



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

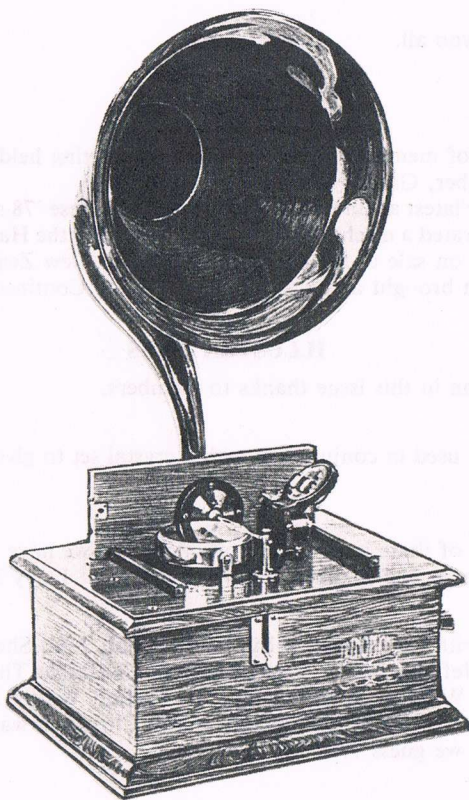
A Society formed for the preservation of Recorded Sound

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NEW ZEALAND.



Phonophone, Gramophone or Radiophone. See text.

FOR YOUR INFORMATION

The end of the year is in sight and how the year has flown.

The Annual Meeting held at "Waipapa" was well attended by Christchurch members; in fact one of the better attended annual meetings for some time.

Dick Hills was re-elected President for a further term. Lyndsey Drummond Secretary, Gavin East Treasurer, Robert Sleeman Vice-President. Committee: Joffre Marshall, Lyn Laird, Hilda and Walter Norris, Bob Wright, Stuart Hobbs. Barbara Dini remains as our Patron.

We are grateful to all who have contributed to this issue. Your help is so welcome. We have had photos from Larry Schlick and Press clippings from Brian Blanchard, plus the completion of Harold Braker's excellent article.

We are pleased to announce that at last we are able to supply a complete petal cygnet horn with brass fittings all nicely painted. So well made you just can't tell it from the original. Our horn maker has spent a lot of time making the dies to press these in the same way as they were made originally.

These will cost \$200 (N.Z. dollars), plus packing fee of \$20.00, also postage. Our Secretary is now taking orders for these. At present this applies to N.Z. members only, as supplies are limited and packing is a problem.

Members will find enclosed a Christmas "Extra" — a leaflet depicting a selection of European machines.

A Merry Christmas to you all.

JULY MEETING

We had a good muster of members present at our July meeting held at the home of our Patron, Barbara Dini. A new member, Grant Hobson, was welcomed.

Dick Hills showed us his latest acquisition, a number of Japanese '78 records, pressed in that country. Walter Norris demonstrated a mechanical toy he had found in the Hanmer 'exchange', also a talking time-piece, these being on sale at the present time here in New Zealand — and produced lively discussion. Robert Sleeman brought along a sample elbow for Continental machine.

ILLUSTRATIONS

We have a nice collection in this issue thanks to members.

Cover Illustration:

A mechanical amplifier, used in conjunction with a crystal set to give the signal enough power to operate a loudspeaker.

Military Band Organ:

We have seen a number of these in overseas collections but we have not come across one in New Zealand. All taken at Autumn and Summer Shows, courtesy of Larry Schlick.

The Bunch At Orange:

This is a record sleeve with caricatures of Bill Huldebrand, John Shearman, Bill O'Shaughnessy, Gene Phillips, Art Walsh, Jeff Buchanan, Charles Edison and father Thomas Edison, Charlie Luhn, Walter Huebaner, Sumner Williams, Charlie Viley, Al Farrier, Walter Miller.

This Diamond Disc was recorded by Edison Staff and at Christmas was sent to Edison Job Dealers. We do not know the date; we guess 1928-29.

Edison Long-playing Disc:

Put on the market in 1927 was not well accepted. Has 450 grooves to the inch. Came out in 10" and 12" sizes, and played for 24 minutes and 40 minutes for both sides, i.e. plays for 20 minutes per side on 12" and used a special long play head. Can be played on a stereo cartridge at the 78 speed. Had gold label and came in a different cover.



Howard Hope (England)

KEN BEECH (Australia)



Irving Berlin . . . he could write "any kind of song."



EARLY MORNING SET-UP IN NEW BUILDING X



Edison Tobacco Advertisement — Cigar Packet:

This is the earliest use we know of for picture of Edison for commercial use.

Victrola Motors:

Sent to us by Harold Braker, they are pictures of one and the same motor. We are grateful to Harold for such good illustrations and for such an excellent article which this is the completion of.

Phonolamp:

We have not come across one of these in New Zealand but seem to sell well in the United States of America. This one was priced at \$1,800 U.S. dollars. Photo Larry Schlick.

Victor III:

This is a unique model, has a metal wood-grained horn. This may not be the correct horn for a Victor. Any information appreciated. Photo Larry Schlick.

Phonotype Record:

Another Taylor label.

PRESIDENT'S REPORT 1988/1989**R. D. Hills, President**

My first year of office as President of the Vintage Phonograph Society is coming to a close, an experience I have enjoyed.

