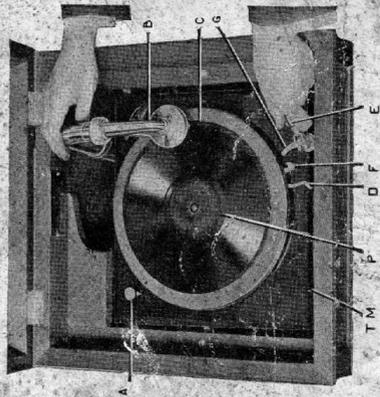


Fig. 1

AUTOMATIC SAFETY STOP.

The Automatic Safety Stop, comprising parts (M) and (O), is adjusted in the factory to permit of playing the longest selections. It will operate on all records at the same point. Therefore, depending upon the length of the selection, the time which elapses between end of music and the automatic stopping of turn-table will vary. It will not injure the diamond point to run on the smooth surface of the shorter selections.

If at any time the safety stop operates too soon (on long selections) or too late, so as to permit the diamond point to run over onto the record label, it should be corrected by a slight adjustment of the hinged lever (M) to right or left as the case may require. In order to make this adjustment, it is necessary to loosen set screw (L) and when correct adjustment is made, the screw (L) must be made tight in order to hold the adjustment. The stop should be timed so as to stop turn-table when the diamond point of the Reproducer reaches the outer circle of the record label (P, Fig. 1).

SPEED ADJUSTMENT.

All Edison Disc records are recorded at a turn-table speed of 80 turns per minute and should be reproduced at that speed in order to get the correct pitch and interpretation of the music.

Each instrument is adjusted to run at 80 turns per minute before leaving the factory, but occasionally this adjustment is upset in shipping. It is therefore advisable to check the speed of the instrument when setting up. Proceed as follows:

- (a) Place a small piece of paper between the record and turn-table, allowing one end to project out into view.
- (b) With record playing, count the number of turns made by turn-table during one minute.
- (c) If speed is found to be over 80, it may be corrected by turning the speed adjusting knob (A Fig. 1) slightly to the right until correct speed is obtained.
- (d) In rare cases the speed may be found to be less than 80 turns per minute. If speed is 78 to 80, it will be satisfactory. If speed is less than 78 and correct adjustment can not be made with speed adjusting knob (A, Fig. 1) it is to be made by means of a special adjusting screw, which will be found in the speed adjusting lever beneath top plate. This screw is reached by removing the front grille and reaching into the horn compartment to the left of the horn. When correction by the latter method is necessary, it will require the use of a screw driver.

CARE OF PHONOGRAPH.

A clean and properly lubricated mechanism eliminates many petty annoyances and insures the proper operation of the instrument. It is therefore essential that you give particular attention to the following instructions.

LUBRICANTS.

Use only Edison Oil, Edison Diamond Grease, and Edison Diamond Graphite.

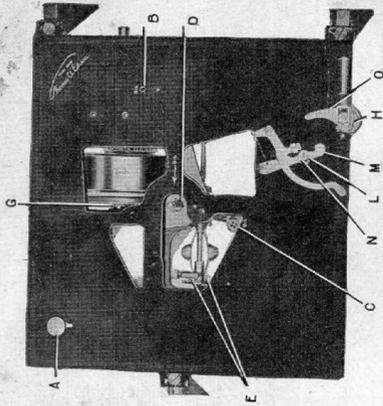


Fig. 2

LUBRICANTS—Continued.

These are carefully selected lubricants especially adapted to Edison Phonographs. The use of inferior or unsuitable lubricants invariably results in improper operation with its attendant dissatisfaction. Samples of the above lubricants are furnished with each Army and Navy Instrument.

OILING.

Refer to Figures 2 and 3.

1. To oil phonograph.
 - (a) Turn speed adjusting knob (A, Fig. 1) to right as far as it will go.
 - (b) Remove Reproducer and Turn-table in order named.
 - (c) Apply Edison Diamond Oil at the following points:
 - B (Fig. 2) Oil Cup (fill with oil).
 - C (Fig. 2) Oil Cup (fill with oil).
 - D (Fig. 2) Upper Spindle Bearing (oil freely).
 - E (Fig. 2) Governor Friction Felts (one or two drops on each).
- NOTE: If these felts or the polished friction disc appear to be gummy or sticky, clean both with a few drops of gasoline before applying oil.

