



# 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 6

AUGUST, 1974

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## FOR YOUR INFORMATION

So much has happened in New Zealand since our last issue was printed but still inflation goes on and the costs and shortages increase. Next year will be our tenth year of issue and we look forward to many more articles of interest from our readers which can be used to swell "The Phonographic Record". We have had an interesting letter from John Hanna on Vocalian Company in Australia and abroad and also a very good article from Chris Long on the same subject. As one is complimentary of the other we intend to print both in this and the following issue.

## THE MECHANICAL ZITHER (TRIOLA)

By BILL DINI

On page 32 of Vol. 6 issue 4 of April 1971 are details of this rare and interesting instrument and on page 34 of the same issue is a photo of the "Triola". These details were supplied by E. Radke of Sydney, Australia, who had the only one that we were aware of. Later, on page 100 of Vol. 8 issue 6 of August 1973 Merv. Thompson of Perth, Western Australia, gave us further information on the "Triola" as he had two in his collection. I had visited Merv in Perth and seen his Triolas, very shabby, cases buckled, strings rusty and what was worse, no rolls to play them. However by merest chance, Merv obtained about 30 rolls and this inspired him to restring and recondition one instrument. Last summer he, with his wife, visited me on the course of a N.Z. tour and after much bargaining we arranged to swap for his other Triola. I gave him a "Tanzbar" mechanical accordeon and about ½ dozen rolls for his machine, which he was to restring but not otherwise to restore. Ultimately I received it and seven rolls by air from Perth and spent many weeks completely reconditioning it. Unfortunately there was a bad buckle on the front board, indeed it touched some of the brass strings and I decided the only way to remove the buckle was to take the back off the instrument. An exacting job - how well it was glued! Many table knives were inserted in the joint all around and finally the back was off without much damage. Of course the strings were of necessity slackened off and a lot broke at the keys in the process. Some treble string had to be renewed and I also renewed all the bass strings. The buckle was eliminated by placing (with two sticks) a rolled up dishcloth straight from boiling water on the underside of the buckle and clamping a plank across the bulge and leaving to dry. After removing the clamp and plank the front board was completely flat and has remained so ever since. Before re-gluing the back on, I took the opportunity to renew the picture visible through the sounding-hole. A suitable picture was a scene cut from an advert in the "New Zealand Womens Weekly".

After the restoration of the case and the restringing, the "Triola" could be played by hand as an ordinary Zither, but I had not the ability to do so. I next tackled the mechanical side of the machine. The paper rolls are perforated, like organette rolls, but metal levers, with fingers on the front, engage or drop into, the perforations and ultimately actuate the plucking devices. Each lever has a cord on the rear end, which, when moved, tips a little wooden block with an adjustable coil spring fastened to its underside.



The bottom loop of each adjustable spring is twisted sideways permanently and this in turn engages or traverses the spring. A short hole in the roll causes the string to be plucked once, back and forth, a longer hole or slot in the roll causes the spring to continue to pluck the string several times, back and forth. The whole of the plucking mechanism is mounted on a frame which is rocked sideways by a cam arrangement turned by a shaft with a handle attached. The other end of this shaft is geared and turns the roll. A wooden bearer bar presses the paper into engagement with the levers and when re-roll is required this bar is reversed and allows the roll to rise above the levers and so not engage and activate the plucking of the strings. Turning the bar thus, also disengages the gears which turn the roll. The handle itself is a study; it screws on the end of the shaft to play, but is only slotted when transferred to the re-roll shaft ensuring positive engagement when playing and quick fitting for re-rolling.

As remarked, the playing springs are adjustable where fitted to the small wooded rocker block and the adjustment of these to pluck the strings is highly critical. The cords between the back end of the levers and the wooden rocker blocks are necessary so that the frame with the playing gear can rock sideways while the levers are free to rock fore and aft. I had to renew most of these cords, the lengths of which are critical also.

The "TRIOLA" is obviously of German manufacture and all the rolls I have are German airs and not known to me. Merv. Thompson who also has a Triola has "I'm Forever Blowing Bubbles" and "On The Road To Gundagai". I would be pleased to hear from anyone who can give me further information on the makers or when and where these ingenious instruments were made. As Merv Thompson says in his article the bass strings are plucked manually with a plectrum on the left thumb (Are there left-handed plectrums?) The bass chords are numbered and plucked with the left thumb when the chord number appears on the left side of the roll.

