



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 Columbia Graphophone A.O.

Schlick Collection

FOR YOUR INFORMATION

We are now well into 1995. Our first meeting held on the 27th February was at Robert Sleeman's home. Earlier in the month some members had the pleasure of meeting Ron and Rhonda Corbett from Victoria, Australia. Tony Airs, a member of our Society has manufactured a new part — an excellent job. This a small collar which holds the mandrel on an Amberola motor also Gem, Fireside etc. Tony has produced a high quality part. Also made and put into stock a quantity of H.M.V. turntable screws.

A new parts list has been produced and is included with this issue. With readers' help we had enough material to include an extra four pages in our last issue. We thank you all very much.

SECRETARY'S NOTES

Enclosed with this issue of the magazine, is an up-to-date sales list, which includes two items not previously listed, namely:

Item 2 — Columbia medium size petal horn	\$60.00
Item 43 — Mandrel collar to fit Fireside, Red Gem etc.	\$ 6.00

Would members please note that due to extra costs involved with the packing of horns and cranes, an additional \$5.00 is charged to cover materials used by our packer, Peter Mattison.

Tony Airs has done a great job of compiling and producing the new sales list and all the committee have contributed in various ways to make my job easier, which I appreciate.

OBITUARY

Charles Edmund Stevens:

I had known Charlie for a long time. He first came to me over thirty years ago with a request for violin recordings on cylinder. He joined "The Club" as he called the Society, and came to meetings with his wife Isobel. He drove a large black Humber Super Snipe. Charlie was not a very regular attender but his wife did give support at a Convention held in the Manufacturers' Rooms.

In early years, Charlie worked for the Ministry of Works and was working in the Kurow area when I first met him. Charlie spent his later years in a small home in Stewart's Gully, and this was where he died on 8th February aged 88.

Hilda and I attended his funeral service in Christchurch, followed by his burial in the Belfast cemetery.

Walter Norris

ILLUSTRATIONS

Parlophone Record Label:

Another from Dick Hills' collection. This one is unusual and is the only one I have seen in New Zealand. There are a few more of the same record but these are different not having the Maori head like the one illustrated. This was recorded at Rotorua with Maori singers during the visit of T.R.H the Duke and Duchess of York in 1927. Don Taylor, Tasmania, says Parlophone were first made and sold in Germany in 1911 and were manufactured by Carl Lindstrom. We recommend Don's book on record labels — "The English '78 Picture Book" — address can be obtained from the Secretary.

Columbia A.O. 1902:

This is a close-up of the reproducer of the machine on the front cover and clearly shows this machine fitted with a later model A.W. reproducer. The model reproducer for this model is a model D.

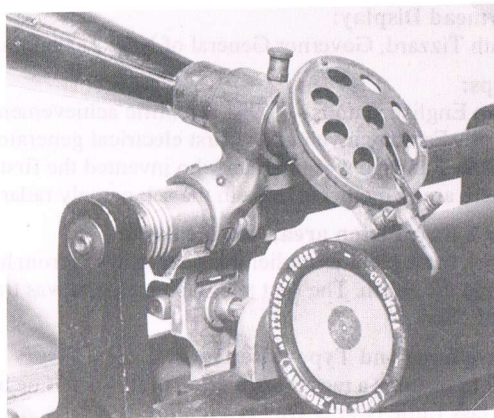
Banner Triumph:

A lovely Banner Triumph with brass horn owned by Reg McCarthy, Thames. Note his good collection of bottles in the background.

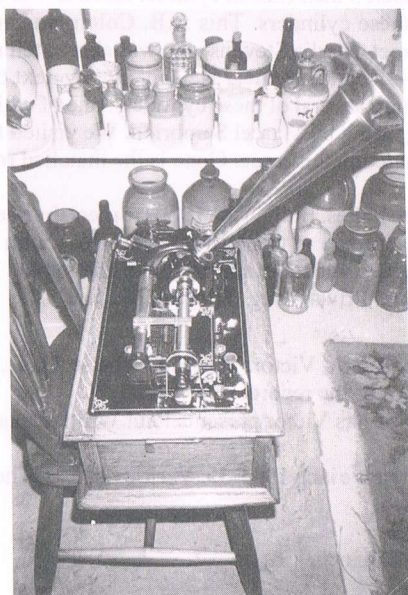
HILLS COLLECTION



PARLOPHONE



COLUMBIA A 0



BANNNER TRIUMPH



REG MCCARTHY COLLECTION

Ferrymead Display:

Kath Tizzard, Governor General of New Zealand, inspecting our disc music boxes at our display.

Stamps:

Two English stamps — 1991 scientific achievements:

1. Faraday invented the first electrical generator.
2. Babbage was the man who invented the first mechanical calculator.

There are two other stamps in the set, namely radar and the jet engine.

White's Bay, Picton area, New Zealand:

I took these pictures earlier this year as it was from here the first telegraph cable was laid from the South Island to the North. The first telegraph message was transmitted from White's Bay to Wellington on 26th August 1866.

