



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

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The "Camera" talking machine

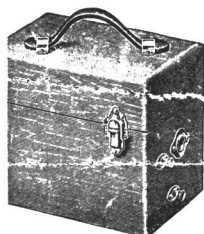
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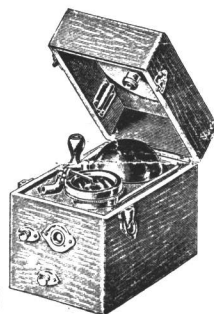
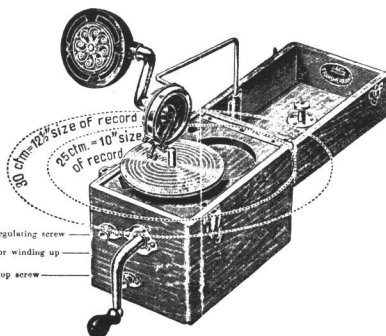
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Strong and very solid work
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For orders of more than 25 pieces we grant 5% discount. — For orders of more than 50 pieces we grant 7 1/2 % discount.

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The prices are to be understood: for Hamburg or free German station. Deliveries will be executed prompt after receipt of order as per our general terms of delivery. — Concerning firms not known to us payment will be made when order is given, in other cases in conformity with particular arrangements.

FOR YOUR INFORMATION

Many factors have been hampering the production of this magazine, material being the major one, followed by time.

Your Editor has been involved in a merger of three Local Councils and Gavin East his helper has been tied up with other commitments.

We lack suitable material, a lot of which we can print is old hat and reads like bread without jam; material that has been used before. We want new material, fresh and interesting.

Inflation seems to be always our theme in New Zealand but along with postage it still continues to rise. We look for ways of keeping costs down, but they rise in spite of all we try to do.

We have had a number of meetings with the Ferrymead Trust; the outcome has been that on certain conditions the Society will agree to exchanging our building with a room or rooms next to the Dini Collection. Here we will be able to store our parts and put on a small display in the same way as we did in the Church. We will also be able to open to the public as a working exhibit if and when we are able to. The lack of active members has made it impossible to be open every weekend like we once used to.

The Trust wishes to use the Church for weddings and is going to set up catering facilities so that a whole wedding can be conducted at Ferrymead.

Easter was a great success and thanks to members, Dick Hills and Peter Mattison we had our building open to the public for the whole weekend.

The numbering of magazines due to a mistake has caused some consternation by some readers. We hope to somehow make it right with them this year, so please bear with us.

W. T. Norris, Editor.

OUR ILLUSTRATIONS

Record Cleaning Pads:

In this issue we have a set of record cleaning pads belonging to Gavin East. These often turn up with disc machines.

Bettini:

A xerox of a small Bettini cylinder machine, not very often discovered, also a Bettini recorder. Marco A Contini has one illustrated in his book. Illustration taken from Phonographs and Gramophones by Daniel Marty.

Rex Cylinder:

Two members in Christchurch have an over-horn disc machine they are trying to restore.

This brought to mind this label which one day peeled off a cylinder box made by another company, Lambert of course. It's not easy to illustrate cylinder box labels unless they are photographed from two different angles.

Gold Plated Phonograph:

An early battery powered Edison Electric phonograph, one of the many exhibits of the Fort Myers Museum in Florida. Larry Witt photograph.

Radio Advertisement:

Taken from Farmcraft, 1937 edition.

Blotter:

Someone in Christchurch or elsewhere may come across one of these blotters. Sold by Phonographs Ltd which was one of C. E. Woledge's shops.


NEW MUSICAL BOXES

In the last issue we included a photo of a new Reuge musical box but forgot to provide any explanation. Sorry. The picture was taken in a shop in Switzerland recently by a former member.



BETTINI PHONOGRAPH

FROM DANIEL MARTY'S
BOOK (SEE TEXT)



"OILO"

The New Lubricating Oil

"Oilo" is an oil of super-excellence, and unsurpassed for lubricating all kinds of light machinery. It lends itself to 1,501 uses about the house.

"Oilo" will not Thicken or Gum

An oil is only as good as its base, and "Oilo" is scientifically refined from an exceptionally high-quality Pennsylvania oil.

Your Typewriter

Your Bicycle

Your Phonograph

Your Gramophone

Your Lawnmower

Your Sewing Machine

Will run better when oiled with "Oilo."

Price : 6d. 9d. 1/- per bottle

Ch. Ch. Press



BETTINI'S RECORDER

The box plays four tunes on a two-comb setup, probably sublime harmonie, of a total of 144 teeth. As far as we know this is the first new box since the Edwardian period to be made with lever-wind motor and right-hand controls. We are told that this box plays very well. The price? Apparently the equivalent of \$6000 in New Zealand money.

COLUMBIA SERIES MODEL C

No. 11

1897

The C or Universal is a large, solid machine with an opening case front hinged at the bottom. It has a triple-spring motor and a long mandrel to take 6-inch cylinders. Note that these would originally have been 6-inch **brown** wax, not to be confused with the later black wax 6-inch Columbia cylinders. These early brown 6-inch wax were sold as blanks for business dictation in the United States but (according to Hazlecorn) in prerecorded form in Europe. The motor of the C would run for an hour at the early brown wax speed of about 120 rpm and longer still if used for dictation at about 80 rpm.

