



The Phonographic Record

The Journal of The Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

Volume 8

Issue 1

October, 1972.

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Please address all mail to the Society's Post Office Box No. 5175, Papanui, Christchurch, New Zealand.

NEWS ITEM

We can supply on request, two further parts.

Item 11A: Leather Elbow fits Berliner No. 6. Early Columbia, H.M.V. Trademark price \$3.75.

Item 15B Cast foot and clamp for front fitting crane price \$2.40.

PLEASE NOTE:

Members are requested not to send money with orders for parts. We will advise you of the availability of your order and the cost to you by return mail.

WE DID IT FOR YOU!

It has been most satisfying to see the building fund growing quite rapidly over the last few weeks; stalls at Ferrymead have brought in over eighty dollars and the selling of sheep manure has proved a financial success. This is especially pleasing to those of us involved because this project was not without its adventures.

Our first morning at manure bagging was a great success. It was a crisp winter day and those of us from the city enjoyed the quietness and returned home well pleased with our efforts. The second Saturday was more doubtful as to weather - it was cloudy and blowing a little early in the morning but those who had heard the weather forecast the previous evening were confident and we all set off on the 20-odd mile trip to Fernside. The few spots of rain on the windscreen were unfortunately not just a shower. They became persistent but we travelled hopefully. When we arrived it was pouring but under the shearing shed it was relatively dry and we had plenty of volunteers to dig there. For those of us stapling bags and stacking, life was neither easy nor pleasant but we had plenty of laughs. Joffre Marshall buried his Vice-President's dignity under a dinky little home made paper sou'-wester hat and others were dressed accordingly. Even the strongest heart quailed a little at eating morning tea with dirty hands but cold and wetness overcame temerity. Altogether the manure project has netted many dollars for the building fund

and in future years when you inspect our clubrooms, mingled in the scent of wood polish, brass cleaner and oil may be an imagined whiff of sheep manure - but remember we did it for you!

WANTED Catalogue of Edison Diamond Disc records. Write to Charles Slater, Box 22, Fairy Meadow, N.S.W. 2519 AUSTRALIA.

NAMES & MOTIVE POWER USED FOR EDISON CYLINDER PHONOGRAPHS

by Michael Tucker

NOTE: Some machines are known under two or more names.

NAME	MOTIVE POWER	NAME	MOTIVE POWER
Acme	Unknown	Eclipse	Unknown
Amberola 1A	Double Spring	Electric Motor	
" 1B	"	Phonograph	2½v. Battery
" III	"	Fireside	Single Spring
" IV	Single Spring	Gem	"
" V	"	Hand Treadle	Finger Treadle
" VI	"	Home	Single Spring
" VIII	"	Household	Unknown Possibly
" A-X	"		2½v. Battery
" D-X	"	Ideal	Triple Spring
" 30	"	Idelia	Triple Spring
" 50	Double Spring		(Later Double)
" 60	Single Spring	Improved Spectacle	2½v. Battery
" 75	Double Spring	"M" Electric	"
" 80	"	"M" Electric	"
Alva	Possibly 2½v. Battery	Concert (5" Mandrel)	"
Balmoral "E"	110v. Mains	Opera	Double Spring
Balmoral "M"	2½v. Battery	Opera (5" Mandrel)	2½v. Battery
Business (6" long Mandrel)	Double Spring	Oratorio (5" Mandrel)	110v. Mains
Coin Slot Ajax (5" Mandrel)	2½v. Battery	Peerless	Double Spring
Bijou	Single Spring	Premium	Single Spring
Climax (5" Mandrel)	Triple Spring	School	Double Spring
Excelsior	Single Spring	Spectacle	2½v. Battery
"H"	"	Spring Motor	Triple Spring
Imperial	2½v. Battery	Standard	Single Spring
"M" Electric	"	Tin Foil	Manual, Falling weight
"M" Electric		Treadle	Foot Treadle
Concert (5" Mandrel)	2½v. Battery	Triumph	Triple Spring
Regal	110v. Mains		(Later Double)
Vulcan (5" Mandrel)	110v. Mains	Victor	2½v. Battery
Concert	Double Spring	Water Motor	Water Motor
Concert (5" Mandrel)	Triple Spring	Windsor	Unknown
Concert Amberola	Double Spring		
Conqueror	110v. Mains		
"E" Electric	"		

