



The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

1971

PHONOGRAPH

AND

RECORD COLLECTORS

CONVENTION

CANTERBURY MUSEUM

CHRISTCHURCH

JUNE 5TH TO 7TH

Editors: Pamela G. Rogers
and Walter T. Norris

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Christchurch, 1.
NEW ZEALAND

WELCOME TO CHRISTCHURCH

From June 5th to 7th inclusive we shall have the pleasure of the company of collectors from other parts of New Zealand for the 1971 Phonograph and Record Collectors Convention. Our cover photograph (for which we thank the South Island Promotion Association) shows the Anglican Cathedral in the city's 'Square'.

We would like to remind our overseas members that in early 1974 the British 'Commonwealth Games' are to be held in Christchurch. Those of you who are planning a trip to this country could perhaps combine a 'games' and 'phonograph' one. The people of our city and our Society will have a very warm welcome for you. Please let us know if there is anything we can do to assist in such a project.

FERRYMEAD...

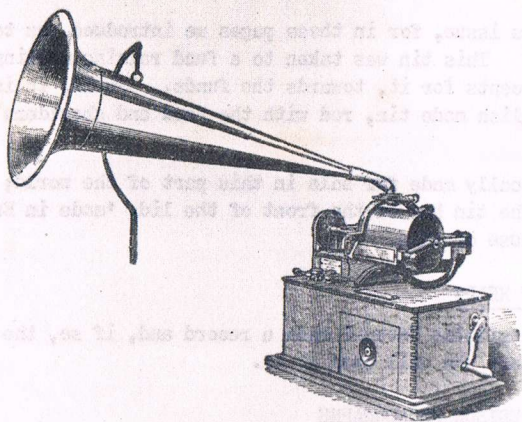
This river flat close to where the Heathcote river broadens into its estuary owed its importance in Canterbury in 1850 to the hills dividing Christchurch from its port of Lyttelton. There was a need to transport people, stock and goods from the harbour to the small but growing settlement. The first river crossings were made by ferry thus 'Ferry-mead' became the port of the plains, of great importance until the railway tunnel between Christchurch and Lyttelton was opened in December 1867. It was this early history which influenced the recent formation of The Ferry-mead Trust to co-ordinate various specialist incorporated societies which, by their very nature, are interested in turning this river flat into a historic park to preserve this country's past. Included in displays and working exhibits will be steam and electric trams, steam locomotives, fire fighting equipment, horse drawn vehicles and a vast amount of history in the form of examples of science and industry. These will show to the children of today their heritage.

...THE FUTURE...

With the extension of the range of phonograph reproduction parts being made for the Society and the ever growing library it has become almost a necessity to acquire some form of clubroom or storage room. We also want a 'showroom', for few collectors can resist the urge to show a prize to the public. We are in the unusual situation of being a Christchurch based society with five-sixths of the members living away from this city and any plan has to be within the powers of a few keen local collectors. Thus some of the more elaborate schemes had to be abandoned as there is a limitation to the time and effort even the most enthusiastic member can put into the work of the Society. It seems feasible that we have to locate these clubrooms not too far from the centre of the city, preferably on land that we can either buy or lease at a reasonable price and if we want to make an impact on the life of the city we need to be in the company of other similarly minded groups. For it is fairly obvious that although we can arouse public interest for a display once a year, we cannot sustain it unless there are other things of interest for people to do and to see. It is therefore not surprising that after Mr. Guy Evans, the Chairman of the Ferry-mead Trust, addressed us at our February meeting we voted to join the Trust and it seems probable at this stage that we shall construct or acquire some form of building there.