Hazlecorn tells us that the C sold for US\$50 in 1897. Early examples have cast spring barrels, later ones sheet steel. At time of publication (1976) he knew of numbers in the 60,000 and 500,000 ranges. We have no information on when this or most other Columbia models were discontinued. Sometimes it can be assumed that the next model of similar size replaced its predecessor, at which point the outmoded machine would be dumped on the mail-order trade.

The C is not known to us in the Christchurch area.

OBITUARY – ELMER JONES OF GLENDORA, CALIFORNIA, U.S.A. by Mark Dawson, Napier, N.Z.

It is with deep regret that I inform local and overseas members of the recent passing of Elmer Jones of Glendora, California, U.S.A.

Myself and fellow collector Ian MacDonald had know Elmer through air correspondence over past years. Whilst attending my brother's wedding in Santa Cruz, California, I was able to fit in a very brief stay with Elmer and his wife Jay. They made me indeed very welcome, turning on that American hospitality.

Elmer specialised in collecting Zonophones, Columbias, Edisons but particularly Victor machines. His collection is impressive and an eye opener for me as to what is available outside this country. Many breeds of American machines are rare to find in New Zealand if found at all.

As an active collector he was responsible for the formation of CAPS (California Antique Phonograph Society) for the past 2-3 years. Besides phonographs, housed in the Jones garage were two beautifully restored vintage cars. His collection was beautifully displayed, to the envy of most collectors who have to resort to any available storage space.

I shall always remember Elmer as a kind, well spoken gentleman, willing to help a young collector. He is survived by his wife Jay and their four children.

FRONT-FITTING CRANES

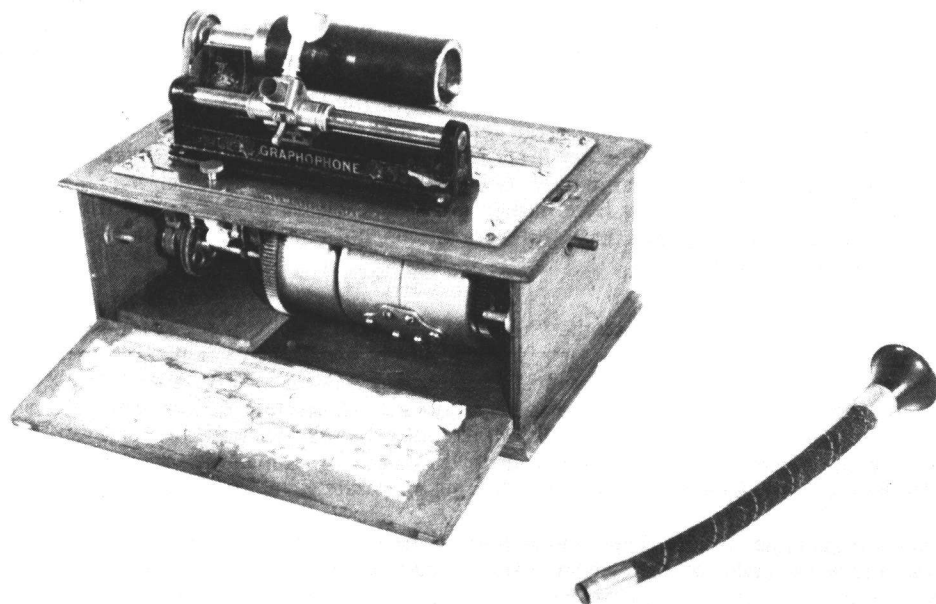
We have had a few queries about the degree of bend on our front-fitting cranes for Edison machines. It has been suggested that our cranes are bent too far with the result that a large horn is hung too low. We believe that what we have supplied is an accurate reproduction of the original, which was intended to support the large straight petalled Edison horn. From the evidence of original machines and old catalogue pictures it does seem that this horn was hung almost or completely horizontally and not at the upward-pointing position. Perhaps this is what our correspondents are unhappy about. Shortening the chain will bring the horn up a little, of course. There is at least one other type of front-fitting crane found on Edison machines which has a much steeper boom – this is the variety supported entirely by the foot, with no clip at the top of the case. We

COLUMBIA SERIES

No. 11

Model C

1897



RARE CYLINDER BOX LABEL

will try to check our product against some more originals but at this stage we are confident that ours is a faithful copy of the model sold by Edison. For the number of large straight horns found this crane is very rare in New Zealand, which is why we entered into making it.

RECORD CLEANING PADS

The small cleaners sometimes found in gramophones are, like needle tins, increasingly sought after and hard to find. There is perhaps not the variety that exists in different tins but cleaners have the advantage of being (often) pleasing examples of graphic design (as are many 78 labels) and they also display long-gone local shops' names to add historical interest to your collection.

