



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 5
&
VOLUME 15 ISSUE 6

JUNE 1980
&
AUGUST 1980

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"Waipapa"
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FOR YOUR INFORMATION

Illustrated in this issue are two new posters which are for sale at 50 cents, New Zealand, Postage extra.

One is well known shows with the tin foil phonograph and the other is an advertisement produced by the late C. E. Wolegde when he worked for W. E. Pidgeon & Co. (Edison wholesalers) in Christchurch. Next to this is a small snap shot of Peter Dawson talking to C. E. Wolegde in Christchurch when he visited New Zealand some 50 years ago.

In this issue, we have a large amount of varied information but could do with a lot more new and original material, both with illustrations.

By the time you receive this another Society year will almost be completed, and so we would remind you that our annual General Meeting will be held on Monday 22nd September 1980. We therefore draw your attention to the fact that nominations must be in not less than fourteen days before the above date.

NOTICE FOR MAGAZINE

Further supplies of parts have now come into stock. Some items have risen in price due to the ever-increasing cost of raw materials.

Item 4:	Front-fitting crane top support —	\$ 1.95 each
Item 6:	Fireside and Maroon Gem crane — plated with chain and hook —	\$ 4.60 each
Item 7:	Black Gem crane — plated —	\$ 4.90 each
Item 2:	Cygnets crane — plated, suitable for Standard etc. —	\$12.25 each
Item 28:	Gem Horn — unpainted (packing fee \$1.00 extra) —	\$ 6.00 each
Item 34:	Leather elbow — to fit hand-turned Berliner trade mark model and Toy Victor —	\$ 5.65 each
Item 20:	Driving belt leather 15" lengths —	.30 each
	Longer lengths on request —	.40 each
*Item 9:	Cygnets horn adjustment fitting (plated) —	?

MUSIC BOX

Standing inconspicuously inside the front entrance of the Canterbury Museum, just past the lobby, is an old polyphon (musical box) which was bequeathed to the museum by Mrs M. M. Perry about a year ago. It used to stand in the public bar of the Occidental Hotel in Latimer Square where it played many a popular tune for patrons. Now it is a working exhibit. Put a penny in the slot and it will play a tune: the "May Queen Mazurka." A sign on the front of the old music box says, "Only a penny will play the polyphon. Pennies may be bought at the reception desk for 10c." That's information for you.

Still going strong:

The Polyphon in the Canterbury Museum was built in 1900, during the height of popularity for such public-entertainment machines. According to the explanation beside it polyphons enjoyed a heyday between the 1880s and early 1900s when the commercial possibilities of such machines were soon realised. Coin-operated

musical boxes were made for hotels, "gin palaces," and places of entertainment. Thousands of discs of different popular tunes were made to be played in them. Musical boxes filled the same role in home entertainment as the later gramophone and with interchangeable discs, were much more popular than the old cylinder machines which could play only one tune. But with the arrival of gramophone music boxes soon became obsolete.

Extract from Christchurch Press, 1980

ADVERTISEMENT

Wanted literature, photocopies or information on Edison Bell Gem (made in Britain C. 1904). Ralph C. Robertson, P.O. Box 23, Kyabram, Victoria 3620 Australia.

FOR YOUR INFORMATION PARTS

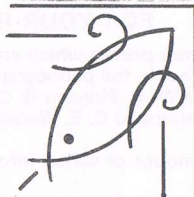
Gear for Model Home:

We have manufactured a small 19 tooth gear to fit a model home, at an estimated cost of \$2; these are sweated on to the shaft to replace those which often split and fall to the bottom of the case.

We would like to hear from members interested in obtaining gears as we have now set up to make these.

Corner Transfers:

We have a request for these from a member and we are looking into the manufacture — the greater the number produced, the cheaper they will be to a member.



STANDARD

Witches Hat Horns:

Due to many factors which we did not discover until too late, we have in stock a number of horns which are $\frac{3}{8}$ " smaller in diameter than anticipated — i.e. the flare size is $6\frac{1}{4}$ " instead of 7" — seems the problem was due to our metal spinner trying to obtain the same number of flares from a metric sheet of brass as he was obtaining from a sheet of imperial. These we are able to offer to members at the old price of \$16. New stocks will be available in 1981, but, of course, will be dearer.

Xmas Cards:

We still have stocks of two types, and, this year, we will offer 10 cards for 50c. postage extra. We feel these will have to be for New Zealand members only, due to the high costs of postage it would be uneconomical for overseas members to order airmail, and they would be too late for postage seamount, to arrive in time for Xmas.

Back Support:

We are pleased to advise a supply to hand of back support castings. Price \$

Lambert Typewriter:

Another illustration was sent to us by our good friend Bill Hoffman. He says it is a 1902 model and has ball at the bottom with all the letters, numbers, etc. like the latest style I.B.M. It doesn't have individual keys as do most machines. Pressing a letter cocks ball to one side or other and prints same. We understand that these machines were produced by the same maker as made Lambert Cylinders.

ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPH VICTOR E

No. 44

1903

Another Schlick machine — as far as we know, same as the early model "E" see No. 34 but with later type two arm support and horn.

Exhibition Reproducer and oak case:

We do not know whether this is the case with all models, i.e. to house case and motor and fit imported tone arm and horn but it appears this could be the case.

We would be pleased to hear from members regarding differences they can quote on this model.

VICTOR E



NO. 44.



TWO NEW POSTERS

E WOLEDGE AND PETER DAWSON

HARRY LAUDER

Harry Lauder was a keen fisherman and when in Southland, New Zealand, he went fishing trout.

One set of photos in our illustrations shows him after a good catch at Lake Wanaka.

We do not know who he stayed with in Southland, and we had these photographs sent to us long ago.

The other illustrations have been taken from an old magazine where Harry was on stage with Miss Mage Tomlin.

This was a Jolly revenue at the Shaftesbury Theatre, London, and was called "Three Cheers!".

FROM: "A VOICE IN TIME" THE GRAMOPHONE OF FRED GAISBERG 1873-1951

A very different affair was the recording of a youngish Scot who had recently come into the limelight with his inimitable combination of balladry and Highland parody — Harry Lauder. The continuing demand for his records by 1904 had made him a frequent visitor to City Road. But Harry's record making had to be monitored very carefully. One of his favourites was 'Stop yer ticklin' Jock': it was the sort of thing that invited the slipping in of all sorts of variations and 'improvements' — some of them unobtrusive enough to pass unnoticed until after the records had been pressed and were being sold in the shops.

There was also another hazard where Harry Lauder was concerned. The indefatigable Peter Dawson had quickly spotted a good thing, as Fred Gaisberg was soon to realise.

Peter is no respecter of persons and under the name of 'Hector Grant' he recorded, in perfect imitation, Harry Lauder's entire repertoire, a fact which Sir Harry never forgave.