...AND THE FUNDS

Whatever action is taken on the acquisition of clubrooms we shall require money. A small group of local members in sympathy with the problem and also being aware that it is difficult to expect 'out of Christchurch' members to share equally our enthusiasm, formed a committee late in 1970 to raise funds and with commendable effort and sacrifice of time have raised almost \$400 to date, over half of this from admissions to the present display at Ferry-mead. A Building Committee has also been formed and when finality of plans is reached we shall have a better idea of our financial target - which will not be a low one. We shall eventually be selling debentures to assist in the reaching of this goal. We realise this is an enormous task for such a small group to tackle but New Zealanders have long been known for their 'do-it-yourself' activities and we are no exception. If anyone wishes to help by cash donations, by ideas for fund raising or just by a note of encouragement we'll be delighted to hear from you. One of the biggest reasons for this move is to assist in the smooth running of the Society activities for YOU as a member. We have been told that we are tackling something big. We are, but the goal is clear - the target worthwhile. We have our



THE EDISON CONCERT

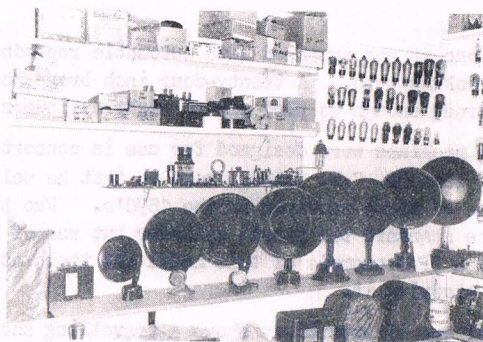


FRONT COVER OF THE BOOK REVIEWED
IN THIS ISSUE



Photograph "DOMINION MUSEUM"

W. SHEPPARD - SHOWMAN + CLOWN
WITH HIS EDISON CONCERT



A VIEW OF J. WHITLE STOKES' RADIO ROOM

enthusiasm; we hope we shall have your interest and encouragement.

NEEDLE CONTAINERS by Pamela Rogers

In this series I will be dealing with containers only, not the needles they once contained. In many cases I do not know the history of the tin or the company which manufactured it. Any information which can be added will be most welcome.

'ADMIRAL': This is an appropriate container for this issue, for in these pages we introduce you to the fund raising efforts we are making for our clubrooms. This tin was taken to a fund raising meeting and by what I can only call skulduggery I had to pay \$1.05 cents for it, towards the funds. Still, it is a very handsome tin and I am glad to have it. It is an English made tin, red with the head and shoulders of an admiral in dress uniform.

'WORTH': Another red tin and one of the few specifically made for sale in this part of the world; it is marked Woolworths Ltd. Australia and New Zealand. The tin has on the front of the lid, 'made in England.' It is simply designed but is no less attractive because of this.

CAN YOU HELP?

One of our newer members would like to know if Guglielmo Marconi made a record and, if so, the make and the reference number. Information to the Secretary who will pass it on.

AN ENCYCLOPAEDIA OF EDISON PHONOGRAPHS

The Edison Concert

This is the machine with the five inch mandrel and should not be confused with the later 'Opera' type of 'Concert' which played two and one half inch cylinders.

The Edison Concert was introduced in 1899 and followed the Gem. When this machine was first marketed the only five inch recordings available were made of wax. To quote from 'The Phonograph and How to Use It': "The Edison Concert is built in the same body as the Spring Motor and the top is exactly the same except the parts are larger to admit swing of a five inch record." This poses a puzzle as in the same book different measurements are given for the two boxes the Spring Motor 16½" x 10½" x 14" and the Concert 12" x 17" x 17". The weight of the Concert is fifty-one pounds. One thing the Spring Motor and the Concert do have in common is that the lid slides over the whole case in the same way as the Gem fits over its body.

The Concert was supplied with automatic reproducer, recorder, sapphire shaving knife, chip brush, oil can and speaking tube. A twenty-four inch brass horn and stand were also supplied. The triple motor was claimed strong enough to play six to eight cylinders on a winding.

These machines were designed for use in concert performances and by showmen. The Society's first Patron the late Mr. C.E. Wolledge told us that he well remembered going to the Theatre Royal in Christchurch to hear one of these machines in the 1890's. Due to the higher surface speed the playing time was the same as the standard two minute cylinder but was of better playing quality and was louder. The Wanganui Museum has a fine example of this model and those attending the 1965 Convention in Wellington had an opportunity of studying it.