The best of the cleaners bearing local dealers names are the flat-topped celluloid pads about 3½ inches in diameter. These come in many colours, e.g. black, gold, maroon, blue and white and show a wide range of layouts and lettering, as our pictures indicate. Nearly every one of this type seen, however, has in tiny print on the rim the name of the Philadelphia Badge Co. and a 1922 patent date. Perhaps an American reader can tell us more about this firm — for instance, whether it used customers' own designs, whether it actually made batches of pads to order in the U.S. or licensed companies nearer the local market. Going by the number of Philadelphia cleaners found here we take it that the firm must have pushed its services. The variety of designs found certainly adds to their interest and suggests that most were unique, not standard layouts in which particular retailers' names were added.

A Collector's Dream:

Wouldn't it be lovely to seek out the Philadelphia Badge Co. and find an old-fashioned office and workshop in some quiet back street. The elderly proprietor seems cantankerous at first but when you show him some cleaners he brightens up and reminisces, "By gee, I recall when we turned out thousands of them things. Fact is, there's a whole crate of samples out back — no earthly use to me — you're welcome to them" You stagger away with your find and return a week later to find the place empty and a sign reading "For sale, this prime redevelopment site. . . ." In fact, the Philadelphia Badge Co. may be a thriving corporate giant for all we know, but we can dream, can't we?

It seems reasonable to date these Philadelphia cleaners to the period from 1922 to about 1930. The one illustrated made for the Nelson dealer A. Balting is the only one known to us advertising Edison products. As for original cost, we have no hard evidence but we think it is likely that they were sold for a few shillings or given away with machines.

So far in discussing cleaners we have not mentioned what will be the most familiar to many collectors, the round "door-knob" type made by the Gramophone Co. with the "His Master's Voice" picture printed in colour. We have some facts on HMV cleaners thanks to the book advertised elsewhere in this issue, **A guide to collecting His Master's Voice 'Nipper' souvenirs**, compiled by Ruth Edge and Leonard Petts (EMI Music Archives, 1984). We learn that the first HMV pad, c. 1915, was of oval shape, finished in mahogany and 5¼ inches long. It sold for 2/6d., rising to 4/6d. by 1920. A smaller version was sold from 1921 to 1925 at which date the circular model appeared. This popular cleaner sold at first for 1/6d. in England and could be had in oak or mahogany. It stayed on the market right up until the start of World War II. HMV did not make a plastic pad until 1948 when one with a moulded handle and small trademark print appeared at 4/6d. This was the last variety and was discontinued with the advent of LPs.

A few cleaners from the 1920s and perhaps earlier do not fit into the types covered so far. Some circular ones simply called "Gramophone Record Cleaning Pad" seem to be made of wool covered in imitation leather of a greenish shade. Columbia issued a dark and dreary model which is fairly common. It has a silly little tag handle which obscures part of the lettering and is finished in beaten bronze, probably over a wooden core. Much more attractive is a circular pad in imitation tortoiseshell calling itself, in gold lettering, "Record Cleaner & Needle Container" and with a hinged lid. It also states, "Harper Series, patent applied for".

There are various wooden cleaners besides the HMV models, but those seen are not particularly striking to look at. Some emphasise radio as well as records so they possibly date from the 1930s and 40s.

It is not easy to gather a collection of cleaning pads as only occasionally will a machine turn up containing one and you can hardly expect to find more than one in a machine. A nice celluloid pad must be worth at least \$5.00 in Christchurch, possibly quite a bit more but we cannot report any actual prices. The celluloid "Philadelphias" are almost always in good condition but the round HMV pad is hard to find in really good unscratched state.

LILLIAN NORDICA

by Gavin East

Lillian Nordica (1857-1914) was the greatest dramatic soprano of the 1890s and early 1900s, a singer of outstanding talent coupled with the ambition and capacity for work needed to realise its potential. Her rise to fame, her personal life and her death make up the story of a prima donna of the first magnitude, a story which I shall try to sketch. Though my narrative is taken from standard works (see acknowledgements) to which I can add nothing original, I can add two references of some slight interest.

She was born Lillian Norton on 12 December 1857 in Farmington, Maine and at 14 began studying singing at the New England Conservatory in Boston under John O'Neill. Her professional career began with a tour as solo singer with Patrick S. Gilmore's band in 1878. This may seem an odd start but American singers of the period had few opportunities. Miss Norton left the band in Paris and after six months of study made her operatic debut in the spring of 1879. Accounts vary as to the place and the role but it is enough for the purpose of this article to note that Giglio (= Lily) Nordica made a successful but unspectacular debut and started climbing the ladder of experience in provincial Italian opera houses. Her earliest roles included Donna Elvira, Gilda and Alice in **Robert le Diable**. By 1880, as Lillian Nordica, she was ready for St. Petersburg.

The theme that runs through Nordica's career is one of constant study and improvement. Through the 1880s her interpretative ability gradually caught up with her vocal brilliance as she moved toward the great Wagner roles. Her coming of age as a mature artist was her performance as Elsa in the first Bayreuth performances of **Lohengrin** in 1894. By 1895 she was singing Isolde at the Metropolitan, New York and appearing frequently with Jean de Reszke. By the turn of the century she had amassed a repertoire second only to that of Lilli Lehmann, ranging from Gilda and Marguerite to Leonora and Aida and on to Isolde and the three Brunnhildes. As late as 1910 she learned Isolde in French for a Paris production.