In describing it, however, Fred forgot to define his own part in this genteel piracy. Peter Dawson recalled the origin of 'Hector Grant' as follows:

At the Gramophone Company one day I gave an imitation of Lauder singing 'I love a Lassie'. I was astonished at the reaction among the recording staff. Fred Gaisberg, the chief, came up to me excitedly and said:

'Peter, can you do any more like that? I mean, can you sing Scottish?'

I was amused at the way the little American put it, and answered, 'Yes of course. I can sing all his songs, including "Stop yer ticklin' Jock". . . .'

A little later he asked me what I thought of the idea of singing Lauder's songs for the Zonophone Company (a subsidiary of the H.M.V. under another name. In response to my argument that it might ruin my future if it became known, I was assured that no one would suspect that a singer of Lauder's rollicking Scottish songs could be Peter Dawson.

I promised them a decision within twenty four hours. At home, chatting it over with my wife, we both agreed that with a lean summer ahead it would help with our finances. And so I recorded Lauder's songs. They were a great success. . . .

They were such a success that Dawson, heavily disguised and in a kilt, was sent on a tour of public appearances as 'Hector Grant'. He recalled:

Some time later I met Harry Lauder at the recording studio. I was making a Peter Dawson record. . . . We chatted about old times, and he suddenly said, turning to Fred Gaisberg and myself:

'Did ye no ken a chap by the name of Hector Grant? He had a grrrand voice. He must have been killed in the war.'

Fred grinned, and in his quiet American way asked, 'Didn't you know, Harry, that Hector Grant was Peter?'

But with obvious disbelief he replied, 'Nah, nah, ye canna tell me that. I saw him in Glasgie. Yon was a much older man. And besides, I've come doon to mak' records an' no tae argue nonsense.'

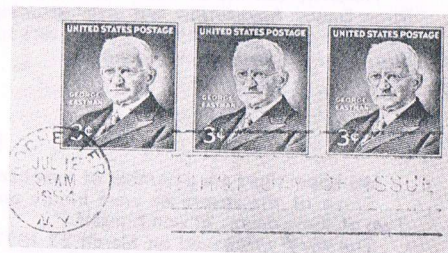
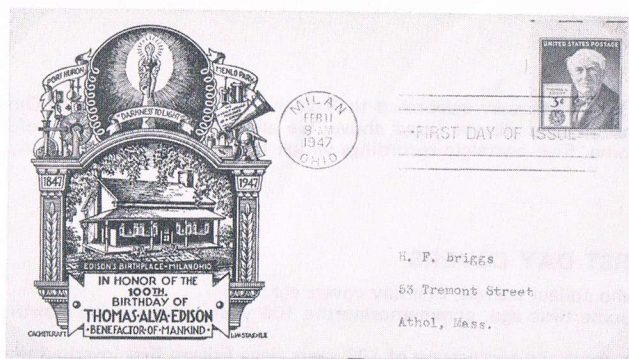
RECORD LISTENING POST NO. 26

by Barry Sheppard

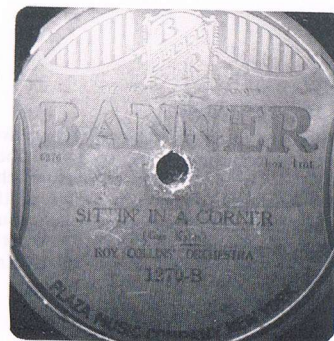
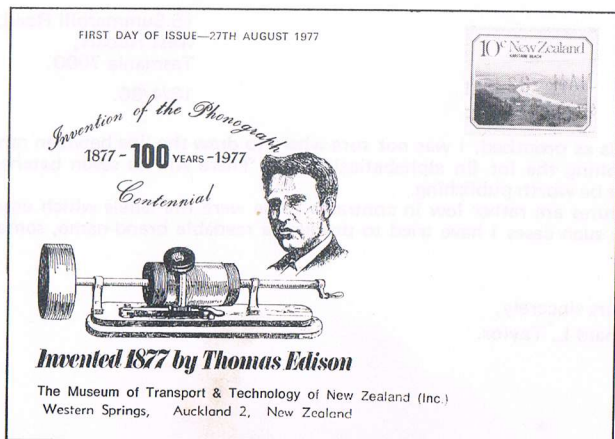
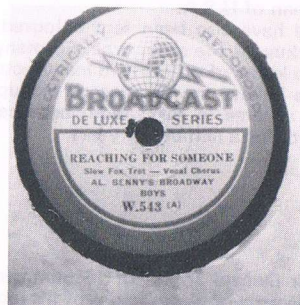
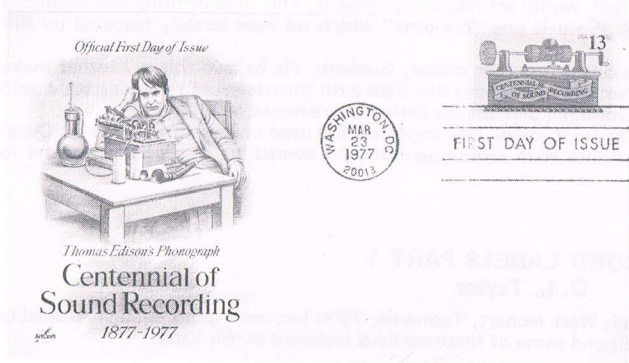
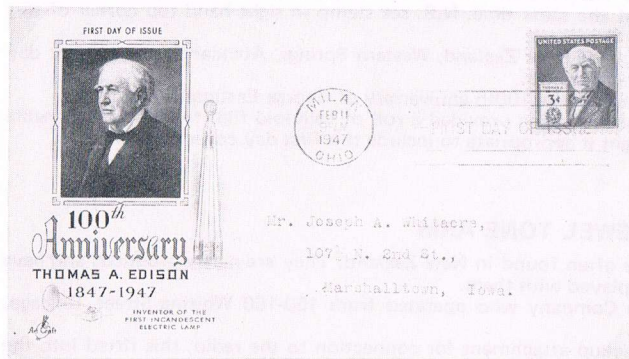
Recently RCA Records have released an L.P. which takes you back many, many years with the title "Immortal Jazz Classics". Listening to this vintage long playing recording, the listener is taken back to very early numbers such as "Bugle Call Rag" with Benny Goodman — "Alexander Ragtime Band" with Lionel Hampton — "Christopher Columbus" with Fats Waller and many more old time greats. I think if jazz lovers like recalling some of the greats from the past, this record would be a well worth buy, as not only do you get this L.P. but also a 12 inch bonus record with two jazz classics recorded way back on the 26 February 1917 — "Dixie Jazz Band one step" and "Livery Stable Blues" played by the original Dixieland Jazz Band. Both recordings have the old time black label of Victor which in many ways adds to the period of the recordings.

