

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 18 ISSUE 3 & 4

FEBRUARY & APRIL 1983

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

SECRETARY: Mrs L. Drummond,
P.O. Box 5175,
Papanui,
Christchurch,
NEW ZEALAND.

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FOR YOUR INFORMATION

Almost six weeks ago, your Editor had the magazine almost ready to have printed when he had an unfortunate accident in which both his legs suffered third degree burns. This has meant that he was put into hospital and underwent surgery for skin grafts and had a long stay in bed. All this has meant that he has been unable to complete the work in hand and submit to the Printer.

Anyway, he now is almost better again and is home, and so all he can do is to apologise for the delay.

At the first meeting of the new year, a new format for meetings was introduced. From now on, all information will be available in written form, so that it can be read and absorbed by members.

An attempt to reduce business time to a bare minimum, leaving more time for programme and social activities.

February Meeting:

For February meeting, we had a varied programme with musical items by Aubrey Collins and Joffre Marshall.

Robert Sleeman brought along a new acquisition which was a Columbia B.K.T. Cylinder model with a bracket and disc type horn. This he demonstrated to members.

Peter Mattison brought and displayed a very nice Columbia portable, a model not observed at phonograph meetings before.

Two new members and a good turn-out of regular members, contributed to an enjoyable evening.

March Meeting:

The March meeting was held at the home of Mr and Mrs Walter Norris. An evening of entertainment was provided by members present.

Lyn Laird brought along a well preserved pin cylinder music box.

Bill Flecknoe showed slides he took when he was president; these slides were of the shifting of the church to Ferrymead.

Neil Johnson brought a record of his choice — a first World War recording on an old red regal 'Troops Going Off To The War' was the title.

Walter Norris played two recently acquired rolls on his player piano "Robins Return" and "Remembrance".

During Easter Weekend we were fortunate to have photographs taken of our display.

It is proposed to have these photographs mounted and displayed at Ferrymead. It has been suggested that an album of photos be made available to members on a hire basis.

Does this interest members?

If you are interested in this service, please make your interest known to the Secretary.

NEWS OF MEMBERS

The Hamner Springs Centennial was held over the weekend of 16th-20th February, and was attended by several members of Vintage Phonograph Society.

Lyn Laid took part, and danced along in the procession with the Morris Dancers, and a good day was had by all.

At least eight members attended the Auction in Kaiapoi of gramophones, musical instruments and early radios. This was something new for the area, as we have not had an auction of this type before.

Our President attended the opening of the Hall of Flame which is another worthwhile exhibit to see if you are visiting Ferrymead.

Our glassed-in area is now completed and working well.

Peter Mattison, Robert Sleeman, Joffre and Margaret Marshall, Stuart Hobbs and Adair Otley, Hilda and Walter Norris, all had a hand in cleaning, sanding and painting the glassed-in area and re-arranging the display.

ADVERTISEMENTS

FOR SALE:

Lid for Edison Suitcase Home. Also a lid (lip?) for an Edison Spring Motor.
Write to J. F. Schreck, 19 Munro Avenue, Mt. Waverley, 3149, Victoria, Australia.

WANTED TO PURCHASE:

Motor for an Edison Red Gem or Side Castings.
Reply to J. F. Schreck, 19 Munro Avenue, Mt. Waverley 3149, Victoria, Australia.

WANTED TO BUY:

Any parts of Edison type C-H-K reproducers. Reproducer Arm assembly for an Edison Triumph machine. Please contact T. Spackman, 34 Whakawhiti Street, New Plymouth, New Zealand.

BOOK REVIEW

WALTER NORRIS

THE EDISON DISC PHONOGRAPHS AND DIAMOND DISC A History With Illustrations by George L. Frow

Another winner and a must for all machine collectors and a very welcome addition to the Edison range.

Those who know and value George's previous book on Edison Cylinder machines, will appreciate this new book. It covers all the Edison disc machines I have ever heard of, with 180 excellent illustrations.

From this publication, anyone could identify any Diamond Disc. All Edison disc machines are included – 'army' school, electric radio combination, needle cut, concrete, wood and even a wicker basket type.

There are 288 pages with illustrations on subjects ranging from history to cabinets and disc manufacture – all put together to produce a truly pleasing book.

Well done George Frow!

The Society is prepared to order a number of copies from George Frow, so if anyone would like a copy, would they please let the Secretary know.

1925 - 1927

P. C. SPOUSE REGAL RECORD LABEL COLOUR – DARK RED

SPEED 78

Some time ago we received enquiries from an Australian reader about a mouth organ player by the name of P. C. Spouse.

We have since come across two records by this artist, and would like to know more about him.

He evidently was Australia's Champion Mouth Organ Player for 1925-27 and 28.

Please can someone help with information and photographs, etc.?

No. 1.

THE GRAPHOPHONE

1887 - 1888

In this issue we are fortunate to have a good illustration of what is believed to be the first model Columbia to be manufactured.

It was made by the American Graphophone Company. While it is patented in 1886, this machine was probably made some time in 1887 or 1888 in Bridgeport, Conn. by the founders of the original Volta Graphophone Company who were Charles Sumner Tainter and Chichester A. Bell. What makes this machine significant is that it is actually the first working wax cylinder machine marketed. Edison invented and produced a cylinder machine which used tin foil wrapped around a large drum. When you played the tin foil record back it was usually destroyed by the needle. The object standing upright on the machine is **NOT** a cylinder, it is a **later wood adapter** so that the late style wax cylinders could be used on this machine. The original Graphophone cylinders were

NO. 52



U.S. PATENT OFFICE MODEL 32

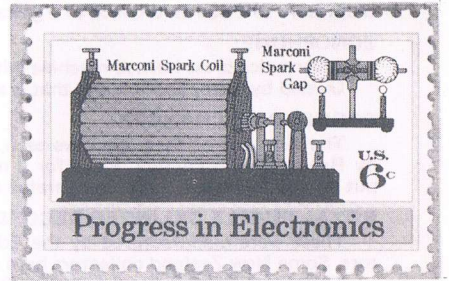
BRUNSWICK AND OTHER TYPE MONEY BANKS



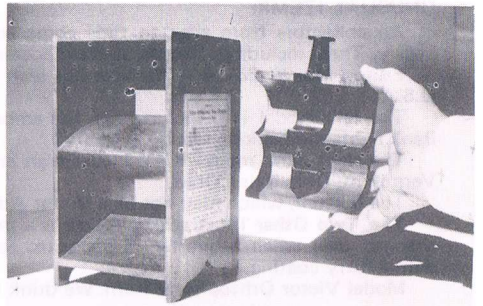
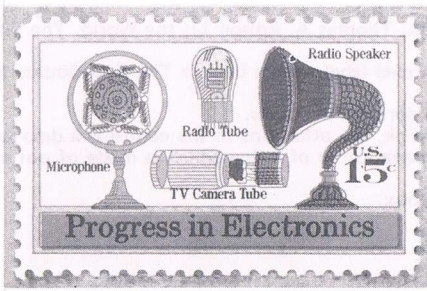
Brunswick

Disc changes
w/each quarter
deposited

Dog's pet metal
it has a funny
coating



STAMPS PROGRESS IN ELECTRONICS



Model of Victor Orthophonic Tone Chamber - R22 re-entrant type

MODEL OF RE ENTRANT HORN

much smaller than the later Edison and Columbia ones. These were made of cardboard covered with a thin layer of wax.