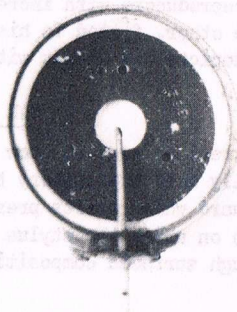
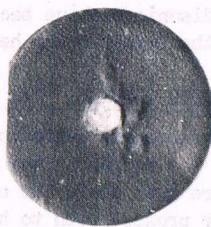
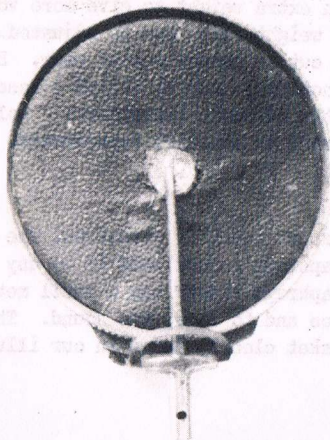
One of our illustrations shows a travelling showman and clown, W. Sheppard who used a Concert machine in his act which continued as late as 1905.

MORE ABOUT REPRODUCERS

by Walter Norris

Adding On And Taking Away

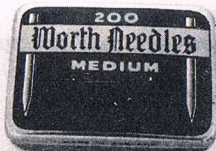
In this issue we illustrate a weight which has been designed to clip on to the weight of a Model C reproducer. This adjustment of the original weight of a reproducer often occurs and for anyone interested in tracing these adjustments, we quote the following references. Edison's earliest reproducers all had very light weights due to the soft nature of the early cylinder records and as the records became more



CAN ANYONE IDENTIFY THIS REPRODUCER?



"ADMIRAL"



"WORTH"



CLIP-ON WEIGHT FOR A MODEL C REPRODUCER

... must so the weight of the reproducer increased.

In Volume 1, Issue 8, page 3 we illustrated what we called an Edisonic reproducer because in principle it is the same; it is in fact a Model C diamond reproducer fitted with an extra weight to give more volume. On page 6 of the same issue you will see a Bettini reproducer which has a weight which can be adjusted. In Volume 1, Issue 6, page 6 you can see an N56 with a weight which has been cut to reduce record wear. Edison manufactured two reproducers with increased weight for his Diamond Disc machines; one he called a Dance reproducer and the other, fitted to his Edisonic Machine became known as the Edisonic Reproducer. Volume 2, Issue 3, page 22 depicts two models with the weight being heavier than normal or standard reproducers.

CAN ANYONE IDENTIFY THIS REPRODUCER?

On our illustrations page we show a gramophone reproducer which we cannot identify ourselves. The photographs are virtually self explanatory but the following may help - the diaphragm is not held in by any screws but by a spring guard which exerts pressure just above the axis. The diaphragm itself has a small metal disc in the centre on which the stylus bar presses both to hold it in place and to carry the sound. The diaphragm is of a rough surfaced composition and is held against a rubber gasket clearly shown in our illustration.

THE BLUE AMBEROL

It is often difficult to trace the actual date which various Edison products went on sale in Australia and New Zealand and while, as collectors, Blue Amberols have always been with us it was most interesting to be able to trace the exact date when they were released for sale in this part of the world. The Australian edition of The Edison Phonograph Monthly for May 1913 has, on its cover, the proud statement 'Mr. Edison announces his new record The Blue Amberol' and inside devotes its editorial and a large proportion of its pages to the same subject. Much of the publicity and information deals with the fact that it is 'practically unbreakable' and that 'it has been played 3,000 times without wear'. The first distribution to dealers was to be made about the middle of June 1913 and there were thirty-four Regular and four Concert records in the first Blue Amberol list. The American Blue Amberol Regular Records were to start at Catalogue No. 1501, Blue Amberol Concert Records with Catalogue No. 28101 and British Blue Amberol Regular Records with Catalogue No. 23001. Our illustration shows Thomas Edison examining one of his 'new Blue Amberol Records'. The other illustration concerning the Blue Amberol is taken from the August 1913 of the Australian edition of The Edison Phonograph Monthly and the article accompanying is as follows:

'Two New Arrivals

Taking full advantage of every opportunity offered to bring your wares under the notice of buyers is a good axiom for advertisers. Our friends, Messrs. Chivers & Co., of Wellington proved recently that opportunities are not lost to them. Simultaneously with the placing on sale in New Zealand of the Blue Amberol Records, was the arrival in the Dominion waters of New Zealand's latest gift to the Empire i.e. the battleship 'New Zealand'. Messrs. Chivers & Co. seized on the occasion to get out a fine large picture, depicting the double arrival of the battleship and Blue Amberol Records. This was exhibited in their shop window, and it caused a good deal of attention, especially while the battleship was in Wellington Harbour. A reproduction of the poster is shown. We are sure our dealers will agree that it is not only well got up but very effective.'

PUZZLE PLATES

At round about the same era in history when the Commonwealth was still 'the Empire' and a Royal occasion was then, as now, a time for issuing of souvenirs and Rule Britannia and The British Grenadiers became 'top of the pops' for the time being, the Zonophone Company dressed up their Puzzle Plate recording for the Coronation of King George VI and Queen Mary. For those who have not seen a Puzzle Plate, we would explain that these records contained three separate musical selections and it was a matter of luck which track the needle followed. (We understand that many years later this same principle was used for a horse racing record.) We also show the same record (No. 598) in 'Patriotic' dress which we suspect it donned for the first World War. The selections remained the same, all in all a 'right Royal Occasion.'

PLAYER PIANOS
A Book Review And A Few Hints

by Walter Norris

Player pianos are perhaps not for everyone but many collectors seem to end up with some sort of automatic instrument which interests the average listener. In this category is the player piano.

Firstly, I would like to recommend a new book *Rebuilding the Player Piano* by Larry Givens. This tells how to rebuild and restore one of these from the beginning and is well written and well illustrated showing clearly how these instruments work. The book has 163 pages and numerous detailed diagrams; it also has chapters on Nicolodeons and player organs. It is available from E. Bayly of 'The Talking Machine News' or direct from Vestal Press, 3533 Stratford Drive, Vestal, New York 13850 U.S.A. cost \$6.95 post paid.

When buying a player piano it is very easy to ascertain the condition so a few hints may be of some help to a new collector. Outside appearance is easy to check; it is the inside which needs more study. Put on a roll and thread up, put the control lever in 'play' position and advance the speed control lever, pedal and bring the roll on until all the holes on the tracker bar are covered with the paper but stop the roll before it reaches the holes in the paper roll which form the tune. Next, pedal and listen for leaking air, open the lid and watch to see how many hammers come forward when you pedal. If you do not have a roll you can use a piece of cello tape over the holes on the tracker bar and test in the same way as described above. The reason for the hammers moving may be because the tubes are worn (remember the machines now found are past their first youth). These tubes are made of either rubber or lead and both types have to be replaced after a length of time. Plastic pipes can be used and the method is to remove the player action and replace tube by tube until the job is done. The player action can usually be removed by undoing a few screws.

I suggest that you do not pay a large amount of money for a piano that is in poor order unless you are capable of and equipped for, repairing it yourself as if it has to be taken to an expert, it can be an expensive business having it put into playing order. There are many other books put out by the Vestal Press on player pianos; these include one on tuning a piano and many other reprints of manuals put out by different piano companies.