Gramophone and Typewriter Ltd:

Photo features a recent restoration of this machine by Merv Thompson, Como, Western Australia. The fibreglass Little Nipper Dog is a replica.

Record Label "Coast":

Dick Hills owns this one. Has Coast Record Manufacturing Co., Los Angeles, California.

Top House: Walter Norris

In 1961 I purchased my first concert cylinder machine from Northern Dealers in Dunedin. It had a slip-on cylinder mandrel made from the end of a thermette, one concert 5 inch Edison cylinder and a few of the 4 inch pathe type cylinders, plus a mandrel slip-on type for these cylinders. This A.B. Colombia came complete with Pathe aluminium spun horn. A short time later I met Charlie Stevens who was able to tell me where he had discovered several concert cylinders; the place — Top House near Nelson. On my next trip up that way I made my way to Top House and was able to purchase several of these cylinders, one of which turned out to be a Bettiti concert cylinder of "Voices of Spring" sung by Marcel Sembrich. We visited the place again a year or so ago, and obtained the photograph included in this issue. Gone is the thatched roof and the place is no longer used as a hotel.

Top House is 8 kilometres from St. Arnaud, gateway to Nelson Lakes. Built in the 1880s to meet the needs of New Zealand's early pioneers, stage coaches stopped here enroute to Canterbury. Top House with its colourful and sometimes violent history is now a farm guest house with teas and crafts for the public.

Photograph and Distribution Royslyn Taylor, Kina Peninsula, Private Bag, Tasman, Nelson.

Eight Rare Labels: L. Schlick

These pictures are of four rare colour record labels and all by R.C.A. Victor. These are labelled A, B, C, D, and above one another. The two A's etc. represent both sides of the record.

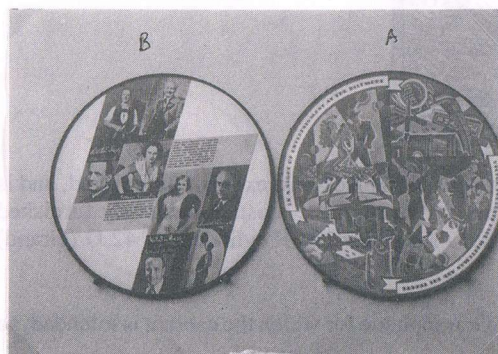
- A. A night with Paul Whiteman at Biltmore, and reverse side has Victor presents Paul Whiteman and his Troupe.
- B. Music in the Air. Eight Song Program, Green and Grey, twelve inch 1933-35. Various Artists. These sell for \$200 — \$300 a piece in the United States of America.
- C. Paul Whiteman in tabloid version of "Let 'em eat Cake".
- D. Both sides much the same — 1931 — 34 Noel Coward 12 inch.

Banjo Paterson:

Born in 1864 he trained to be a solicitor before becoming a journalist. His poetry soon earned him a reputation for flawless verse. An Australian, he loved to write about the Australian bush and its people.

Banjo Paterson's work was first published in 1889 but his best known work is "The Man from Snowy River" written in 1895, yet most of us know him best for "Waltzing Matilda" which was written the same year. The centenary of the writing of these works was celebrated in April 1995 and was attended by many important people including the Australian Prime Minister, Paul Keating. Andrew Barton wrote of an

TOP HOUSE



incident that occurred at the Combo waterhole on the Diamantina River which forms the boundary between the Winton and McKinlay Shires. This ballad is now known throughout the world and was first sung in public in Winton, North-western Queensland. Banjo Paterson reached the age of 76, dying in 1941.

Columbia Q: L. Schlick

This is a Columbia Q in a rare cardboard case — a later type Q with a ten inch Japanned tin horn but has the earlier QQ or QC reproducer. Obtained machine with this reproducer so left it on.

Kalamazoo Record:

Not seen so often in U.S.A. this is a rare record, looked for but hard to find. It goes with the double horned phonograph and made by the Duplex Phonograph Co., Kalamazoo, Michigan, U.S.A.

Music Box:

Music from music boxes is a hobby of Les McPherson, Christchurch. Les' tape called "Granny's Music Boxes — Vol. 2" containing another forty tracks is under way. Les has spent five years taping the tinkling tunes after being attracted to the sound by a small music box handed down to him. "It was the technical challenge of recording the music boxes that appealed to me" says Les, who has been overwhelmed by the response to his first tape.

Columbia Model A.O. No. 22, 1902:

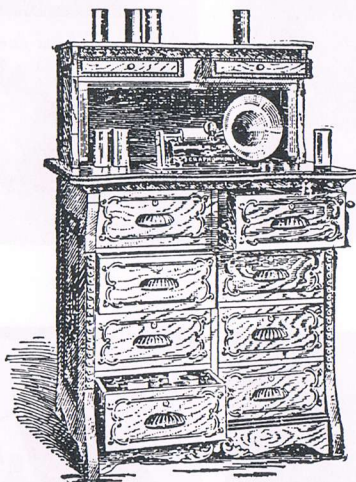
This model when it first came on the market had a very attractive case with scroll banner transfer. The black chassis was redesigned to bring the feed screw trunion above the record. It was fitted with a tandem three spring motor and D. reproducer.