In a later illustration, we hope to show one or two of these machines. The story goes that there was a space of ten years between the Edison Tin Foil and the later wax type that Edison produced.

The reason for this was that Edison had thrown all his effort into producing an electric light bulb that would burn for a reasonable length of time. It was during this period that Bell and Tainter were supposed to have gone to the old man (Edison) with their ideas, but he was not receptive, in fact, the opposite: claimed they had stolen his ideas.

Edison had taken out patents for many things including a flat disc, but only in England.

This enabled Bell and Tainter to take out patents in the U.S. and to have machines manufactured which they called "The Graphophone".

ILLUSTRATIONS

COLUMBIA:

The first model Bell and Tainter machine, owned by Larry Schlick and a very nice machine it is too. See text elsewhere.

STAMPS:

We have illustrated three stamps in this issue — two are of Progress in Electronics.

These two are from a set of three and were issued on the 4th anniversary of Man's first step on the moon. Stamps show revolutionary electronic discoveries: Marconi's spark coil and spark gap, early microphone and speakers with modern T.V. tube — this information taken from Scott Stamp Album.

Electronics Progress — This stamp shows De Forest's early valves. His early valve was called an Audion and these were soft due to the lack of a getta. One stamp in this issue.

ZONOPHONE:

A very nice brass horned machine with glass panels to view the motor through.

Owned by Larry Schlick and that is all we know. Can someone help with date, etc.?

REGINA DISC CHANGER:

The first one of these we have seen, is owned by Michael Woolf of Wellington. These were made about 1900 by Regina Edwin Pugsley. Plays for 2 minutes — uses a metal disc which can be preselected and is automatically put on and taken off — is coin operated and plays twelve tunes on one winding.

ROYAL PURPLE CYLINDER RECORDS:

These were manufactured by the Edison Company in the 1920's and are sought after by phonograph collectors. Some New Zealand collectors have never come across them.

They were what is known as the 29,000 series, and there are a number of them that turn up in a plain blue colour only.

The others are nearly all a rich red with some rose pink in colour. The cylinders are invariably discovered in red boxes with a lid like the one illustrated on page 44 of the June-August 1982, Issue 17.

EDISON DIAMOND DISCS:

These illustrations are similar to some of the illustrations in George Frow's book, reviewed elsewhere in this copy of the magazine.

UNUSUAL ITEMS:

All collectors from time to time come across items of interest which are in some way connected to the hobby. These include postcards, stamps, posters, adverts, books, record sleeves, money boxes, etc.

Edison Money Boxes — We have not seen these in New Zealand, the photographs were sent to us from the U.S.A.

The left model is 5 inches high, has embossed on the back, Thomas A. Edison Lit the World. The Edison Bank lights the banking world.

The right hand model is 4½ inches high and printed on an oval label on the back is The Erie County Bank Vermillion, Ohio Milan Ohio.

The inkwell, which may not be a Victor Advertising item, is dark red in colour.

The Two Other Illustrations — One is a model of a Brunswick, the other one in the centre is a date which changed over when a quarter id deposited, and the third illustration is of a dog which is made of pot metal with a furry coating.

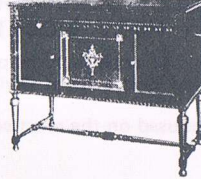
Model Victor Orthophonic horn. We think this was a moneybox.

FOUR MODELS OF THE NEW EDISON LONG PLAYING PHONOGRAPHS.



CONSOLE No. 1, PRICE £60.

DIMENSIONS:
 Console No. 1.
 Height 35in.
 Front Width 35½ in.
 Side Width 20½ in.



CONSOLE No. 2, PRICE £57/10/-.

Console No. 2.
 Height 37in.
 Front Width 39½ in.
 Side Width 20½ in.



CONSOLE No. 3, PRICE £70.

Console No. 3.
 Height 37in.
 Front Width 44in.
 Side Width 22¼ in.



CONSOLE No. 4, PRICE £105.

Console No. 4.
 Height 39in.
 Front Width 45in.
 Side Width 22¼ in.

REFER TO BOOK REVIEW ON

DIAMOND DISCS



EARLY RADIC VALVES
 DEPICTED ON STAMPS

REGINA DISC CHANGER



Edison
 Long Playing Records

Hear The
New Invention
 of
Thomas A. Edison.

SLIP WITH INFORMATION

ON ROYAL PURPLE RECORDS



JUNE, 1920

Royal Purple Records

Price, 5/- in Australia; 6/- in New Zealand.

Owners of Phonographs will be greatly interested to learn that a new color record made in a new color is now being placed on sale. The new product will be known as "Royal Purple" Amberol Records.

The selections described herein are but the beginning of a library of special Grand Opera Records of the highest musical qualities and exceptional merit, sung by the premier members of the Edison Musical Staff.

"Royal Purple" Amberol Records will not be confined only to Grand Opera selections, but will include those new "heart songs" and the best efforts of our great instrumentalists. In other words, the June issue under the heading of "Royal Purple" Amberol Records the cream of classical and semi-classical music. "Royal Purple" Records will be encased in new and attractive colored cartons.

This must be about the last over horn disc machine to be produced by the H.M.V. Co. in England. We are indebted to Barry Badham, President of New South Wales Division of Australia for the photograph used in this issue.

Reproducer and tone arm is the same as used on the most common portables found in New Zealand. A model not seen in New Zealand.

VINTAGE LOSS

From the below account that was printed in our daily newspaper you will read of our unfortunate loss. Unfortunately we have not got the reproducer back.

We were kindly offered reproducers to replace the stolen one, but our problem was — what does a Maxitone reproducer look like. If any member could help us, it would be great!

... Vintage loss:

The Vintage Phonographic Society is lamenting the loss of a reproducer, which it suspects was stolen from a 1925 gramophone on display at the Ferrymead Historic Park. The nickel-plated Maxitone reproducer (similar to the one pictured, reproduced at its approximate size), is the playing head that accommodates the needle. It would be of little use to anyone who did not own a record player of the same vintage. The gramophone cannot be played without the reproducer, and the society expects difficulties finding a replacement in New Zealand. Whoever removed it would have had to unscrew it from the gramophone while visitors were passing through the museum on Sunday. The Society's president, Mr Joffre Marshall, has appealed to the culprit to return the missing item. . . .

EASTER FESTIVAL

Another good return from a great effort by members made this year's event worthwhile.

One great asset this year was the weather, which was extra kind, being fine and sunny for all four days. The President would like to thank all members who took part for their assistance.

