



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

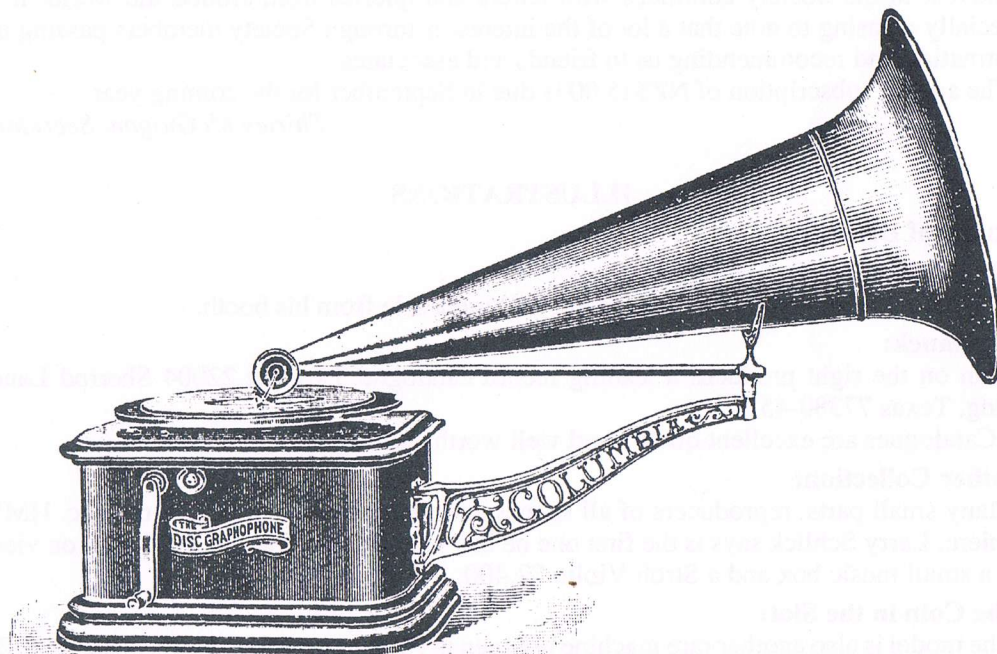
A Society formed for the preservation of Recorded Sound

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**COLUMBIA DISC GRAPHOPHONE
EMPEROR MODEL
NO 8**

FOR YOUR INFORMATION

It looks like war is over but have we got peace? whatever we are still here, and with your help we still stay in business.

In this issue we have lots of interesting items including Letters from Rod Thomson with pictures, Larry Schlick with an amazing collection of photographs taken at Larry Donleys show. Bryan Blanchard is always keeping us abreast of what is happening in the recording industry.

We are fortunate to have rediscovered Lex MacDonald who was kind enough to send us photos of himself taken when he was a youth and one taken recently.

Our thanks to Mike Tucker in Australia who supplied the insert that comes with this magazine.

Walter Norris, Editor

SECRETARY'S NOTES

A warm welcome to our new members from Australia and New Zealand.

Interest in the Society continues with letters and queries from around the world. It is especially pleasing to note that a lot of the interest is through Society members passing on information and recommending us to friends and associates.

The annual subscription of NZ\$15.00 is due in September for the coming year.

Shirley McGuigan, Secretary

ILLUSTRATIONS

Pictures of Donleys:

Jerry Madson:

This photo is of a well known collector making a sale from his booth.

Kurt Nauck:

Man on the right produces a leading record catalogue. Lives at 22004 Sherrod Lane, Spring, Texas 77389-4539.

His Catalogues are excellent quality and well worth your time.

Another Collection:

Many small parts, reproducers of all shapes and sizes along with needle tins etc. HMV Lumiere, Larry Schlick says is the first one he has seen, asking price \$3,500. Also on view was a small music box and a Stroh Violin \$2,400.

Pathe Coin in the Slot:

The model is also another rare machine not seen in NZ that we know of. Plays the large 20 inch Pathe records. One of the records can be seen leaning against the machine. Also on the right, a Handturned Paper Roll Organ.

Pathe Cylinder Machine:

We are not sure, but this is what it looks like. Larry thinks so too, but he can't remember the asking price.

Randy Donley:

This is Saturday morning before dealers arrive to open the booths.

PICTURES OF DONLEYS



JERRY MADSON

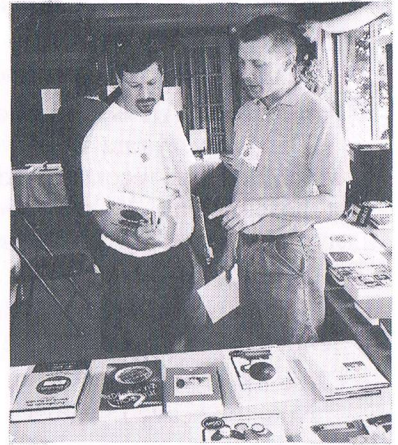


ANOTHER COLLECTION

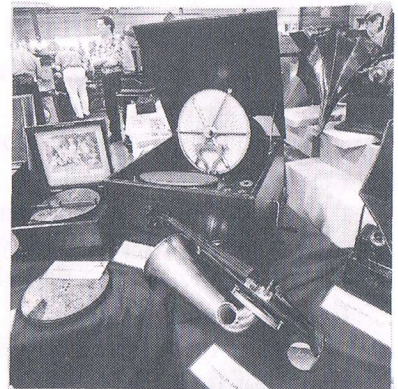


PATHE COIN-SLOT

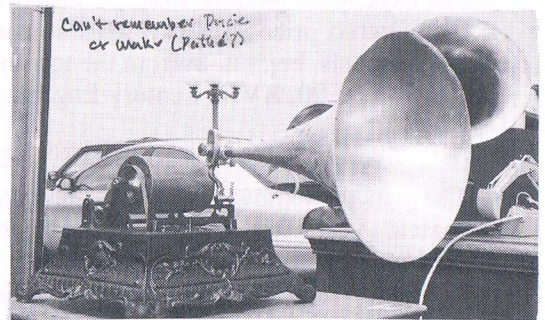
L SCHLICK PHOTOS



KURT NAUCK



STROH VIOLIN



PATHE CYLINDER MACHINE

The Donley's:

Starting from the left are the three Donley's, Mike, Larry's father and Larry.

Electric Top Works:

Complete in every way and in lovely order.

Paillard Hot Air Gramophone:

This is a very rare set of works. Mr Woledge had a motor he used for a window display which Bill Dini reconstructed. A complete Paillard Gramophone around and demonstrated at the Christchurch Convention in 1977. This is a hot air engine which runs on methylated spirits, invented by Stirling in 1816, Price \$13,900.