#### NO MUSICAL ABILITY REQUIRED!

In the same line on the left "M" and "MF" appear also and this instructs the operator to move a wooden lever on which the four fingers of the left hand rest, providing loud and soft tones. This hollowed lever is easily seen in the illustration, above the bass strings on the left centre. The working of this lever varies the setting of the plucking springs causing loud or soft effects. The mechanical gear is easily removed and replaced, and when removed the "TRIOLA" can be played as an ordinary Zither.

I have seen many varieties of mechanical musical instruments, but for ingenuity and, need I say complication, I have yet to see anything to equal the "Triola".

#### AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

1900

VICTOR MODEL B

NO 22.

This is one model for which we have clear proof of identification. Thanks again to Larry Schlick who supplied us all the illustrations included in this issue. It is interesting to note the grease marks on the early instruction card; this was discovered under the motor of the machine. There are a few differences from the "Trade Mark Model" and these are mainly to be seen on the case. The horn support (which is made of wood) is on the edge, the same as number sixteen.

JEAN DE RESZKE

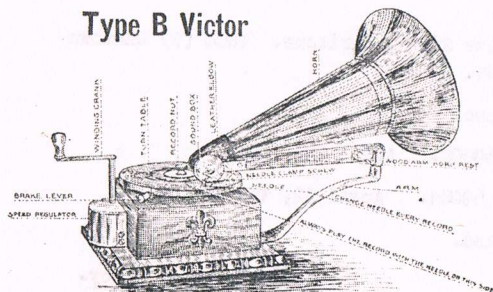
By JOHN HANNA

De Reszke was born in Warsaw in 1850, and died in Nice on April 3, 1925. He began to sing as a boy, and commenced study with Professor Ciaffei in Warsaw. When nineteen, he heard a performance of Don Carlos with Contogni, and he soon made the latter's acquaintance and accompanied him on a tour to London and St. Petersburg. On Contogni's advice, de Reszke made



## VICTOR MODEL TYPE 'B' NO. 22

Type B Victor



### INSTRUCTIONS FOR USING THE "VICTOR."

- 1st—Unpack carefully and assemble all the parts as illustrated on the other side.
- 2nd—Unscrew the needle clamp-screw, and insert the blunt end of the needle as far as it will go in the socket, then tighten the screw so as to hold the needle firmly.
- 3rd—Wind up the machine with the winding crank.
- 4th—Unscrew the record nut and place a record on the turn-table, putting the record nut back in place again.
- 5th—Release the brake lever, which will allow the turn-table to revolve.
- 6th—The turn-table can be made to revolve either slowly or fast, by adjusting with the speed regulator.
- 7th—Whilst the machine is running, place the needle on the extreme outer edge of the record, nearest the side with the brake, the record revolving AWAY FROM THE NEEDLE.

A new needle should be used every time a record is played.

Manufactured only by

EDRIDGE R. JOHNSON, Philadelphia, Pa., U. S. A.



his operatic debut as the King in La Favorita in Venice, 1874. He continued with baritone roles for a couple of years, then abandoned the stage until 1879, during which time he studied with M. Sibriglia to cultivate his upper range. He finally emerged as a tenor, and reappeared as Robert in Robert Le Diable at the Teatro Real, Madrid. De Reszke sang little until 1884 when Victor Maurel prevailed upon him to take the role of John the Baptist in the Paris premiere of Herodiade. From that time, until his retirement in 1902 he held the supreme position among tenors.

De Reszke was the first tenor of the Italian and French repertoire to sing the mature Wagner in German, though it seems that his excursions into Wagner hastened his vocal decline. However, his career, if short, was glorious, and his repertoire was wide, his roles including Vasco da Gama, Don José, Othello, Romeo, des Grieux, Roderigo (Massenet wrote Le Cid especially for de Reszke), Walther, Lohengrin, Tristan and Siegfried.

After his retirement, de Reszke went to France, and there devoted the rest of his life to teaching young singers.

#### THE RECORDS

De Reszke made a number of records during his lifetime but not was commercially issued, save a number of Mapleson cylinders which were re-recorded by IRCC in the thirties. That the two Fonitipias were not released is not really surprising, considering that they were recorded in Paris, and as the G & T's were recorded some six years after de Reszke's retirement, the reason for their non-release is obvious.