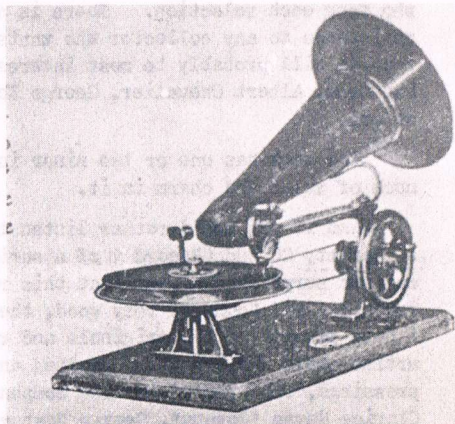
MUSIC HALL

A brief reference in the newspaper to the death of Hetty King, one of the last surviving stars of the music hall prompted this review of a fairly recent book on the subject of 'the halls'.
Your own, Your very own.



The Orpheus Disc Piano

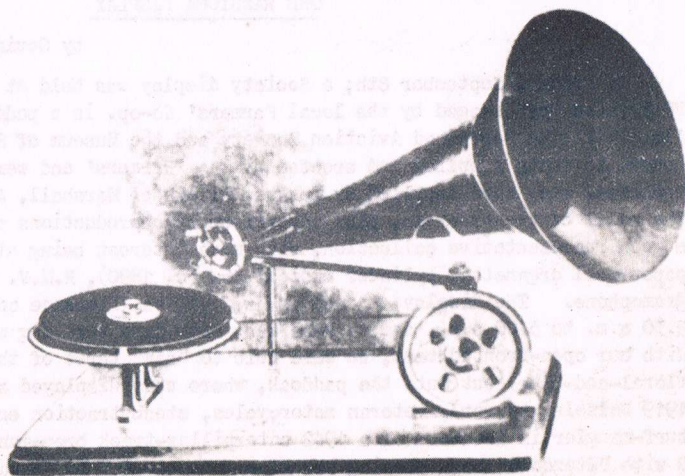
Photograph N.Z. Herald



BERLINER

1896

Model No 7



Described as 'A Music Hall Scrapbook' by Peter Gammond, the book's greatest appeal to me is its production. Extremely well set out and using a large number of sheet music covers, it makes excellent use of colour printing. Twelve of the pages of music are in full colour: the black and white photographs of the stars and the reproduction of programmes are well chosen. Forty six artists are dealt with individually and there is a chapter entitled 'Ladies... and Gentlemen' which makes passing reference to such as Ella Shields, Gracie Fields and Hetty King herself and also T.E. Dunville, George Formby Senior and others.

There is a section entitled '100 Great Music Hall Songs' giving the composer and the star who sang each selection. There is also a most interesting bibliography which will be of assistance to any collector who wants to add to his library. Those who collect music hall records will probably be most interested in the chapters on those artists who made them - Dan Leno, Albert Chevalier, George Robey, Harry Tate, Florrie Forde, Billy Merson and many others.

The book has one or two minor inaccuracies but these are easy to overlook when there is so much of value and charm in it.

And if you would rather listen than read I can thoroughly recommend the record Music Hall to Variety CO 508 (Record 1 of a series of 3 to be released by World Record International.) I was not surprised to read that this record has been a best seller overseas - it deserves to be! Technically I found it very good, the transfers from the early records being of high standard. I have several of the originals and was not disappointed. The choice of both song and artist could really not be faulted and for anyone who has been unable to obtain original pressings, this record is fine compensation. Included are Albert Chevalier 'My Old Dutch', Clarice Mayne 'Joshua', George Bastow 'Captain Gingham O.T.', Eugene Stratton 'Lily of Laguna', Florrie Forde 'Down at the Old Bull and Bush', Ella Shields 'Burlington Bertie from Bow', Marie Lloyd 'Revue and many others'. The excellent notes on the back of the cover are also compiled by Peter Gammond and I cannot help but share his feelings when he states "It is already obvious that we are never going to let such a rich legacy be forgotten and we must be grateful that the dear old gramophone, even in its bawling infancy, managed to preserve some of the legend before hazy memories faded altogether".

