

The Phonographic Record

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

A society formed for the preservation of recorded sound

Volume 60, Issue 2, July/December 2025

60

ANNIVERSARY



The anniversary cake, made by
Kidd's Cakes and Bakery in Christchurch and as good to eat as it was to look at.

THE PHONOGRAPHIC RECORD

Volume 60, Issue 2, July/December 2025

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**Vintage Phonograph Society of New Zealand (Inc.),
4A Lyttelton Street,
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For your information

New Member: A warm welcome to Dean Cameron (Christchurch, N.Z.).

The 60th anniversary celebration in September 2025 went very well and was enjoyed by a fine turnout including several of our family members and friends. As well as those from the Christchurch area it was good to see Robin Dunlop from Masterton, Peter Fleury from Dunedin and Richard Goulden from Auckland.

As the only current member who has been in our society from day one in 1965, I had the privilege of sharing some of my memories of those early years. Several people were kind enough to say that they found my words interesting. Richard Goulden said that it reminded him of the time I stood in front of Standard Four at Fendalton School in 1963 and gave a talk on dinosaurs. After considerable thought I decided to take that as a compliment! I tried to keep my "speech" reasonably short as it was getting near the end of the celebration. The article in this issue could be termed the expanded version so I hope you find it worth reading.

Thanks to those who have so far replied to the survey on preference for email or print delivery of the magazine. Please understand that this is not motivated by financial need. We can easily afford to keep posting paper copies if that is the preferred option.

In Memoriam: We regret to advise the passing of member Ian MacDonald (Napier, N.Z.).

Best wishes for the New Year.

Gavin East
Editor

A Boy, a Bike and a Shop Window : How It All Began **by Gavin East**

The “It” in the title refers to both my collecting journey and the history of the Vintage Phonograph Society of New Zealand (Inc.). It may even be true, as I have heard Walter Norris say, that I played a part in the birth of the Society. I have doubts about that but please read on...

I was born in 1953 and in 1964 was living with my parents and two older brothers in the Christchurch suburb of Bryndwr. I suppose I was a bookish kid, certainly not a sporting one, and for some reason (if there has to be a reason) fascinated by old things (I was spouting, and most likely mispronouncing, dinosaur names long before that became mainstream with kids) and old music. My eldest brother John was an Elvis fan. I remember Dad suggesting that, as John tried so hard to look like Elvis, he should try making a noise like he did and make some money. My elder brother Rodney liked Elvis too but for him it was all about the new English group with the funny haircuts, the Beatles. Me? My favourite 78 in the radiogram was Winifred Atwell’s piano solo of “Black and White Rag”.

We had a comfortable home but no “old stuff”. I didn’t even have grandparents with old fashioned homes to explore. I can only put my interests down to a genetic combination, not yet scientifically confirmed, expressed as NERD. Up until a fateful day in 1964 I had never even seen an early phonograph or gramophone but I think the seed must have been sown by Mum’s reminiscences of the Edison cylinder machine her family had owned. From her account it was a keywind Gem with a large horn and already quite venerable by the time she remembered it.

Back to the title. We lived within easy biking distance of the Papanui shops which in those days included at least two antique shops and an auction room. One of the shops was called Century Dealers and was in Papanui Road, about where a Kentucky Fried Chicken dispensary was later built. Century Dealers was run by a Mr Dalglish who sold “antiques and curios”. I haven’t seen that phrase on an antique shop sign for a while. It was a small shop full of intriguing objects, swords on the walls and on the counter a bowl of old coins for a shilling each. I should have spent my pocket money on a Georgian cartwheel penny or two. Mr Dalglish was friendly, by the standards of antique dealers, and I used to love just looking around his tiny cave of wonders.

Then, one day in 1964, what should appear in the window of Century Dealers but an Edison cylinder phonograph. It was a red Gem with dull paintwork, sporting a short homemade cardboard funnel horn. There was no wooden knob on its winding handle. Despite never having seen a cylinder phonograph before, even in pictures, I knew what it was and I really longed to own it.