This model originally sold for thirty U.S. dollars.

In 1904 the cabinet was changed to a simpler serpentine type with rounded edges and pillars. It was also offered with an A.W. reproducer for an extra five dollars. The one illustrated on the front cover is the model with the better case and is fitted with the A.W. reproducer.

Many thanks to Larry Schlick for photographs of his machine.

THE GRAND CABINET



This is the handsomest and richest style of cabinet. It is made of black oak, exquisitely finished, and is fitted by its appearance and elegant workmanship to take its place in the most sumptuously furnished apartments. The Grand has roll top, and is fitted with pegs for either 174 P cylinders or 42 G (Grand) cylinders.

Price, — — — \$35.00.

In ordering, please mention type letter designation of Gramophone for which the cabinet is intended, so that we may fit it for that particular style of machine.

REPORT ON OCTOBER MEETING

The October meeting of the Society was held on the 31st of the month at the home of Dick Hills. There were eleven members present, the new president elect, Robert Sleeman, conducting the order of the agenda.

The usual quantity of correspondence was reported by the Secretary regarding parts sought and technical data required.

A very comprehensive book of 78 rpm record labels was passed around at which juncture Dick Hills produced a small stack of old 78 discs among which was one New Zealand recording he could not find in the book. That was Dick's triumph for the day.

The meeting closed at 9.30p.m. after which we were regaled with a supper for which the Hills' are justly famous. Thanks were accorded by all present.

Report by B. A. Bisphan

REPORT ON NOVEMBER MEETING

The last meeting for 1994 held on 28th November, was attended by thirteen members in Lyndsey and Bill Drummond's very comfortable lounge. There was considerable animation evident from the outset due no doubt to some extent by the imminent festive season and the offering before the meeting began of two Polyphon discs of different diameters. Prices for the machines to play them were volunteered by those members who remembered the last ones they saw sold.

Dick Hills produced an enamelled H.M.V. wall plaque made in New York by Ande Kooney Wall Plaques, which exacted considerable complimentary comment.

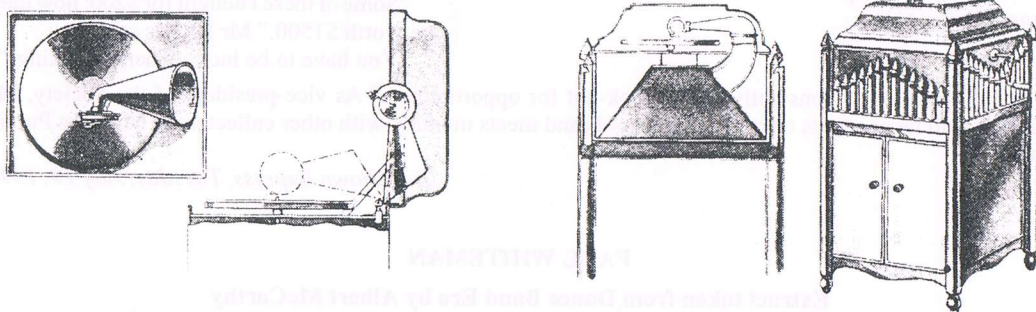
The past president, Gavin East, reported on his recent round of dealers in Adelaide and Melbourne, Australia, the incidence of availability and the prevalence of 'genuine' fakes to be found, hence buyer beware.

A very fine supper was provided by Lyndsey and enjoyed as usual by all.

Report by B. A. Bisphan

INVENTORS PATENT TWO UNUSUAL PHONOGRAPHS

In the ordinary talking machine the sound waves travel from the reproducer, through the movable arm, to an amplifying horn in the body of the machine. In an odd design of recent patent, however, the movable arm is enlarged, and itself becomes the horn. In another, equally curious, the sound waves are led from the amplifying chamber in the cabinet through miniature organ pipes ranged around the sides. It is not known what merits are claimed for these machines by their inventors.



The phonograph (two on left) combines movable arm and amplifying horn. In the arrangement (two on right) the sound waves pass through miniature organ pipes.

Popular Mechanics, July 1919

REPORT ON CHRISTMAS DINNER

This years Christmas Dinner was held on the 11th December at Twiggers' Restaurant at the Addington Raceway, at 6.30p.m.

This was attended by sixteen members (finally) after many fluctuations in the prospective diners in the few weeks preceding the fixture.

The Drummonds were unable to attend due to a flying visit (literally) and they were missed from the venue. We all hoped the barbecue came up to the standard of the superb cuisine we enjoyed from the bewildering range of food available in any quantity to us. Without a doubt this facility is one of the finest in this country and can be recommended thoroughly to any visitor.

All were completely satiated by shortly after nine o'clock when the partings of the ways of members for 1994 were made.

