



# The Phonographic Record

*The Journal of The Vintage Phonographic Society of New Zealand*

A Society formed for the preservation of Recorded Sound

VOLUME 9, ISSUE 5

JUNE, 1974

EDITOR: Walter Norris,  
'Waipapa'  
Swannanoa,  
R.D.1, Rangiora,  
NEW ZEALAND

SECRETARY: Bruce Petrie,  
P.O. Box 5175,  
Papanui, Christchurch,  
NEW ZEALAND

## FOR YOUR INFORMATION

Once again, many thanks to all those both at home and abroad who have sent in material for inclusion in our paper. We look forward to hearing from anyone who has something he thinks is worth printing. If anyone has further to add to any article printed so far, we would be very happy to receive it.

INFORMATION WANTED - In the last issue of "The Phonographic Record" we illustrated an unusual record label in the hope some one could supply us with some information as to where and by whom it was produced. From W.Keessen came the following information:- "I have a lot of different labels much like the one you illustrated, several of them with anonymous artists. Most of them seem to be produced in Germany. For this reason I think there are two possibilities.

1. These discs were given away by stores with the purchase of gramophones..
2. The discs appeared with a kind of "Pirate" labels.

The use of different languages on the label would make for the ease of use in countries like Germany, Russia, England etc., or was the label made to impress the people?"

## ILLUSTRATIONS

UNUSUAL MACHINE - In answer to a request for information on a large disc machine owned by Harold Collins and illustrated in our February Issue Page 123, we have had an interesting letter from Ernie Bayly which is printed below.

"I am currently engaged in writing a guide to the collection of gramophones owned by E.M.I.Ltd. which includes a similar well made machine. My researches to date show that two German firms made this type, viz: -

1. Biederman und Czarnikor, who produced Triumphon and Triumph gramophones and whose large models were extant 1908-9, some under the group name of "Mamut".
2. Holzweissig, who produced (among others) Lypsia and Hymnophon gramophones, had a "Goliath" range of models, also circa 1908-9. The model you showed (i.e. Illustrated in Phonographic Record) is similar to both, but not exactly the same. "Additionally I know that the Dutch firm DeHoogen of the Hague imported the parts of large models from a German firm (whose name the surviving member of the family forgets) and built their own cabinets. E.M.I. have one of these "Dutch" varieties. I confirm that the horn is of thick gauge brass. The motor is very well made and has a huge single spring barrel, nicely finished, but its size is reminiscent of that in a large musical box".

EDISON OIL BOTTLES - From Reg. McCarthy came the illustrations of the two oil bottles. He says the 4oz. one is round and the other oval, unlike the first one shown (i.e. See Vol.3 Issue 4 Page 82 and Vol.8 Issue 6 Page 99) the glass of these bottles is aqua in colour. These two were dug up in the Whitianga District of the Coromandel Peninsula.



AUSTRALIAN RECORD - The 'Golden Tongue' is a double sided ten inch record produced by an Australian Company, but other than this we have no other information. Can some one in Australia help?

THE HIT - From Harold Collins, Western Australia, came this information about the "HIT" label illustrated in Vol. 9, issue 3. He says these are not uncommon in Australia, and has come across them with green label, and also a twelve inch size.

#### AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

1898— 1900

NO. 20

No. 20 &amp; 21

MORE TRADE MARK VARIANTS - An interesting variant of the "Trade Mark" comes in the form of an advert from L. Schlick in the U.S.A. The unusual feature of this model is the "New Cornet" horn. This horn looks unwieldy on the standard support, but no doubt gave additional volume to the normally quiet machine. The only other difference detected is the stop and start mechanism. Neither model nor the type of horn have as yet been discovered in New Zealand.

#### NO. 21

This model, which is owned by Les Stenersen of Auckland, is an English built "Gramophone and Typewriter and Company" machine. This has several distinct differences from the original. First, very noticeable, is the shape of the spring cover which originally was semi-cylindrical but in this model is flat-sided with curved front. On one side of the cover will be observed a completely differently placed style of stop-start and speed adjustment levers. The turntable is noticeably tapered on the underside up to the rim and this may be one reason for the different stop-start employed as previous stop-starts worked on the vertical outside face of the turntable (see No. 13, Vol. 9, issue 2). The all brass horn has a different connection of cone to bell, quite a wide "seam" in this case.

