



INSTRUMENTS BY

Panphonic Reproducers Ltd



Impossible  
to distinguish  
from an  
Orchestra

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## SOMETHING REALLY EXTRAORDINARY!

H. G. Wells once remarked that advertising was the "art of making the ordinary appear extraordinary," which is a courteous way of saying that it is based upon gross exaggeration. This may, unfortunately, sometimes be very near the truth, and thus it makes it doubly difficult for those who really have something extraordinary to offer.

During recent years the art of reproducing music by mechanical means has made stupendous strides through the media of the gramophone and wireless transmission. This has led to an enormous increase of appreciation of the art of music, and the radio and gramophone have become indispensable in our daily round of work and play. If then, any instrument is invented enabling music to be reproduced with almost perfect realism, we feel justified in claiming for that invention a very high place in the category of the marvels, and since it undeniably raises the pleasure of listening to music by reproduction to a superlative degree, we make bold to state that the invention in question is of real value in both a Social and Business sense.

This invention is the PARAMPHONIC REPRODUCER, and we feel that the most glowing of eulogies would not result in an anti-climax under actual test.

However, the merits of this instrument rest on truth and do not need verbal extravagance to convince. It is the result, not of mass production, but of individual craftsmanship, in the workshops of the inventors and manufacturers, Pamphonic Reproducers Ltd., and to quote the opinion of the leading technical journal "The Wireless World," is "What can be achieved in electrical sound reproduction when the research engineer is given carte blanche in the design of the instrument."





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What is this remarkable instrument which is gradually taking its rightful priority among reproducing devices? What does it accomplish? Its name PARAMPHONIC means music of surpassing beauty and briefly, it is able to reproduce from gramophone records the tonal quality and volume of a great orchestra or artist—in fact, every sort of musical sound—with a realism which approximates to life and a “musicianship” possessed by no other apparatus, with the result that every instrument of a great orchestra preserves its individual tonal value or timbre. It is able to create the illusion, and also sustain and substantiate it, that a mighty orchestra, a famous tenor, pianist or violinist is actually performing in the hall where it is installed. This latter statement is proved by the fact that audiences applaud the instrument in London theatres, believing the music to come from a real orchestra.

All the flaws which previously have been inseparable from reproduced music and have given rise to the reproachful term “canned music” have been eliminated, and it has been the aim of the inventor to reduce the mechanical element to a point at which the ear must be reinforced by the eye to be convinced of its actuality. A further aim has been to strengthen the two extremes of bass and treble, hitherto such powerful obstacles to realism and also to remedy the distorted reproduction of percussion instruments. These improvements have resulted in a notable advance in “musicality” and other steps in the mastery of detail, too numerous to mention, are embodied in this instrument. The scale of musical values is preserved intact, so that the most delicate pianissimo and the strongest fortissimo are heard in due proportion, a feature of enormous significance, as in the past reproducing instruments have quite failed to convey accurately the light and shade of orchestral tone or reproduce proportionately the two extremes of expression. If all this is true, are we claiming too much when we assert that the PARAMPHONIC REPRODUCER is entitled to the highest place amongst reproducing devices, excellent





The above illustration shows the Junior Paramphonic in its decorative Walnut cabinet with the separate speaker baffle to match. This separation enables the instrument to be operated in an ante-room with the baffle board placed in the room where music is required.