From RCA we turn to a Christchurch based company of Music World who have recently released five single long playing records played by Ivy's Old Time Dance Orchestra which is also based right here in Christchurch. The titles of the records give the listener some idea of what to expect as they cover such a big field — "40 Favourite Waltzes" (which appears to be most popular) — "50 Golden Oldies" — "49 Party Favourites" — "27 Old Time Dance Favourites" — and finally "40 More Old Time Dance Favourites".

STAMPS



STAMPS TO COMMEMORATE the hundredth anniversary of George Eastman's birth.



Recently (on the 21 June 1980) Ivy and George Maloney celebrated their 25th year of playing for the Old Time Dance Association and after listening to the five albums listed above, we all hope these two great old performers will entertain for many years to come. Five nostalgic recordings which I'm sure would be a worthy buy for any private record collection.

FIRST DAY COVERS

We know there are a number of members who collect stamps, first day covers etc.

Three of the covers we were kindly sent some time ago, commemorate the 100 years since Edison's birth. Two of these depict Edison himself.

The third was issued on March 23 1977 to mark the anniversary of 100 years since Edison first invented the phonograph, there was also issued a stamp at the same time. N.B. see stamp in right hand top corner of this envelope.

The Museum of Transport and Technology of New Zealand, Western Springs, Auckland issued a first day cover also, but New Zealand did not issue a special stamp.

A special stamp was also issued to commemorate the 100th anniversary of George Eastman's birth.

As he was so closely connected to Edison in having provided a roll of celluloid film for Edison to enable him to produce the first moving film, we thought it appropriate to include this first day cover also.

JEWEL TONE ARM

These type tone arms and reproducers are often found in New Zealand. They are nicely produced and have the advantage that Hill & Dale records can be played with them.

We came across a leaflet put out by the Company who operated from 150-160 Whiting Street, Chicago, U.S.A.

This Company also produced a special pickup attachment for connection to the radio, this fitted into the tone arm opposite to the reproducer and, in fact, would act like a microphone. This type of thing was produced by a number of firms for early radio among those is one "orc-tone" which we have already featured by Bill Hoffman of U.S.A.

We have also been sent coloured illustrations of another maker, Gradeon. We believe this is another make of pickup of the same type. So many manufacturers came into this field with the advent of radio and we would like to know of others who manufactured microphone pickups for fitting to gramophone tone arms.

We believe the first record pickup, as we know it today, was imported and used in Rangiora by the late Owen Hills, a name in early radio broadcasting and late Ham radio operator who owned his own picture theatre in Kaiapoi for a number of years.

RECORD LABELS PART 1

D. L. Taylor

Mr Donald Taylor of 15 Summerhill Road, West Hobart, Tasmania, 7000 has been good enough to send us a collection of photographs of his record labels and some of these we have included in this issue.

15 Summerhill Road,
West Hobart,
Tasmania 7000.

16/4/80.

Dear Mrs Drummond,

Here are some pictures of the record labels as promised. I was not sure where to draw the line between rare labels and common ones, so I am photographing the lot (in alphabetical order). There will be seven batches altogether, along with some notes which might be worth publishing.

As you will see, about 3 or 4 of the pictures are rather low in contrast. These were the labels which used metallic paint on a coloured background. In such cases I have tried to produce a readable brand-name, sometimes at the expense of the title and artist.

Hoping that this will be of some interest,

Yours sincerely,
Donald L. Taylor.

RECORD LABELS (PART 1)

D. L. Taylor

This is essentially an alphabetical list of the labels in my collection, illustrated by photographs. In the notes below, the diameter of each record is assumed to be 10 inches unless otherwise stated.

ACOUSTICS:

ACO, red and gold label, made in England by Vocalion. There was also a 12" version and a 10" electric series.

Apex, dark blue label, made by the Compo Co., Canada.

Banner, blue label, Plaza Music Co., New York.

ELECTRICS:

Angelus, purple label, made by Clifford Industries (Sydney), 1928-1932. There was also a black label AN3000 series.

Arcadia, bright orange, made in Australia, perhaps a Vocalion product??

Artransa, blue and white, made by the Australian Record Company (ARC).

Broadcast, (10-inch), pale blue. Perhaps this was the fore-runner of their 10-inch "Broadcast Twelve" (?). Both were made by Vocalion, along with the better-known 8-inch Broadcast discs.

A LUCKY FIND

by R. J. Nokes

A lady knocked on my door one morning, and knowing I was interested in old gramophones pleaded with me to come to her house close by and take away an old gramophone that was cluttering up her shed. She complained that she desired more room for her garden tools as this old and rather ungainly gramophone took up a lot of room, and so I said I would call by. When I arrived and saw the gramophone I had to agree that it certainly was an ugly looking contraption; covered in layers of dark varnish, and encrusted with dirt and dust. We manhandled it out of the shed, and I eyed it dubiously but decided it might be useful for spares. She wanted nothing for it as not even the dustmen would entertain it. I pressed a pound note on her and took it away, and placed it at the back of the garage and promptly forgot all about it. One day with time on my hands I began to clean it, and discovered it was made of oak and was an HMV.

Talking on the 'phone one day to a dealer in Surrey I was told it sounded very much like the "school gramophone" made by HMV, and if it was this particular model he would give me £150 for it. I was amazed at his offer and as at the time I wanted a Home phonograph we made an exchange.

Some months later I found to my surprise that an old school gramophone that may well have been mine had been entered at Christies, and it went for the princely sum of £210.

Needless to say it must have been beginner's luck as this particular HMV Model is really quite rare.

FOUR MORE RECORDS BY HARRY LAUDER

The most enthusiastic reception accorded to the seven Lauder Records listed in February has fully justified the production of four additional selections by the great Scotch comedian.

Harry Lauder differs from a number of music-hall artistes inasmuch as he has a well cultured voice and good production. Although his Scotch accents and phrases are well in evidence his enunciation is so clear that even to a Southerner every syllable and meaning is distinctly understood. His laugh is quite unique; it has a most contagious effect.

Lauder has been dubbed a genius by many an eminent writer, and he is undoubtedly the greatest artiste in his particular sphere at present on the music hall stage.

Records will be ready for delivery as near August 1st as possible, and cannot be supplied before that date.

Dealers should lose no time in placing orders for a good supply, as a heavy sale is assured. Those people who have heard this artiste will want his records, and those who have not heard him will jump at the opportunity of doing so.

It is our intention in issuing these Records at the present time to give an impetus to summer sales, and we feel confident the announcement will be universally welcomed by the trade. We have every assurance that our scheme will result in the summer business surpassing that of any previous year.

Particulars of the four new Records are appended.

