The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

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VOLUME 14 ISSUE 5

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NEW ZEALAND.

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FOR YOUR INFORMATION

We are sorry for delays in both the publication of the Phonographic Record and the availability of spare parts, but as will all Societies, the work load is large and the workers are few. We have a number of members who are ready to criticise but are so unwilling to help, and help is something we can always do with!! We can always use articles, both large and small, for this, your magazine, along with any illustrations, xeroxs and photographs any member may have. As we have pointed out before, a machine that is common in one country, can be rare in another.

Also remember we cannot supply parts without the money — we have been caught too many times — so if you are waiting on a part you have not already paid for, you cannot complain.

We would like to inform members in England and U.S.A. that Bill Dini has been away from New Zealand since June, and has visited quite a number of collectors in both U.S.A. and Canada.

Afterwards he hopes to visit Great Britain and some of the Continent. He is on his own, wife and family are holding the fort at home, and it is from them that we have been kept up with news of his progress. So keep an eye out for him!

From Reg Nokes of the U.K. we have had a nice letter and article. He mentions that he makes cases for Red and Black Gems. I have not to hand the cost of these, but anyone interested could write to him at 28 Orchard Way, Bognor Regis, Sussex, PO22 9HL, ENGLAND. We have since located his advert.

From: R. J. Nokes, 28 Orchard Way, Bognor Regis, Sussex.

REPRODUCTION EDISON "GEM" CASES

These are made to represent as near as possible the original Edison Rentwood Case, and are made from selected woods to get as close as possible the very old look that any original case would have today, they are strong with a hand finish and French polish. The handles are close copies of the original Edison handle, and they have the Edison Trade Mark on the front in gold letters.

The base of the cabinets have four rubber feet under, and the sides have screws to fix lid to base of machine.

These cabinets take a long time to make in order to get the old look finish, and a lot of care is made in order to make a good product, and must put £50 value on any Edison Gem sold in Christies without a cabinet or cover over them.

The base unit has not been drilled as there could be some variation in the distance between screw holes in the base of some Gems.

I feel sure you will be pleased when you see this case, and it will last for many years to come.

Please answer — Has machine a fixed winding handle? — Yes or No.....

Is it the red Gem? — Yes or No.....

Case complete with base unit £36 English. Plus Postage.....

Red Gem case complete £42 English. Plus Postage.....

AN ENCYLOPAEDIA OF BERLINER DISC PHONOGRAPHS

VICTOR

1902-3 **MODEL M** **NO. 40**

In using photographs kindly supplied by Larry Schlick we are also depending on him for most of the information we have supplied. We are not sure if the information we supply is correct, and would be pleased for anyone to correct us.

There have been a great number of Victor models produced, to say nothing of all the His Masters Voice models, all of which have been produced in England.

For this reason we have given each model a number as to enable anyone who writes to us now or in the future, to enable us to easily ascertain which model he is trying to describe to us.

Again we have a model from the Schlick collection, and again we are grateful for the use of an illustration and information.

This model uses very much the same horn and support as the Model B No. 34 (see Volume 13 Issue 2) this being made of all metal, also can be seen the same form of horn elbow and metal screw clamp to hold the reproducer.

This model, the Model M, has a different style of case which is larger and uses a different model (Exhibition) reproducer.

Horn: 18 inch in length and 11½ inch across the flare.
Turntable: 10 inch across.
Case: 10 inch x 10 inch but increases to 13 inch x 13 inch at the base.
Horn Support: Horn support bracket extend 10 inches out from the case but the support arm usually made of wood like Model E is metal and is 15 inch in length.

Further information would be appreciated.

BRITAIN'S PIANO MUSEUM

We are again using copies of photographs taken of exhibits which can be seen in Frank Holland's Piano Museum mentioned in the two previous issues. We are indebted to his generosity in sending us all the information we have so far printed, along with all the illustrations and information included in this issue.

THE PIANO

The Pianoforte

The Museum has a considerable collection of non self-acting pianos. This part of the collection traces the development of the piano. The first piano was produced by Cristofori in Italy in 1709 but it was not until about 1770 that it became really popular. The 1794 Broadwood Grant (229) is a small compass instrument, quite light with a definite harpsichord style case. The Stodart Grand (99) of C. 1845 was, as were all pianos, wooden fromed but contained brass bracing tubes patented by Thom and Allen mainly to compensate for temperature changes. This particular piano was chosen for Mary Postans by Mendelssohn.

Iron framing for pianos was first introduced in America by Hawkins in 1800 but it took time before it was regularly used in piano constructions. Other forms of pianos in the collection include a Troup "Wallclimber" cabinet piano (88) which has vertical stringing struck by hammers at the top of long "stickers". The square piano found particular favour in England and the Museum's Clementi Underframed Square (79) is a fine example of this style.

