

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 24, ISSUE 1 & 2

OCTOBER/DECEMBER 1988

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Registered at Post Office Headquarters, Wellington, as a Magazine.



Edison Needle Cut Record

Photo: L. Schlick

FOR YOUR INFORMATION

Christmas is around the corner, so here we are again. Many thanks from Gavin, Lindsay and myself for the letters of appreciation for our previous magazine. We look forward to the Mail Bag. Many thanks also to members who sent material to be used in the magazine, we can always use more so keep up the good work.

During the past two weeks, we, (my wife and I) have travelled up the Coast from Wanaka via the Haast Pass. We visited Museums in Cromwell, Hokitika, Greymouth and Westport, as well as a small recently opened one in Port Chalmers. Nearly all have some phonographs on display.

On September 26th our Annual Meeting was held and an election of officers for the ensuing year.

Our new President is Dick Hills; Vice President Robert Sleeman; Treasurer Gavin East; Secretary L. Drummond; Patron Barbara Dini; Committee Bob Wright, Joffre Marshall, Walter and Hilda Norris.

At this meeting two outings were proposed, one a trip to Quail Island and a Dinner in December.

PARTS AVAILABLE

We have to hand a small number of Columbia BK (Jewel) handles and these will cost \$22 each N.Z. plus postage.

FILM FOUND

CHRISTCHURCH (PA) — One of the earliest feature films in the world, thought to have been lost forever, has been discovered intact in Christchurch.

An 1896 production by the French film maker Georges Melies, rescued and restored by the New Zealand film archive, has been identified as the earliest of almost 100 Melies films which are missing.

Mr Jonathan Dennis, director of the film archive, said the discovery of *Le Manoir Du Diable* was a major event in world film archaeology.

It also highlighted New Zealand as the last hunting ground for rare or vanished films. The archive's search for rare New Zealand film constantly turned up prints of foreign films that in many cases were the only surviving copies of these films.

RECORD LABELS

by D. L. Taylor (Continued)

Pacific: These were made by ARC about 1947-1957 and usually had a silver and blue label. Just to be different, this example has a silver and red label and appears to be part of a short-lived experimental series. Note the catalogue number: PR-25.0007. Perhaps PR meant Pacific Red, as opposed to the usual PB for Pacific Blue?

Panachord: blue, made by Brunswick (Aus.), 1931-1933.

Pathe: green, vintage uncertain.

Paxton: blue and pink, made in England, seems to be intended for use by radio stations.

MASTERTOUCH PIANO ROLL CO.

Some members may not realise that new rolls for 88 note player pianos are still obtainable.

By writing to "Mastertouch" Box 206, P.O. Petersham N.S.W. 2049, Australia and including \$1.50 Australian currency, they will send you one of their up-to-date catalogues.

Standard rolls cost	\$12.95
Long play	\$18.95
Golden Jubilee Selection	\$25.95

These prices are all Australian currency.

Mastertouch also produce a magazine entitled "Music Notes" three to four times per year.

Membership (per individual)	\$25.00
Family	\$35.00
Pensioners	\$10.00
Family Pensioner	\$15.00



Harry Lauders Piano.



ILLUSTRATIONS

Two photographs from Harold Burtoft, one of himself standing alongside "The Acrobat" by Vicky, Paris, 1875. The other is an Atlantis talking machine, also owned by Harold.

More labels from the Taylor Collection.

Caruso: First day of issue cover kindly sent to us by Steven Ramm of U.S.A. who collects stamps of phonographs, records, Artists, etc.

Brooks Automatic Phonograph owned by Allan Hibeck who sent us photographs and an article. A model which makes us think of Sonora.

Edison Needle Portable: Photos from L. Schlick and John Geale, New South Wales, Australia. John's machine is rather a puzzle. Can any member explain?

Front Cover: Cut record and sleeve. L. Schlick collection.

Harry Lauder Piano: Photographs kindly supplied by Mrs Isitt. We have also included part of a map of the West Coast of N.Z. showing where Taylorville is, in relation to Greymouth.

Bryan Blanchard, see article "30,000 Records Need a Big Home".

Information on Edison Portable Model P-1 and P-2 supplied by Blonder of U.S.A.

POINTS FROM LETTERS

From Allan Hibsich:

The enclosed photos are of my Brooks Automatic made about 1918. I looked for 3 or 4 years for a reproducer and finally found a close fit though not original. I know of only one collector who has even seen one! (I mean the whole phonograph.) The automatic play was difficult to adjust. I moved the machine into our living room and found the automatic play wouldn't work. I think the problem is in the level. I haven't taken time to work it out yet. I'll be sorry if I don't get it fixed before I want to show it off to another collector.

HARRY LAUDER'S PIANO

It is interesting to note that in the time we have been collecting material about Harry Lauder, an excellent article has appeared in the Hill & Dale News about him, written by Peter Martland (see Hill & Dale No. 164 Oct. 1988).