No. 13741. "Hey Donal!": An excellent song and an old favourite. Miss Mackie evidently makes the pace towards the engagement, but she is decidedly roguish and provoking before and during the courtship. She assumes a certain demureness when Donal pops the question, which however, is soon dissipated and Donal's question, "What about yer Mither?" elicits the reply that her Mither took her Faither and she'll take Donal, which provides the prospect of a happy consummation. Rendered in Lauder's inimitable fashion.

No. 13742. "The Weddin' o' Sandy McNab": One of Lauder's latest hits. Tells about Sandy McNab, who contrary to the expectation of his cronies, has got married and the celebrations have been all that the party

could wish for, in fact it has been a splendidus affair. The chorus is perhaps the most popular of the day, at all events, in the metropolis, where it is being hummed and whistled everywhere. To hear it on the Edison is to experience a yearning for more.

No. 13743. "Fou the Noo": Quite the drollest of Lauder's repertoire. The expressiveness of this artiste's "Fou the Noo" is akin to genius and the song the whole way through is most quaint. He is so fou that he does not ken what he has been celebrating, wedding, funeral or christening! He feels, however, in a most militant mood, as brave as a highway robber, as he phrases it. Although a miserable devil when he is sober, he is very, very happy when he is fou. His explanation of the bird in his hand is only to be heard to be relished.

No. 13744. "When I Get Back Again Tae Bonnie Scotland": Seven years is a long, long time to be away from hame and the girl, but John consoles himself by singing the praises of the betrothed and promises himself the pleasure of rolling her in the heather when he gets back again tae Bonnie Scotland. A very charming and sweet record with a touch of pathos sufficient to make its appeal.

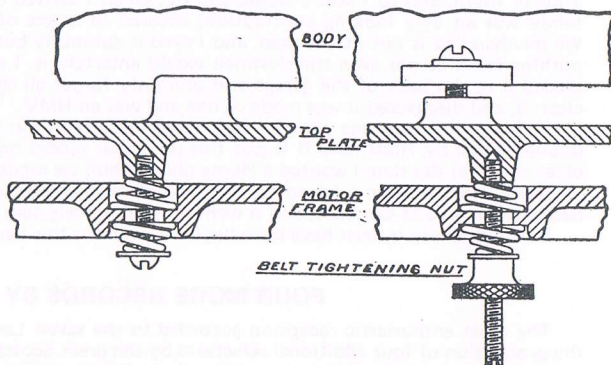
Edison Phonograph Monthly

AN IMPORTANT IMPROVEMENT

In every Edison Triumph Phonograph now being shipped from our factory, springs are being used to hold the motor frame to the top plate, instead of the rubber washers heretofore in use. The cut herewith shows the springs in position. The effect of this change is to remove the last semblance of noise from the operation of the mechanism. It was practically noiseless before, but by getting close to it the whir of the governor could be heard. The use of springs in place of washers makes the mechanism absolutely noiseless. These springs will also be applied to all new Home and Concert machines. They may be applied to machines now in use by any good mechanic, the Home being the most difficult of the three. They will be listed in the next Repair Parts Catalogue as follows:

FOR HOME PHONOGRAPHS.	
6 Motor Frame Springs.....	10 cents each
3 Motor Frame Screw Nuts.....	5 cents each
FOR TRIUMPH AND CONCERT PHONOGRAPHS.	
6 Motor Frame Springs.....	10 cents each
2 Motor Frame Screws.....	5 cents each
1 Belt Tightening Screw	10 cents each

Subject to Supply Discounts.



A set of these springs were recently sent to the owner of an Edison Phonograph at Elm Creek, Neb. He acknowledged their receipt as follows:

"The suspension springs arrived this morning and I put them in. 'Twas only a few moments work, and the result — Well! All I can say that I haven't felt so pleased in a long time over anything as with that simple cure and I want to congratulate you over your success. I consider this an improvement equal to the Model C and D Reproducing or Moulded Record. There is very little more to be desired in a machine at present, so far as I can see. I also want to thank you for your courtesy in ordering these springs sent me. Again I congratulate you."

Edison Phonograph Monthly

HOW TO REMOVE "GEM" MAINSPRING

First remove the Baseboard of the Machine by taking out the 4 Screws holding same to the body casting.

If the Mainspring is not fully run down the Mechanism should be run until it stops of its own accord.

The next step is to take out the Governor on its shaft complete. To do this, release the Governor Shaft Pivot Set Screw, No. 67, thrust the Pivot to the right, and remove the Governor.

A little pressure may be needed to pushing the Governor to the right, this to overcome the resistance of the Spiral Spring on the Starting Rod.

With the Governor removed, then take out the 4 round-headed Screws marked A in the sketch. We can only indicate the two front screws in the illustration, but the back screws will be found just under the Feed Screw and Back Rod of the Machine.

With the removal of the last-mentioned 4 Screws the Motor will come away from the Body Casting, by slipping off the end of the Winding Shaft.

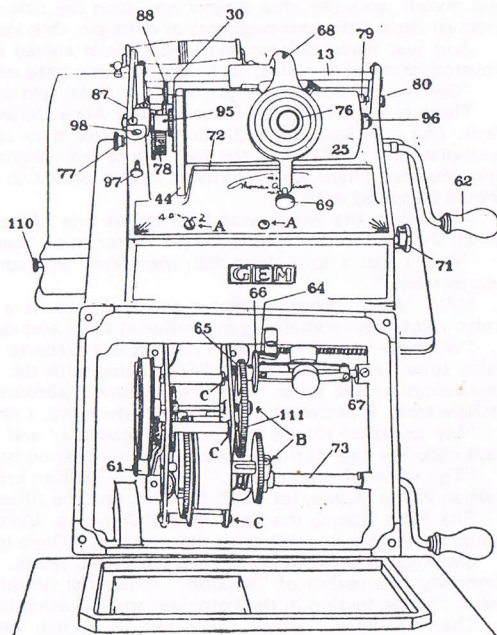
Next remove the Set Screws from and take off the Winding Gear, "B" in sketch, and Third Gear, No. 111 in sketch. This will expose the 3 Motor Frame Side Screws marked "C", which should then be removed and the Motor Frame Side lifted off, which will leave all the inside Gears removable.

To remove the old Mainspring, insert a screwdriver, or other suitable tool down the centre ring of the Spring next to the Main Spring Shaft in such a manner as to lift off the end of the Spring from the Hook on the Main Shaft, when the Spring can be entirely removed by slipping off the Main Shaft and the Frame Side Post at the back of the Motor, over which the Spring End is looped.

