

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 15 ISSUE 3
&
VOLUME 15 ISSUE 4

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EDITOR: W. T. Norris
"Waipapa"
Swannanoa,
Rangiora R.D.1.
NEW ZEALAND.

SECRETARY: Mrs L. Drummond,
P.O. Box 5175,
Papanui,
Christchurch,
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FOR YOUR INFORMATION

We are sorry to report the death of Joyce Buckley. Those who attended the 1977 Convention held in Christchurch in June of that year, will remember Joyce and Harry from Auckland. We wish to express our sympathy to Harry and his son for their sad loss.

It appears from now on, we will need to publish quarterly, due to the alarming increase in postage rates. Costs, like every where else in the world, are rising and the Society is forever looking for ways to keep costs down.

Stocks of parts are at an all time low at present but we hope to remedy that as soon as possible.

CORRECTION

Volume 15 Issue 1 and 2 page 6 (last issue). "Max Worker Advert Natural Tone Reproducer"
Should read "Max Wurcker Advert Natural Tone Reproducer".

ILLUSTRATIONS

Campbell & Co. Phonograph:

This unusual machine is owned by Tom Fernihough of Western Australia. We have an article in this issue on Tom, but have illustrated here photographs he has kindly sent us of his collection i.e. Campbell & Co. Phonograph. Singing bird in a Cage, and Le Graphophone.

Tom Fernihough:

This is from a press clipping taken some years ago.

Dr Drake & The Late Bill Dini:

This photograph was sent to us by Dr Drake when the late Bill Dini visited him. The instrument illustrated is an early French Pathe Phonograph built only a few years after Edison invented the phonograph. With Dr Drake are his two children Suzanne and David.

Fort Meyers:

For this illustration we are indebted to Larry Schlick who took the photograph. It clearly shows a good cross section of over horn phonographs contained in the Fort Meyers Museum.

Lauder:

We have been fortunate to have been able to obtain a little more information on Harry Lauder but could use a lot more. Can anyone else help. In 1915 he was earning over \$2,000 per week which was high, considering \$200 would buy a new car!

Edison Bell Picture Gram:

Larry Schlick and Tom Fernihough both have kindly sent us pictures of the one they own and we have endeavoured to use them to the best advantage. They are self explanatory.

Victor No. 43:

Illustrations kindly sent us by Larry Schlick. Note the trade mark on the tone arm.

CLEANING A GRAMOPHONE MOTOR (PART 2)

by Reg Nokes

Reassembling after Cleaning — As soon as every part is cleaned, oil each plate hole and proceed to stand the wheels in position on the base plate. Then lay the other plate on top and juggle the various pivots into position, but use on pressure until all are ready for the plate to be lowered. The plate then snaps down and each wheel can be tried to see if it has the necessary "logger-room" in which to work freely. The worm drive may seem to have too much freedom, in which case the cam adjustment at one end may be turned a fraction. Since this component serves to reduce the power of the spring while lengthening its time of operation, it must have complete freedom, and so long as it engages the fibre wheel fairly and squarely it need not be tight. Apply vaseline to all pinions, in small quantities rather than in huge lumps. Turn the winding handle a few times and note with satisfaction that the whole motor runs without vibration or noticeable sound.

Speed Regulation — The adjustment of turntable speed should always be done under actual working conditions, carrying a heavily cut record, and, if the motor is a good one, a subsequent test **without** a load will show no increase of speed. The regulator lever system ends in a small felt pad which touches the revolving disc and prevents the governor weights opening the springs by centrifugal force. The very slight increase in speed which some motors show when accurately tested with a stroboscope is due to the softness of the felt pad, which "gives" slightly to the extra pressure. The lever under the speed dial will seldom have to be bent after re-assembly, but if there is no screw adjustment for accurate setting at 80 revolutions per minute, it is better to use small fibre washers to lower the lever until the motor gives exactly twenty revolutions in a quarter of a minute. It must be remembered that a movement of one division on the dial-plate, (say 1/8 inch), is reduced by the leverage system to about one-twentieth of this at the felt-pad end. Consequently the slightest looseness of any of the pivots causes an unreliable behaviour on the part of the motor, and what is accurate on day will be several revolutions wrong the next. When the speed gradually alters during the running of a record, the fault is generally due to the looseness of the regulator thread in its brass jacket. This is easily remedied by dismantling and squeezing the brass sides closer together before returning the screw. Having seen to it that the motor gives 80 revolutions per minute when the dial reads "80", nothing more can be done to ensure accurate readings at other speeds. Fortunately the newer motors approximate very nearly to the truth when properly adjusted, but the early ones could not do so owing to the variation in the length of lever used by assemblers. In a large cabinet, the full length was used, and in a small cabinet several inches were cut off.

"Wanted to Purchase:

Pink Lambert cylinders, especially 5" Concert size — pink or black. Also Diamond A, L or M reproducers. Please contact Mr J. Pengelly, 36 Thorn Park, Mannamead, Plymouth, England."

TOM FERNIHOUGH

For some years now Tom Fernihough, a keen collector in Perth, has sent us photographs of his collection along with Press clippings.

He now has a museum which he opens to the public and has a well produced 12 page booklet which he supplies to visitors.

This booklet is obtainable by writing to him at 165 Waratah Place, Palkeith Perth, Western Australia.

What follows is the interesting background to a serious collector.

A Motorbike and Sidecar Started It:

Master builder Tom Fernihough, who plays the double bass in the Subiaco Salvation Army band, began his building career after World War II with \$80 capital and a motorbike and sidecar.

He specialised in small job renovations making himself available day and night.

Today the Subiaco-based company, T. G. Fernihough Pty. Ltd., has an annual turnover of \$2 million, the repair division alone employing 60.

Looking back, Mr Fernihough said: "After the war there was a shortage of building materials and new house construction was slow to re-start.

"There had been little or no repairs carried out for four years and my services were needed day and night.