LETTER

Mrs Lyndsey Drummond,
Secretary,
Vintage Phonograph Society of N.Z. (Inc.),
P.O. Box 5175,
Papanui,
Christchurch, 5,
New Zealand.

245 Burwood Highway,
Burwood East, 3151,
Australia.

1/3/83.

Dear Mrs Drummond,

I can help D. L. Taylor with his article on Record Labels P54 Vol. 18 Issue 1 and 2 re: Festival. In fact there is little mystery and is easily explained. Festival were one time licensees to the American Bell Record Company which in it's early years were one of the 'Sound-a-like' labels. By that I mean a major company would have a hit and they would make a cover version of it using artiste/s which purposely were sound-a-likes and of course Festival used their logo (sort of like a credit). I am anxious to point out I'm certain the reference as such as nought to do with Thomas Alva or Alexander G. . . . Unfortunately this is a practice which still continues with some companies a policy which Bell dropped like a hot potato as they became a larger company. They were in fact the ancestors to the modern day 'Arista Records' having had several corporate changes they were one time Colpix Records (as the title suggests owned by Columbia Pictures), became Bell again and now are as I said Arista.

In the same article re: EMI — These were made for Radio Production Houses (as incidental music for Serials and the like) and to a lesser degree in many a 'B' Grade (support) movies especially those terrible English ones made after the war to re-establish the ailing Film Industry. If my memory serves me correctly, the Americans held some sort of monopoly with someone like Lew Grade who put the major U.S. movies in his houses and the British Government financed these support type 'quickies', light on plot, generally English Bobby things, with English Wolselys with bells clanging whilst the Americans, us and probably you people had sirens, all very quaint and if you were late, it didn't matter for the main feature was on after interval. . . . Well of course they had no money for writers, musos, and original scores just didn't exist so EMI, Chappel, Boosey & Hawkes, Paxton and others made these records (not available to the general public) for this purpose, some were very good like Queens

Light Hall Orchestra, Peter Yorke, and it is suspected Ted Heath recorded under the title of Squire Mason and his Fullharmonia Orch (excellent jazz tinged numbers) and some inferior material by of all people Melachrioo (who later went on to greater heights) — these may help for his interest Esquire enquiry — similarly to Bell explanation. Esquire held right to the newly formed (Chicago) label Mercury. As they became larger Esquire Mercury eventually Esquire was dropped from title (logo remained for many years) and now (although owned by the Dutch/German group Phonogram now) still Chicago based are Mercury Record Corporation. There you go D. L. Taylor.

Robert G. Myers.

The views expressed in this letter do not reflect the views of the editor.

ELECTRICAL LAMPS

Electric Lamps:

We have been fortunate in obtaining very interesting information on early electric light bulbs along with good illustrations. This we have included in this issue.

Incandescent Lamps:

The arc-lamp of commerce gives a light which may be as low as five hundred candles, but more usually is about fifteen hundred, and absorbs about three-quarters of a horse-power. This large quantity of light is all emitted from an extremely small space, and in consequence is intensely brilliant: such brilliancy, though in every respect suitable for those cases where a beam of light is to be projected to a distance, or where it is desirable to concentrate light on a small area, still is equally unsuitable for the purpose of domestic lighting, where distribution and not intensity is the main object aimed at. For the illumination of great open spaces, for street-lighting, for big shop-windows, and even for large public buildings, theatres, and the like, the arc-lamp may be used, and there is perhaps no better or more efficient source of light; but in most of these cases it is found advisable either to enclose the light in a semi-transparent globe, or to use reflected light only, the former plan being the one more usually adopted. When the globes are built up of several pieces, their curvatures are arranged so as to disperse the light passing through them, and thus to avoid the casting of dark shadows by the opaque junctions.

Such a system of lighting cannot be modified so as to render it available for use in the house: the light that is there required must not be so brilliant as to hurt the eyes even when viewed directly at a short distance; it must be capable of sub-division into small quantities, and, above all, the lamps used must not need that constant attention and renewal of carbons which all arc-lamps require. These conditions are all fulfilled by the modern incandescent or glow lamp.

Incandescent or Glow Lamps:

Work is expended in every substance through which an electric current passes. The amount of work thus expended depends upon the strength of the current, the resistance of the substance through which it passes, and the time. The energy takes the form of heat when no mechanical work is being done, and can be expressed in symbols thus:— $H = C^2R$, where H expresses the heat generated, where C expresses the current, where R expresses the resistance of the substance.

The amount of heat generated can therefore be increased either by increasing the current, or by increasing the current, or by increasing the resistance of the conductor through which it passes. If the current be kept constant the amount of heat generated can be raised to any amount by sufficiently increasing the resistance of the conductor. The temperature of the conductor will be raised to an extent depending entirely upon its power of retaining heat: it loses it by conduction, convection, and radiation, and if these be reduced, the substance may be raised to a high temperature by a small expenditure of energy. In the working of an incandescent lamp, for reasons that will soon be apparent, heat is lost almost entirely by radiation. Radiation depends upon the surface of the conductor, and can be reduced to a minimum by reducing the surface of the conductor to a minimum. A high temperature can therefore be procured with a small current by passing it through a conductor of high resistance and small radiating surface — such is the filament of the ordinary incandescent lamp.

Most substances melt before reaching that temperature at which they would be white-hot, and for light-giving purposes this temperature must be reached. Several of the metals have a melting-point above this temperature, but the substance which is now universally used as the light-giving portion of the incandescent lamp is carbon.

If carbon be raised to a white heat in the presence of air it quickly oxidises and burns away, but if the same operation be conducted in a vacuum, the carbon will continue unacted upon in its state of incandescence. The modern incandescent lamp consists of a carbon conductor enclosed in a glass bulb from which the air has been as nearly as possible withdrawn. The Maxim lamp, though not now manufactured, will serve to show the essential parts of the lamp.

In Fig. 98, B is the carbon conductor in the form of an M, having its ends attached to two platinum wires, C D, and C₁ D₁, which are fused through the glass bulb, A A. (Platinum is always used for this purpose, since

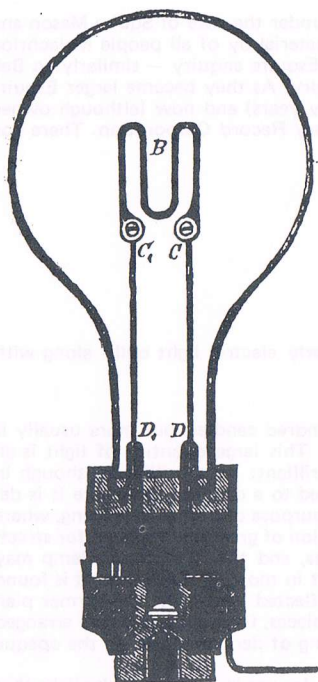


Fig. 98.—MAXIM LAMP.



Fig. 99.