A FEW RANDOM REMARKS ON EARLY RECORDINGS OF GILBERT AND SULLIVAN

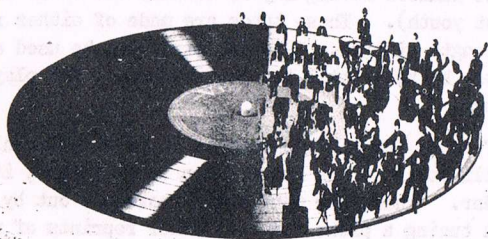
by Michael P. Walters

The earliest disc of Gilbert and Sullivan appears to have been made on January 11th, 1898, a "7" record by Montague Borwell and one Miss Marwood of 'Prithee Pretty Maiden'. The following year they recorded 'Things Are Seldom What They Seem' and at about the same time there appeared a recording of 'Yum-Yum's Song' by a Miss Harwood (this may or may not be a printing error of Marwood). From these modest beginnings sprang an unbelievable wealth of recorded material which ranged from brass band selections from Haddon Hall to 'The Lost Chord' recorded by no less a personage than Enrico Caruso himself. Most of the Operas are represented to some extent (including even *The Sorcerer* and *Utopia Ltd.*) As far as I am aware nothing from *The Grand Duke* has ever been recorded commercially.

THE GRAMOPHONE CO. LTD. (Later His Master's Voice): Between 1895 and 1918 nearly 200 Gilbert and Sullivan records were made on single sided discs. There were many original Savoyards alive during this period and although some of them made records, only one record exists of an Original Savoyard singing his original role. This is Richard Temple's recording of the Mikado's Song; made in 1903 it is one of the rarest and most famous records ever made. (It has recently been reissued on L.P.) Curiously it was not the first record of this song as it had been recorded the year before. Walter Passmore and Henry Lytton both made records at this time; Passmore's two recordings made in 1901 are extremely rare but his Columbia recordings are commoner.

One of the most bizarre records of this period was one by Arthur Roberts of what is, in the catalogue, described as 'Where's The Count?' from *Trial by Jury*, by Sullivan. This long puzzled me till I was fortunate enough to hear a copy of this record. It is in fact a talking record of *Trial by Jury* from 'Where's The Count?' - presumably a review. Early artists who featured prominently on single sided discs include, first and foremost, John Harrison and Peter Dawson. Dawson who had a finger in

WE FOOLED YOU !



On the stage, a 41-piece orchestra was playing the "Habanera" from Bizet's *Carmen*. Part-way through, while the musicians continued to go through the motions, they all actually stopped playing their instruments and a previously Nivico-recorded version of the same piece was switched on.

The audience of 1,612 was asked to note on a piece of paper (while serial numbers 1—48 were projected on a screen every 3 seconds) the exact point at which the Nivico hi-fi equipment took over. Amazingly, only 14, or 0.87% detected the difference! No special recording equipment had been used and the audio was standard Nivico hi-fi components available on the market; the audience was made up of professional and amateur music lovers, music critics, audiovisual experts, press reporters, distributors, representatives and common stereo enthusiasts.

A pretty tough test, which Nivico passed with flying colors, and a remarkable proof of the quality of Nivico products.



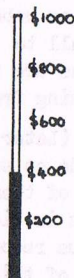
NIVICO
VICTOR COMPANY OF JAPAN, LTD.

Export Department

1, 4-chome, Nihonbashi-Honcho, Chuo-ku, Tokyo, Japan
Cable Address: VICTOREXPORT TOKYO
Tel: Tokyo (241) 7811



PUZZLE PLATES
IN PATRIOTIC + CORONATION DRESS



**FERRYMEAD
FUNDRAISING
BAROMETER**

every pie, sang with the Sullivan Operatic Party which, at this time, recorded a great deal of music from the Operas. Many of the discs do not appear to have survived and it is not known what they are. (They appear as S.O.P.) Other S.O.P. singers include Ernest Pike, Eleanor Jones-Hudson, George Baker, Stanley Kirby etc. Some of the records give no details of the singers on the label and one has to identify them by ear. Some of them were later coupled and transferred to the double-sided Plum Label records. John Harrison recorded quite a few obscure Sullivan Songs. During the period from 1912 to 1917 there began to appear the single records which were later to be combined to make the abridged sets of some of the Operas and others which formed the nucleus of the complete recordings of the early twenties.