Edison Electric:

Edison North America "Electric". Note battery on lower left. Completely restored Larry Schlick says this one was the pick of this years show, price \$45,000.

Close up of Motor:

Note the heavy flywheel.

Broadway Gramophone:

Rod Thomson kindly supplied two photographs of this machine along with information. See Text.

HMV Studio Grande:

Two more photographs of an HMV which Rod also owns.

Woledge Pedestal:

Sent to us by Roger Cole of Nelson, see letter.

Lex MacDonald:

These photographs were kindly sent to us by Lex who is now in his eighties and still lives in Dunedin. One taken in his youth and one recently. Photograph taken in 1930/31 and used in Press and Posters, see article by Derek Cockburn.

Record Sleeves:

More of these from Larry Schlick.

Diamond Discs:

In this Issue we have included Diamond Disc machines, taken from an Edison Catalogue. These expensive models were produced for the wealthy. The most expensive being the French Gothic, price \$8,320. A smaller machine using the same name price \$5,295. The five smaller models, beginning from the top are: Sheraton \$1,135.00, French Gothic \$1,210.00, Italian \$1,665.00, XVIII Century English \$1,515.00, Queen Anne \$2,270.00.

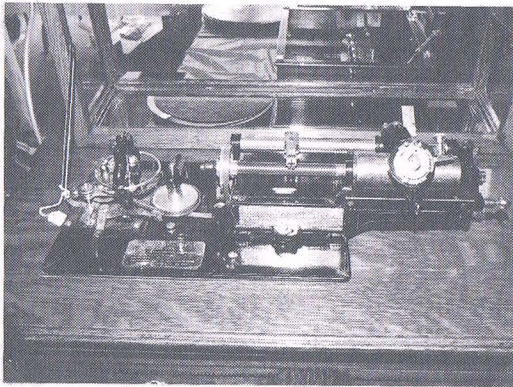
THE FURNITURE VALUE OF EDISON CABINETS

The growth of knowledge concerning good furniture has been rapid in this country during the past ten years. It is now recognised by practically everyone that the golden age of furniture design ended with the eighteenth century. The fame of master designers, such as Chippendale, Sheraton and Heppelwhite, endures like the fame of Shakespeare. Their genius imparted to their furniture such grace and beauty that cultured people nowadays demand its reproduction or adaptation for modern uses. The Edison Laboratories were the first to execute replicas

MORE PICTURES OF DONLEYS



RANDY DONLEY



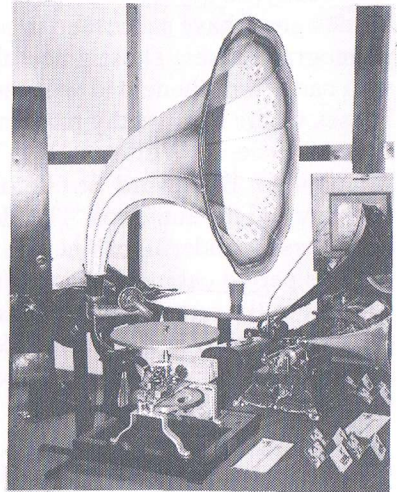
ELECTRIC TOP WORKS



EDISON ELECTRIC



THE DONLEYS



PAILLARD HOT AIR GRAM



CLOSE UP OF MOTOR

of historic cabinets to be used as phonograph cases. These special models ranged in cost as high as \$8,320. One day, Mr Edison said: "If period cabinets are desired by people who are willing to pay several thousand dollars for an Edison Phonograph, why not put all Edison Phonographs into period cases and let everyone have the best there is in cabinet design?"

Mr Edison's suggestion has been carried into effect. America's best furniture architects were employed and today (with the exception of one model for special use) each and every New Edison, no matter what its cost, is encased in a beautiful period cabinet.

Lady Randolph Churchill, who is regarded as England's greatest authority on furniture and interior decoration, has given unqualified approval to the entire collection of Edison cabinets, including the least expensive. Her signed statement is as follows:

"What an extraordinary man Mr Edison is. He perfects his phonograph to a point where its realism is outstanding. Then he determines to make each Edison Phonograph, even the least costly, an attractive piece of furniture. Instead of the usual dentist-like looking cabinet, his designers have succeeded in putting the character and feeling of the best periods into his phonograph cases. These graceful and artistic productions will be hailed with delight by all who can afford them, and will cause Mr Edison's new phonograph to be received in many houses where less worthy machines have not been welcomed heretofore."

Miss Elsie de Wolfe of New York (2 West 47th Street) and Versailles, France (Villa Trianon, 57 Boulevard St. Antoine), America's most celebrated designer of household interiors and the author of "The House in Good Taste," has placed the stamp of her approval upon these wonderful cabinets in the following signed statement:

"The period cabinets which Mr Edison has adopted for his phonographs are in pleasant contrast to the rather grotesque cases which one so frequently sees. From the characteristically diminutive and graceful Heppelwhite to the costly replicas of historic pieces, the superior furniture value of Edison cabinets can scarcely fail to impress the lover of good furniture."

LARRY SCHLICKS LETTER ON DONLEY'S SHOW

Here we go again with a yearly report from your Milwaukee correspondent on the Great Show at Union.

In spite of the economy, the show was a great success. All of the dealers I spoke with said they had a great show, better than most years. I saw a lot of items being carried out and a lot of happy smiles. I spent a lot of time picking through records (for odd labels) and several dealers now bring empty sleeves to sell. I am still toying with the idea of publishing a book on records and the correct sleeves. This has become trying with Victor and as a result may never get done. I haven't even started in Columbia. I limit the work to 10 inch records and only U.S. origin. I have yet to find a Columbia sleeve which DOESN'T have the "Magic Notes" logo on it. My earliest Victor sleeve is 1907. I limit my selection to Company sleeves only, don't want to get into individual store sleeves, although I have plenty of these also. Well, on with the show. I didn't include a balcony shot of the show in progress as you have several of these and they will all look the same. The one overall shot is of Randy Donley (who really runs the whole show) standing in the isle just before the opening bell on Saturday morning. The show is open to dealers for setting up on Friday but the public doesn't get admitted until, Saturday and Sunday. There were lots of expensive "toys" and prices didn't seem to reflect

the down economy. My two favourites were (A) the North American Electric, completely refinished and restored, but truly a beautiful machine and the Pathe Upright coin slot machine which could play the large Pathe 20 inch records and did so, loudly. I can't remember the price but I think it was around \$23,000. I remember seeing one of these machines in the Green collection in England. I was offered this collection of about 75 machines for the "huge" price of \$2,400. I bought a Trade Mark Berliner, a coin slot Berliner, a "Dog" Model Zonophone for \$450, receiver an additional Melba machine and "sold" the rest to a fellow collector who bought it for \$2,400 from the man in England. Those were the good old days. Of course, I still have those four machines.