THE RANGIORA DISPLAY

by Gavin East

On Friday, September 8th, a Society display was held at Rangiora, as part of the "Ferryroad Day" staged by the local Farmers' Co-op. in a paddock adjoining their carpark. Along with the Ferryroad Aviation Society and the Museum of Science and Technology, we were housed in tents supplied and erected by the 'Farmers' and were provided with folding tables. Machines, etc. were supplied by Messrs. Flecknoe, Marshall, Anderson, Skilling and myself - the total of twenty or so, plus advertisement reproductions and a case of needle tins, formed a good representative collection, with much interest being attracted by the Celestina paper-roll organette, cylinder musical box (c. 1890), H.M.V. "Lumiere" and Pathe external-horn gramophone. The display, manned by Mr. and Mrs. Flecknoe and myself, was open from about 9.30 a.m. to 5.00 p.m., and we were kept busy demonstrating machines and giving explanations. With our open-fronted tent, we were able to "aim" three of the larger horns (one an impressive floral-and-blue) out into the paddock, where were displayed some vintage cars (including a 1919 Wolseley tourer), veteran motorcycles, steam traction engines and a highly efficient turf-mangler in the form of a 1942 caterpillar-track bren-gun carrier. An Edison "Standard" D with "Standard" horn playing the Blue Amberol of "Old Comrades" march was used as background for a short broadcast by a mobile radio unit. There was enjoyment and satisfaction in mounting a good display.

MUSIC FOR A GRAND OCCASION

There can have been few Christchurch members who have not taken an interest in the pomp and ceremony surrounding the opening of the city's new Town Hall on September 30th. From the point of view of those of us interested in sound, possibly one of the most vital things has been comments on the acoustics of the auditorium; so many references to this have been made that I can now almost spell the word without hesitating between 'ac' and 'acc'.

That the acoustics are excellent will be confirmed by those of us who attended the inaugural concert. On the programme was 'A Christchurch Cantata for Chorus and Brass Band' especially composed for the occasion by Eric Ball, the English composer. Hearing this set me to thinking about music which has been recorded and which to me would seem the epitome of grand occasions.

The Pomp and Circumstance Marches by Sir Edward Elgar would probably be my first choice, particularly No. 1 in D Major played by the Royal Albert Hall Orchestra conducted by Elgar himself, (D4102). Who would not be moved by the quiet introduction of Land of Hope and Glory stealing out of the majestic introduction. Eric Coates rates high in my estimation too, particularly with his London Suite. Trumpet Voluntary by Jeremiah Clarke I would include; for me it is inextricably connected with a visit by Queen Elizabeth II during sun filled February weather. The Yeomen of England by Sir Edward German, Songs of the Sea by Sir Charles Stanford, some of William Walton's music, I would include them all. Looking back through the list I find that most of the music I would choose is work by British composers - perhaps the ties of Empire still are strong!

THE SINGER. THE SONG OR THE RECORD?

We were recently looking through some of the printed matter we have on the subject of records and were interested to see that the often discussed 'is it the music or the record' controversy was alive forty years ago. It all began when the question of the value of re-pressings was mooted and it was pointed out that while for some the chief interest in a record is the subject for others it is the antiquarian value of the disc itself. While there is no reason why a collector should not interest himself in both forms of collecting, some of the music lovers of 1942 felt indignant that some collectors were not saving what they called 'irreplaceable records of artistic value' but 'diverse rubbish of no value at all except that they were 'published in 1902.' I can see some of our 'label-collectors' disagreeing with this statement. Again even in 1942 it was being pointed out that the number of good original discs was limited and that collectors could become discouraged because of the difficulty in acquiring them (although it was hastily added that this would not discourage the true enthusiast.)

Since those days there have been many re-pressings, in limited editions right through to long-playing dubbings such as the music hall recording reviewed elsewhere in this issue and while we freely admit to the excitement we feel when we unearth say a 'London Red', surely it is better for posterity that we are able to hand on to future generations, examples of earlier days of recording even if such examples come in the grooves of a long playing record.