I wish to especially thank the Secretary Mrs L. Drummond, Vice-President Mr Robert Sleeman and Treasurer Mr Gavin East for their help in making my position more enjoyable.

Also I would like to thank Peter Mattison for his grand effort and help he has given me at Ferrymead and also his work on mail packaging nights; whom without we would find the job very difficult — so many thanks Peter.

Thanks to Gavin East and Walter Norris for their work in producing our Magazine and to all other Committee members for their assistance. I would also like to thank the Ladies for suppers provided at members houses.

The Restoration Day at Ferrymead held recently was enjoyed by those who came, a special thanks to Pam Rogers who assisted me that day. I must say we did take a good photo, all jokes aside there is a good tune in an old fiddle!

I would also like to thank those people who make parts for us for distribution among our members.

It has been a good year outside Ferrymead and I look forward to in the near future one and all to see you inside Ferrymead.

THE CAT-WHISKER**Reprinted from "Understanding Science"**

No one knows who gave the cat-whisker its name. But in 1910 this small, springy piece of metal made its first appearance in a radio receiver.

The cat-whisker (or cat's whisker) was used to probe minute cavities in the structure of a crystal of the mineral *galena* — the crystal in the well-known *Crystal set*. Crystals were already used in radio sets to detect radio waves. In 1908 the crystal detector was a blunt piece of metal pressing into a galena crystal. A year or so later the detector took the form of two crystals pressing against each other.

The man who, in 1910, invented the cat-whisker was a American naval radio operator named Ben Miessner. He curled a pointed piece of metal cut from a copper sheet into a crude spring, and mounted the metal on a rod so that it could be moved to and fro to make contact with the fixed crystal. He connected a radio aerial, a coil and tuning capacitor to one side of the crystal, and a pair of earphones to the cat-whisker side. His new kind of radio-wave detector turned out to be much more sensitive and reliable than previous crystal detectors. It was cheap, easy to make, and proved very popular. Most



THE BUNCH AT ORANGE



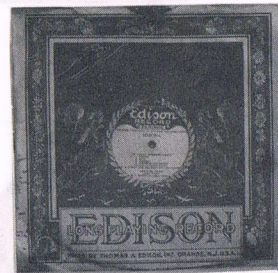
VIRGINIA CARVEL



THOS. A. EDISON.

LONG CLEAR HAVANA FILLER, SUMATRA WRAPPER, HAND MADE, 5 CENT CIGAR. TRY THEM.

TOBACCO ADVERT



EDISON LONG PLAY DISC

of the listeners in the early days of radio broadcasting heard their first programmes through a pair of earphones and a cat-whisker crystal set. The name cat-whisker first appeared in 1914, and stayed

At their point of contact, the crystal and cat-whisker together made a signal *rectifier*. This allows current to pass through it in one direction only, from the crystal to the cat-whisker. The signal arriving at the crystal from the aerial is a mixture of a higher frequency (*radio-frequency*) wave mixed with a lower frequency (*audio-frequency*) wave. The audio-component defines the shape, or *envelope* of the radio-frequency wave.

The radio-frequency wave oscillates to-and-fro too rapidly to produce an audible sound in a pair of earphones. Even the audio-frequency variations produce no audible sound because a large current 'push' is immediately followed, at radio frequency, by an equally large 'pull' in the opposite direction. Pushes and pulls cancel each other out.

The crystal detector lets through only the current 'pushes'. The 'pulls' are held back, they do not cancel out the pushes and the resultant signal can produce sound in a pair of earphones.

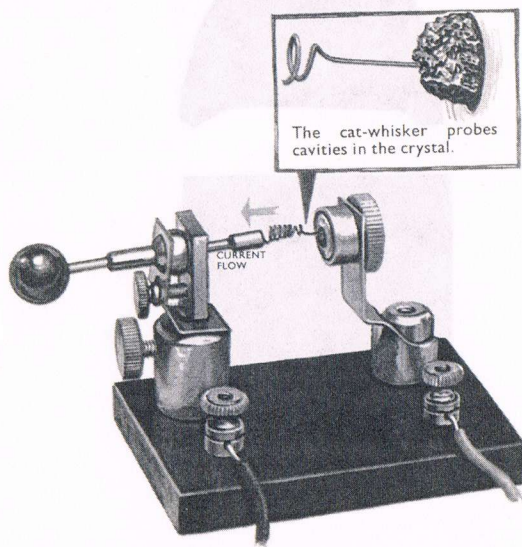
The detection stage is the key process in all radio receivers. (The signal detector is always a signal *rectifier*.) the amplifying stages, the smoothing components, the tone controls, the batteries and the additional components used in modern radio receivers are all refinements, to improve the quality of the sound, and give the signal enough power to operate a loudspeaker. The bare essentials are the aerial, the tuner, the detector and the earphones.

Not all crystals can rectify currents when they are attached to a cat-whisker. Galena will do it, but only on certain points of its surface. The fine wire at the end of the cat-whisker is used to probe the surface, and find the spots which will work as rectifiers. Silicon, and carborundum with a springy-steel cat-whisker, were both used in early cat-whisker sets. The cat-whisker was finely balanced, and needed constant readjustment.

Nowadays more reliable forms of crystal detector are available. The crystal used is the semi-conductor *germanium*. *Point-contact* germanium detectors, or germanium *diodes* are very similar to the original cat-whisker and crystal. The great improvement is that the cat-whisker is embedded permanently in the crystal. It does not need adjusting.