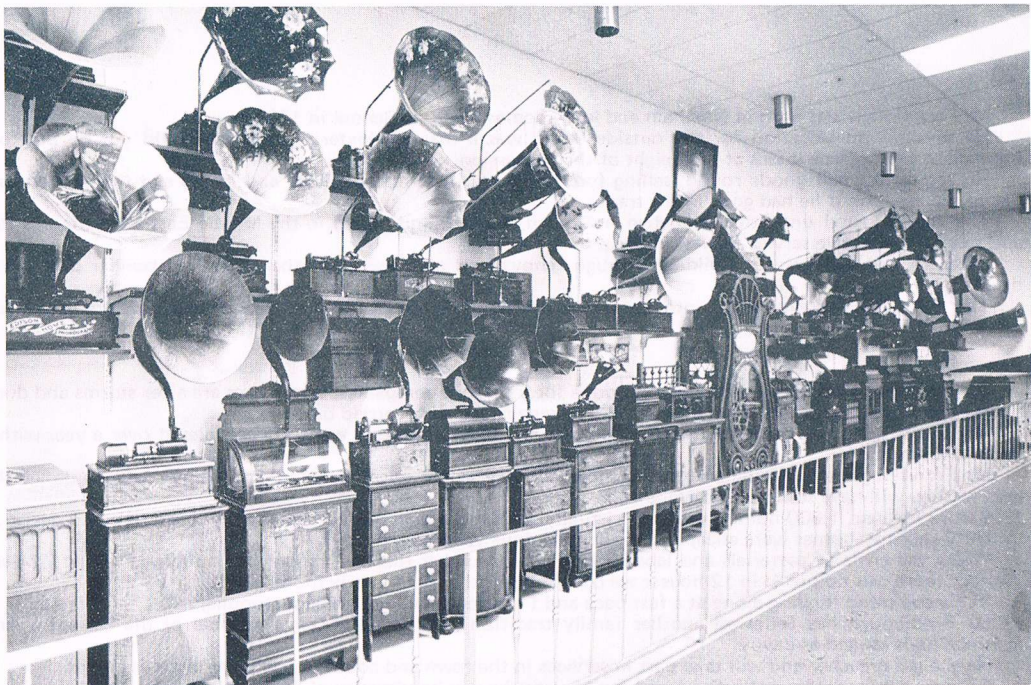
"The renovation business never looked back and today it is still an important side.

"A history of the business cannot be written without a tribute to my wife in the part she played in those early days.

"She held a truck driver's licence and drove materials to job sites in Perth and the country."

Mr Fernihough comes from a long line of builders on both sides of the family. The first was a great-grandfather, Henry Horton, who arrived from England in 1842 and established a building business in York.

This long line is not likely to be broken, for Mr Fernihough has two sons and two sons-in-law to carry on.



THE PHONOGRAPH WALL AT FORT MEYERS.



Lauder Receives 1000
Guineas a Week



"When I was 21"
Harry Lauder

Mr Fernihough was born in Northam and left Thomas St. State School in 1929.

He says his qualification for the outside world was a manual dexterity, but this could not be put to an immediate use because it was at the height of the depression.

He set up a small goods round, selling food products from door to door and in the end this proved to be better money than if he had gone into a trade.

The round lasted until the war when he joined the AIF and served in the Middle East with the 2/8 Batt. and saw further active service in New Guinea.

After the war he entered building through renovations and says his father, a retired builder put him on his feet.

The company has diversified into flat development, new homes building, rentals and development of new estates.

Repairs:

On the repair side, most of the work is done for insurance companies. Busy times are after storms and during a recent eight-day working period more than 300 repair jobs were carried out.

Under the company name of Executive homes about two homes a week are completed over a year with 60 under construction.

Mr Fernihough says people are getting more choosy in the selection of homes. Many prefer to design their own so they will have something different.

Before the war, 1,000 homes would be virtually the same design but now one rarely saw a repeated design.

Until recently homes were cheaper to build than four years ago, he said.

"Now the costs of materials and labor are going up quicker than we can get the building finished," he said.

"In fact there was no profit in 12 houses we completed and quoted for six months ago.

"This rise trend is going along at a fast pace and I see no immediate hope of stopping it."

Mr Fernihough has followed another family tradition by being a life-time member of the Salvation Army in which he is ranked as envoy.

He is a lay preacher and will take part in services in the town and country when a minister is absent.

Band music is another enthusiasm and for 15 years he was bandmaster of Subiaco Salvation Army Band.

The band follows the policy of getting to the people through street corner playing and on Sundays plays in hospitals.

The Subiaco Salvation Army band was the first in Australia to go overseas. In 1968 its 30 players performed in Singapore.

"We were a hit there and the people gave us a wonderful reception," he said.

Mr Fernihough believes the Salvation Army has played an important part and influence in his business life.

"I am not prepared to let down Salvation Army standards in any part of my life," he said.

Although the company has become big business, Mr Fernihough says he still likes to go out working with his tools to pitch a roof or attend to some other physical task.

"I prefer to go outside and do a job," he said.

AN ENCYCLOPAEDIA OF "VICTOR" DISC PHONOGRAPH ENGLISH VICTOR MONARCH INTERMEDIATE MONARCH

1904

No. 4.

So far, we have only illustrated two main types of Victor talking machines and as we have run out of illustrations of these, we will have to turn to the later type.

In this issue we illustrate an English Model Victor made around 1904. Larry Schlick who owns this machine, has also supplied the photograph and information. This model is about the same size as a Victor II, case is 13½" x 13½" by 6" high, has a 10" turntable. Horn is 23 inch long and 18" across the flare.

Has a round circle decal on side of case just below and to the right of handle (see illustration) and inside the centre is written "Intermediate Monarch Gramophone". Also on the front side is the H.M.V. dog trade mark.

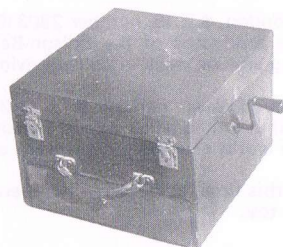
Engraved into the tone arm (see illustration) is an angel trade mark and also the words "Gramophone Co. Ltd."

EDISON BELL PICTURE GRAM

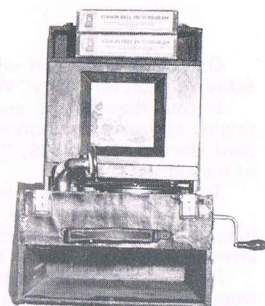
Photographs all kindly supplied by Larry Schlick. A most interesting machine but so far not seen in New Zealand.

Information supplied to us by Larry but came to him from V. K. Chew of the Science Museum in England, who also has one of these machines. We have also been kindly sent photographs of one owned by Tom Fernihough, of Perth, Western Australia.

Mr Carreck states that, this machine is a spring-driven portable in a leatherette-covered wooden case about 14 inches square. The horn is very small, merely part of the case, and does not give very good sound. The sound box and tone arm are of ordinary type. At the edge of the turn table is a pivoted arm bearing a pulley for a



EDISON BELL PICTUREGRAM



belt-drive which takes part of the rotation of the turn table to drive a long paper scroll sideways from one roller to another. The scroll and roller are set in a wooden frame at the back of, and just above, the turn table, facing the listener.