Peter is currently researching for a new museum being built on the Somme battlefield in France. He has written a short history all about Harry's war effort and the death of his son John Currie Lauder who was killed in France during the 1914-18 war.

Your Editor met Mrs Fay Isitt at a Stamp Club Meeting in Christchurch. Mrs Isitt has kindly supplied the photographs and the written article which is included in this issue.

In the search for material we have been fortunate in discovering (in a second hand store) a number of complete copies of sheet music of Harry Lauder songs and featuring his photos on the covers.

HARRY LAUDER'S PIANO

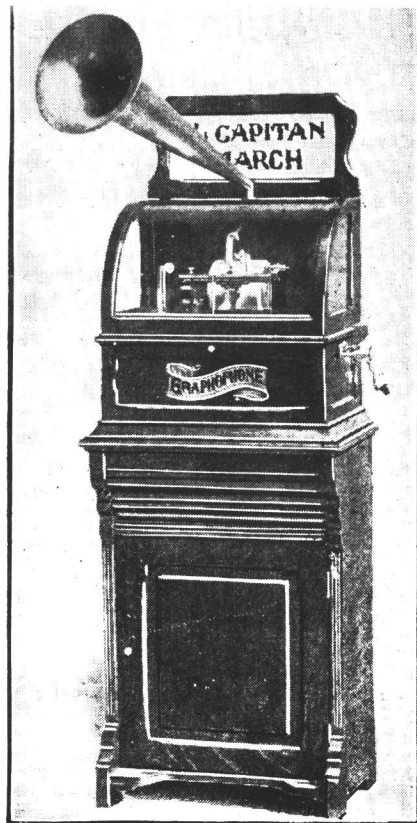
by Mrs Isitt

A cottage piano in Christchurch is reputed to have once belonged to Harry Lauder, undoubtedly he did play it on one of his visits to New Zealand and whilst on tour of the West Coast in the mining area of Taylorville, in the late 1890's. The piano then was used in the church at Rewanui until such times when they were able probably to purchase a small organ. It was then bought by a Mr James Baker for his two elder daughters to learn to play on about 1896.

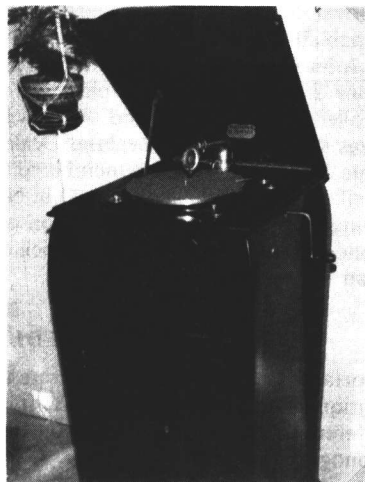
Mr Baker was a shoemaker at Taylorville. With the passing of Mr Baker and the emigration of the two older daughters to Australia it then came into the possession of the youngest daughter Gwendoline and her foster family. From 1916 it was for two years in the Jacksons Hotel no doubt many a happy hour being spent round its keyboard. It remained with Gwendoline Skelton (nee Baker) before being passed on to her grand-daughter Andrea Isitt of Christchurch.



BRYAN BLANCHARD, FROM TIMARU N.Z.



COLUMBIA.
NO. 16 *The "GRAND"* 1899.



Brooks Automatic

The late Mrs Skelton who recently passed away aged 84 years could still play the old familiar tunes for the family sing-songs.

The piano height is 45", length 42", depth 12" with the folding keyboard folded 22" with it in place. Short keyboard of 36 keys and has an iron frame. Deifurt is the make of the piano.



Taylorville, near Greymouth, N.Z. the place mentioned in the Harry Lauder article.

EDISON NEEDLE PORTABLES

Model P-1 & P-2 & P-3?

1929

In 1877 Thomas A. Edison invented the Tin Foil with vertical cut record on Hill & Dale movement of the stylus. This he remained with all his manufacturing years, competing with Berliner, Victor and Columbia, who all produced lateral cut records and machines.

We can all wonder why in his last few years he would see the light and do what all others did who started with Hill & Dale i.e. (Aeolian, Columbia, Pathe, etc.) gave in and ended up with the Victor system, a lateral cut.

The reason being, it was not Thomas Edison, but his son Theodore who made the change. He had a meeting with Williams and Walsh early in 1928. The outcome was a lightweight needle cut portable, like the one illustrated and a venture into radios and radiograms. It was he, also others wanted to manufacture radios, and so to this end bought shares in the Splittdorf-Bethlehem Electrical Company with eventual take-over.

This enabled Thomas A. Edison Inc. to manufacture radios, radiograms and electrical recordings. From John Geale we have a photograph of his Needle Cut Edison. Note the differences.

