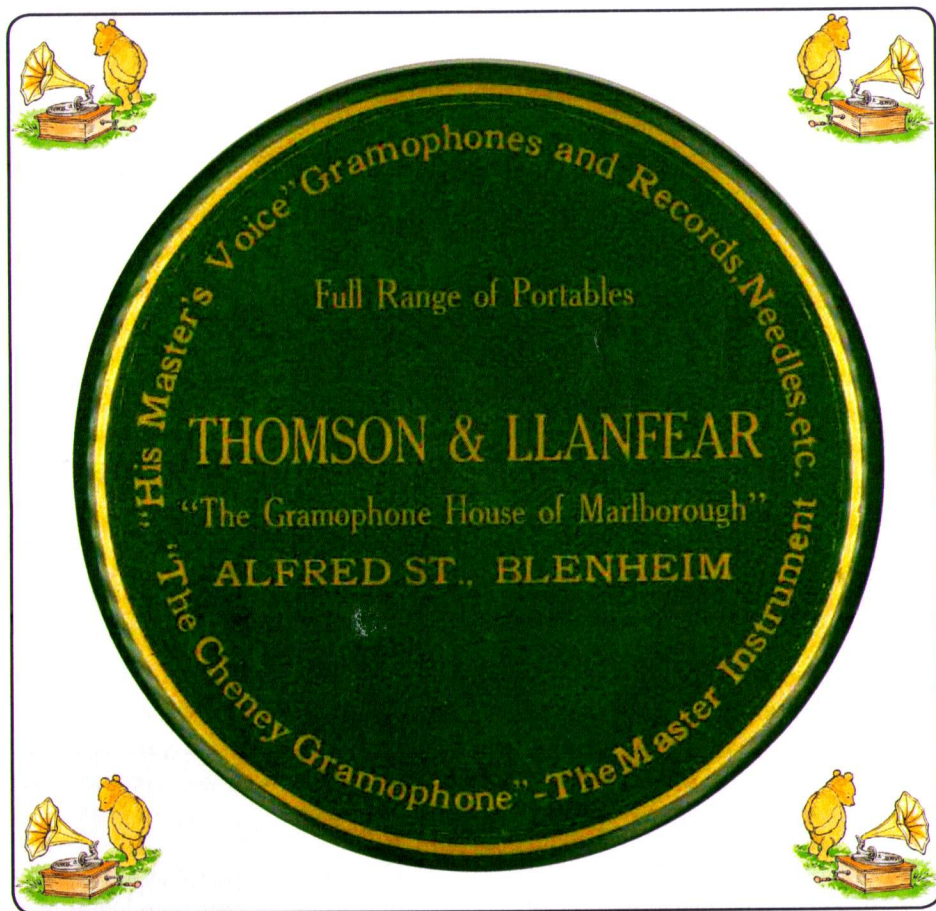


The Phonographic Record

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

Volume 52, Issue 1 and 2.

October 2016/April 2017



This New Zealand record duster has the usual 1922 Philadelphia Badge Company patent information on its edge. The Cheney company seems to have closed soon after its founder's death in December 1925 so the duster may date to between 1922 and 1925.

THE PHONOGRAPHIC RECORD

Volume 52, Issue 1 and 2,

October 2016/April 2017

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NEW ZEALAND

For your information

Special Announcement - No Subscription Charge for 2017/2018!



We would normally send out a new issue of the magazine along with a subscription invoice in September. With the magazine having fallen behind schedule so badly, and as another way of celebrating the Society's fiftieth anniversary in 2015, we have decided to waive the subscription this year and give everyone a year's membership free.

This issue is a double one and features several sample pages from the collection of early catalogues compiled by Claude Woledge, our first Patron. With James Sleeman's expertise these catalogues should soon be available in full on the website, www.phonograph.org.nz.

As always I am very grateful to Bethany at Lincoln Digital Print for making a magazine out of my barrage of emails. The printing business had to find new premises at very short notice recently and many people in the small town of Lincoln were as relieved as I was when Bethany and the rest of the team found a new home directly across the main street.

Gavin East
Editor

Blue Smoke the song that moved New Zealand!

By Jim Crook©

This story is about Ruru Karaitiana, Capt Riki Smith, Jean Ngeru, Pixie Williams, daughter Amelia Costello, George Boraman and the song Blue Smoke.

Ruru Karaitiana

It's been almost 70 years since the recording of Blue Smoke was released and you would think there was nothing left to write about the song that gripped NZ all those years ago with 50,000 TANZA copies sold, Not So.

I have been in touch with Ruru's wife Joan (now Joan Kennet) who is sure that the words and tune are Ruru's and she was surprised to hear of Riki Smith.

Capt Riki Smith

Having been a solid fan of Ruru Karaitiana's version for most of that time I was surprised when I came across information saying that Riki Smith wrote the words of Blue Smoke and was not getting the credit he deserved, his family were upset that he had been ignored throughout the years and that Ruru was getting the credit instead...this should be worth looking into.