Robert Wornum gained fame for his development of the upright action and for diagonal stringing. This in 1811 brought the height of an upright piano down to 3'3", just a metre. Here we have the 1827 Piccolo Piano (144) and the Cottage Piano (58) which show the improvement in design and tone for which he was responsible. The Marshall and Wendell (91) Grand shows the last main development of the piano — the sostenuto pedal — which allows only those notes which have been struck to be held undamped.

The piano was often elaborately decorated — of which two of the most striking examples are the Lambert Gilded Upright (136) which was built in 1851 and had Tortoise-shell "black" keys, and inlaid Fleurs-de-Lis in the "ivory" keys; and the Muller Upright of 1863 (207) which has a portrait of St. Cecilia on the front and an inlay of brass and coloured enamels.

One of the most unusual pianos in the collection is the double vertical keyboard Percival Piano (142). Built in 1878 each keyboard has half the normal compass but considerable speculation has taken place as to precisely how it is played.

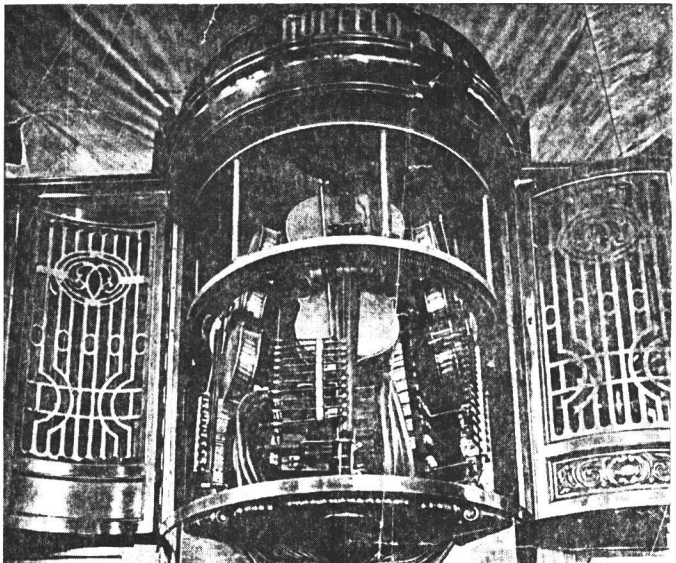
Hupfeld Animatic — Clavitist Sinfonie — Jazz Orchestra

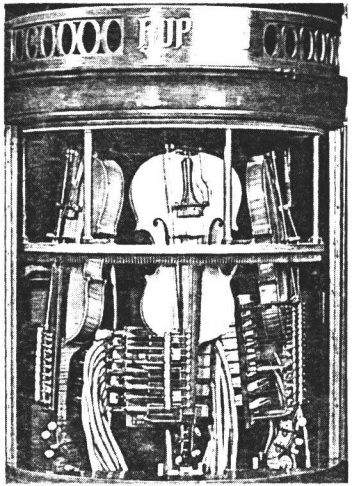
A later more sophisticated instrument made around the 1920s.

It was used in the dance hall and in the amusement arcade until the panatrope and the juke box replaced it. The various instruments are operated from a perforated paper music roll passing over the tracker bar and actuating pneumatically the piano, drums, cymbals and chinese block — regulated for loud or soft playing — and the saxaphone, bells and triangle.

The effect produced is of a complete dance band or orchestra.

Britain's piano museum





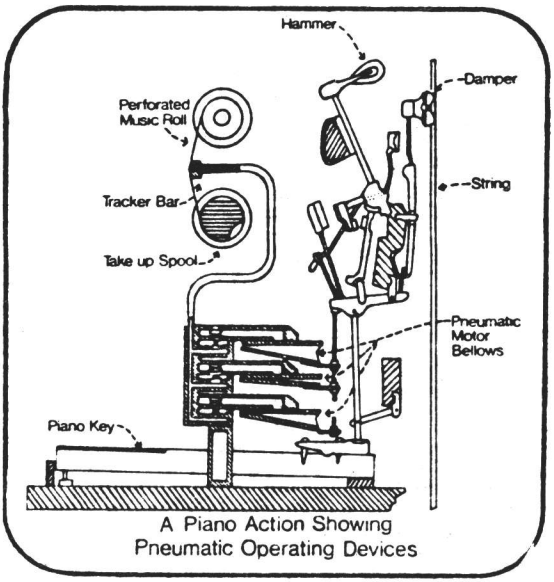
Bembain Planchette Piano

Since time immemorial man has tried to devise means which would create music. The music box in its various forms was one course taken by the development of mechanical music. Although the Museum possesses several music boxes and similar small instruments, the main theme of the Collection is larger instruments. Originally a pinned wooden barrel, manually cranked and connected to a system of bellows, valves and triggers would be made to play pipe organs. These barrels eventually, because of their size and weight, became too cumbersome to store and use. A system of perforated paper and pneumatic action replaced the pinned barrel as a means of reproducing sound. During the 1840's Alexander Debain (260*) patented a method of playing a piano by a series of pinned planks of wood; the tunes selected normally would use several repeated passages, so the same "planchette" could be used again.