The tone arm is in a different place, lid clips and record holder are all different. We do not know of any Collector in New Zealand who owns either of these Models, but we do know that a factory sample was sent to the New Zealand Dealers.

The late Mr Woledge well remembered the model. In his opinion it was a very good little model, played well, and would have sold well in New Zealand. Unfortunately, a short time later the factory closed bringing to an end the production of phonographs, gramophones and records. All except the Dictaphone section of the Company which continued for many years. Such was the effect of the Great Depression of the 1930's.

EDISON NEEDLE — TYPE PORTABLE — P3?

The portable Gramophone we illustrate was recently acquired and restored by Joh Geale, Hon. Sec. of the Antique Sound Society of N.S.W. It is an Edison needle — type portable with the design features quite different to the P1 and P2 Edison Portables documented in George Frow's book "The Edison Disc Phonographs", Page 183.

It was found with a 'foreign' tone-arm and sound box, missing case handle, a motor with broken spring, damage to the case material and evidence of previous borer infestation.

A tone-arm, comparable with the original, was obtained plus the authentic Edison Sound-box used in these rare portables. Mr Willard, a friend, repaired the motor spring.

This portable differs from the P1 and P2 models by its larger size eight 9½", width 13½", depth 17½" and also in the unique nickel lid supports. The record compartment is also controlled by these same supports. The black material covering has a design, featuring corner gold motifs on the lid. A small square corner motif also appears on the lid and the record compartment. The turntable corresponds with the P1 and P2 Models. Final proof of the authenticity of this machine was obtained from the make of the solid cast single spring motor. On the base of this motor, the wording in cast letters "Prime Major", corresponds with the name of the Company "Prime Manufacturing" of Milwaukee, U.S.A., the maker of the Edison Portables of 1929 as documented in Frow's book.

I believe I have unearthed an Edison Needle Type Portable Gramophone not previously documented in the recent major research works on early talking machines. Only one item is missing to complete this portable gramophone — an Edison lateral cut recording to store within the record compartment.

EDISON PORTABLE MODEL P-1

A fitting complement to the most patrician luggage, yet equally at home in a setting of the finest furniture. Covered inside and out with Dupont fabrikoid of rich blue Spanish grain — the shade so much in demand — it is a delight to the eye, while its size and weight make it truly portable. Silent, dependable motor, playing three records without rewinding. Automatic stop. Ball bearing tone arm — found only in the highest price phonographs. Fittings are durably finished in gold.

Horn chamber is a new design, permitting an air column length of 53½ inches from the new Edison reproducer to the point at which its glorious volume of resonant sound pours forth. (The longest horn in any portable.)

EDISON PORTABLE MODEL P-2

A small replica of the Model P-1, this Edison Portable possesses the smart appearance and superior tonal characteristics of the larger model. Particular attention has been paid to the design and beauty of both models, because portables are becoming immensely popular for home use, especially in apartments and in cases where an electric pick-up and radio are employed. Sturdy motor that plays two records completely on one winding. Bound inside and out with brown Spanish grain Dupont fabrikoid, selected for its exceptional durability, and fitted with heavily nickeled hardware, this model is the acme of compactness and quality.

PORTABLE PHONOGRAPHS LISTING AT \$35 AND \$25 INTRODUCED BY EDISON

Two models of a new portable phonograph have recently been introduced by Thomas A. Edison Inc., Orange, N.J. These are known as model P-1 and P-2 and list at \$35 and \$25, respectively.

According to Edison officials, particular attention has been paid in the construction of the portables, both as to design and appearance. The portables are covered inside and out with a Dupont fabrikoid, the P-1 being in blue Spanish grain and the P-2 in brown Spanish grain. Both instruments are light, weighing 19 lbs and 16 lbs respectively.

Each model is equipped with a motor said to be sturdy and silent. According to Edison officials, the P-1 will play 3 records without rewinding. Record containers with a capacity of 15 discs are provided. The hardware on the P-1 is finished in gold, while that of the P-2 is in nickel. The P-1 is also fitted with an automatic stop, and the tone arm swings on ball-bearings, an innovation in portable machines, according to Edison officials. Another feature of the portables is a specially designed reproducer and horn chamber said to be constructed on a new principle.

from "Talking Machine and Radio Weekly"

COLUMBIA SERIES

No. 16

The Grand

1899

Model S.G. Coin-slot graphophone.

This is the daddy of the Columbia coin-in-the-slot models. It was encased in a large panelled oak cabinet with curved glass front and stood nearly 5' high.

The same chassis was used as the H.G. (see No. 15) New style reproducer and a 24" nicked horn.

The model S.G. complete as illustrated cost \$100. According to Howard Hazeltorn only one complete model of this machine is known to exist.

Going by the catalogue from which our illustration is taken, this machine was still available up to c.1904.