The scroll bears a continuous coloured picture illustrating a child's story narrated on an accompanying gramophone record, and a part is visible within a square space in the frame. Various spools and records are available. This Museum possesses six spools of pictures and the six 7" shellac disc records (electrically recorded, double sides, 78 r.p.m.). The stories are told by the late Harry Hemsley, a well known B.B.C. radio entertainer. Our subjects are "Old King Cole", "Three Jolly Dogs", "Sing a Song of Sixpence", "Hey Diddle Diddle", "The Three Bears", "The Sleeping Beauty", "Jack and the Beanstalk", "Red Riding Hood", "Cinderella", and "Aladdin and the Wonderful Lamp".

Our machine is in good working order and condition. The pictures, synchronised with Hemsley's clear voice, provide good entertainment.

This device was patented by Thomas Hough of 63 Glengall Road, Peckham, London, S.E.15, number 280316, application date September 3, 1926, granted November 17, 1927. Hough was a director of the Edison-Bell Company, founded in 1892 and closed about 1935. Its last works and recording studios were in still surviving premises in Glengall Road.

The Picturegram was sold for about two years and was advertised in the "Sound Wave" periodical for 1928 but did not sell well, probably because of its high price of 6 guineas (£6. 6. 0d) at a time when a good weekly wage for an ordinary man was £3 a week compared with about £20 now. The world economic depression of 1929-1931 no doubt ended its sales.

It seems possible that the Company's activity in the sound film field about this time, and Warner Brothers' success with "Vitaphone" talking pictures, gave rise to this child's motion picture toy.

BILLY WILLIAMS

Like many well known singers' this artist was born in Melbourne, Australia, in 1877. It is interesting to note that he was born around the date that "Edison" invented the Phonograph.

His early years were spent at racing stable in Cauldfield Australia and the interest in horses never left him, not even after he went to England.

He was always broke, perhaps the horse's were part of the course and because of this he searched in and around London for work and eventually became involved in nightly performances in music halls.

He was well known in London for songs composed by himself. These were delightful to listen to and still are today.

A curly headed chap well built, he wore a dark blue/green velvet suit, white spats, flowing tie, and a button hole.

"BILLY" WILLIAMS' LAST RECORD

This month we announce the last contribution to our Record Catalog by the late "Billy" Williams.

It seems strange that the title chosen for this selection was "Good-bye Ragtime." The song itself is described as a burlesque requiem of many of the ragtime hits of the day. In it a cheerful farewell is taken of several well-known successes, and it is sung to the old nursery tune of "Who Killed Cock Robin?"

Owing to the peculiar circumstances connected with this Record, and the fact that it is this artist's last offering, we are sure many phonograph owners will want to add it to their collection.

Edison Phonograph Monthly, August, 1915

DEATH OF "BILLY" WILLIAMS

Our trade will learn with regret that news has been received of the death, in England, of another popular Edison singer, Mr "Billy" Williams.

It was towards the end of 1906 that our London Recording Department "discovered" Mr Williams. His singing appealed to phonograph owners right from the jump. The first selection of his that we listed was Standard Record No. 13539, "John, Go and Put Your Trousers On." Since then we have made available very many of his successes.

The Sydney "Daily Telegraph," in reporting his death, said:—

"Billy" Williams, "the man in the velvet suit," who delighted Sydney vaudeville audiences during a fairly long season on the Rickards circuit about five years ago, died at his residence, Shoreham, England, last month, after an operation. He was a popular phonograph singer."

Mr Tom Woottwell, also well known in Australia, writing to the "Era," says:— "I first met poor Billy at the Democratic Club, Melbourne, one Sunday morning in July, 1897, shortly after which I gave him 16 of my songs, with a written permission to sing them. I used to go to the above club weekly to hear him. I spoke to the late Harry Rickards about him, and tried to induce Harry to come with me one Sunday. When I left Melbourne, after a 22 weeks' season, Billy called on Mr Rickards, who put him in the programme for a trial work,

which was extended, and then sent him to his other theatre. When Billy came to London I was the first he called on — at the stage door of the Metropolitan. Billy was never tired of pointing to me at the club and saying, 'That's the man that put me into the profession,' I am awfully sorry to hear of his death; he was one of the few who got a position without putting on 'side.' "

Edison Phonograph Monthly, May, 1915

GEM COMBINATION ATTACHMENTS

"I have been very successful recently in placing Gem Combination Attachments," writes Mr G. E. Edwards, our Dealer. "In one instance, the customer wrote you direct asking whether 'Tipperary,' 'Soldiers of the King,' and other of the Blue Amberol titles could be obtained as Standard Records. When he received your reply saying they were procurable on the 'Blue' only, he acted on your suggestion, came to me, and purchased an attachment as well as some of the Records. Thank you for referring him to me."

Our Dealers will have noticed that we have been giving special prominence in our recent newspaper advertisements to Gem Combination Attachments. This has, undoubtedly, been one of the reasons why, not only Mr Edwards, but others in the trade, have had such a number of enquiries of late for the Attachments.

One instance was recently brought under our notice where an old style "Gem" Phonograph, on being fitted with a Combination Attachment, would not run an "Amberol" Record right through. Our Dealer thought the trouble was caused through the old spring not being strong enough to run four minutes. Upon our suggestion, he cleaned out the caked graphite and oil from the spring by running benzine through it, then applied fresh lubrication, and found that the machine was quite able to successfully play through a four minute Record.

* * *

A window display will attract better attention when prices are shown on the goods. Where you see people around a window display, you can depend there are prices shown.

Edison Phonograph Monthly, August, 1915

LOOKING BACK

by Sharp Point

I wonder how many members realize that fellow member Barry Sheppard can be heard on Radio Rhema every Sunday afternoon in a programme of his own entitled, "Looking Back".

On this programme Barry plays records of yesteryear, these include humour speech, and historic events.

Barry does this on a purely voluntary basis, a lot of station material is supplied this way.

The station has no income, and lives on donations alone.

We recommend members to turn to 1600 kilo Hertz, at ONE next Sunday, and listen to Barry Sheppard's half hour of looking back.

HARRY LAUDER

Extract from letter received from;

Mrs Elizabeth Crundwell, 51 Johns Road, Belfast, Christchurch.

This is the little bit of history regarding Harry Lauder I promised you.