- F (Fig. 3) Governor Sleeve (two or three drops).
- G (Fig. 2) Oil tube to Spring Sleeve (oil freely).
- H (Fig. 2) Operating Handle Bearing (3 or 4 drops).

Horn Pivot Bearing (Horn compartment) (5 drops).

The oil tubes from cups B and C occasionally become clogged with dust, it is therefore important to note whether the oil reaches the various points to which these tubes lead, if the oil fails to reach these points the tubes should be cleaned with a small piece of wire. In cleaning, be careful not to remove the small wicks in the ends of tubes. These wicks regulate the flow of oil through tubes and cause the oil supply in cups to last a much longer time than if they were not present.

- (e) Apply Edison Diamond Grease freely to those parts indicated in (Fig. 3).

(f) Do Not Put Oil, Grease or Graphite on either the Diamond Point or Record.

No set rule can be laid down as to how often the phonograph should be oiled and greased. In each case it depends upon the amount of use the phonograph receives and the temperature and moisture conditions of its location. Remember that parts protected with grease and oil will be preserved against rust.

In addition to the above, it will occasionally be necessary to give the mechanism a thorough cleaning. To do this, remove the mechanism as per instructions for replacing main spring. Clean all gears and bearings thoroughly with gasoline and lubricate all parts well with fresh oil and grease as per above instructions. Be sure to get rid of all grit and dust first.

(3)

OIL TUBES FROM CUP C

OIL TUBES FROM CUP B

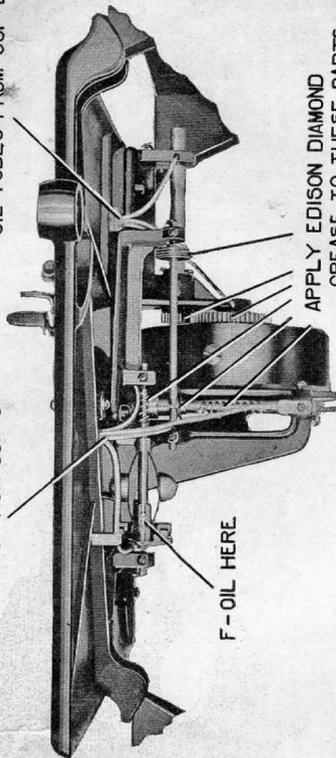


Fig. 3

MAIN SPRING LUBRICATION.

If the phonograph should at any time develop a peculiar irregular knocking or pounding noise, it is an indication that the main spring needs lubrication. If such action should develop to an objectionable degree, remove the main spring and case. See instructions for replacing main spring. (Be sure spring is completely run down before removal.)

Having removed the spring, treat same as follows:

1. Clean spring (in case) as well as possible with gasoline. Remove case cover to do this.
2. Mix thoroughly 2 parts Edison Graphite, 1 part Edison Diamond Oil, 1 part Edison Diamond Grease.
3. Apply 1 teaspoonful only to inner coils of spring.
4. Reassemble spring in mechanism and wind up two or three times in succession, allowing phonograph to run down completely each time. This will distribute the mixture where it is needed.

If the above instructions are carefully followed the trouble will be remedied.

REPRODUCER SETTING.

Fig. 4 shows the correct setting of the Reproducer when in playing position. Note that the "Limit Pin" is located in the center of the "LIMIT LOOP," at a distance below the "Cup" about equal to its own diameter (of pin).

This location may vary slightly sidewise or vertically without affecting the reproduction.

If, however, the Limit Pin should become displaced sidewise enough to touch the Limit Loop, it may cause notes to repeat. Correct by raising the reproducer and again lowering it properly onto the record. If the limit pin should set so high as to touch the cup above it, or so low as to touch the loop below it, it indicates that the horn has been bent out of shape. Correction should be made by means of the adjustable pivot at lower horn support. Turn pivot bearing in to lower horn and out to raise it. In either case first loosen the two square headed set screws holding the horn lifting shaft above, otherwise proper adjustment can not be made. Also be sure to tighten these screws after adjustment is completed. Make sure when finished with adjustment that the horn rests on the pivot bearing when horn is down. The horn should not hang from above except when up.

GENERAL INFORMATION.