Report by B. A. Bisphan



1994 Georges Hall Settlers' Festival



RECORD COLLECTORS ADEPT AT PLAYING IT FOR PROFIT



Antique record player collector Bill Riches listens to one of his pieces.

Bill Riches says that luck is part of being a collector, but when collecting phonographs and other historical pieces his advice is to keep your ear to the ground.

Mr Riches, of Winston Hills, has been collecting antique record players for the past 16 years and, at age 73, he's not about to stop.

"I've got about 75 to 80 pieces, and it is often quite limited as to where I can get them," he said.

"I go through advertising, auctions and swap meets, and I've never lost money on any of them."

Mr Riches displayed pieces dating back to 1903 at last Saturday's festival at a stall for the NSW Antique Sound Society.

"Some of these I bought for \$200; now they are worth \$1500," Mr Riches said.

"You have to be lucky when collecting."

"You have to be constantly on the look-out for opportunities." As vice-president of the Society, Mr Riches said he conducts talks at local schools and meets monthly with other collectors at Milperra Public School.

Bankstown Express, Tuesday, July 19, 1994

PAUL WHITEMAN

Extract taken from Dance Band Era by Albert McCarthy

In the closing years of the '20s Whiteman led his most impressive band. Not only did it include a number of gifted soloists — Beiderbecke, Eddie Lang, the Dorsey brothers and others — but it possessed in Bill Challis a talented and skilled arranger who worked to extend the melodic and harmonic horizons of the

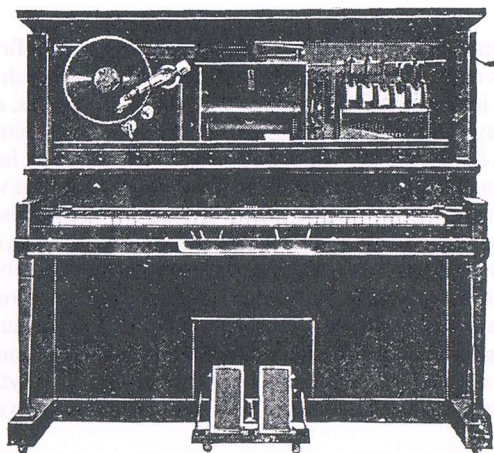
music. Whiteman's most prominent arranger was Ferde Grofe, said to be the first man to score written parts for a dance band, but Grofe's real inclination lay towards light music, of which he was a prolific composer, perhaps his best known work in this idiom being *Grand Canyon Suite*. Challis, and to a slightly lesser extent his fellow arranger Lennie Hayton, was little concerned with this aspect of Whiteman's music, and his scores of such numbers as *Changes*, *Lonely Melody*, *Love Nest*, *Dardanella* and *San* have many felicitous touches, hallmarks of a fine craftsman. These performances involved personnel that varied from ten to twenty or more, and all had brilliant, lyrical, solos by Beiderbecke. Even though the Whiteman band had never swung in a convincing manner, there are passages where Challis manages to inject an unusual rhythmic surge into ensemble statements. This is particularly so in *Dardanella*, where the ensemble playing is of a high order and Beiderbecke's solo is helped by some incisive bass support from Steve Brown. These recordings show that, while the Whiteman band was, as a group, incapable of turning out an authentic jazz performance, it could at least provide a setting for a jazz soloist that was not totally inept. The commercial success Whiteman enjoyed at this time was in part due to the vocals by Bing Crosby and the Rhythm Boys, but even his most ephemeral performances reflect his insistence on the highest musical standards and his ability to hire the best instrumentalists available.

During the early '30s Whiteman's public success was unbroken, but recordings like *Announcer' Blues*, *It's Only A Paper Moon* and *Ain't Misbehavin'*, though featuring excellent solos by Bunny Berigan, Frank Trumbauer and Charlie and Jack Teagarden, show that his attempts to come to terms with the new developments that were to culminate in the swing era lacked conviction. By the mid-'30s his music began to sound anachronistic.

During his heyday Paul Whiteman played the role of the successful entertainer in the classic showbiz manner. A big man in every sense of the term — he weighed over 280lbs — he exuded an air of joviality and love of high living. He let it be known that his musicians were the highest paid in the business, that his fees were astronomical by the standards of the day, that he lived in a luxurious manner, and that he and his entourage travelled in the height of comfort, frequently in Cadillacs equipped with cocktail cabinets and other trimmings of the good life. His success may have been due in part to his exploitation of two important characteristics of popular taste: basic conservatism, and a love of novelty. In addition he gave an air of respectability to popular music, appealing to his public's latent snobbery with light classics and Gershwin's *Rhapsody in Blue*. Jazz writers have never forgiven Whiteman for his 'King of Jazz' tag and seem reluctant to this day to credit him with any worthwhile achievements, but, while much of his recorded output may rightly be condemned as pretentious, even absurd, blanket condemnations of his total output are grossly unjust. It is probably true that Whiteman succeeded best when his own inclinations towards 'symphonic jazz' were least in evidence, but by his insistence on a high quality of performance, and his willingness to pay well to obtain the leading instrumentalists, there is little doubt that he did help to raise the level of popular music, though his influence may have been more oblique rather than direct. Ironically, though he was credited with directly furthering dance music and jazz, after 1924 and the success of the Aeolian Hall concert Whiteman never led a dance band as such, but fronted a showband. Perhaps Herman D. Kenin, president of the American Federation of Musicians, most aptly summed up Whiteman's role when, in an address delivered at his funeral service, he described him as 'King of the Jazz Age'. In the flamboyance of his personality and the spectacular nature of his public successes Whiteman was well equipped to live that role. Today there is a Whiteman museum where all the original band arrangements are stored, with records, broadcast transcriptions and memorabilia. The Whiteman legend may be hard to sustain on a musical level, but to his former public it remains undimmed.

