

The Phonographic Record

Journal of the Vintage Phonograph Society of New Zealand (Inc.)
A society formed for the preservation of recorded sound

Volume 50, Issue 1

October/December 2014



In Les Stenersen's article in this issue he remembers Wade's as an Edison agency but this duster from the mid 1920's reminds us that many New Zealand shops carried a number of brands – Ed.

THE PHONOGRAPHIC RECORD

Volume 50, Issue 1

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For your information – and an invitation!

In collecting terms this issue has a leaning towards the past but let's face it, here and overseas a whole generation of collectors is reaching the stage where reminiscences of fifty and more years ago come readily to mind. It is natural to think back and reflect when September 2015 marks the fiftieth anniversary of the founding of our society. At recent meetings we have discussed ways to mark the occasion. A website for our society, in which all the issues of the magazine and other material can be searched, is only at the vision stage so far but we agree that it is the way to go and it could be done as an anniversary project.

We also feel that it would be good to have some sort of gathering which might be of interest to out of town members whom we see all too infrequently. What we are looking into is a lunch at Aeroview, the private museum and function centre in Ashburton owned by member Peter McQuarters and his wife Lorraine, on the first Saturday in December 2015. See www.aeroview.co.nz <<http://www.aeroview.co.nz>> for more information. We would appreciate it very much if members reading this could give us their thoughts on this plan so we can get an idea of how many people might be interested.

Gavin East
Editor

President's Report 2014

By Robert Sleeman

As we approach our 50th year as an incorporated society it is time to reflect on our past achievements and future objectives. We have seen the Society wax and wane over the last half century, from small beginnings to a vibrant society and now a shrinking and ageing membership. The reality is that we have fostered an interest in, and preservation of, recorded sound as our original members aspired to do and kept the spirit of collecting alive.

Sadly and inevitably we have seen the passing of several older members with no younger ones in sight but it is the essence of preservation of early recorded sound that we have kept alive and will pass on to the future as a legacy of our interest. With great sadness we have lost Walter Norris who from the Society's inception has been a pillar of support in our quest to foster and preserve our hobby. Words cannot express how much Walter has supported the Society through the years.

Much thanks must be given to all our local and distant members who have been of assistance in running the Society. Obviously local members Shirley, Gavin, David and Roger have given many hours of their time to ensure the smooth running of the quite onerous and unrewarded affairs of the Society. The inevitable demise of the parts supply due to lack of skilled manufacturers has at least been partly compensated for by the increasing availability of parts from overseas members and others to fill the gap thanks in part to the internet. In 1965 there was no such thing and "snail mail" was the only way to communicate.

The future of all societies hangs in the balance as we all get older and tastes change but the fellowship we all enjoy from the meetings will endure regardless and the history we have preserved will live on. Collecting and preserving is not only for us but a legacy we can pass on into the future whilst gaining pleasure in the present from the past.



This and the photos on pages 5 and 14 are from a collection of stereoscopic views by Charles Woledge, a Christchurch Photographic Society member active in the first years of the twentieth century. I am presuming that he was the father of our first Patron, Claude Woledge and this may explain why two of the photos feature talking machines. I think the machines are Victors but I am hoping that an eagle-eyed reader or two will identify them precisely. These stereo cards are in a private collection in Lincoln and I am grateful to the owner for permission to have many of them copied

– Ed.

