



# The Phonographic Record

*Journal of the Vintage Phonograph Society of New Zealand (Inc.)*

A society formed for the preservation of recorded sound

Volume 58, Issue 1, January/June 2023



From 1959, the end of 78 production in New Zealand, came this rare label. Someone must have thought that "Rotorua" backwards made a good name.

# THE PHONOGRAPHIC RECORD

Volume 58, Issue 1, January/June 2023

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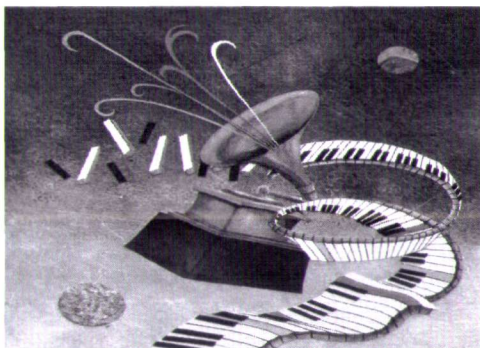
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## For your information

The complete back run of the magazine is now searchable online and we know that it is being read by many who might not have heard of our society and who would probably never have seen a print copy of "The phonographic record". Some of the information in the early issues, particularly that contributed by our first Patron, Mr Claude Woledge, would otherwise have been lost. The magic name of Bettini features in several early issues and now features prominently once more with the first article contributed by Robert Feinstein of New York who has spent decades researching the life and work of Gianni Bettini. With Robert's contribution, plus those of Adam Miller and Jim Harper, I hope you find this issue a good mix.

Gavin East  
Editor



## **The Austral Duplex Record** **by Adam Miller**

The image of Bert Ralton on page 15 of the recent *Phonographic Record* (57/2) reminded me that I have a couple of his issues on the obscure, but nonetheless.

The label was one of a series of short-lived issues produced in Melbourne in the mid-1920s by the redoubtable Noel Pemberton-Billing's World Record (Australia) Pty. Ltd. (Wocord). From constant speed World Records, thin flexible Wafers, thick card-cored Australs to (finally) conventional 10" shellac Condors, a variety of acoustically-recorded labels were made available to the local (largely uninterested) record-buying public. Pemberton-Billing even established a short-lived radio station (3PB) to play and promote his various wares. Much more background can be found in the References.

Anyhow, back to The Austral Duplex Record. Recorded and produced in June/July 1925 at the Wocord factory in the Melbourne suburb of Brighton, their claim to fame is in being the first commercial Australian discs locally recorded and pressed – their TANZAs as it were. Note “discs” – cylinder records were locally recorded and produced from 1907.

The Austral Duplex Records were 8" in diameter, with a fine groove giving them a playing time of up to 4 minutes. They comprised a layered cardboard core of varying thickness (Figure 1.), with a thin layer of black shellac or lacquer on top (patent 15066-23). This combination gave rise to two main issues affecting their survivability – they were very susceptible to moisture causing them to swell and split, and the thin recording surface (combined with shallow fine grooves) meant damage from the heavy steel needles was inevitable (Figure 2.)

To quote Ross Laird [1] “...Austral Duplex records sold poorly, and few have survived, largely due to the porous nature of the cardboard base on which they were pressed. ... Many were discarded as unplayable because the heavy reproducers and steel needles then in use rapidly tore through the record grooves into the soft material underneath.” (Figure 2.)

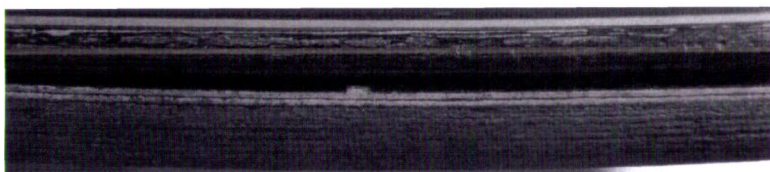


Figure 1. Edge-on view, 3.5mm & 5mm



Figure 2. Typical needle damage

The first 32 matrices (OT1-12, then D13-32) were all recordings of Ralton Havana Band, and were spread across the first 16 records issued in no particular order. The records themselves had a different serial number on each side further bearing no relation to the matrix.