INDEX OF PARTS

- | | |
|-----------------------------|----------------------------|
| 13. Back Rod. | 72. Straight E. g. |
| 25. Cylinder. | 73. Wind ng Shaft. |
| 30. Driving Pulley. | 76. Reproduer. |
| 44. Belt. | 77. Change Gear Stud |
| 61. Belt Tightening Pulley | 78. Change Gear. |
| 62. Crank. | 79. Feed-Screw. |
| 64. Friction Felt. | 80. Feed-Screw Pivot. |
| 65. Governor Pinj'n. | 85. Gear Guard. |
| 66. Governor Disk. | 87. Intermediate Gear Stud |
| 67. Governor Shaft Pivot. | 88. Feed-Screw Gear. |
| 68. Reproduer An-. | 97. Horn Crane Set Screw |
| 69. Reproduer Aim Lift Pin. | 110. Cabinet Locking Screw |
| 71. Starting Knob. | 111. Third Gear |

In ordering parts, give NAME and NUMBER of Phonograph
For oiling Phonographs, use Phonograph oil; which can be purchased from all Phonograph dealers.



PUTTING IN NEW MAINSPRING:

The new Mainspring is supplied in a strong iron clip, and before attempting to put the Spring into the Machine this clip is to be removed. First tie a piece of STRONG string firmly around the spring, and then force the iron clip off.

Next slip the Main Shaft through the inner ring of the Spring, insert the Main Shaft into the left hand Frame Side, and at the same time slip the looped end of the spring over the Frame Side Post, from which the old loop was taken. Care must be taken that the new spring is put in so that it will unwind in the same direction as the one just taken out. The Main Shaft through the centre of the Spring should be now rotated until the small hook thereon catches in the hole in the inside end of Spring. This accomplished, the parts of the Motor should be assembled by first putting on the frame side, properly setting in the bearing ends of all the Gear Shafts. Put back the Frame Side Screws, and generally reverse the operation of taking down already described. One point we wish to impress particularly is that the small Spiral Spring is replaced on the end of the Winding Shaft when the Motor is put back into the Body Casting.

Aug., 1911. Edison Phonograph Monthly

OUR JOBBERS

The New Century Talking Machine Co., of Wellington, has just recently changed hands, the business having been purchased by Mr W. R. White, of the New Century Talking Machine Co., Auckland, from Mr Percy Holton, who thereby retires from our Wholesale Jobbers' ranks after a long connection with the business in that particular branch. We are very sorry to lose Mr Holton from among our Jobbers, but feel that Mr White will be a worthy successor, whose expressed intention is to try and do an increasingly good business in the Edison apparatus.

Aug., 1911. Edison Phonograph Monthly

AN INTERVIEW WITH ALICE VERLET The Wherefores of Her Charm

Have I a philosophy? *Certainement, monsieur, certainement.* "Do your best and let the world say what it pleases," or, as the French say it, "*Bien faire et laisser dire.*" I have always done my best. I have been successful — but success is not everything. I tell you a story, *monsieur*. A friend of mine, *un cher ami*, an editor of a big newspaper in France, when he heard that I was going to sing in grand opera, wrote me: "Dear little Alice, I know that you will make a grand success and I pity you." You see, *monsieur*, I was "*La petite reine des Huguenots.*" "The little queen of the Huguenots," in Paris. For five years I sung all of the great coloratura roles at the Paris Opera and then came the war. Massenet, the composer of 'Thais,' said that Sibyl Sanderson and myself were the only singers who sang the title role as he wanted it sung. He said that we were able to express all those little extravagances of emotion. One had to laugh on high C, D and E. It was like this, *monsieur.*"

And just here Mademoiselle Alice Verlet soared way up into the heavens of song. For a moment her voice hovered, graceful as a bird, on a light feathery note and then it floated down, volplaned, speaking aeronautically.

"*Comme ça, monsieur* — just like that," she said smilingly.

There is a charm about Mademoiselle Alice Verlet, the same charm, no doubt, which makes her the idol of Paris. She is titian-haired, diminutive, *petite* they call her in Paris; her eyes are bright, sparkling, eloquent of boundless joy in life. And she had a little red tongue that is the mistress of both inimitable song and matchless conversation. There is an exquisite foreign accent to her voice and she knows just how much French her English should be spiced with.

And while the writer was laughing at one of her witty sallies, she related how she fell from the horse on which she used to ride during the performance of "Les Huguenots."

"And I had a long, long fall, *monsieur,*" she added, making a wry face, "because the horse was tall and I was so short."

Mlle. Verlet contends that a soprano voice is a woman's natural voice and a baritone voice a man's; contralto voices have something masculine in them and tenor voices something feminine.

"What do I think of Tone Tests? It is a pleasure to listen to the Re-Creation of my voice. You know, I have given tone Tests many times. When I sing with the new Edison in a Tone Test, I listen carefully to see if my two voices are the same. They are, *monsieur, absolument.* The new Edison gives the voice its natural, rounded mellow tone. It preserves the quality of the voice. I find my real voice on the Edison.

"My favourite record is 'Voci de Primavera,' and next best I like 'Addio del Passato.' But I like them all. I have done my best in them. I always do my best no matter when I am singing."

"The voice of the century," is what a Parisian critic said of Mlle. Verlet's voice. Abroad she is known as the Belgian Prima Donna, for she is Flemish, and the Allies and Germans are now deadlocked near her home.

The Paris Opera, the Paris Opera Comique, Monte Carlo, Brussels, London and America have all seen her triumphs. As one London critic expressed it, "There is gold of the purest in her voice."

Since going to America she has won fresh laurels. In December she was the guest artist of the Chicago Opera Company in a revival of "Mignon." After that performance the music critic of the Chicago "News" said of her voice: "Its perfection in the Polonaise and the other highly coloured passages was something to wonder at."

The New York "World" called her "A French Tetrazini." The New York "Evening Sun" said: "Her velvety soprano recalled Calve and her dictation should make the latter day Carmens sit at her feet."

Edison Phonograph Monthly, October, 1916

MR EDISON'S VISIT TO EUROPE (Extract from "British Phonograph Monthly," just to hand.)

"Our distinguished chief, Mr Thomas A. Edison, reached England on the "Mauretania," with his son Charles, on 7th August. At Fishguard they were met by our Managing Director, Mr Paul H. Cromelin, who went out on the tender to greet Mr Edison, who was looking hale and hearty, and, as is his custom, greeted the newspaper men pleasantly, and submitted graciously to the volley of questions they put to him.

"The interviews were necessarily brief, for soon the "Mauretania" was steaming for Liverpool, where a great touring car was in waiting. Mr Cromelin remained with Mr Edison at Liverpool, and Mr J. Monnot, President of the Klaxon Company, joined the party.

"The trip to London was made at a leisurely speed, with a stop at Coventry for lunch. Asked his impressions of the country he had seen, Mr Edison replied: 'Well, I have come down from Liverpool — through your National Park, shall I call it. Wonderful, wonderful! Dainty little cottages and smiling flower gardens. Everything beautiful! No wonder the English are proud of and love their country.'