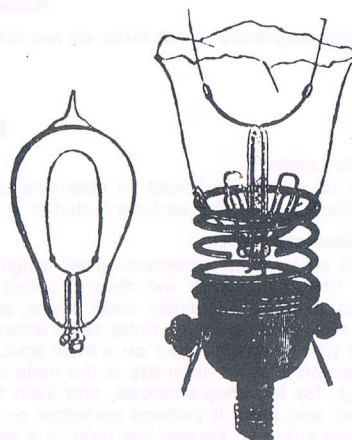


Fig. 100.—CRUTO LAMP.

its co-efficient of expansion is nearer to that of glass than any of the other metals, and consequently the glass is less liable to crack at the junction when expansion and contraction take place with variations of temperature.) A section of the junction between the platinum and carbon is shown in Fig. 99. The filament, B, is placed between two pieces of soft carbon, S and S₁, which are clamped between two platinum discs, b and b₁, by the bolt, o t. The mounting of the lamp in the holder is a matter of detail.

The particular kind of carbon out of which the filament is to be manufactured is the first matter that must be considered in the construction of a lamp. The following five classes of carbon have been used:—

- I. Retort Carbon: Deposited from hydrocarbons at a high temperature.
- II. Vegetable Carbon: Bamboo, bass, roots, etc.
- III. Animal Carbon: Hair, silk, catgut, etc.
- IV. Chemically-deposited Carbon.
- V. Amyloid.

Retort Carbon:

The first attempts at making the filament of an incandescent lamp out of carbon were made with the hard retort carbon found in gas-works. This substance was cut with much difficulty into thin strips of the required shape and sealed into glass globes, from which the air was then exhausted. A current passing through this strip raised it to a white heat at several parts, but other parts indicated the presence of a lower temperature by being only raised to a red heat of varying degrees of brightness. These inequalities in the temperature to which the different parts of the filament were raised were due to the want of uniformity of resistance of the carbon: those parts that offered the highest resistance were raised to the highest temperatures; and the strip invariably broke down at one of these points in a short time under the influence of the current. The inequalities in resistance of the carbon are principally due to the pores with which its whole substance is more or less perforated, and if these pores were filled up with carbon of the same density as the surrounding substance the inequalities would disappear. Attempts to do this have been made by soaking the filament in a solution of sugar, gum, or some such substance rich in carbon, and subsequently expelling the more volatile substance by baking in a furnace at a temperature above their points of volatilisation. The filaments thus prepared were considerably better than those made from the original retort carbon, but still were not quite satisfactory. The method of manufacture was troublesome and unreliable, and was finally abandoned.

A white-hot body can decompose such substances as alcohol, oil, coal-gas, or the hydrocarbons, and deposit the pure carbon on itself. This deposited carbon is nodulous in structure, and excessively hard; it possesses a high melting-point, a low specific resistance, and does not occlude gas.

The Cruto lamp (Fig. 100) was made in this manner:— A platinum wire was raised to a bright red heat by an electric current in the presence of a gaseous hydrocarbon, which was decomposed, and pure carbon was deposited on the platinum; when a layer of carbon sufficiently thick had been thus deposited, the current was increased till the platinum was volatilised, when a tube of pure carbon remained which had a bright hard appearance, and had a comparatively low specific resistance, and for the latter reason a comparatively long and thin tube must be used for a given candle-power where it is not desirable to work with an excessively large current.

The Technical Educator

Spring Sizes for a few models

		WIDTH	LENGTH	KEY NO.				
BINGOLA (or Kiddyphone)	Spring and Cage	$\frac{3}{4}$ "	4' 0"	952	No. 11A	$\frac{3}{4}$ "	13' 0"	2050HC
	Spring and Cage (Left and Right)	$\frac{1}{2}$ "	6' 7"	1218	No. 11B	$\frac{1}{2}$ "	13' $\frac{1}{2}$ "	2281HC
	M.2A	$\frac{3}{4}$ "	13' $\frac{1}{2}$ "	2014HC	No. 12	$\frac{3}{4}$ "	11' $\frac{5}{8}$ "	205
	A.27	$\frac{3}{4}$ "	11' 6"	2021HC	No. 12A and 12B	$\frac{1}{2}$ "	12' 6"	2588HC
	B.28	$\frac{3}{4}$ "	12' $\frac{3}{4}$ "	2071HC	Junior and Junior B	$\frac{3}{4}$ "	10' 6"	2057
COLLARO	A.28	$\frac{3}{4}$ "	13' $\frac{1}{2}$ "	2270HC	Super	$\frac{1}{2}$ "	17' 1"	2585HC
	C.27	1"	14' 9"	2524HC	14 and 20	$\frac{3}{4}$ "	8' 7"	2061
	M.3A	$\frac{1}{2}$ "	19' 8"	3234	30	$\frac{3}{4}$ "	8' 7"	2061HC
	A.30	$\frac{1}{2}$ "	8' 9"	2249HC	Old, eye end	$\frac{1}{2}$ "	13' 0"	2213
	B.30	$\frac{3}{4}$ "	15' 5"	2590HC	Old 1" Standard	1"	13' 0"	2569
COLUMBIA	Universal	1"	10' 10"	259	Old, hub and eye	1"	13' 6"	2569HC
	Portable No. 109A	1"	12' 6"	2588HC	Eye ends, 3502	1"	13' 6"	25116
	Portables Nos. 50 & 100	1"	15' $\frac{3}{4}$ "	25107HC	Portable, 3529 and 3552	1"	14' 0"	25134HC
	Triple Spring	1"	16' 1"	2592HC	Hub and Eye, 3566	1"	9' 10"	2574HC
	Short	1"	9' 10"	2574	Old, eye end	1"	14' 9"	2522
DECCA	Graphonola	1"	12' $\frac{3}{4}$ "	2552HC	Old, eye end	$\frac{1}{2}$ "	15' 7"	286
	Portable (Garrard 5A)	1"	12' 6"	2515	Senior Monarch, 2532	$\frac{1}{2}$ "	17' 5"	3259
	1" Medium	1"	13' $\frac{1}{2}$ "	2534	Old, eye end	$\frac{1}{2}$ "	12' 0"	327
	2" Short	2"	9' 10"	5060	Hub and eye	$\frac{1}{2}$ "	12' 0"	327HC
	Junior A, Junior B, and XL	$\frac{3}{4}$ "	8' 2 $\frac{1}{2}$ "	2010	Hub and hook, 3557	$\frac{1}{2}$ "	12' 0"	3257HCH
EDISON	Nursery Junior 2 and 44, Junior C	$\frac{3}{4}$ "	8' 10"	2038	Hub and hook, 3575	$\frac{1}{2}$ "	15' 0"	3245HCH
	Models 1, 1A, 3, 4, 66 and 88	$\frac{3}{4}$ "	9' 10"	208	Hub and hook, 3556	$\frac{1}{2}$ "	13' 0"	3282HCH
	Models 55, 66, 77 and 88	$\frac{1}{2}$ "	8' 10"	2278	$\frac{1}{2}$ " Standard		9' 10"	164
	43	$\frac{3}{4}$ "	10' 6"	2044	$\frac{1}{8}$ "		9' 6"	183
	44	$\frac{3}{4}$ "	9' 3"	2076	$\frac{3}{4}$ " Short		8' 10 $\frac{1}{2}$ "	2015
BELL	Standard	1"	11' 0"	251	$\frac{3}{4}$ " Standard		9' 10"	203
	Standard	$1\frac{1}{8}$ "	13' $\frac{1}{2}$ "	3010	$\frac{3}{4}$ " Long		11' 5 $\frac{1}{2}$ "	205
	No 1 and 1A	1"	13' $\frac{1}{2}$ "	2534	$\frac{3}{4}$ " Extra Long		13' $\frac{1}{2}$ "	2014
	No. 2	1"	15' 5"	2555	$\frac{3}{4}$ " Strong		9' 10"	208
	No. 3 and 4	1"	7' 6 $\frac{1}{2}$ "	2531	$\frac{3}{4}$ " Extra Strong		9' 10"	209
GARRARD	No. 5A	1"	12' 6"	2515	(Lindsrum and other German sizes)	$\frac{1}{8}$ " Standard	11' 2"	215
	No. 6	1"	12' $\frac{3}{4}$ "	2552HC	$\frac{1}{4}$ " Standard		9' 10"	224
	No. 7	1"	16' 1"	2592HC	$\frac{1}{2}$ " Short (Universal)		7' 1"	2318
	No. 8 and 9	1"	11' 9"	2571	1" Short		7' 6 $\frac{1}{2}$ "	2531
	No. 10	1"	11' 5 $\frac{1}{2}$ "	2525	1" Medium		13' $\frac{1}{2}$ "	2534
THORENS	No. 10A and 10B	1"	15' 7 $\frac{1}{2}$ "	2583HC	1" Long		14' 9"	2522
	No. 11	$\frac{3}{4}$ "	9' 10"	209	1" Strong		10' 10"	259
					1" Extra Long		11' 0"	251
					No. 37 and 24BC	$\frac{3}{4}$ "	8' 2 $\frac{1}{2}$ "	2011
					No. 27 and 28	$\frac{3}{4}$ "	9' 10"	203
					Long	$\frac{3}{4}$ "	11' 5 $\frac{1}{2}$ "	205