Memories of an Auckland Edison agency

By Les Stenersen

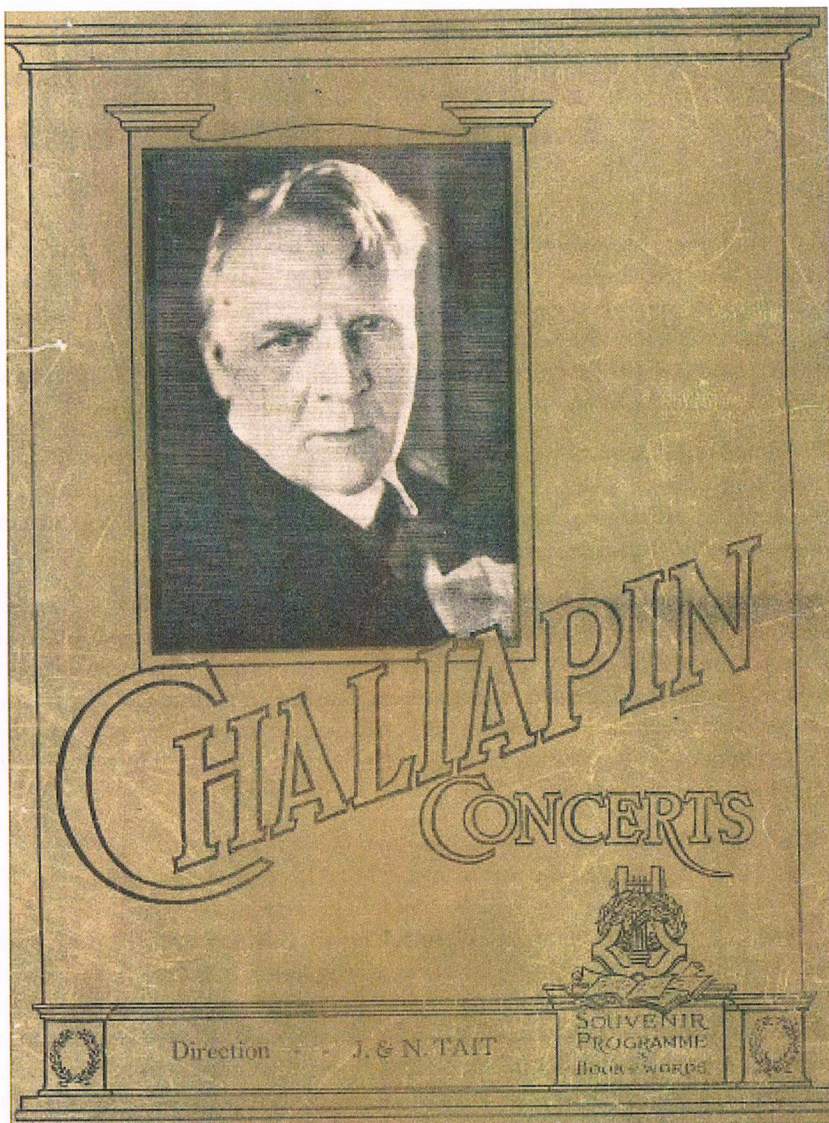
I was interested in the labels on the gramophone records in the June/August issue of the Phonographic record. Of particular note was the one in the top right hand corner of page 11 (Wade & Co. Ltd Auckland). As a young boy I used to look into the shop at the corner of Queen Street and Karangahape Road which was in the Tabernacle Buildings. The shop had a window display of gramophones, records plus phonographs and cylinders and also the latest radios. It was a large corner shop with windows facing both streets. Mr Wade was the Auckland Edison agent. Just along from this shop in Karangahape Road was the Adams Bruce shop where I used to get two ice creams for a penny. I think I was about 6 years old at the time.

Many, many years later, having collected 175 phonographs and gramophones and having purchased 2,500 cylinder records from a chap at Puhoi, north of Auckland, I was interested to find the Wade label on a great many of the cylinders. I wondered if the Wade family still existed and then suddenly I noticed a shoe shop in Karangahape Road, "Wade & Company", as I went past in a bus. I had gone past many times before but never noticed the shop previously. I decided to call in and asked if Mr Wade was in. A chap of about 50 came to the counter and I asked if he was a relative of Wade & Co. Ltd, the Edison agent. He said he was the son of Mr Wade. I asked if he had anything left in the phonograph or gramophone line. He told me that a great number of parts, some new and some second hand, had been stored in his mother's home when his father passed away. Apparently two bedrooms were full of new horns still wrapped in tissue paper. There were thousands of cylinder records still in their original boxes that came from America and a box full of reproducers and recorders which had been exchanged for new models when the phonographs were changed from wax to celluloid cylinders. There were only a few phonographs!