Problem. The price was seventeen pounds ten shillings, this being three years before New Zealand adopted decimal currency. That sum converts to \$35.00 but any conversion means little when you consider purchasing power and changes in relative values. I’m sure there were many people earning that amount or less in weekly wages while for seventeen pounds ten you might have bought a prewar car restoration project, perhaps even a Ford Model A. As I would soon learn, an Edison Standard or Fireside, complete with a good box of cylinders, could be bought for ten pounds through a “Wanted to buy” ad in a newspaper. Twenty pounds was considered a fair price for an Opera. So

that price tag on a scruffy Gem was not only a significant sum of money full stop but was probably about three times what collectors of that time would have considered reasonable.

What happened next was, looking back, something of a mystery. I must have arrived home on my bike, full of excitement over the wonderful thing I had seen in the window of Century Dealers. I don't remember what Mum and Dad said but they bought the Gem for me, quite possibly for my eleventh birthday in July 1964. I'm sure I wasn't a spoiled brat who expected every whim to be gratified so all I can think is that my parents were very generous and kind. Maybe they thought there could be worse hobbies. I do remember the thrill of winding up that tiny motor, putting a cylinder on the mandrel and hearing "I don't know where I'm going but I'm on my way", sung by Arthur Collins. EDISON RECORD" and the rest of the twenty or so records. I also remember the nice oily smell and the friendly growl of what were probably rather worn gears. It never occurred to me that the red Gem had a gear change. It was set on the two minute gear and the cylinders were all two minute black wax. The reproducer was a four minute Model H, tinted green, but perhaps its stylus was worn since it seemed to play two minute cylinders well.

Memory tells me, reliably or otherwise, that I hadn't had the Gem long before the Christchurch "Star" newspaper published a photo of a genial-looking gent standing next to an enormous horn sprouting from an Edison cylinder phonograph, much bigger than mine (it was a Triumph). I read that there had just been a convention of phonograph collectors in Christchurch and that the gentleman pictured was a Mr Walter Norris. So I wrote to Mr Norris, care of the "Star". In 1964 there was nothing unusual about an eleven year old expressing himself clearly in legible handwriting but I sometimes wonder if that still holds true. Back to the story. I asked Mr Norris if I could join "your society". The newspaper did forward my letter and I soon received an invitation to visit Mr Norris at "Waipapa", his farm at Swannanoa. No, I didn't bike there though I might have considered it if necessary! Mum and Dad took me and I think my elder brother Rodney came along as well. Walter and Kath were very welcoming and Mum found she knew some of Kath's family from her youth in Ashburton (that's New Zealand for you, a very spread out small town). The homestead at "Waipapa" in 1964 was still the original one, to be replaced three years later. It comprised a cottage of circa 1860 extended with a two storey section of circa 1890. Walter had only been collecting for about four years but he already had a large collection, part of which he was housing in the first floor of the oldest part of the homestead. After some conversation and afternoon tea, Walter (or "Mr Norris" as I addressed him in the way a boy of those times naturally would) suggested we see the collection and led the way to the steep stairs at the back of the house.

Nothing could have prepared me for the treasures waiting at the top of those very steep stairs, starting with the mahogany horn of an Edison Opera which faced me as my head rose above the top step. It was almost like Howard Carter getting his first glimpse of Tutankhamun's tomb, being asked by Lord Carnarvon, "Can you see anything?" and answering, "Yes - wonderful things!" Walter took me through the different Edison models, told me about two and four minute cylinders, showed me Columbia cylinder machines, Pathe, Berliner, in fact gave me an instant education in the history of sound recording. He explained it all so well that, looking back, I think he would have made a good teacher. He advised me that I should have a Blue Amberol machine if I wanted to play cylinders (he didn't like paying more than a shilling each for wax because they were so fragile) and, either on that first visit or a second, sold me an Amberola 30 with

a dozen Blue Amberols for ten pounds.