In the late 19th Century, the perforated paper roll was developed as the normal way of programming the music.

The Pianola works by pneumatic power. To create the necessary suction, it is necessary to provide the power by either a physical means (namely your feet) or by an electric motor. A paper roll is moved across a tracker bar in which there are many small holes (usually either 65 or 88) one for each note which is to be played. The air is removed from the works by the suction action of the pump, and as one of the perforations passes over the port in the tracker bar, a rush of air is drawn down the connecting tube and that operates a small valve inside the piano; this in turn allows suction to be passed to a "pneumatic" which collapses and causes the note to be struck. In reality the many systems devised operate on this basic principle. However, the systems within the instrument are far more complicated than outlined above and vary from make to make and even models within a make.

* These are the Museum accession numbers.



A Piano Action Showing Pneumatic Operating Devices

HUPFELD

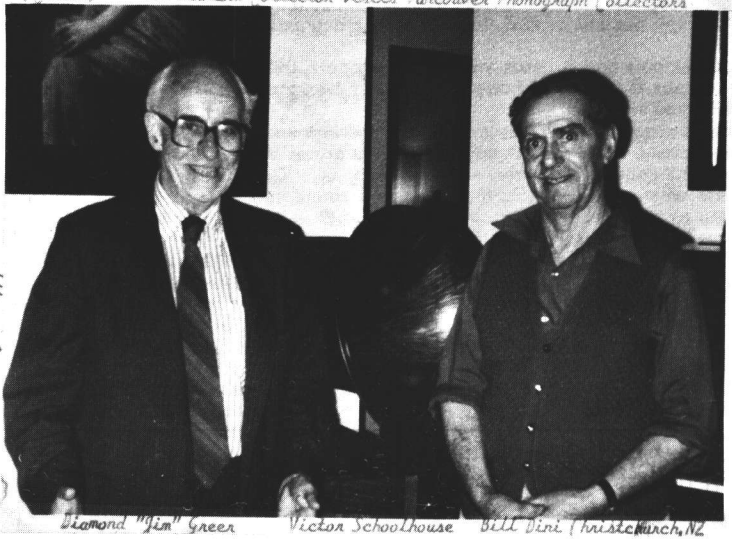
The German Experience

The Phonoliszt-Violina — pneumatically operated — was developed in Leipzig by the Hupfeld Company between about 1908 and 1912. Three violins are mounted vertically in a case standing on top of a Phonoliszt piano. Each of these violins has in it only one operating string, raised above the other three in each violin — these being there for appearance and harmonics. When a violin plays, it moves outwards bringing its single string into contact with the inside of a rotating bow — the size of a bicycle wheel — which has two thousand or so horse hairs in it and this sets the string into vibration. All three violins can play at once. The string is at the same time stopped off by a small leather pad at the end of a metal "finger" which is actuated by a pneumatic collapsing, upon receiving a signal from a perforation on the music roll passing over the "tracker bar". The speed of the large bow wheel varies so as to vary the volume of the sounds produced. The piano accompanies the violin, the resulting performance being a pleasing rendering of a piano/violin duo. The Hupfeld Company was probably one of the world's largest and most prolific producers of automatic musical instruments — from a small piano-player to the largest orchestrion in the world. The company operated from the 1880's to the 1920's.

Ford Meyer, Florida
Edison Museum

BILL DINI AND JIM GREER

(Canada) New Zealand Collector visits Vancouver Phonograph Collectors



June 1974

Diamond "Jim" Greer Victor Schoolhouse Bill Dini Christchurch, NZ

MILLS VIOLANO

Violin Players

Shortly after the turn of the century two successful attempts were made to design and build a machine which would play a violin. One in the United States adopted the relatively new source of power — electricity, whilst the other in Germany adopted the more traditional pneumatic system.