30,000 RECORDS NEED A BIG HOME

When Bryan Blanchard looked at buying his Timaru home, one of the considerations was whether there was a room big enough for his record collection.

Now with over 30,000 records to store, Bryan, 46, is wondering if the room chosen is big enough.

With the exception of heavy jazz or heavy classical, you name the type of record or sound you require and chances are the Blanchard collection will have it somewhere.

The room looks like something out of a radio station's archives. Record racks rise from floor to ceiling. Covers range from old and yellowed paper covers on old 78s through to still-in-their-plastic glossy 33½ LPs hot off the presses.

It is a labour of years of work and reflects the broad tastes of a man interested in most things musical, but especially country, rock and roll music and trains.

And if you think trains are an oddball interest to have if you are a record collector, think again. Bryan's collection includes dozens of records on the glories of steam. It seems there is just about nothing that somewhere someone has not recorded the sound of and saved for ever on the plastic disc.

A parts manager for a Timaru agricultural machinery firm, Bryan's interest in rail is his major hobby apart from his record collection.

He has a collection of records, books and videos about trains in his library and his practical interest in this field has seen him involved as one of the foundation members of the group that started the Pleasant Point Railway Museum.

Outside of trains and music, Bryan's interests include world history, a topic he remembers being good at in school.

This interest is also represented in his record collection. Nestled alongside long players of Winston Churchill's speeches and sound tracks from the BBC during the Second World War, are recordings of Adolf Hitler's speeches and documentary recordings on the life of Mussolini.

The history collection is not confined to the war years, however, and there is a wide representation of prominent events, and people in the history section of this collection.

With more than 30,000 records plus cassettes and music videos, Bryan cannot claim to hearing them all, but said he would have listened to most of them at one time or another, and there are his favourites that get played more often.

It would be hard to find a record collection anywhere that was a better representation not only of the history of sound technology, but of the artists themselves.

Particularly in the rock and roll and country music sections. Bryan's collection includes the great, the not so great, and the five-minute wonders of the music world.

He started collecting as a teenager right at the beginning of the rock and roll explosion in the early 50s, and hasn't looked back.

Gathered by haunting secondhand shops, swapping and shopping with other collectors both in New Zealand and overseas, the collection has been built up steadily over the years.

There are first editions and original soundtracks by the score. Bryan said the object of the collector is to attain prime original recordings in as good an order as possible.

The aim is that every record should be in top playing condition.

They come from far and wide to this Timaru library. Bryan shops for records in catalogues, through friends, and other collectors.

There are records and cassettes in his collection pressed in most of the western countries of the world. A surprising section is his collection of "pirated" recordings, taken off legitimate tracks and marketed as new recordings. the pirate tapes and records are often sourced from Asian and South American countries.

Having started collecting when rock and roll was still coming out on hard, brittle 78s, Bryan is now watching the gradual demise of the plastic record. New technology means the cassette and more recently, the compact disc, are taking over and in a short while records will cease being pressed in New Zealand.

But Bryan does not intend to start a compact disc collection. He says that the record collectors swap market will keep him going for years. there will always be records for him to track down to complete this or that artist's collection.

Perhaps it is just as well that the growth of Bryan's collection might be a little slower now as record production ceases throughout the world. Already cramped for space in his existing room, Bryan admits that his wife has placed a ban on the collection spilling over into any other part of the house.

SMALL PETAL HORN FITTED TO STANDARD??? EDISON PHONOGRAPH MONTHLY

The New Horn Equipment:

The letter to the trade concerning the new horn equipment and new list price, can hardly come in the light of a surprise. Although we have before made no official statement as the this new departure, curiosity has been aroused from time to time by unauthorised items in trade papers announcing that we were shortly to put a new horn equipment on the Edison Phonographs. While it is true that such a move has been contemplated for some time, it is easily understood that a change of this description could only be made after an exhaustive series of experiments with every conceivable type of horn.

We have tried horns of many shapes and many substances, and the ones that we have adopted have been found to give the best results under all circumstances.

The fact that the prices of Edison Phonographs have been slightly raised is owing not only to the additional equipment but to the steady rise in cost in the materials of which the Edison Phonograph is built. During the last three years all parts have cost more to manufacture, in some instances the cost being as much as fifty per cent, in advance. The increased wages paid to help, both skilled and unskilled, has also very materially added to our working cost.

The advance, therefore, in the prices of Edison Phonographs is only the logical sequence of the advances in the cost of raw materials, and can have no adverse effect on their sale.

The new horn will relieve the Dealer of the numerous enquiries as to which of the many he has hitherto felt compelled to carry is the best for the Edison Phonograph. The new horn is the best answer he can give, since it has been selected only after much thought as the most suitable for the Edison Phonograph. The letter to the trade is fully explanatory of every phase of the horn and price questions, and it should be carefully read by every Factor and Dealer.

