



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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EDITOR: W. T. Norris,
"Waipapa",
Swannanoa,
Rangiora R.D.1,
NEW ZEALAND.

SECRETARY: Mrs S McGuigan,
P.O. Box 19839,
Woolston,
Christchurch,
NEW ZEALAND.

COLUMBIA DISC GRAPHOPHONE



NO 7

MODEL AH

1904

LARRY SCHLICK PHOTO

FOR YOUR INFORMATION

We start this issue with an apology for our description of the AK Model Columbia in the last issue. All early Columbia Disc Machines were called Graphophones, this was because the Victor Corporation would not allow the use of the word gramophone.

We have been able to find a leaflet as a gift, an 'extra' to go with the magazine, enjoy.

We wish you all a Merry Christmas and a Prosperous New Year.

Walter Norris, Editor

SECRETARY'S NOTES

As this year draws to a close, I take the opportunity to reflect on some of the changes. The introduction of the computer programme for the Society business has made things easier with improvement all the time as I become more familiar with procedures. E mail has made ordering and information exchange, a good option for some.

My thanks to those members who have added personal messages with correspondence, I appreciate your support. I will endeavour to reply as time permits.

To the committee and local members my best wishes for a Happy Christmas and New Year and my thanks for your help and assistance over the past year.

To all members of the Vintage Phonograph Society of NZ, I extend the compliments of the season, may you all have a happy holiday season with the family and loved ones.

Shirley McGuigan, Secretary

ILLUSTRATIONS

Graphophone Decal:

This is on the side of the Model A.H. (on the front cover) which is owned by Larry Schlick.

1904 Motor:

This motor belongs to the machine depicted on the front cover. Note it has a two ball governor which is driven by a series of bevel cogs ending with the governor in parallel with the spring barrel.

First Style A.H.:

This model was owned by Bill Dini and is now on display at Ferrymead, Christchurch. Tony Airs who took the four photographs of Bill's machine are on this page.

Donleys Swap Meet:

Wood Horn A.H. This model is like an AH and was for \$1795. It had a new wood horn, new reproducer and metal arms. See this model among others in wood horns for sale.

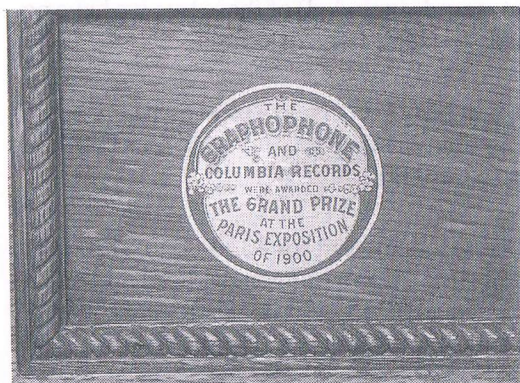
Model A.H. Motor:

Another photograph of Bill Dini's AH was supplied by Tony Airs. This clearly shows the motor.

Cylinder Storage:

A most unusual cylinder record cabinet. We estimate it holds at least two hundred and twenty one cylinders. Price asking \$535.00.

COLUMBIA DISC GRAPHOPHONE



GRAPHOPHONE DECAL SECOND STYLE AH



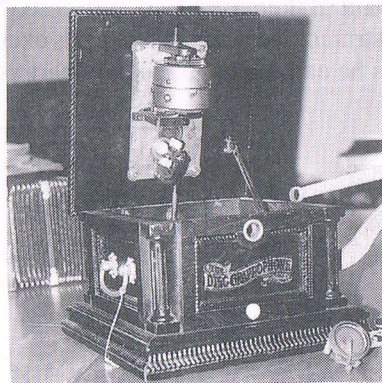
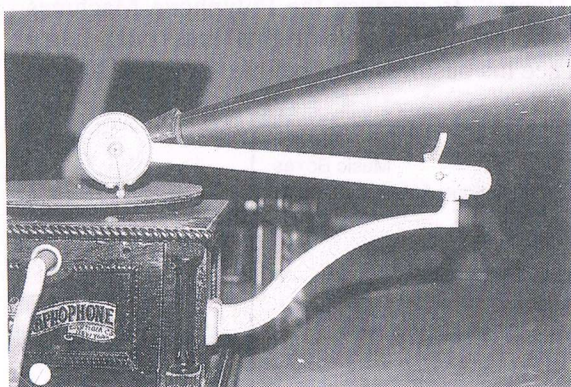
1904 MOTOR SCHLICK PHOTO



FIRST STYLE AH 1901 CLOSE UP OF CABINET



TONY AIRS PHOTO S



AH MOTOR

Two Record Labels:

Larry Schlick collects Record Covers, (with the records included) of these two we have no information. Ned Wayburn had these records made to teach stage dancing.

Signs for Sale:

From left to right, the Columbia Grafonola is a tin sign \$600.00. Next a print on heavy board \$150.00. Trade Mark picture \$275.00. Bottom, tin double sided RCA Victor \$450.00. Tin Pathe \$1000.00 and the Edison Tin Sign was also \$1000.00.

Wood Horns For Sale:

This is a collection of Wood Horns made by Don Gfell and sell for \$350.00 to \$1300.00. Larry says they are very nice horns. We are including the information on the horn maker. At the back of this picture left to right a Fireside with Cygnet Horn \$1595.00, Victor E \$1695.00, Victor IV \$2995.00, Victor II \$2795.00. In the front is the Columbia AH for which we have no asking price. See his business card below.