We are indebted to Les Stenersen for sending photos and information on his machine.

#### COLLECTING IN NEW ZEALAND

##### 'I DISCOVERED A GERMAN CYLINDER PHONOGRAPH'

by Bill Dini

On a visit to Dunedin in May, I was fortunate in buying an early German Phonograph. This instrument was in a handsome case, but was not complete or in working order; indeed it required about sixty hours work to make it into a working model. In construction, it is somewhat similar to a Columbia "Q Q" and a Thorens "Majestic" except that it has a cast iron base and end bracket, whereas Columbia and Thorens are of steel plate. Like the Thorens "Majestic" there is room for an intermediate mandrel to be slid over the standard mandrel, which is of aluminium with integral cast pulley, in contrast to Edison, Edison-Bell, and Pathe (of brass) and Columbia (of steel). It is key wound and except for this feature would pass for a Murdock "Angelica" or "Pandora", both of which have a vertical handle.

Murdock was a British factor (Wholesaler) and these machines were made by "EXCELSIORWERKE GESELLSCHAFT" (E.W.G.) in Germany.

Wally Gollege of Nelson presumes that it was made by E.W.G.? so I call it a German "Excelsior" and presume it was made by this firm. There is nothing on the works, base or lid to identify it in any way. The condition of the frame or chassis was good, as was the woodwork, but the gearing was woeful; with its meccano gears, the mandrel went one revolution while the leadscrew went eighteen!



**BERLINER**

**GRAM-O-PHONE WITH NEW CORNET HORN**



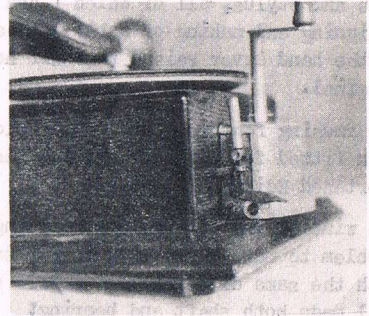
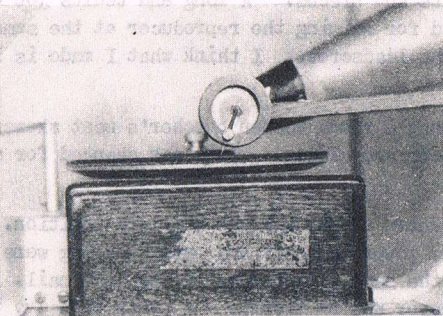
**NO. 20**

Makes the new Gram-o-phonc easily the best of all talking machines. Makes the volume of band and instrumental records as loud and natural as the original music.

Price as above \$35.00

Selling Agents wanted everywhere for Export

Write for catalogue of Gram-o-phones and records.



**BERLINER NO. 21**



Some previous owner had endeavoured to replace missing gears with meccano gears, and this was the result.

The "Excelsior" has another unusual feature: it has forty threads per inch (T.P.I.) on the leadscrew, unlike 2 minute Edisons, Columbia and Pathe which have fifty (T.P.I.) I did not discover this until after I had made many attempts to fit gears, to give the correct ratio between leadscrew and mandrel, which with fifty (T.P.I.) gives the mandrel two revolutions to leadscrews one. Having worked out the gear sizes required for fifty T.P.I. when I discovered it had forty T.P.I., I had to start all over again! I was lucky in some respects. I needed four gears. On going through my bits and pieces, I found that one of the gears on a "Gem" 2 min. - 4 min. conversion attachment was correct for the governor shaft gear; exact in diameter and tooth size. A gear out of an Edison "Standard" was right for meshing with the spring-drum gear, and another wheel from an Edison "Home suited the drive shaft for the belt pulley. One to go. I couldn't find one which should be 1 - 1/5 inches in diameter, with forty teeth. Elsewhere in the train of gears was one this size I could copy. A sudden inspiration reminded me that an old New Zealand penny was 1 - 1/5 inches in diameter, so by clamping a penny to the existing wheel, I laboriously fashioned a gear with a fret-saw and locksmith's files, resulting in a sturdy gear wheel of tough bronze.