Phonograph is Tucked Away in Case of Player Piano

An unusual musical instrument now on the market combines the phonograph with the player piano. Only a slight change from the usual construction of the piano is necessary, as the phonograph is placed to the left of the "spool box"; in space that ordinarily goes to waste. In operation, the left-hand panel



The Phonograph is shown in the upper left-hand corner of the Player-Piano Case. The turntable is fixed slightly out of vertical so that the record will not fall off. The tone arm is counter-balanced, and the sound is led through the horn to the amplifying chamber in the centre, above the spool.

of the case is swung down to reveal the turntable, set just enough out of vertical to hold the record firmly in place, with the tone arm counterbalanced to permit tracking in this odd position. As an incidental merit for the novel arrangement, it is claimed that the tone arm does not bear heavily on the record in this way, but runs lightly and smoothly along the grooves. From the arm, the sound waves are led through the horn to the amplifying chamber in the spool box. The cranking handle is placed on the upper right-hand side of the case. It will be observed that the unusual construction is made possible by the strictest regard for economy of space.

Popular Mechanics — July 1919

This article copied from a booklet called "THE CINEMA TODAY"

by D. A. Spencer and H. D. Waley

SOUND RECORDING

(Part 1)

Sound consists of pressure waves travelling through air whose frequencies lie between 20 and 10,000 or more cycles a second. The waves are started in the first place by the vibration of solid bodies such as violin strings or of columns of air as in wind instruments. We hear a sound because the waves hit our eardrums and cause them to vibrate. Sound-waves will cause any suitably stretched membrane to vibrate in a similar manner, and in the gramophone and sound-film we record these vibrations in a permanent form and in a way that will enable us at some later time to reverse the process.

There are four commercially practical methods of recording sound:

- (1) Mechanical: Wherein the recording and reproducing are done mechanically.
- (2) Mechanographic: Wherein recording is done mechanically and the reproducing optically.
- (3) Photographic: Wherein recording is done photographically and the reproducing is done optically.
- (4) Magnetic: Wherein the recording and reproducing are both done magnetically.

All these methods were visualized by inventors long before they became commercially practical. Since in recording sound a measurement of a ten-thousandth of an inch is a large measurement, the progress towards perfection of each system has had to await the solution of problems connected with the perfection of materials and auxiliary equipment, such as the vacuum-tube amplifier. The early inventors were no more capable of making a successful sound picture than Leonardo da Vinci was of building an aeroplane before suitable engines were developed and the knowledge of aerodynamics had been extended. Since with

primitive apparatus it is easier to achieve a 90 per cent efficiency with (1), this was the first system used for linking sound recording with the film, all the experience of gramophone recording being available as a basis. Edison himself firmly believed that, without sound, the moving pictures would never be more than a side-show in a fair, and he coupled up his earliest machines with his phonograph; but it was not until October 1927, when Warner Brothers "Jazz Singer" electrified Broadway and threw the whole cinema industry overnight into a turmoil, that the linking of the film with the gramophone record received any serious attention.

Although the sweeping success of these early sound-on-disk talkies was such that almost overnight the standard studio equipment became out of date and many of the 'silent' stars themselves faded into oblivion, the recording of sound on a separate gramophone record was soon abandoned for the more satisfactory sound-on-film systems. Some of these still depend upon a mechanically cut sound-track, however. Thus in Russia, where there is a large bulk of silent film available, a diamond cutting stylus is still used to cut a mechanical sound track down the side of the film. The instrument which cuts this track can be used for reproducing the sound by substituting a needle for the stylus, and in remote villages where the only electricity available is that from tractor accumulators, the system is of considerable value. In another form of mechanically produced sound track the cine-film is coated down one edge with a thin band of opaque material $1/10$ th of an inch wide. A sapphire gouge whose edges make a very oblique angle with the film surface is used to cut a hill-and-dale transparent sound-track in the opaque band. The shape of the track resembles that obtained in variable area recording (Fig. 19) and it is reproduced by the method below, but