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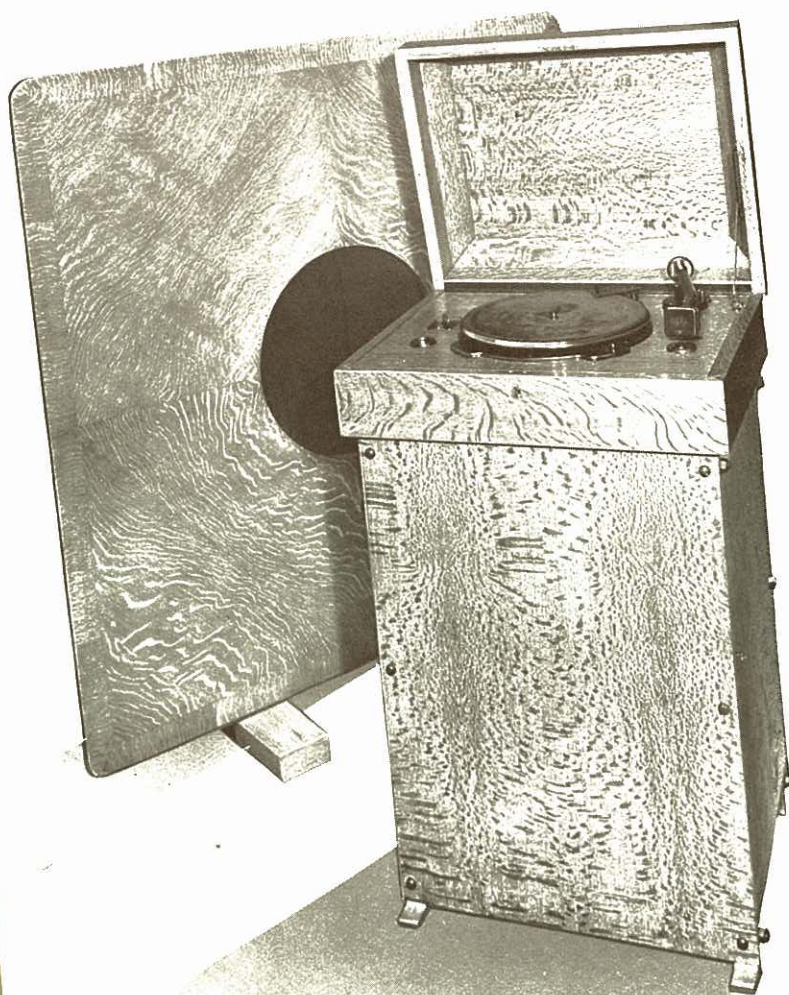
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as the best of these are? THE ONLY REAL TEST IS TO HEAR  
THE PARAMPHONIC.

What does the advent of this instrument imply? Just this, that every theatre manager, hotel proprietor, cinema owner, educational authority, dance hall or factory owner, or the private individual with the requisite space, is able, without paying them a penny piece, to engage the finest orchestras and artists in the world and to reproduce their recorded performances for the delight or edification of his patrons or guests, giving them an entertainment which only an expert can distinguish from the real thing—a reservation which is necessarily made on the grounds of commonsense, for obviously anything which resides outside the thing cannot be the thing itself. Nevertheless, as we have stated, the illusion is, for all intents and purposes, complete, and thousands of people to-day are listening to orchestras in London theatres and other places of entertainment, unconscious of the fact that they are listening to the Paramphonic. One prominent theatre manager went so far as to say that the Paramphonic installed at his theatre is even better than the orchestra which he had previously. The opinions of such eminent authorities as Charles B. Cochran, R. H. Gillespie, Christopher Stone, Herbert Hughes, the musical editor of the "Daily Telegraph," and comments from the technical Press appear on the last page.

Pamphonic Reproducers Ltd. make two models—the Senior and the Junior. This dual personality lends itself to countless possibilities in accordance with particular requirements. For the hotel, restaurant, school room, small dance hall, yacht or private house, the Junior is undoubtedly the aristocrat of electrical gramophones, and the installation of one of these instruments will enable the private individual to enjoy the pleasure of concert promoting or supply him with dance music from the world's most famous bands and artists with enviable





The illustration shows the Junior Model in Oak. The chassis is in every way identical with that in the Walnut Model, but the Oak or Aluminium Cabinet shows a saving of 10 Guineas when the appearance of the instrument is not so important.



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results for his guests and patrons. As a means of musical and eurhythmic education in colleges and schools it is the ideal instrument.

The PARAMPHONIC has only one standard of performance—the Best, for it not only does the work of an orchestra, but of the world's finest orchestras; second rate performance becomes a thing of the past.

The JUNIOR Paramphonic is normally housed in a beautiful walnut cabinet with a separate speaker baffle to match, and costs 160 guineas. It can also be supplied in an aluminium or oak cabinet with an oak baffle at 150 guineas. Its undistorted output is 25 watts.

The SENIOR Paramphonic gives the tremendous volume required for the theatre, cinema, or the larger entertainment hall of any size, and is housed in a businesslike metal and wood cabinet with a separate speaker baffle-board at the cost of 250 guineas. It gives the enormous undistorted output of 50 watts.

The standard cabinet designs will suit most requirements. The Senior in strong metal and wood will stand rough handling, and the Junior in its artistic setting will match almost any furnishing scheme. In addition, however, special cabinets with speaker baffles to match can be supplied to fit any decorative environment, or the chassis of the instrument can be built into any suitable existing cabinet.

The flexibility provided by the separation of the playing desk cabinet from the loud speaker baffle enables the instrument to be operated in one room and played in another, possibly at some considerable distance away. Further, every instrument when installed is tuned by an expert to suit the acoustic properties of the hall or room where it will be normally used. If desired several speakers in the same or different rooms, may be operated from one playing desk.