IF I HAD MY LIFE TO LIVE OVER AGAIN

Veteran Inventor Reviews his Past Life and Tells what he Would do were he Privileged to Pass this Way again. "I Wouldn't take a Fortune," he Confesses, "for the Satisfaction of Fighting Through the Difficulties!"

Thomas A. Edison is nearing eighty. In a recent popular vote he led all other names as America's greatest man. Here is a new and rather startling angle from which to view one of the most discussed figures of modern history.

For fifty years Edison averaged eighteen hours of work for six days and often seven days each week in his laboratory or factory. Based on the working day of eight hours of most men he has devoted as much time to constructive labour as the average man toiling for one hundred and twenty-five years would do.

If that man started at the age of twenty-two, when Edison's important inventive work began, he would now be one hundred and forty-seven years old. And he would still be under Edison's record, because on top of these figures the inventor has averaged sixteen hours of daily work for the past six years. For exact comparison the other man to meet Edison's attainment would be one hundred and fifty-nine years of age today — and still going strong.

Edison punches the time clock as he has done since time clocks began, and as he will continue to do until he is called to solve the great mystery of eternity.

In a recent conversation I had with the great inventor he was much interested in a stubborn trouble I had been having with my stomach.

"I have been bothered with my stomach for fifty years, Weir," he said, "Bit I have the best of it at last. Nowadays I live principally on fruit and tapioca. A man's stomach is one of his greatest weaknesses. If people ate less they would work more and do better work."

What of Edison today? Is he drawing in, slowing up, putting his house in order? As a matter of fact, he is doing none of these things and thinking of none of them. He has far too much work to do — work that is much more important to him than any thought of himself.

And if we would know how Edison at the climax of four score years is looking at life and at the world we must approach him by way of his work or not at all. Here is another new angle from which to measure him.

Not very long ago I was talking to George F. Morrison, vice-president of the General Electric Company, and a friend and associate of Edison for more than forty years. In the course of our conversation he suggested an Edison superlative which struck me as one of the most remarkable I have ever heard.

"It is easy enough," said Mr Morrison with conviction, "to call Mr Edison a great man, a brilliant inventor, a remarkable genius. But he is much more. He is unquestionably the most useful man in the world — and his usefulness affects the lives of more millions of people than any other living man. Look it up for yourself. You may be surprised at what you find."

I did look it up, and what I found not only surprised me, it rather dazed me. We are accustomed to viewing Edison as the father of many of the world's outstanding inventions. But few of us realise the multitudinous fields of life and of industry affected by those inventions — the product of one human brain.

In the span of half a century Edison has virtually made the world over. Possibly no man in history has projected his power farther — or more munificently or more magnificently. In any intimate study of Edison today, the grand old man in the shadow of eighty, who is grimly determined to keep working so long as life may last, there is no better way to understand the sweep of his career than by that title — the most useful man in the world.

And it is no empty phrase. Let us examine for a moment his claims to this unique distinction before we approach the man, himself.

In the list of the Edison inventions perhaps the greatest in physical results is the incandescent electric lighting system and central power plants. This has created not only a new industry, but one of the greatest in investment and employees in history. Yet it is only one achievement.

There is the motion picture which has developed another new industry. And there are the electric storage battery, and the phonograph, to name four of the most obvious. But we are not through.

While Samuel Morse was the inventor of the telegraph the Western Union Company states that had it not been for Edison's achievements of the duplex and quadruplex telegraph, which gave him his first fame, the present huge development of wire communication would have been impossible.

When the figures at the end of this article were shown to Mr Edison he studied them for a moment in a thoughtful silence, one hand pushing back his rumpled grey hair. And then he looked up with a characteristic twinkle, as he commented, "Say, I have been mixed up in a lot of things, haven't I?"

He could have said nothing more characteristic. The man who has made himself supreme in the industries of communication, illumination, transportation, entertainment, and education — who has changed living and working conditions of humanity — was satisfied to dismiss the matter merely with a shrug and a smile.

"If a man's work doesn't say enough for him he had better save his breath," he observed once. "Most people talk too much. If only the man had something to say did the talking there would be mighty little conversation."

It is difficult at any time to persuade Edison to talk about the past. He is too much engaged with the present. But in any attempt to describe America's most distinguished citizen in the twilight of his life certain chapters of his colourful past properly belong to the picture. Many conflicting and untrue stories have been told as to how Edison got his first job in New York. It is fitting that this article should include Edison's own version in his own words — the old man of eighty recalling the struggles of the youth of twenty-one — and it should rank as a real contribution to the literature of American life. In no other country in the world could such a story have been possible.