But the majority of modern germanium diodes are made differently. They are called *junction* diodes. They do the same job of rectification and detection but more efficiently than the point-contact diode.

The springy cat-whisker is replaced by another piece of germanium. A different kind of impurity is added to each piece of germanium, giving each different arrangements of electrical charges within



A cat-whisker crystal detector. This form of detector needed constant readjustment — hence the pivot on the left. Only parts of the crystal's surface had detecting (rectifying) properties. The crystal was probed with the cat-whisker until sound could be detected from the earphones.

the crystal. At the *junction*, where the two pieces are fused together, the electrical charges interact with each other to produce a kind of electrical barrier. This stops an electric current (a flow of negatively charged electrons) from passing through the junction in one direction, but does nothing to stop them in the other direction.

All kinds of solid rectifier, whether they are made of galena, silicon, carborundum or germanium work as a result of electrical interactions on an atomic level. In the original cat-whisker, the difference in electrical arrangement between the atoms in the galena and the cat-whisker metal was sufficient to build a one-way 'barrier'. In a germanium junction diode, the 'barrier' is much more pronounced, and the diode is therefore more efficient as a rectifier.

(To be continued)

AMERICA'S MUSIC CAME FROM IRVING BERLIN Reprinted from 'Otago Daily Times' Monday September 25th 1989

New York (AP). — Irving Berlin, who died on Saturday at the age of 101, created the American popular song.

Until Mr Berlin began writing after the turn of the century, American music was dominated by Europe — English music hall, Gilbert and Sullivan, Viennese operetta and Italian opera.

Mr Berlin took native American sounds, such as ragtime, and turned them into huge popular hits like *Alexander's Ragtime Band* and *Everybody's Doin' It Now*. When Irving Berlin wrote, America listened — for more than 50 years.

"He caught the voices of the people early in this century and held them for longer than anyone else," Robert Kimball, musical theatre historian, said.

From his first song, *Marie of Sunny Italy*, in 1907 to his last Broadway show, *Mr President*, in 1962, Mr Berlin's presence was felt on the music scene in this country. No one today can look to such a long period of domination.

Mr Berlin was a winner in every medium he tried. He found success not only in Tin Pan Alley but on Broadway with musicals like *Annie Get Your Gun*, *Call Me Madam* and his Music Box revues, and in Hollywood where he wrote the scores for Fred Astaire-Ginger Rogers movies.

Mr Berlin also had an incredible versatility, a great intelligence and perspective about the world. He could write any kind of song — a stirring, patriotic anthem like *God Bless America*, a seasonal standard like *White Christmas*, a comic theatre ditty like *Doin' What Come Natur'lly*, an unabashedly sentimental favourite like *Always* or a complex love song like *Let's Face the Music and Dance*.

"He was a folk singer and he was able to absorb whatever was happening in the street and bring it out, even more than Stephen Foster," said Edward Jablonski, a good friend of Mr Berlin's and the author of several books on American theatre composers.

"He was a born musician, which is a hard thing to be. So he could be more sophisticated than he ever thought he was."

Mr Berlin also was a shrewd businessman.

Before 1920, he had formed his own music publishing company which published all of his music.

VICTROLA MOTOR IDENTIFICATION By Harold Braker

I thought I should write this letter to you without further delay because of a recent discovery and acquisition of a Victor motor which is the most unusual type I have ever seen (picture enclosed). Briefly, this motor has all of the Victor — Victrola characteristics, therefore I'm convinced it is a Victor. The spring barrels are like the Victor V and VI yet the diameter and length is that of the Victor "D". Between the turntable spindle and the barrel gear there is this intermediate gear assembly which has no reduction; the barrel assembly is mounted left of the spindle which is opposite to the Victor V and VI motor, which is mounted right of the spindle. This odd gear train arrangement allows the gear to turn in the opposite direction. However, this is corrected by the intermediate gear which reverses the thrust

correctly to the spindle worm. As many collectors know, the Victor V is a good size motor and fits into a case 11" x 11" inside. Because the distance from the spindle to the winding shaft is so great, the inside case size would have to be at least 16" x 16" — obviously then this odd motor was not for table models. It has to be for something larger but what? Can anyone help with more information?

PHONOGRAPH AUCTIONS

We have a number of pictures in this issue sent to us by our good friend Larry Schlick.

He says these pictures represent two different phonograph shows — the summer show (last June) and the autumn show this September. A lot of people go just to look at the prices. He copied down some of the prices that were asked and these he has included for us.

Victor VI \$2,600 (Wood horn). Victor V \$2,200 (Wood horn). Victor III \$800-\$950, \$2,000 (Wood horn). Victor II \$850-\$900. Victor M \$1,300. Victor E \$775-\$800. Victrolas — some as high as \$600-\$1,000.

Edison Triumph (wood cygnet horn) \$2,500. Edison Triumph (metal cygnet) \$950. Edison Concert \$1,900-\$2,500. Edison Fireside \$425. Brooks Repeating, Floor model \$1,100. Columbia B.Y. Brass horn \$2,600.

Trade Mark Berliner \$2,100 (*I don't think all original*).

These are the asking prices. I didn't see much sell — don't know what people paid.