The full list in Figure 3 is taken from the Australian Record and Music Review [2].

#### MASTER LIST OF 8" AUSTRAL DUPLEX RECORDINGS

Discs can be found either with gold print on white label (3/-) or blue and gold print on white label (2/-)  
 From adverts and interviews other artists possibly to be found in this series or masters include Maude Fane, Dudley Glass, Fred Moore, Jack O'Hagan, Jack Lumsdaine, the Harmonists and Jimmie Elkins Band

Recordings took place between c. May and October 1925 and they can be found in random cross couplings  
 Alternate takes appear on the Ralton recordings at least

|       |                      |                                       |                   |
|-------|----------------------|---------------------------------------|-------------------|
| OT 1  | Ralton's Havana Band | Moonlight                             | Austral Duplex 15 |
| OT 2  | -                    | Memory Lane                           | Austral Duplex 16 |
| OT 3  | -                    | Doo Wacka Doo                         | Austral Duplex 7  |
| OT 4  | -                    | Me and the Boyfriend                  | Austral Duplex 17 |
| OT 5  | -                    | ?                                     |                   |
| OT 6  | -                    | Blue Evening blues                    | Austral Duplex 3  |
| OT 7  | -                    | ?                                     |                   |
| OT 8  | -                    | ?                                     |                   |
| OT 9  | -                    | ?                                     |                   |
| OT 10 | -                    | ?                                     |                   |
| OT 11 | -                    | All Alone                             | Austral Duplex 2  |
| OT 12 | -                    | Doodle Doo Doo                        | Austral Duplex 8  |
| D 13  | -                    | Tea for Two                           | Austral Duplex 28 |
| D 14  | -                    | I Want to be Happy                    | Austral Duplex 11 |
| D 15  | -                    | Just a Little Drink                   | Austral Duplex 12 |
| D 16  | -                    | Someone Loves you After All           | Austral Duplex 27 |
| D 17  | -                    | Polly Put the Kettle On               | Austral Duplex 23 |
| D 18  | -                    | Along the Old Lake Trail              | Austral Duplex 1  |
| D 19  | -                    | Parade of the Wooden Soldiers         | Austral Duplex 22 |
| D 20  | -                    | The Same Old Way                      | Austral Duplex 29 |
| D 21  | -                    | Sob Sister Sadie                      | Austral Duplex 26 |
| D 22  | -                    | Copenhagen                            | Austral Duplex 6  |
| D 23  | -                    | No Wonder                             | Austral Duplex 19 |
| D 24  | -                    | Big Bad Bill                          | Austral Duplex 4  |
| D 25  | -                    | Nancy                                 | Austral Duplex 20 |
| D 26  | -                    | ?                                     |                   |
| D 27  | -                    | Sahara                                | Austral Duplex 25 |
| D 28  | -                    | My Best Girl                          | Austral Duplex 18 |
| D 29  | -                    | ?                                     |                   |
| D 30  | -                    | Out of a Million, You're the Only One | Austral Duplex 21 |
| D 31  | -                    | Hard Hearted Hannah                   | Austral Duplex 10 |
| D 32  | -                    | Jealous                               | Austral Duplex 14 |

(One of the above missing master numbers is "Confidence" Austral Duplex 5)

Figure 3. Listing of the Ralton's Havana Band recordings on the Austral Duplex Record.

The records can be found with gold print on white labels (3/-) or blue and gold print on white labels (2/6d). They can be found in random cross-couplings, and some alternate takes appear in the Ralton recordings. The last issued appeared in October 1925, at which stage they were discontinued, to be replaced by the conventional 10" shellac Condor label.