OK on with the show, unconnected ramblings.

Edison Standard Int'l Textbook Co with repeater bar \$500 with old horn \$400 with new. "Columbia Disc Graphophone" all new parts, handle on side \$850.

Saw nothing unique in music boxes, mostly disc style, ranging from \$250 (small) to \$7,000 for larger variety.

Edison Standards, \$300 to \$1,200 depending on condition and horn.

Edison Homes \$650 to \$1,400 same. One nice Triumph w/cygnnet horn 2 and 4 min. \$6,000.

Nice Victor D with wood horn \$5,000. Columbia "AB" 5 inch \$2,000. Victor II wood horn \$3,000, nice Edison 5 inch w/automatic reproducer \$6,000. Edison Diamond Disc machines \$395 - \$600. Victor "P" all original \$1,300. Oak Victor III w/oak horn, fair, \$1,600. Victor IV badly cracked and poorly restored wood horn \$2,500. Victor IV tin horn \$2,000. Nice looking Edison Triumph with mahogany Music Master (radio) cygnnet horn \$9,000.

Victor. V all original metal horn \$4,500. "School Victor" w/wood horn \$3,200, this is a scarce machine compared to the other Victors but doesn't seem to have much interest. Edison oak Amberolas 30 and 75 \$350 - \$500. Amberola B.80 disc \$595. Victor "M" box refinished \$475. Edison Opera rough bed plate radio Music Master horn only fair \$6,000. Columbia AJ disc wrong horn \$1,000. Large Edison R.R. batteries \$250 - \$350. Columbia Graphophone 3ft. square table with mechanism in drawer, refinished \$1,900. Various disc record cabinets \$350 (small) \$1,400 (larger).

Of the 7-8 Trade Mark or Improved Berliners (an Imp. Berliner has the turntable stop on the top, back corner, not on the side as in the picture) I saw, none was completely original. There were not too many front mount Victor or Columbia machines.

I personally thought this was a very good show. There was no "Junk" rusted or broken machines, as in other shows. Remember most of these "dealers" are basically collectors themselves and are selling duplicate material. AND I only record ASKING prices. I NEVER ask what a machine sold for, so I am sure many machines sell for less than the asking price. However, I did sell my two machines at my asking price.

Well I guess this about wraps it up for another year. If there is anything I can do for you about this show please let me know, I can cover this any way you wish. I think it is the biggest and most important show in the country, although there are two or three on the East Coast and a couple on the West Coast, but I don't think either is as important as this one. I met visitors from England, France, Korea, Netherlands, Germany and Japan (China)?

If there are pictures from my collection that you need or can use, or are just curious please let me know. I am here to serve you.

Larry Schlick

LEX MacDONALD

As requested I'm sending you a summary of my musical career but my business career was with the 'National Mortgage and Agency Co Ltd' for whom I became Import and Export Manager after around thirty years musical career.

I started singing as a six year old at Sunday School and Bible Class at Maori Hill Presbyterian Church having inherited a love of singing from both my grandmothers.

I sang at the Dunedin competitions and twice won first prize in the under 18, for girls and boys, the Judge being Mr Clitheroe and Mr Whyte. I learnt singing from the late Mr Ernest Drake at the age of 12 and sang at nearly every church in Dunedin and throughout New Zealand.

I sang with the Wellington Harmonic Society various ballads including 'Hear my Prayer' and also in Christchurch under Victor Peters and when I returned from making records in Sydney was invited to be the soloist in Auckland with the Auckland Harmonic Society.

I made 14 records in 1931 when I was 14 years old with 'Regal' which retailed at 2/6d (25 cents) and these were in strong demand selling about 100,000 records. The accompanist was Gil Dech who later came to Dunedin and became the conductor of the 4YA Orchestra.

As a Baritone I started with Ernest Drake again, and was a regular soloist with the 4YA Dunedin Orchestra under Gil Dech, who by then had moved to Dunedin.

During my soprano era I did a lot of singing for Dr. V. E. Galway predominately at First Church and when he transferred to St. Pauls Cathedral he invited me to join the choir there as a baritone where I sang for about 17 years and am still a parishioner there.

It was he who asked me to sing in 'Humperdinks' Hansel and Gretel before Queen Elizabeth in 1954.

During 25 years I have been a member of the R.S.A. Choir.

We hope this information will be of interest to collectors of Vintage Records.

APRIL MEETING

The April meeting with an attendance of 12 was held at the home of Hilda and Walter Norris, at Swannanoa.

Discussion included parts, several items in short supply to be ordered.

At the conclusion of general business, Walter showed some interesting items and played a record by Lex MacDonald on a very nice Columbia machine.

MAY MEETING

The May meeting was once again hosted by Joffre Marshall. It has become something of a tradition for Joffre to hold this meeting in the middle of winter, where members are greeted with a roaring fire after braving a chilly night to attend.

After the business of the meeting was dealt with those present listened to musical items courtesy of Joffre and friends Alf and Raylene Turner. An opportunity to view some of Joffre and Andrew Marshall's steam engines concluded the evening.

JUNE MEETING

The June meeting was held at Gavin East's home at Lincoln.

There was a good attendance with 14 members present. Business discussed included parts, the next issue of the magazine and outstanding orders. Gavin once again had some interesting and unusual items to share including some very old framed advertisements for records.

JULY MEETING

Ten members travelled to Hilda and Walter's home at Swannanoa for the July meeting. Orders coming through many by Email, a convenient and quick form of communication for those with access.

A.G.M. to be held in September at Ann and John Hastilows.

Walter showed photos he had received of Donelys sale and passed around a couple of books – History of Great Inventions and A-Z of the Millennium.

Gavin East talked about his recent North Island trip where he managed to catch up with other collectors and members of the society.

A very interesting evening concluded with a selection of CD's of Vintage Band recordings.

COLUMBIA DISC GRAMOPHONE

1904 Model AR and AY

No. 8

As we do not have good pictures of these two machines we have included two illustrations.

As far as we can tell they are both the same in appearance, the case is 16 inches by 16 inches, has the same horn and horn support.

The horn is 30 inches with 16½ inch ball and a brass elbow.