The above illustration is of the playing desk of the Senior Paramphonic and indicates its robust construction, capable of withstanding the roughest treatment in a Theatre, Dance Hall, etc. It has two turntables which enable the instrument to be worked without the slightest break in the continuity of performance.



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Operation is as simple as that of an ordinary gramophone, and the hand-workmanship and craftsmanship embodied in the instrument have contributed to the elimination of service troubles.

We feel that sufficient has been said to indicate to the Theatre, Cinema, Hotel, or in fact the proprietor of any place of public entertainment that this is primarily a serious business proposition; for the instrument will pay for itself many times over, even in a single year, by doing the work of a first class orchestra. At the time of going to press it is doing this in thirteen West End theatres. To the private user it represents the finest gramophone that money can buy.

In this short description of the Paramphonic we have sought to convince by sober fact, avoiding fascinating but possibly confusing technicalities. The prospective purchaser is interested in RESULTS. For this reason we invite everybody to hear the instrument in actual performance, preferably at the place where it may be used—a procedure which naturally will not involve the slightest obligation—after which, if interest is aroused, we can discuss terms of payment.

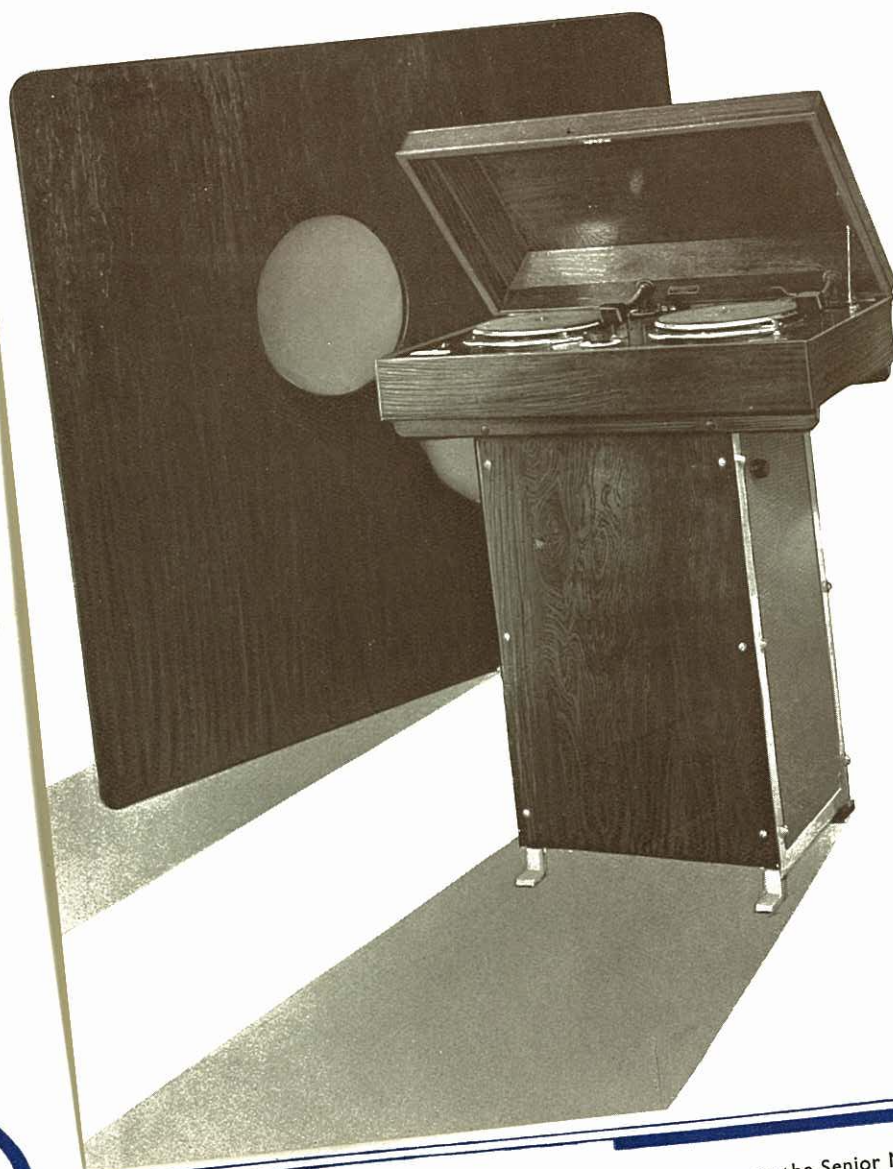
We may therefore make our final word a simple exhortation: HEAR THE PARAMPHONIC—for it is, itself, the most eloquent propagandist of its capabilities.