1. Bettini It seems, from documentary evidence, that de Reszke recorded some titles for Bettini in the late 1890's but details are unknown.
2. Mapleson Recorded during actual performances at the Metropolitan Opera House, New York. (NB: The number in parentheses after the title refers to the number of cylinders used. IRCC denotes that the cylinder was dubbed and issued in disc form by IRCC).

LES HUGUENOTS (Meyerbeer): Love Duet. With Lilian Nordica, soprano (3) March 11, 1901.

TRISTAN UND ISOLDE (Wagner): Love Duet. With Milka Ternina, soprano (2) March 13, 1901.

L'AFRICANE (Meyerbeer): Duet. With Pol Plancon, basso (1) March 15, 1901.

L'AFRICANE (Meyerbeer): Duet from Act 4. With Lucienne Breval, soprano (3) March 15, 1901.

L'AFRICANE (Meyerbeer): O Paradis! (2) IRCC March 15, 1901.

SIEGFRIED (Wagner): Schmiedelied. With Adolph von Hubbenet, baritone (4) March 19, 1901.

LOHENGRIIN (Wagner): Mein Herr (1) IRCC March 29, 1901.

LE CID (Massenet): O noble lame étincelante. With Eugène Sizes, baritone. IRCC (?) unknown date, 1901.

3. Fonitipia Recorded in Paris. 35cm discs, with piano.

ROMEO ET JULIETTE (Gounod): Scene du tombeau. Cat no 69000. April 22, 1901.

LE CID (Massenet): O Souverain! O Juge! O Père! Cat no 69001. April 22, 1901.

4. G & T Recorded 1908. Titles unknown and unpublished.

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

Edited by Adair Otley.

(Part 4. - "A Cent a Label")

The Gennett Record Industry during the years 1919/20 through to, and including, 1926 saw an enormous repertory built up of disguises for their product. By 1926, the unashamed Gennett



label was selling at 50 cents each, while exactly the same records bearing the "Buddy" and "Challenge" labels were being sold at 25 cents each. As Champions, in deliberate and avowed competition with the French "Perfect" label, the price was 35 cents each or three for a dollar.

The great mail order house of Sears Roebuck marketed them as the "Silvertone" label, whereby counting on an estimated 50,000 recorded copies sale of a hit tune. Among other labels also figured were:- "Hytone" - "Cleartone" - "Herwin" and "Black Patti". The "Harmograph" and "Claxtonola" labels were amongst others classed as 'special labels' given a measure of individuality; but all these barely scratched the surface of the list. Quantities of Gennett Records could be sold to anyone, and anyone could have his own label affixed for the very modest sum of 'a cent a label' per side. A private catalogue of the Gennett Company once revealed Gennett Record Products astonishingly appearing under 75 different aliases!

In Richmond, Indiana, was the massive factory, occupying four city blocks, that poured out this spate of wax; and, rather appropriately, is located on the spot which marks the exact geographical centre of the U.S.A. The record presses were to be found in the basement of the factory, whereupon a remark was made at the time that the idea of this was to save overhead expenses. The crack Brunswick sales pacemaker joined the Company in 1926 when the peak was reached, and for sometime afterwards the daily figures averaged 40,000 copies.

The New Orleans Rhythm Kings recorded the Company's all-time best seller "Tin Roof Blues" - Cat. No. 5105, which after its first appearance, sold 4,000 copies a day for several months afterwards; and figures like these speak eloquently for themselves. But production, on the other hand, was in fact anything but lavish - contrary to such a production of records, as these figures may suggest.....

'How to run a Record Company on a Shoestring' - is the essence of the 5th part of this progressive story, in which we consider the 'Artistic Angle'.

(PART 5 - NEXT ISSUE.)

#### RECORD LISTENING POST NO. 7

By BARRY SHEPPARD

The first pressing in this issue of 'Record Listening Post' comes from Houghton Hughes Enterprises on the CREST label, entitled:- "30 Smash Hits from the War Years" (CRES-TV-201). Many of my older readers will possibly recall quite a number of those famous tunes which were sung during the dark years of two World Wars, and that span the duration of this recording; such numbers as:-

Knees Up Mother Brown / It's a Long Way to Tipperary / Pack Up Your Troubles / Nursie / Kiss me Good-night Sergeant Major / We'll Meet Again - and many, many more.