Both have horn support with Columbia cast into it. The only real difference we can find, is the size of motor and turntable, the AY has a 10 inch and the AR a 12 inch.

Both machines used the analysing reproducer.

Type AR Graphophone

Uses all flat records

THE FINEST DISC TALKING MACHINE MADE

Specifications

Powerful Spring Motor; will run ten average 10-inch records at each winding.

Highly Finished Mahogany Cabinet.

Analyzing Reproducer.

30-inch Brass Horn (18½-inch bell) with metal elbow.

Ornamental, Detachable, Horn Supporting Arms.

100 Needles.

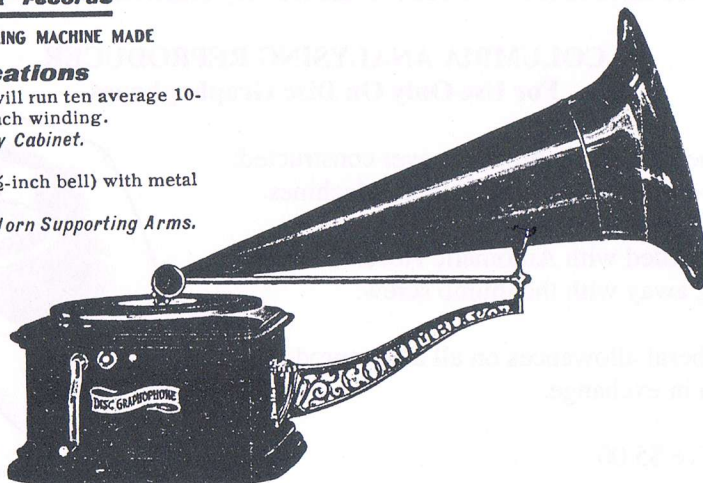
Two-part Needle Box.

PRICE, complete, as above,

\$65

PRICE, equipped with 36-inch aluminum horn, otherwise as above,

\$70



Type AY Graphophone

Uses all flat records

Specifications

Double-spring Motor.
Highly-finished Mahogany Cabinet.
Analyzing Reproducer.
30-inch Brass Horn (16½-inch bell) with metal elbow.

Ornamental, detachable,
horn supporting arms.
100 Needles.

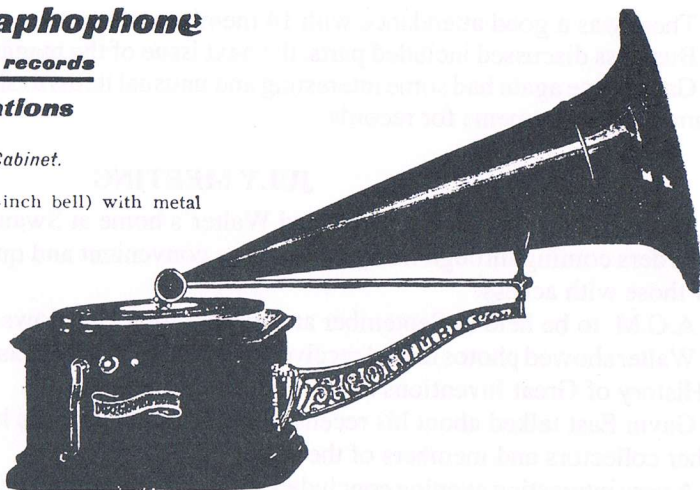
Two-part Needle Box.

PRICE, complete as above,

\$50

PRICE, equipped with 36 inch Aluminum Horn, otherwise as above,

\$55



NOTE.—This Graphophone is identical with Type AR, sold at \$85, except that it has a less powerful motor, same as furnished with Type AH, and a slightly smaller turn table.

1905 COLUMBIA DISC GRAMOPHONE

(Illustrated on Front Cover)

“ALLANS” EMPEROR MODEL

We have a good illustration of this model which is taken from an advertisement January 16th 1905 and from this we see there were three variations.

A Melba £9/9/0; A Popular £5/15/0; and a Number One £4/4/0.

The Emperor appears to have the same mahogany case but has a 14 inch turntable and an exhibition reproducer.

These three models we believe, are all very much the same to look at.

COLUMBIA ANALYSING REPRODUCER

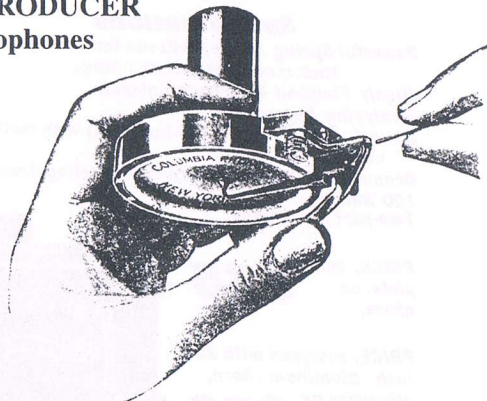
For Use Only On Disc Graphophones

The best disc reproducer ever constructed; can be used on all Disc Talking Machines.

Provided with Automatic Needle Clamp, doing away with the thumb screw.

Liberal allowances on all disc reproducers taken in exchange.

Price \$5.00.



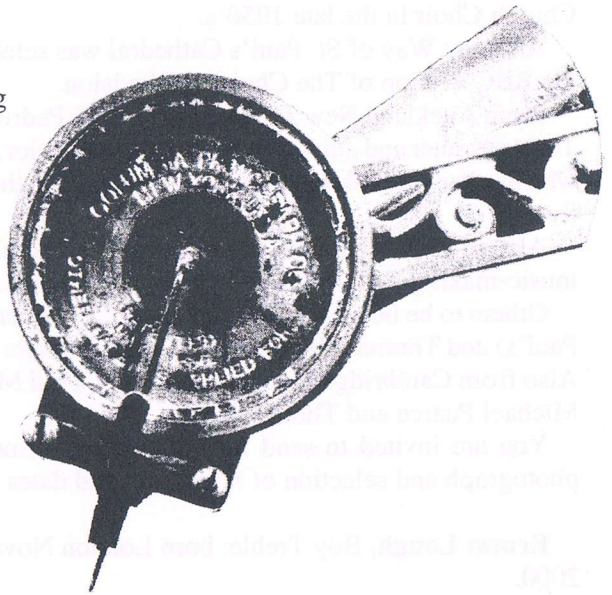
Disc Reproducer Showing Use of Needle Clamp

THE WONDERFULLY RESPONSIVE COLUMBIA (DISC) REPRODUCER WITH AUTOMATIC NEEDLE CLAMP (Illustration from Larry Schlick)

The Columbia Disc reproducer is the only one whose point-holder plate rests on two sharp points, thus allowing the mica diaphragm to respond readily to the most minute sound wave. The spring are of the finest piano wire, which acts more quickly than flat springs.