You may have noted that the Edison cylinder phonograph has dominated this story so far. Had the machine in the window of Century Dealers been a Trademark Berliner (or "Dog Model" as we used to call it), I think I would have been just as entranced but in the 1960's there seemed to be far more Edison cylinder phonographs than any other machines waiting for collectors. You might find one HMV Monarch for every ten "run of the mill" Edisons. Columbia cylinder machines were very seldom encountered, in Christchurch anyway. Strange as it seems, Edison diamond disc machines were even harder to find. Many of those were only about forty years old in the mid 1960's so perhaps they were still lurking in the homes of their original owners. All those Monarch Seniors and Chippendales must have been hiding somewhere as they were not imported later!

In the latter part of 1964 and the first half of 1965 I enjoyed my Gem and Amberola 30. Somewhere along the way I acquired an HMV portable Model 102. As David Peterson says, three machines and you are a collector! Then there arrived the letter inviting me to a meeting to establish a society for phonograph collectors. The date was 9 September 1965 and the venue was 73 Flockton Street, St Albans, Christchurch, the home of Pam Rogers and her mother Edith. Walter had mentioned a "Miss Rogers" who for no known reason I visualised as a rather stern elderly person, nothing at all like the lovely lady in her late thirties (as was Walter) who made me welcome before I took my seat in the back row at that inaugural meeting of our society.

So now the society, which I had assumed must exist when I wrote to Walter after the 1964 convention, was a reality. More than once in the years to come I heard Walter say that my letter had helped bring about the inaugural meeting and that he had said to Pam Rogers words to the effect of "We can't let the lad down so if he thinks there must be a society, let's go ahead and form one!" That was kind of Walter but I am sure there were stronger factors at work. The time was right with more and more people getting interested in old things generally. Interest in old gramophones was becoming accepted as at least harmlessly eccentric. The only time I ever saw a horn machine not just in original family ownership but actually set up in its original position in the house was in 1965 when I went with my parents to look at a lovely old villa in Mansfield Avenue in Christchurch which was to be sold as part of a deceased estate. In the drawing room, sitting on a wickerwork table, was a mahogany Columbia horn disc machine. The agent jerked his thumb in its direction and said with a laugh, "You wouldn't credit it but there are people collecting those now!" Pam Rogers later told me that at about this time she bought a G & T Monarch Senior with a beautiful dark red horn. The previous owner's parting words were, "Just one question: what on earth do you want it for?"

By 1965 there was a network of pioneering collectors spread across New Zealand. Among the prominent names in the mid 1960s were Rod Cornelius in Dunedin, Wally Gollidge in Nelson, Les Stenersen in Auckland, Bill Main and Michael Woolf in Wellington and of course Walter Norris and Pam Rogers in Christchurch. In Wellington the informal "scratchy record group" of operatic record enthusiasts under Bill Main's leadership had been meeting since 1958 and would thrive for well over fifty years. Then there were the national conventions. The first convention was held in Wellington in 1963 and the second in Christchurch in 1964. A third convention, the first I attended, was held in Wellington at Labour Weekend in 1965, then there was a gap of two years before the 1967 gathering in Christchurch. The next convention was in 1969 in Wellington, then it was Christchurch's turn again in 1971. I think there was another conven-

tion in Wellington in the early 1970's, then the conventions came to an end with the 1977 one, held in Christchurch to mark the centenary year of the Edison phonograph.

I cannot tell you exactly how the conventions began or why they petered out but they were long remembered as very special events.

Why was a society, intended to serve all New Zealand collectors, formed in Christchurch rather than anywhere else? For one thing there may already have been enough of a "grapevine" to assemble a room full of possible members. However I am certain that it was Walter Norris' vision that led the way. My clearest memory of the inaugural meeting is of Walter, presiding at a table on which stood his Kammer and Reinhardt hand crank Berliner gramophone. I don't recall his exact words but I know he spoke about the benefits of a society in bringing collectors together, sharing information, producing a magazine and having parts made. You have to remember how isolated and disadvantaged the individual New Zealand collector of 1965 was: no social media, no information much beyond "Tinfoil to stereo" by Read and Welch and even that was hard to obtain.