You can imagine my excitement on hearing about all this but my excitement was soon dashed because he told me that his mother had had to go into a nursing home due to her illness and the home had to be sold quickly by the family. This was about a month before I went to enquire at his shop. I asked what happened to all of the parts and he said that they were so rushed to sell the home that the contents were consigned to the tip. What a disappointment! If only I had got going a month earlier. It is ironical that when I told him about my purchase of 2,500 cylinders, a lot of which had his father's label on them, he asked if I could spare one because he had nothing to remember his father's business by. I reluctantly returned with a cylinder with his father's label on the box and gave it to him.



I have been reading on the web an interesting debate about whether or not to polish brass horns. I think they look best as in the picture above but would welcome readers' views – Ed.



This 48 page souvenir programme and book of words is undated but a quick check of the National Library's Papers past website brings up several references to the great Russian bass having toured New Zealand in 1926. Chaliapin was famous for making what appeared to be spur of the moment decisions in his concerts and announcing "Numbaire forty-five" or what have you, causing a rapid turning of pages by his adoring audience, though he tended to stick to a smaller selection of songs than the 109 listed. At the beginning of this programme is printed, "Autographs will be signed by Chaliapin for the sum of 2/6. Donations of ten shillings or over will be personally acknowledged on photograph postcard. This money will be donated to charities."

At the bottom of most of the pages is the warning,
 "Please do not turn the page while Chaliapin is singing".

Starting a Collection of 78 rpm Classical Vocal Recordings in the 1950s

By Bill Main

Initially there were a number of things which influenced my thinking and actions when I started collecting records in the 1950s. One of these was the fact that as Long Playing records came on the market, people began off loading recordings which had been around since the 1900s. This motivated me to save up enough money to buy a radiogram and the second was going to a film called "Tonight We Sing", which featured Ezio Pinza playing the role of the great Russian bass Theodore Chaliapine.

At the time I didn't know it but these two factors were to have a very pivotal influence on me and my leisure time as I submitted myself for enrolment in a Diploma of Fine Arts course at Canterbury University. In order to undertake all this, I began working as a presser in a dry cleaning firm after leaving college.

Once ensconced in Christchurch, I struck up a friendship with a fellow student who happened to have a record player along with some operatic recordings which featured the real Chaliapine. My interest in this sort of music on gramophone recordings didn't end there. Moving to Auckland for a course at Teacher's Training College, I once again by pure chance "shared digs" with an art teacher called Roger Hart, who had preceded me at Art School. Roger was taking singing lessons at the time and of course had a gramophone and recordings.

In 1956 after settling down into a teaching position at my old school, Wellington Technical College, I missed the sort of music I had become used to from my university days, largely 78 rpm recordings which seem to have accompanied me wherever I went in my years of study. So taking the bull by the horns, I floated a classified advertisement in the "Evening Post" where I quickly became acquainted with Fred Spencer, a plumber by trade, who had a marvellous collection of Edison cylinders and machines. Fred quickly helped me secure my first Edison phonograph, a Fireside model that came with an operatic cylinder by Alessandro Bonci, a bel canto tenor of considerable status in the operatic firmament at the turn of the century. As well as my good fortune in finding someone who was prepared to initially help become established in record collecting, I was encouraged by another mature enthusiast called Charlie Lindsay, who was the taxidermist at the Dominion Museum. These contacts broadened my knowledge and friendship with others like Mitt Howard, Alan Sadd, Ray Hedges and finally, someone in my own age group, Michael Woolf, who at the time was working as a radio announcer on the commercial network.

With contacts like these I began searching for literature that would help me expand my knowledge and appreciation of collecting records. Research for these sources led me to an English collector's magazine called "The Record Collector", which I immediately

took on a subscription basis. In time I directly acquired all the back issues I could lay my hands on by openly patrolling suburban post offices to get sufficient postal notes to cover the sterling outlay! A currency situation which was severely controlled by the Government at the time when our balance of payments was somewhat dodgy.