The spring I got from a small gramophone motor and the secondary stop-start lever (with felt pad) is also from a gramophone. Yet another gramophone motor yielded the ratchet, which engaged the ratchet wheel nicely. The reproducer, of cast aluminium, resembles an early Columbia, except the word "REPRODUCER" has a capital "R" and the rest small letters, whereas Columbia had "REPRODUCER" all in Capitals. The reproducer was minus diaphragm, dome and stylus, all of which I had in my bits and pieces. A long and tedious job was the designing and making of a bar with a fork end for raising the reproducer at the same time as the hand lever raised the half nut from the leadscrew. I think what I made is like the original.

One amusing feature of the "Excelsior" was that a round wooden butcher's meat skewer had been fitted for the bar on which the reproducer arm slides. This was changed for a shortened Edison slide bar.

The winding key's wings were missing - the centre of the key was still in position. No problem to make a flat key to fit same. The governor shaft and outer bearing were missing; both the same diameter. A metric size and the same diameter as a four inch nail. One nail made both shaft and bearing! A gear cover was no trouble - a strip of heavy tin 12" x 1 1/4". A spun aluminium horn of an acceptable size was purchased in a Dunedin second-hand shop, the same day I bought the "Excelsior" and only two miles from the house - was it the original horn??? I haven't an intermediate mandrel, but borrowed one and found it fits the machine and would be quite functional.

Finally, the oak woodwork: the base - 12 3/4" x 9" is stepped to receive the lid, and the beading is not machined from the solid base, but is separate beading mitred on, giving a better effect on the ends. The lid or case has an ornamental turned handle; rather plain bottom beading, and is between Edison and Columbia in shape; neither semi-circular as an Edison, nor has it a distinct flat top like a Columbia. One unusual feature is that the clips which hold the lid to the base are at bottom centre front and back, not at the end as is almost universal. The appearance of this instrument (see illustrations) is quite pleasing; it now plays well and has justified the many hours of work put into it.

It would be interesting if anyone reading this article could positively identify the makers and model, and establish whether there was a decal transfer on the lid or elsewhere on the machine.



In my last Record Listening Post I reviewed an Album to mark the 75 years of E.M.I. records, now here is a 'follow-up' recording that has been released entitled: "Australian Singers of Renown", on the H.M.V. (OA5D - 7580) label, which presents some of the greatest singers from Australia. Several of the artists featured in this historic album are:-

Dame Nellie Melba, Joan Sutherland, Florence Austral, Browning Mummery, Essie Ackland, Peter Dawson, John Brownlee and many others.

Listening to this fine recording I was again amazed at the high technical quality in the re-pressing from the original masters, although the 'hissing' of the old 78's needle-scratch was still to be heard at times. Once again this pressing is an import, so if any of my interested readers want to add another fine recording of high quality to their collections - Don't Delay - Buy Today!

Three new albums have just been rushed to me from the PYE Company - 'hot out of the oven', err 'hot off the press' I should say! Well, the first one comes as an R.C.A. pressing entitled: 'Lanza Sings Caruso' - (ARLI-0134). The voice I heard coming from this Album was one of great quality, but even so, I don't think the voice of Lanza ever came up to the high-rated performance of Caruso; admittedly a good try, but not quite..... The Album covers such memorable stage presentations as: Rigoletto, Tosca, La Boheme, Carmen and Il Trovatore. Perhaps this album is a good buy for the Lanza fans; personally, I like Caruso in this field of singing.