If Walter was still with us, he would protest that it wasn't just him! There was certainly a fine team with him to get things moving. Pam Rogers had offered to be Secretary/Treasurer. Bill Webb, who from memory owned or managed the Roneo office equipment company in Christchurch, offered to print the first magazines. Bill Dini, Bill Anderson, Clarrie Stewart, Adair Otley and others were on hand to form a committee and start organising parts manufacture. Plus we must not overlook the vital role of Claude Woledge, the first Patron. Mr Woledge had been in the phonograph trade from the early 1900's and had managed Edison Hall in Christchurch in the 1920's. He was a mine of information, not just on Edison.

In all this saga you will note that Pam Rogers appears to have been the token female member of the Society. It was never quite as bad as that and over the years we have enjoyed the friendship of many women collectors plus our long term secretaries and not forgetting the wives and friends who have contributed so much to meetings. However it does seem that collecting old gramophones tends to be a man's, or in some odd instances a boy's, hobby.

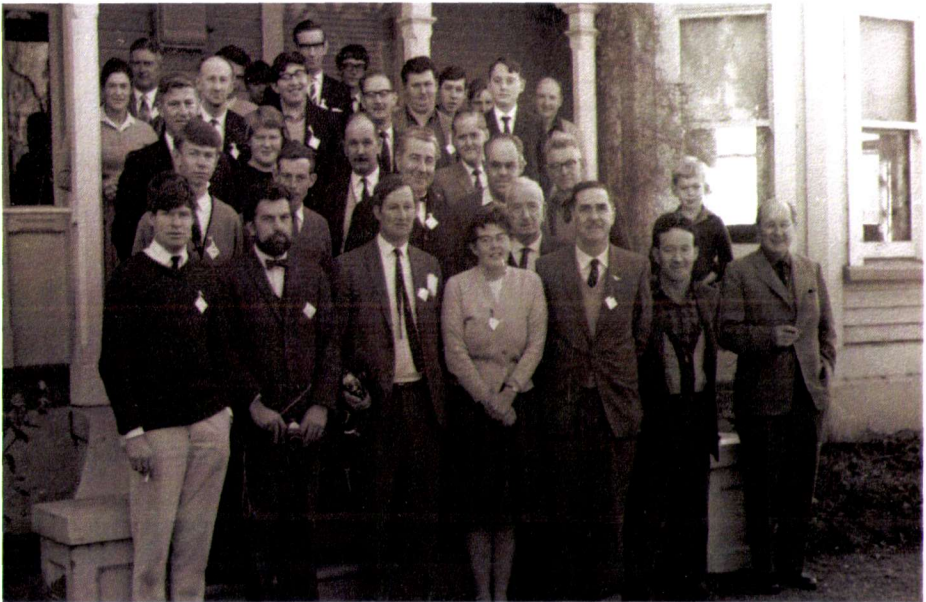
If there had been any doubt about the support for a society such as ours, the next few months put them to rest as you can see if you look at the first, tiny, issue of "The Phonographic Record" on the website. The membership grew quickly, thanks in part to our first display in the old Trades Hall and our first, and only, Publicity Officer in the person of John Cowper. Two school friends of mine, Richard Goulden and John Beauchamp, plus Jonathan Chaston, joined me as the original junior members paying a sub of ten shillings (\$1.00). I am very happy to report that all four of us are alive and well and that seeing Richard make the journey from Auckland was for me one of the highlights of the anniversary celebration.

I remember at least one early meeting, and there may have been more, in an upstairs office at the Roneo office equipment company in High Street, Christchurch. As mentioned, this firm was owned or managed by Bill Webb. Unfortunately my chief memory of the Roneo meeting(s) is of my eyes stinging from the cigarette smoke. Very soon we moved the monthly meetings to a room off the hall at St John's Anglican Church in Latimer Square, central Christchurch. This was our venue for many years until we moved to another parish facility at St Mary's Anglican Church in Merivale, Christchurch. As

several rows of chairs are no longer needed, these days we meet in the homes of members who are kind enough to volunteer each month when "Next meeting" appears on the agenda.