"One morning in the late summer of 1869 the Fall River steamer brought me from Boston to New York," he says. "I was just past twenty-one. When I stepped from the gangplank with my carpet bag and looked about me I realised that I did not have a cent in my pocket. It had taken all my money to pay my fare. I walked on up the street from the dock, trying to decide what to do.

"I was beginning to be very hungry — and breakfast seemed important. How could a young man who was broke acquire a breakfast? It was a rather difficult question to answer but as I looked up from the walk I saw I was passing a wholesale tea house. Through the doorway I could see a professional tea-taster sampling the contents of various steaming vessels. I walked into the place, and asked him if he would give me a sample. He was quite decent about it — and that was how I got my first breakfast in New York City.

The Edisonian (to be continued)

IMPORTANT — KEEP HANDY FOR REFERENCE

To enable our Dealers to accurately identify the various "old type machines" so that parts may be ordered intelligently we give below a short description of the different Models:

Gem Phonographs:

MODEL "A" — Has a flat winding Key. Starting button on left side of body. Has swing arm.

MODEL "B" — Has a winding Crank. Starting button on right side of body. Has swing arm.

MODEL "C" — Similar in all respects to Model "B" except that it has no swing arm.

MODEL "D" — Maroon finish. Has combination gears for playing both two and four minute Records. Has no swing arm.

Standard Phonographs:

MODEL "A" — Has black japanned winding crank. Speaker arm equipped with shaving device. Has swing arm.

MODEL "B" — Has nickel plated winding crank that screws on to winding shaft. Has swing arm.

MODEL "C" — No swing arm. No shaving device.

MODEL "D" — No swing arm. Equipped with combination gears for playing both two and four minute Records.

Home Phonographs:

MODEL "A" — Has black japanned slotted winding crank. Speaker arm equipped with shaving device. Has swing arm lock bolt assembled to end of body.

MODEL "B" — Has nickel plated winding crank that screws on to winding shaft. Has swing arm-locking lever on front of body.

MODEL "D" — No swing arm. No shaving device. Has combination gears for playing both two and four minute Records.

Triumph Phonographs:

MODEL "A" — Has black japanned winding crank, with square hole in end. Speaker arm equipped with shaving device. Has swing arm lock bolt assembled to end of body.

MODEL "B" — Has nickel plated winding crank that screws on to winding shaft. Has swing arm locking lever on front of body.

MODEL "C" — No swing arm. No shaving device.

MODEL "D" — No swing arm. No shaving device. Has combination gears for playing both two and four minute Records.

MODEL "E" — No swing arm. Has combination gears for playing both two and four minute Records. Fitted with a Ball Governor and Model "O" Reproducer.

In ordering Belts and Feed Nuts and Springs Assembled, the following catalogue numbers should always be specified.

Belts:

Gem -- Model A . . . catalogue number 1951
 Model B . . . catalogue number 1094
 Model C . . . catalogue number 1094
 Model D . . . catalogue number 1094
 Standard -- Model A . . . catalogue number 1951
 Model B . . . catalogue number 1609
 Model C . . . catalogue number 1729
 Model D . . . catalogue number 1729

Home -- Model A . . . catalogue number 2462
 Model B . . . catalogue number 2101
 Model D . . . catalogue number 2435
 Triumph -- Model A . . . catalogue number 2654
 Model B . . . catalogue number 2815
 Model C . . . catalogue number 2967
 Model D . . . catalogue number 2967

Feed Nuts and Springs Assembled:

Gem -- Model A . . . catalogue number 1192
 Model B . . . catalogue number 1023
 Model C . . . catalogue number 1023
 Model D . . . catalogue number 926
 Standard -- Model D . . . catalogue number 1797

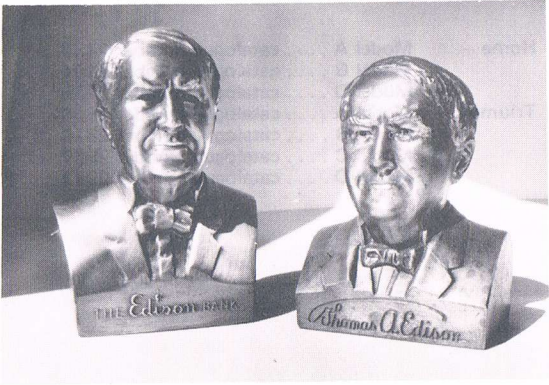
Governor Balls and Springs Assembled:

Catalogue number 2825 used on all types and models.

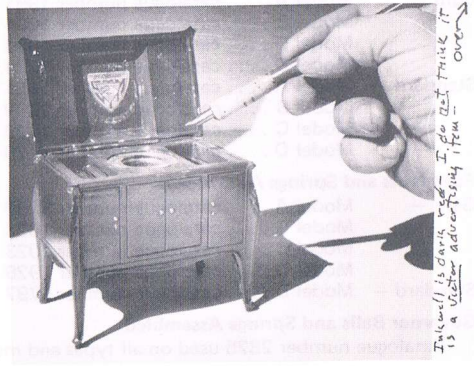
Zonophone



EDISON MONEY BANKS



INKWELL



Inkwell is made of wood - It is not made of iron -
 is a Victor advertisement from 1911

HARRY LAUDER

Taken from Lions, Dunedin, Newspaper (Date unknown)

Another crowded audience witnessed the performance of Harry Lauder and his company at His Majesty's Theatre last night. The world famous comedian again achieved great success, and kept his audience in constant roars of laughter by his ludicrous facial contortions and his quaint, broad Scottish dialect. An excellent series of variety turns was provided during the first half of the programme, but everyone was on the tiptoe of expectation waiting to see the principal performer of the evening. He appeared after the interval, and occupied the stage from then to the end of the performance. "Tobermory" went with a rare swing, and the audience could not help laughing at the antics of the amorous McKay, as described by his pseudo friend. "I Love A Lassie" which was not so strictly humorous as the others, was particularly charming, and gave the audience a glimpse, as to speak, of an idealised courtship amongst the heather. But perhaps the greatest success of any was achieved in "The Softest of the Family". Mr Lauder appeared dressed in the ragged corduroys, ill-shaped coat, and battered cap of a schoolboy, and acted the part of a half-witted lad to perfection. It was not that there was a very great deal in what he said, although the jokes were sharp and pungent. It was his remarkable facial contortion, and his success in the role of ludicrously transparent cunning that provoked his hearers to laughter. When he went through his pockets and produced, one by one, his schoolboy treasures — his knife, his "glasses", and "taws", his toy balloon — the audience roared with merriment as each article made its appearance, and roared again at the absurd remark which accompanied its production. This was one of the 'star' items. Mr Lauder appeared in a grotesquely exaggerated edition of a Highlander's garb, and sang "She's Ma Daisy", and again the audience was with him, and laughed heartily at the least of his jokes. A request for an Irish song was met with a very successful rendering of a bright Hibernian chorus. Mr Lauder could not give his audience enough, and he had to make a little speech, and remind them of the flitting of the time in order to explain his inability to keep on singing all night. He finished up by giving them "A Wee Dooch An Dorris", and explaining the meaning of the queer phrases that adorn that song. The audience was worked up to the enthusiasm of joining in the chorus, and this last song went with the best swing of all.