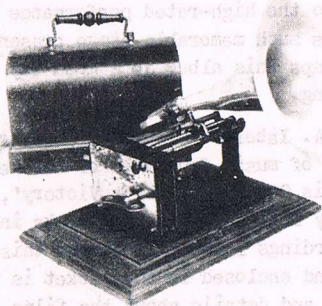
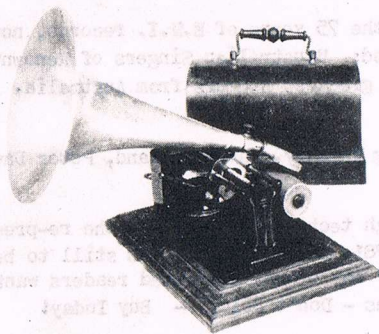
The second album from the PYE Company also features the R.C.A. label - "Classic Film Scores for Bette Davis" - (ARLI-0183). This album covers a wide range of music from some of her better known films:- 'Jezebel', 'The Letter', 'Stolen Life', (1946), 'In This Our Life', 'Dark Victory', 'Beyond The Forest', and 'All About Eve'. I can give a good quality rating on all the tracks in this Album, and for those of you who collect film soundtrack recordings I would recommend this for your library. For added realism, the Album is in full stereo, and enclosed in the jacket is a four-sided leaflet giving full information about the music heard, and details about the films in which she starred.

Now the third album in this bracket deals with the soundtrack from the film: 'The Sting', which was released here in New Zealand in June, with music composed by Scott Joplin. I think this record is a winner as it features the music in the Ragtime flavour. Some of the numbers heard are:- Solace, The Entertainer, Easy Winners, Pine Apple Rag, Listen to the Mocking Bird and Turkey in the Straw; all featured on the piano by Marvin Hamlisch. This recording should be, and in fact is, of very high standard! Music-wise, it takes you back to the good ol' days o' ragtime, and to quote one of the numbers heard on this recording once again - this album should be one of the 'Easy Winners'!

The final bracket of albums up for review in this issue come from the Festival Warehouse. First we have one from that famous child-star of films in the 30's - Shirley Temple on the 20th. Century label (TL-45311/2). This double-waxing covers many of her better known numbers and although many of them are transfers from her old 78's the reproduction is still very clear. Born in 1928, Shirley Temple, an American by birth, performed in short films firstly at the age of three. Some of her noted films were:- Bright Eyes, Curly Top, Little Miss Broadway, Miss Annie Rooney and Mr. Belvedere Goes To College. The album entitled "Remember Shirley", includes the two famous numbers which never fail to stir the memory of her popularity; those two 'Temple Hits' of the 30's:- 'On the Good Ship Lollipop' and 'Animal Crackers in my Soup'!

The second item in this bracket is a new release also on the 20th. Century label (TL-45315/6), by that ol' Master o' Big Bands - GLENN MILLER - entitled: "REMEMBER GLENN". Although many pressings have been released by this World Famous Bandleader, I think this double album covers a wider period of his life.





## German Phonograph



## Australian Record



## Edison Bottles



Once again, many of the numbers are taken from original 78's, but in each case the engineering process has made this album a first class seller. Numbers which are heard in this 'Big Double' include:- firstly - (that good ol' faithful) - IN THE MOOD, Bugle Call Rag, I've got a Gal in Kalamazoo, The Spirit is Willing, Moonlight Serenade - and many other famous numbers rendered by this highly noted artist. An excellent buy for Big Band lovers!

The third pressing from the Warehouse of Festival is yet another double L.P. Album - and the title: "The Best of the Mills Bros." on the Paramount label -(PML-45371/2). A singing group who were very popular many years ago, brought back memories for me as I listened to this nostalgic recording. Such long-standing favourites as:- Glow Worm, Yellow Bird, Canadian Sunset, Paper Doll, The Jones Boy, Moon River and Sally Sunshine. Once again the recording is of very high technical standard, and most of the tracks are bright and breezy. Also for added listening pleasure these old numbers take on a new lease of life by way of being re-recorded in full stereo.

That's all for this issue - happy listening - 'bye for now.

THE "GENNETT" RECORD COMPANY, U.S.A.

(Edited by Adair Otley)

PART 3 - "The Starr Pianoforte Co."