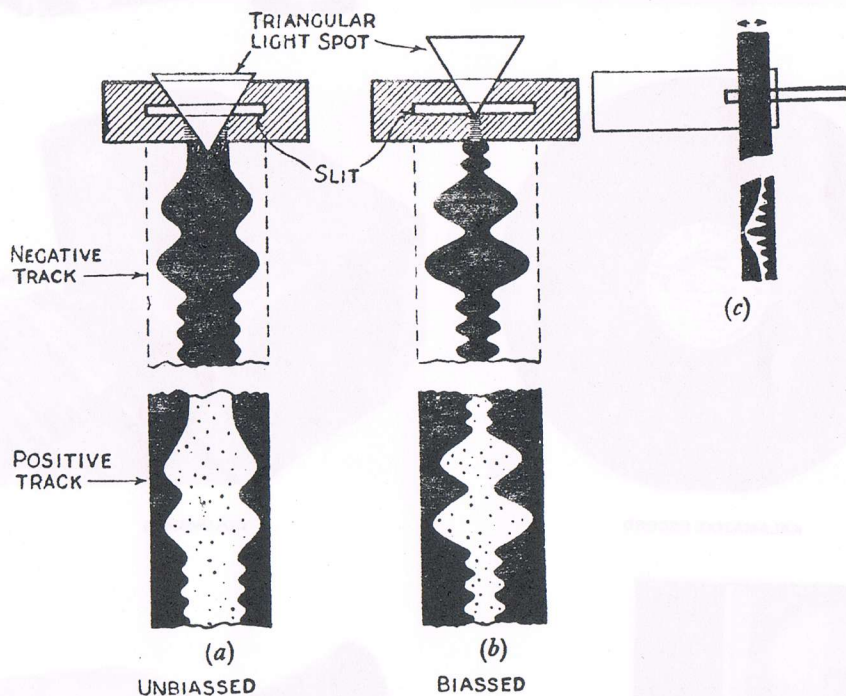
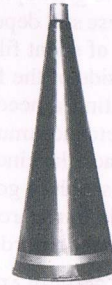
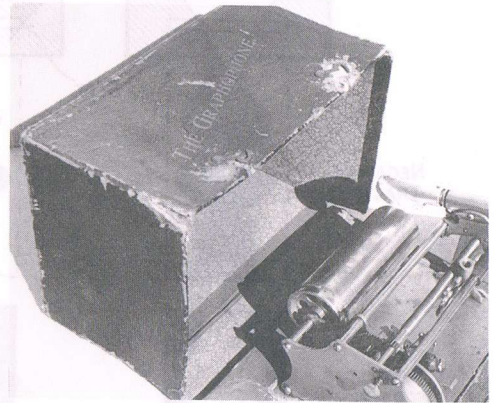


Fig. 19. Two methods of rendering variable-area recording noiseless. (a) shows an 'unbiased' track in which, during silent passages, the light spot is exposing a track of appreciable width, resulting in ground-noise. If, however, a portion of the signal is rectified, it can be passed through a biasing winding on the recording galvanometer and so draw the light spot almost clear to the slit during silent passages (b) or else operate a shutter vane to render single tracks such as that shown in Fig. 18 noiseless (c).

BANJO PATERSON



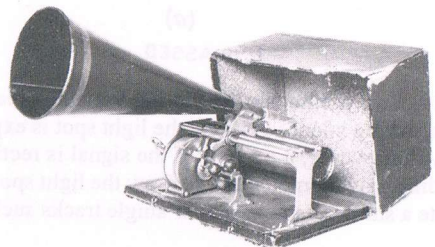
KALAMAZOO RECORD



COLUMBIA Q



MUSIC BOX



has the advantage that, since no processing of the film is involved, the track can be 'played back' if necessary immediately after it has been recorded.

The magnetic method of recording has not yet been applied to the making of sound-film and need not, therefore be described.

Practically the whole of present-day commercial sound-film depends on the photographic recording of the sound, the pressure vibrations which constitute sound being translated into photographic images recorded on a narrow strip situated between the picture area and the perforations of the film and called the sound-track. In recording sound in this way and later reproducing it again as sound, the energy involved undergoes a number of transformations which are illustrated diagrammatically in (Fig. 15). It will be seen from this diagram that the variations in air pressure which constitute sound are first transformed into varying electrical currents. In ways to be described, these currents are then used to vary — or, as it is usually termed 'modulate' — a beam of light which is then used to prepare a photographic record. In order to reproduce the sound, a beam of light is projected on to the film record in the form of an optical image of a slit, and the sound-track as it travels past this slit forms a continually varying photographic mask which controls the amount of light transmitted by the film at any point. The modulated light then falls on a photo-electric cell, a kind of synthetic eye, which converts the various intensities of light back into varying electric currents. These, when sufficiently amplified, actuate the diaphragm of a loud speaker and so reconstruct the original sound.