The automatic spring-clamp needle-holder is a great improvement over the ordinary thumb-screw type. To remove an old needle and insert a new one is merely a matter of pressing the lever with the finger and inserting a new needle as the old one drops out.

This Columbia Reproducer is known as the "Analyzing" Reproducer. It has been so successful that other makers have copied it as far as the patents would allow. But we have been so far in the lead in this instrument that we have not changed its design for several years. It is tried and true.



RECALLING BOY SOPRANOS By Derek Cockburn

While checking through 78's of boy sopranos it suddenly dawned on me. It's true! The life of a boy's singing voice is all too short, but what a treat to listen to.

I'd like you to help by adding your favourites and a background story. Just how many generations of the Vienna Boys Choir have there been? Please tell us your memories of Master Ernest Lough, his son Robin, Ronald Mallett, Douglas Horton and others who sang in the Temple Church just off Fleet Street London, during the 1924 to 1928 era. Do you recall Frank Robinson, the first boy treble to sing live on stage with the Christchurch Harmonic Society of New Zealand during April 1928, Lex MacDonald during 1932 and Frank Hartley 1933?

Then there was RKO's answer to Shirley Temple — Bobby Breen — who as an eight-year old, sang the title number from the film 'Rainbow on the River' released 1936, and starred in eight other films to 1943.

On British soil in Chapels and Cathedrals, hundreds of soloists and choristers have sung and many, like Rodney Williams and Michael West, recorded the 1954 King's College Chapel Christmas Eve music.

From Bangor Cathedral came Aled Jones who achieved two gold disc's at the age of 14, having a long association with the BBC Welsh Chorus.

Remember Billy Neely who sang in Latin having Gerald Moore (piano)?

Sebastian Forbes, Andrew Ryan both sang unaccompanied with the Hampstead Parish Church Choir in the late 1950's.

Anthony Way of St. Paul's Cathedral was selected at the age of ten from 300 trebles for the BBC version of The Choir on television.

From Auckland New Zealand came Mark Pedrotti (1960's) and Richard Bonsall (1970's). Ten years later and guided by Mary Adams-Taylor, a teacher in Christchurch, is Ashley White who has had title roles in Menotti's "Amahl and the Night Visitors" and Britten's "The Little Sweep".

Also in Christchurch in the Anglican Cathedral is Christopher Bruerton, who has joined music-making with the Godley Singers (Oxford).

Others to be heard from compilation CD's over the last decade include Jeremy Budd (St. Paul's) and Thomas Hopkinson, Alastair Hussain and Edward Saklatvala (King's College). Also from Cambridge are Jonathon Bond, Paul Miles-Kingston, Timothy Beasley-Murray, Michael Pearce and Thomas Rose.

You are invited to send information on former boy trebles to the Editor, enclosing a photograph and selection of titles sung and dates when recorded (where possible).

Ernest Lough, Boy Treble; born London November 17th, 1911, died London February 2000.

It is considered that Ernest Lough was the first boy treble to be recorded on 78 rpm wax disc, courtesy of cables running from The Temple Church off Fleet Street to an HMV van parked in King's Bench Walk, London.

He became famous for the solo "O, for the Wings of a Dove" which follows the motet "Hear my Prayer". It was composed by Felix Mendelssohn in 1843 for William Bartholomew's concerts in the Crosby Hall, London. Mendelssohn lived from 1809 to 1847 and at the tender age of 11, was a boy alto. The text is drawn from Psalm 55 in what is effectively a renewal of Bach's own practice by one of his greatest admirers. First performed on 25 January 1844, the anthem was destined to become one of Mendelssohn's most popular choral pieces. When Dr. George Thalben-Ball (1896-1982) succeeded Walford Davies as organist and the Choirmaster of Temple Church in 1919, the piece made further musical history.

Ernest Lough hoped to begin his musical life when he applied in 1923 at Southwark Cathedral. Amazingly, given what was to follow, Ernest was turned down at the first audition. However, he was offered a place at the Temple Church but being aged 12, was considered a late starter.

The first electrical recording by Ernest and the Choirsters, came largely because of a comment by Lord Justice Eldon Bankes, a Temple resident and strong supporter of the quality of service. Without the need for a conductor, the motet was recorded on 15 March 1927, and as C1329, the 12 inch (plum label) HMV was released during June. Because of its immediate popularity, a further wax was taken in November, and it continued to sell like hot cakes.

Next came Mendelssohn's "O come everyone that thirsteth" and "I waited for the Lord" on C1398. Also from Mendelssohn's Elijah was "Hear ye, Israel" after a read through within half an hour on B2627. From Handel's Messiah, Ernest recorded "I know that my redeemer liveth" on B2656. Then Ernest was joined by Ronald Mallet and Doug Horton in Schubert's "Who is Sylvia?" and "Hark! Hark! the Lark" on B2681, released June 1928.

Almost 30 years later, it was the turn of Ernest's son, Robin to sing solo in the motet "O taste and see" by R. Vaughan-Williams on GESM5808, with the Doctor still directing the Choir, retiring after 61 years of service in 1980. Also unique is that Victor C. Peters, founding conductor of the Christchurch Harmonic Society in New Zealand happened to hear of young Lough's success at Temple Church. Inspired, Vic discovered Master Frank Robinson, prepared him, brought him to New Zealand for his debut on stage as a treble soloist in the well-publicised concert in Christchurch, April 1928.

Lex MacDonald, Boy Treble; born Dunedin, New Zealand 1919 —.

Sang with Christchurch Harmonic Society under Victor C. Peters in the Radiant Hall (later Repertory Theatre of Canterbury) Kilmore Street, Christchurch during April 1932.

Travelled to Sydney to be met by Gil Dech who accompanied him at the Columbia Graphophone (Aust.) Ltd on Regal (plum label) recording:

Lullaby (Brahms), Hark, Hark the Lark G21486 10 inch. Solveig's Song (Peer Gynt — Grieg). Roses Softly Blooming (Spohr) with orchestra 12 inch G30068. To a Wild Rose (MacDowell). The Lass with the Delicate Air (Arne) piano 10 inch G21481. Blackbird's Song (Watson and Scott). The Cuckoo (Rands and Lehmann) piano 10 inch G21482. A Brown Bird Singing (Barrie and Wood). Duna (Pickthall and McGill) orchestra 10 inch G21485. I Attempt from Love's Sickness to Fly (Purcell). Who is Sylvia? (F. Schubert) Piano 10 inch G21487.