D105 is the highest matrix known (catalogue number 68). Sutcliffe [2] notes some 15 unknown numbers, and 48 missing matrix numbers. A few other titles have been sighted in advertisements, but no physical copy had been recorded by 2001.

Discogs.com lists 28 titles currently (many initially loaded by Ross Laird), but many have nolabel image loaded and others just a black & white image (original publication unknown). Figure 4 on the next page are the sides of the two copies I currently own.

The gold label couples matrices D18 and D3 as catalogue numbers 1 and 7, while the slightly different blue and gold label has D27 and D21 as numbers 25 and 26 respectively.



Figure 4. Four sides showing the two label designs.

Bert Ralton had previously recorded in London for Pemberton-Billing's World Records, so when they were back in Melbourne as part of their 1924-25 Australasian tour, it is not surprising they were chosen to record for his new label. Re 26/D21 above, from [3] "One of the best titles from a jazz - or rather, hot dance - point of view is Sob Sister Sadie, on which Ralton plays excellent hot clarinet breaks/solos, quite unlike anything he had recorded in England. No piano can be heard on the recordings, but there is a prominent banjo. For whatever reason, possibly Blackinger played banjo, or another banjoist was coopted. Ned Tyrrell has been suggested, given his prior association with Ralton, or possibly it was Charles Guarina, who travelled back to London with Ralton." The band returned to England, via South Africa, at the end of August 1925.

All sides play successfully on a modern turntable, using a 3.5ET stylus, but with considerable background noise. As the quote above notes, they are all typical "hot dance" of the period.

## References

- [1] Sound Beginnings, Ross Laird, 1999 (Chapter 3. Pemberton Billing and World Record)
- [2] Australian Record and Music Review, Mike Sutcliffe, #49, April 2001
- [3] Bert Ralton and His Havana Band, Jack Mitchell & Nick Dellow, Vintage Jazz Mart VJM #166, [https://www.vjm.biz/166-ralton-web\\_layout-1.pdf](https://www.vjm.biz/166-ralton-web_layout-1.pdf)



The start, and possibly the finish, of the Editor's collection of grocery tins depicting early recording artists.

## **The Elusive Bettini-Harrison Recording** **by Robert Feinstein**

“As president of the United States, I was present at the first Pan-American Congress in Washington, D.C. I fully believe that with God’s help, our two countries shall continue to live side by side in peace and prosperity. Benjamin Harrison.”

These words, which can be heard on several websites, were spoken by Benjamin Harrison, President of the United States from 1889 to 1893, as he faced the recording horn of phonograph pioneer Gianni Bettini. Taking up a mere thirty-six seconds of the two-minute cylinder, the brevity of this narration can be explained by Harrison’s personality. While he was fine, even articulate when speaking to large audiences, Harrison was self-conscious and uncomfortable in the presence of small groups. This resulted in a brusqueness that earned him a most negative nickname ... “The Iceberg.”

*The New York Evening Telegram* of June 27, 1895 published what was probably the first written account of the Bettini-Harrison recording, and the Lieutenant proudly included quotes from it in his U.S. catalogues of June 1898 and April 1900, as well as his ca. 1902 American accessories catalogue. He also reprinted excerpts from it in the French Bettini catalogue of June 1901, and may have at least partially republished the article in catalogues I have not yet been able to examine.

There is much that is mysterious about this cylinder. For one thing, there is considerable debate as to when it was made. Most websites date it to 1889, but as Allen Koenigsberg, author of *Edison Cylinder Records, 1889-1912* and *The Patent History of the Phonograph, 1877-1912* has correctly pointed out, Harrison referred to his presidency in the past tense. Wikimedia Commons has asserted that it dates to sometime between 1894 and 1899. But based on *The New York Evening Telegram* report we can exclude any date after June 27, 1895. My own view is that Lieutenant Bettini recorded the former president in his Judge Building studio, at 110 Fifth Avenue (I doubt if Bettini went to Washington, D.C. in the 1890s), sometime in 1894. Harrison had visited Manhattan in early May and again in October and November of that year.