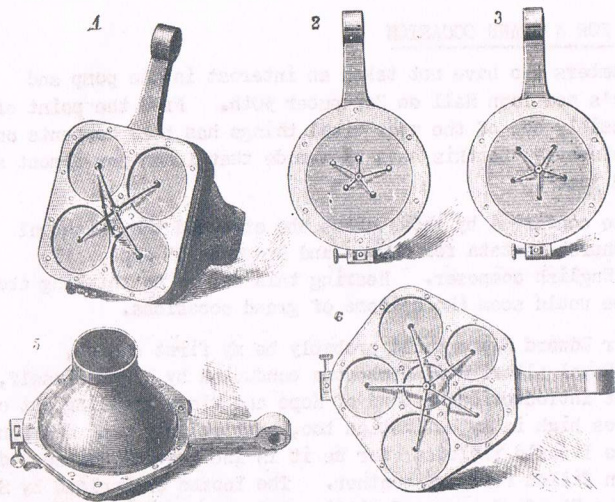
What is the priority in your collection - is it the singer, the song or the record?

MORE ABOUT BETTINI

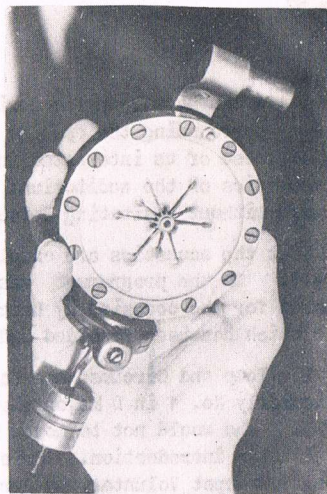
Bettini's Micro Gramophone by Walter Norris

Thanks are due to Wellington collector, William Main who sent us clear illustrations and information for this article.

Lieutenant Gianni Bettini is well known for having produced cylinder records and also attachments for the reproduction of these on Edison, Columbia and Pathe machines. However, as far as is known, he did not manufacture complete machines for sale. What we illustrate is a



VARIOUS DIAPHRAGMS USED IN BETTINI'S MICRO GRAPHOPHONE.

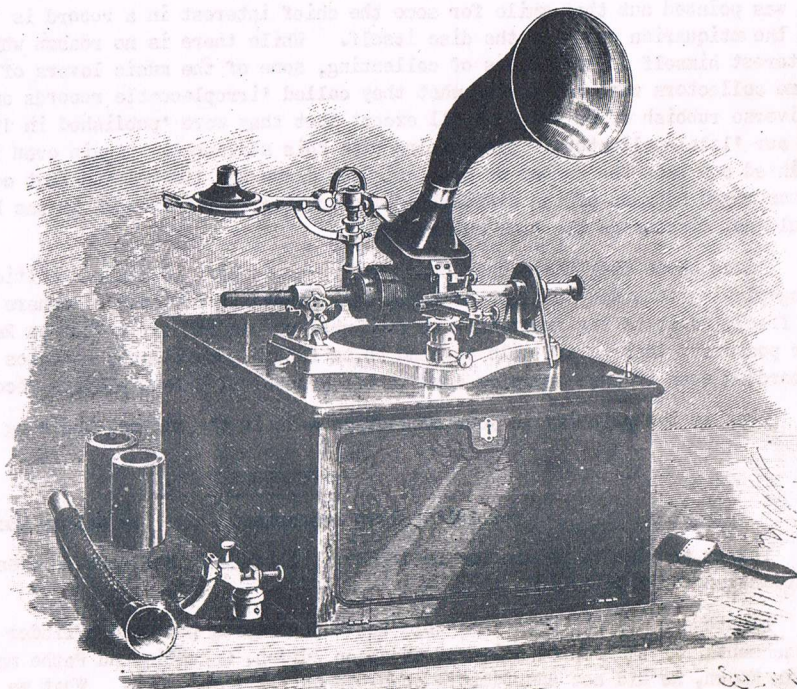


Bettini Reproducer

owned by a New Zealand collector

Photographs William Main

BETTINI



LIEUT. BETTINI'S NEW MICRO-GRAPHOPHONE

prototype of what he perhaps wished to produce. This machine has proved most interesting for many reasons.

1. It is similar to pictures we have seen in Roland Gelatt's book The Fabulous Phonograph. In this, Bettini is pictured with his machine and Sarah Bernhardt is shown making a record on one.

2. It will be noted that the reproducer and recorder head are brought in and out of position by a unique method and that the mandrel moves in the same method as Edison used on his tin foil machine.