SIGHTS & SOUNDS OF EDISON

PHONOGRAPHS, RECORDS, PICTURES, LIGHT BULBS, ETC.
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Polyphone Illustrations:

Paul Baker used two suit case "Edison Homes" to produce the Polyphone Machines illustrated. He made all the parts except for the horns which are old original brass ones. Larry says he can make almost any part you want, see his business card below.

Buy-Sell-Restore
Phonographs

Music Boxes
All Antique Automated Music

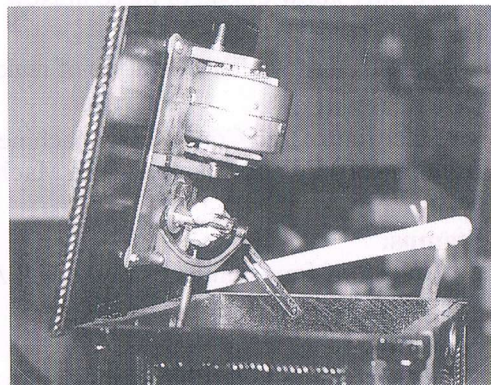
Class M
Antiques

Paul A. Baker
4066 Loring Ave. Blasdell, NY 14219
(716) 826-2192

DONLEYS SWAP MEET



WOOD HORN AH

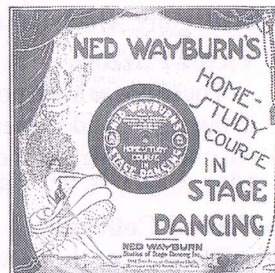
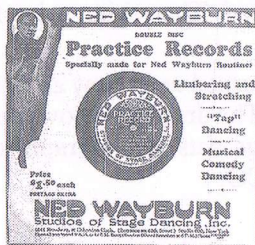


MODEL AH MOTOR

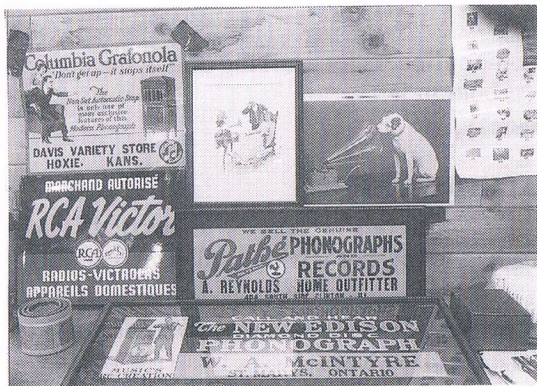
TONY AIRS PHOTO



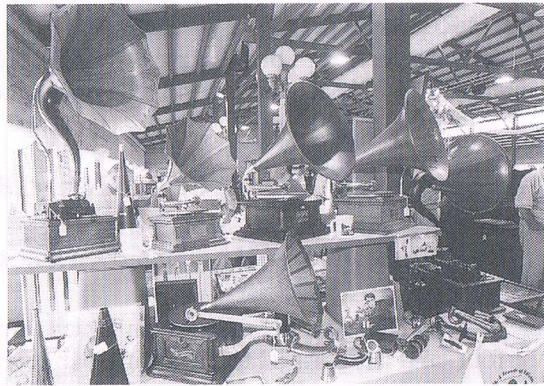
CYLINDER STORAGE



TWO RECORD LABELS



SIGNS FOR SALE



WOOD HORNS

FOR SALE

SCHLICK PHOTO

Polyphone Attachment:

We only know of one of these in New Zealand so consider they are rare here.

Reproducers:

Paul has made an excellent job of making these.

Disc Machines:

A nice line of four Consul Disc Machines. The one that stands out is the "Sheraton" (second from the left) Edison Diamond Disc Machine, all priced for sale from \$1200.00 to \$1600.00 each.

Stamps:

A block of four stamps from the U.S.A. marking the 50th Anniversary year of Talking Pictures.

New Parts:

New parts for old machines, looks like all you need for an early Columbia Disc Machine.

German Gramophone:

This is a German coin in the slot model with the Dog Trade Marks Works. Larry says he had two of these only they were the English models. One was oak which he kept, and the other mahogany which he traded. The asking price for this one \$15,000.

Victor Puzzle:

These so far have not turned up in New Zealand. The box for the jigsaw puzzle is illustrated in the right hand corner. The drawing below the photo shows how the pieces of the jigsaw are cut out in the shape of dogs, cats, phonograph horns etc. This is the worlds greatest trade mark 1922 R.C.A. VICTOR CO.

Record Collectors:

There were those who spent time going through the records for sale.

Player Rolls:

Along with the records were boxes of player rolls for sale.

Parts Reproducers:

A nice selection of original parts for sale. Note the cylinders for a talking doll in the upper middle. The only reproduction is the horn elbo at bottom left.

COLUMBIA GRAPHOPHONE

1903-1904

Model AH

No. Seven

Second Style

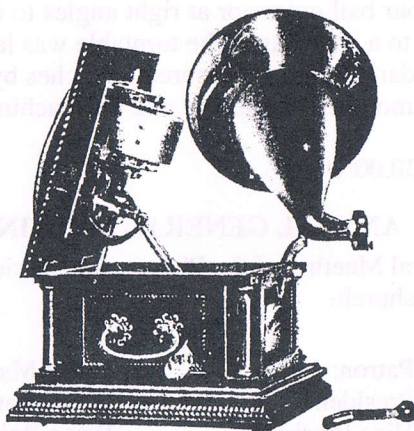
By 1903 the Model AH had improved with changes to the motor which still uses a double spring.