The Fireside/Gem horn fitted to the Standard machine by means of a crane mounted on the front seems to have been purely for the English market — we have not seen a Standard set up this way in N.Z.



Edison Standard Phonograph with new horn equipment. Price £4 : 18s. Effective April 15, 1908.



Edison Gem Phonograph with new horn equipment. Price £2 : 12 : 0. Effective April 15, 1908.

A RECORD RECORD COLLECTION

Contribution from Bryan Blanchard, Timaru

Only his bed, bathtub, toilet, desk chair and wood stove are free of records. A guest bed collapsed recently with the weight of thousands of records. A sofa seat in the living room is leaning heavily to its side with hundreds of clay 78s threatening to topple.

His clothing hangs on the door-knobs between his bathroom and bedroom.

Stacks of albums 6 feet high occupy the bathroom. His 500-album Gene Autry collection is here. His most frequently requested recordings are those by Autry.

Kilarr claims his collection is organised. "It may take me hours to find something, but I can find it," he said.

Sometimes he needs the help of his cousins or his nephews' children, to help him move stacks of buried records. He pays them with soda pop.

"We move 'em according to where there's shade. Sometimes we take 'em out the front door and sometimes out the back. it depends on the sun."

His desk in the kitchen, is piled about 18 inches high with mail. "I'm about a year behind in answering it," he said.

He claims that he has heard all his records, although the mathematics of playing a half-million records might prove him wrong.

He doesn't collect current music. He agrees with the late Benny Goodman that it's all just "amplified noise." However, he has great respect for the many rock artists from the '60s and '70s including the Beatles and the Rolling Stones. Elvis is among his favourite singers.

He is proud of his recordings of the Beverly Hillbillies, a group that sang cowboy music four years before the Sons of the Pioneers.

Another favourite is Richard Jose, a black countertenor who first recorded in 1886. He searched for Jose's recordings for 25 years before finding anything of quality.

Nearly hidden around the house are four record players, and Kilarr says he is looking for more. "The new record players don't play 78s, so I'm buying up all the old ones I can."

Kilarr heard his first recorded music 63 years ago, when he was 8. "A girl in my neighbourhood, she was 9, played me an Edison recording of Enrico Caruso. She told me there was a man singing inside the machine, so we tore the darn thing apart to let him out. We were just two stupid little kids."

Over the years, Kilarr has worked as a radio announcer, casino dealer, bartender, cameraman and Hollywood extra.

"During my lifetime the guys I worked with would ask me to have a drink with them after work, but I'd go look for records instead. I've never regretted it a bit."

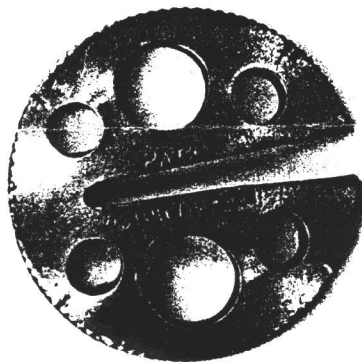
Today he lives on Social Security and whatever he can make from record sales, which isn't much because mostly he trades with other collectors. He vows never to sell his collection, and he is working with several other collectors to build a museum.

He has no idea what his collection is worth, and he doesn't care. He says he has been everywhere and done everything he wants to do anyway, so money is not important.

"I'd rather build something for posterity," he said.

VICTOR WRENCH

Mr Alan Hibs, 4 La Foret Ct, Oroville, California, 95965 United States of America, would be pleased to hear from any member who can tell him how the tool on the left is used?



THOSE MYSTERIOUS HMV MACHINES

What do we mean, mysterious? HMV machines are readily identified, aren't they? Up to a point, yes. But how much can most of us say about many HMV models beyond a rough idea of date based on general appearance, soundboxes, tonearms etc.? Even this much presupposes the ability to judge whether the soundbox is the original or not. For many of us the early period from 1898 to about 1908 is reasonably clear, that is up to the first internal-horn models. Even here there are variations within the Monarchs which suggest different dates, e.g. varying motors and cases. Was the early pillared case replaced at some point by the other elaborate case with the deep concave plinth? When did the expensive 12-inch turntable horn models disappear and how long did the cheap horn models survive?

Hard facts become even more elusive when considering the "ordinary" internal-horn models. For a start there are the lidless ones which we are tempted to think of as pre-World War I but which carried on into the 1920s. The plot thickens when we come across lidless model bearing the nameplate Austral. Is this a special colonial model? One of us has the case only of a large mahogany table model called the Melba. Again, was this just for Australasian consumption or was it an English successor to the various horn Melbas?