Jim Whaanga

I started by trying to track down Riki's family at a small township on the Napier to Gisborne Highway and soon discovered that there was plenty of hard feelings over the song but trying to get someone who really had the information was tricky...phone calls here and there were getting nowhere but at last I made contact with Jim Whaanga of Hastings who assured me that the story was correct and that he had the paperwork to prove that Riki wrote at least the words to the song Blue Smoke and perhaps the tune as well.

I was tied up at this time but eventually made an appointment to meet Jim which I did at his home but nothing came of the meeting. As I drove up his drive he quickly hopped in the passenger seat and we talked and talked but he produced no paperwork or anything new except he was adamant about Riki Smith having written at least the lyrics. Taking a chance that someone else knew about this new claim I phoned Dave Turnbull and said "What would you say if I said that Ruru didn't write the lyrics to Blue Smoke" His reply said it all. "I think you would be barking mad" and at this stage I would agree.

Sherrie & Pierre Sauve

Searching the net under Blue Smoke I found the site Soundcloud, type in Blue Smoke nz and the following appears...Blue Smoke - (music by Ruru Karaitiana, lyrics by Riki Smith) and you can hear the arrangement by Sherri and Pierre Sauve on this site, reading a report by Gordon Spittle who quotes "we were on the troop ship Aquitania in 1940 off the coast of Africa when a friend drew my attention to some passing smoke" to be credible this friend must have been Capt Riki Smith as another report says that Karaitiana and Smith spent some time together during the war.

Jean Ngeru (now Jean Tamaka)

Jean Ngeru recorded Blue Smoke in 1946 for the National Broadcasting Service which had sent a recording van out to the provinces to record local music, I managed to track her down in Australia and she told me that “Yes she did record Blue Smoke but someone fudged the recording and they were not her words”

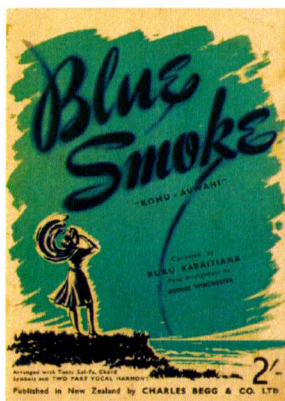
Talking to her at a later date she said “Yes the words were hers but she didn’t know where they came from” The music was certainly Blue Smoke although the lyrics were slightly different, just how and where she knew the tune and words in 1946 in Hawera is a mystery, maybe from a hometown soldier who had been overseas.

I have the 78 RPM acetate of Jean’s recording made in 1946 by the National Broadcasting Service and given to me by George Boraman of Napier. I have copied it to a CD.

Pixie Williams

Pixie’s daughter Amelia Costello produced a CD of Pixie’s 13 songs called “For the Record” and my wife and myself were delighted to get an invitation to the release of the CD at the Roxy theatre in Miramar where I met Pixie. I had hoped to get a photo of us together but she was so unwell and in a wheelchair. I did manage to shake her hand and say to her “You don’t know me but I have known you all my life” She replied “That’s nice” Pixie has since passed away and it was an honour to meet her. It was there that I met George Boraman from Napier who gave me the Jean Ngeru acetate rescued from a rubbish skip.

All the above is somewhere on the net if you care to look, I have no fixed opinion about who wrote what but would like to hear from you of any updates you may have, there is a Blue Smoke song in the USA not related, by different artists. ACD of versions is available to members.



Capt Riki Smith





Fond of the look of your red Gem but tired of winding it up so often? Why not graft it on to the deck of a Triumph and get the benefit of the Triumph's three-spring motor? Not, perhaps, to be recommended but a quaint piece of "hardware upgrading" found in a local member's parts pile.





The first half of 2017 saw the dispersal of the collection of the late Philip Wright of Ferrymead, Christchurch. Clocks were Philip's main interest but from the shambles at the property there emerged a few phonographs and gramophones including these two, photographed just after their discovery. The mahogany Edison Opera at left will need not only a reproducer and horn but also the support "post" and internal linkages. Restoration is already under way. The Columbia disc machine above is a very neat and attractive model, English we believe.



THE MINSTREL GRAMOPHONE COY., CH'CH.

Present a Complete Catalogue of their

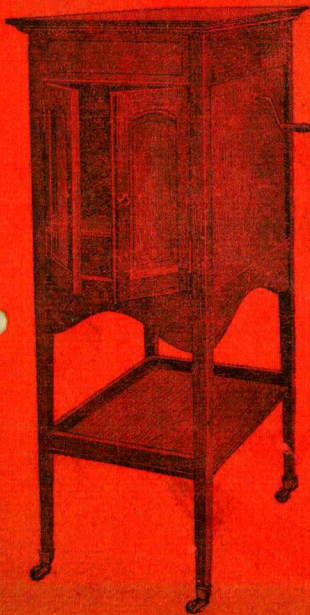
Red Seal Records

Red Seal M Records

Blue Seal Records Billy Williams Issue

A List of Minstrel Gramophones, Record Albums, Needles, &c.

The Cabinet Gramophone



As the illustration will show, this Gramophone is an artistic triumph. The tonal quality of the machine is wonderful. To the discriminating Artistic Taste this cabinet will make a strong appeal.

Cabinet — Solid Fumed Oak, Highly Polished. Two Artistic Tone Adjusting Doors.