The changed governor was worm driven through gears but used a two ball governor instead of four, and ran parallel to the spring barrel. Had a cast iron base.

The winding handle was moved to the centre of the case and a carrying handle added to the rear.

The speed control was moved to the side of the case.

An all metal reproducer arm and a metal elbo fitted along with an improved reproducer.



The same horn was used, except a larger 30 inch all brass horn could be supplied for \$10.00 extra or a 36 inch aluminium horn for \$15.00 extra.

Both models were supplied with a two part needle box and 100 needles.

We would like to hear from members if they agree or disagree with our comments.

COLUMBIA GRAPHOPHONE

1901-1902

Model AH

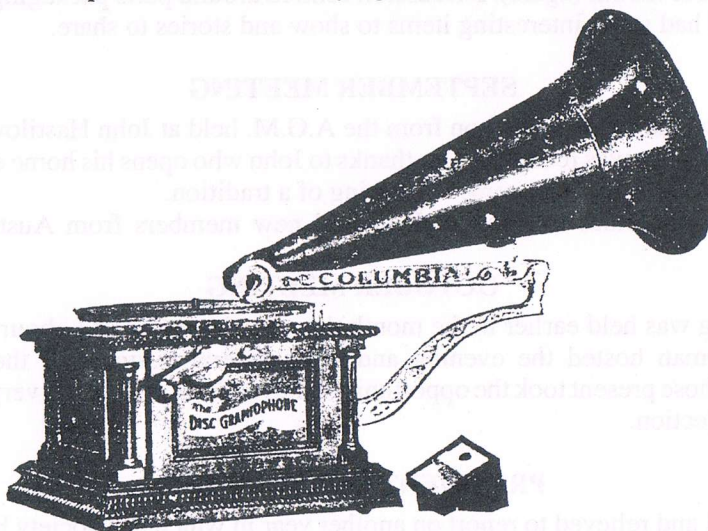
No. Seven

First Style

According to all accounts this model was produced early, about the same time as the Model AJ.

We are of the opinion that the AJ was produced first, followed by the AK and then came the Model AH.

We think the first style AH had a larger case, the winding handle set to one side, a concert reproduced wooden reproducer arm, no carrying handle at the back of the case and a leather elbo.



This first style had a four ball governor at right angles to the spring, through a series of several gears all attached to a steel base. The turntable was larger, a 10 inch.

The case was made of dark oak and measured 13 inches by 13 inches deep.

The speed control was mounted on the top, and the machine was supplied with a 22 inch brass belled horn.

Price when sold was \$30.00 US.

ANNUAL GENERAL MEETING

The 37th Annual General Meeting of the Phonograph Society was held on Monday 23rd September 2002 in Christchurch.

Election of Officers:

Patron:	Joffre Marshall
President:	David Peterson
Vice President:	Brian Reid
Secretary/Treasurer:	Shirley McGuigan

Members of Executive: Robert Sleeman, Bob Searle,
Bob Wright, John Hastilow.

Our sincere thanks go to Gavin East who will continue with the parts packaging and despatch of orders.

AUGUST MEETING

Seven members attended the meeting at Gavin East's home, on a cold winters night. Because of the inclement weather a smaller number than normal ventured out but the meeting went well.

Thanks were expressed to Tony Airs for his help in covering for the Secretary who was away the previous month (again). Discussion centred around parts packaging and despatch. Gavin as usual had some interesting items to show and stories to share.

SEPTEMBER MEETING

The monthly meeting followed on from the A.G.M. held at John Hastilow's home.

A good attendance was recorded. Our thanks to John who opens his home each year as the venue for the A.G.M. It has become something of a tradition.

Membership continues to grow with several new members from Australia and New Zealand.

OCTOBER MEETING

This meeting was held earlier in the month than usual because of Labour Day weekend.

Robert Sleeman hosted the evening and after general business of the meeting was completed all those present took the opportunity to have a look at Robert's very extensive and interesting collection.

PRESIDENT'S REPORT 2002

I am pleased and relieved to report on another year in which our Society has fostered the

preservation of recorded sound. The world has changed a lot since that phrase was written for our letterhead in 1965 but some things remain the same. People are still finding quaint old phonographs, seeking parts to restore them and discovering the Society as a link to others with similar interests. Through the magazine, the meetings and the parts supply we provide a service which has now worked well for 37 years.

This past year the importance of the team has never been more apparent. It has been a privilege to be part of a network of support and wise counsel, to know that any problem can be shared with the Committee and local members and the best possible solution decided upon. I am particularly grateful to our Secretary, Shirley McGuigan and Vice President David Peterson, both of whom have managed to find time in their busy lives to keep the Society running like a well-oiled Opera rather than a corroded Concert. Walter Norris has maintained the magazine which is appreciated by members all over the world. Tony Airs has kept our parts up to their widely recognised standard of excellence and has deputised for Shirley during her time overseas. Everyone has contributed in his or her own way.