Between the years 1919 - 1920 the Gennett Company interests acquired control of the Starr Pianoforte Company in Richmond, Indiana, resulting in the first of the "STARR-GENNETT" records to be manufactured bearing this label and dating from this period.

Two sets of Catalogue number series were introduced at this time; one commencing at 4,500 series - retailing at 80 cents each, and the other commencing at 9,000 series - retailing at 1 dollar each. The latter proving to be too expensive was discontinued after a comparatively short existence.

The earliest known recording of the 4,500 series apparently still in existence is Catalogue No. 4,508, entitled: Ja-Da Medley:- "He's Had No Lovin', For a Long, Long Time", played by the original New Orleans Jazz Band; and this recording, dating roughly between the months of May - June - July, 1919, was manufactured within the period of the great American post-war boom.

The Starr Company manufactured 25% of all the Pianos sold in America during the best days of the boom, and were offered under many names. They tried every known selling device, such as 'Trade-in' deals on old pianos; cash discounts of anything up to one hundred dollars an instrument; and long term hire purchase schemes. If all these efforts failed, then another salesman would endeavour to sell the same instrument with a different name at a lower price! This system eventually worked quite admirably with the piano sales; and later they were to achieve similar results with the phonographic records.

(Part 4 in Next Issue)

#### HOW TO MAKE YOUR OWN GRAMOPHONE NEEDLES

By JAMES ARMSTRONG, 99 James Street, New Farm,  
Brisbane, Queensland, AUSTRALIA

This is my answer to Bob Ross's article: 'A New Use for Old Gramophone Needles' - in the Phonographic Record, December, 1972. You mentioned in the October issue of the Phonographic Record about a use for Old Gramophone Needles - as I am now retired, and being an 'old time' 78 collector, I find that the present type needle that you buy today is too thin and sharp; my old disc gramophone would pull up dead, as the point is far too sharp.



So after a talk with a friend of mine, who is an instrument maker, I not only find that I can use the old heavy type (Loud Tone) needle over and over again, I can also make new needles that are very satisfactory; the method of which I have passed on to several collectors here in Brisbane. Now to make new needles you need the following:-

Some 1/16" diameter red label silver-steel wire, or one thou. smaller.

A 'Wiltshire' Australian-mill bastard file, which measures  $10\frac{1}{4} \times \frac{3}{4}$ "

A gas fed Bunsen Burner. 7/16" standard pin vice - to hold by hand.

A small chuck in turn - driven by a  $\frac{1}{2}$  h.p. motor.

Tripoli grease for the polishing wheel

A small pair of wire cutters.

Now then, all that is required is a little practice and patience. To commence:- Level off both ends of the silversteel wire that you have cut; place needle in chuck, start motor, then run off the point the same length as the usual gramophone needles; convex tapering - taper off to a nearly sharp point - but do not lean too much on the file or the needle will bend. I usually run off 100 at a time. Next you have your Bunsen Burner, a single jet job, going from your gas pipe; have also a basin of hardening oil at hand. Now catch hold of the needle with a pair of sharp pointed pliers and hold the needle just below the high point of the flame; the point of the needle will turn firstly yellow, then red. Heat point just past the collar of the needle, and from the moment of contact (count twenty) then drop the needle into the hardening oil to cool. When cool return the needle to the chuck of the pin vice, start the motor and smooth off the needle with a piece of fine emery paper, which has been glued to a slab of 1" thick pine wood. The next step is to use a hand turned grinding wheel or power-driven leather polishing pad wheel, impregnate with Tripoli grease - as the needles are black after the hardening process. I polish only the sharp end of the needle. To re-sharpen old needles, all you have to do is to use the pin vice; it turns automatically in your hand. Use the oil stone.