It is to be regretted that so few of the Original Savoyards made records of Gilbert and Sullivan; most of them died without their voices ever being recorded. Of those who made records but not of Gilbert and Sullivan were Robert Evett, Courtice Pounds and Ruth Vincent. Isabel Jay made very few and they are exceedingly rare. A rather enigmatic person was Blanche Gaston-Murray who played the mezzo-roles in some of the minor Gilbert and Sullivan Operas. She made one record - a duet from Veronique. (It is of interest to note that her father Gaston Murray played in Gilbert's very first play 'Uncle Baby'.) Gradually some of the single-sided discs began to be transferred on to the double-sided plum and black label records. The red label records are of lesser interest. There were nine 10" of these issued between 1912 and 1936 - all recordings of 'The Lost Chord'. Black labels contained such gems as Edith Evans recording of 'Lord of Our Chosen Race' from Ivanhoe, Charles Mott's 'Thou'rt Passing Hence', Edna Thornton with 'Love Not The World' from The Prodigal Son, the Gresham Singers with 'O Hush Thee My Baby' and 'The Long Day Closes' and Florence Austral singing 'The Night is Calm' from the Golden Legend.

The Plum Label was rather more prolific containing discs of vocal gems and orchestral selections (almost ad nauseum) and a number of Sullivan Songs recorded by Derek Oldham and others and the abridged recordings of Mikado, Yeoman of the Guard and H.M.S. Pinafore transferred from the single-sided records. From Doris Cowan and George Baker there are two discs of particularly high quality for their age. The four songs are: 'There Was A Time', 'Things Are Seldom', 'Prithee Pretty Maiden' and 'None Shall Part Us'. There is also an orchestral selection from The Emerald Isle. This, as far as I know is the only time any music from this opera was recorded.

Lastly the maroon label (which was devoted to Dance Band and Film Music) boasts one Gilbert and Sullivan record from the old Mikado film - Kenny Baker singing 'A Wand'ring Minstrel' and 'The Moon And I'.

NOTHING NEW UNDER THE SUN

by A.J.R.

One of our illustrations in this issue is an advertisement used, in 1967 by the Victor Company of Japan Ltd. It describes a modern version of Edison's famous 'Tone Tests' carried out more than 50 years earlier. The text of the advertisement is as follows:

'On the stage, a 41 piece orchestra was playing the "Habanera" from Bizet's Carmen. Part-way through, while the musicians continued to go through the motions, they all actually stopped playing their instruments and a previously Nivico-recorded version of the same piece was switched on. The audience of 1,612 was asked to note on a piece of paper (while serial numbers 1 - 48 were projected on a screen every 3 seconds) the exact point at which the Nivico hi-fi equipment took over. Amazingly, only 14 or 0.87% detected the difference! No special recording equipment had been used and the audio was standard Nivico hi-fi components available on the market; the audience was made up of professional and amateur music lovers, music critics, audiovisual experts, press reporters, distributors' representatives and common stereo enthusiasts. A pretty tough test, which Nivico passed with flying colours, and a remarkable proof of the quality of Nivico products.'

For some information on the original 'Tone Tests' refer to 'The Phonographic Record' Volume 2, Issue 5.

REPAIRING THE INNER END OF A GRAMOPHONE SPRING

by Bill Dini

Whereas the reforming of the inner end of a spring which has a hole fitting on a rivet on the central shaft is possible, it is quite difficult owing to the problem of holding out the inner coil while the hole is made. I usually make this hole with an emery wheel, preferably a small wheel on a flexible



MR. EDISON EXAMINING ONE OF HIS BLUE AMBEROL RECORDS

TWO NEW ARRIVALS



H.M.S. NEW ZEALAND

and Mr Edison's Latest

Blue Amberol

RECORDS. Practically Unwearable.