This influx of literature led me to sending off letters to two very important record collectors with information that I was able to supply from recordings which I began to acquire. In due course, I struck up correspondence with W.R. (Bill) Moran of California and Boris Semeonoff in Edinburgh. Bill's job for an oil company led him to making periodic trips to this "neck of the woods" where we met up with one another and I reciprocated when I went to the UK via Los Angeles. My correspondence with Boris began with us swapping records which involved a lot of Australian pressings that were different "takes" to those which had been released in the UK. In 1994 on one of my trips overseas, I saw to it that my itinerary saw me spending a couple of days in Edinburgh where I had an afternoon with him and his wife.

Thinking back on acquiring records locally, I particularly remember two occasions which linger vividly in my mind. The first of these occurred on the 8th of May in 1957, when after a day instructing 3rd and 4th formers how to illustrate a book I was reading in class called "The Day of the Triffids" I set off to check a second hand shop in Thorndon to see what they had in the way of 78s. I hadn't got very far when I suddenly came up against a very large crowd of people in Lambton Quay where scaffolding from the D.I.C. building had collapsed into the street and miraculously failed to injure or kill any pedestrian below. After this holdup I finally made my destination to find the shop had one Columbia of Dame Clara Butt singing "Abide With Me", a somewhat morbid hymn which may have been seen as a stark reminder for me after seeing the chaos caused by the aftermath of the accident I observed in Lambton Quay on my way to this junk shop.

The second item I recall was acquired from a pile of records stacked in the basement of a house in the Wellington suburb of Brooklyn. This time it was the second to last disc I had to inspect which turned out to be the only one I ended up buying. This turned out to be the find of the year for me. It was a 1903 Columbia pressing of the soprano Suzanne Adams singing Gounod's Valse from "Romeo and Juliette"! Without any paper or cardboard sleeve to protect it and a piece of the run-in rim broken off in the nine o'clock position, it wonderfully survived and continues to give me great pleasure when everything is taken into account.

While not every disc I have in my collection can be presented with anecdotes like those I've just quoted, I'm sure I'm not alone when it comes to spinning a tale or two when presenting a programme of recordings to a receptive audience. In this way, I will always marvel at the survival of so many records that end up in our collections. When these are performed with a machine of similar vintage and background anecdotes, you can never fail to enthral an audience.

The Edisonian

*Published for those interested in Mr. Edison's new arts,
Voice Writing and the Re-Creation of Music*

Vol. I.

January, 1927

No. 1.



Marie Tiffany, Lyric Soprano
Metropolitan Opera Company

Walter Norris' family has generously given the Society all his gramophone-related printed material. Much of this came to Walter in 1969 from the estate of our first Patron, Claude Woledge, and includes very rare early catalogues which we hope to make available in digital form. Mr Woledge had preserved some bound volumes of Edison promotional material including this periodical, published from Edison Hall in Christchurch, showing that he was committed and enthusiastic about the Edison phonograph right up to the end of production in 1929. Many collectors nowadays would be only too happy to order the 5000 series Blue Amberols listed in these pages.

PORTABLE PERFECTION

ANOTHER EDISON WONDER

Edison Announces a New Cylinder Phonograph of Supreme Merit in Portable Form. The—

Amberola Diamond Portable



THIS instrument is the acme of compactness, and never before has such a wonderful portable phonograph been offered to the public. It is entirely different from, and superior to, any form of portable instrument ever attempted.

Its exclusive features are remarkable, and its glistening points are:—

It measures only 8 x 9½ x 9½ ins.
It is made of solid oak throughout
It is fitted with a genuine Edison motor.
It will play for 15 MINUTES with one winding.
It requires no needles, the reproducer being fitted with an everlasting diamond point which never needs changing.

It is equipped with a genuine Edison Reproducer.

It weighs only 15 pounds.
It requires no adjustments to operate; merely raise the lid and it is ready to play.

It plays the famous unbreakable Blue Amberol Records, which are guaranteed to play thousands of times without showing signs of wear.