During the evening, escorted by his personal attorney, Sir G. Croydon Marks, M.P., Mr Edison visited the House of Commons. He was introduced to Mr Lloyd George (Chancellor of the Exchequer), Sir Rufus Isaacs (Attorney-General), Sir John Simons (Solicitor-General), the Master of Elibank (Chief Government Whip), Mr John Burns (President of the Local Government Board), Lord Haldane (Secretary of State for War), Lord Brassey, Mr Ramsay MacDonald, Mr T. P. O'Connor, and others. Accommodated by the Speaker's order with

a seat in the Distinguished Strangers' Gallery, Sir George Marks was enabled to indicate many distinguished statesmen of international repute. During his visit, Mr Edison was an interested spectator of the two divisions that were responsible for the passage of the Parliamentary Bill.

Mr Edison spent a portion of the following morning in a London taxi-cab to see 'the sights.' He returned in excellent spirits to the Carlton Hotel, where he had been staying, and, after flashing a parting glance at the mechanical and other features of the vehicle which he had just vacated, re-entered the hotel.

"On Wednesday Mr Edison's party motored from town to Folkestone, taking the boat for Boulogne, where it was arranged he would join Mrs Edison and the younger children, Madeline and Theodore, for a tour through France and other parts of the Continent.

"Mr Edison is most enthusiastic about his latest inventions, particularly the 'Home Kinetograph,' a miniature picture machine, with films in proportionate size, for use in the home. This little wonder will be sold at a price to suit the pockets of the masses.

"Mr Edison expresses the opinion that the educational value of this moving picture machine, will eventually equal, if not surpass, that of the Phonograph.

"Other developments of great importance in the near future will be the new storage battery and the synchronised talking and moving pictures.

"Although Mr Edison has a confirmed horror of notices and publicity, the journalists could not neglect such an opportunity as the present one, and the papers of this country have simply teemed with information, both authentic and otherwise, concerning him.

"The space at our disposal prevents us from reprinting as many of these comments as we might otherwise do, but the following will probably prove interesting examples:—

" 'Mr Edison believes that the secret of flight will be wrested from the motions of certain flying insects rather than of birds, and that in a year or two air-transports with passengers, speeding 100 miles an hour, will be the general means of travel.

" 'The earth, however, will not cease to be busy in consequence,' he added to a 'Standard' representative.

" 'There will be lots of things running up and down all the time; but the days of steam power are about at a finish; electricity will be the motive power everywhere.

" 'As for agricultural implements, there, indeed, is going to be a revolution! I married the daughter of a man who made a great fortune out of the manufacture and invention of all manner of farming machinery. He never would have made it had he lived in these days.

" 'The coming farmer will push a button and work levers. Storage batteries will drive ploughs, while the future agricultural labourer will be a man who has acquired a working knowledge of chemistry and botany. The very utmost will be got out of the earth and of the seed within the earth; but all the manual labour — the donkey-work with the sweat of the brow — will be performed by machinery controlled by electricity.

" 'We are only at the beginning of science,' said Mr Edison.

" 'Nature's doors are just opening after mighty pushing on our part. This century will see as many hair-raising wonders as the past has seen.' — 'Standard.'

" 'It is a point worth noting that the famous American inventor who is now in our midst is invariably called, like the old masters, by his surname alone. The people, who speak of him as Edison, imply, though they may not always intend, a compliment. The English public knows all kinds of things about him, but knows the man himself hardly at all, for, as in the case of some others who might be named, the newspapers have created a legendary being whose characteristics are in many ways remote from those of the reality. Edison, it has been well said, is an inventor by research; a new type, as a recent writer put it, and so far the only specimen of it. From boyhood he has devoted himself to pure inventions, as other men have to pure mathematics or metaphysics; he became a professional inventor at large. His most complete biography contains a list of over 900 patents granted to this insatiable experimenter in the United States between 1868 and 1909. Altogether he applied for more than 1300 — one in every eleven days or so for forty years. It would be possible to argue that the method of incessant experiment — assuming nothing and testing everything — is a method of the second best, and that the inventor of the first order is a man like the late Lord Kelvin, who combined a brilliant inventive faculty with immense scientific knowledge. But the point will not seem to most people very important in the face of the amazing fecundity of Edison's brain and the intense and constant mental energy exercised by him during a full half-century.' — 'Daily News.'

" 'Mr Thomas Alva Edison, the greatest contributor to mechanical progress of all time, has just done England the honour of arriving here on a visit, and it will be extremely interesting to have his impressions of us and our island. We have no doubt whatever that he will be able to make a few suggestions for improvement. For everything is to him a possible field of invention, and being an American he is sure to want to show us how we might arrange things better. When Carlyle wrote his famous Essays on Heroes and Hero Worship, he failed to appreciate the importance — which even at that time was very marked — of mechanical invention to the future of the human race, or he would assuredly have included the inventor in his list of great men. But his difficulty would have been to find a man whom he could present as a type. If those essays had been written seventy or eighty years later, Edison's biography would have provided abundant material for Carlylean reflections. His passion for experiment and inquiry; his extraordinary ability to investigate accidents or to see in an apparently trifling occurrence such as the pricking of the vibrating needle of the telephone, the possibility of a wonderful

JEWEL



JEWEL REPRODUCER

What You Should Know about The Care of a Phonograph

READ
The Full Instructions Inside
of this Folder



150-160 Whiting Street
CHICAGO, U.S.A.

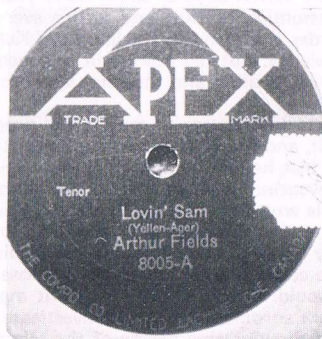
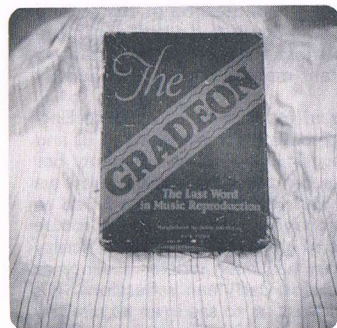
Manufacturers and Patenteers of

**Jewel-Tone
Reproducer
and
Tone Arm
Special Tone Arms
and Attachments**
for the
**New Edison,
Victrola, Columbia**
and all
Talking Machines

Special Saffo Jewel Points for
Playing Edison Records on
all Talking Machines



GRADEON MICROPHONE



invention like the Phonograph; the very omniscience of the man's brain — all these things and their value to humanity would surely have appealed to Carlyle. Perhaps no other inventor will be invested with a halo of romance as Edison is and has been for years, and yet the inventor and the investigator will probably influence us and our children during the next few centuries far more than any king or soldier or priest.' — 'Southern Echo.'"