Extract from Larry Schlick's letter:

... "These pictures represent two different phonograph shows; the summer show (way last June) and the fall show (this September). The summer show pictures have X's on them. The prices will be from the fall show. A lot of people just go to look at the prices it seems. Two brothers from California probably account for about 90% of all sales. They buy up a tremendous variety, excellent, good, average at every show and take it back to California to sell. They pay good prices and are very knowledgeable. I didn't see all they bought this time but I know it included two very nice round cylinder record cabinets. I will copy down some of the prices I saw on machines by hand at the end.

There were several BIG phonograph auctions this year which kept the collectors scampering, first to Ohio then to Iowa, and back to Ohio. I don't think there was anything really outstanding at any sale but prices were pretty hefty. I guess when you travel all that way to buy something, you buy no matter the value or cost. . . ."

POINTS FROM LETTERS

From B. A. Williamson, Liverpool, England:

I read Gavin East's market report a couple of days ago and I suppose by now rates of exchange between our currencies have changed to such an extent that any comparison of auction prices at opposite ends of the earth is a very unreliable exercise, but it must be said that prices of the Columbia and the Home seem very reasonable, the Amberola and the Blue Amberola very cheap.

Horn Gramophones now seem to be things of the past in the U.K. and I have seen just three for sale in the past year, all low quality 'Continental' machines, two in poor condition went for about £300 (about NZ\$750) and one smart machine at £450 (about NZ\$100) and one hears of Monarchs at £1,000 plus. These exorbitant prices reflect the fact that the U.K. has been dredged of practically all these once hidden treasures by German, Dutch and the London dealers supplying the international market. Add to this the effects of inflation which rapidly brings the 'Investors' out of the woodwork to convert their cash into goods.

Reflection on the mid 1970s and that wave of investment brings some joy. At that time black Gems increased in value tenfold in matter of months and then took a whole decade to come back to the high. Of course every investor bought at the 'right' price, they are like those gamblers who make you wonder how the bookmaker makes a living.

Of course I have seen something in excess of twenty 'Horn Gramophones' for sale in the same period if you are willing to use the expression in the loosest way of meaning a machine which will play discs

and has an open horn. This innovation came when resourceful dealers took to making their own horn gramophones to meet demand and is a growing menace to the genuine collector. The first I saw about six or seven years ago were rather peculiar things which came from Holland complete with H.M.V. transfers on the horns, albeit poor old Nipper clearly showing his age with some spinal deformation, perhaps the result of a slipped disc! Inevitably one London dealer was not going to be out done and there quickly appeared some Horn grams with a very respectable looking brass conical horn and spun brass flare. This horn is mounted on an elbow which must be the ugliest monstrosity I have ever seen, made in cast aluminium. Tone arms are botched from the portable grams which are also the source of the motor, turntable, brake, speed controller and soundbox. Most tone arms are made up from three sections of tube soldered together using the bends from the original. In nearly all cases the soundboxes are obvious anachronisms and I have even seen these fakes with angled winders. As if the faking were not enough these characters are also vandals of the first order. Recently I had a report of one of these people buying two perfectly respectable portables at an antique market and immediately stripping them for the motors and other useful parts and scrapping the rest. The portable may not be a distinguished collector's piece but it is a better point of entry into the hobby for a young person than the resultant phonofake. It was not long before several people got on the bandwagon.

In addition to these there are a wide range of 'Bits-o-phones'! Bits of this and bits of that put together ranging from genuine parts, plumbers fittings, louspeaker horns and even more unspeakable things, frequently cobbled together with amazing crudity. At an auction in the North of England recently one such as bought for £480 (about NZ\$1,200) and reports have it that the auctioneer described it as 'Recently constructed' and that it was bought by an Italian dealer.

Another type which has made its' appearance although I have not seen it yet is the 'Style No. 2 hand driven' which originates in India. These are complete fabrications with no 'borrowed' components. Obviously I cannot comment on these except to say I just do not understand who would want to own a fake.

Sadly I come across genuine but inexperienced collectors, who have been taken in by these things and in more than one case a burgeoning interest has thus been nipped in the bud. Of course some of these suppliers do describe their wares as 'Reproduction' but they do get into the general supply chain and I make a practise of innocently asking shopkeepers, stallholders etc. if they are original and have never had an honest reply yet. Sometimes these people are evasive with "It seems to be original" or "I bought from an old lady who said it was" etc. I have even tried giving them a lead by remarking that a solder joint looks new and . . . well you've guessed it haven't you? It was the old lady who repaired it with her soldering iron. Not one has ever said it is reproduction.

Several years ago I started making tools etc. for the production of horn elbows and made up some with respectable results. Foolishly I showed one of these to a visitor and within a fortnight my phone was red hot. One gramophonic 'expert' a little lacking in erudition wanted fifty and also the "Tubes the sound-head goes on". In disgust I abandoned the project fearing it would help the fastest growing manufacturing industry in the country.