Of the artists with Mr Lauder, the Berscenys played delightfully, one on the violin and the other on a peculiar instrument of her own, somewhat like a piano, but operated with hammers — after the manner of a xylophone. Mr Jack Ark performed wonders with a diabolo set, and Mr Selwyn Driver proved himself to be a clever humourist. Mr Ernest Sewell achieved success with his marionettes, and the Hassans performed sensational feats on the tight and slack wire, while Miss Kitty Ryan sang in a delightful mezzo-soprano voice. The company will make the final Dunedin appearance tonight. The box plan is at the Dresden each day, sales may be made at Mr Jacob's shop. . . .

THE QRS STORY

QRS was founded in 1900 as a subsidiary of the Melville Clark Piano Company in Chicago, Illinois.

Melville Clark, musician, businessman and musical instrument maker, was born in Rome, N.Y. The Clark family soon moved to Syracuse where Melville apprenticed under Phelps & Goodman to learn the trade of organ and piano building. (The Clark Music Company, founded by a nephew Melville A. Clark, still exists in Syracuse today!) In 1872 Melville went to Quincy, Illinois and engaged in the manufacture of organs. His success enabled him to relocate in Chicago in 1879.

In 1884, a partnership was formed with Melville's name contributing the second half of the famous Story & Clark Company. Melville Clark severed connections with the company in 1900 to establish the Melville Clark Piano Company. It seems probable that in searching for a name for the roll division of the new piano company that Melville selected the initials of the first three cities in his life — Quincy, Rome and Syracuse!

Very little is known of the early history of QRS which seems incredible since by 1905, QRS had become the world's largest manufacturer of Player Piano Rolls!

By 1917, the Melville Clark Piano Co. and QRS had factory locations in DeKalb, New York City, San Francisco, Toronto, Sidney, Australia and Utrecht, Holland.

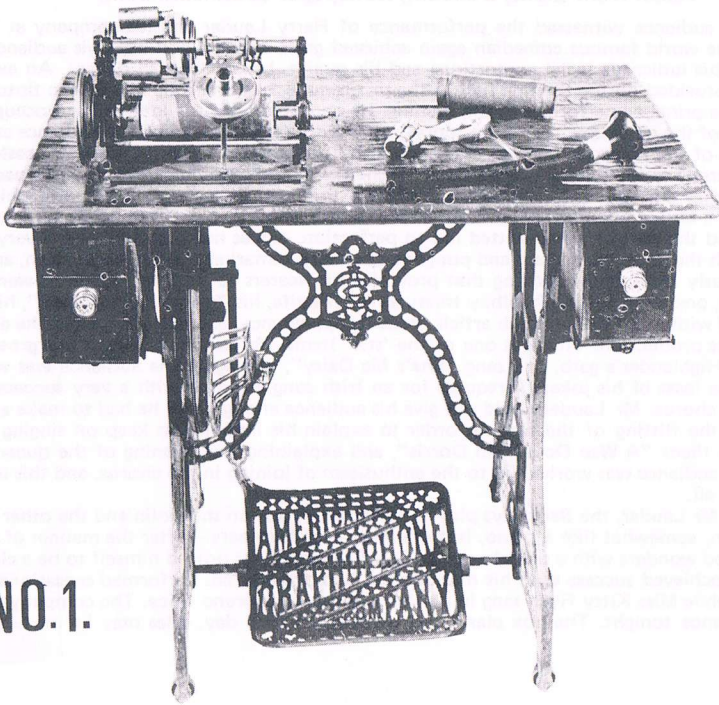
FIRST QRS WORD ROLL:

In 1916 QRS Catalog listed over 10,000 Roll titles, most of which were "Arranged" Rolls, punched on graph paper direct from sheet music. In December, 1917, the Marking Piano (previously used only on classical Apollo Rolls) was used for the first QRS Word Roll Number 100 "Pretty Baby" played by Charlie Strait. The recording studios were moved to New York City and hit popular pianists such as Victor Arden, Phil Ohman and Pete Wendling were added to the recording staff. By the early 1920's virtually all new rolls were "Hand Played Word Rolls" and QRS was releasing them at an unbelievable rate of 1,000 each year!

During the 20's QRS purchased many smaller roll companies such as Vocalstyle, U.S., Imperial, Connorized, Recordo, International and Pianostyle. Sales peaked in 1926 at 11 million rolls per year!

Realising that continued growth in the Player Industry was unlikely, QRS merged with the DeVry Co. in the mid-20's to become the QRS-DeVry Corp. The merger added QRS Phonographs, QRS Kameras, QRS Motion Picture Cameras and Projectors to the QRS Catalog. A QRS employee invented a new neon tube thus creating

Columbia

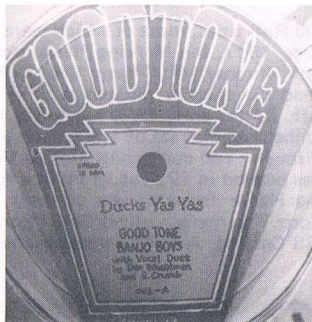


NO. 1.

WRITE AND BUY

FIRST MODEL COLUMBIA

LABELS FROM D L TAYLOR



the QRS Neon division. The invention of the QRS Red-Top Radio Tube added QRS Speakers and QRS Phonograph Records to the ever increasing list of home entertainment items made by QRS.

THE GREAT DEPRESSION:

At the height of this expansion, the Stock Market crashed and QRS-DeVry went through bankruptcy. Each branch of the company was sold separately. The Sidney, Australia roll division merged with Australia's Master-touch Music Rolls. QRS Neon still exists and is one of the leading sign manufacturers on the West Coast and created the signs for Disneyland!

Max Kortlander, a QRS Artist and composer, joined the arranging staff in 1914 and worked closely with composer Lee S. Roberts who headed the arranging department at QRS. When Mr Roberts became President of QRS-DeVry, Max became the new head of the arranging staff. With the bankruptcy of QRS-DeVry, Max purchased the roll division and renamed it the Imperial Industrial Company. The company continued to manufacture rolls under the QRS and Imperial labels.

With the exception of the Aeolian Company which continued to manufacture Ampico and Duo-Art pianos and rolls until the late 30's, no new Player Pianos were made and Imperial Industrial became the only manufacturer of 88 Note Rolls in the country. Roll sales declined gradually to a low of roughly 200,000 rolls per year in the early 50's.

In the early 50's, eager "Do-It-Yourself" fanatics began restoring old Players and Aeolian marketed the first spinet Pianola. Roll sales began to climb!

Max Kortlander died in 1961 and his widow Gertrude managed the company until it was purchased in 1966 by Ramsi P. Tick. The corporate name was restored to QRS Music Rolls and the one remaining plant location was moved from the Bronx to Buffalo.