With the demolition of so much of central Christchurch following the 2010 and 2011 earthquakes, I think that all of us who live in or near the city have had the experience of being somewhere and suddenly remembering what used to be there. I had been at a service in the "Cardboard Cathedral", The "temporary" central city main Anglican church, for quite some time before I realised that I was sitting very near to where we had meetings all those years ago.

You will be relieved to read that I am not going to try to record the later history of our society. What I have written about the origins and birth must be selective and personal but I do think it gives some idea of how we started - and how I started! I cannot imagine my journey as a collector without the Phonograph Society and the friends I have made through it. As the years passed, "Mr Norris", "Miss Rogers" and "Mr Dini" became Walter, Pam and Bill. I looked forward to seeing them every month then and I look forward to seeing my friends every month now.



Taken at the Canterbury Manufacturers' Association building in Cambridge Terrace, Christchurch, during the 1967 convention, this photo may be our only visual record of many of the early members. In the middle of the front row are Walter Norris and Pam Rogers. At the far right of the front row is Bill Webb to whom Walter and Pam gave credit as the third principal founder.





In the first enlargement (page 8) from the 1967 convention group photo, in front are Rod Cornelius (then based in Dunedin), Bill Main (Wellington) and Walter Norris. Behind Rod Cornelius is Alan Robb and behind Alan is Joffre Marshall, aged about 28 and very soon after he joined the Society.

The bald man next to Joffre is Clive Morrison, probably based in Dunedin at the time. I don't know if Clive ever had a shop but he bought and sold 78's. We often see his oval "C. Morrison" label sticker.

Back to the front row, the man with the black beard is Bill Main from Wellington. In those days in New Zealand, a beard like that was quite rare and was taken by many as identifying a naval officer or an artist (the latter in Bill's case). My memory tells me that the thin young man behind Bill Main is David Longbottom, an early Christchurch member of the Society. Behind him is Margaret Marshall. Next back, the very happy young man with the glasses and name tag is Donald Cameron from Wellington. The tall man with glasses may be Maurice Jackson, a Christchurch film buff.

Back to the front again and Walter Norris on the right. The two men immediately behind Walter are mysteries to me but I think the very happy looking one may be Pat Newman from Auckland. Next back, we have Wally Golledge from Nelson. Behind Wally, the thin young man with glasses is James Heath, a Christchurch record collector and a good friend remembered fondly.

Up near the back on the right, the stout gentleman is Ray Ladbrook from Christchurch. The Edison Concert machine in the display at the sixtieth anniversary celebration was owned by Ray before he sold it to Bill Dini. Next to Ray Ladbrook is a glimpse of Richard Goulden.

At the far left in the rear is Mrs Bruce, Bill Dini's sister and in charge of the kitchen for the Convention. I cannot identify the man next to her (Mr Bruce perhaps?).

At the back, next to the bald head of Clive Morrison, are glimpses of two figures who were probably doing their best to hide from the photographer. The one almost completely hidden is Bob Searle while the other is Jonathan Chaston.

In the second enlargement (page 9) from the 1967 convention group photo, across the front are Pam Rogers, Bill Dini, Noel McSweeney and Bill Webb. Noel McSweeney was a record collector who lived in Sydenham in Christchurch.

The little boy behind Noel McSweeney is Peter Dini, Bill's son.

The rather dour looking gentleman visible between Pam Rogers and Bill Dini is Bill Anderson, a classic old time Edison enthusiast for whom a Triumph with a wooden cygnet horn and a collection of Blue Amberols represented the ultimate in sound reproduction.

Behind Bill Anderson are Adair Otley and Clarrie Stewart. Behind and to the left of Adair Otley is Len Cameron from Wellington. Len was not a collector but had come to the convention with his son Donald who would have been about fifteen.