Harry Lauder's sister's husband worked for my Father (Ernest Dumbleton) who was in Business in Blackball on the West Coast, South Island, N.Z. (in its heyday was a thriving coal mining township). Harry Lauder's brother-in-law's name was "Valance". He later moved to Inch-bonnie where he had a farm. Some of his descendants may still live there. Will enquire next time I go over to my son's holiday place at Moana, Lake Brunner. . . .

HARRY LAUDER

by W. Norris

As time has gone by, I have always been on the look out for information about Lauder. We know that he visited New Zealand, and in this issue we illustrate an autograph given to me by Mrs Perry, a resident of Christchurch, New Zealand.

Her father, Mr W. George Bran, who was Secretary of the Scottish Society at the time that Lauder was in Christchurch, was fortunate to have a visit by Sir Harry Lauder. It was at this time that his wife (Mrs Perry's mother) obtained the autograph, illustrated in this issue.

Lauder Receives 1,000 Guineas a Week:

Harry Lauder is the highest paid entertainer in the world. Just before coming out to Australia he secured an engagement at Glasgow, Scotland, at the princely weekly emolument of £1,125. For his Australasian tour he is to receive 1,000 guineas per week. Just think of it! And yet the Edison Phonograph enthusiast can hear some of these same Scotch songs of Lauder's for 1/- a piece. The Lauder Records have been exceptionally well recorded, and are clear and lifelike.

"Happiness as an asset" with Mr Lauder is of a very substantial kind. "It pays to be happy" doubtless is his foremost maxim.

The Edison Phonograph Monthly for May, 1914

Information on his tour of New Zealand wanted. Can anyone help as we hope to produce article on his tour of this country? Can anyone help? Please?

EDISON GRAND OPERA ARTISTS

Melitta Heim was born in Wein, Austria, in 1888. She studied under Frau Schlemmer in her native city, and made her debut in 1909. Her repertoire comprises all the leading roles for coloratura soprano, such as Mimi in "Boheme," Leonora "Il Trovatore," etc. Her favorite roles she counts as those in "Lakme," "Lucia di Lammermore," and "La Traviata."

Marie Delna. This favourite European artiste was born in Paris, April 3rd, 1876. She studied in Paris under Mem. Rosine Laborde and made her debut there at the Opera Comique when only sixteen years of age. On this occasion she sung the part of Didon in the Berlioz opera, "Les Troyens," and was received with immense enthusiasm. She sang at the Opera Comique for almost four years, and with two engagements elsewhere, she remained in her native city as one of its favorite singers until 1903. She then sang for three years in many of the musical centres of France, Spain and Italy, and was everywhere a great success.

The Edison Phonograph Monthly for May, 1914

MUSICAL ECHOES

Paderewski has a rare sense of humour. He was recently introduced to a well-known polo player, and the person who introduced him said: "I hope you two will be good friends, for you are both leaders of your professions, though they are, of course, very different."

"Oh, not so very different," replied Paderewski, smiling. "My new friend here is a dear soul who plays polo, and I am a dear Pole who plays solo."

(Paderewski's Minuet is a good seller. Blue Amberol 1558.)

* * *

Fanny Crosby, the noted hymn writer, who recently passed away at 95, blind, some years ago had an Edison phonograph installed through the courtesy of our representative in Bridgeport, Connecticut. In thanking him in a letter made public at the time, she said: "It's clear silver tones, its sweet, classical melodies, beautifully and artistically rendered, have held us all captive. We hail the Edison Phonograph, and venerate the genius of him whose deep research and unwearied perseverance have made him the wonder and admiration of a progressive and literary world."

Edison Phonograph Monthly, September, 1915

MR EDISON STARTS A PLANT TO MAKE BENZOL FROM GAS

Mr Edison announced March 13th the opening of his new plant for the manufacture of benzol at Johnstown, Pa., with a capacity of 2,000 gallons a day. Another plant with 3,000 gallons capacity is now under construction by him at Sydney, Nova Scotia.

Germany has been the principal source of supply of benzol. With exhaustion of imported stocks, domestic manufacturers have been besieged by makers of paints, dyes, and explosives pleading for benzol at any price. Premiums of 30 to 100 per cent, have been offered for limited quantities to tide manufacturers over until a larger domestic supply could be produced.

One of the largest demands has arisen from the use of benzol to produce carbolic acid, from which in turn is made picric acid, for which there has been tremendous demand for high explosives.

There are several processes for production of benzol by fractional distillation. The Germans have been far ahead of their American competitors in cheapness of manufacture. Mr Edison began experimentation last year, and by January 20 was ready to break ground for a factory at Johnstown. The plant is exceedingly complex, there being miles of piping and much special machinery which had to be built. Work has been pushed day and night.

The process which Mr Edison has perfected to the point of commercial utility converts the gases going to waste from the coking ovens of the Cambric Steel Company at Johnstown. Twenty million gallons of benzol

could be manufactured from the gas going to waste each year from coking plants in America, according to Mr Edison's estimate.

Mr Edison's special pride in his new industry is the record of constructing buildings and machinery of such a complicated character and opening the plant on a commercial basis all in seven weeks. Chemists who had heard only vague rumours that the Mr Edison was busy on the benzol problem were astonished by the announcement that the plant was in full operation. "It shows," remarked one of them, "what American genius can do when put to it." Carbollic acid (now made of benzol) is used in the manufacture of Edison disc records.

Edison Phonograph Monthly, September, 1915

THE NEW ZEALAND VINTAGE RADIO SOCIETY

An organisation devoted to the preservation and restoration of early radio equipment and the collation of associated information.

Yes, you can believe your eyes, New Zealand now has a vintage radio society. Of course such organisations are quite 'old hat' in some parts of the world, particularly in the U.S. where the world's oldest was established in 1960. Still, we're not such new chums when compared with the U.K. where their first (and only) society was not established until 1976.

On the local scene it has been apparent for some time past that there is a growing interest in what, for want of a better term, has become known as 'vintage' radio. After talking to several interested persons the writer duly convened a meeting to discuss the feasibility of forming a society devoted to vintage interests. The ten people who attended the inaugural meeting, held on November 5, 1979, were all in favour of proceeding forthwith and after some discussion it was decided to hold a second meeting to which any further persons known to have vintage interests would be invited to attend.

The second meeting was held on December 19th at which fifteen were present and further discussion took place concerning the aims and objects of the proposed society. At this time it was decided to adopt the name New Zealand Vintage Radio Society.