Also unknown is which Latin American nation Harrison was referring to in the recording. Based on its content, I think a good possibility was that he addressed his remark to Mexico.

But the biggest mystery, that currently has no answer, involves where the original recording, or even vintage cylinder reproductions of it are today. Inquiries to the Benjamin Harrison Homestead in Indianapolis, Indiana resulted in the response that it exists in the vast collection of the Michigan State University's Vincent Voice Library. And when that repository was contacted, I was told that the Benjamin Harrison Homestead owns it!

Might this fragile relic or copies of it that the Lieutenant produced in the last decade of the 19th, or in the early 20th centuries, have followed Bettini's recordings of Mark Twain, Sarah Bernhardt, Nikola Tesla, and Enrico Caruso into likely oblivion? Sadly, at this writing it does appear to be so. But rare as they are, Bettini recordings have continued to be discovered in such varied places as New Zealand, Australia, Mexico City, Paris, Warsaw, California (at the Los Angeles-based Gene Autry Museum of the American West, of all places), and at two sites in Palatine Bridge, New York. The original source of those separate caches was apparently the Canajoharie estate of William J. Arkell. As an editor and publisher of *Leslie's Weekly* and other journals, Arkell, a fellow opera aficionado and Bettini's personal friend, maintained an office in the Judge Building. Canajoharie is literally steps away from Palatine Bridge, and the two towns are connected by a trestle.

Perhaps a Bettini-Harrison cylinder is still in someone's attic or basement, just waiting to be brought to the attention of today's record collectors and talking machine hobbyists.



Benjamin Harrison, President of the United States 1889-1893. Photo from Wikipedia



This photograph of Gianni Bettini in his New York laboratory has appeared in several publications and has previously been dated 1892. Robert Feinstein, who supplied this image, has a large early print of the photograph, signed by Bettini and dated December 1891 in what can confidently be identified as Bettini's handwriting.



One of the few surviving U.S. Bettini cylinders. Photo courtesy John Levin



One of the few surviving French Bettini cylinders. Photo courtesy Julien Anto

## **Mc TAMMANY ORGANETTE**

### **by J Harper**

Recently I bought a McTammany organette which I first viewed about 15 years ago. Back then I remember noting that while the organette was in great cosmetic condition only a few notes sounded – weakly and jerkily. The owner was however satisfied with it.

Sarah and I limit the size of our collection, so usually would not add organettes to it but we have made 2 exceptions for reasons of the interesting backstories. In this case, the story of John McTammany. (The other interesting organette that we felt justified obtaining is a Herophon that plays a stationary square disc while the works and keyframe revolve underneath it - sounds weird but it works well.)

McTammany had a colourful career with many ups and downs, and throughout his life insisted he was the “inventor of the player piano”. Actually, no. True though, he did hold various relevant mechanical music patents and was into organette manufacture on a vast scale very early. His possibly more acknowledged contribution was the development of American punched paper voting machines which were used with some adaptations in various jurisdictions until being replaced by electronic systems around 2014.

Our McTammany organette is a vacuum operated instrument. It is an early dual roll and card playing instrument set to standard 14 note American scale. Using A435 tuning calibration on a meter shows that all reed tunings are transposed 1 step up from Standard scale.

Cards should be wound through flat while roll music is spooled. In fact two of the cards that came with the machine had been spooled so they behaved like spiral springs once liberated from the rollers. Now they are ironed flat.

The organette arrived from Wellington neatly packaged and looked great as the wrappings came off and the woodwork became revealed. But a moment later out dropped a section of handle. Oh no – the McTammany had been freighted with the handle still on, and it was snapped off while in transit.

I got straight into working on the instrument. The bellows, reservoir and internal pallets all leaked. I removed the old rubberised cloth and found the interior was about what you could expect from a 140 year old vacuum cleaner.