At the back, reading from left we have a partial view of Richard Goulden. The pale youth in the dark jacket is me, hopefully enjoying the occasion more than my expression suggests. I am flanked by Stephen Skilling on the left and his father Ivan Skilling on the right. Ivan's bright personality made a big contribution to early meetings.



This photo was taken just before the close of the 60th anniversary function at Rosssburn Receptions in Rangiora so it does not include some people who had had to leave by that point.

Seated in front are Nu Wright and Gavin East.

Standing, from left:

Stephen and Kay Boon, Beth Lomas, Robin Dunlop, Richard Goulden, Wilf Boon, Ian Fisher, Louise Peterson, John Hastilow, David Peterson, Peter Harris, Kathleen Campbell, Peter Fleury, Andrew Marshall, Robert Sleeman, Lindsey Best, Edan Bowman, Bev Fisher and Roger Brown.

NEW BOOK

Canadian collector and historian Mark Caruana-Dingli (email markdcaruana@gmail.com) will be well known to many for his research, e.g. on the first Berliner gramophones, and his more than 300 videos on YouTube, many of them devoted to individual machines from the collection of Domenic DiBernardo. See youtube.com/@phonoguy.

Mark has now written "The cylinder record compendium : a history of North American records", published by phono-graphics, 17 Robertsfeld Crescent, Scarborough, Ontario, Canada M1R 2X1. ISBN 978-09951643-1-4, 28 x 22 cm., softcover, 60 p., generously illustrated in colour and black and white, price US\$25.00.

This is a comprehensive, attractive and very well written survey with much information which even seasoned collectors may find new.

Strongly recommended!

MEETING REPORTS JULY TO NOVEMBER 2025

by Gavin East

The July 2025 meeting was held at Nu Wright's home and, as usual for a winter meeting, saw a relatively low turnout with eight present and five apologies.

After the routine business we had a good round of "show and tell" which included Edan Bowman's latest acquisitions of needle packets, tins and record dusters. Kathleen Campbell showed us a stereoscope with cards the size of cigarette cards. I handed round three records from a New Zealand collection recently dispersed. Two were Russian operatic 78's while the third was a very early red G&T pressing of a Caruso ("Giunto sul passo" from "Mefistofele" by Boito) from Caruso's first recording session in April 1902. Some members who examined the Caruso were surprised at its uneven, "dimpled" playing surface but I explained that this is something you often see on Berliners and early G&T's. It was probably a defect in the pressing process but it does not usually affect the playing, even on modern equipment.

For August 2025 we descended on Kathleen Campbell, Aristotle the axolotl and Polly the polydactyl puss at Kaiapoi. It was a good get-together with nothing much in particular to record except that we had an enjoyable evening!

September saw the Annual General Meeting in the Lodge Hall at Ferrymead. Once again it was all pretty much cut and dried with the \$25.00 joining fee and subscription waiver confirmed for another year. There being no need for any change of officers, the executive for 2025/26 is:

Patron, Tony Airs
President, Edan Bowman
Vice-President, Robert Sleeman
Secretary, Nu Wright
Treasurer, Gavin East
Committee, Will Boon, Roger Brown, Kathleen Campbell and Peter Harris plus David Peterson as immediate past President.

After the AGM we visited the Hall of Flame at Ferrymead where a member of the Fire Services Historical Society gave us a tour. I for one had not realised what a large and comprehensive collection is in the Hall of Flame or how well it is displayed.

Then it was back to the Lodge Hall for afternoon tea in the company of Jimmy, the friendly Ferrymead cat. This did not leave enough time for a monthly meeting.

After October's visit to Peter Harris' new "museum" (see Edan's photos and text), the next formal meeting was in November 2025 at Lindsey Best's home in Bromley, Christchurch. We agreed that the sixtieth anniversary celebration had gone very well. Edan Bowman reported on the initial response to the survey on preference for email or print delivery of the magazine.