Motor—Double Spring, Flexible Wind, Speed Regulator, Highly Nickel-plated.

Turntable—12in. in diameter. Takes all sizes of Records, Nickel-plated and Polished.

Tone Arm—Artistic Taper, with Metal Socket, Nickel-plated.

Sound Box—Reform, Reversible Insulated Back, Natural Tone.

Size—3ft x 10in high.

„ 1ft x 9in deep.

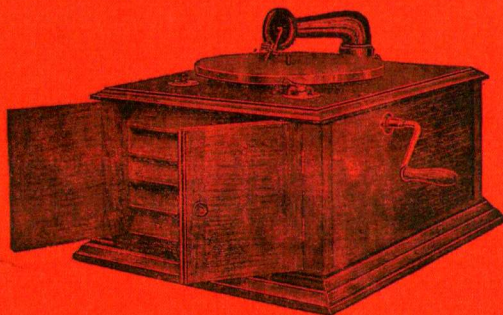
„ 1ft x 3in wide.

Price Complete £21

The Skylark Gramophone

Hornless.

Complete £6 6s.



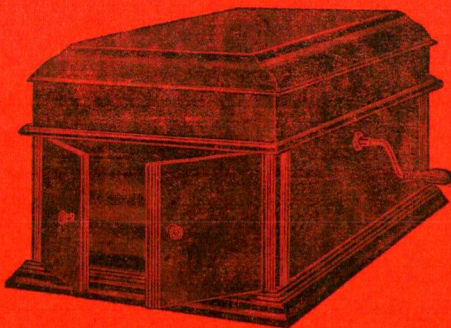
Cabinet—Solid Oak, Tone Adjusting Doors. Motor—Double Springs, Worm Gear, Speed Regulator, Plays 3 Records at one wind, Nickel-Plated. Tone-Arm—Artistic taper with Nickel Socket. Turntable—10 in. Diameter, Nickel-plated and Polished. Soundbox—Patent Reversible, Insulated Back, Double Pressed Socket. Size—19 x 15 x 8 in.

The Nightingale Gramophone

Hornless.

Closed in Domed Top.

Complete £10 10s.



Cabinet—Hand Polished Mahogany, Tone Adjusting Doors. Motor—Worm Gear, Double Springs, Flexible Speed Regulator, Plays 3 Records at one wind. Tone-Arm—Artistic Taper with Nickel Socket. Turntable—10 in. for all sizes of Records, Nickel-Plated and Polished. Sound-box—Magnificent Natural Tone, Patent Reversible Insulated Back. Size—20 x 14 x 14 in.

One of the shortest of the Woledge catalogues (see For your information) is probably also one of the rarest. Minstrel and Herald were special labels used by Edison-Bell, ca. 1913, for English recordings sold in New Zealand. The cabinet model "Minstrel" machine looks very like a Gramophone Company product (except for the winding handle) but I think it likely that it and the two table models were imported from an English wholesaler such as Murdoch.

W. F. M. =
T. T. Wood.

R. Kemmerley, Rutherford.



PHILCO SERIES 3322 F
MR. & MRS. KENNERLEY RUMFORD,
& CHILDREN.

PHOTO ELIAS & WALLACE
Copyright

The great English contralto Madame (later Dame) Clara Butt and the baritone Kennerley Rumford enjoyed a long and happy marriage thanks in part to the fact that he did not begrudge her increasing fame as "The Voice of the British Empire". The autograph album page, signed in Christchurch in 1913, is reproduced very close to actual size!



MADAME CLARA BUTT.



This photo was lent to Christchurch member Robert Sleeman. The gramophone shop may have been in the town of Boston in Lincolnshire in England.

Meeting reports October 2016 to May 2017

By Gavin East

For the October 2016 meeting we enjoyed another visit to the private cinema of Ian and Bev Fisher in the Christchurch suburb of Hoon Hay. Before settling down to watch some films we dealt with the necessary business of the monthly meeting. Once again the Society's website came up for discussion with ideas for adding content. In time we should have the complete run of the magazine online and searchable in a way similar to that of the National Library's Papers past. The folders of early catalogues, preserved by Claude Woledge and handed on to the Society by Walter Norris' family, contain material which we have previously looked at reprinting in paper form but which can now be scanned for the website.

Over the course of a year the Society usually receives several email or phone enquiries from non-members wanting old gramophones repaired. Of course we like to help but there are not many people available to do repairs, in particular mainspring replacements. As an example, at the October meeting we discussed an email from the Hamilton owner of what could be a rare model of Sonora, apparently imported recently from the USA. We were able to put the machine's owner in contact with a Hamilton member.

Wilf Boon gave us an update on his restoration of a small all-metal red and black Columbia disc machine. The case finish was too rusted to preserve so Wilf has repainted it with impressive results, the red in particular being an excellent match for the original colour.

As a reminder that there are still machines to be found occasionally at garage sales, Robert Sleeman told us of his find just the previous day, a rough Edison Amberola 30 with a good quantity of cylinders plus an HMV 109 table model.

As always it was a delight to settle back in Ian and Bev's ex-theatre seats and watch some entertaining films. The highlight of the programme this time around was probably a BBC Horizon documentary from the early 1960's about Sir Henry Royce of Rolls-Royce. The film included a lot of footage of AX201, the original "Silver Ghost" of 1907.