I recovered the bellows and reservoir with medium payer piano bellows cloth using hide glue. The cloth is lightly lighter than the original material but good

quality and suitable for bellows of smaller size. The alternative was a slightly heavier cloth but I was concerned about getting tight fits around corners, and making the tricky central 90 degree connections to the reservoir board. With stiffer material a right angle glued connection can pull apart more easily. Meantime I made an “emergency handle” to operate the organette while my talented local engineer worked on brazing the broken handle together.

After the bellows were rebuilt and the spill valve set up it was time to test. It created and held vacuum excellently. I made a scale card for testing notes and this showed that around 6 notes were not sounding. So, pulling out the non-playing reeds inspection showed that each was blocked somehow. A couple were jammed by obvious bits of paper sucked in

The broken handle returned looking great and strongly jointed. I reassembled the organette and the cards played perfectly but spooled rolls pools played awfully, with jerks and notes missing. The roll set up looked weird but original. I saw some examples on the internet that indeed showed the rolls coming from under the supply spool to go over the take up spool. Eventually I solved the problem. The take up spool is not a driven spool like on a player piano is but simply a friction tensioned take up spool. The actual driver is the rubber roller under the roller arms. So the belting should go under the external take up spool wheel and not over it. The belt provides friction.

The old belt was therefore too long and while it could be shortened it was in marginal condition and the spring connector was not salvageable. I found some 2.5mm round leather belting in my spares box. I wound light piano wire around a nail to make a tensioning spring to join the two belt ends. Rolls now played perfectly.

The organette tunes are surprisingly bright and full for an instrument playing such a limited musical scale. Playing tunes at a normal speed on the organette suggests that paper rolls feed through at a rate of about 8 feet (2.5 metres) per minute.

Looking back on old advertisements it seems the organettes sold for about US\$15 or say, 3 pounds in the 1880s. According to the New Zealand Reserve Bank’s historical inflation calculator that would be around \$600 in 2023 dollars, and a roll like the one pictured costing \$1 in 1880 would be around \$40. Perhaps coincidentally those values may be similar to antique prices for these items now.

It would have been interesting to know when and how this organette reached New Zealand but like so many items, that history is now lost.

# Mechanical Organette Co.,

331 Broadway, New York.

Roll 12. Length 25 Feet. Price \$1.00.

Barney McCoy.....Milton.

Tipperary Christening.....Maginnis.

Over the Garden Wall.....Fax.