The American Experience

The VIOLANO-VIRTUOSO was produced in America between about 1904 and 1907 by the Mills Novelty Company from patents and proposals put to them by Henry Conrad Sandell who emigrated there from Sweden some fifteen years before. Some four thousand of these operating from 110 volts direct current, were produced by 1930. The violin varies from the usual in that it has no finger board. Instead of a small metal "finger" rises from under the string lifting it in a "V" shaped slot thus stopping off the string. The strings are bowed by four small wheels made of discs of cellulose acetate clamped together in a dish-shaped form applying just the right pressure to the strings. These are driven by a delicate variable speed controlled motor to vary the volume of sound produced. The vibrato is produced by shaking the tail-piece of the violin with an electro-magnet. The violin can reproduce 64 notes, and it is accompanied by a 44 note piano — just half the number of keys found on a normal piano keyboard. The iron frame of the piano is shield-shaped, the supporting of the bass strings in the centre, and the treble strings on either side resulting in this shape. It is coin-operated, the mechanism being capable of accommodating up to 15 coins. Since most of the music rolls have five tunes on them, it can therefore play the five tunes three times giving music for an hour or so. Coins may be added at any time — even in a coin box remotely situated on the cafe wall.

SALES LIST No. 6 JULY 1979
by Joffre Marshall

We are pleased to forward to all members the latest publication of Sales List No. 6. You will notice that some parts numbers have been changed. We have also included some new items and have grouped many of the parts etc. under headings in bold capitals.

The Executive wish to remind all members that a packaging charge of $1.00 per order on all **Horns** and other fragile items has been necessary due to the increased cost in the packing material which is now required.

Our Secretary, Mrs L. Drummond, will notify all members of the packaging and postage fee after all orders are dispatched each month.

We thank all members both in New Zealand and overseas, who have purchased parts, magazines and catalogues over the past twelve years, and trust you will continue to give us your full support.

'GIVE US THE TOOLS . . .'

A catch phrase, true enough, but with no political undertones intended. Merely an earnest request to all local Members of the Vintage Phonograph Society of N.Z. Inc., to rally along and assist your Executive in the general running of this — **your** Society.

Yes — this is your Society as well as ours and it needs **your** active support, and constructive suggestions for any means of local improvement — at our Meetings; at Ferrymead; in our Magazine — all these are part of the Vintage Phonograph Society, of which you are a Member.

We, as the Executive, have received reports to the effect that our meetings are not varied enough; not sufficiently interesting to draw members along. When we ask any non-regular or out of the way members of whom we have not seen at a meeting for some considerable time — they merely say: 'Oh, I'm too busy — got other things on my plate these days' — and when questioned further they turn round and start to criticise members of the Executive, or even the Society as a whole — asking: 'What is it doing? — What have you got to offer? — Why has So-and-So got so much to say?' — and so on. . . .

If we **all** pooled together — we would **all know** what we — each one of us — has to offer; and furthermore — no one would therefore need to create a monopoly! Let us face it — this is, after all, just a glorified 'hobbie'. Let us, as united Members of this Society — show to the general Public that we exist for the purpose of preserving Recorded Sound, and for our active participation in the Ferrymead Historic Park Project — as part of a re-creation of Christchurch, as it used to be. Call it a 'Heritage' if you like; we want you, as Members, to be part of that Heritage, and faithfully support the purpose of our existence.

So now it is up to you, fellow Members, if you find it impossible to attend our next meeting, at least drop us a line — write to the Secretary c/- Box 5175, Papanui; state your views; offer your suggestions — as Members — not merely as though you were outsiders, just looking in. Remember — this Society is not just after your money for membership alone — we want you to receive **value** for that money!

Some come along now — let's hear from you — let's make some further progress — TOGETHER!

VINTAGE ALBUM

We are pleased to announce, that to hand, we have a first in New Zealand for the Society; a Vintage Record for sale "Great Sounds of the Century". This record includes 20 historic Masterpieces from the early days of the gramophone and Artists include Harry Lauder, Joan Sutherland, Enrico Caruso, Jan Pearce and Myra Hess.

This magnificent album is being made available to members at $5.99 postage extra. Order early to avoid disappointment.

REVIEW FROM ALBUM COVER

When Edison invented sound recordings back in 1877, little could he have predicted the phenomenal world-wide growth in the recording industry. In the first 100 years trends have varied from opera, ballads, and jazz to present-day rock and disco Annual Sales in the U.S.A. alone now exceed $3.5 billion.

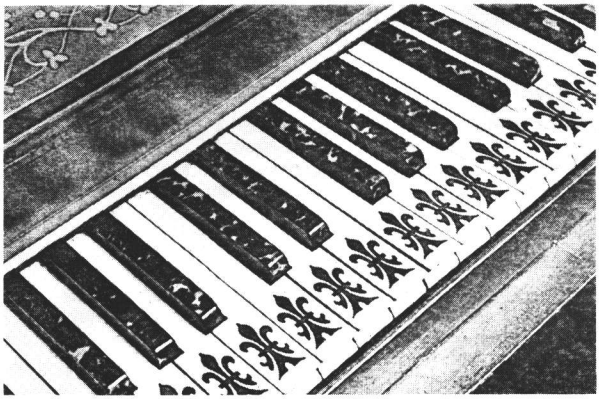
From the early cylinders, configurations have developed from 78's — to mono L.P.'s — to today's sophisticated Stereo Albums and Cassettes. Video Discs are no longer just a dream.