During supper we looked at Ian's large and well-displayed collection of projectors and associated equipment. Thanks to Ian and Bev for a very enjoyable evening.

On 28 November 2016 we had the pleasure of our first meeting at "Oak Grove", David and Louise Peterson's lovely home at Ohoka. The formal part of the meeting

was quite short and consisted mostly of further discussion about adding content to the website. This led to looking at what to do with the remaining stock of paper reprints of early catalogues, very few of which are ever asked for.

Most of David's collection was yet to be moved from his Christchurch property but the Edison Opera and L-19 Laboratory Model diamond disc machine were installed in their new home. On the L-19 we heard two of those late electrically-recorded discs which were the Edison company's "swan song". First was 52295, "St Louis blues" played by B.A. Rolfe and his Palais d'Or Orchestra, then 52266, "Red hot" by the McAlpineers. I knew that the California Ramblers used the pseudonym "Golden Gate Orchestra" on Edison recordings but I didn't know that "McAlpineers" was another name used by the California Ramblers.

After supper and more conversation we thanked David and Lou before heading back over the Waimakariri River to Christchurch. I offered to host the January 2017 meeting if I could clear enough space in my living room.

For December 2016 the pre-Christmas meal took the place of the monthly meeting and a good turnout enjoyed the buffet selection at the Sequoia 88 Redwood restaurant. I had hoped to be able to host a meeting late in January 2017 but we had to cancel it when I found I couldn't shift enough "stuff" around to make enough space in the living room. It has been wonderful to have the chance over recent months to buy hundreds of Ampico, Duo-Art, Recordo and even some red Welte-Mignon piano rolls but sorting out how to house the stacks of banana boxes in a small house has been a challenge!

The meeting calendar returned to normal in February 2017 with our visit to Oxford where we arrived at Roger and Voila Brown's home at about 8.00 p.m. after being even more impressed than usual with the displays at the Oxford Museum. We welcomed Kathleen Campbell, resuming membership after many years "away".

James Sleeman had created the framework of the Society's website and we admired progress so far, including the first scans of the magazine, on Voila's computer.

After the meeting closed at 9.50 p.m. Roger played some favourite 78's on his unusual table model Cheney (unusual, that is, just in being a table model of that make) and his HMV 193 Reentrant. One of the two incomplete Edison Operas recently found in Christchurch had been brought to the meeting and was played using the horn from Roger's machine. The Diamond A reproducer sounded healthy and the sight and sound of the complete machine made its owner even more enthusiastic about restoring it.

On 27 March 2017 we met at the New Brighton Museum in Hardy Street in the Christchurch seaside suburb with a name which must be found all over the world where the English settled! It was good to welcome Kathleen Campbell again and we were also very pleased to see Robin Dunlop, a North Island member, and new Christchurch member Stephen James who is a keen collector of early music hall recordings.

We discussed the website and agreed that we need keep only two paper sets of the magazine once the complete run from 1965 is online and searchable.

After the brief “official” meeting we enjoyed two old films about Christchurch. I’m sure that even quite recent film of the city brings the proverbial tear to the eye and lump to the throat since so much of our old home town was destroyed or damaged beyond repair in the February 2011 earthquake. With the demolition and site clearance I think we have all had the unsettling experience of pulling up at a set of traffic lights without being able to see a single familiar building!

After supper and a good look around the excellent displays in the museum we thanked Margaret and Quintin of the New Brighton Historical Society for their hospitality.

In April 2017 we had the meeting at the hillside home of Robert Sleeman and Averyl Lorene in Maffey Road, Mount Pleasant. Robert had recently bought an Ariston cardboard disc organette in good working order and demonstrated it as we examined the mechanism of a dismantled Ariston also in Robert’s collection. Steve James showed us some rare early flick books which give a simple motion picture effect when rapidly released by one’s thumb.

Lyndsey and Bill Drummond welcomed us to their home in the Christchurch suburb of Bryndwr for the May 2017 meeting. We had to note the passing of two North Island members, Paul Robinson and Les Stenersen. Both had died quite some time before the meeting but the news had been slow to reach us. Paul Robinson, who lived in Hamilton, was an enthusiastic record collector. Les Stenersen was a prominent Auckland collector who at one time owned a fine collection including an Edison Class M electric and an Edison School Phonograph.

David Peterson spoke briefly about a most enjoyable recent visit to Rod and Helen Cornelius in Auckland. Robert Sleeman had just returned from a holiday in Melbourne with some attractive record dusters and a needle tin as souvenirs.

Complete Bettini Micro-Home Phonograph



With large or N Reproducer . . . \$46.00
Or with P Reproducer 41.00

These outfits are made up as follows:

Edison Home Phonograph.
Bettini Micro-Reproducer N with arm N (h) or Micro-Reproducer P with arm N (h).
Special Bettini Reproducing Horn No. 1 or 5.

Edison Recorder and Arm.
Sapphire Shaving Knife.
Camel's Hair Chip Brush.

These same outfits with special Bettini Micro-Recorder, instead of the ordinary type, and with special recording horn \$56.00 or \$51.00 respectively.