## INSTRUCTIONS

*For the proper operation of the*

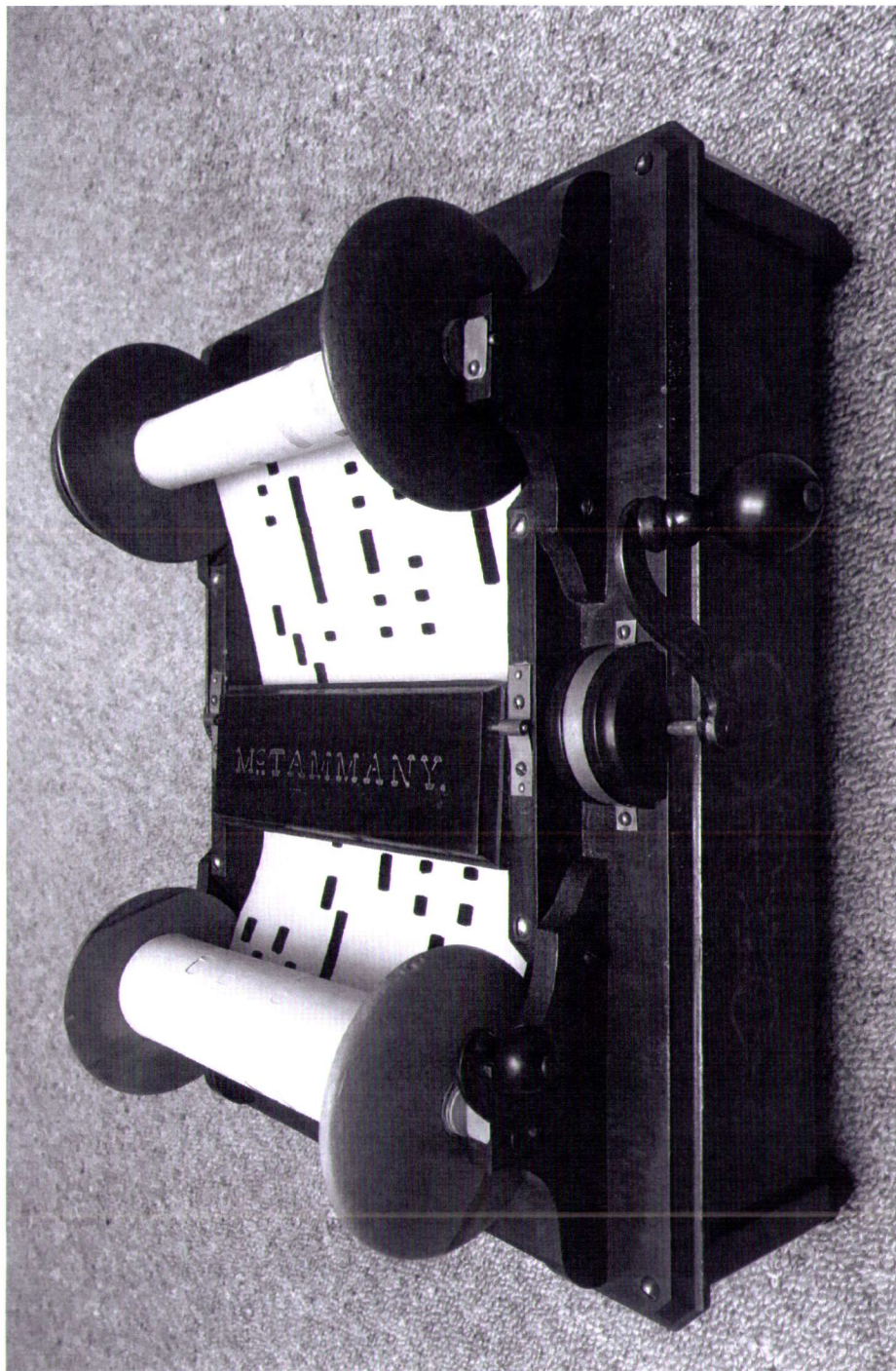
### McTammany Organettes & Melopeans.

Place the Organette music at the pointed end, name of tune up, squarely under roller to which crank is attached. Shut down the pressure bar and hook at each side. Turn the crank slowly until the scale notes are passed. If any of the notes sound imperfectly, or not at all, take notice of its location by counting from either end.

The copper rod, or reed extractor, one of which accompanies each instrument, has a projection at the end which fits and will catch into a slot at the top of each reed, enabling you to draw it upward and out. When any dust or foreign matter finds its way into the reed, it can be readily observed, and must be removed. Replace the reed after cleaning, in same position and place as before removal, slot from you, and sink it a little below the level of keyboard to prevent tearing of music.

Oil steel roller at bearings now and then.

McTammany Organette Co.



## **Meeting reports November 2022 to June 2023**

### **by Gavin East**

The turnout at Nu Wright's home for the November 2022 meeting was only six, however twice that number were already confirmed for the pre-Christmas meal the following month so there was nothing to worry about.

David Peterson reported on recent messages to the Society's email address, including one from the local owner of an Edison black Gem who seemed quite unaware of the machine's potential value. It still happens!

Edan Bowman had not long completed the new spreadsheet of members' names and addresses from which address labels can be printed, making postage of the magazine much more streamlined. In our discussion of the magazine we agreed to delay putting each new issue online until the next issue has been published.