A President might be expected to have a broad vision of where we are headed. Forecasting and predicting are not things I am very good at, however. To take an area which is of concern to the old car movement, should we be encouraging collecting of more recent material than the "veteran" equipment most of us associate with the Society? In fact many members are interested in radiograms, LPs etc. and we have never had any cut off dates to worry about. If we seem to concentrate on the "veteran" period it is more a reflection of the fact that cylinder and early disc machines and records are still available and often at a cost, in relation to wages and incomes, not much different to that of 40 years ago. The Society of course will change but its basic role is still important. It occurs to me that I am in the perhaps unique position of having been part of the Vintage Phonograph Society of New Zealand for three quarters of my life. I look forward to that fraction increasing. Thank you all.

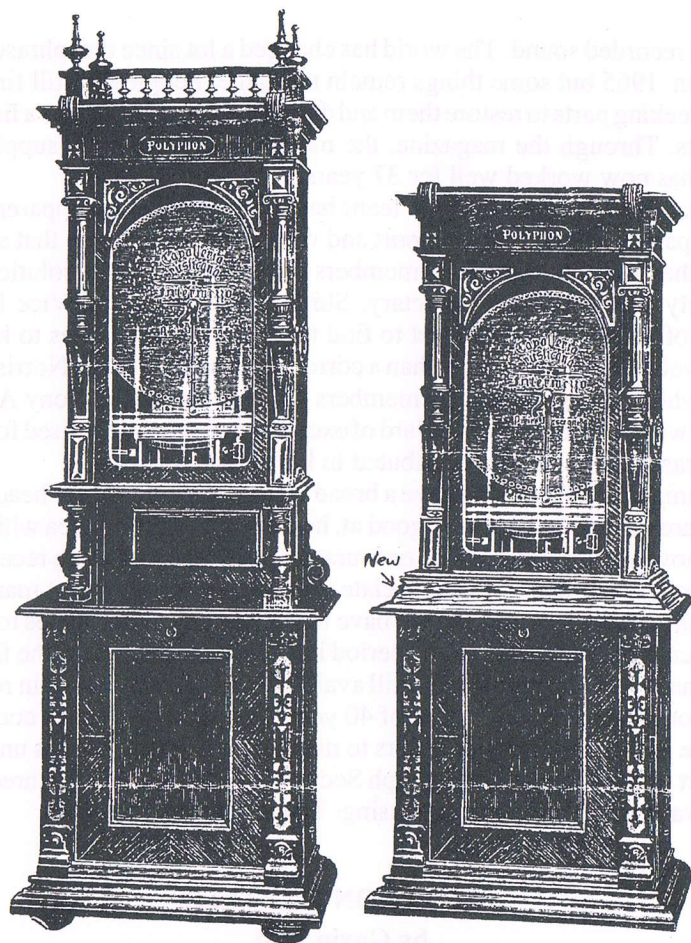
Gavin East

POLYPHON PITFALLS

by Gavin East

Although my first musical box was a 15 $\frac{1}{2}$ " table Polyphon, the boxes that came my way over the next thirty years were all of the cylinder variety. I had resigned myself to doing without a large upright box as they always seemed to fetch at least \$10,000 on the rare occasions they turned up. About four years ago an antique dealer with whom I have done a great deal (?) of business got wind of an upright, coin-slot Polyphon in Invercargill. I said I could be interested provided he did not have to have the full price straight away. To my surprise he suggested we go and look at the machine the next day so I made ready for an early start. Now Invercargill is about 350 miles south of Christchurch and is the world's southernmost city. To drive there and back in a day, on a narrow two-way road except for a few miles of motorway, is a fair hike and to this day it is the longest motor trip I have made in 24 hours.

Until we arrived at the home of the Polyphon's elderly owner we did not know what size machine it was or even if it was a Polyphon or another make. Naturally I hoped it would be the 24" model. When we were shown into the room there it was, a Polyphon, 19 $\frac{5}{8}$ ", coin-slot, machine sitting on disc bin with some obviously recent wood between the two. The story went



Polyphon Style 118 (19⁵/₈")

Left: as catalogued. Right: as found (see article)

that the machine had come from a barber's shop in Invercargill (possibly the world's southernmost Polyphon?). I had to reach a judgement on it fairly smartly. On the plus side: original movement, case and bin; plenty of discs; unfamiliar case style (not the 104, the standard Polyphon of this size). Against: obvious new case parts, apparently replacing the original coin drawer (nowhere for coins to go except on to the top of the disc bin); top of case missing (a common problem); very dry, faded appearance; weak sound. Of course I was convincing myself that none of the problems were serious. As for the feeble tone, I thought, the combs and leads seem OK, maybe it just needs to be set up hard against a wall for resonance. After a drive round the block I told my friend that yes, I was interested so he wrote out a largish cheque, we loaded the Polyphon into the station wagon and set off home.

Once the thing (note disillusionment creeping in) was home I began to realise what I had taken on. Why was the sound weak? Most of the discs had lost a lot of bass projections. And

what were those screw holes above and below the combs? Quick swotting up of disc musical box anatomy. Of course, the damper and starwheel brake assembly had been removed, causing disc projections to foul starwheels and break off. All familiar defects in upright Polyphons and here I was learning about them expensively. I soon found that the damper/brake mechanism is readily available, as are new discs.