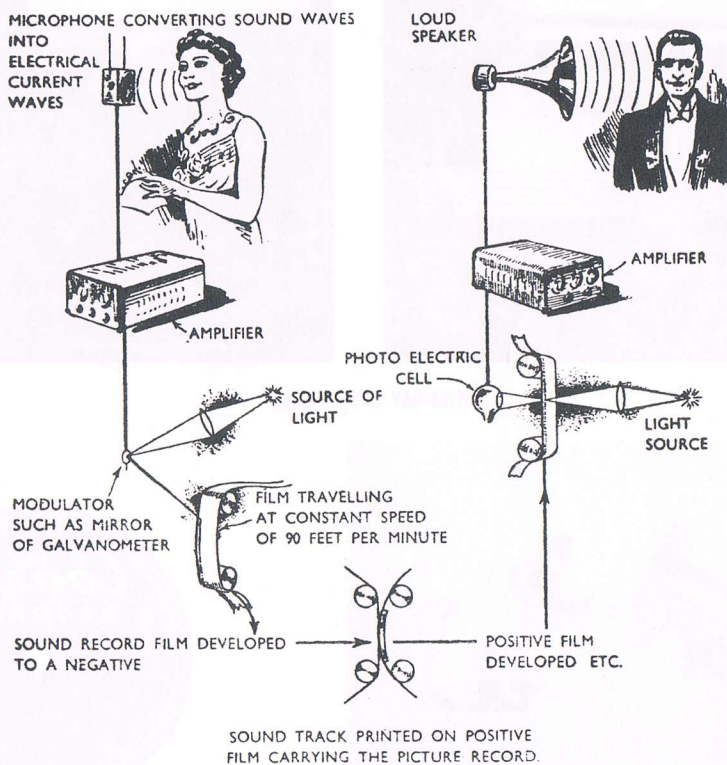
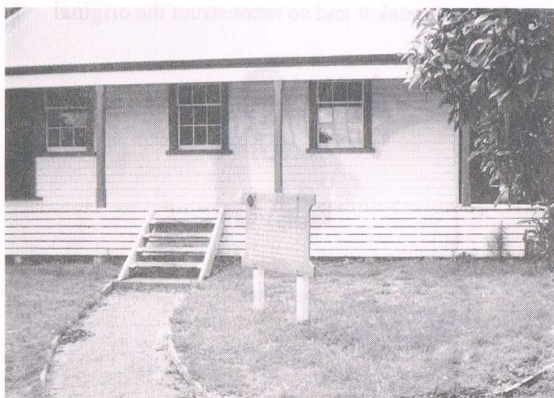


FIG. 15.

The first step in the cycle is to receive the sound waves in a microphone wherein the pressure waves falling on a diaphragm produce variable electric currents whose variations correspond to the variations in the sound waves received. The microphone is a truly remarkable instrument; if all the people on earth were talking at