1. Do not play phonograph at very high or very low speeds. Correct interpretation and reproduction of records can only be obtained at the correct speed (80).
2. Lower Reproducer gently, as the diamond point or record, or both may be damaged by too sudden impact between point and record.
3. Do not attempt to move Reproducer across the record when former is down.
4. Be careful to move Reproducer to extreme right when putting on or taking off a record.
5. Always remove Reproducer from horn before removing turn-table from spindle.
6. Keep the diamond point of Reproducer free from dirt and dust collected from record surface. This is most readily done with the tip of the finger.
7. Keep records free from dust and dirt as far as possible.
8. Always have the mechanism clean and well lubricated.

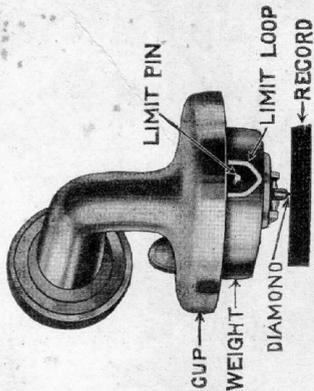


Fig. 4

Meeting Reports June to November 2021

by Gavin East

There is not a lot to say about the second half of 2021 with another two meetings cancelled due to Covid-19. When we were able to meet, just catching up with each other and letting the conversation flow became even more of a pleasure in the knowledge that we could not take it for granted.

For June 2021 we enjoyed an informal meeting at David and Louise Peterson's home in Ohoka, North Canterbury. The 1922 upright Franklin Ampico reproducing piano, restored by Stephen Powell in Wellington, gave out a wonderful sound and David was happy to demonstrate many other of his fine machines.

In July 2021 we met at Peter Harris' home in Christchurch. Robert Sleeman had some operatic vocal EP's to give away and also free were some 88 note piano rolls from Peter. It was lovely to see Nu Wright. We had just sold the last three Fireside/red Gem horns from the remaining parts.

With the extended Level Four lockdown we had to cancel the August meeting at Nu's but she very kindly asked us to come to her in September for the AGM and monthly meeting. The 56th Annual General Meeting was pretty much routine with no need to change presidents. Tony Airs and Lyndsey Drummond had agreed to continue as Patrons and the position of Secretary was vacant following Shirley McGuigan's retirement effective that day. Re-elected en bloc were David Peterson (President), Robert Sleeman (Vice President), Gavin East (Treasurer) plus Committee members Wilf Boon, Roger Brown and Peter Harris. Kathleen Campbell accepted nomination as a new Committee member and was duly elected.

In place of the usual October meeting we had arranged a visit to Ian and Bev Fisher's private cinema in Christchurch on the first Monday in November. Ian had put together an interesting programme and we were looking forward to it but Covid-19 threw a spanner in the works. There was not another lockdown but Bev Fisher had been in the same location as a virus case and had been contacted and asked to self-isolate for a few days. Personally I find it amazing that the whole tracing system works as well as it does.

Our final meeting for 2021 was at the home of Kathleen Campbell in Kaiapoi. We had intended to run through the necessary agenda and then have a good session with Kathleen's collection of stereoscopes but once again the conversation took up the evening - though we were introduced to Aristotle the axolotl.

That Beatles Record Label by Wayne Smith

In response to the Beatles record pictured on the front cover of the previous issue, New Zealand member Wayne Smith shares his thoughts and suggestions.

Hi there... I suppose... Dear Ed...

Your query on the front page of the Phonographic record, Vol. 56 Issue 1, raises an interesting question. In essence, when do curios become collectables, then become antique (that's ignoring all sorts of other terms such as all the "alias" (kitchenalia and such), memorabilia, ephemera, etc etc. Let's not even mention retro or mid century. I was an antique dealer of sorts from around 16 years old. I had a large collection by the time I was 15 (1968) including many gramophones and phonographs, telephones, lamps, clocks etc. etc.

My desire to obtain better items with a very limited income inspired me to "deal", that is swap with dealers/collectors or sell to obtain money to buy. I eventually opened my first shop in 1980. SO what to sell? At the time the prevailing antiques market concentrated on Georgian furniture, fine china, sterling silver and such, mostly earlier than 1900. I started with kauri Victorian/Edwardian furniture and all manner of collectables. We were among the first to sell such things as tins, bottles and bakelite .All very accepted in any shop today but frowned upon by the mainstream collectors of that time. Point is... perhaps defining what we call antique would be helpful. An English antique dealer who was an antique when I was 16 (probably in his 70's at the time) defined antiques as being "items of quality, 100 years old".