Now what about this odd case with no coin drawer? The top of the disc bin, when the machine is removed, shows two large dowel holes near the front. This did not help until I was looking through "Put another nickel in" by Q. David Bowers. There at the back, in a photo of a famous American collection of the 1950s, was a very tall Polyphon with the same case details as what remained of mine BUT what was this? Case and bin were separated by an open shelf with panelled backboard and two stout supports in the manner of an Edwardian sideboard. The top was ornamented with a three-sided gallery which again matched the holes in my remnant. Alan Robb found me an original catalogue picture which I have copied and cut and pasted (literally) to produce the pictures shown. At left is the style 118 or "Raby" (named after Raby Castle, I presume, though it does not go with other English market Polyphon model names such as Balmoral, Mikado etc.). At right is my machine looking very squat by comparison. No top gallery, no middle and no feet.

And that is where matters stand at present. One day the mechanism will go off for an overhaul including new damper assembly. The problem with the case is getting details and measurements from which a cabinet-maker can work in the absence of an original model. I understand the Waimate Museum in South Canterbury has a 118 so I should ask if I can take photos and measurements of it (I still do not know where the coins go, perhaps a small drawer tucked underneath the machine proper?). It is not likely that an empty case for this model will turn up. I really must do something about it, after all the complete 118 as pictured is a rather splendid Polyphon.

GUEST SPEAKER

A write up on a talk given to Timaru North Rotary by Bryan Blanchard

Geoff Smith introduced Bryan Blanchard from the Hospital Radio. Since 1991 Bryan has been a key figure in running this station assisted by his wife and 12 helpers. The radio has an interesting history. From after World War II until the health reforms of the 1990s the programme was piped to hospital rooms from a studio in the hospital. Requests were collected by the nurses. With the reforms the nurses became too busy to do this so permission was gained for a radio transmitter. It seems clear that Bryan performs a very valuable community service to the older age groups in Timaru, many of whom are lonely and lacking in human contact. Bryan is a radio head and has been for many years. He has fond memories of Bill Haley, Little Richard and the King. His record collection numbers about 100,000. His collection is historical and ranges from the Edison Cylinder Records of the 1920s to 45s, LPs, tapes and CDs. When Bryan sent for a record of Adolf Hitler's speeches for collection purposes he was sent papers from the British Nazi Party asking if he would like to join up!!! All in an excellent presentation by a person with a passion for his hobby.

Bill Weir gave the Vote of Thanks and reminded Bryan that he and his wife had had to shift to a larger house to be able to accommodate his record family.

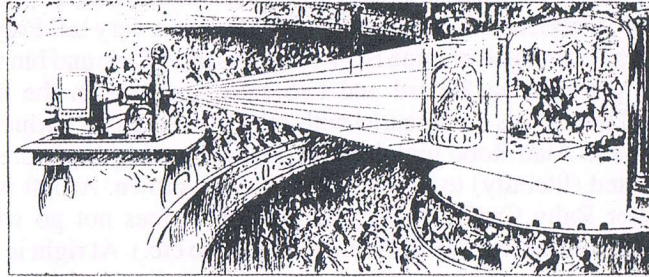
Taken from the Timaru North Rotary Club Weekly Bulletin

GRAND POPULAR ENTERTAINMENT

DON'T FAIL...

**TO TAKE AD-
VANTAGE OF
THIS OPPOR-
TUNITY.**

**BRING CHILDREN AND
FRIENDS...**



CONSISTING OF

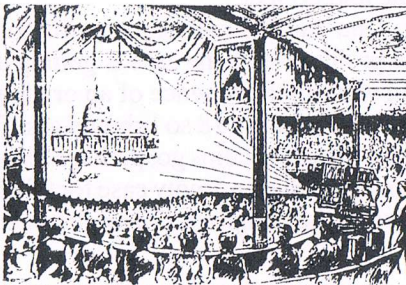
LIFE-SIZE MOTION PICTURES

PROJECTED UPON A LARGE SCREEN BY MEANS OF THAT MOST WONDERFUL OF ALL MODERN INVENTIONS,

The Edison Moving Picture Machine

This part of the entertainment will consist of

Views of Railroad Trains going at full speed, Street and Domestic Scenes of Interest, Comic Actions, etc., with figures composing the pictures in natural motion.
So Life-like, so true to nature, so perfect in detail are these pictures, that the audience can scarcely realize that what they see is only a picture and not reality.



GRAND TALKING MACHINE

ENTERTAINMENT

During which will be rendered the LATEST MUSICAL SELECTIONS as played by the best Bands and Orchestras of the country, VOCAL SELECTIONS, as sung by the most noted Artists, and brilliant and original SPEECHES of our most noted Men;

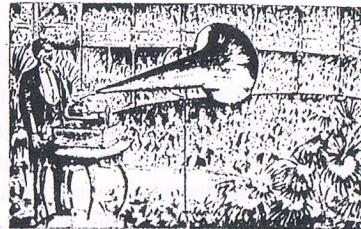
AND A SPLENDID

PANORAMIC EXHIBITION

of high-grade Magic Lantern Views thrown upon a screen in largely magnified form by means of a

FIRST CLASS STEREOPTICON

The entertainment will be given at



The Views will consist of a fine selection of Subjects of Popular Interest and will be fully explained in an interesting Lecture.

Admission Adults _____ Cents. Children _____ Cents. Entertainment begins at _____ P. M.

A Poster advertising the Edison Moving Picture Machine, an early cinema projector.
Taken from "Famous Inventors" by Douglas McTavish.

Reprinted from "THE PHONOGRAM", October 1900

Printed each issue for those interested in Phones, Graphs, Grams and Scopes.