Then there are the cabinet models. We know that the fat tonearm and No. 2 soundbox mean c. 1922-4, the thin tonearm and No. 4 c. 1924-28 and the fattish tonearm and No. 5a c. 1928-30 but the only model which can be given a specific year with much confidence is the Lumiere of 1924-5. I seldom buy gramophones but there came my way earlier this year a 181 cabinet model. Now I presume this must have been the last HMV with the curved Victrola front, since it has the thin tonearm, No. 4 soundbox and "saxophone" horn with narrow record shelves either side, all features which seem to place it at c. 1925, but I could well be wrong.

The primary source material for this subject is of course the Gramophone Co.'s catalogues and other advertisements together with the machines themselves.

Even the portables are more varied than we used to think. In the past year we have seen two with features which distinguish them from the usual model. One has an old-style gooseneck tonearm and a reflector amplifier, the other a horizontal winding handle through the front. Both appear to date from the early 1920s.

The primary source material for this subject comprises the machines themselves and the Gramophone Co.'s literature. I like to think that the EMI archives contain the information needed for a Frow-type research project but what a daunting task. Even if the information is available the historian would have to define his or her boundaries. The ideal result would be an encyclopaedia covering every model produced (or even planned) by the Gramophone Co. and Gramophone & Typewriter Ltd. and EMI from 1898 right into the radiogram era. Even limiting the scope to English-built acoustic machines would make a tall order.

Some early machine catalogues have been reprinted and some information can be gleaned from record covers. An attractive but fragile cover which seems to date from c. 1920 shows a Monarch Senior and an odd, bow-legged Chinese-style internal-horn model which none of us here have seen. By a lucky chance I have the 1930 HMV record catalogue which illustrates the machines available in New Zealand, including the Re-entrants, and gives their prices, but even catalogues of the 1930s are rare.

Some research has of course been done and is of great value. Ernie Bayly's catalogue of the EMI collection provides more hard fact than any other book I know on this subject — I remember Bill Dini reading it with intense interest. Proudfoot's impeccable book includes a useful survey of HMV with illustrations of very high quality. Proudfoot shows models such as the 32, a sort of poor man's EMG of 1927 which has not been reported here.

I know it is easy to write an article like this full of queries which may well be (a) of complete lack of concern to most collectors and (b) already answered in some marvellous publication that has not yet reached us. But I would like to know more about HMV machines and I have access to far less information than the company's importance warrants.

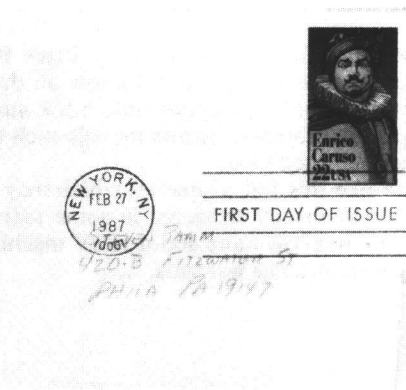
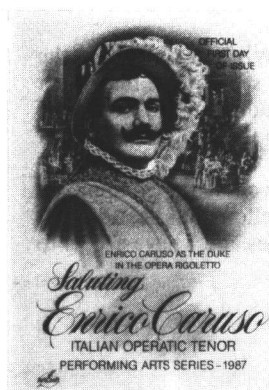


PHOTO FROM HAROLD BURTOFT AUSTRALIA



RECORD LABELS

D L TAYLOR



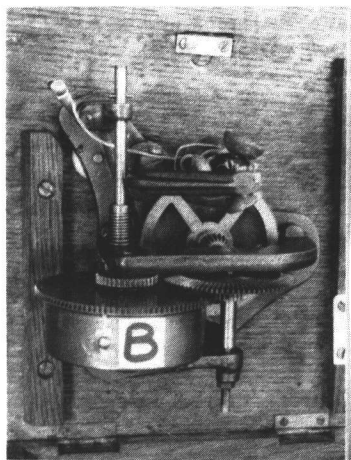
VICTOR – VICTROLA MOTOR IDENTIFICATION (and repair information) by Harold Braker

Part 2

Victors C thru Z models (Pictures B, C, and D) all appear to have used one, two, or three spring “SPUR” or “BRASS” motors, as found in the front mount and early rear mount models. Although there were differences in gear sizes, barrel construction, motor frames, governor weights, governor gears, winding pawls etc., they all had the same style of gear train with a large noisy governor drive gear. Talk-o-phone used the same style of motor, except it was improved with a quiet running warm governor gear.