*Sole Concessionaires:*

Keith Prowse & Co., Ltd.  
159, New Bond Street,  
London, W.1







This illustrates the Senior Model with its baffle board. It has the same flexibility as the Junior Model and two powerful speakers mounted on the baffle, together capable of handling the immense output. This baffle board is mounted on wheels, so that it can be rapidly moved from place to place.



## What others think . . . . .

CHARLES B. COCHRAN states :—

"The Paramphonic" Reproducer, by which we get our crowd, band and many other effects in 'Cavalcade,' Noel Coward's most successful play at Drury Lane, is the best thing of its kind that I have ever come across. In its musical reproduction, it is impossible to distinguish it from our magnificent orchestra."

R. H. GILLESPIE states :—

"I feel I ought to congratulate you on the excellent results obtained by your Paramphonic Reproducer which you recently installed at the Dominion Theatre."

CHRISTOPHER STONE in the "DAILY MIRROR" :—

"I honestly think the old theatre orchestra for incidental music is doomed. Keith Prowse have even had a special record of 'God Save the King' recorded for these Paramphonics in theatres, and I defy anybody who hears them to resist the illusion of the real orchestra."

"THE DAILY MIRROR," October 22nd, 1931 :—

"Visitors to Drury Lane Theatre are astounded by the realism of the crowd scenes in 'Cavalcade,' especially the sound of Queen Victoria's funeral cortège, which passes out of sight of the stage. These are on specially made H.M.V. records played by the Paramphonic Reproducer, which was supplied by Keith Prowse. I have never heard such clean reproduction at such enormous volume."

CHRISTOPHER STONE in "THE GRAMOPHONE," December, 1931, states :—

"We all call it the 'Pampelmouse,'" said Noel Coward. That is its name at Drury Lane. . . . I have heard it at Drury Lane, in the laboratory where it was designed, and at Keith Prowse's show rooms at Bond Street. I was particularly impressed by the quite unusual purity of tone of orchestral records controlled from a whisper up to Queen's Hall volume. All I know is that even at the second time of seeing 'Cavalcade,' when I knew that records were being used here and there throughout the play, I was unable to detect them by ear alone, whereas I doubt whether I have ever been deceived by an electrical reproducer in any other theatre."

DR. ALEXANDER RUSSELL :—

"... that a remarkable feat has been accomplished by Mr. P. H. Taylor. . . . He has invented a wonderful valve amplifier which he calls the Paramphonic Electrical Reproducer."

Dr. Russell states that "it gives clearer reproduction at much greater volume than any other device."

"THE GRAMOPHONE," May, 1932. Paul Wilson, Technical Expert, states :—

"... It is not often that one gets an opportunity of testing a power equipment in a theatre and before a critical audience. Naturally, I was particularly grateful for the opportunity of showing off 'Pamela' ('Pamela' is the nickname for the Junior Model Reproducer), and show off she did in the most approved fashion. You never saw such airs and graces, all carried off in an effortless way and as to the manner born. When she really let herself go—or rather, when I permitted her to make as much noise as she liked—all the visitors looked round in awe and wonder."

"From all this, you will gather that I have now become a Paramphonic enthusiast."

"INDUSTRIAL WORLD," May, 1932 :

"... Problems of price and commercial development were definitely excluded until the basic designs and principles had been fixed. The result is the Paramphonic Reproducer, which has met with an enthusiastic reception from expert technicians—the entertainment industry and the music loving public alike."

"This apparatus has quite remarkable characteristics and for the first time gives electrical reproduction absolute reality."

"DAILY TELEGRAPH," February, 1932 :—

"I made acquaintance at close quarters with the Paramphonic Reproducer for the first time. I happened to be at Keith Prowse's in Bond Street, and a friend drew my attention to the newest of super-Gramophones—an amazing affair. It seems capable of reproducing the whole volume of a full orchestra with extraordinary fidelity to detail."

"MORNING ADVERTISER" :—

"... So remarkably good are the results from this new wonder instrument that there seems justification for the claim that it is the most staggering development that has been made since the advent of electrical reproduction."

"By means of this instrument the licensee can provide for his customers a concert composed of the talent of the world's most famous artists."

"WIRELESS WORLD" :—

"What can be achieved in electrical sound reproduction when the research engineer is given *carte blanche* in the design of his instrument and the choice of parts was impressively demonstrated at a recital of the Paramphonic Reproducer."