Robert Sleeman showed us a Pixiephone toy gramophone in its packaging, "mint and boxed" as toy dealers love to say.

For January 2023 we enjoyed Roger and Voila Brown's hospitality at their home at Coopers Creek, starting the meeting at 9.00 p.m. after a visit to the Oxford Museum where the Society's collection is on long term loan.

Once again the pre-Christmas meal at the Plough Hotel in Rangiora had been a very enjoyable function with a good turnout including our Patron Tony Airs.

We had tracked down the two "stray" issues of the magazine needed to complete the online file from the first issue in 1965. We noted a generous donation from a member in the United States. Another American member, Jeffrey Oliphant, had sent some recent Antique Phonograph Society magazines which were tabled and studied with interest. Roger's kerosene lamp collection always impresses and we admired the new display cabinet containing some of Roger's table lamps

February 2023 saw us back in the comfortable setting of Curragh at Ferrymead. Edan Bowman showed us two coloured HMV 101 portables recently obtained from another New Zealand member and gave us an account of his labours sorting through the thousands of 78's in storage at Ferrymead. Come supper time, as well as the usual savouries and biscuits we enjoyed a birthday cake to mark Wilf Boon's having recently attained the grand age of 95.

The muster for the March 2023 meeting, at Robert Sleeman's and Averyl Lorene's home, was twelve, a good turnout these days. We welcomed Lindsey Best as a new member. All New Zealand incorporated societies will soon be required to have constitutions complying with new legislation. Fortunately Edan Bowman has worked through this process with another group and does not envisage any problems updating our rules. Edan will draft the changes.

Edan, Roger Brown and Robert Sleeman had been to see Andrew Marshall's im-

pressive collection of vintage machinery at Sefton. In his report on hotmail enquiries to the Society, David Peterson described the satisfaction in making an audio copy of a small aluminium disc for a member of the family of the person who had recorded a message on the original disc in the 1930's. The family member had never previously heard the recording. Steve James has been branching out into new areas of collecting and showed us a large album of original coloured Flash Gordon comic strips plus a rare Flash Gordon 78. David Peterson showed us some nice recent additions to his needle tin collection and an Archeophone CD set devoted to the earliest Berliner discs, commonly but not strictly correctly known as five inch. Robert Sleeman had many of his model steam engines on display and fired one up. Robert also "fired up" a rather larger addition to his collection, the HMV Model 202 Reentrant gramophone he bought recently from Auckland.

The April 2023 meeting at Nu Wright's saw the usual sequence of formal business followed by conversation with some "show and tell". Kathleen Campbell showed us the Chad Valley toy gramophone she has recently bought. Wilf Boon has made good progress restoring a Peter Pan cameraphone but the big challenge will be the motor which is lacking its governor and has a broken spring. David Peterson mentioned the recent media coverage of the restored Wurlitzer Model K Photoplayer in Pirongia. Edan Bowman showed us some very appealing recent additions to his needle tin collection

For May 2023 we enjoyed Kathleen Campbell's hospitality at her home in Kaiapoi. Kathleen showed us the Bubble book of children's 78's she found recently, then removed the cloth from the "mystery object" to reveal a Gem roller organ with a large collection of cobs. Lindsey Best had found a carton of HMV operatic 78's, mostly single sided, in very good condition. Kathleen played us a rare 1927 Blue Amberol cylinder, "It made you happy when you made me cry" by Phil Napoleon and his Orchestra, on her Amberola 30. Once again we were treated to a birthday cake! This time the candles were blown out by Nu Wright.

For June 2023 a good turnout of eleven gathered in Wilf Boon's living room. Wilf's recently acquired Edison Fireside took pride of place on the coffee table. Most of the business of the meeting was routine. The constitution review is on track to be submitted to the AGM in September.