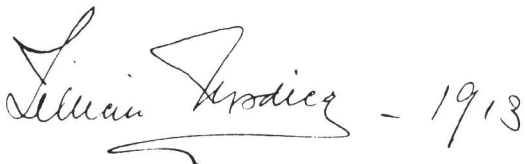
Her career was a glorious success, her private life much less so. Her first husband, one Frederick Gower, was killed in a balloon accident. The second, in 1896, was a charming Hungarian Jew who called himself Zoltan Dome. That marriage ended when Nordica discovered how much of her money he was squandering. Marriage number three, to banker George W. Young, ended the same way. Off stage she was rashly impulsive, not just in marriage but in some of the issues in which she became publicly involved. These included the woman's suffrage movement, a project to set up an American equivalent of Bayreuth on the Hudson River and criticism of the choice of Emmy Destinn for the premier of Puccini's **The Girl of the Golden West**.


All through her career Nordica travelled incessantly, in later years with her own companies of assisting artists. In 1913 she set out from the United States on a world tour intended to include Australia, New Zealand, Singapore, Manila, Hong Kong, Shanghai, St. Petersburg, Paris and London. She was still in impressive vocal form but in great pain from rheumatism. En route from Australia to Singapore her ship struck a reef in the Torres Strait. Although the passengers were rescued, Nordica had suffered from exposure which turned to pneumonia. She died in Batavia in Java on 10 May, 1914 at the age of 56.

Nordica's commercial recordings were all made for American Columbia between 1906 and 1911 and are regarded as a poor lot. Her voice, like that of Destinn, lost most of its grandeur and power

in the acoustic recording process, besides which Columbia were, it seems, technically inferior to Victor. Nordica's records are rarely found in New Zealand, the least scarce being **Annie Laurie** which survived in the Australian Columbia catalogue up to the late 1920s and possibly later still, listed as a 12-inch single-sided pink label issue at 18 shillings. Scott (see acknowledgements) admires the "clear diction and eloquent phrasing" of this record. Both Scott and Pleasants single out as remarkable her 1906 recording of **Tacea la notte** from **Trovatore**, her own favourite of her discs. Nordica used the ornamentation first sung a generation before by Therese Tietjens (1831-1877). The Nordica record described as "most striking" (Pleasants) and "most sensational" (Scott) is Elisabeth's aria from **Hunyadi Laszlo** by the Hungarian composer Erkel. This includes explosive high notes, impressive staccati and a trill on high B. As Scott puts it, "The whole thing is a bit of a scream, as the voice, for a few fleeting moments, breaks out of the cubicle Columbia had locked it into".

A few weeks ago I found, in a Christchurch junk shop, an autograph album containing the signatures of several musicians who performed here c. 1912-1914, such as William Murdoch, Mischa Elman, Louise Kirkby Lunn and (taking a whole page, of course) Clara Butt. Harry Lauder is there too but the most interesting page is this:





Dear Lillian Nordica -
 All who knew you loved you -
 I loved you - dearly -
 1914 = Ellen Terry =

The great English actress Ellen Terry (1847-1928) must have been here in 1914, perhaps at the time news of Nordica's death reached New Zealand. How she came to see Nordica's signature (I know it appears to read "Nrodica" but besides the Terry note there is a press clipping about Nordica attached) I can only guess - maybe the great singer's death was the news of the day and the anonymous autograph collector pointed out her (?) prize specimen when asking Ellen Terry to sign. The tribute is "theatrical" but poignant and no doubt sincerely felt.

For the outline of Nordica's life and for remarks on some of her records I have consulted **The Great Singers** by Henry Pleasants (London: Gollancz, 1967) and **The Record of Singing** (first volume, to 1914) by Michael Scott (London: Duckworth, 1977). The book which I should like to read but which I have not seen is **Yankee Diva: Lillian Nordica and the Golden Days of Opera** by Ira Glackens, published in New York by Coleridge Press in 1963.

Postscript — a Nordica ghost story:

This is taken from **True Ghost Stories** by “Cheiro” (London: Herbert Jenkins, probably 1933):

I will now give an account of a remarkable phenomenon which occurred at the end of this seance.

I have mentioned previously in these pages **that at times voices join in with the singing**. It is hard, I know, to expect people to believe such a statement that actual voices are heard. There are, however, plenty of other investigators of this phenomenon who can confirm that they also have heard spirit voices mingling with the singing at seances, but I have never heard any experience to equal the following:

On this particular evening I had placed on a side table an Edison phonograph, together with some half-dozen of the old kind of cylinder records. These I intended to use as a change in our usual musical programme.

I had slipped on a particularly good record from “The Tales of Hoffmann” and for a moment or so we leant back in our chairs and listened to the exquisite melody of that well-known score.

Suddenly high up above our heads, we heard a soprano voice, clear as a silver bell, take up the refrain, then another voice and another and another, until we could not count them. The phonograph stopped, but the singing went on till the act of the opera was finished. Never, never, never had I heard such singing. The beautiful tones of the soprano’s voice seemed strangely familiar to me. I leaned forward in the direction of where the last notes had faded away. I hardly dared ask the question I wanted so much to put. There was only one person in the world who could sing the “Barcarolle” like that — passed through my mind — my dear friend Nordica. Could it be possible?