ITS GREATEST WONDER—ITS PRICE

You are invited
to hear this
New Wonder
at 2s.

EDISON HALL
TUAM ST., CHRISTCHURCH

For Picknicks,
Camps, etc.
Edison offers the
Ideal Portable
Phonograph

I have been used to thinking that what we know as the Woledge portable was introduced in 1928 but this advertisement comes from the September 1927 issue of "The Edisonian" published from Edison Hall in Christchurch. It was wishful thinking on Mr Woledge's part to say, in tiny print near the top, "Edison announces a new cylinder phonograph..." when the design and manufacture were his initiative to fill a gap in the market. As he recalled in an early issue of our magazine, he was able to extract three dozen Amberola 30 mechanisms from the Edison company but the project never went any further despite the practicality and surprisingly good performance of the portable. The surviving machines are prized by their owners and we are lucky to have an excellent example in the Society's collection on loan at the Oxford Museum — Ed.

Meeting reports September 2014 to January 2015

By Gavin East

Bob and Nu Wright kindly offered to host the 49th Annual General Meeting at their home in Aylesford Street, Christchurch on Monday 22 September 2014. Present for the 8.00 p.m. start were Robert Sleeman in the chair, Wilf Boon, Roger Brown, Derek Cockburn, Lyndsey and Bill Drummond, me, David Peterson, Laurence Varlet and of course Bob and Nu. This was quite a good turnout given the level of active local participation in our society these days. We recorded apologies from John Hastilow, Neil Johnson, Shirley McGuigan and our Patron Joffre Marshall. We were sorry that Hilda Norris was not able to come but we all hoped to catch up with her before too long.

Robert Sleeman read the minutes of the 2013 AGM, from which nothing needed discussion, and then read his President's report for 2013/14 which was warmly received and approved.

Turning to the election of officers, we were very pleased as always that Joffre Marshall has agreed to continue as Patron, as has Shirley McGuigan in the role of Secretary. Robert Sleeman's two year term as President having ended (rather to Robert's relief), a new appointment was needed. I can't say that I had given it much thought before the meeting but it occurred to me that it would be rather nice to be President in our fiftieth anniversary year. There being not what you would call a lot of competition for the position, the members present were happy to go along with the idea, with the result that the 2014/15 Executive is as follows:

President: Gavin East

Vice-President: David Peterson

Treasurer: Gavin East

Committee: Wilf Boon, Roger Brown, John Hastilow and Laurence Varlet plus Robert Sleeman as immediate past President.

The AGM was all done and dusted at 8.16 p.m., after which we moved straight into the normal monthly meeting for September 2014.

I reported that I was in the process of sorting out the stock of posters so that we can divide them up between the Oxford Museum and Mavtech, the sound and film museum at Foxton, with a few sets retained for local and new members.

We fully appreciated Roger Brown's explanation that the Oxford Museum extension wing project is taking up so much of his time just now that he has not been able to repair the remaining slightly dented Columbia aluminium and Edison all brass witch's hat horns. We have had a special request for a Columbia horn so it was very

helpful of Robert Sleeman to offer to supply one of his which we can replace in due course.

After we had ticked off the usual agenda categories as a formality, we listened with interest to Robert as he told us about his recent purchase of the remaining collection of the late Wally Gollledge of Nelson. Wally's son had stored enough bits and pieces to cover the floor of a single garage and besides some unusual records, cylinder and disc, the material included Pathe and other European phonographs plus horn gramophones, notably an HMV "dogstooth" Monarch Senior with spearpoint oak horn. Though most of the Edison machines had been sold soon after Wally died many years ago, the collection still included a mahogany Amberola V, not a model we see very often in New Zealand, with the rare N-56 reproducer made for playing wax Amberols on several of the early Amberolas.

The meeting closed at 9.05 p.m. to be followed by supper and further conversation as usual. Derek and Marcia Cockburn offered to host the next meeting, which we decided would be on the third Monday in October, the 20th, to allow for Labour Weekend. Roger Brown undertook to check with Graham and Yvonne Ritchie about having the November meeting at their Reel Cinema.