There are cases when bits and pieces can be reasonably assembled. Many of the 'Continental' grams were originally made up from components manufactured in Europe and available from distributors in Britain. The British 'manufacturers' doing the cabinet work and assembly and proudly marking it 'Made in England'. Such a gramophone may have any of a whole range of horns and when such a gram is found, lacking horn it is not unreasonable to fit a continental horn providing of course it does fit making a credible if not wholly original gramophone but fitting a continental horn onto an H.M.V. is totally unacceptable. From experience in the 1960s and 1970s when prices were low and there was little incentive to fake the general rule is that these 'continental' had perfect fittings between the horn and elbow, the elbow and back bracket and the soundbox and tone arm but the joints between the tone arm and back bracket often leaves a lot to be desired. Tone arms are straight, mostly but not invariably tapered or goose-necks. Soundboxes invariably mice diaphragmed but some later models had a fret over the diaphragm which makes it look like a metal diaphragmed model. It is of course not uncommon to find such a gram which has been upgraded in the late 1920s or 1930s by fitting a metal diaphragmed soundbox, usually a Songster or a Goldring. It must be realised that these horn models

were still available from various manufacturers catalogues as late as 1930 in addition to the belatedly introduced H.M.V. Model 32 and 32A.

Many years ago at a local market I saw a smart continental horn gram with elbow but no horn. The vendor explained that if he had the horn it would be worth a fortune and went on further to say that a fortune was £5 (it was a long time ago) but I bought it for £1:10: = He was what we call a 'rag & bone' man (a man who collects rubbish on his own handcart, sorts it and sells off for scrap, etc.) and it seems that he went to a partly demolished house where some effects had shown up, amongst it a complete gramophone. He loaded his handcart leaving some of the effects including the horn for the next journey. On his return everything had gone and his visions of a fortune were dispelled. The next week I went to the same market and saw a continental horn on a stall and bought it for £1. When I got it home I found it slipped into the elbow perfectly with the edge of the elbow lined up perfectly with the fadeline on the horn paintwork and on closer inspection of the inside of the elbow showed up clear signs of paint identical to that on the horn. My credible gramophone was elevated to being totally original and it remains in my collection some twenty odd years on.

The aims and intentions of the faker and distributor are very obvious and they clearly have no interest in any hobby other than collecting money but what really baffles me is just who would want to own a fake. I know there are some people with more money than sense who want one to go 'with their decor' and are willing and able to spend several hundred pounds on trash. I suppose they are harmless enough in themselves but they are an essential first link in a chain of sales when they tire of the decor and expensive ornament.

I have been astonished by the level of acquiescence in these developments amongst collectors and some have even expressed the opinion that it is all harmless and others that they would not mind having a reproduction Style No. 2 because they are not now ever likely to be able to have an original in their collection. I have always taken the view that optimism is an indispensable attribute of the collector, there are many holes in my collection but I know that one day I will fill every hole at reasonable cost. There are some collectors who are so fascinated by the engineering involved in restoration etc. that they have extended it to making complete phonographs and gramophones which are indistinguishable from an original short of microscopic inspection. The making of such 'one-offs' is a legitimate if somewhat idiosyncratic interest albeit that it will eventually foul some future collector's pitch. I enjoy the challenge of fullscale restoration but tend to loose interest in the resultant piece on completion preferring the machines which are found in near pristine condition.

The whole question of restoration and faking is more a matter for the philosopher than the technician or legislator. When does restoration become faking? Should non-original parts be marked with original wording and marking etc.? These are questions which must be considered but it is doubtful whether there will be unanimity in the answers but I consider the question of intention to be of upmost importance and this clearly places the maker of 'fakes for sale' into the unacceptable category.

THE NEW MODEL O EDISON REPRODUCER

The Edison Model O reproducer is the most perfect sound-reproducing instrument that has been offered to the public. It produces a full, rich, natural tone, and eliminates the metallic or so-called phonograph-tone. It has been evolved from the Model M, which was designed for the two hundred dollar Edison Amberola Phonograph.

The diaphragm is of very much larger diameter than the standard type reproducers, and it follows that the tone-box must also be of increased diameter and, therefore, owners of Phonographs who desire to purchase this reproducer, must also have a new reproducer-arm, and where it is to be used in onnection with a straight horn, an elbow-connection is required. When used with the Edison Cygnet horn, a new crane should be furnished, with a reproducer-tube-connection. This crane is known as the Model O crane, and the arrangement for suspending the horn from the crane is different from the old Cygnet horn-crane.

The suspension-bolt furnished with this crane consists of a ball connection which is technically the same as the ball portion of the old suspension-bolt and suspension-bolt which connects the two together.

If an old cygnet horn is used with this crane, it becomes necessary to pull the swivel suspension-bolt from the socket in the horn, which can be done by turning the bolt over on its side and pulling it out. The new ball-swivel can then be pushed into the socket and the bent-up ends can then be turned down, either with a small hammer or a pair of pliers. The connecting of spring to the swivel and the bolt, is so simple that it does not require any explanation.

The attaching of the reproducer to the reproducer-arm is done in the same way as with the old reproducers; viz, the small key-slot in the rim of the reproducer must engage with the small key-pin in the arm. The reproducer is held down by a knurled-headed set-screw on the right side.

To play the two-minute Record, the Figure 2 on the index should be on top, and at the same time, the clutch of the feed-screw-shaft must be pushed into the pulley. To change from the four to the two-minute position, the index should be turned to the left, in the direction of the arrow.

To change to play the four-minute Record, the index-screw is to be turned to the right in the direction of the arrow that is marked on the plain portion of the index, until the Figure 4 shows on top, and at the same time, the clutch-casing must be pulled to the right, out of the belt-pulley.