Perhaps she read the question in my mind. Perhaps she saw the look on my face — I do not know. I only know that in another moment she was speaking to me, calling me “Cheiro” in the same old way she was in the habit of doing. “Yes,” she said, “It is as great a surprise to me as it is to you. How it has come about I do not understand. I suddenly found myself here, heard the notes of the opera I know so well; it seemed so natural for me to sing it and it has been such a pleasure. But, I do not understand, **I do not understand.**”

For more than five minutes we talked. She told me about the shipwreck she went through, the pneumonia that followed, and how quickly the end came.

Suddenly she said in her quick imperious way: “You have always been interested in queer things, but keep quiet for a few moments: there is something else going to happen that is beyond anything I can imagine. There are many singers here — some I recognise, some I do not; but there is a man at the present moment at the phonograph who is explaining that he is about to cause a phenomenon to take place that is contrary to all known laws of physics and also of music. He says leave ‘The Tales of Hoffman’ on the cylinder, start the instrument and see what happens.”

I pressed the lever, the cylinder commenced playing. Then occurred something that nothing I know of can explain. I will simply put down the facts **as they occurred**, but I will take any oath given me **that these things did occur**, and that **they are written down exactly as they took place**.

The cylinder played about half a minute, when the soprano’s voice **on the record** suddenly changed into a contralto, then a tenor, then a bass — the cylinder revolving all the time as before. When the portion of the chorus came, all parts changed, and yet kept the most wonderful harmony, the tenor at times becoming the soprano, the soprano the bass or vice versa. This phenomenon was repeated **twice over on the same record**, and then ceased.

Nordica’s voice came again: “I cannot explain it,” she said. “I can form no idea how it was done. The man tells me it has never been done before and perhaps never will be again. Yet is it any more wonderful than that I can speak and sing here tonight?”

“Will you sing once more?” I asked. “Perhaps I may never hear your voice again.”

“I will try,” she answered. “What do you want me to sing?”

For a moment all her great roles flashed before me but one simple song stood out above all others. I had heard her sing it a dozen times, but I always wanted to hear it again. . . .

“You gave me but a rose,” I answered.

A moment’s silence, then Nordica’s voice and only **Nordica’s voice**, sang that song **as only Nordica could sing it**.

The seance had come to a close. We went downstairs and found many people in the garden who had been attracted from the roadway by the singing. They begged me to persuade the singer, whom they naturally thought was stopping with us, to sing that song once more over again. "It was a difficult situation, I could only say that the singer had left.

A SPRING WINDER THAT IS EASY TO MAKE

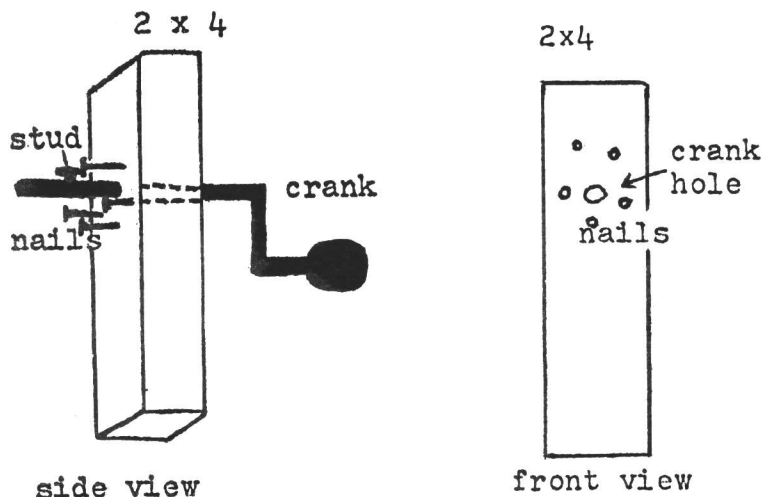
Materials required:

A 15" length of 2 x 4 lumber.

An old crank handle with stud mounted about 4" from first bend on crank.

Four or five 4" long nails with heads.

A heavy vice to hold 2 x 4.



Crank can be adjusted to width of spring. Engage hole in centre of spring with stud on crank.

Let spring hand between nails. Have spring wire handy made into circle. Wind crank in direction to wind spring on crank to form psring in tight circle between nails. Don't let go of crank until wire in place, slip spring wire over wound spring. Gradually release tension on psring by letting crank unwind until spring fills wire ring. Pry inner spring off of stud and remove spring.

Bas. Ingrouille

SPRING WINDER

We have in this issue a spring winder which has been sent to us by Bas Ingrouille of Canada.

In New Zealand we call (lumber) timber and we reverse the size i.e. we call it 4 x 2.

The idea we have not tried but think it is a good one.

Editor

COLLECTOR'S CORNER

by Robert Sleeman

Well the new year has brought with it the usual inflationary prices on the local scene. There is a Cheney at \$350 in nice order, an Amberola 30 at \$800 in another shop (amazing) and even a

Blue Amberol cylinder for the staggering price of \$24. "It's just a display item", the shop owner assured me when I offered him 100!