Robert Sleeman had a nice garage sale find, a copy of TANZA 78 number one framed with printed information. Lindsey Best showed us a very neatly made "cameraphone" type portable not familiar to us. The mahogany case had no brand name but the soundbox was branded "Maestrophonic" so the mechanism, if not the whole machine, was presumably made by Paillard. Steve James handed round some early American disc records, including an Aretino with its huge centre hole.

## **In Memory by Gavin East**

William (Bill) Main died in Wellington on 8 March 2023 aged 88. Bill must have been one of the first collectors of early vocal recordings in New Zealand and in 1958, with other pioneer enthusiasts, founded the “scratchy record group”, an informal network which met, often at Bill and Jill’s home in Burma Road, Khandallah in Wellington, for over half a century. Bill took a leading part in organising the phonograph and record collectors’ conventions held in Wellington in the 1960’s. He joined our society in the very early days and we always enjoyed his visits to Christchurch.

Outside the world of record collecting Bill was best known for his photographic interests. As a collector of historical photographs and equipment, photography tutor, gallery owner and author he made a huge contribution to the preservation and study of New Zealand’s photographic heritage. For an excellent tribute please Google “obituary william main”.

Hilde Otley died in Christchurch on 5 April 2023 aged 92. Hilde’s husband Adair was active in our society for many years from the foundation and took a leading role in setting up and maintaining the display of phonographs etc. in the former church at Ferrymead. After Adair died in 1998 Hilde generously donated his extensive 78 collection for distribution free among our local members.

Hilda Norris died aged 98 on 26 May 2023 at the Bainswood retirement complex in Rangiora where she had lived since not long after Walter died in 2014. Walter and Hilda were married at the end of the 1970’s and from then on, until Walter’s health deteriorated in 2014, they regularly attended meetings and often hosted them at “Waipapa” homestead at Swannanoa.



## Advertisements

### **Organette Music rolls, Music Strips and Roller Organ Cobs For Sale**

In an effort to sell remaining stocks of organette rolls, music strips and wooden cobs, Kevin McElhone has reduced prices ahead of his retirement. Kevin is based in the UK and ships worldwide.

You can contact Kevin by email: [kevinmcelhone@live.co.uk](mailto:kevinmcelhone@live.co.uk) and also view available stock at this website address: <http://www.melright.com/busker/adverts.htm#antique>

#### **Wanted to Buy:**

Dancing Rastus or similar figures to fit on old gramophone records.  
Please email: [v.rbrown@amuri.net](mailto:v.rbrown@amuri.net) or phone 064 3 312 4477 (NZ)

#### **Wanted to Buy or Exchange:**

HMV No.4 soundbox, gold finish and early style with "His Master's Voice" printed on front. Record dusters with New Zealand shop names. Gavin East, 4A Lyttelton Steet, Lincoln 7608, New Zealand,  
email: [gavexcat88@gmail.com](mailto:gavexcat88@gmail.com)

#### **Wanted to Buy:**

TANZA 78's featuring vocals by John Hoskins. Please contact Will Boon via the Society's email address, [nzphonosociety@hotmail.com](mailto:nzphonosociety@hotmail.com) or phone (03) 332 2897

#### **Wanted to Buy:**

TANZA records Z90: Pixie Williams singing "Maoriland" and "Sailing Along on a Moonbeam", with the Allan Shand Orchestra. Would be interested in other TANZA records, please send me numbers.  
Contact Francis Young at [hjyoung@xtra.co.nz](mailto:hjyoung@xtra.co.nz) or phone 07 549 2767.

#### **Wanted to buy:**

Large cygnet crane with adjuster spring. The repo ones the society used to make would be fine. Chris Rogers 3 Windham St Vic Australia 3749  
email [c.m.rogers@bigpond.com.au](mailto:c.m.rogers@bigpond.com.au)

A rare American 78 rpm  
picture disc from 1948.  
Photo courtesy Steve James.