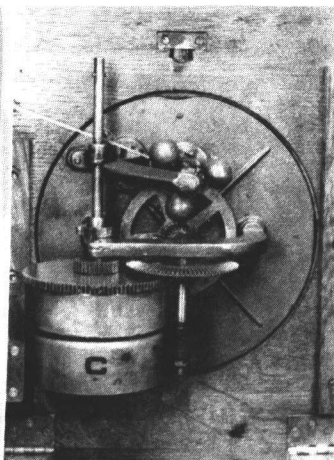
these spur and bevel gear motors, (Pictures “B”, “C”, and “D”) are the most challenging of all motors to overhaul satisfactorily, but it can be done. Having rebuilt a dozen or more of this type in Canadian Berliners, I found these motors were quite poorly manufactured. If these motors were actually manufactured in the U.S.A. then I’m sure more of the following will apply to early Victors. The main problem is that the stanchions which hold the spring barrel, gears, governor, winding shaft etc., were not cast as part of the motor frame. As a result of warped castings, poor machining and hole drilling, everything is out of alignment and binds when the stanchion mounting screws are tightened up. The reason is that the original factory (or retrofit) shims were made of paper which are destroyed in the disassembly process, so one has to start from scratch upon reassembly. Filing of castings, then shimming with shim stock is often required. This procedure involves rough assembly of everything (without the spring in the barrel) and rotating the gears by hand. Obviously misalignment of the stanchions can be seen when visually checking from all angles, then the necessary filing and shimming is performed. Final shimming may be necessary after the bevel gear adjustment. For these gears to run properly try to match the previous running position and to ensure there is sufficient but not too much backlash, check the backlash every quarter turn.

When you finally get to installing the spring in the barrel for its first test run, the motor should be off the motor board and supported somehow in its normal horizontal position. Final adjustment of the bevel gears and the governor pinion backlash will provide best results this way. Because of the value of the machines (these motors are in) a half dozen teardown and reassembly are worth the frustration to achieve satisfactory performance from these matters. Balancing of governor balls and matching of governor springs is also a worthwhile task. I use a 3 beam gram scale graduated to one one-hundredth of a gram, and match each spring to length and thickness. I do this to any motor from which vibration can be felt. A micrometer or dial caliper is useful to have for this purpose, as well as for many other places even if not doing lathe work.



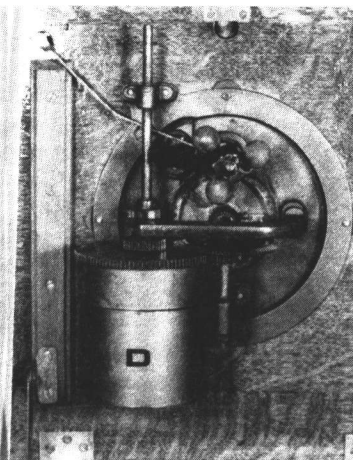
BERLINER “K”

Photo: courtesy Brian Sturch



VICTOR “M”

Photo: courtesy Jim Kenealy



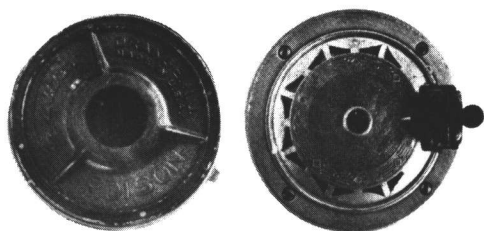
VICTOR “D”

Photo: courtesy Darrell Lehman

EDISON PORTABLE.



Photos courtesy Larry Schlick



THE EDISON NEEDLE CUT
REPRODUCER

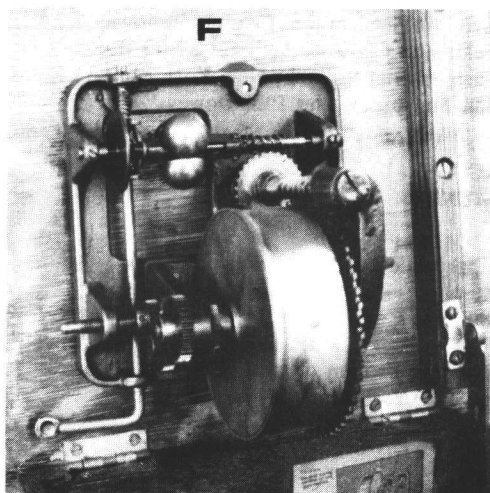
P3?



Victor Motor Type EM (Picture E) used in Victor "O" is similar to type "D" used in Victor I and shares some of the same parts as the Victrola IV motor (type B): all three of these have the bull gear as part of the barrel pressing. A fourth similar style utilising a separate but smaller diameter brass bull gear (as used in type CM) may share the same frame casting with the "EM". All of these styles use 1" wide main springs.

Motor Type "CM" (Picture F) also used in Victor "O" and Victor "I" is a Victor style all of its own, but appears to share the same brass bull gear as the earlier (4th style above) Victor I except that on the CM it is riveted on, while the other is held to the barrel with screws from the wind side flange.

Motor Type "D" (Picture G) as used in Victor I and Victrola IV (type B) is the same motor except the Victor I uses a gear crank incorporated into the barrel stantion.