The tunes on this recording took my mind back to the old Radio Request Session days, and those often heard played at parties. All tracks on this pressing are clear, and free from any suspicion of needle scratch, as this is an 'original' L.P. recording and not dubbings off old 78's. The performances are played and sung by the Concert Band and Chorus of the R.A.A.F.

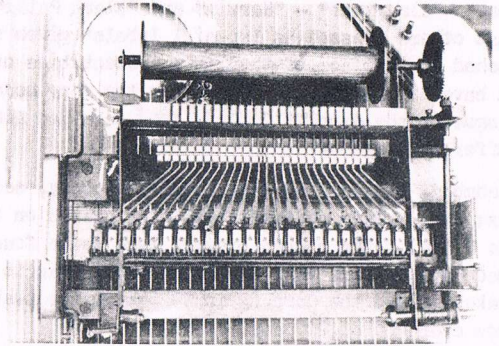
Next we have, once again on our Review Stand, the greatest Tenor of the Century - ENRICO CARUSO - in a Second Volume, which is a recent release from the R.C.A. Studios, and continues to cover some of Caruso's Greatest Hits (RCA-ARMI-0279). Although this record is listed as Volume Two, it was in fact released simultaneously with Volume One - to mark the 100th Anniversary of Enrico Caruso's birth - February 25th., 1873. The technical quality of the L.P. is considered fair, from the re-pressing from the old masters as these were made by the early acoustic (or pre-electric) process. But even so, for Caruso lovers, the great quality singing power of this 'Master Tenor' is still preserved.

Now, from the 'FESTIVAL' Man comes another for Mums and Dads who like to roll up the carpet and dance to 'those ol' tunes'. The recording I am reviewing is called: "Dance With the Mums and Dads" - on the CRESENDO label - (L-35-060).





JEAN DE RESZKE



'TRIOLA'



THE 'GENNETT' RECORD COMPANY



Such old timers as:-

My Happiness / Sweet Georgia Brown / Yes Sir, That's my Baby / Redwing / Who's Sorry Now / You Call Everybody Darling - plus six other tracks which make up a most enjoyable pressing.

Presented by a now - well-known group - All tracks are gay and bright and the quality of this recording is First Class (Oh - did I say 'Take Your Partners?!!')

Last up on our Reviewing Stand for this Issue are two recordings released by Reed Pacific Records Ltd., on the HIBISCUS label. The first recording is rather interesting, or I should say, rather unusual - with the title:- "Music and Sounds of Indonesia Today" (HLS-59). The tracks reproduced in this Album were recorded in various parts of Indonesia during 1972 by David R. Moore and Jeff Freeman of the Australian Museum, Sydney. They used high quality 'SONY' recorders to make the original recordings and these were made under very difficult conditions - in streets, cafes, theatres, villages, etc. It can be especially interesting to the listener if all tracks of this recording are played in sequence, as it then gives a very clear picture-in-sound of the life in that Far Off Land. This is a good buy for people who like to 'Travel In Waxed Grooves'!

Now the Second Recording has the title:- "World of the South Pacific" - (HLS-47). As the title suggests, this recording covers a very wide area and takes the listener to many parts, by way of a very small device known as 'A Needle'. The Album 'visits' such interesting places as:- The Cook Islands / Fiji Islands / Society Islands / Indonesia / Niue Island / Western Samoa / Australia / Tonga / Gilbert & Ellice Islands / New Hebrides / Papua New Guinea - and even New Zealand. The recording engineering is of very high quality and should delight the armchair traveller so as they will want to play it over and over again. Yes, another good buy for those sounds of the Romantic South Pacific. Happy listening 'til next time.