At the third meeting held on January 29, 1980 an election of officers was held and it was decided to hold regular monthly meetings on the fourth Monday of each month. It was also decided to produce a newsletter from time to time as seen fit and to aim for the production of a regular bulletin when membership figures warrant it. At this meeting a most interesting and informative talk was given by Arthur McClay on his youthful and illegal wireless experiments in pre-World War 1 days. Arthur was one of this country's pioneer broadcasters who, together with Hugh Simpson and the late Bob Apperley and Clive Drummond, set up the so-called 'Federal' broadcasting station 2YK Wellington in 1923.

On February 25th the fourth meeting was held on more formal lines and on conclusion of business a very informative talk on the subject of transformers was given by Bill Farmer. To those who know him Bill is well qualified to speak on the subject as he has been, and still is, actively engaged in transformer work. The talk concluded with a lively 'questions and answers' session which indicated the amount of interest amongst those present. Then followed the playing of a taped version of an historical disc recording made in New York in 1952 on the occasion of the 50th anniversary of the Radio Club of America. Actually present at that time were two distinguished members — Major Edwin H. Armstrong and Captain H. J. Round, both of whom gave talks which were recorded at the time. The tape used at our meeting was obtained by John Stokes during a visit to the U.S. in 1968.

The meeting concluded with an open discussion during which George Weston mentioned a recent visit to the site of the historic spark transmitter VLA, located at Awanui in North Auckland. George believes he has found a discrepancy in the published figures for the measurements of the base of the triangular mast. The three original jacking pads are still visible and were personally measured by George as being 9ft apart as compared with the published figure of 12ft.

A calendar of talks for the next three months has been arranged and is as follows:

March 24: Some Aspects of Vintage Receiver Restoration. George Weston.

April 28: Neutralisation — Ancient and Modern. Arthur E. Allen.

May 26: Valves, Toobs and Bottles. John Stokes.

N.B. Volunteers for future talks are still required; please contact the Secretary.

Elected Officers of the N.Z.V.R.S.

President — Arthur Allen.

Secretary) — Eric Kirby.

Treasurer) — Eric Kirby.

Committee members — Graham Jessop, Jack Paton, John Stokes.

Correspondence should be addressed to the secretary C/- 617 Dominion Road, Mt Roskill, Auckland, 4.

Meetings are held on the fourth Monday of every month or on the following day if the Monday is a public holiday.

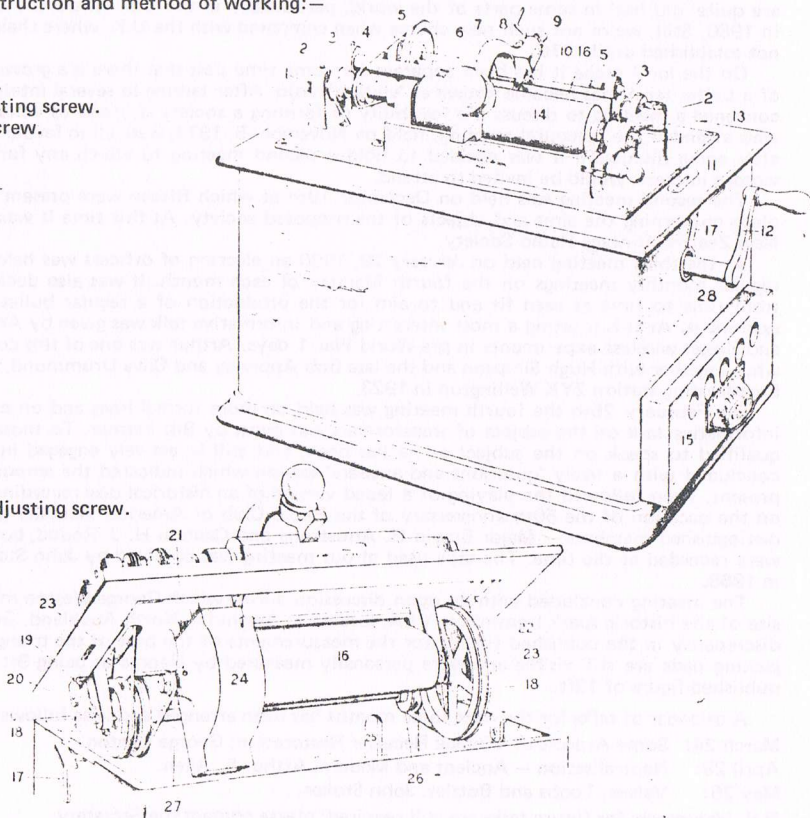
Location: 617 Dominion Road, (opposite the Auckland Savings Bank, Balmoral).

A NEW SHAVING MACHINE

The National Phonograph Company is now putting on the market a new type of shaving machine for general use. It will be called the Edison Universal Shaving Machine and be sold at \$35. For trade discount, see discount sheet. It embodies many improvements over the old style machine or any other machine now made. Among the most important of these are a positive clamp for clamping the knife bar, an exhaustor for exhausting the shavings, a cabinet containing a drawer for catching the shavings, etc., etc. The machine will shave either the four-inch regular blank or the six-inch business blank. This machine may be run by hand or motive power. The mandrel bearing has hardened steel centres, insuring perfect adjustment and running absolutely true. The mandrel runs at high speed when turning the crank at from 50 to 75 revolutions per minute. A high speed shaving knife is used on this shaving machine, which insures a perfect, smooth cut to the wax cylinder. The exhaustor consists of a small exhaust fan with chip chute protruding through the top plate just below the knife and back of the wax cylinder. The shavings are instantly drawn down through this chute into the drawer below. There are no gears used on this machine. With it a six-inch blank may be shaved in from fifteen to twenty seconds. The following cuts and index of parts, taken from our direction sheet for operating the machine, will explain to the trade its construction and method of working:—

Index of Parts

1. Main shaft centre adjusting screw.
2. Main shaft centre set screw.
3. Main shaft centres.
4. Back rod.
5. Feed screw centres.
6. Feed screw.
7. Knife bar arm.
8. Knife bar clamp lever.
9. Knife bar.
10. Sapphire knife.
11. Lock bolt knob.
12. Crank.
13. Swing arm.
14. Taper cylinder.
15. Drawer.
16. Chip chute.
17. Catch lever.
18. Supporting links.
19. Counter shaft centres.
20. Counter shaft centre adjusting screw.
21. Fan case oil hole.
22. Crank shaft bearing.
23. Crank shaft.
24. Fan case.
25. Slot for motor belt.
26. Counter shaft pulley.
27. Counter shaft.
28. Crank hole thimble.