In spite of the musical "progress" there remains a demand for copies of recordings from the early days of the gramophone. This album from Music World is released as both an answer to that demand, and a tribute to those truly great artists of yesterday.

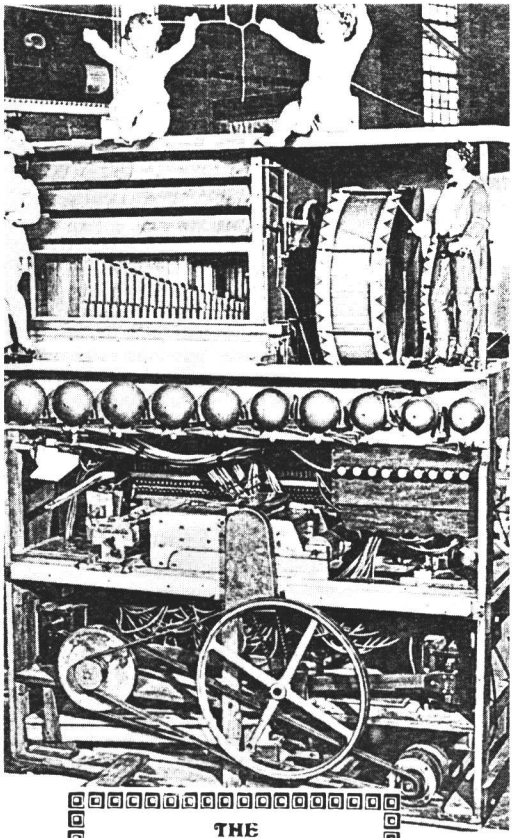
REPLACING A GRAMOPHONE SPRING
by Reg Nokes

The clockwork gramophone motor is still most efficient as a driver for the turntable, even when a pick-up is being used instead of the old fashioned soundbox. When the spring breaks no time should be lost in removing the motor-board and placing it face downwards on an empty box covered with a duster. This leaves the motor ready to dissemble without scratching the motor-board or spreading grease all over the table. **Look for Washers** — Take care to note the presence of all thin metal washers when taking the screws out, for these have been placed there to perfect the bearings and make the motor silent. Owing to the excess of grease, these washers are often hidden and lost during dismantling. If it is likely that some time will elapse before the new spring can be procured, it is worth while to put the motor together again so that nothing will be lost during the period of waiting. **New Spring must be of Correct Size** — Having found which of the two barrels has the broken spring, mark the cover and the barrel with a file, in order that it can be replaced in exactly the same position later on. Then remove the cover, (which may or may not be screwed), and examine the spring. Even if it is broken quite near to one of the ends, it is hardly worth while to tinker with it and make fresh holes. Send the barrel with spring still inside it to a supplier where springs are obtainable, and the man there will see to it that you get a replacement of similar length and width. Overlong springs fill the barrel, and so prevent full time running, which is a bad fault in a motor. Over wide springs graze against the cover and give rise to irregular bumping as the motor runs down. When the new spring arrives try to realise that much energy lies held by the wire round the circumference and that care must be taken to avoid accidents at this stage. **Removing the old Spring** — Examine the broken spring and see whether it lies curling clockwise or anti-clockwise in the barrel. Covering the left hand with a piece of thick rag, hold the barrel in the fingers and place another rag over the spring. Then grip the centre with a pair of strong pliers and pull steadily without letting go of the pliers until the whole spring has quietly left the barrel. Clean the barrel thoroughly, softening any hardened graphite with paraffin oil. Spread motor grease over the bottom of the barrel, and all is then ready to insert the new spring. **The New Spring — Using a Special Spring Clip** — If possible, borrow a special spring clip and attach it to the new spring, carefully pushing its binding wire to the edge. As soon as the clip is holding every turn of the spring securely, cut the binding wire. The spring can then be lowered into the barrel so that its outer end engages the hook in the side of the barrel. The clip is then gently released and the spring is snugly in position. With a piece of wood in contact with the edge of the spring, carefully tap it down to the bottom of the barrel in every part. Then replace the axle and see if the inner end ofthe spring is so shaped as to grip it readily, if not adjust it with a screwdriver pushed in between the coils. Then replace the well greased cover and the barrel is ready for assembly in the motor. **What to do if a Special Clip is not available** — Should the special clip not be available, place the spring on a piece of sacking on the floor. With one foot on the spring, cut the binding wire and let the spring open up as gradually as possible. After wiping any dirt from the spring, hook its outer end in position (holding the barrel in the left hand) and feed the whole length into the barrel gradually, taking care that at no time is the spring allowed to fly out. If a large vice is at hand, place the barrel in it, as this allows both hands to be free for feeding the spring into the barrel. **Re-winding the Motor after inserting New Spring** — When first rewinding the motor, listen for adjustments of the springs inside. Should the end slip off the axle it will be heard to do so several times and the barrel must be opened up. One big and noisy adjustment is sometimes heard, and this is due to the spring engaging with the barrel hook, which is probably "jumped" when first inserted. As soon as the springs are partly wound, tighten all pillar screws, because the main load falls on them, and if not properly tightened, the framework twists and makes the running noisy. Should the winding be noisy, the thin metal washers have probably been forgotten, and these must be found and replaced.