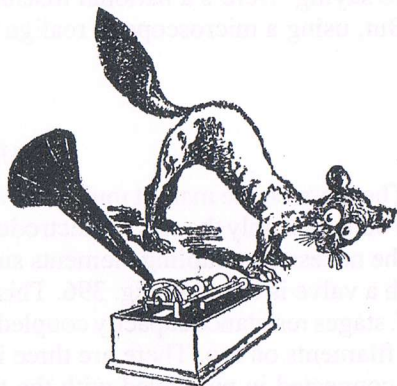
Devoted to the Arts of Reproducing Sound.

(Part 10)

JER-RY

An Easy One in plain words for the
Children.

See the pic-ture of the cat on page one sixty-eight. His name is Jer-ry. He is a mix-ed drink. Why? Listen, lit-tle ones, and I will tell you. Jer-ry is a he-cat. A he-cat is most al-ways call-ed a Tom. But the name of this cat is Jer-ry. So you see it is a Tom-and-Jer-ry. Ha-ha! When you are old-er you will catch on quick-er. Jer-ry has just spi-ed a Pho-no-graph. It is play-ing a vi-o-lin rec-ord, and he thinks it is Kit-ty call-ing to him. See his tail. It is a sure sign. See his eyes and his arched back. He don't know just what to think. Some vi-o-lins sound nice-ly on a Pho-no-graph, like-wise some cats sign ver-y dole-ful-ly. I don't know which it is in this case. Look out Jer-ry. If you are not care-ful, a boot-jack or a soap-dish will plunk you in the slats and you will lose your in-ter-est in talk-ing ma-chines.



J is for Jerry
Struck dumb with surprise
He is looking for Kitty
See his tail and his eyes.

To be continued

MUSICAL TREASURE UNEARTHED IN ARCHIVE

Alex Miller thinks of himself as a musical archaeologist — digging up lost Sinatras, dusting off ancient Fats Wallers and even piecing together shards of Duke Ellington.

Now, in the spirit of his reincarnated Buddha Records, he is overseeing the rebirth of a whole catalogue of recorded music from big band to rock, that had disappeared.

Since its launch this year, Buddha has released two DCs of rare 60-year-old radio recordings by a young Frank Sinatra with the Tommy Dorsey Orchestra — 'Learn to Croon' and 'It's All So New' — and 'A Handful of Keys', the only known live recording of Fats Waller, made at the New York Yacht Club in 1939.

"Deep in the archives we made a miraculous discovery — a cache of recordings by Sinatra and Fats Waller and Ellington," the Buddha president said.

"Originally people had gone through them tape by tape, recording by recording, and just entered the details in a data bank. No one had listened to them," Miller said.

After it became clear they had a musical treasure trove on their hands, modern technology took over from old-fashioned hard work to translate scratchy sounds from 16 inch platters.

"We cleaned them and played them back through a computer. They were in remarkable shape for being locked away for years in boxes," Miller said of Buddha's Stop Time series of live recordings. "This is where archaeology meets technology. Eight years ago we could not have done anything like this but now we can restore them with lustre."

The archival dig was not without some heartache.

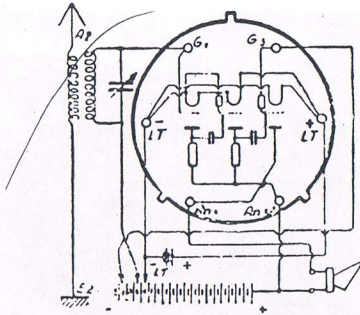
"There was a Duke Ellington recording and after we played it it cracked in half. We were saying 'Here's a national treasure and it's broken'!"

But, using a microscope to realign the grooves, the disc was reconstructed.

*Taken from the "Timaru Herald" 6/7/99
Supplied by Bryan and Marian Blanchard*

MULTIPLE VALVES

There are on the market multiple-valves which accommodate several sets of electrodes in one bulb. Not only the sets of electrodes are included inside the bulb, but it also contains some of the necessary coupling elements such as fixed condensers and grid leaks. An example of such a valve is found in Fig. 396. This valve contains three stages: a detector stage, and two L.F. stages resistance capacity coupled. The valve illustrated in Fig. 396 is inverted and shows the filaments on top. There are three independent filaments, of which two are in series and are connected in paralleled with the third filament across the common filament terminals. Three grids which are connected in the usual way, the coupling condensers and the grid leaks being placed inside the bulb, and three anodes with the resistance condensers and the grid leaks and housed inside the valve. Thus the bulb really represents practically a complete three-stage receiver with the usual external connections. The filament voltage is 4 volts placed directly across the filament terminals without variable resistances. The anode voltage is 90 volts with an output anode current of 4 to 5 milliamperes. This can be raised to 8-10 milliamperes with 180 volts on the anode. The makers of the valve (Loewe Radio) claim that the valve will give satisfactory loudspeaker reception from a nearby station (it has no H.F. stage) and will receive distant stations on headphones. The general appearance of this valve is shown in Fig. 397. Fig. 398 shows a bulb containing the electrodes of two H.F. valves. There are two filaments and two anodes, and between each filament and anode there are placed two grids. Thus there are two four-electrode valves housed in the same bulb. The coupling elements are also housed inside the valve. Although there are two sets of four electrodes, they do not work on the principle of the screened grid valve. The two filaments are placed in series across the common filament terminals. The grids next to the filament are joined together and are connected to a common terminal. The grids between the anode and the first grids serve as the control grids, of which one is connected to the aerial in the ordinary way and the other to the anode of the first set of electrodes through a condenser and a grid leak, as is the common practice. Thus the unit represents two stages of H.F. amplification that can be added to the valve previously described so as to form a five-valve receiver, consisting of two stages of H.F. amplification, a detector stage, and two stages of low-frequency amplification. The double H.F. valve works



By courtesy of Loewe Radio Company.