ANNA CASE

**The Brilliant American Lyric-Soprano of the Metropolitan Opera House, New York
Now under Exclusive Edison Contract**

Those who follow with interest the important events of the musical world are familiar with the fact that Andreas Dippel, in the spring of 1909, upon hearing Anna Case sing at a Philadelphia musicale was so impressed by her voice that he engaged her at once as a member of the Metropolitan Opera Company of New York. At that time Miss Case was but twenty-one years of age, and received none of the backing which is frequently afforded

young singers. She had completed her entire musical education in New York. It was, therefore, no small triumph for this comparatively unknown girl to sing her way into one of the most famous musical organisations in the world.

But to realise that the honor was richly deserved, one need but hear her wonderful soprano voice, soaring to the lofty heights of F, flowing smoothly, sweetly, with never an effort. Blessed with rare personal charm and beauty, Miss Case embodies in her work a boundless and unusual appreciation of musical values. Her voice, always completely under control, shows the unmistakable effect of intellectual development on the part of the singer; one feels not only the appeal to the senses but is conscious also of a mental stimulus.

Much has been written about this really remarkable young artist; how she came from a humble home in a small village in New Jersey, where her father is a blacksmith; and how she decided to become a singer.

The absolute and undisputable fact remains, that in this young girl has come forward an artist and a singer out of the ordinary; one who has impressed herself in the most emphatic manner upon all who have heard her, and who has been re-engaged from one to half a dozen times in every place she has sung.

In a Sunday night concert at the Metropolitan Opera House last February, together with some of the company's famous artists, before an immense audience, she won a most unusual success, being recalled again and again. More recently in the big Swedish music festival at Carnegie Hall, New York, May 28th, before an audience of nearly four thousand people her success partook of a real ovation.

The qualities that have made all this possible, are first of all a beautiful warm lyric soprano voice, of very wide range (reaching F in alt), ample power, an extremely musical nature, which have all been carefully and artistically developed.

Back of this is a very powerful personality, that shows through her singing, which is intense and vivacious, and brings the message of her song home to her hearers, plus a lovely face, a sylph-like figure, and the charm and enthusiasm of youth.

Miss Case's repertoire is extensive, including among other opera roles: Michaela in "Carmen," Nedda in "Pagliacci," Hilda in "Rigoletto," Mimi in "La Boheme," and lesser roles in "Tannhauser," "Lohengrin," "Werther," "Walkyrie," "Parsifal," and a large list of arias, songs, ballads, and a number of the standard oratorios.

Some Opinions of the Press:

"The freshest and most delightful of voices is that of Miss Anna Case, who made her first appearance in Pittsburg at last night's concert. Besides having a lovely voice, Miss Case is a beautiful woman, both in appearance and manners, and she was enthusiastically received." — "Pittsburg Dispatch."

"Miss Case possesses an unusual range. Her low tones are beautifully developed, and the writer had the pleasure and astonishment of hearing her privately sing the scale from high C upwards. Her voice is perfectly placed, she possesses unusually fine diction, and a natural temperamental delivery, which at once thrills and captivates her audience. Singing of such quality has rarely been heard in Pittsburg concert halls." — "Spectator," Pittsburg.

"Miss Case was the first to appear, and she immediately won the hearts of every one, for not only has this young singer a most remarkable voice, but she has the gifts of youth, beauty and a most fascinating personality. Miss Case received prolonged applause after every number, and several times she graciously rendered a second number. In her first group of songs the range and quality of her voice were well displayed, and in all her work her dramatic interpretation was especially delightful. In the aria, Caro Nome, from "Rigoletto," and in the final group of songs, the richness and resonance of the beautifully-trained voice were again manifested." — "Press," Utica, N.Y.

"She has a pure soprano voice of great range and sweetness, and her artistic singing is supplemented by a most pleasing and attractive personality. Her tone shading was delicate and effective. Clear, true, and without apparent effort, her voice rose note by note until, with a wonderful volume and sweetness of tone, she touched and held the E above high C — the note that Tetrazini is so proud of." — "The Utica (N.Y.) Observer."

Edison Phonograph Monthly, February, 1915

A MOST PUZZLING RECORD

by G. East

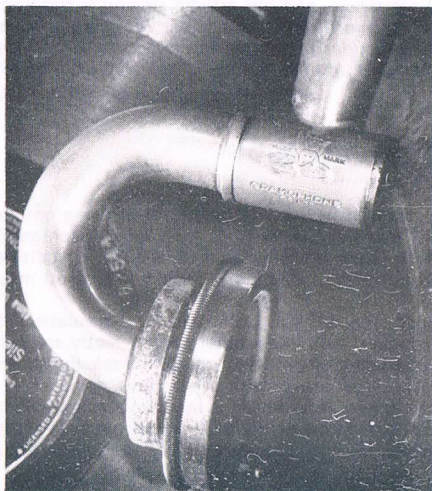
It turned up in a large collection of operatic discs amassed in the 1930's by a discerning enthusiast whom I should like to have met (he was dead long before his records came to me) — a Christchurch gentleman who not only bought many of the HMV Historical Catalogue issues but also used the 1937 first edition of Bauer. He evidently picked up the subject of this article as a curiosity, a designation which fits it on more than one count.

The cover, proclaiming "Fonotecnica Milano" on each side, suggests an imitation or emulation of Fonotipia by some bootleg outfit. The disc is, however, 25cm. (roughly 10") in diameter and perfectly smooth (no rims). One's eye is attracted by the label, despite its drab greenish-gold printing on dull black (cover and label are utterly unsuitable for illustration). Around what looks like the Greek mask of comedy, grinning at me as I try to figure the thing out, the wording is printed in mirror image. However it is large and no trouble to read. The make is given here as "La Fonotecnica". The same label is used on each side — and I mean the same, down to title information. One side the label is heavily trimmed to accommodate a very long recording. Each label

VICTOR



NO. 43



Mr. Tom Fernibough

(visually corrected) reads: "La Fonotecnica/I Cam I Saw I Tell/(Goodmann)/fox trot/Orchestra di Piramo/A. 2033/A. Braga — Milano". Although the tracks are obviously different, one might expect to hear a dance orchestra of around the second decade of this century. I did.

Instead I heard a feeble tenor, with strong piano, singing "E lucevan le stelle" from "Tosca" and "Che gelida manina" from "Boheme". Breathing not obtrusive, but voice querulously quavery — either very bad or (more hopefully) very old. But who? Back to the disc for anything inscribed in the wax. Only one side has a blank run-off of any width and in it I see "La Fonotecnica" Leopololi. (?) 25. Milano in small untidy writing. Showing through each label, in a much more elegant hand like a signature, is what appears to be "Wilbur Aroni" and a number, the "Boheme" side "43" (underlined), the "Tosca" side "N.42" (not underlined).