See page 11 for description of Bettini Micro-Recorder.

NOTE.—Any Brass Horn can be adapted to Bettini Reproducer by using special brass elbow, price \$1.00.

None genuine without the name BETTINI

Complete Bettini Micro-Triumph Phonograph



With large or N Reproducer . . . \$67.00
Or with P Reproducer 62.00

These outfits are made up as follows:

Edison Triumph Phonograph.
Bettini Micro-Reproducer N with arm A, or Micro Reproducer P with arm A.
Special Bettini Reproducing Horn No. 1 or 5.

Edison Recorder and Arm.
Sapphire Shaving Knife.
Camel's Hair Chip Brush.

This same outfit with special Bettini Micro-Recorder instead of ordinary type, and with special recording horn, \$77.00 or \$72.00 respectively.

See page 11 for description of Bettini Micro-Recorder.

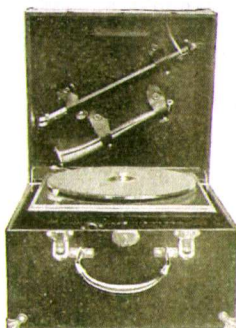
If the Victor Phonograph (which is the same as the Triumph, except that it is actuated by battery motor), is desired instead of the Triumph, add \$10.00.

If the Conqueror (which is the same as the Triumph, but actuated by 110-volt direct current motor, is desired), add \$25.00.

None genuine without the name BETTINI

The Woledge collection includes two very different undated Bettini catalogues.

In what appears to be the earlier one the Home and Triumph machines pictured with Bettini attachments are the models introduced by Edison in 1901. Some of this equipment came to Christchurch when new and a local collection includes a Bettini Home very similar to the machine illustrated.



No. 64

VICTOR CARRYING CASE

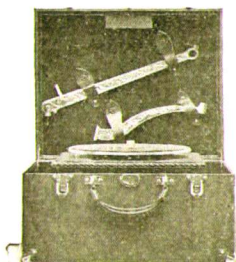
Arranged so as to carry either a Monarch, Jr., Monarch, or Monarch Special Machine, and one dozen ten-inch records, or two dozen seven-inch records. Well made, neat design, nickel-plated trimmings and corners. Handle on side. Machine is held rigid in case. Strong snap catches, handle riveted in position, lock-cornered wood box, covered with strong quality material.

LIST PRICE - - - - \$3.50

ORDER BY NUMBER

38

ZONOPHONE MACHINE AND RECORD CARRYING CASES



No. 85

Adapted to carry Zonophones of all types, records, and horn supports as described below.

Home	Zonophone and 4	Dozen	Records
Parlor	" " 3	"	"
Concert	" " 2	"	"
Concert Grand	" " 2	"	"
Grand Opera	" " 1	"	"

PRICE, \$5.00

Columbia Disc Machines and Record Carrying Cases.

No. 86

Arranged to carry Type A. H., Horn Support and 1 Dozen Records.

" " " " A. J., " " " 2 " "

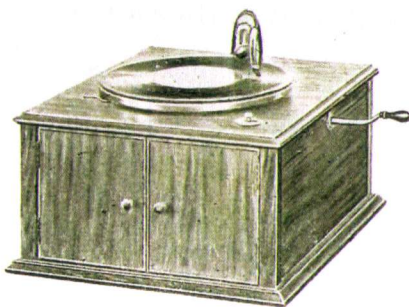
PRICE, \$4.00

Above cases are well made, of compact design, nickel-plated trimmings, corners, lock, and with handle on side. Machines are held rigid in cases.

39

ORDER BY NUMBER

These accessory carrying cases for early "front mount" disc machines are illustrated in "Talking machine supplies for sale by Bettini Phonograph Laboratory, 110 Fifth Avenue, New York City, U.S.A." No cylinder machines with Bettini attachments are shown in this catalogue which may date from ca. 1903.



La Gloria "Rotoiti"

Price: £17 10/-

SPECIFICATION.

Cabinet.—Golden or Fumed Oak; Rimu, or Mahogany finish.

Dimensions.—Width, 17in.; depth, 22in.; height, 9¾in.

Mechanism.—Double spring motor, 12in. turntable, speed indicator, and needle cups. Universal tone arm for operating all kinds of disc records, fitted with "La Gloria" reproducer. All visible parts nickel-plated.

Jewel Point included for operating diamond disc records.

78 Brunswick Buildings,
Queen Street, Auckland.
29th Aug., 1919

Mr. W. H. Newcombe

Dear Sir,

I want to let you know my appreciation of the splendid Gramophone with which you recently supplied me.

For clarity and sonority of tone I am sure it cannot be surpassed.

Some quality in your "Amplifier" brings out the tone of the individual instruments in orchestral records in a marvellous way.

I trust you will meet with the success in your machine that it undoubtedly deserves.

All my friends are loud in their praise of my machine.

I am, yours faithfully,

H. BARRY CONEY,
A.R.A.M., L.R.A.M., London.



4

Mr Woledge preserved the only catalogue we have seen of the New Zealand-made La Gloria gramophone. The testimonials and letters reproduced in this catalogue are dated 1919-1920 so it may be the company's first.