Some of the large cabinet and "sideboard" models are selling well as pieces of furniture to grace the sitting rooms of the trendy folk around town and needle tins seem suddenly to have become a popular collector's item, going from last year's average of \$2 to somewhere in the \$5-\$10 range. Record cleaners are very difficult to come by on the Christchurch market and range between \$10 and \$20 if you can find one.

One of Christchurch's larger collections was sold to a local dealer recently and by now it will have been split up and sold locally and overseas. It contained some nice machines including an Edison Concert, a Symphonion and three cylinder musical boxes.

An auction in February included two Victorian musical automata under glass domes. One contained a clock and both had cord-wound cylinder movements operating windmill, train crossing bridge etc. Both needed restoration (including the replacement of polystyrene "repairs") and were sold for \$350 and \$375 to a Christchurch dealer who in turn sold them almost immediately for \$1000 the two to a prominent Auckland collector. I did notice that the comb of one was very fine for a small two tune movement.

It is becoming increasingly obvious down here that the one way drift to the North Island of gramophones and phonographs is continuing at an accelerating pace. It is now quite common to hear dealers saying that Auckland is the only place to get "top dollar". I am guilty of sending things north, not only to get a sensible price but because there is simply a lack of collectors here who are enthusiastic enough and can afford to buy machines. Collecting in the 80s is a different ball game from the 60s. Unless one is of independent means and can afford things regardless of price then sacrifices have to be made. In the 60s there was not the necessity to sell or trade machines. I suppose they were the good old days when, if you didn't find a machine cheaply close to home, you wouldn't go out of your way to buy it. There are still collectors who hold to this view but I doubt whether they have added much to their collections in recent years.

I think one must be realistic and realise that what were once just curious relics of a bygone age are now antiques and investments. It is a case of supply and demand. More collectors (or at least more prospective buyers) for less and less machines means higher prices. To be an active collector nowadays usually means more specialisation, more discrimination in buying and more trading than in years gone by. This has forced many to the realisation that it is better to have ten immaculately presented machines than 100 wrecks. I speak from experience as I have thinned out my collection accordingly, to my benefit and to the benefit of others seeking machines to restore.

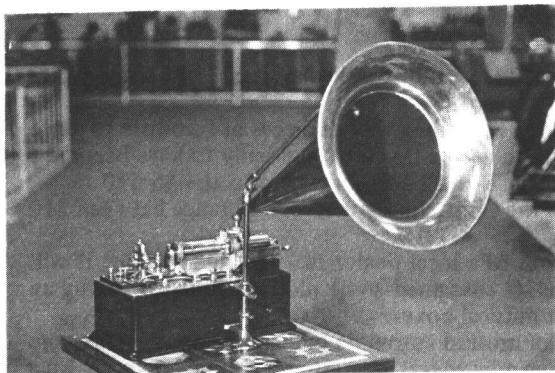
MARKET REPORT

by Gavin East

Most of the recent news has been covered by Robert, but, delays in publication being what they are, there are one or two things to report.

The last two musical boxes sold by local auctioneers make an interesting comparison. The first was a small 6-tune box of no great merit in tatty order, playing popular airs including **Champagne Charlie**. It was passed in with a reserve of \$500 and later sold to a local collector who had originally dismissed it but had reconsidered on reflection that it could be the only box to come up for some time. Predictably, the same collector's purse was soon strained with the appearance of a keywind piano-forte Metert & Langdorff, no tune sheet and in need of repinning but otherwise good. This fine quality box caused some anxiety before being knocked down for \$800. Our collector who happens to be writing this, has sent the Metert cylinder away for repinning and has shelved the small box as expendable. One problem about musical boxes is that the advent of an early narrow box with proportionally large movement makes one's later boxes look coarse and ostentatious (dear me, how fussy).

Now some good news for those who feel they cannot hope to buy at auctions because the prices are certain to be outrageous. In the last month or two a Lyricphone horn gramophone (dismantled



GOLD PLATED PHONOGRAPH



MARK DAWSON AND ELMER JONES

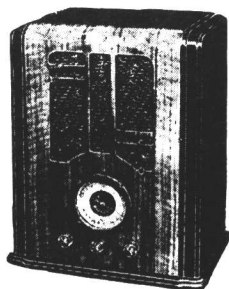
YOU CAN HAVE A RADIO, MR. FARMER

... Even if you are
not connected with
electricity—

A SET WHICH WILL
GIVE THE BEST
RESULTS AT THE
LOWEST COST—

the

5 VALVE BROADCAST VIBRATOR-POWER SKYSCRAPER



Don't deny yourself the enjoyment of a radio just because you have no electricity. The 5-valve Vibrator-Powered Skyscraper brings you everything possible on the air. Besides, it is so economical—no more dry-cell batteries to go wrong—one 6-volt accumulator powers this radio, which may be easily recharged where facilities are available. Write us for further information or try one out on our money-back guarantee.

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Branches: Hamilton and Whangarei.



Lillian Nordica, "lily of the north," as they called her in Italy, in the role of Scika.