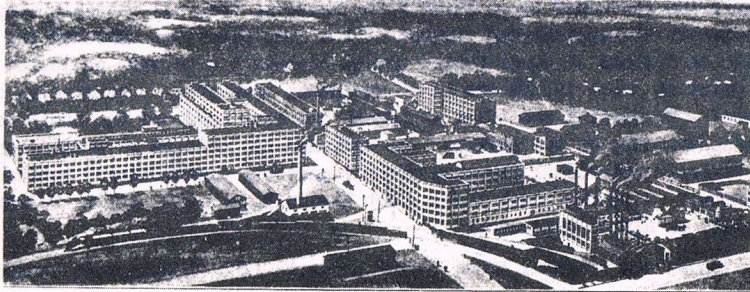


CHIVERS, MU & CO. STORES

Step Inside For Particulars

For Easy

"TWO NEW ARRIVALS"



Mr. Edison's immense factory located at Orange, N. J. It is here that Edison Diamond Amberolas and Blue Amberol Records are made, along with many other inventions of Mr. Edison

shaft. The remaining end, after the hole is made is twisted smaller to fit the shaft so it will engage readily on the rivet.

The broken inner end of another type of spring poses a further problem. This is the type which is bent into a 'Z' engaging in a slot in the shaft. I have never succeeded in rebending the end to fit the slot, the sharp bends always leading to cracking even when heat is used. A satisfactory solution is to make a small hole (about 1/16") about 1" from the end of the spring and rivet on a piece of mild steel, the spring width in length and in section a square slightly smaller than the slot in the shaft. A 1/16" hole is drilled in the centre of the 'key' and it is rivetted across the spring with a flattened nail as a rivet. This 'key' is of course rivetted to the inner curve of the spring and then the end on either side of the 'key' is bent smaller to fit closely round the shaft. This repair is easier than it sounds and my very first effort was quite successful and, to my knowledge, still going strong. This conversion was done without removing the spring from the drum, a small clamp being used to retain the majority of the coils in the drum.

BILLY MAYERL - AN EVERGREEN

by Adair Otley

Here indeed is another famous personality who has made his name in the field of 'light music', although his varied career began on a more classical note.

Billy Mayerl was born in London in 1902 - and, only six years later, 1908 saw him launch out on his professional career when he was invited to play the famous Grieg Piano Concerto at Queen's Hall - that glorious and historical concert hall in the heart of London, which alas, failed to survive a German air raid in 1941.... It is not known if the young pianist attempted to make a recording of his performance at the time. In those days the ways and means of recording such an instrument as the piano were indeed rather primitive compared with recent years; to say nothing of the modern methods today. In 1921 he joined the famous Savoy Havana Band who made many recordings for Columbia and through the development of his syncopated style of playing Billy Mayerl soon became celebrated as the most brilliant pianist of his time.

A rare pre-electric recording example made on the Vocalion label (X9928) when he was accompanied by the 'cellist Gwen Farrar as they both sung and played as a duet the number entitled 'Sitting Around'. This recording would possibly have been made in the mid twenties; an early example - true enough, but there were many more to follow, made especially in the thirties. Another example made during the thirties was a recording made for Columbia when he called upon the services of fellow-pianist Austin Croom-Johnson to play with him as a duet on two pianos two of Mayerl's own compositions: - 'Bats In The Belfrey' and 'Green Tulips' and the interesting part about these was that both were introduced by Billy Mayerl himself! (D04451) - and in addition, to make the recording sound even more unusual, Austin Croom-Johnson alternated his part of the duet from the piano to the harpsicord.

Mayerl wrote the music for many musical shows and revues - such as 'Cochran's 1930 Revue', a selection of which was recorded for Columbia (D0213) by the composer at the piano. Also during the thirties, Billy Mayerl on one occasion assembled with a host of other recording artists for the Columbia label in a special 12" recording entitled 'Columbia on Parade' where each artist gave his or her own musical item. On this occasion he was privileged to play twice, firstly in part of his own composition 'Toytown Party' (which he announced) then it was Binnie Hale's turn to sing, so she protested 'Oh Billy why don't you play something with words to it? I'd like to sing my piece please - 'Tea for Two!'' And so he accompanied her in her number.