VICTOR O & I

Photo: courtesy Brian Sturch



VICTOR I (VICTROLA "D" IS SIMILAR)

Photo: courtesy Bill Boyle

(to be continued)

EDISON NOW IN PRODUCTION ON NEW NEEDLE TYPE RECORDS; PROMINENT ARTISTS SIGNED

"Production of the new Edison needle type records, recently introduced to the national trade, is now on a manufacturing basis," according to Arthur L. Walsh, vice-president of Thomas A. Edison, Inc. Shipments started to Edison distributors several weeks ago and dealers are now being regularly supplied.

The new Edison discs are conventional in appearance and are made in both 10 and 12 inch sizes. They bear distinctive labels, black for the standard, popular and favourite tune recordings, and gold for the classical and operatic records. The price ranges from 75 cents and up depending on the size of the discs and on the quality of the selections and the recording artists.

An augmented recording staff is now engaged in the making of recordings for the new Edison needle type records. These recordings are being made at the new studios of the Edison Laboratories in New York City, one located at 261 Fifth Avenue, and another in a specially equipped building at 635 Sixth Avenue. The latter location permits recording in a large auditorium, when such large space is found necessary to obtain the required results. Improved and specially devised electrically recording equipment has been installed at the Edison recording studios.

"Contacts have already been closed for recordings by leading artists in every field of entertainment,"

says Mr Walsh. Celebrities of the opera, stage, radio and concert hall are now making records for the new Edison discs. Numbered among those who are represented in the first releases of Edison needle type records are such stars as Giovanni Martinelli and Mario Basiola, of the Metropolitan Opera Co.; B. A. Rolfe and his Lucky Strike Dance Orchestra, the Edwin Francis Goldman Band, Vaughn De Leath, Gladys Rice, Harry Reser's Rounders, Miss Patricula, Elizabeth Lennox, Vernon Dalhart, Homer Rodeheaver, Frank Luther, the American Singers, J. Donald Parker, Frankie Marvin, Green Brothers' Novelty Marimba Band, Theodore Webb, Glen Ellison, the California Ramblers and Mel Morris' Piccadilly Players.

"Other outstanding and popular performers, who will be featured on Edison records, are Carl Flesch, Albert Spalding, Arcadie Birkenholz, Moriz Rosenthal, Erna Rubinstein, Roth String Quartet, New York Trio, Andre Benoist, Olive Palmer, Billy Jones and Ernest Hare, Phil Spitalny's Music, Jack Dalton and the Seven Blue Babies, Frank Munn, Waldo Mayo, Walter Scanlan, Erminie Calloway, Charles Harrison, Arthur Fields and His Assassins, Eva Taylor and Clarence Williams, Mal Hallett's Orchestra, Bernhard Levittow's Hotel Commodore Orchestra, Muriel Pollack, New York Military Band, The Edisonsters, The Rollickers, Bob Pierce (Old Man Sunshine), and Phil Dewey."

Taken from "Talking Machine and Radio Weekly"

ADVERTISEMENTS

Wanted to Buy:

Edison Diamond Disc Reproducer suitable for Chippendale Model (Nickel plated).

Horn for H.M.V. Model VII (Monarch).

Information or stencil of Cheney Grille, Model 138 8.6.M Cabinet size 24½" x 49"; Grille 21" x 15¼".

Buy any Gram parts, particularly Governors and springs (broken or not). Please state prices.

Please reply: K. Shaw, c/o Service St'n, Motuopa, R.D.2, Turangi, New Zealand.

Wanted to Buy:

1. Needle Sharpener.

2. Record "The Laughing Policeman" by Charles Penrose No. 4014, preferred, but will accept by other artist

Please reply: Derek Jakeman, 71 Muritai Road, Eastbourne, Wellington, New Zealand.

Wanted to Purchase:

Elvis Presley L.P. "Easy Come, Easy Go". Black label R.C.A.; New Zealand or Australian pressing — vintage about 1967. \$60-\$70 each for copies in mint condition!!

Please contact: Peter Murphy, P.O. Box 133, Elwood, Victoria, 3184, Australia.

Mr R. Goord from Australia wishes members to know his new shop premises as follows:

Chelsea House Antique Centre, 160 Parramatta Road, Camperdown, Sydney, Australia.

Hours: Thursday and Friday 10 a.m. — 4 p.m.

Saturday and Sunday 11 a.m. — 5 p.m.

If any Club members are in Sydney on other days, phone us on (02) 517-1295 or at home (02) 869-1669 two days in advance and will arrange to open shop.

Wanted:

Sheet music with Billy Williams on cover or even photocopy of.

Player rolls, Tone arm and reproducer for Rex-o-Phone over horn model.

Write Walter Norris, Swannanoa, Rangiora, R.D.1.

Wanted:

Articles, photographs of members machines, collection record labels i.e. photocopies of, anything that is of use for magazine.

Write care of Secretary, K. Drummond.

We still have a number of springs for sale.