La Gloria "Waitemata"

Price: £24

SPECIFICATION.

Cabinet.—Golden or Fumed Oak; Rosewood, Mahogany, or Walnut finish.

Dimensions.—Width, 19in.; depth, 22in.; height, 16in.

Mechanism.—Powerful double spring motor, 12in. turntable, speed indicator, needle cups, and Universal tone arm for operating all kinds of disc records, fitted with "La Gloria" reproducer. All visible parts nickel-plated.

Jewel Point included for operating diamond disc records.





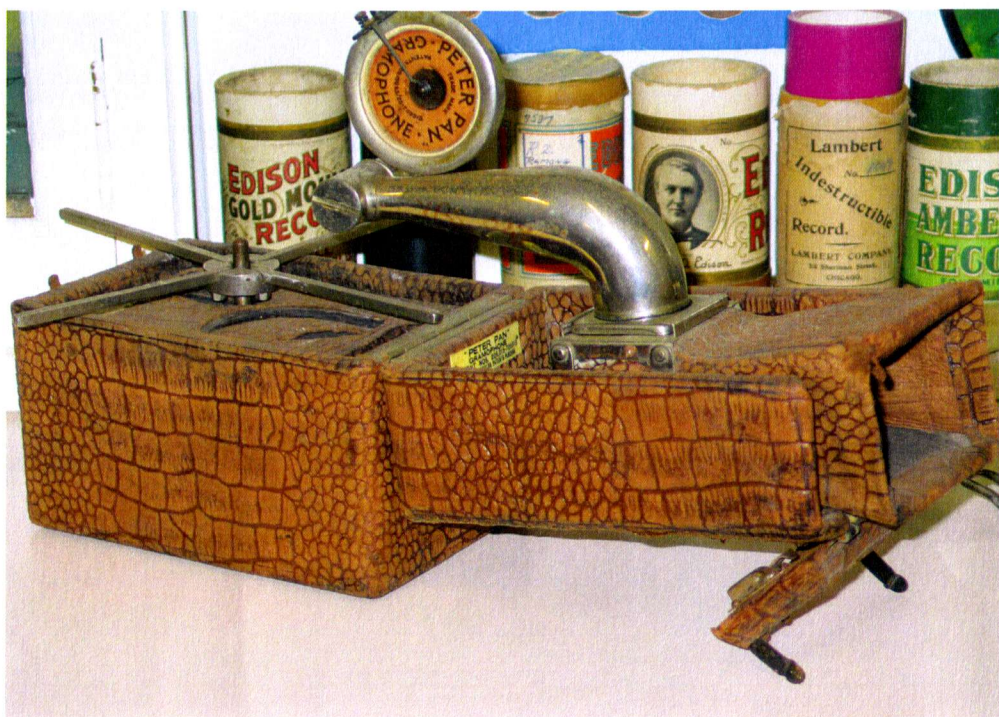
Roger and Voila Brown and the team at the Oxford Museum have recently rearranged the display of the Society's collection and it is looking even better than before. Prominent on the high shelf is the Edison Standard restored many years ago for the Society by the late Bill Flecknoe.



The main group of the Society's machines provides a good range of sizes, shapes and colours to attract museum visitors. The tiny Woledge portable, third from the left, is always a winner when demonstrated.



Our collection includes two of the most popular miniature folding portables or “cameraphones” sold in New Zealand, the Mikiphone and the folding horn version of the Peter Pan.





For the small sample of records on display we can be grateful that we have not only a Saturne picture 78 but also a pink Lambert cylinder, a gift many years ago from a US member.

Search for Early New Zealand Record Periodical

Hello

I am publishing a book through the University of Otago which is about the effects of recorded sound on NZ society 1879-1939.

I am trying to find copies of this magazine:

New Zealand record herald and kinetoscope news

In particular I'm after the June 1914 issue (Vol.VII,No.70) as I would like to use the cover picture as an illustration.

This is entitled 'A concert at home'.

I've tried checking library catalogues through Te Puna but can't seem to locate any holdings in any New Zealand libraries.

I was wondering if anyone at the Phonograph Society might be able to help with this?

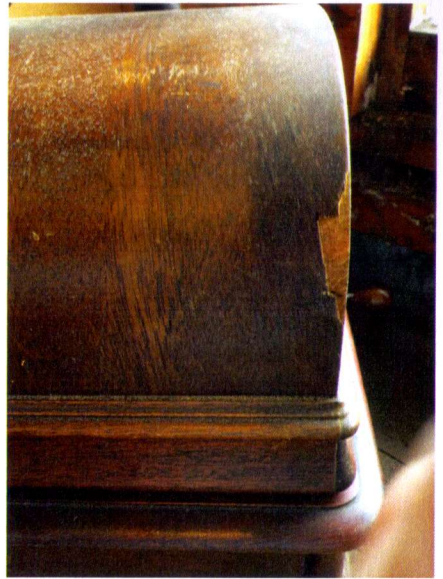
I need to get a high quality scan if possible for publishing.

So glad too to see 'The Phonograph Record' is now available online as it's a great resource and was very helpful when I was working on the thesis that is the basis for this book.