The four-minute sapphire arm of the reproducer is mounted on one side, and the two-minute sapphire-arm on the opposite side, and the turning of the index-screw brings either the two-minute or the four-minute sapphire into play. As the parts are small and sensitive, not too much pressure should be exerted on the screw by trying to force it in the wrong direction. Always see in which direction the arrow points, and turn the index accordingly. **THE TURNING OF THE INDEX FROM ONE POSITION TO THE OTHER CAN BE DONE WHILE THE ARM IS IN ANY POSITION ON THE MACHINE WHEN THE RECORD IS OFF; BUT IT CANNOT BE DONE WHILE THE RECORD IS ON THE CYLINDER, UNLESS THE ARM IS LIFTED UP FROM THE STRAIGHT EDGE. IF ATTEMPT IS MADE TO TURN THE INDEX WHILE THE RECORD IS ON THE MACHINE, AND WITHOUT RAISING THE ARM AWAY OFF THE STRAIGHT EDGE, THE SURFACE OF THE RECORD WILL BE INJURED. NEITHER SHOULD THE RECORD BE PUT ON THE MACHINE WHILE THE REPRODUCER IS DOWN ON THE STRAIGHT EDGE IN PLAYING POSITION. THE LIFT-LEVER SHOULD ALWAYS BE IN THE RAISED POSITION BEFORE RECORD IS PUT ON. IF A TWO-MINUTE RECORD IS TO BE PLAYED, THE MACHINE SHOULD FIRST BE PUT IN THE TWO-MINUTE POSITION.**

the attaching of the horn to the crane is the same as with the old Cygnet horn. The lower narrow portion of the bolt will enter into the slot at the extreme end of the crane, and the height of the crane can be adjusted by means of the knurled thumb-screw in such manner that the spiral spring will carry the greater part of the weight of the horn. There should be just a slight pressure on the reproducer when the arm is down in position to play. This slight pressure is absolutely necessary, to prevent the arm from lifting up during playing, and the disengaging of the feed-nut from the threads of the feed-screw, which would result in repeating and the wearing out of the threads.

The Model O reproducer can also be supplied for Triumph and Idelia machines in replacement of Models G and H reproducers. If owner has straight horn, the new parts required will be the Model O reproducer, the Model O diaphragm arm, the metal elbow and straight rubber connection.

If the owner has a Cygnet horn, the following parts will be necessary; Model O reproducer, Model O diaphragm-arm, Model O horn-crane and straight rubber connection.

TRIUMPH PHONOGRAPH

All Models

When this print is properly placed on cabinet, in accordance with printed instructions hereon, **drill hole as outlined**, with drill furnished with this outfit. (Drill-brace can be procured from any carpenter, or at any hardware store). After hole is drilled, fasten crane-bracket with one of the four bolts. The nut is to go on the inside of cabinet, and washer must be placed under nut. By holding nut with one hand, the screw can be fastened with screw-driver from the outside. Fasten to hold bracket in upright position. Put standard and suspension-rod which comprise the crane, in place, and suspend horn from upper end of suspension-rod, as shown in cut. (The suspension-bolt is attached to the horn, and is milled



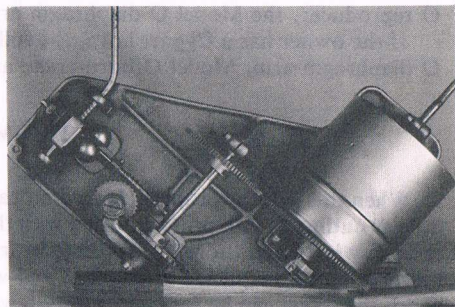
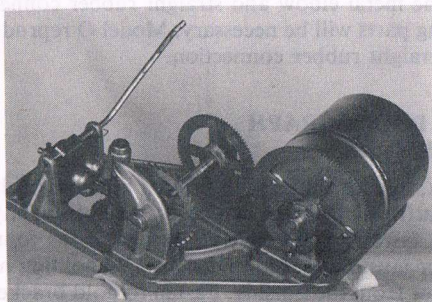
MILITARY BAND ORGAN