HOW ARE ROLLS MADE?:

"Someone said he supposed the reason that QRS was adopted as the name for music rolls, was because it aroused people's Q-R-oSity." This statement from the November, 1918 Bulletin reveals that the meaning of the initials QRS had already been lost just eighteen years after the founding of the company in 1900.

Q-R-oSity is still aroused as to how Piano rolls are made, and every year hundreds of Player Piano owners visit the QRS Factory in Buffalo, N.Y. to learn the secrets of Piano Roll Recording.

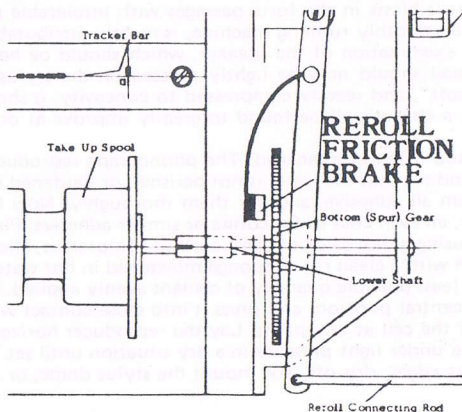
The artist makes a cardboard Master Roll. Above the keyboard are "Stops" that hold down extra notes. Six to eight hours are required to cut a standard length Master Roll.

After the artist has edited and approved the Master Roll, it is copied on Production Perforators. These high speed punching machines cut through 16 thicknesses of paper at one time and can make as many as 64 copies of the Master Roll in less than ten minutes.

Every QRS Roll then requires six hand operations: stamping title and tempo, cutting leader to a point, attaching eyeletted end tab, printing of Singa-Along lyrics, spooling, boxing and labelling!

The finished Rolls are then shipped to over 3,000 music stores throughout the world that stock QRS Player Piano Rolls because they are better!

On your Piano, the Brass Bar with a row of holes is called the TRACKER BAR. A roll will play properly only if the holes in the roll align with the holes on the TRACKER BAR. This process is called TRACKING. Most Player Pianos are equipped with an Automatic Tracking Device to assure that the roll tracks properly. Many older Player Pianos do not have automatic tracking devices but have instead a manual adjustment which the operator must use to Track the roll during play.



AUTOMATIC TRACKING DEVICES:

There are two types of Automatic Tracking Devices. One uses FEELERS that ride along the edges of the roll during play. The other uses small air holes at the extreme ends of the Tracker Bar. If the edges of the roll are torn, both systems will malfunction. Buy a roll of Scotch Magic Transparent Tape and repair any torn edges and follow instructions to prevent tearing of rolls during rewind. If the Piano utilises the system with the small air holes, these holes can become clogged with dust and rolls will fail to track. Pump out these holes once a week with a TRACKER BAR PUMP.

This is a diagram of the REROLL FRICTION BRAKE in many of the new Spinet Player Pianos. The BRAKE moves to the right during rewind to rub against the Bottom Gear and create DRAG on the roll to assure a tight rewind. You will notice that the paper rubs against the FLANGES violently, curling the edges and perhaps tearing them! On this particular piano, just bend the Brake back to prevent it from rubbing against the Bottom Gear during rewind. Now the roll will rewind loosely. It will not tear or curl.

If your piano is not the model shown here, you will find some other type of FRICTION BRAKE. Take it off. Throw it away. You will never tear a roll again and the edges of your roll will stay flat and unworn to assure perfect tracking.

(taken from a QRS Catalogue)

REPRODUCERS, SOUND-BOXES, OR "SPEAKERS"

The diaphragm of a talking machine is essentially the source of its voice. The minute inequalities in the track of the swiftly running record provide the energy that throws the thin and resilient membrane (the "drum-head") into infinitely rapid vibration; the contiguous air is necessarily set in rippling disturbance, and so the impression of sound is conveyed to the ear.

Diaphragms are commonly circular in form, but not necessarily so. Any thin and elastic solid substance will reproduce sound from a record, but glass, mica, carbon, and hardened metal are in general use, the two first mentioned being the most commonly employed. Recently, claims have been made for the superiority of elephant ivory (thin sections cut from the best part of the tusk), but the material does not seem to possess any special virtue.

Discs cut from hard-rolled visiting or playing cards will reproduce sound quite tolerably for a time, but the millboard soon "tires", and by the loosening of its fibres becomes sluggish of movement, emitting an increasingly muffled tone. In degree the same remark applies to many other substances — hard wood, celluloid, vulcanite, etc. Mica tires in time, and, incredible as it may seem, so does hard metal, carbon, and glass.

After several months of constant use it is advisable to replace diaphragms. The owner of a machine may become so accustomed to the gradual deterioration of a diaphragm that he may not notice it has lost tone, although he will be immediately aware of the superior brilliancy of a new disc. Glass is probably the most enduring substance, but a season's wear is all that should be expected of it.

Common glass discs, as usually stocked by small dealers, are often too thin and flimsy to give a solid and brilliant tone. An average parcel will, however, be found to vary in substance, and only the stouter ones should be selected. A glass of 1½ in. to 1¾ in. in diameter should not be thinner than a light visiting-card, and those of 2 in. and upwards must be proportionately thicker. This remark applies also to mica and carbon discs, although these are more often of correct weight.

A too flexible diaphragm not only plays feebly, but it blasts in the forte passages with intolerable results. Blasting and general dissonance, from good records on a smoothly running machine, is mostly attributable to a flimsy diaphragm. Such a defect is readily detected by examination of the speaker, which should be held in a manner to reflect the light from its disc. The thumb-nail should now be lightly pressed on the stylus; there should be but little spring in the disc. If the latter is "soft", and readily compressed to concavity, it should be at once discarded and replaced by a stouter one. Such a change will be found to greatly improve at once the power and the quality of the tone.

Setting a diaphragm is a simple operation, but it is too often mismanaged. The phonograph reproducer will first be taken. Soak off the old disc and rubber band, and see that the latter is not perished or hardened by age; it should be quite pliant. Wash it and the cell free from all adhesive, and dry them thoroughly. Now lay the rubber ring on a clean surface, and apply, very sparingly, an even coat of Seccotine or similar adhesive. Place the ring evenly within the cell and press it down all round, using a disc of stout cardboard to compress it; allow half an hour's setting, and then wipe off all superfluous gum with a clean rag or sponge moistened in hot water. Dry off completely, and treat the flat of the band with the least possible quantity of cement evenly applied. Before this sets, place the glass (previously cleaned) in a truly central position, and press it into close contact with the rubber, not allowing the diaphragm to touch the rim of the cell at any point. Lay the reproducer horizontally, place the cardboard disc on the glass, and put the whole under light pressure in a dry situation until set. Afterwards sponge off all smears of gum from the disc and its edges, dry off, and mount the stylus dome, or spider, in the manner described on page 36.

(to be continued)