Lillian Nordica

and without horn) and a Pathe Coquet (minus horn and reproducer) have been sold in local auctions for around the \$200 mark. They did not even go to the same buyer (you might think that hardly worth stating but the local scene is a small one). Both machines have potential but neither was in good enough state to attract much attention.

Radios do not get much of a mention in this column, only because nothing much of significance turns up. There is a steady demand for valve radios of the 30s and 40s from people with a liking for old-fashioned furnishings. Some dealers of our acquaintance have attached great importance (and price tags) to what they regard as superior sets, especially when in Art Deco cabinets. One of these gents came across a Scott which he showed off as if it had been an Edison Opera, even though it was by no means in original condition. Very little radio equipment from the 20s is coming to light now — the occasional damaged horn speaker is about all. Smiths City Market, who hold several room auctions a week, put through large numbers of ordinary radios a year so it was a surprise to see, the other week, a battery Stewart Warner of the mid-20s there. Smiths did their best to draw the attention of the populace to this supposed rarity and managed to get \$250 for it (no speaker).

With the dispersal of households originally assembled 30 or 40 years ago we are seeing many high quality radiograms on the market these days. One feels sorry for these light-coloured levathans, once the expensive pride of the living room but now often doomed to stripping for parts or outright smashing up. Some find a happy home with middle-aged nostalgics, the sort who were pimpled bodgies with greased hair and Ford V8s thirty years ago and who can now be seen, still with greased hair but with **restored** Ford V8s, at classic car meetings. As with all types of gramophone and radio, we will no doubt live to regret the day when what is now merely secondhand was so plentiful.

EXTRACT FROM CLEMENTS-HENRY, B. GRAMOPHONES AND PHONOGRAPHS: THEIR CONSTRUCTION, MANAGEMENT AND REPAIR. CASSELL, 1913

MAKING RECORDS AT HOME

Part 2

Recording Diaphragms and Styli:

Broadly stated, there are but two types of recorder in use by amateurs, the Edison and the Graphophone (or floating— patterns respectively. In careful use there is little to choose between the results of either. The Edison (Fig. 73) is only adapted to machines of that brand, and cannot be employed on any other. The floating pattern (Fig. 74) can be used on any machine having a sliding carriage and feed screw. Because of its simpler construction, alterations and fine adjustments can be more readily effected in the case of Fig. 74. The Edison may be considered the more

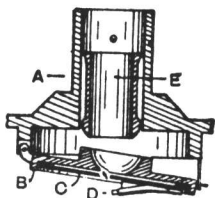


Fig. 73.—Edison's Recorder.

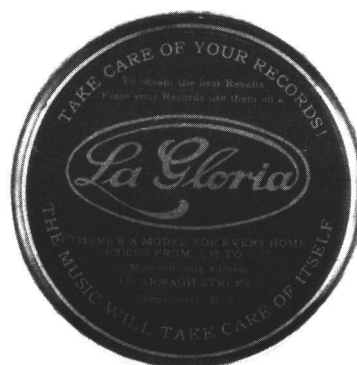


Fig. 74.—Graphophone or Floating Recorder.

scientifically designed, and when in good order it works well; but if anything goes wrong it is not so easy to repair as the other. Edison recorder diaphragms are commonly of mica, and glass is in general use for the floating pattern.

The working principle of the recorder (Fig. 73) is as follows: A is the body or cell secured within the arm socket of the machine, and connected to the horn by a rubber tube. B is a disc hinged to the cell and carrying the diaphragm C, which is mounted on a rubber gasket. D is the cutting

Record cleaning pads



stylus in its metal holder. E is a tubular weight sliding in the stem of A; its lower end is rounded to lie in the countersink at the back of B. Its function is to convey the sound directly on the centre of the diaphragm, and at the same time to add weight to the hinged disc without impeding its free movement. (Blanks seldom revolve quite truly, and this vertical play is, therefore, necessary.)

The action of the other recorder (Fig. 74) is simple. The cell closely resembles that of a reproducer, except that its stem is not provided with lateral play. The stem fits the socket of the machine, which, of course, is hinged to permit of vertical movement.

The common form of stylus holder is shown on an enlarged scale at A (Fig. 75). It is made of thin sheet metal. An adjustable holder B is of stout, annealed wire. By bending the tail end, the angle of the cutter's setting may be varied, and the advantage of this will be understood later on. Styli are minute cylinders of hard crystal (sapphire is the best and most expensive stone). These are ground and provided with a perfectly smooth cutting edge, commonly of 90° angle. Some are cup-ended to afford a keener entrance and more regular shaving. The best quality styli are cheapest in the end; but for experimental work on inferior or gritty blanks, hardened steel cutters may be used.

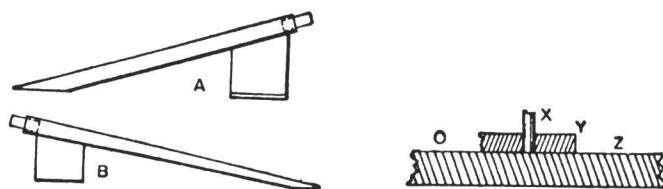


Fig. 75.—Stylus and Method of Grinding.