AN INFINITE VARIETY

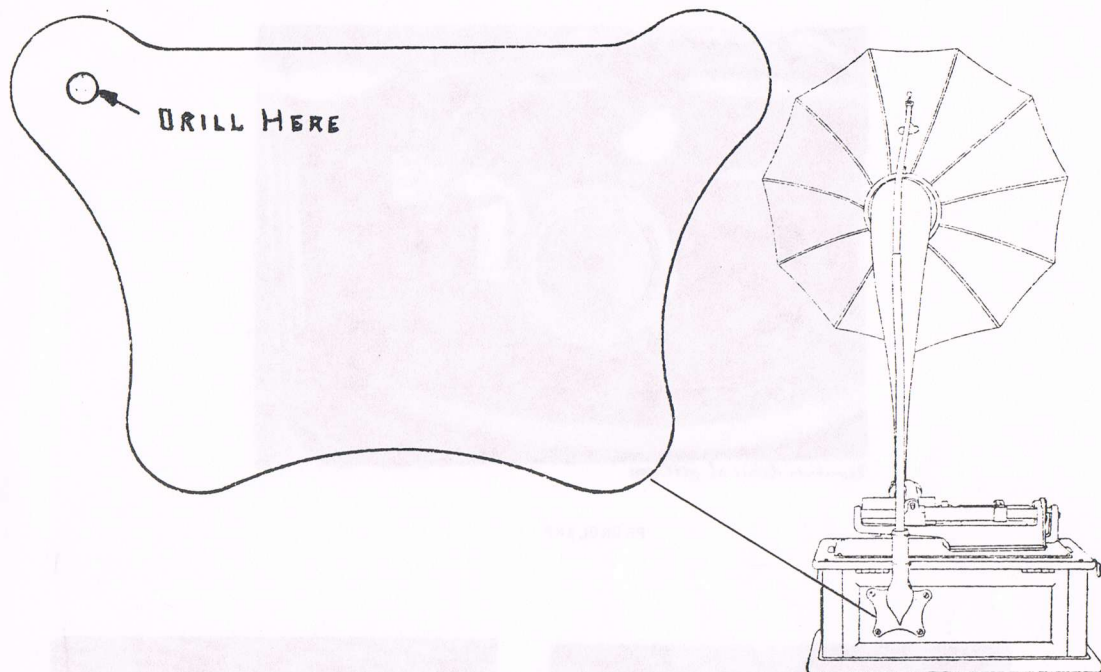


SOLD BEFORE THE SHOW OPENED



VICTROLER MOTORS

HAROLD BRAKER

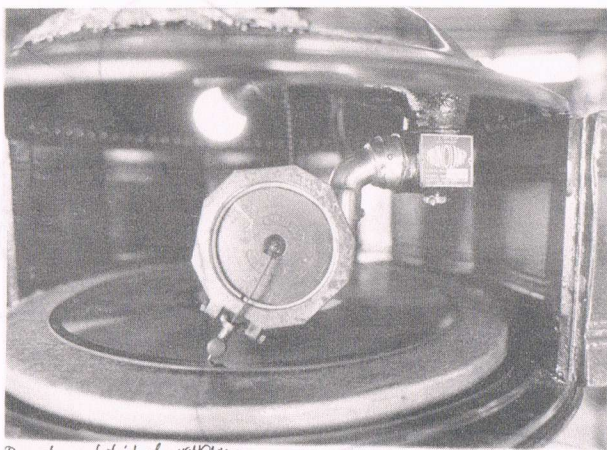


flat below the thread, to admit of pushing the bolt through the slot in the upper end of the crane-rod and into the suspension-hole). The up-and-down adjustment of the horn is made by means of the nut on the suspension-bolt which rests on the upper extreme end of the crane. When reproducer is placed in central position with cylinder, as shown on cut, the lower end of the horn should line up with the reproducer, when viewed from the front or the rear of the machine. After the crane part is adjusted so that it will hang in proper position, the other three holes can be drilled through cabinet, using holes in bracket as guides for drill. It is well to drill one other hole, and put in screw before the remaining holes are drilled, to prevent displacement. It should be remembered that before beginning operations, the Phonograph should stand on a level surface.

The lower end of the horn must lean forward of the reproducer by about one inch, and after the horn is connected to the reproducer, by the metal flexible connection, and the reproducer-arm is raised up on the straight edge, the connection must have a little play between the reproducer and the horn. It is absolutely necessary that the whole weight of the horn be sustained by the crane, the up-and-down adjustment of the horn being made by means of the suspension nut.

If the top cover is to be put on the machine, take hold of the stem-connection with one hand, and with the other turn the horn or crane far enough out of the way to make room for the cover.

When the machine is to be used, remove cabinet-cover, insert metal flexible connection in lower part of horn and, pulling the horn and crane around, guide the connection into the reproducer, and swing the horn far enough to permit the pin to drop into the cam shaped slot in top of bracket. When the machine is being operated, the crane should always be in this position. When horn is being disconnected from the reproducer, the flexible connection is to be taken off, as there is not room enough in the cabinet to leave it on the reproducer. Care should be taken not to drop the connection on a hard floor, as it may produce dents and cause it to stick in the horn.



Reproducer detail of PHONOLAMP

PHONOLAMP

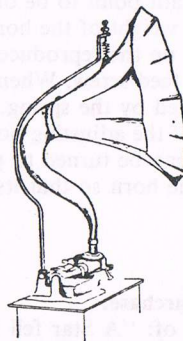
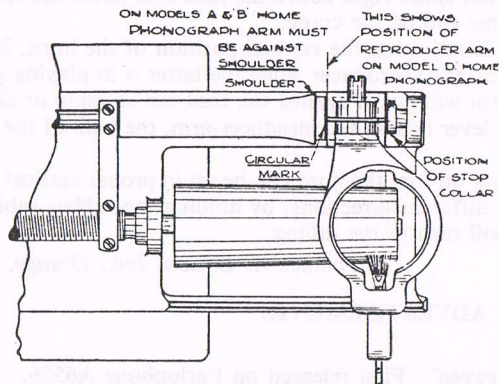


victor III with unique
wood grained metal
base - Horn is
original but
probably not Victor
(No Decal)



Les Earl "Phonolamp" \$1,800± He is from Texas

INSTRUCTIONS FOR ASSEMBLING EDISON MODEL "O" REPRODUCER WITH EDISON HOME PHONOGRAPH



The attachment consists of the following parts. One model "O" reproducer; special Home back rod sleeve; one diaphragm arm; one adapter ring; one back rod stop collar; one model "E" complete horn crane, (when attachment is to be used on machine that has cygnet horn); one metal elbow, (when attachment is to be used on machine equipped with straight horn); one straight rubber connection.