FIG. 396

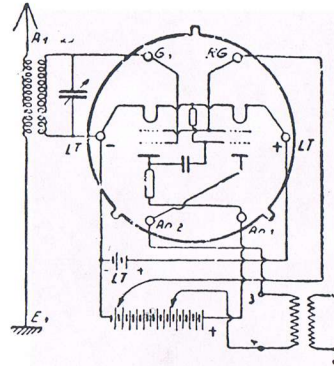
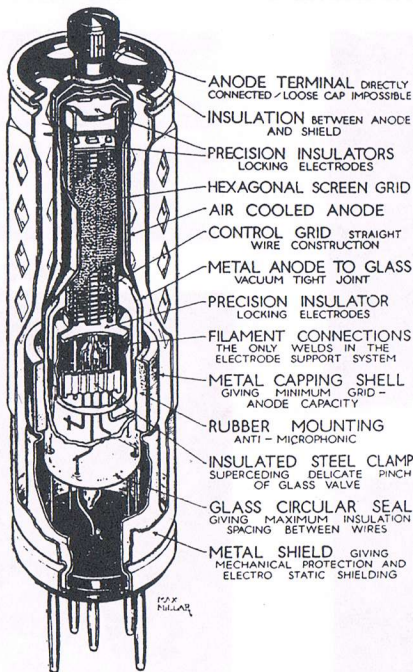


FIG. 397



By courtesy of G.E.C.

FIG. 398

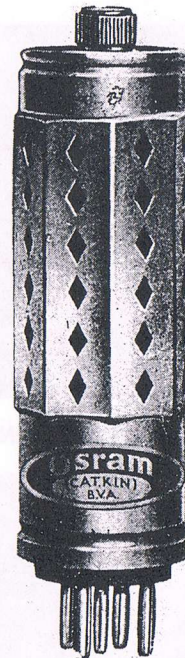
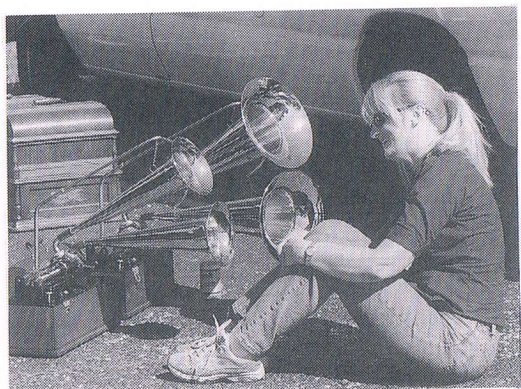


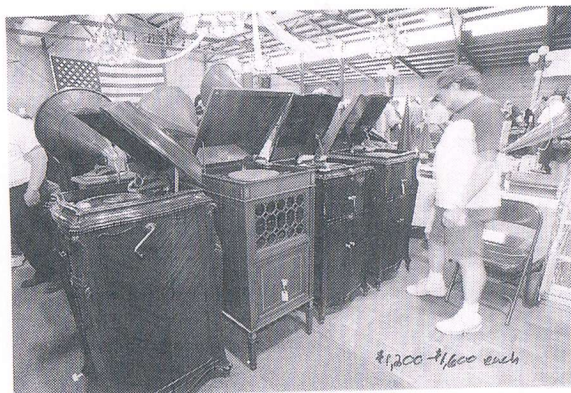
FIG. 398A

off a four-volt accumulator, and carries a filament current of 0.17 amperes. The anode requires 90 volts, while the second grid has a potential from plus 10 to 20 volts. The anode current is from 2 to 3 milliamperes. The snag with such multi-electrode valves is that if one filament goes the whole valve goes. The makers, however, undertake repair of their valves and give a twelve month guarantee.

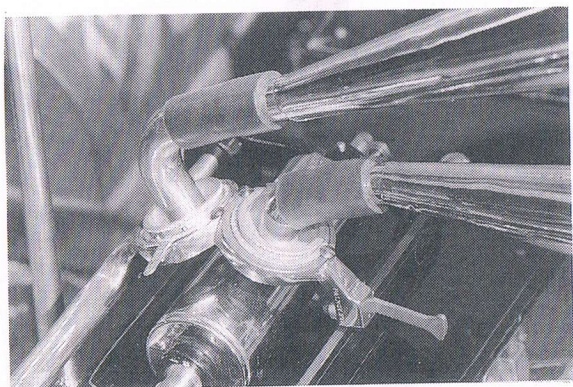


POLY PHONE

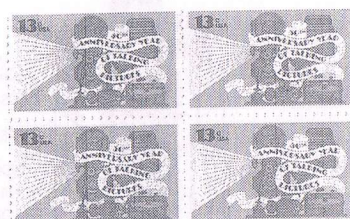
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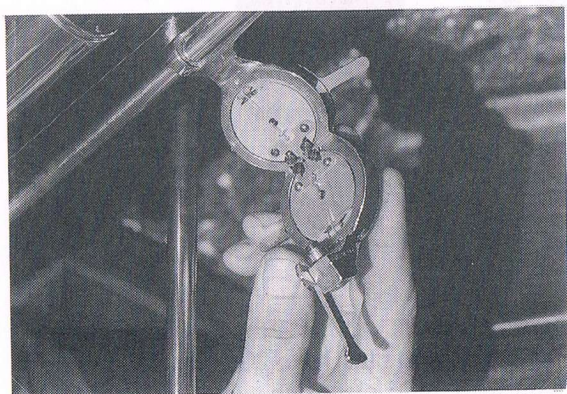
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SELECTION OF PARTS

Another form of such multiple valve is that consisting of two separate compartments, one compartment carrying all the necessary electrodes while the other compartment houses all the coupling elements, such as fixed condensers and grid leaks.