Stout sewing needles broken into lengths and carefully ground flat-ended on a dead-smooth oil-stone will often yield as good a groove in the wax as the cheaper class of crystal stylus; if the steel is hardened it will be improved. Heat it to bright redness, and plunge immediately in cold water; afterwards repolish and carefully restore a fine edge on the stone. To grind accurately square-ended (giving a 90° cutting angle), force the needle fragment through a small piece of flat wood, and rub the latter on the stone, until on examination through a magnifier the cutter appears truly formed. Cutters are set in the holder with shellac or sealing-wax, and the holder is attached to the diaphragm with Seccotine or hard beeswax. At C (Fig. 75) the method suggested for grinding steel styli is shown, X representing the stylus, Y the wooden support, and Z the oilstone. If a final polish is desired after grinding, it may be imparted by tripoli, crocus powder, or rouge and oil-spread on a glass slab, which is substituted for the oilstone Z.

Steel finished in this way is but little inferior to sapphire, except in the matter of wear; but this is of little consequence, for it will be seen that six or a dozen cutters may be ground and polished at one operation, and held in reserve for renewals. A good sapphire costs for 2s. to 5s.

The Blanks:

These should be the best procurable; those of the Seymour Manufacturing Company or Edison brands are recommended to those who have passed the experimental stage. Pathe blanks are also excellent. It is often asked whether worn-out gold-moulded records can be cleaned off and used for recording upon. Unfortunately this cannot be recommended; the material is altogether unsuitable for the purpose. Apart from other considerations, the hard, black "soap" rapidly blunts the cutter, even shattering its fine edge, so that it fails when next employed on blanks of the right composition.

The best recording blanks, as supplied in separate boxes, are "shaved" (that is, turned) perfectly from end to end. They carry a high gloss, and run very truly on the mandrel; in composition they are smooth and homogeneous, free from gritty particles, hard patches, or pinholes. They are sufficiently soft, at ordinary temperatures, to cut cleanly, yet hard enough to bear a considerable amount of wear without deterioration if played with a reproducing point in really good condition. The best results are only to be had from a perfect blank newly shaved.

To be continued —

ADVERTISEMENTS

For Sale:**Original Dealer's Stock:**

Aluminium domed diaphragms — 2-1/8, 2-1/2 and 2-5/8 — \$1.50 (Can.).

Mica Diaphragms — flawless mica 1-31/32" — \$2.00 (Can.).

Goldtone Needles — package of 50 — \$2.00 (Can.).

Diaphragm Securing Screw — 50c. (Can.).

Fibre Diaphragms 2-1/4" — \$2.00 (Can.).

Gramophone reproducers — lightweight — \$20.00 (Can.).

Please reply: Mr Bill Tarling, 1401 Birchmount Road, Scarborough, Ontario, CANADA MIP 262.

(Walter: How can you have 2-1/2 of something (first line) but that is how I have copied it out?)

Wanted to Purchase:

Alladin Lamps. These are a type which hang from ceiling. They are made of a brown plastic-like material. They had a shade which was probably made of parchment or glass. I will buy lamp only, or lamp and shade if possible. I will pay top price, or trade for phonograph parts or whatever. Any help greatly appreciated.

Please reply: Mr Bernard Wiese, P.O. Box 1679, Westlock, Alberta, TOG 2LO, CANADA.

For Sale:

New L.P. pressings by the Orchestra Mascotte, repressed from the original 78 rpm records. Price \$12.00 N.Z. plus postage.

Please reply: Mr T. J. Skelton, 43 West End Road, Herne Bay, Auckland, New Zealand. Phone 762-453.

For Sale:

New L.P. pressings by the Orchestra Mascotte, repressed from the original 78 rpm records. Price \$12.00 N.Z. plus postage.

Please reply: Mr T. J. Skelton, 43 West End Road, Herne Bay, Auckland, New Zealand. Phone 762-453.

For Sale:

Three Teddy Roosevelt Cylinders in new condition \$80.00 U.S.

Please write: Mr R. Laboda, 1641 Mattingly Road, Hinckley, Ohio, 44233, U.S.A.

Wanted to Purchase:

Wanted for purchase or exchange, gramophone needle tins, boxes and packets, needle/fibre sharpeners/cutters, disc preeners, speed testers, miniature gramophones and any other material with Phonograph-Gramophone Advertising thereon.

Please send me details of what you have and I will reciprocate. Harry Marks, P.O. Box 1793, Johannesburg, 2000, South Africa, Telephone 833-7820.

Wanted to Purchase:

I have an overhorn rexophone without tone arm and reproducer and horn elbow. Can anyone help me? Write W. T. Norris, Waipapa Swannanoa, Rangiora, R.D. 1.

Wanted to Buy or Exchange:

"Tanza" Recordings 07 78's. Please write, stating number on labels. I have hundreds of spares for exchange.

Write David Turnbull, 8 Dick Place, Onekaw, Napier, New Zealand.

Wanted to Purchase:

Gramophone Company recording 1909 by Sir Ernest Shackleton, entitled "Dash for the South Pole" No. D337. I would also like to hear from anybody who has any other spoken or documentary recordings for sale on cylinder or disc.

Please reply: Ian Macdonald, 35 Ranfurly Street, Tamatea, Napier, New Zealand. Phone 444407.