FERRYMEAD DISPLAY

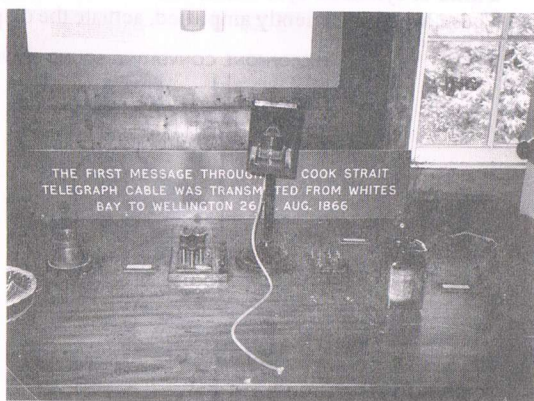


WHITES BAY CABLE HOUSE



GRAMAPHONE AND TYPEWRITER LTD

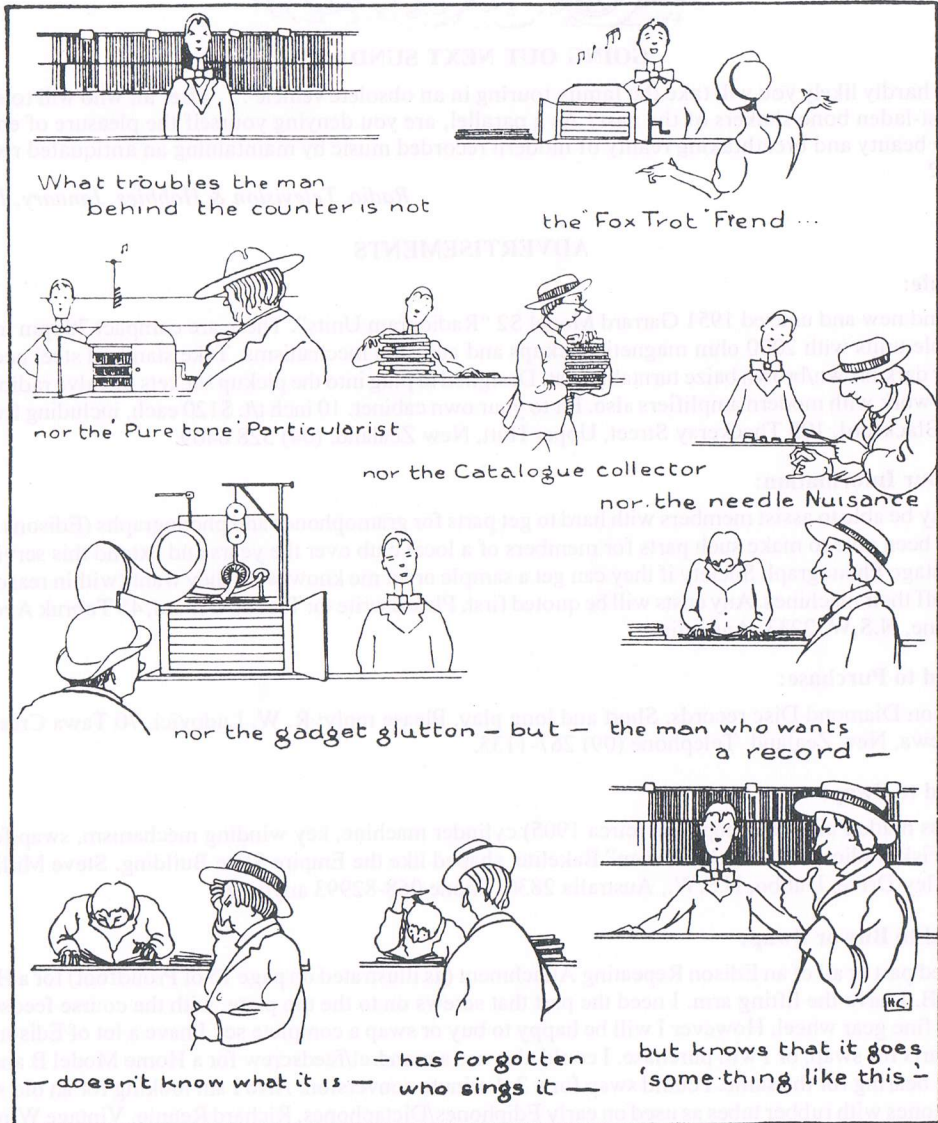
STAMPS



HILLS COLLECTION

once they would not generate enough power to drive a motor-car along a smooth road at 30 m.p.h., and yet a microphone operates with but a part of the power of a single voice, and translates this power in such a way that its original wave-form is preserved. In a typical microphone a thin disk of metal carries a piston which presses against a loosely packed collection of carbon granules through which the current from a battery is passing. The ease with which the current passes depends upon the closeness of the packing of the granules, and so each compression wave as it arrives causes a momentary increase in the flow of electricity through the circuit.

(to be continued)





GOING OUT NEXT SUNDAY?

It's hardly likely you will take the family touring in an obsolete vehicle . . . after all who will tolerate the dust-laden bone-shakers of the past? As a parallel, are you denying yourself the pleasure of enjoying the beauty and breathtaking reality of modern recorded music by maintaining an antiquated record player?

Radio, Television & Hobbies, January, 1964

ADVERTISEMENTS

For Sale:

Brand new and unused 1951 Garrard Model S2 "Radiogram Units". These are compact 78 rpm motor/turntable units with 2000 ohm magnetic pickups and autostop mechanisms. Take standard steel needles. Colour dark brown/brown baize turntable mat. Designed to plug into the pickup sockets of valve radios, but should work with modern amplifiers also. Fit to your own cabinet. 10 inch t/t. \$120 each, including freight. Brian Blackford, 105 Thackeray Street, Upper Hutt, New Zealand. (04) 528 6409.

For Your Information:

I may be able to assist members with hard to get parts for gramophones and phonographs (Edisons etc.). I have been able to make such parts for members of a local club over the years and extend this service to the Vintage Phonograph Society if they can get a sample or let me know what they want (within reason) to finish off their machines. Any costs will be quoted first. Please write to: Trevor Willard, 45 Tobruk Avenue, Engadine, N.S.W. 2233, Australia.

Wanted to Purchase:

Edison Diamond Disc records. Short and long play. Please reply: R. W. Ludovici, 70 Tawa Crescent, Manurewa, New Zealand. Telephone (09) 267-1135.

Wanted to Swap:

Swiss made Paillard Echophone (circa 1905) cylinder machine, key winding mechanism, swap for an AWA Fisk Radiolette 1935-37 "Green" Bakelite, shaped like the Empire State Building. Steve Milliken, 12 Chifley Drive, Dubbo, N.S.W., Australia 2830. Phone 068-82993 anytime.

Wanted to Buy or Swap:

I need part or all of an Edison Repeating Attachment (as illustrated on page 15 of Proudfoot) for a Home Model B. I have the lifting arm. I need the part that screws on to the top plate, with the course feedscrew and the fine gear wheel. However I will be happy to buy or swap a complete set. I have a lot of Edison and other parts for swap, or I will purchase. I could also use a mandrel/feedscrew for a Home Model B and the left end bearing for the same. I could swap for a 2-4 minute conversion. Also I am looking for an old set of head phones with rubber tubes as used on early Ediphones/Dictaphones. Richard Rennie, Vintage Wireless and Gramophone Club of W.A., 10 Curtis Place, Melville 6156, W.A. Australia. 9 330 1636.