The author has had no experience with multiple valves and therefore is not in a position to make any recommendations to his readers. But he personally prefers to deal with separate valves, as they offer much more latitude from the point of view of experimental work. The advantage of a multiple valve is that it brings down the bulk of the receiver to exceedingly small limits, one valve comprising a two- or three-stage receiver.

There has been developed in the U.S.A., a new type of valve. The grid is in the form of a slotted cylinder fitted with vanes, so that when the filament electrons hit the grid they cause it to rotate. Thus, the new valve is a sort of an electronic turbine. At the moment its practical application is rather problematical. Watch the technical journals for fresh news about this valve.

We shall resume the question of connecting these valves when we are discussing the high- and low-frequency amplification, but in the meantime, if you have acquired an idea of the manner of working and of the peculiarities of modern valves, the purpose of this book is achieved. This, however, does not exhaust my account of the modern valves, and there is another type that is being developed now which we shall discuss in the next section.

The inside metal cover of the valve serves also as the anode. This is fused onto the glass base and the interior exhausted in the usual way. With the anode thus utilised and the glass bulb done away with, the valve becomes more compact, and is smaller than the usual type of valve. Such method of construction provides extraordinary rigidity of electrodes and reduces dielectric losses due to glass. There is also an outside metal cover which serves a triple purpose. It protects the anode, it ventilates, and also acts as a screen from stray electric fields. The valve is practically unbreakable. The performance is much the same as of the ordinary valve of the same type, but there are several distinct advantages.

The inner-electrode capacity is considerably reduced. The dielectric losses are diminished with the use of mica instead of glass for insulation purposes. The electrodes are more rigidly fixed. Thus, there are no microphonic noises. The outside appearance of a metalised screen grid valve is shown in Fig. 398A, and the internal arrangement of electrodes in Fig. 398.

ELVIS LIVES — IN A BURNSIDE SLEEPOUT

By Mike Crean

Elvis is alive and well and living in a sleepout behind a modest Burnside house.

The King died 25 years ago today but Christchurch fan John Newman keeps his memory throbbing.

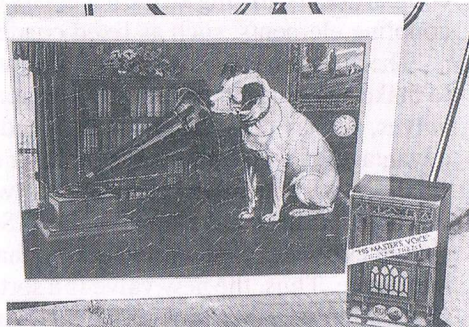
The voice that launched a million swoons seeps from several speakers around the sleepout, which Mr Newman has converted to an Elvis museum.

Lining shelves are all 200-plus original Elvis LP records, all the nearly 100 original 45 rpm records, all 75 EP records, every 78 rpm disc released in new Zealand, and every movie Elvis gyrated his way through, in original celluloid. Videos, cassette tapes, and CDs complete the collection.

Mr Newman has all the machinery to hear and see his idol perform, including two juke-boxes, several stereo systems, and nine movie projectors.



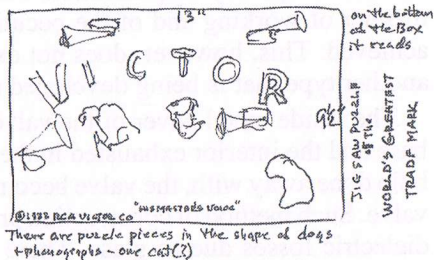
GERMAN GRAMOPHONE



VICTOR PUZZLE



RECORD COLLECTORS



LARRY SCHLICK PHOTO



PLAYER ROLLS



He became hooked as a 12-year old in 1957, when he first heard Teddy Bear. The following year, he converted his mother. She aided and abetted him to skip school one afternoon to see an Elvis double-feature at the Tivoli cinema in Cathedral Square.

From that time, he bought every record as it was released. Working part-time at Christchurch cinemas, he found the means to acquire the movies. For many years he showed the movies at fan club meetings and charity fundraisers. He played the records in his Winding Back the Clock slot on Plains FM radio station.

So well known did Mr Newman become, that he was nearly fired as a despatch clerk at Whitcoulls the day Elvis died.

First, he burst into tears at the news. Then, he lost hours of working time as media from all over New Zealand phoned for his reaction.

"I love his music. I enjoy his films. Elvis was a very generous and sincere person," he said. "We didn't know about the drugs etc. until late in his life. I was disappointed to a degree but not put off loving his music and his movies."

Mr Newman never saw Elvis in the flesh but hopes to visit his Gracelands home some day. His wife may not go, though. She is a Cliff Richard fan.

*Taken from the "Press", Christchurch.
Supplied by Bryan and Marian Blanchard, Timaru.*

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