With a nod to what one defines as "quality" it does perhaps give us a benchmark. For example a bottle over 100 years old is hardly an item of quality so therefore becomes a collectable. Easy one... but what about your Royal Doulton mass produced Coaching Scenes plates?? Well ..collectables since mass reproduction is hardly "quality". That said, it doesn't take long before we work out that the term antique even if referenced to 100 years old is subject to a myriad of interpretations.

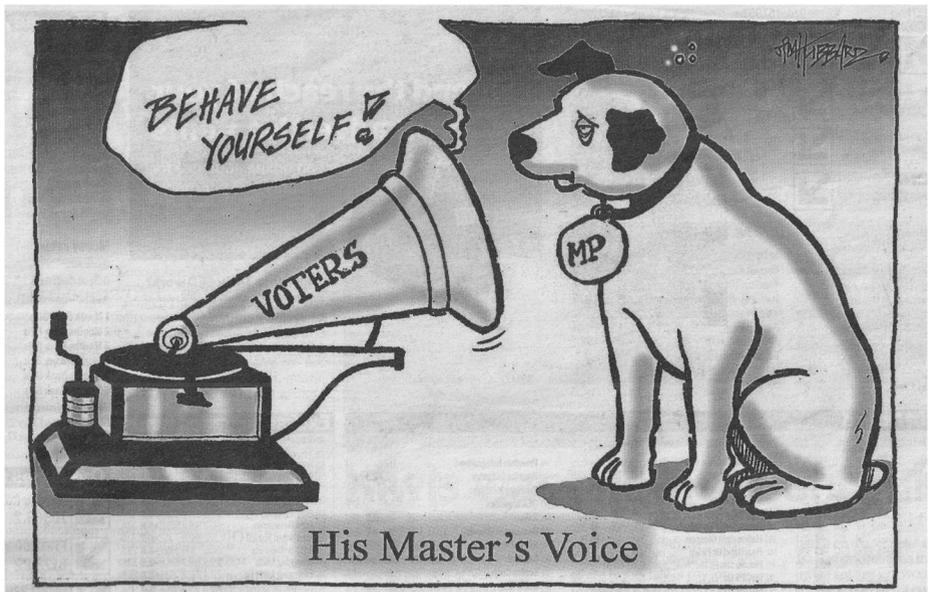
Taking the 100 years old rule, well it changes year by year so is now set at 1921. So, what the b-y point, I hear you scream?

Simply this... Collectables change, tastes change, a society devoted to the history of recorded sound must accept that 8 track cassettes are highly collected and sought after. 45's are very collectable and some rock era vinyl LP's are selling for as much as the current price of a portable wind up gramophone. Try to find a Discatron from the early 1970s let alone one in working order (a portable device that looked like a radio but you could slip a 45 r.p.m. disc in a slot in the top and walk while it played, very carefully as it jumped at the slightest vibration and sucked batteries with reckless abandon). I so wanted one when they were new but it was well beyond my finances (the bank manager's son had one). Now I would rate it as much rarer than, say, an Edison Fireside phonograph.

Many items which were the life blood of gramophone collectors are no longer available or very expensive. You don't find many Edisons lying under the work bench in the shed... It may be worthwhile considering that if the Society wants to survive it may look to promoting the collectables of a whole new generation, most of whom have never wound up a gramophone or even seen a cylinder record, but find the same collecting thrill in discovering a 1960's turntable in working order. I just sold a very good Walkman cassette player complete with original box etc. for \$150.00. Of course it's not about money but it is about collectability and the promotion of anything that preserves the past.

We are dumping at an alarming rate in a society that is brainwashed in every way to desire the new over anything old or even slightly out of date. Just look at cellphones. Many items post 1950 will never survive years in the back shed (there are not many back sheds anyway).

In closing, a sobering thought perhaps. How many older collectors are certain that their collection will not wind up in the skip if they "part the mortal coil" without due warning? The younger generations do not have the same love that we do for the old and interesting. They are likely to just quit it all as quickly as possible. How many young people (under 45) are in the Society membership? Faced with this disturbing reality, any promotion of any collectables by anybody is a worthy aim.



Francis Barraud had no idea of the fame awaiting "His master's voice" when he painted it and the Gramophone Company could surely not have imagined the ways in which it would be used by cartoonists. This example relates to a minor kerfuffle a year or two ago about New Zealand MPs' behaviour.