Now here is Chris Long's report:-

"I have examined and tested the gramophone needles submitted with the articles on making needles at home; I find them surprisingly good. This particular area of research should be considered important by every collector of early gramophone material, as eventually the existing stocks of needles will dry up; at that time, the processes evolved for home made needles will take on a great significance. Regarding the tip radius - examination of the tip has revealed it to be well rounded so that damage to the record would be impossible. The tip is somewhat smaller than most other needles, but this is unsequential as the steel of which it is made seems softer than other steel needles; it wears down into the shape of the groove, thus the pressure per unit area of the disc is probably substantially reduced. Further examination of the tip with a 100 x microscope revealed no shoulders forming after the playing of one side of a 10" disc; I would not recommend that you play more than one side of a 12" disc with a single needle. On a Decca Constant Frequency record the needle tracked a 6 k/c track with no worries at all; probably the result of the smaller tip radius. The finish of the steel surface of the needle leaves but little to be desired. No particles of abrasive were to be found on the object, although there are a few microscopic pits near the tip. The only improvement that I can suggest is that some polishing process for the tip could be employed; this would ensure a smooth well rounded tip without pits. Perhaps a leather covered emery wheel and rotating chuck could be used. What really amazes me is that these needles are perfectly round, right down to the point. I would have imagined that a home made needle would be hard to make without it being a flat scraper shape; but no, the cross section is circular all the way along - all together a first class job!

One of these days when stocks of steel needles run down or out altogether, the Society could perhaps make needles on a large scale by a similar process to this?"

The only comment I can add to Chris Long's report is that any young man with good eyesight could make a first class needle. !



JULY 1974

Nº 5

MAY MEETING

Bill Dini described and demonstrated his Victor "MS" or "IV", with reference to the Society's 1903 Victor machine catalogue (one of several interesting early catalogues belonging to our first patron, Mr. C. E. Woledge, 1885-1969, and now in our possession). This machine, identical to an early G&T "Monarch Senior", was one of the first group of G&T/Victors to bear a tone-arm independent of the horn. It has, however, only the crudest of reproducer-raising devices; the reproducer (the heavily-knurled "Concert") is swung up and back on a small arm attached to the tone-arm, leaving an opening in the side of the latter. When playing, a "tongue-and-groove" device keeps the outlet of the reproducer close to the "inlet" of the tone-arm, but a certain leakage is likely. Such soundwaves as reach the tone-arm must negotiate its untapered length and the convolutions of the "elbow" before emerging, bruised and shaken, into the tin, brass-belled horn. Walter Norris recalled Mr. Woledge's comment that this family of machines had been failures, inferior in performance to the earlier "front-supported" range, and had quickly been replaced by gramophones with tapered arms and "goose-neck" turnover devices, c 1904. Mr. Dini pointed out that the Victor's oak case, elaborately carved and moulded, resembles not only those of later G&T "Monarchs", but also that of a popular contemporary Columbia model; it was noted also that this Victor possesses the threaded turntable spindle and record clamp apparently abandoned by that stage in England.

Despite its shortcomings, this machine not only represents an interesting stage in the development of the familiar tone-arm, but is also a very handsome early gramophone.

Bruce Petrie and Gavin East then introduced and played the following discs, all by singers born in 1874 (this is according to at least one reference, although variations can, and have been found).

EMILIO DE GOGORZA	- Deh! vieni alla finestra ("Don Giovanni" - Mozart)	DB 184
"	- O sole mio (Di Capua)	DA 903
MARY GARDEN	- Sempre libera ("Traviata" - Verdi)	Col. A 5284
GERSON SIROTA	- Kol Nidre	Col. 02815
SELMA KURZ	- Der vogel im walde (Taubert)	Red G&T 43885
AMADEO BASSI	- Incontra per via ("Siberia"-Giordano)	Dubbing on TAP T303
ANDRES PERELLO DE SEGUROLA	- Evocazione ("Roberto Il Diavolo"-Meyerbeer) -	Black Pre-Dog 2-52633
GEORGE GROSSMITH	- The other chap ("Sunshine Girl"-Rubens)	Black HMV 02406
ADA REEVE	- Foolish questions (Sloane)	Dubbing on CO 508
WILKIE BARD	- Let me sing (Leo)	Jumbo A 23245
VESTA VICTORIA	- Vesta Victoria - Old-Time Medley	Col. DX 290

The discs were played on Bruce's trusty Pye "Black Box" which performed admirably - the acoustics of the room, however, made for some difficulty with the rapid vocal lines of the Grossmith and Reeve items. As for the commentary, Master East's mumblings might have been better delivered to the audience rather than to the records in his hand (although, considering the value of those remarks which were audible, this may be arguable).