If the singer is Wilbur Aroni, who was Wilbur Aroni and why all the subterfuge? "Wilbur", if I have read it aright, does not sound very Italian. Was A. Braga the proprietor of the outfit? Naturally I like to think I am hearing a noble effort by a geriatric somebody rather than the embarrassing wailings of a deluded nobody (perhaps I shouldn't say "wailings" since the manner is restrained enough).

Can anyone shed light on this? Are other collectors blessed with Fonotecnica discs bearing mirror-image, totally irrelevant labels? I'm happy to play Watson if someone will be Sherlock Holmes.

PHONOGRAPH SINGERS Successful Australians

Peter Dawson has returned to Sydney from New Zealand, where with his party he gave over a hundred concerts.

Mr Dawson, who was born in Adelaide, was nineteen when he left his native city for London. He did this on the advice of the choirmaster of the church in which he used to sing. Outside the church practically the only singing he did was at some competitions. He was successful in everything for which he entered. When he first went to London he studied with Charles Santley. Later, he began to take up concert and oratorio engagements whilst still studying. Altogether, Mr Dawson was in England for twelve years. He never did anything in opera. Work of the character just referred to, together with the singing he did for phonograph records, fully — and very profitably — occupied all his time.

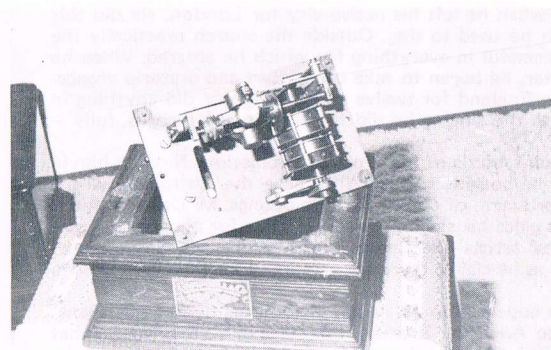
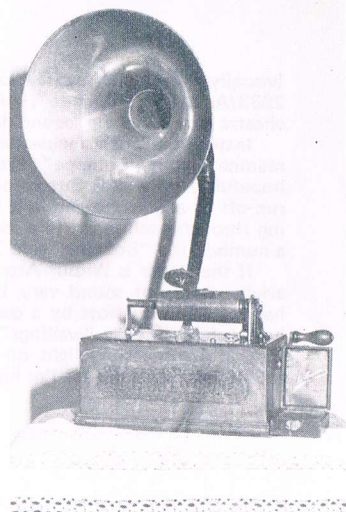
Mr Dawson estimates that there are to-day seven million records of his songs in circulation. Next to him in point of popularity, so far as regards the phonograph, is, he considers, Billy Williams — the Australian, whose death in England was reported recently. Mr Williams' records are, of course, all comic songs. Mr Dawson thinks that in his voice there must be some peculiar quality that gives his singing an added value for phonograph purposes. Considerably higher prices are asked for records by artists like Caruso and McCormack. So he allows that this is probably the explanation as to why there are — as he claims there are — more of his than even Caruso or McCormack records in use throughout the world.

Mr Dawson returned to Australia in June last year. He appeared in Adelaide, Melbourne, Sydney, Brisbane, and Rockhampton. From Rockhampton he worked back to Adelaide. It was at this stage in his movements that the war broke out. As this interfered with his plans — he intended going on from Adelaide to London — he returned to Melbourne, where he gave six concerts, and then ten concerts in Tasmania. From Tasmania he entered upon the tour of New Zealand, which he has just completed. Mr Dawson is now going to Newcastle, then up the Northern Rivers into Queensland, where he will play down in Brisbane, and then up the coast as far as Cairns. From Cairns he is going to Java, and thence — in all probability — to London, where he explains he has phonograph and other engagements to fulfil. — *The Triad*.

Edison Phonograph Monthly, August, 1915

NOTES ON GRAPHOPHONE HORN CRANES by Ernest C. Allen

Many collectors have the reprint Graphophone catalogue that dates from perhaps 1905. This reprint has been available for some time now. Various floor stands and horn cranes are shown in this catalogue. Four varieties of floor stand are listed at from 75 cents up to \$2 in price. The number one type as \$2 and the most substantial in construction. I have found that there are actually two of the number one variety. In 1901 mention was made in a catalogue for that year of the "improved stand number one". The early number one stand had three features unlike the late number one. The early had the upper rod comprised of one piece bent to shape while the late number one stand had a "ball joint affair". By this means a straight rod was joined to a curved rod making the upper portion of the stand actually composed of two rods instead of one. Also the late number one had a machine screw to hold the chain on and a locking device to lock the three legs. This locking device was evidently what was meant by the term "Improved Columbia horn stand" or "Improved stand number one". Most number



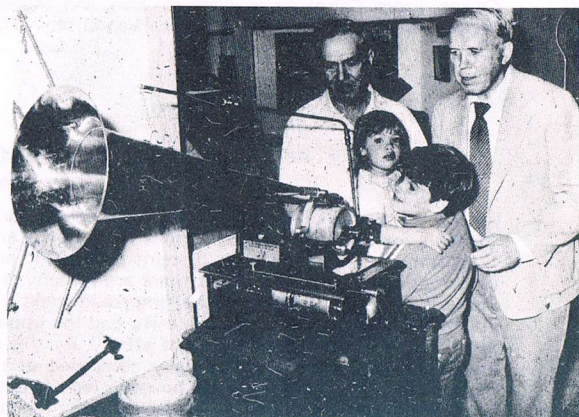
ABOVE CAMPBELL AND CO PHONOGRAPH SINGING BIRD
AND LE GRAPHORHONE



PART OF TOM FERNHOUGH'S COLLECTION



BILLY WILLIAMS



THE LATE BILL DINI AND DR DRAKE

one stands found are of the late type which is to be expected. The early form of the number one was probably discontinued in 1900. Also in this 1905 reprint catalogue on page 29 one may see two horn supports, one a stand for table use and the other a lightweight crane formed of a bent rod. This crane might be used to support a 14 inch or 18 inch brass or steel horn. Many collectors are confused by the existence of two machine screws in the bedplate of many models of cylinder Graphophone. One screw is behind the mandrel near the belt tightening screw. The other screw is to the left of the speed control screw or in the left hand corner of the bedplate nearest the front. These two screws supported this little horn crane when it was used on a machine. The same crane was used for either the 14 inch or 18 inch horn. Thus, two screws were provided to make up for the length difference. A cast foot was provided with the crane. In the photo on page 29 of the reprint catalogue one cannot tell what holds the crane. The foot looks like a cylinder attached to a rectangular solid. The cylinder portion has a hole drilled for the crane and a machine screw to tighten against the crane to hold it in the foot. I have not seen one of these cranes but would like to sometime. I have one foot. I presume the crane was tempered steel and nickel plated. The horns used, by the way, have the end ferrule soldered in on an angle. The end of the horn looks bent over. Many Columbia cylinder Graphophones have these two machine screws that seem to have no function. Collectors should not be dismayed and think something is missing. I have seen these two screws on machines as early as the type A. These two screws are always round head screws. The one screw that serves to tighten the belt is always located at the middle rear of the bedplate and is a "cylindrical" head screw. Judging from the size of the hole in the foot I have the crane must have been 9/64 inch in diameter or quite close to this.