Book Review by Gavin East

“The remarkable life of Colonel George Gouraud : his origins, his life and times and his associates” Written and published in 2021 by Howard Hope, howard_hope@yahoo.co.uk . ISBN 978-1-52728-8119, 201 pages, soft cover, illustrated in colour and black and white, 21 cm. square

If ever a name in early phonograph history cried out for research it must be that of Colonel Gouraud. Many of us will have read that this American living in London was “Edison’s agent” who had a Perfected wax cylinder phonograph, not just an early example but the actual machine with which Edison was photographed in June 1888 after, legend has it, three days and nights solid work, shipped to London where the Colonel seized every opportunity to promote and demonstrate it, in the process making, or having made under his supervision, priceless recordings of famous people, e.g. Gladstone, Tennyson, Browning and Florence Nightingale. Who was the Colonel (and was it a military rank or a courtesy title?). Where did he come from, how did he come to be associated with Edison and what was his life story after about 1890?

In a labour of love stretching over four years, distinguished English collector and historian Howard Hope has been able to construct the narrative of a life of quite staggering energy and variety. From his birth in 1842 through his exploits in the American Civil War (yes, “Colonel” was genuine) and his glory days with the phonograph to his sad last years and death in 1912, Gouraud seems to have packed several full lives into just seventy years. Unlike some American promoters in Victorian England, Gouraud earned a reputation for honesty and integrity though Hope is not blind to his errors of judgement. From his success in

getting great public figures to record their voices we can appreciate that he must have had charm as well as chutzpah!

The book’s cover subtitle, “the man who brought the Edison phonograph to Britain”, did make me ask, “but what about the tinfoil machine?” Strictly speaking, I suggest that Gouraud might be called the first promoter of the phonograph in Britain. But then the tinfoil machine seems to have been largely forgotten as a scientific curiosity by the time the wax cylinder arrived and for many people the phonograph demonstrated by Gouraud was indeed the first.

The record label illustrated is not from the book but there is a connection. In the 1930’s the Edison Bell company recorded the 1890 Florence Nightingale cylinder for one of the first 78 historic transfers (sadly, there were no more issues in the series). Had it not been for Colonel Gouraud’s enterprise we would not now be able to hear this and other voices of great Victorians.

For purchase information etc. please see the advertisement in the previous issue of this magazine or contact the author at the above email address.



The DOUSONA GRAMOPHONE

*has achieved the perfect
reproduction of Sound.*

The Tone arm and Amplifier are constructed entirely of wood, which means absolute freedom from distortion, blast or blare. Not only does the DOUSONA give the full range of musical reproduction in the purest of tone, but the cost is far below that of any other gramophone offering similar achievements.

CABINET MODELS

In choice of 4 shades of oak
£12 : 12 : 0

in selected Mahogany
£15 : 15 : 0

Table Grand Model

Solid Oak £6 : 10 : 0
Mahogany £8 : 0 : 0

The Supreme Portable

finished in high quality leatherette case. Size only 16½ inches by 11½ inches by 6 inches, fine rustless nickel fittings. Special pocket carries six records.