Our extensive national advertising has created a desire on the part of every new and old Edison owner to try his hand at Record-making. The numerous letters we receive, asking for advice on the subject, and the big increase in the sale of blanks prove that. The making of amateur Records is not only a profitable source of revenue in itself for the Dealer, but it serves to maintain the owner's interest in his machine and thus works to the Dealer's benefit in other ways. It is, therefore, a branch of the business that should be fostered and encouraged at every opportunity. No Dealer should be without a supply of blanks and of our booklet, "How to Make Records at Home." A copy of the latter should be placed in the hands of every owner at once, in order that he may be induced to take up the subject.

Oct., 1911. Edison Phonograph Monthly

THOUGHT IT WAS A LADY SINGING

The other day, whilst our children were playing the phonograph, there was a ring at the door. A friend of ours had called to see me, but on hearing the singing she hesitated a little about coming in, as she "did not want to disturb the singer."

When I told her it was the phonograph she was greatly surprised and could scarcely credit it. She said: "Surely, that is too natural for a phonograph?"

The record being played was Marie Narelle's "Bonnie Doone (Ye Banks and Braes)." Our friend came in and during her visit we played several of your beautiful Blue Amberol records and she quite made up her mind to buy an Edison for her own home. She told me that she had always been against phonographs because she thought they were so "tinny." She now thinks otherwise. — Mrs Forsyth.

Edison Phonograph Monthly, October 1916

STORIES ABOUT THOMAS A. EDISON

Attention has recently been drawn to the sad case of Dr Hall-Edwards, who has paid such a terrible price for his self-sacrificing efforts in the cause of science with the X-Rays. An interesting parallel is found in the pathetic case of Thomas Dally, related by Mr Jones in his "Life of Edison":—

Mr Dally, together with Mr Luhr, went down to Buffalo from Mr Edison's Laboratory with the X-Ray machine at the time of Mr McKinley's assassination in order to locate the bullet. By a combination of circumstances the errand was rendered futile. Owing to the condition of the patient it was deemed unwise to search for the bullet just then. As a matter of fact, the doctors had come to the conclusion that the spent missile was located in a spot where it might safely be allowed to remain without any danger of decreasing the patient's chance of recovery. Dally was informed that neither he nor the X-Ray would be needed. Finally the end came, but it was a great disappointment that circumstances had so contrived that the machine was not even given a chance of assisting in the effort to save the chief magistrate's life, and by no one more than Mr Edison was regret felt, for he had had high hopes that it would have helped materially in prolonging the life of the President.

Four years later the young man Dally died from the rays of the very machine he had assisted in conveying on this merciful errand. For some time Dally had suffered from a mysterious skin complaint generated by experimenting with the X-Ray, and his case had attracted the attention of medical and scientific men in all parts of the globe. He was not altogether incapacitated, however, and pluckily remained at his work for two years, although suffering intense agony. Indeed, so great were his sufferings that at night he was obliged to lie with his arms in iced water in order to gain sufficient relief from the fiery torments to allow him a few intermittent periods of sleep. The disease made rapid progress, and ultimately the left arm was amputated a few inches below the shoulder. The right arm eventually shared the same fate, but periodically Dally, after a series of operations, was in high hopes that the terrible, mysterious disease had been checked, only to again find the disease making fresh ravages in other parts of his system. Till within a week of his death Dally was optimistic, then his brain became paralyzed, he lost consciousness, and died martyr to a disease for which no cure had been found. Mr Edison did all in his power to effect his recovery, and was deeply grieved at his co-worker's death.

Edison has experimented long and successfully with the X-Ray machine, and when it was a nine-days' wonder he received many letters from unknown correspondents asking if the Roentgen discovery could not be applied in ways which were certainly the reverse of legitimate. Among these communications was a missive from a man living in what is known in American parlance as a "hat" town in the oil regions of Pennsylvania.

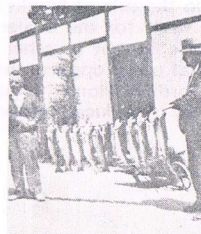
It ran as follows:— "Dear Sir, — I write you to know if you can make me an X-Ray apparatus for playing against faro bank? I would like to have it so I can wear it on my body, and have it attached to spectacles or goggles so I can tell the second card of a deck of playing cards turned face up. If you will make it for me, let

LAUDER

The Chief Loved Fishing



On The River with
Sir Harry Lauder



A Morning's Catch
at Lake Wanaka



Sixteen Bfg Ones!

LAUDER ON STAGE



MADGE TOMLIN AND HARRY LAUDER

FISHING



LAMBERT TYPEWRITER

me know what it will cost. If I make a success out of it I will pay you five thousand dollars extra in one year. Please keep this to yourself. If you cannot make it, will you be kind enough to give me Professor Roentgen's address? Please let me hear from you — Yours truly, "—."

Edison Phonograph Monthly

THE POINT OF VIEW

"My dear," murmured the sick man to his wife, "I am nearing the golden streets. I hear strains of sweetest music, unearthly in its beauty, I —"

"John," said the wife, "what you hear is a Phonograph in the next flat."

"So it is. Darn those people anyhow. No consideration for their neighbours. Go and tell 'em to stop that infernal racket at once." — *Exchange*.

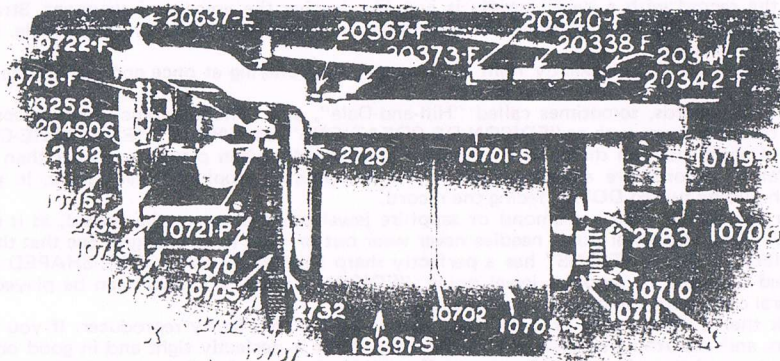
Edison Phonograph Monthly

MECHANICS FOR THE DEALER

HOW TO REMOVE THE MAINSPRING FROM AN AMBEROLA PHONOGRAPH:

To begin with, a word of warning will probably be beneficial, i.e., the two Mainsprings which drive the Amberola Motor are very powerful, and require to be treated with all due respect to ensure immunity from personal injury. However, there is nothing to be afraid of when all proper precaution is taken.

The first matter for attention is to see that the Springs are properly relaxed or run down. This can be seen to whilst the motor is still within the Cabinet.