The evening concluded with an auction of 78's, donated by Mr. Barry Sheppard.

JUNE MEETING

Mr. Frank Teague, the well-known local clock collector and dealer, and President of the Lyttelton Maritime Association (involved in the restoration of Lyttelton's Timeball station, built in 1876), gave an interesting discourse on collecting and dealing - this stimulated discussion from members on such topics as prices and values.

Bill Dini demonstrated his Thorens "Capital" phonograph, another of those Continental machines so seldom seen in New Zealand. This is a "reversible skeleton-works" phonograph, with aluminium horn and the unusual feature of a double-ended winding-shaft, allowing winding from either the left or right side of the case.

.....



## LIBRARY

The following are the latest additions of books contributed to the Library:-

- |  |                                  |
|--|----------------------------------|
| 68. "Tradition and Gigli"                    | Herbert-Caesari.                 |
| 69. "O P E R A"                              | Edward J. Dent.                  |
| 70. "Jazz Records" Vol. 5                    | Edited by Jorgen Grunnet Jepsen. |
| 71. "Jazz Records" Vol. 6                    | " " " "                          |
| 72. "Hi-Fi for Pleasure"                     | Burnett James..                  |
| 73. "Talking Machines"                       | V. K. Chew.                      |
| 74. "Music and the Stage in New Zealand"     | Maurice Hurst.                   |
| 75. "Pictorial History of the Silent Screen" | Daniel Blum.                     |
| 76. "Pictorial History of the Talkies"       | " "                              |

For those members who are unfamiliar with the Library's whereabouts - it is now permanently situated in a cupboard down at the Society's new display building at Ferrymead.

Adair Otley, Librarian.

.....

## PARTS

A new parts list has been prepared and will be sent to members with the next magazine.

From time to time we receive letters from members claiming that they have not received parts sent to them. These missing items are invariably small things, such as transfers and leaflets, and we ask all members receiving goods to check parcels carefully as we believe that these items (which are usually wrapped in card-board) are being mistaken for packing and are therefore inadvertently being discarded.

.....

## LOCAL MEMBERS PLEASE READ THIS!!!

When the Society's display was housed in the Cranmer Building, opposite the tram barn at Ferrymead, there was, on the floor, the mechanism of an Edison Amberola cylinder machine. It was very dirty and rusty, possibly minus its mandrel, but it did have a Diamond C reproducer with stylus intact - this reproducer was painted red. A search of the church has failed to reveal this mechanism, so we are anxious to hear from any member who may have taken it to restore or for any other reason. Apart from the fact that it is the only piece of phonograph mechanism owned by the Society, it is possible that it came from a Woledge Edison portable; member Gavin East has recently acquired a Woledge portable case of unusual design (possibly the prototype) and would like, if possible, to complete the machine and place it on display at Ferrymead (the Society retaining ownership of the mechanism). Even if it is not from a Woledge machine, we would, naturally, appreciate its return or knowledge of its present whereabouts.

.....

## WANTED TO BUY

NEEDLE TINS - particularly European and American. Miss Pam Rogers, 73 Flockton St., Christchurch, New Zealand.

RECORD - 78 recording of John McCormack singing "No Country Shall My Own Outvie" (Paul's Address) from Natoma (Herbert)-Victor 74295 Bruce Petrie, c/- Society's address.

.....

## A.G.M.

This is a reminder to all members that the ninth Annual General Meeting of the Society will be held on Monday, the 23rd September, 1974 at the St. Mary's Church Hall, Merivale, Christchurch, New Zealand.

Remember - financial members only can vote, so please check that your subscriptions are up to date.

PLEASE NOTE - subscription renewal notices for the 1974/5 year will be sent to all members after the A.G.M.