A Post Card showing three of the most important of Edison's Inventions; the Phonograph, the Microphone and the Light Bulb. Taken from "100 Greatest Men", Published by Dragons World.

MEMBER'S LETTER

Dear Walter, I enclose a photo of my "Woledge Pedestal" for Amberola 30. I am keen to determine how many of these are in existence, and hope you will publish my photo and the following note in the next "Phonographic Record".

"Woledge Pedestal" model Amberola 30. These were manufactured by Claude Woledge (of "Woledge Portable" fame), and Roger Cole is endeavouring to determine how many of these Pedestal models exist. The photo is of his machine, and there is one in Larnach's Castle, in Dunedin, New Zealand. Roger understands there is at least one other, somewhere in the North Island of New Zealand, and is keen to hear from anyone who has one or knows of any of these. He can be contacted as follows: Roger Cole, 19 Matangi Street, Nelson, New Zealand. Ph/Fax 03 547 3583, email roger@cole.net.nz

Thanks Walter, and kind regards to yourself and all the Christchurch members.

ARTICLE ON ROD TOMSON'S ILLUSTRATIONS

Recently in Bundaberg, Qld, Australia, I attended an auction of items in a private museum collection. Included were a number of gramophones, phonographs, polyphons, music boxes and other musical items including organs and pianos, 800 lots in all. I believe that generally it was a buyers market for most items. Some of the gramophones and phonographs were Columbia, Edison (cylinder and disk), Brunswick, Aeolian Salonola, HMV, about 26 in total and a number of portables.

One interesting machine I purchased was a 1922 upright in fairly good original condition made by John Broadwood and Sons of London. Information I received from a friend said that during a downturn in the piano business Broadwood produced gramophones (five models) but only for a short time. It has two doors in front of the horn and a false drawer above with extensive carving and fretwork on the front and legs. I think it is the Chinese Chippendale described in the article and has a double spring Garrard motor and wooden tone arm. I have included a picture for you if you need any two of the Broadwood and two of the HMV.

Another machine I obtained was a nice HMV studio grande.

Rod Tomson

TELSTRA SEARCHED IN PIRACY PROBE

Australian Police have executed search warrants on Australia's Telstra Corp Ltd as part of one of the nation's biggest online music piracy investigations, the company said yesterday.

Telstra, Australia's largest phone company, said federal police visited one of its Melbourne offices last week in connection with alleged piracy that local media said involved downloads of music worth up to \$A60 million (\$NZ66.23 million).

"There was a warrant executed in relation to that investigation which was dealt with, but it is not a matter of a raid," a Telstra spokesman said. Other internet service providers were also targetted in the investigation aimed at uncovering the activities of subscribers on servers, and not directed at the companies themselves. Telstra said police executed warrants for its records from "time to time".

Reuters Sydney.

Supplied by Bryan and Marian Blanchard, Timaru, NZ.

Taken from the Timaru Herald 7/3/03

VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND INC.
FINANCIAL STATEMENTS FOR THE YEAR ENDED 8 AUGUST 2002
INCOME AND EXPENDITURE ACCOUNT

2001		2002
	Income	
3019	Net Profit from Sales	70.31
3148	Subscriptions	
840	Postage-Parts	3457.66
41	Donations	1607.53
		8.00
<u>541</u>	Interest: National Bank of NZ	<u>445.31</u>
4570		<u>5518.50</u>
7589	Total Income	<u>5588.81</u>
	Less Expenses	
2104	Postage, Stationary and Tolls	2588.46
800	Secretarial Expenses	
319	Insurance	350.89
721	General Expenses	127.50
617	Accountancy Fees	499.50
<u>520</u>	Rental Premises	<u>520.00</u>
5081		4608.25
2508	EXCESS INCOME OVER EXPENDITURE	980.56

VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND INC.
STATEMENT OF FINANCIAL POSITION AS AT 8 AUGUST 2002
2001 **2002**

	CURRENT ASSETS	
	National Bank of NZ	
4269	Current Account	2360.88
8293	Term Deposit	8700.89
2140	Accounts Receivable	2110.61
50	Stationary on Hand	50.00
23	Petty Cash Account	
<u>23800</u>	Parts and Magazines on Hand	<u>26970.00</u>
38576		40129.38
	FIXED ASSETS	
<u>12020</u>	Plant	<u>12020.00</u>
50596	TOTAL ASSETS	<u>52212.38</u>
	CURRENT LIABILITIES	
249	Subscriptions in Advance	151.52
	Accounts Payable	520.00
<u>1134</u>	Unspecified Credits Held	<u>1347.85</u>
<u>1383</u>		<u>2019.37</u>
49212	EXCESS OF ASSETS OVER LIABILITIES	50193.01
	ACCUMULATED FUNDS	
38854	Balance as at 9.8.01	41361.33
2508	Plus Excess Inc. Over Expend.	980.56
8691	Plus Revaluation of Plant	8691.12
<u>840</u>	Less Assets Written Off	<u>840.00</u>
49212	TOTAL FUNDS	50193.01

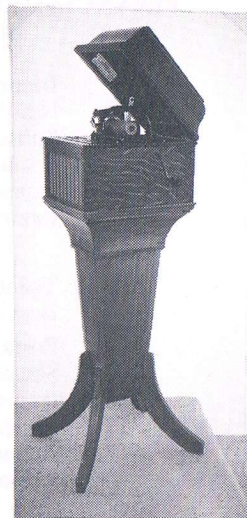


BROADWOOD GRAMOPHONE



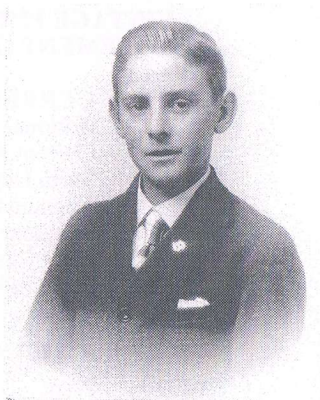
HMV STUDIO GRANDE

TOMSON PHOTO



R COLE PHOTO

WOLEDGE PEDESTAL



LEX MACDONALD

RECORD SLEEVES

L SCHLICK PHOTOS



MACDONALD PHOTO

Unfortunately I am missing "THE PHONOGRAPH" Catalogue for November 1900 so I cannot reprint the letter "L", does anyone else have it?

Editor

Reprinted from "THE PHONOGRAM", December 1900
 Printed each issue for those interested in Phones, Graphs, Grams and Scopes.
 Devoted to the Arts of Reproducing Sound.