David Peterson told us about making audio copies of some vintage private recordings for their owner who had been thrilled to hear the voice of a grandfather for the first time.

As usual, an interesting variety of recent finds was handed round, displayed or mentioned.

ed were Robert Sleeman's working wooden kitset model gramophone. I sl
ecord dusters, found locally but made for Selfridge's department store in
These are the first Philadelphia Badge Co. dusters I have seen which were i
English retailer.

oon told us of his latest find, an Edison Fireside Model B with a cygnet he
oly original but later wood grained. We look forward to seeing it at Wilf's i
ruary.

: and after the meeting we enjoyed looking at Lindsey's very impressive col
les, tins and other collectables, many of them with a Christchurch connecti



Another view of Peter Harris' collection (see page 15)

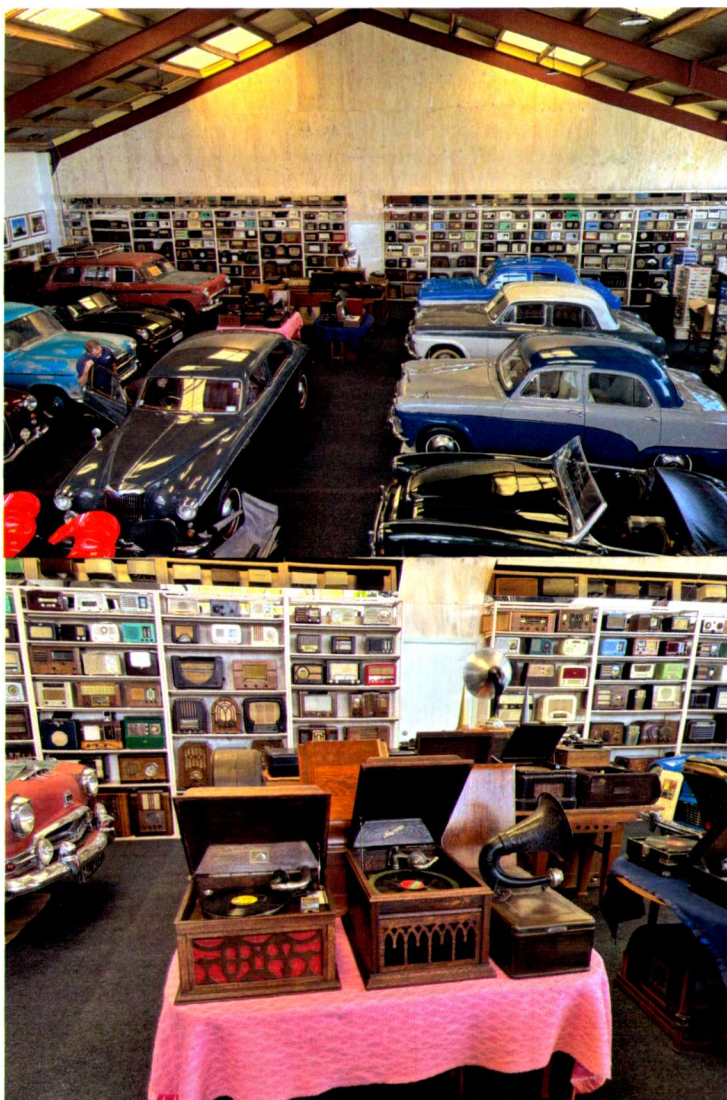


Two moments from the anniversary celebration. At left, David Peterson and Peter Fleury in conversation next to the Edison Concert and two of the Society's machines, the Wledge portable and Dulcephone.



Kathleen Campbell cuts the cake.

VISIT TO A SPECIAL COLLECTION 2025: Text and photos Edan Bowman



On the 19th October a large group (16-17) of our membership met for our monthly meeting, early in the day as usual. Peter kindly hosted us at his newly formed museum display. A fantastic and well put together collection covering so many items from gramophones and radios to coat hangers, egg beaters and whiskers, vintage vehicles and so much more. After getting a good look around we then took part in a music quiz that Peter had put together for us. The first round was seeing copies of vintage record covers and having to name the artist pictured which proved a lot harder than we expected. Round two consisted of a series of records being played and us calling out the artist of the song.