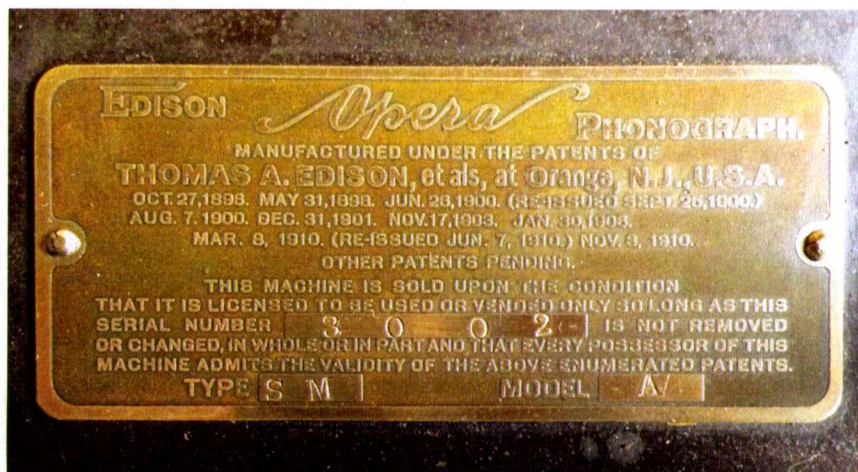
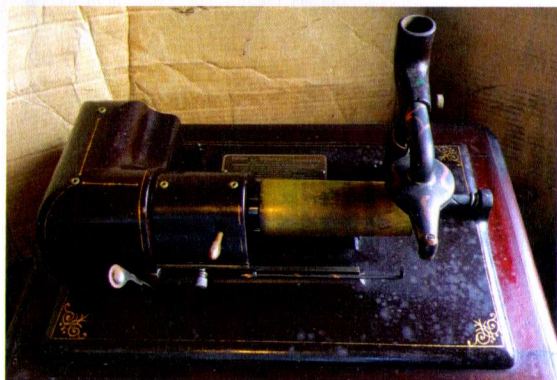
Sorry to trouble you and thanks in advance for any advice or guidance in this matter. Email: peter.hoar@aut.ac.nz

Regards

Peter Hoar



Here we see one of the two incomplete mahogany Edison Opera phonographs which came to light from different sources in Christchurch early in 2017. This one will need a horn (already organised) and some case and lid work but its enamel and lining are exceptionally good, the motor runs almost silently and the Diamond A reproducer plays well.





The stand supporting this Amberola 30 is known to many New Zealand collectors as the Woledge pedestal, having been designed, as we understand it, by Claude Woledge, made in Christchurch and sold through Edison Hall in the 1920's.



The Society's HMV 163 Reentrant has given sterling service as a demonstration machine since the days of our display at Ferrymead in the 1970's. Visitors are often amazed at the quality and volume of sound produced without electricity!

I regret that I neglected to sign the records
recently made by me for the Gram-o-phone,
and hasten to send this line of assurance for
the benefit of those who may be interested,
that the records pur- porting to be mine,
were made by me personally.

Very respectfully,

Alice Nielsen

Some years ago a remarkable collection of about sixty-five seven-inch Berliner discs came to light in Christchurch - with no trace of a machine as far as we know. The discs are all US issues made between 1895 and 1898 or early 1899 (all pre "0" series), unscratched and with very little wear. Among them is this 1898 disc by the soprano Alice Nielsen of a number from Victor Herbert's "The Fortune Teller", one of the first original cast recordings from any operetta or musical. At some point in 1897 or 1898 Berliner started using type for the title and artist information. Miss Nielsen's added sticker suggests that in abandoning the early "label" style with its reproduced hand writing and signatures, Berliner met some customer resistance.



ALICE NIELSEN
In "The Fortune Teller."



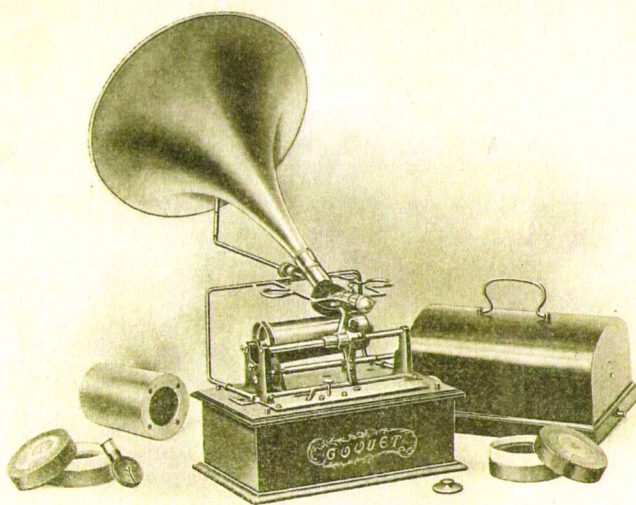
Two mistakes in the typed version of Miss Nielsen's name ("Neilson") probably didn't help.

A copy of this recording can be heard on Youtube. With allowances for 1898 recording technology it is of very good quality, for all Fred Gaisberg's memory of the early Berliner process being unable to make satisfactory records of female voices.

The "COQUET" Phonograph N° 50

PRICE: £2. 2s.