(Part 12)

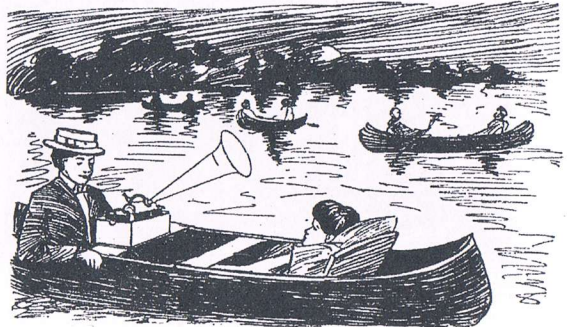
MAX AND MELINDA

An easy one in plain words for the Children.

3

M

See the bea-u-ti-ful lake. See the ca-noes. See the moon-light as it per-me-ates the cir-cum-am-bi-ent at-mos-phe-re and per-co-lates in-to ev-ery in-ter-stice of the pan-o-ra-ma. Do I make my-self plain lit-tle ones? Now pay at-ten-tion and I will tell you a-bout Max and Me-lin-da and their Pho-no-graph. Look at Max. He has a straw hat on his head. This all hap-pen-ed one ver-y hot night last Sum-mer. Me-lin-da re-clines on a cushi-on in the bow of the ca-noe at least it was the bow be-fore Max start-ed the Pho-no-graph go-ing. Now it is the stern.



M is for MOONLIGHT
 As it shines o'er the lake
 And M is for Music
 That *Phonographs* make.

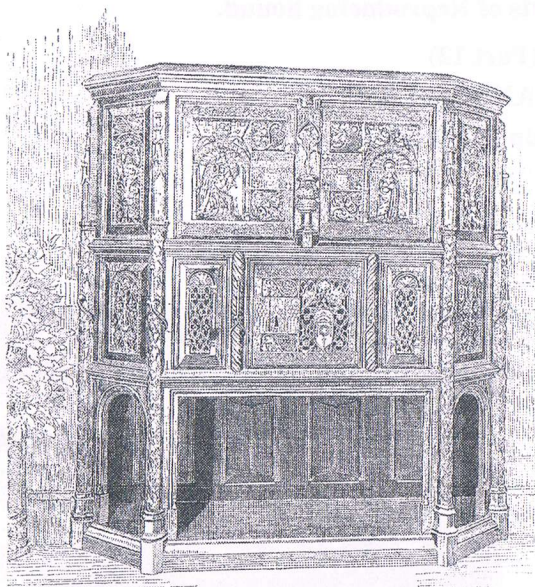
To be continued

CHILDREN'S STORIES ON CD

by Irene Chapple

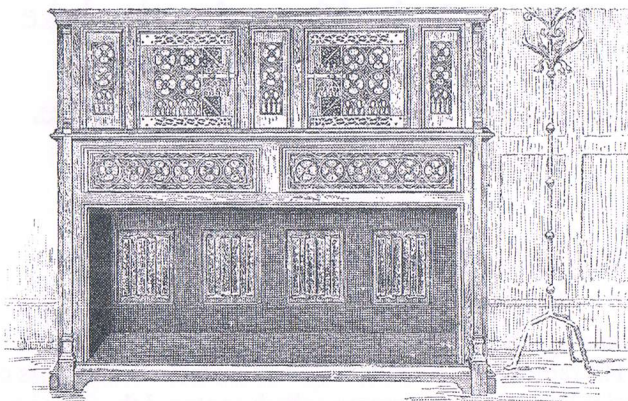
Once upon a time there was a man with a very, very big mouth. His name was Don Linden and loved entertaining children. His radio show for kids followed on from the success of the nationwide Sunday morning 'Junior Request' programme, which captured the imaginations of baby boomers from the 1950s onward.

DIAMOND DISC MACHINES



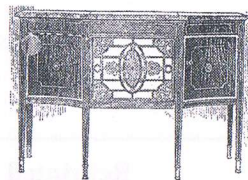
FRENCH GOTHIC
(Oak)

Price, \$8,320



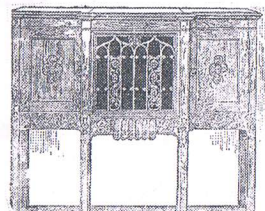
FRENCH GOTHIC
(Oak)

Price, \$5,245



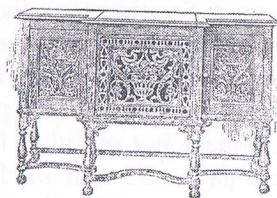
SHERATON
(Mahogany)

Price, \$1,135



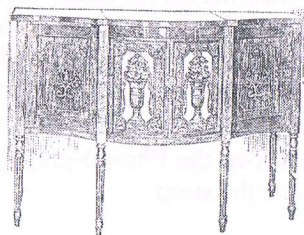
FRENCH GOTHIC
(Oak)

Price, \$1,210



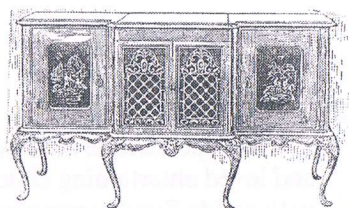
ITALIAN
(Walnut)

Price, \$1,665



XVIII CENTURY ENGLISH
(Mahogany)

Price, \$1,515



QUEEN ANNE
(Walnut)

Price, \$1,170

Snuggled in their beds, they listened intently to the likes of, Maxi the Taxi, Flick the Fire Engine, Little Toot and Sparkey And The Talking Train.

Decades later, Linden has lassooed their nostalgia into a surprise commercial success, launching a music collection called 'Children's Favourites'. The second of his CD collections is about to hit the music shop shelves.

Baby boomers remember Linden, known in entertainment circles as "The Mouth", but even more, they recall the songs and adventure stories that saturated the radiowaves and coloured their upbringing.

Those children, many now with children and even grandchildren, have tuned in again.

In a buying spree that has surprised even EMI marketing manager Dave Southgate, they first stormed the shops for 'Children's Favourites Vol. 1', pushing it to platinum sales within two months of the launch and passing the 20,000 sales mark within six.

Compare that to Britney Spears: her latest, self-titled album 'Britney' was released a month earlier and has only just pipped 'Children's Favourites', with sales of around 25,000.

Radio man Barry Holland, Newstalk's sports director, newsreader and long-time acquaintance of Linden, reckons the CD has cut across the demographics.

Holland bought a copy for his Australian based brother and reckons, "he'll rattle off the words. It's a nostalgic thing".

EMI recognised the idea's potential when Linden approached them. Says Mr Southgate: "It played on our heartstrings, and we knew there was a great market there".