#### VOCALION

By John Hanna

I was very interested in John Stokes' further addition to Roger Cole's article on the Vocalion Co, and since reading it, I have worked out a few other things about it. Firstly, Vocalion was active in both England and America, a fact which is generally ignored. This is very important in determining what happened to the company, for From Tin Foil to Stereo clearly states that the American branch of Vocalion was taken over by Brunswick in 1924. As the Brunswick catalogue was passed into the hands of Decca in 1942, this would explain how the latter marketed a Vocalion LP. From what I can gather, however, the English branch of the company must have been separate from the American branch, for there is no doubt that it was taken over by the Gramophone Co. (also, presumably, in 1924). I don't really know anything about the American position, but I am sure that, in England, although HMV bought Vocalion out, the Vocalion discs continued to be recorded at the Vocalion studios in London and not at Hayes, even though they may have been pressed there. My reason for suspecting this fact is that post - 1924 Vocalions still carried Vocalion matrix numbers. If they had been recorded at Hayes, the matrices would have certainly been numbered into the Gramophone Co's Bb and Cc matrix series which was current at the time

An interesting thing about the Broadcast discs is that they were also issued on the Vocalion label. I have one such disc, Barcarolle from Tales of Hoffman and Miserere from Il Trovatore, sung by Thea Phillips and Francesco Vada (Frank Titterton). This was issued on Broadcast "Twelve" as 5001, but my copy is on Vocalion 624. (The disc has a miniature, creamy-yellow label). Why the double issue??

On the subject of ACO discs, I don't think it has been made sufficiently clear that these discs were not just a continuation in the Aeolian - Aeolian-Vocalion - Vocalion series of names for the company's discs, but rather one of Vocalion's many "cheap labels". I wouldn't be surprised if some of the discs in the ACO series (or perhaps any of Vocalion's labels) were re-issues of some other company's recordings. My reason for suspecting this is based on one disc that I have, G-15758: I'll Meet You Some Dark Night (C438) and It's a Grand Old Song is "Home, Sweet Home" (C437), both by Billy Williams. On listening to the two sides, they are quite different as regards quality of recording and even voice. The first title is well recorded, in fact excellently recorded, with Billy in top form, but the second is poor, from



both the qualitative and technical points of view. This fact is not much to go on by itself, however on C438 there is some additional information: scratched in the label area is the following "6792 27.8.8." Now in my book this is matrix 6792 recorded on August 27, 1908 at which time Aeolian wasn't in the record business. It thus seems obvious that this side was made by a different company than Vocalion.

The reason that the Vocalion plant was located in Melbourne is one which is reasonably clear, being that the Aeolian company had set up a factory in Australia before being taken over by the Gramophone Co., and by that time the latter had set up its own pressing plant in Sydney. The Homebush factory was originally that of Columbia, not HMV, although it accommodated both companies after the EMI merger. Thus by the time of the Vocalion takeover, both HMV (Sydney) and Vocalion (Melbourne) had factories in Australia, and it would have been rather ridiculous to close down one of the factories and move shop.

### THE VERY LAST REFUGE

IN THE GROOVE

From: J.Stokes

"And what can I do for you Sir?"

"Why I'd like to look at a phonograph or something. My wife and I are getting tired of —"

"Tired of pumping the old player piano, right? Ha-Ha."

"Well no, it's just that we're —"

"Don't say it, I've got it! You're hot for Hi-fi and you're home man! Here's your rig - fifty-seven components, interlocks in every room, master control panel in the —"

"But I —"

"Right! You want to listen. What'll it be? Kitchy-Koo rock? The Beatnik Stomp? Or good old Tosty and Philly? Now. We line up the tuner, angle the tweeter, phase the woofer —"

"Yes but —"

"Hold it. I'll gun'er. Catch those highs on the conical? No rumble, no flutter, no wow, no —"

"Listen, you can take your woofers and tweeters and - I mean, what I want i—"

"Stereo, right? This way man! There's a dreameroney, the Apco Pre-Amp CP - Twenty. We'll just put on the old test record and — catch it? How's that for a jet plane in your pocket?"

"But I don't want a jet plane in my —"

"And here's your band. You're sitting on the bass drum, boy you're inside the tromb—"

"Look that's the trouble right now. Our kids are away out on stereo, and I mean our house is wild! Piccolos in the pantry, bull fiddles in the basement freight trains all over the place and now my wife's on tranquilizers and—"

"Or how about —"

"And I thought if you had some old phonograph so we could get the music in a lump, instead of coming every kind of way —"

"But look man, you — tranquilizers? You said tranquilizers? Man, you're getting through! How do you think I make it, down here all day? Look. I'll tell you what the wife and I did. There's a fellow down on Third Street that's got some old wind-up phonographs, real jim-dandies. You get down there see? Tell him, Shorty sent you, see? Then come back here — with any luck I can get you a box of bamboo needles. Right! You're welcome."



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.

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## 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.