A Beautifully nickeled Phonograph Specially adapted for
Pathé's Salon Intermediate Records



This entirely new model runs 2 cylinders at a winding.

One Horn N° 441.

One "Pathé" Reproducer. — One "Pathé" Recorder.

One INTERMEDIATE Mandrel.

One "ORPHEUS" Attachment.

One Balance Weight.

— List of PATHE'S RECORDS —

THE WORLD'S SWEETEST RECORDS

— sent free on application —

Here are two pages from the Pathe catalogue in the Woledge collection. This catalogue was issued by Pathé Frères London Ltd and is dated September 1904.

The "COQ" Phonograph N° 28

PRICE : £ 2. 17 s. 6 d.

Includes : The Phonograph and polished reversible Case.

One "Pathé" Recorder (N° 291).

One "Pathé" Reproducer (N° 296).

One polished brass curved huntsman Horn (N° 174).

One Balance Weight.



This model is exceedingly attractive

List of PATHÉ'S RECORDS

THE WORLD'S SWEETEST RECORDS

sent free on application





PHILCO SERIES 3383 F MR. GEORGE LASHWOOD.

At a recent "collectables" fair a large collection of postcards from ca. 1900-1912 yielded these two of dashing stars of the Edwardian music hall. Hetty King (1883-1972) was one of the great male impersonators (along with Vesta Tilley and Ella Shields).

On Youtube we can see the documentary "Performer" made when she was still performing at 86.

George Lashwood (1863-1942), known as "the Beau Brummell of the halls", cut a fine figure and had a strong baritone voice to match. His many beautiful songs included "In the twi-twi-twilight" and "Riding on top of the car" (i.e. tramcar).

Facts of Interest about Brunswick Plants and Policies !



THE Brunswick-Balke-Collender Company was established in 1845.

It is capitalized for \$69,000,000.00.

It has branch offices in the principal cities of the United States, Canada, France, Mexico and South America.

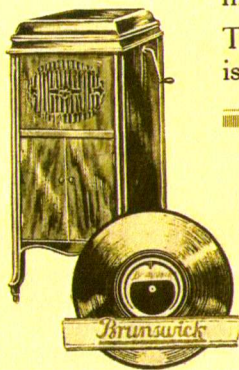
Brunswick Products are made entirely in Brunswick Plants.

It has 11 Factories for manufacturing Phonographs and Records.

The Company operates its own timber lands in Northern Michigan, its holdings embracing 50,000 acres.

\$26,146,941.06 is invested in plants, material and machinery.

The total floor space of all factories is 1,211,000 square feet.



For the last sample of a catalogue preserved by Mr Woledge we see two pages from an undated Brunswick brochure published in Auckland by the "master Brunswick agents for New Zealand", the Farmers' Union Trading Co.



The World's Finest Phonograph Plays all Records

TO combine in one phonograph the merits of all others, and then add the many Brunswick exclusive features, thus making the Master Phonograph of the World—such was the aim and such the accomplishment of the House of Brunswick in producing this super-phonograph.

The marvellous BRUNSWICK does not limit your choice of records. It plays all records—Diamond Disc, Pathe, or any other make of Disc Record.

There are master records of many makes. Each concern controls artists whom you wish to hear, but they have been barred from many homes because no one machine would play them all.

The Brunswick opens up a broader field of music, removing every restriction, because it will play any disc record you wish, and play it better than it was ever played before.



*SINGLE ULTONA is fitted to Models
105, 200, 207, 210.*



*DOUBLE ULTONA is fitted to Models
117, 122, 135,
Stratford, Colonial, Queen Anne.*

Only Brunswick has the Ultona

ANOTHER phonograph may play a certain type of record correctly. But only the Brunswick plays *all* the three distinct types of records *exactly as they should be played*. Other phonograph builders make this claim, but you will

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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@blueyonder.co.uk. For more information visit the CLPGS Web page at www.clpgs.org.uk

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

Reproducer, arm and “horn” or amplifier for a Mikiphone – or complete Mikiphone in any condition. Bruce Leask, 20 Hind Place, Palmerston North 4410, New Zealand. Phone (06) 3550636.

Wanted to Buy:

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

Please email: vrbrown@amuri.net
or phone 064 3 312 4477 (NZ)

Wanted to Buy or Exchange:

HMV No.4 soundbox, gold finish and early style with “His Master’s Voice” printed on front. Record dusters with New Zealand shop names.

Gavin East, 4A Lyttelton Steet, Lincoln 7608, New Zealand,
email: gavexcat88@gmail.com

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

Wanted to Buy:

TANZA records Z90: Pixie Williams singing “Maoriland” and “Sailing Along on a Moonbeam”, with the Allan Shand Orchestra. Would be interested in other TANZA records, please send me numbers.

Contact Francis Young at hjyoung@xtra.co.nz or phone 07 549 2767.

Wanted:

Main Spring for HMV 103 new or in good condition,
Ph 06-8700440, email j.crook@clear.net.nz. Jim Crook



The Decca nursery portable, made perhaps as late as 1950, adds a colourful touch to any collection. Christchurch member Robert Sleeman found this example recently while on holiday in Auckland.