The first CD was priced at \$14.95 and advertised to an adult radio audience. 'Children's Favourites Volume 2' is about to be released and there is a Christmas special lined up. Mr Southgate expects the series to continue for at least three volumes.

Linden's got a theory on all this. "I think it was something that was ready for its time. People were waiting for it. I was getting continual requests for songs, and you just couldn't get it.

"The stories that are on these two disks are delightful, there's nothing offensive in them, they're fun stories. There's no aggro, no shooting, no violence and it fires the imagination.

"My childhood would have been completely lacking if I hadn't had this wonderful world".

Linden, who has also worked in pantomime and comedy, is a survivor of the Auckland entertainment scene, but he still rues the termination of his radio shows in the late 90s.

He has arguably made his point with the popularity of 'Children's Favourites' and he says he hopes children, not just adults, will be swept up in volume two of his collection.

"Now, part of being a child and growing up is PlayStation and Rugrats, or whatever. A lot of that stuff is bad, because they expose children too early in life to some of the realities they will face later on. Later on there isn't time for 'Mary Had A Little Lamb' and 'Three Billy Goats Gruff'.

"I am trying to bring back the wonderful world of storytales".

Taken from "The Timaru Weekend Herald", 30/3/2002.

Supplied by Bryan and Marian Blanchard, Timaru.

ADVERTISEMENTS

Phonograph Society of New South Wales Inc:

From cylinder to CD, the Society is for those interested in all aspects of historical sound recording and reproduction at its monthly meetings in Sydney. *The Sound Record*, packed with absorbing articles, reviews and advertisements, appears three times a year and goes overseas by airmail. The Society offers attractively priced books, CDs and cassettes, plus accessories and other memorabilia. Regular auctions at meetings offer rare opportunities to collectors and bargain hunters alike.

One subscription for all: \$A30 pa Australia and overseas. Write to our secretary, Barry Badham, 20 Ryde Road, Pymble, NSW 2073, Australia, or visit our website www.welcome.to/phonographsociety.nsw

Phonograph Society of South Australia:

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction; and research into their evolution. The PSSA NEWSLETTER, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency): N.Z., Asia and South Pacific \$28.00; Rest of the World \$32.00; We take Visa, Mastercard and Bankcard. Write to: The Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (+61-8) 8261-9953. E-mail: etaylor@granite.com.au

California Antique Phonograph Society:

Dedicated to the preservation of antique phonographs, records and music memorabilia.

We meet monthly to display and share our collections.

Each year we sponsor a show and sale, the largest on the West Coast of the United States.

Membership dues are \$15.00 per year. (Out of U.S.A. \$20.00).

For information: Karyn Sitter, 18242 Timberlane, Yorba Linda, CA 92886, USA. (714) 7772486.

Canadian Antique Phonograph Society:

The interests of the 285 members of the Canadian Antique Phonograph Society (CAPS), now in its 25th year, range across all aspects of sound recording and its history: phonographs and gramophones, all types of sound recordings of historic importance, and related memorabilia. There is particular emphasis placed on the history of recorded sound in Canada.

Membership is \$25.00 U.S. per year and includes a 6-issue subscription to CAPS newsletter, *Antique Phonograph News*.

For more information please contact: Canadian Antique Phonograph Society, Bill Pratt, Secretary/Treasurer, 122 Major Street, Toronto, Ontario, M5S 2L2 Canada.

The City of London Phonograph and Gramophone Society Limited (CLPGS)

If you would like to join a group of individuals who have one thing in common — the love in some way or another for recorded sound, be it vintage recording and reproducing machines, original recorded material, Cylinder, Disc, Wire, Tape or Film; from Caruso to 'Our Gracie', Queen Victoria to Duke Ellington, why not join CLPGS?

For your annual subscription of £17 (for members outside Europe), you will receive quarterly, the *HILLDALE NEWS*, to which articles are contributed by members for members. We believe you will be impressed with the quality of the articles published. To join us, write to Howard Hope, 19 Weston Park, Thames Ditton, Surrey; KT7 OHW, U.K. For more information visit the CLPGS Web page at — www.musicweb.force9.co.uk/music/frms/clpgs.htm

We feel no hesitancy in fully endorsing the Amberola V. as a very superior instrument at a most moderate price. There is nothing cheap about it, while in durability it is the equal of any Edison machine made.

"Amberola Five" is distinctly a drawing room instrument of the best type. Its size and finish also commend it for use on private yachts, church parlors, colleges and seminaries where a medium priced phonograph of superior excellence is most desirable.

This instrument, equipped with the Diamond Point Reproducer (Model B) plays Blue Amberol Records only; but at slight additional expense a model "N-56" Reproducer with sapphire point can be obtained to play any wax Amberol Record. With the two reproducers, therefore, the owner of an Amberola V. is fully prepared to play *any* Edison Amberol Record.

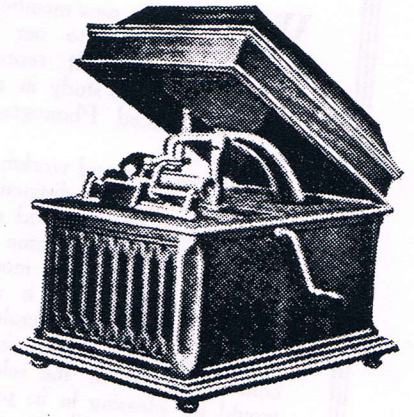
Size 16½ inches high; 16¾ inches wide; 22 inches deep.

Price, Mahogany Finish, £20.

Thomas A Edison Ltd.
Sydney, N.S.W.

FORM A349.

Original 1913: Reprinted 1974



EDISON AMBEROLA V.

Price £20.

A New Concealed Horn
Edison Cylinder Phonograph.

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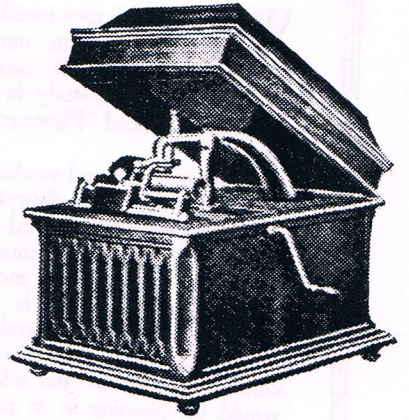
Size $16\frac{1}{2}$ inches high; $16\frac{3}{4}$ inches wide; 22 inches deep.

Price, Mahogany Finish, £20.

Thomas A Edison Ltd.
Sydney, N.S.W.

FORM A349.

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