The special back rod sleeve is to be attached to the diaphragm arm (which is the regular Triumph type) in the same manner as the back rod sleeve is attached to the diaphragm arm of the Triumph phonograph. The adjustment of the feed nut spring is made the same as on the Triumph machine, by turning the sleeve until in the proper position and then tighten the clamping screw in the diaphragm arm.

There is a circular mark around the turned portion of the sleeve about $\frac{1}{4}$ " from the shoulder, for the convenience of placing the diaphragm arm in the proper lateral position.

For a model A and B Home phonograph the sleeve is to be pushed into the diaphragm arm up to the shoulder, and for the model D Home phonograph the sleeve is to be put into the diaphragm arm up to the circular mark. (This provides for the difference of the feed screw between the several types of machines).

The back rod spacing collar is to be placed on the right hand side of the sleeve, close to the back rod lug and is for the purpose of guarding against moving the diaphragm arm far enough to the right to bring the thread of the feed nut in contact with the surface of the locating collar of the feed screw sleeve.

With every attachment for the Home phonograph equipped with cygnet horn we include a new model "E" cygnet horn crane and rubber connection. This horn is fitted with a new spring suspension and if the cygnet horn on machine has the old solid suspension bolt it will be necessary to remove this bolt from the socket of the horn and insert the half round ball which is attached to the lower end of the spiral spring.

The attachments for machines that have the straight horn include a metal elbow and a straight rubber connection.

Phonographs must set on a level surface to prevent scratching and cutting of records, and always lower the reproducer so that the sapphire comes in contact with the grooves in the record, *and not with the smooth surface.*

Thomas A. Edison, Inc., Orange, N.J.

INSTRUCTIONS FOR ADJUSTING CYGNET HORN ON HORN-CRANE WITH THE NEW SPRING-SUSPENSION

The Edison Cygnet Horn is suspended from the horn-crane by means of a spiral spring attached to an adjusting bolt on top, and at its lower end to a half round ball, which is part of the bell of the horn.

A rubber tube connects the horn to the reproducer. The rubber tubing is to be slipped over the small stem of the horn, and when the horn is adjusted to hang in the proper vertical position, the lower end of the rubber connection will meet the top of the reproducer, and can be readily slipped over. When the lower end of the spring is connected to the half round ball, and the upper end is affixed to the

suspension-bolt, the complete horn can be attached to the crane without the necessity of taking the thumb-nut off the bolt. The bolt has a flat space right above the hole that holds the spring, and this flat space slides into a slot at the extreme-end of the crane.

The important point to be observed in adjusting the vertical position of the horn, is that a slight portion of the weight of the horn rests on the reproducer when the latter is in playing position. This slight pressure on the reproducer and arm will guard against the feed-out slipping or skipping in the threads of the feed-screw. When the lift lever raises the reproducer-arm, the bulk of the weight of the arm is supported by the spring.

By means of the adjusting bolt and nut on top, the horn can be set in proper vertical position. The Cygnet Horn can be turned to point in different directions, by holding the rubber tubing stationary and turning the horn so that its stem will turn in the tubing.

Thomas A. Edison, Inc., Orange, N.J., U.S.A.

ADVERTISEMENTS

Wanted to Purchase:

Recording of: "A Star fell from Heaven". First released on Parlophone A6526.

Please reply to: S. J. Smith, "Rothway", Lake Road, Leeston, 3 R.D., Christchurch, New Zealand.

Wanted to Purchase:

Player Piano roll — Raptze March.

Please contact: J. Marshall, 147 East Belt, Rangiora, New Zealand.

Buy, Sell, Trade:

Horn and Cylinder machines etc. Interested in purchasing complete New Zealand collections.

Please contact: Robert Sleeman, 86 Tankerville Road, Christchurch 2, New Zealand. Telephone 385-857.

For Sale:

18 Edison Diamond Discs. These are duplicates, not deletions, and are in good order apart from three which are a bit rough but still play well.

Please reply to: Roger Cole, 19 Matangi Street, Stoke, Nelson, New Zealand.

Attention United States and Canadian Subscribers:

I am offering up to US\$5,000 for an Edison Idealia with wooden horn.

Please reply to: Bill Tarling, 1401 Birchmount Road, Scarborough, Ontario, Canada, MIP 2E2, Telephone 416-288 8983 anytime. Okay after 11p.m. your time.

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 therein. Please send me details of what you have and I will reciprocate.

Please reply to: Harry Marks, P.O. Box 1793, Johannesburg, 2000, South Africa. Telephone 833-7820.

Wanted:

Any recordings by pianist Eubie Blake or comedian Stan Freberg issued outside the United States. Thanks.

Please reply to: Steven Ramm, 420 Fitzwater Street, Philadelphia, P.A. 19147, United States of America.

Upcoming Record Auctions:

1 — 78rpm historical and personality. 2 — 12" radio transcriptions from the 1930s and 1940s. 3 — piano rolls, both reproducing and 88 note. 4 — cylinders. 5 — Edison discs. 6 — operatic, classical vocal.

Send S.A.S.E. for each list desired.

Reply: Tom Hawthorn, 2143-A Second Avenue, Sacramento, CA 95818, United States of America.

We still have a few H.M.V. trailer needles left for those that want them. These are a bit rusty but in original packets, see illustrated in June/August 1988. NZ\$1 a packet, postage extra. Write to the Secretary.