After the record player decided it no longer wanted to play for us we had afternoon tea.

The Bettini-Bigelow Connection by Robert Feinstein

"Bettini's new patent attachment to phonographs is one of the most important inventions of the age. It can be attached to any size or make of instrument, and gives at once a very natural reproduction, clearer and louder than any other machine. It applies equally to vocal or any instrumental music or recitation. For additional particulars write the Bettini Laboratory, 110 Fifth ave. [sic], New York City, mentioning Popular Science."

These glowing words were published in the September and December 1899 issues of *Popular Science [News]*, and they reflected a collaboration between Lieutenant Gianni Bettini and Edward Fuller Bigelow, the prominent naturalist who was its editor. Bettini probably did a bit of negotiating with Bigelow, as well as with the editors and publishers of a good number of periodicals, trading purchases of advertising spaces for laudatory write-ups.

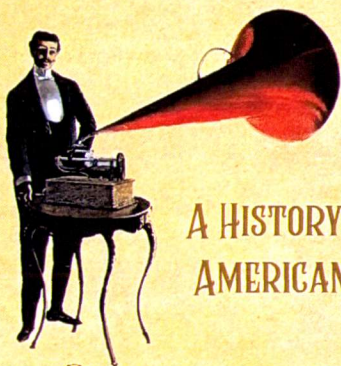
There was an earlier short article about the Lieutenant's phonograph experiments that appeared in the January 1890 *Popular Science [News]*, years before Bigelow was editor, but it was somewhat less effusive: "In the present phonograph, a stylus for impressing the wax is attached to the center of the vibrating diaphragm. The new improvement of G. Bettini is to extend little rods from the stylus to several parts of the diaphragm. In this way greater exactness of tone and speech is obtained, so the inventor claims, and much superior results." This blurb was actually reprinted verbatim from *The Mechanical News* of November 15, 1889.



Lieutenant Bettini placed broadsides in the September, October, November and December 1899 issues of *Popular Science [News]*, and in the issue of February 1900. The inventor sometimes varied his ad designs and texts within particular publications, but these were all identical. Featured in them was a plinth and statuette, above which was a highly stylized Edison machine, presumably outfitted with a Bettini reproducer and horn. This ensemble probably first appeared in an advertisement for the January 1898 issue of *The Phonoscope*, and became a virtual trademark of the Lieutenant's printed offerings. Indeed, his letterheads, envelopes, cylinder boxes, and several of his American catalogue covers all depicted it. There has been an unconfirmed report that the pillar and accompanying bent figure showed up in New Zealand, some years ago.

That the phonograph pioneer and Bigelow had a personal collaboration, even a friendship, was not at all surprising, for the two scientists had much in common. Both were avid photographers, with an affinity for mechanical devices, and a love of animals.

THE CYLINDER RECORD COMPENDIUM



A HISTORY OF NORTH
AMERICAN RECORDS



BY MARK CARUANA-DINGLI

The front cover of Mark Caruana-Dingli's new book (see page 11).



Thanks to Andy MacDonald for this photo, one of a stereoscopic pair taken, possibly in Christchurch, by an amateur photographer. The machine appears to be an Edison Standard, most likely a Model D of ca. 1909 or later, one of the best selling Edison cylinder phonographs in New Zealand going by surviving examples. The Diamond B reproducer, cygnet horn and Blue Amberol cylinders indicate that the photo was taken no earlier than 1912.

The women's clothing and hair styles could suggest the 1920's.



The display at the 2025 anniversary function, organised by Edan Bowman with help from Lindsey Best, Roger and Voila Brown, Wilf Boon and others.

To people not very familiar with old gramophones, the item which attracted the most attention was Wilf's Peter Pan cameraphone.