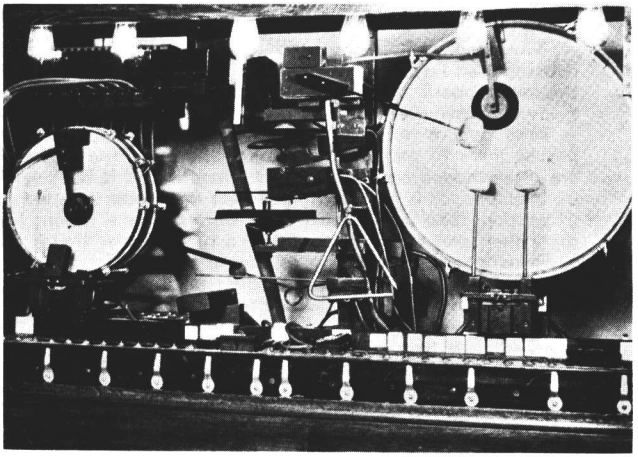
to be continued



THE PIANOFORTE



THE MUSICAL MUSEUM



VINTAGE RECORD COVER

LETTER TO THE EDITOR

Dear Sir,

In June, a few of us phonograph collectors in the Vancouver area, had the pleasure of a visit from a Bill Dini, collector from Christchurch, New Zealand, who I am sure you know. Enclosed is a picture taken here one evening with the writer and Bill Dini with a "Victor Schoolhouse" in the background. As a possible interest to your readers in New Zealand, you might wish to consider this picture for a future issue of your popular "The Phonograph Record".

We so enjoyed meeting Bill who brought us up to date on the "Collector's Scene" in your lovely country. We were very much impressed with his description of his own collection.

As for myself I only have about 25 machines. However in recent years I have concentrated on "Nipper" and "His Master's Voice" memorablia for which I say modestly have received a fair amount of recognition. RCA in New York have owned this famous Trademark since they purchased the Victor Talking Machine Co in 1929 – ten years ago they dropped this world-famous insignia from all their products, replacing with just "RCA". In 1978, RCA decided to restore this famous symbol back on to all their many fine products. Howard Enders, their Product Newsmanager in New York for the entire United States, heard about my collection relating to "Nipper" and called me several times long distance, resulting in my sending a large poster (approx 3 x 4 feet) containing eight pictures of my collection relating thereto, which was the only private collector's display so used at their big newsconference at 30 Rockefeller Plaza, New York October 31st, kicking off their national "Nipper" Campaign (See photostats of Enders letters and newsrelease). You might also be interested in enclosed article I did for the December issue of "American Phonograph Journal" published in Belmont, California – unfortunately their final issue.

A couple of years ago I shipped a four by five foot framing of my collection to the Victor Talking Machine Co Museum in Dover, Delaware set up in perpetuity by the State of Delaware (see Curator's letter enclosed which was most rewarding for me).

I hope the enclosed material and picture may be of some interest to you and would appreciate your passing on to Bill Dini on his return my very best regards.

Cordially yours,
Diamond "Jim" Greer
For Auld Lang Syne.

P.S. Should you by any chance consider enclosed picture of writer and Bill Dini for a future issue of your publication, would certainly appreciate a copy – also application for membership to your "Phonograph Record".

PHONOGRAPH AND GRAMOPHONE NEEDLES
by B. T. Ingrouille

When Thos. Edison invented the phonograph in 1877 he used a stylus to scribe the sound onto a piece of tin foil wrapped around a mandrel. In his later machines he used a sapphire or a commercial diamond in a shaft as a stylus to both record and reproduce the sound on and from the record, both these mediums were used right through all Edison machines.