In all Billy Mayerl has published about a thousand of his compositions; the best known of these works being 'Marigold' and the 'Four Aces Suite'. A rather historical recording for Columbia was made in the early thirties and consisted of the fourth part of the 'Four Aces Suite' - Ace of Spades and 'Marigold' which were both arranged by their composer to be played as a duet on ONE piano by Mr. and Mrs. Billy Mayerl (D01328). This was quite an unusual, though successful, performance - but regretfully copies of this record became rather difficult to obtain as the thirties passed on into the forties - through the war years when one was lucky if one copy appeared even in second-hand dealers.

The years between 1930 and 1940 saw a long list of scores written for Musical Comedies for the

8.
Lupino family - Stanley Lupino, Barry Lupino and Lupino Lane - these included 'Sporting Love', 'Over She Goes', 'Crazy Days', 'Twenty to One' and 'Runaway Love'. Some of these performances were staged at the Saville Theatre, London where Mayerl himself conducted the Saville Theatre Orchestra which accompanies the above mentioned artists. Among his many compositions written for piano and orchestra, only three titles really stand out as striking examples of his talent - 'Marigold', 'Four Aces Suite' and the 'Aquarium Suite'. The first item is seldom heard with orchestral backing apart from his arrangement for playing it as a duet with his wife on one piano, he generally played it solo. The remaining two suites contained four parts to each:

Four Aces	1. Ace of Clubs.)	
	2. Ace of Hearts)	
	3. Ace of Diamonds)	Recorded for Columbia and/or Regal Zonophone G21996
	4. Ace of Spades)	
Aquarium	1. Willow Moss)	
	2. Moorish Idol)	
	3. Fantail)	Recorded for Columbia D01779/80
	4. Whirligig)	

This biography of Billy Mayerl would not be complete without making some mention of his Correspondence School of Piano Playing which began in 1926. He later made a set of gramophone records housed in a special folder entitled 'Billy Mayerl's International Schools of Music' - Electrically Recorded by the Marconi Company process - Personal Demonstration Course on Modern Syncopation. (6 parts). Here was a very clear and concise, step by step, detailed series of lessons arranged, narrated and demonstrated by the composer himself. The building where these courses were held was however destroyed during the Second World War; but not before at least 250,000 students had benefitted by his skilful direction.

Here then, was an artist whose whole life was devoted as a performer at, composer for, and teach of - the piano.

RECORDS OF RECORDS

by G.B.E.

'Captain Gingah, O.T.' (Fred Leigh) and 'Beauty, of the Guards' (Frank Leo and Bastow), sung by George Bastow. 10 inch Columbia-Rena disc No. 1824.

This is a good example of a Music Hall artist 'doing his own thing'. George Bastow was famous for his songs about the military, especially those red-faced, moustached and monocled officers who were so much a part of the British Army in Victorian and Edwardian days - later in life, these same individuals were to become the choleric 'retired Colonels' beloved of writers and film makers. Colin MacInnes sums up the typical example beautifully in 'Sweet Saturday Night' as 'undoubtedly courageous, and undoubtedly a nit-wit: bursting with energy and incompetence.' Bastow delivers these two numbers in a suitably affected voice - the chorus of 'Captain Gingah', even in print, captures the tone of the songs, satirical without being malicious:

"Gingah! Gingah! they all know Captain Gingah!
Jolly old pot! O T'ot!
Ninety-five in the shade, what, what!
I love the ladies! not one of them would I injah -
All the gels are fond of Gin - Gin - Gin - Gin - Gin - Gin - Ginah!"

I have been able to find out virtually nothing about Bastow himself, other than that he and his songs (of which, other than 'Captain Gingah', the most popular was probably 'The Galloping Major' with its bright 'galloping' rhythm) were an important feature of the Halls in their great (i.e. Edwardian) days. His sheet-music no doubt carried photographs of him, but until I am fortunate enough to find some I shall have to make do with the photo of the artists at the Royal Variety Performance (the first such) of 1912, one of the minute heads in this picture being Bastow's. 1912 is, I think, the year of this recording (a current L.P. containing Bastow's 'Captain Gingah' gives 1912 as the date, and my copy would correspond with this - in any case, it looks to have stood up to nearly sixty years' worth of playing!)