On the evening of Monday 20 October 2014 we duly assembled in the warm, comfortable living room of Derek and Marcia Cockburn's home in Jacksons Road, Fendalton, Christchurch. Some of the regulars were unavoidably absent but we have to accept that this will happen. So far we have managed to have enough people at a meeting to make the approval of payments and such matters legal!

We were sad to have to note the recent passing of Ken Jane who made such a superb job of our horns and other parts over almost the whole period in which the Society has existed. Ken was very fit and active until not long before his death at the age of 92. Though age was catching up with him towards the end, he turned out the last orders of horns when he was over 90 which must be a remarkable achievement.

Our very active and well-travelled Napier member Mark Dawson had sent Robert Sleeman some information about the huge annual phonograph show at Union, Illinois and a catalogue from the auction held in July by Donley Auction Services of most of the collection of the late Larry Schlick.

After a most enjoyable supper and more chat, we thanked Derek and Marcia for their hospitality and looked forward to meeting again in November at the Reel Cinema in New Brighton.

On the evening of Monday 24 November 2014 a group of us arrived at Graham and Yvonne Ritchie's beautifully set up Reel Cinema in Ascot Avenue, New Brighton, Christchurch for what is becoming a welcome annual visit. As with many of these small private theatres built by film buffs, it feels as though we are back at "the pictures" as soon as we enter the doorway in the back yard.

There was a small amount of routine business which we dealt with as quickly as possible as we were eager to settle back and enjoy whatever Graham had chosen to show us. Shirley McGuigan had received a card from the Mataura Historical Society expressing their thanks for David Peterson's help repairing their Edison Home machine and for our donation of a reproduction brass belled witch's hat horn to display on it.

David and I had recently visited Tony Airs who is now settled in his new home at Coalgate and enjoying the peace of the countryside after a long and very stressful period waiting for his earthquake-shattered house in Christchurch to be either repaired or (as was eventually decided) demolished.

We had all been concerned for Hilda Norris who has been living alone at the farm at Swannanoa since Walter's last illness and death in July. It was good to learn that Hilda has purchased a unit in the Bainbridge complex at Rangiora and will be moving to her new home before Christmas.

Closing the "official" part of the meeting just after 8.00 p.m., we handed over to Graham Ritchie who had chosen for us the recent feature film "The Book Thief". We have not asked Graham how he chooses our programmes but we did notice that "The Book Thief" includes a scene with a wind up gramophone, as does "The Rocket Post" which he screened for us last year. The previous year we viewed "The Artist" but if my memory serves me right the gramophone in that fine film was a jarring anachronism, a white plastic radiogram deck in a scene set around the year 1927. We didn't let it spoil our evening...

A good turnout of members enjoyed the pre-Christmas buffet meal at the Sequoia 88 restaurant at Redwood. The food selection seemed even better than before.

I somehow cleared enough clothes and books off the living room seating to host the first meeting for 2015 at Lincoln on Monday 26 January. As we have now almost ceased having parts made, this subject no longer takes up much discussion time though we were very grateful that Roger Brown had been able to repair some of the slightly dented Columbia aluminium horns.

Though I enjoy playing a few records when the meeting is at my place, what with one thing and another this meeting stretched itself out to close at 9.40 p.m., at which point it was time to boil the jug. From memory I might have played a snippet or two of some of the wonderful new ragtime piano CDs I had just received from Bryan Wright at Rivermont Records in the USA but that subject is worth an article to itself. After dishing out tea and what passes for coffee in my house (i.e. instant), I enjoyed the all too infrequent experience of having a living room full of friends in lively conversation.



From the same collection of stereoscope cards as the two reproduced on pages 3 and

5 I have chosen this which may seem an odd use of space in our magazine. As the photographer was Charles Woledge and this photo is identified on the back as being of Claude Woledge, I am sure that it shows our first Patron, not as the octogenarian some of us remember from the first years of the Society but as a vigorous young sportsman. Claude Woledge was born in or about 1885 and was in the Christchurch Boys' High School First XV rugby team for several years at the turn of the century.