WHAT DO YOU COLLECT?

COLLECTORS EXTRA

People who do not collect anything usually find collectors difficult to live with. The main complaint is that collectors collect — anything. Although this is usually hotly denied a little research amongst some of our members reveals that it is to some extent true, but what is even more interesting is that most do have an "extra" another interest often sparked off by the purchase of something for exchange. Most collectors prefer to exchange rather than sell which is one way of avoiding that very difficult subject of "price" in cash. Price in "kind" is so much easier to assess.

Let's start at the top — the late Bill Dini was intensely interested in the early days of flying in which he played such a part in New Zealand. His restoration of mechanical musical instruments has led to some amazing work in the making of parts — something that possibly would not ever have occurred to him a year or two ago.

Walter Norris is a stamp collector; is very interested in early films and projectors and old telephones and radios. In fact, if you add a sewing machine and various odds and ends you will realise that "Waipapa" sports a very interesting collection of the past. Walter too, possibly provoked by his photographs work for the magazine has become interested in that subject also.

Pam Rogers collects Matchbox models of Vintage Cars and restoration work on gramophones has led to a hobby of making model period furniture. Adair Otley is a tape enthusiast and this has certainly been of assistance to the Society in many ways. Joffre Marshall is a lamp and bottle collector and has done some beautiful restoration work on lamps and phonographs, and as a result has become more and more interested in lathe work. Stuart Hobbs collects old telephones and restores them. Gavin East old sheet music. Neil Johnson collects radios; and Sleaman of Rangiora, a new member, is keen on old cameras.

Maurice Jackson is a collector of old movie projectors and old films. Ray Bennett of Timaru collects many things, he is intensely interested in post-marks, coins, stamps and early books. James Heath is interested in most things antique and beautiful and has from time to time constructed model railways, loves drawing. George Foster has a magnificent collection of clocks and watches which he maintains and repairs.

William Mair of Wellington, besides being an expert photographer is a collector of old bottles, cameras and early toys. (We know that many more of our members have other interests and we would be glad to hear from you. Through such contact, we can get to know you better!).

One of the difficulties of collecting phonographs (and extras) is the housing of such a collection and members have solved this problem in many ways. Pam has had a small "museum" built — "not big enough" is the cry but perhaps, fortunately, restricting. Walter has acquired a ready made museum by simply building a new house and using part of his old one for a four room display. George Foster has allotted a room upstairs in his beautiful home — and for the rest of us — well if you give us two or three weeks warning, will dig out our collection ready to show you.

We were curious as to the reason why phonograph and record collectors don't stick to collecting just phonographs and records, so we asked Walter Norris who seems to have stepped more often from the primrose path. His reply was that in hunting for old gramophones the other things he had collected were just there for the taking — sometimes he wasn't sure what he had collected and had fun finding out. One rubbish tip find was an 1860 pin fire revolver.

All of which just goes to prove if you are keen enough and lucky enough you don't need to have a colossal bank balance to be a collector. And by the way, while you're looking through that second-hand shop if you see something interesting purchase it.

SHARP POINT

THE WAGENER MUSEUM, HOUHORA HEADS, NORTHLAND

We included the information below as we believe the phonograph collection well worth seeing.

The man is Mr W. E. Wagener, an industrial master builder of Auckland, a product of this district where many of the families who are his immediate forebears have lived since the 1860s. One of these families, the Subritzky, descendants of the Polish royal house of Sobieski, came to Houhora and built the homestead which stands in the trees behind this museum, using teatree sticks for reinforcing the burnt shell lime cement walls.

The property eventually passed into the hands of another branch, the Wageners, and eventually Mr W. E. Wagener was able to acquire it, something he had always hoped for. The grounds were a wilderness and the old house was ruinous, but he restored it with scrupulous care for authenticity and furnished it with period furniture.

Then he could turn to the next project, the construction of a pioneer museum to house vast collections of Maori and Colonial artifacts and natural history items he had acquired. Again it was a family affair. He designed the unusual building and his company built it, much of the work being done by his brothers. For the security of the valuable exhibits he planned the building on the lines of a blockhouse with tall firing slits, with baffles keeping direct sunlight from the recessed windows and making entry difficult. Reflectors built into the recesses throw indirect light on to the exhibits. Likewise the central tower with south glazing throws indirect, diffused, cool light into the centre of the building.

But the building, though interesting, is only the shell for what is now almost a living organism with its relics of New Zealand from the first days of human settlement.

In corners are such things as a pewter washing set mounted in brass and mahogany, an early piece and a valuable one. Lamps of every type will catch your eye. Observe the little wall lamp or cresset, from an ancient castle; the candlesticks, the coach lamps, the reading lamps and chandeliers.

Perhaps the most interesting section is that devoted to domestic equipment — washing machines (even spin driers), mangles, vacuum cleaners, sewing machines, mincers, early radios, a Broadwood piano of 1846, music boxes that bring the drawing rooms of early Victorian days to the ear. All painstakingly restored by Mr Brian Wagener to a workable condition.

Shop equipment is a feature. There are clumsy automatic vending machines for cigarettes, gum, perfume, postcards and chocolate; there are musical instruments; there are such things as a ten shilling coalscuttle from Laidlaw, Leeds in Auckland which today would probably sell for \$50 at auction.

The panels of New Zealand woods show the diversity of grain, and give an opportunity to identify specimens that may have puzzled in the past.

World War relics stand close to transport exhibits and how we would all like to ride in the little dogcart.

Outside, as you will have seen, are ranged more vehicles from farm wagons to milk carts, and also whaling relics and canoes hewn from a single log with a straight eye and stone adze.

By now you will not doubt that this museum accommodates over 40,000 exhibits in the natural history section alone and will be ready to pay homage to the dream that inspired it and may bring so many future developments.