When Emile Berliner invented the flat disc records and the machines to play them in 1893, he used a hardened steel needle as a stylus to transfer the sound to the sound box from the grooves in the record. The stylus, when vibrated, transferred the sound to a diaphragm, from there to a horn to amplify the sound. Pathe in France also produced a machine and records. Their records had a different groove and required a sapphire in a steel shaft as a stylus to reproduce the sound.

Many other mediums where tried to act as stylus, from thorns which lasted only for a few plays to bamboo three sided needles which also only lasted a few plays but could be sharpened by a special devise to cut off the point and leave a new sharpened point.

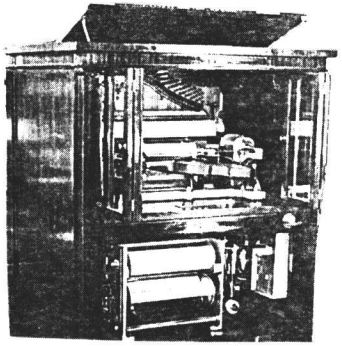
Many manufacturers made steel needles over the years most of which only played a few times and had to be discarded, these came in three diameters, thick ones for loud, medium for medium, and thin for softer sound, even though these needles were made of tempered steel they only lasted a few plays and started sounding scratchy and damaged the grooves in the record and so had to be changed regularly.

After 1905 several makes of longer playing needles were produced that were claimed to play up to 3000 plays, this in most cases was an exaggeration. If you got 300 plays out of one of these needles they were still a bargain at $5.00 to $6.00 a needle. These needles had a point that was made from Pfanstiel alloy heated to 1000 degrees and hand polished under 400 magnification. These needles work very well, but only on the old style of 78 R.P.M. records. They will not work on the later electronically produced records which have a groove narrower than the point on the needle.

Sapphires and diamonds are still used today in the modern phonographs and stereos, inserted in special stylus with turnover cartridges to play the different speeds of records from 78 R.P.M. to 33/3 and 45 also 16 R.P.M.

It's predicted that very soon the needle or stylus will be replaced with a beam of light playing on the groove to pick up the sound, this should play records without any surface noise and records should last forever.

HUPFELD PHONOLISZT VIOLINA



THE MILLS VIOLANO VIRTUOSO

THE ANTIQUE PHONOGRAPH SOCIETY
Dedicated to the preservation of the Phonograph
by B. T. Ingrouille

In the year 1877, Thomas Alva Edison invented the phonograph, known as the tin foil phonograph, as the record devised by Edison was a piece of tin foil wrapped around a mandrel and played with a stylis held against it and the first words spoken into a horn devise was "Mary had a little lamb". This led to recorded music on records and cylinders as we know them today.

We owe a lot to Edison for his invention of the phonograph which changed the every day living for people of that time and led to the developments in recorded sound as we know it today.

About 15 years ago our society known as "The Phonograph Society" was organized by about ten ardent collectors of Phonographs and Gramophones. The object of developing this society was for the preservation of the Phonograph and Gramophone and recorded sound, the society has grown from the original 10 members to over 100 or more members and is still growing, all members collectors of phonograph memorabilia.

For many years the phonographs were played with a diamond or sapphire stylis in a reproducer, later when the Gramophones came on the market which played flat discs at 78 R.P.M. speeds but with a steel needle instead of a diamond or sapphire, all the early machines used an outside horn to increase the sound, later this horn was enclosed in the base, with doors or louvers to control the sound volume, shortly after a lid was put on the case to hide the needle noise and keep dust from the turntable and off the records.

Just prior to the First World War small machines were developed about the size of a box camera; small portables in suitcase style cases, some of these were used by our troops in the trenches to while away the quieter times of the war, playing nostalgic records that reminded them of home and their folks back home.

By the time the Second World War started in 1939, the old wind up machines were being replaced by radios, some with gramophones installed in the same cabinet as a combined electrical unit. At this stage the original reproducers or sound boxes were replaced by an electrical magnetic pick up with a diamond or sapphire stylis, reproduced by a magnetic speaker. Records also changed from the original 78 R.P.M. to Stereo at 33 R.P.M. also 45 R.P.M. some time later a few records were reproduced at 16 R.P.M. but these were short lived and few are made today.

Further changes were made in recorded sound; first came the magnetic tape on reels, now these tapes are being replaced with smaller cassettes in 8 track and double track, playing anywhere from 30 minutes to 90 minutes.

It's quite possible that the next innovation in recorded sound will be played back with a beam of light picking up the sound from the record or tape. This could mean the end of needle noise, and records or tapes would last forever, anything is possible. Just to think that this all started by a man named EDISON.

WARNING
by B. T. Ingrouille

Warning to all those using products to remove paints or varnishes, spray paints or lacquers, duco thinners, alcohol, gasoline or glues, in the repairing or refinishing of phonograph cabinets or horns.