Charles Woledge, the photographer and (I am presuming) Claude's father, won prizes as a Christchurch Photographic Society member and I think this is a great "action shot" from perhaps around 1905 – Ed.



Until Bill Main found one of these early US lateral cut discs not long ago in an exciting haul of early “78’s” in the North Island, I had not known of an example of this label in New Zealand. Now from the collection of the late Wally Golledge we see a second specimen, photographed courtesy of new owner Robert Sleeman.

There is a comprehensive history of this label in Allan Sutton and Kurt Nauck’s “American record labels and companies: an encyclopedia (1891-1943)” from which we learn that it was an attempt to break the stranglehold of Victor and Columbia on producing lateral cut discs in the USA. The company was in business from 1904 to 1907, starting with 7 and 10 ³/₄ inch single sided discs pressed in a blue-tinted shellac compound. Robert’s disc is single sided but normal black in colour and 10 inch so is one of the later issues – Ed.

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. One subscription for all: \$A30 pa Australia and overseas. Write to The Secretary, Phonographic Society of NSW (Inc), P.O. Box 215, Epping, NSW 1710, Australia, or visit our website www.phonographicsocietynsw.welcome.to

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, is published quarterly. Relevant books and reprints are also sold. Annual dues (Australian currency); NZ, Asia and South Pacific \$28.00; Rest of the world \$32.00; Write to: the Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (=61-8+8337-7134) E-mail: nelsent@picknol.com.au

The Antique Phonograph Society:

The California Antique Phonography changed its name at the beginning of 2012. We are now **The Antique Phonograph Society**. Our mailing address remains P.O. Box 169 Victorville, CA 92393 USA. However, our website changed a few years ago to: www.antiquephono.org
Rates for members outside North America are \$40 USD (check) or \$42 USD (through the website/paypal)

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

To join us, contact the Membership Secretary: Tim Wood-Woolley, 28 Park Terrace, Westcliff on Sea, Essex, SS0 7PH, United Kingdom or e-mail clpgsmembership@blueyinder.co.uk. For more information visit the CLPGS Web page at www.clpgs.org.uk

Wanted to buy (or exchange for what you need):

One HMV Model 1 or 1a tapering tone arm with gooseneck. See pages 87-88, Phonoservice book of HMV gramophones. Bruce Leask, 20 Hind Place, Palmerston North 4410, New Zealand. Phone (06) 3550636.

Editor's note: In "His master's gramophone" by Oakley and Proudfoot these two ten-inch turntable "hornless" models are shown as illustrations 5.7 and 5.8 on pages 159 and 160.

Wanted to Buy:

Dancing Rastus or similar figures to fit on old gramophone records.

Please email: vandrbrown@xtra.co.nz
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: Gavin.East@lincoln.ac.nz

Wanted to Buy:

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

Important sale of a record collection that began in 1957:

I am reducing the size of my collection of 78 rpm vocal recordings, on labels like Fonotipia, Edison Diamond Discs, Pathe and G&Ts in lots of 250. For further details contact me using my email address – wmmain@paradise.net.nz – sadly at this stage, I'm unable to supply artist and titles, but will give a good description of each bundle on request. Bill Main

For Sale in Wellington:

Cheney gramophone in excellent condition, complete with both original reproducers and special styli for Edison and Pathe vertical cut discs. \$550.00.

Enquiries to Bill Main, email wmain@paradise.net.nz.





When Robert Sleeman looked through the disc records acquired from Wally Gollidge's collection recently, he was excited to see emerge from the box a strange, thick lightweight disc with the recording pressed on one side on a white material and the other side taken up by a larger version of the label. We Christchurch collectors had not previously come across one of these very early (ca. 1904) examples of the first vertical cut discs, similar in groove specifications to Pathe discs, though a few of the later Neophones in normal black shellac have been found here – Ed.