To remove the Motor from out of the Cabinet, first release the Screw Connection between the Metal Horn Elbow and the Reproducer Bracket; this to enable the mechanism to be tilted up at the end furthest from the Winding Crank. With the Mechanism tilted as above, the Top Plate can be firmly grasped by both hands preparatory to lifting out. To release the Mechanism from the two pivots on which it is now balanced, cant it toward the front of the Cabinet in such a way as to lift out the pivot from its slot at the back of the Machine; this done, the Front Pivot will slide out of its bearing, and the Motor can then be lifted right out of the Cabinet.

Turn the whole Motor upside down, and lay it upon the edges of a small box, or upon a mass of soft rags or packing to protect the top portion of Mechanism from damage. Then remove the Reproducer from its Bracket. This will expose the Spring Barrels to view. Release the small set screws in the Motor Frame Casting which hold the ends of the Barrel Shaft, and then drive this Shaft out. Great care should be exercised to see that the ends of the said shaft are not burred whilst the driving out is taking place, and as a safeguard in this connection it is well to have a small piece of wood to take the taps of the hammer.

With the Shaft removed the Barrels can be lifted out bodily.

Pull the Barrels carefully apart to inspect the condition of the broken Spring or Springs to be removed, and if it is found that only a short piece of the broken end of the Spring is attached to the "Double Barrel Sleeve and Hook," Part No. 10738 in Parts Catalogue, it can be pulled right out without further worry. If, on the other hand, any considerable length of Spring is attached to the Sleeve No. 10738, then the precautions mentioned in the first paragraph on page 4 of September, 1911, "Phonograph Monthly," should be observed to prevent injury.

In replacing the new Springs, care should be taken to see that they will unwind in the direction followed by the originals, i.e., the Spring in the Barrel nearest the Winding Crank unwinds in a direction from right over to left, and the Spring in the Barrel furthest from the Winding Crank in a direction from left over to right. See that the slots on the inside ends of the Springs properly engage with the Hooks on the Part 10738, and that

the slots on outside ends engage with the Hooks in the respective Spring Barrels.

Before assembling the Spring Barrels with Springs inside on to the Barrel Shaft in the Motor Frame, it will be as well to see that the Springs are thoroughly clean from old lubricant, and that a fresh mixture of Pure Flake Graphite and Phonograph Oil is thoroughly spread over the whole surface of the Springs.

Our Parts Catalogue, Form No. W1815, which contains fine illustrations of all the parts of the existing types of Edison Phonographs, can be had on application to the Company direct. Only one copy of this Catalogue is available to each Dealer, so that those who already have a copy are asked not to again apply.

Oct., 1911. Edison Phonograph Monthly

HINTS REGARDING THE CARE OF A PHONOGRAPH

A REPRODUCER is made as carefully as a watch. Handle it carefully. Do not handle diaphragm or stylus bar of reproducer. If of mica, it is fragile, easily broken, thus destroying tone quality.

The needle should touch the record at the proper angle; if too straight it scratches, if too slanting the full tone will not be brought out.

LATERAL CUT records have selection recorded on SIDE of record grooves, such as Victor, Columbia, Emerson, Brunswick, Aeolian, Gennett, Paramount, Okeh, etc. Play these with a steel needle with reproducer facing right side of phonograph.

Use a steel needle **ONCE ONLY ON EACH RECORD.**

Push the needle up as far as it will go in needle holder and firmly hold with set screw. Use care not to strip threads of set screw.

Do not use a heavy, loud steel needle except for dancing where tempo and noise is more important than music. Forcing the record with a heavy needle is just like forcing the voice or instrument. Strain, wear and noise, not music, results. The best reproduction is obtained by using a long, medium tone needle. It also greatly prolongs the life of the record.

If the record does not sound exactly right or as usual, stop playing at once and change the needle. Poor ones are often found and will quickly ruin a record.

VERTICAL CUT records, sometimes called "Hill-and-Dale", and "Phonographic" have selection recorded on **BOTTOM** of record grooves such as "EDISON RE-CREATIONS", and "Pathe". "EDISON RE-CREATIONS" are played with a sharp pointed diamond or sapphire jewel needle when played on other than the EDISON Phonograph. "Pathe" records are always played with a ball-pointed sapphire jewel needle. In playing both, the reproducer should be turned **DOWN**, facing the record.

Do not let a reproducer with a diamond or sapphire jewel point drop on the record, as it will probably break the needle. Otherwise jewel point needles never wear out or need to be changed. See that the jewel point needle for "EDISON RE-CREATIONS" has a perfectly sharp **SYMMETRICAL CONE-SHAPED POINT**. With a properly shaped diamond or sapphire jewel point, "EDISON RE-CREATIONS" can be played many more times than a lateral cut record can be played with a steel needle.

Do not think that a blast, rattle or buzz must always be due to a faulty reproducer. If you find that the nuts, screws, wax and everything connected with the reproducer is perfectly tight and in good order, examine the tone-arm, motor and the whole machine to see if anything is loose. See if your needle is a good one; many are faulty, or that something is not lying loose on the motor board or in the tone chamber that would cause sympathetic vibration. Sometimes it is in the record itself or in some article in the room that responds to tone vibration. Remember that sound vibrations are like a spoiled child; they get into everything.

WIND MOTOR SLOWLY WITH AN EVEN MOVEMENT, and not too tightly. Do not wind the motor after playing each record. Let it play several records so that most of the motor spring is used. Occasionally let it run down entirely when through playing. This will prevent the graphite in the springs from caking, which causes knocks in the motor.

It pays to have your dealer put new graphite in the motor once a year. Occasionally put just a drop of very fine oil on movable parts of motor where there is friction. **DO NOT USE MUCH OIL.**

Be sure the turn table is revolving at the proper speed. Seventy-eight revolutions per minute for lateral cut records and 80 revolutions per minute for vertical cut records. Test it by second hand of a watch. Put a record on the turn table and play it, first having placed a small piece of paper between record and turn table. Count the revolutions for a full minute, then correct by the speed indicator on the motor board, making it faster or slower as required. Most speed indicators on phonographs get out of adjustment and the figures shown must be ignored. Many beautiful selections are ruined musically by playing them too quickly or too slowly.

Clean records before using. Perfect results cannot be obtained from dirty and dusty records. Dust oftentimes causes false tones and always increases the scratching noise.

Discard worn out records. Many are played long after they are not fit to use, much to the disgust of those who really know what good music is and are compelled to listen to them.

Never place the phonograph on a bare floor. Put it on a rug or carpet. There is always one position in a room where phonographic music sounds the best. Do not place it before any open space such as a door or window, nor near a radiator or hot air register, and see that **IT STANDS PERFECTLY LEVEL.**

Care for a Phonograph properly and it will last a lifetime.