All of these products give off noxious or volatile fumes, which, when inhaled, can injure health.

Precautions should be taken when using any of these products, especially spray paints, lacquers or polyurethane, alcohol or gasoline, these should never be used in unventilated areas; use outside or in garage with doors and windows open for circulation of air, use of a mask over mouth and nose and goggles is recommended, never use any spray products near an open flame or where there may be a spark as these products can cause an explosion, never heat cans or immerse in hot water or they could explode.

Such products as crazy or super glues or hobby glues give off dangerous fumes which can affect the lungs, eyes and brain, use these products with care, they can stick fingers, lips and eye lids together, keep away from children.

Symptoms: Headaches, light headiness, dizzyness and loss of balance and equilibrium, also in severe cases brain damage.

First aid: Fresh air, oxygen, if symptoms are serious, see doctor or hospital . . . for glues, flush affected parts with water immediately, if lips, eyes or fingers stuck together see doctor or hospital at once.

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WANTED for Edison Triumph B Type —

1. On-off Combined Governor Pad for the Triton motor.
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Price and particulars to:—

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WILLIAM McEWAN
By W. Norris

Your Editor would be pleased if anyone can supply any information on a male vocalist by the name of William McEwan. He is claimed by Columbia as a sweet gospel singer, who recorded as far as we know, only for Columbia.

This was before and after 1925 as we have discovered records with and without the W in a circle.

I first heard of him when visiting a lady with records to sell who had a few of William McEwan's recordings among her collection.

In an answer to question about the singer, she replied that her husband was very taken with the singer when on a visit to a Scottish Gospel Crusade and had purchased these particular records and had carefully packed them and brought them back to New Zealand.

I like his electric recording the best and on these he is nearly always accompanied on a violin and organ which makes for an unusual combination.

ANZAC — A BRIEF HISTORIC RECOLLECTION
By Adair Otley

Back to Tipperary Days — the days where it all began — the birth of those fighting men in World War 1 known as the ANZACS. The meaning of those five letters stands for: Australian and New Zealand Army Corps. These were the Troops who made that historic landing on the shores of Gallipoli penninsula on the 25th April, 1915. Many from both Countries involved in the hostilities of W.W. 1 gave their lives — for God; for King and Country; for the cause of Justice and Peace; for the Freedom of the World.

Likewise during W.W. 2 between the years 1939 to 1945, the whole practice and purpose was repeated all over again, although on a far greater scale.

To signify our remembrance of the many who died in both World Wars, we purchase a Red Poppy and wear it on ANZAC DAY, 25th April; or simply pin it by a photograph of one who did not return. . . .

The symbol of the Red Poppy Emblem: 'Lest We Forget' originated at the end of W.W. 1 and was first used in England to signify the anniversary of the Armistice on 11th November, 1918 when artificial Poppies were sold in commemoration of Flanders on the coast of France where they grow wild, and where there was much sacrifice by the ANZACS at that time.

Here in our City of Christchurch, New Zealand we possess a monumental Bridge of Remembrance designed by a Mrs Wyn Irwin, who died about 1935 — wife of the Late Mr James Wyn Irwin, a noted Christchurch School-Inspector.

This monument takes the form of a huge arch constructed over one of the many bridges across the River Avon. Its completion after W.W. 1 was signified in a ceremony officiated by a former Governor-General of New Zealand — Admiral Sir John Jellicoe (later: Earl Jellicoe of Scapa). Ten years later he was present at the Annual Remembrance Day Service, on 11th November, 1928, held in the Royal Albert Hall, London, and addressed a vast assembly of servicemen in the presence of H. M. King George V and Queen Mary.*

In these present times of uncertainty, with national struggles and conflicts still in evidence in various parts of the World, we here in the Islands of the South Pacific fortunately, by the Grace of Almighty God, spared from the scars of War, recall and remember still those darker days during the 1940's when hostilities were at their worst; when both men and women were involved in active service in Europe. But now nearly 40 years have passed, yet for those who can still recall — each year those words come back again and again — 'do not forget'. We do not forget the price they paid — the supreme sacrifice, Life itself — so that we who are left may live on in Peace and endeavour to preserve the memory . . . 'Lest we forget'.

** Taken from a set of recordings made on location by "His Master's Voice".*

DISPLAY CLEAN UP AT FERRYMEAD
by Joffre Marshall

On 5th July, several members gathered at our display at Ferrymead for operation Clean-Up.

Over the past years, our storage area has been overtaxed with machines awaiting restoration, and bits and pieces of all descriptions.

A large amount of packing material was tidied up, and some disposed of. Our storage area has now been increased, but we are looking for members who are prepared to assist us in restoration of some of our machines.

My thanks are extended to those who assisted on this occasion.