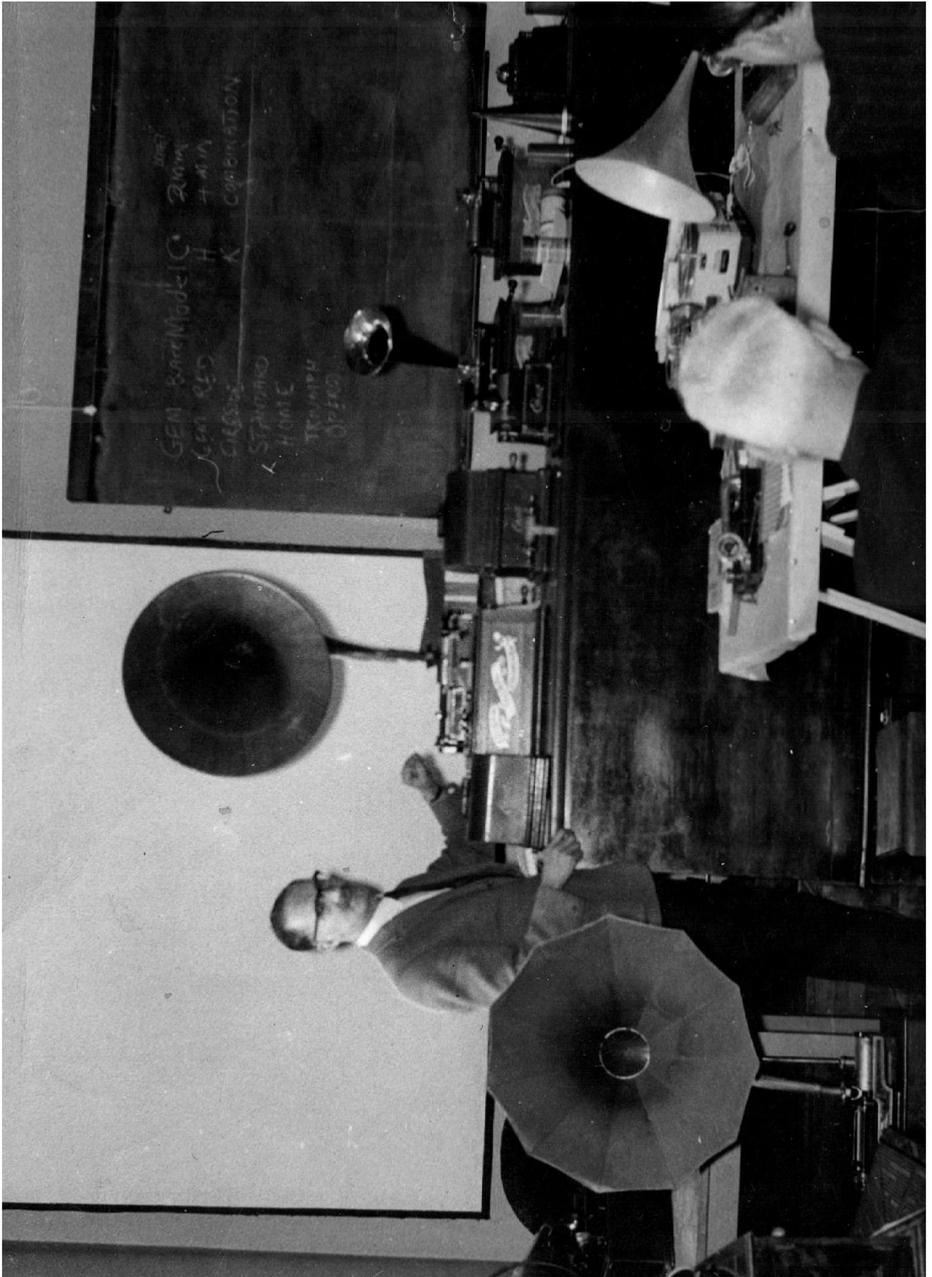
£3 : 19 : 6



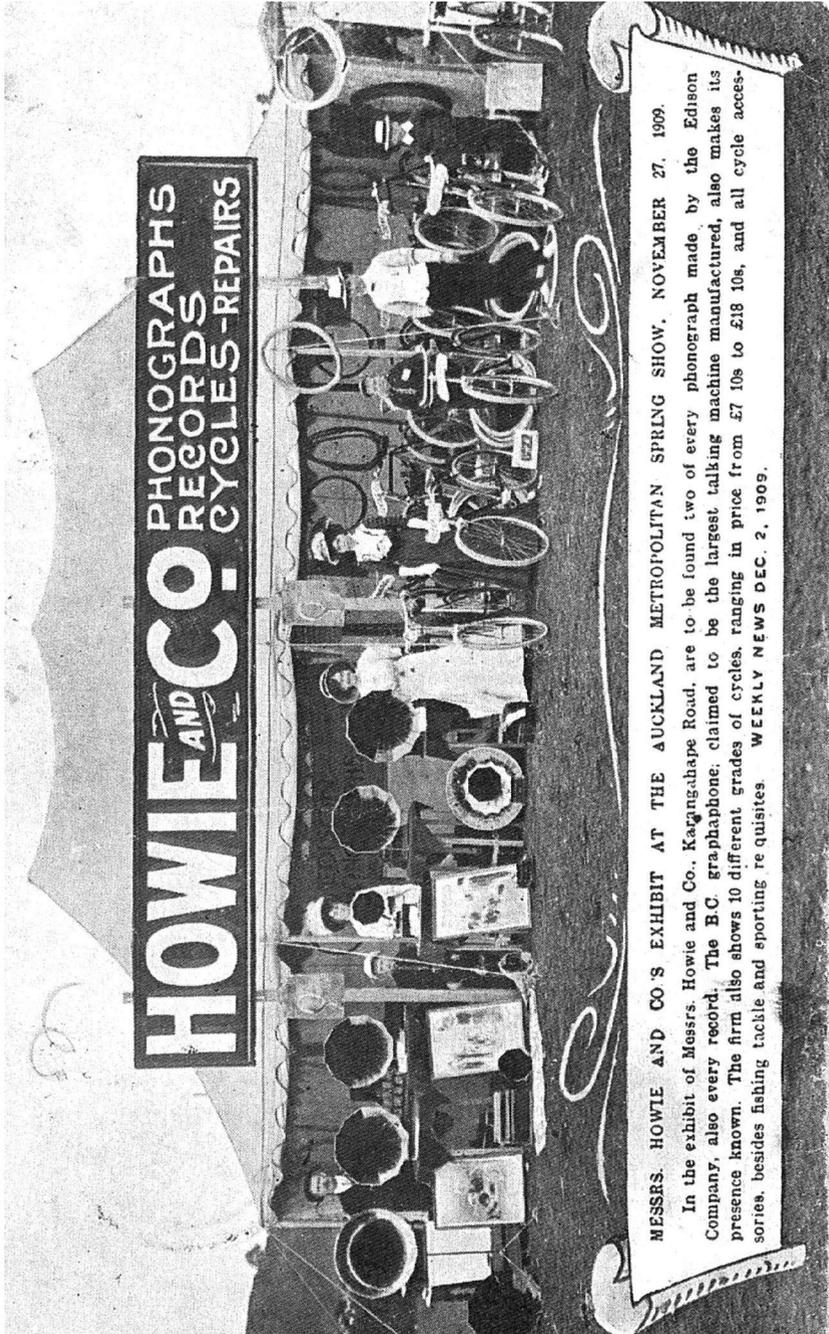
MODEL No. 12

THE DOUSONA MANUFACTURING CO., LTD.,
DUPPAS WORKS, CROYDON, SURREY.

Of the minor brands of English gramophones of the 1920's, the Dousona, here advertised in 1927, must be one of the more attractive with its wooden tonearm and horn. As with most makes and models of this period, a few reached New Zealand.



Thanks to Robert Sleeman for this photo taken at the 1963 phonograph collectors' convention at the Dominion Museum in Wellington. Wally Gollidge of Nelson is shown in what appears to be a survey of Edison models. The two attentive heads seen from behind are probably those of Clarrie Stewart and Ron Osgood.



MESSERS. HOWIE AND CO.'S EXHIBIT AT THE AUCKLAND METROPOLITAN SPRING SHOW, NOVEMBER 27, 1909.

In the exhibit of Messrs. Howie and Co., Karangahape Road, are to be found two of every phonograph made by the Edison Company, also every record. The B.C. graphophone, claimed to be the largest talking machine manufactured, also makes its presence known. The firm also shows 10 different grades of cycles, ranging in price from £7 10s to £18 10s, and all cycle accessories, besides fishing tackle and sporting requisites. WEEKLY NEWS DEC. 2, 1909.

Oh to be walking towards this lineup! Image supplied by Alan Brehaut.

Gertrude A. Smith



COMRADES



COMRADES
WALTZ
BY
GHYLLYM CROWE
MAY BE HEARD
EVERYWHERE

*Written & Composed
By
FELIX Mc GLENNON
Sung with
Immense Success
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Publishers of Smallwood's Celebrated Grand Opera Tables - The Favorite to Teach & to Learn From

From Steve James' sheet music collection comes this cover showing Tom Costello (1863-1943) in one of his many fine songs. A star of the English music halls in the 1890's, Costello recorded a medley of his famous songs in the early 1930's and can also be seen in a short film on youtube.

Advertisements

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.

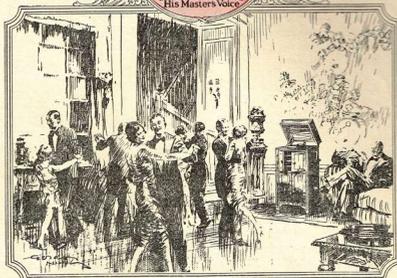
Wanted to buy:

Large cygnet crane with adjuster spring. The repo ones the society used to make would be fine. Chris Rogers 3 Windham St Vic Australia 3749
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