3. An electric motor was used to drive this model; this can also be seen in Gelatt's illustration.

His experimental reproducers are also worth study. Number one has the four diaphragms, all the same size. Number two has one diaphragm with different length legs on the spider. Number three has one diaphragm with all legs of the spider equal in length. Number five shows the top of the reproducer with a large diameter sound outlet. Number six has six diaphragms, all different sizes and each under a different amount of tension. The idea was to secure a greater amplitude of vibration in the diaphragms and to so reproduce faithfully all of the overtones which are so necessary to reproduce the exact quality or timbre of the sounds originally uttered in the recording apparatus.

We can supply on request an eight page illustrated instruction leaflet on how to fit "Bettini Micro-phonograph and Graphophone outfit", to Edison and Columbia machines. Price 20 cents.

THE ORPHEUS DISC PIANO

by Walter Norris

This most unusual self playing piano being operated by Bryan Jackson of Auckland must have been a drawing room delight in the 1880's. It was manufactured by the Ehrlich brothers of Leipzig who manufactured pianos, organettes and music boxes. Shaped like a miniature grand piano, it is played by one person turning a handle on the side. This made the disc revolve and activated the hammers that played the music. The machine is considered rare; only one other is known to exist in the world. It was found in New Zealand - a most unusual find.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

No. 7 - 1896

About this model we know very little except what can be deduced from the illustrations. From the date advertised we learn that it appeared in August 1896, some three months after No. 6.

Number 7 has the same horn, reproducer and horn support as the previous model. However the hand turn pulley and cross belt drive which drove direct on to a pulley under the turntable make this model quite different. Another difference was the price; this model selling for fifteen dollars compared with twelve dollars for No. 6.

We have not heard of the existence of this model and therefore would be interested to hear from anyone who has seen one or who can supply any more information.

We are again indebted to Larry Schlick who supplied information and illustrations for this article.

REX HARRISON

by Pamela Rogers

When a baritone can sing 'De Glory Road' unaccompanied, without notes or music and in full voice, it is quite an achievement; when the singer is eighty three years of age it can surely be attributed to many years of dedication and practice. Rex Harrison, formerly of Christchurch New Zealand and now resident in Australia, sang this as his 'song of farewell' at a staff gathering when he left the firm for whom he has worked until recently. It seems in some way fitting that Rex should have returned to Australia as it was in that country that he achieved one of his greatest triumphs when he won the Sun aria contest in 1928. Before this he had toured five Australian states and his concerts there included one in the private theatre of the then Governor-General.

His singing career had begun many years earlier when he was learning the art under the tutelage of his parents when he was six years old. Shortly after this he was heard by a New Zealand soprano, Mrs. Bambridge who turned to his parents and said "This boy has a beautiful voice!" And so it turned out to be. Rex sang his first solo 'The Lord is My Light and My Salvation' in the East Belt Methodist Church, Christchurch in 1904 and was later to be a soloist with the Cathedral Choir in this city. He had a strong interest in religious music during his singing career and found that singing in oratorios gave him the greatest enjoyment and his recitals of Negro spirituals over the air were amongst the most popular he gave. But from the point of view of many Christchurch singers it is probably as a teacher that Rex will be best remembered. He taught from 1930 to 1955 and many local people remember him with thankfulness and affection.

For a Society such as ours, perhaps the most interesting facets of Rex's career have been his recording. He did not make any records which were issued commercially and this unfortunately leaves a blank in New Zealand recording history. However he did make quite a number of private recordings; the later ones being in the hands of his family. The earlier ones, which Rex has left with me, were recorded at the Namara Recording Studios, Waring Taylor Street, Wellington, show bad effects of their age. Those which have fared reasonably well show a voice of great power and beauty which has lasted over the years wonderfully well.

While we in Christchurch are pleased to see Rex re-united with his family, we feel grateful that he has left behind for us a little of New Zealand's recording history.

UNACUSTOMED AS WE ARE TO RECORDING.....

In an age when we often greet overseas artistes who visit this country almost as old friends because they have become so familiar to us through records and radio, we are aware of the enormous contribution to the success of such tours that records can and do make. It possibly seems strange to those of us who so readily accept this form of publicity to realise that in the very early days of recording, many of the best known singers refused to recognise the medium. One who needed a little persuasion was the diva Adelina Patti and in his book 'Music On Record', F.W. Gaisberg tells the story. When you read that it was his job to pull this artiste back from the small recording funnel when she hit her high notes, perhaps her reluctance was not surprising.

Joe Batten in his 'Story of Sound Recording' also speaks of the hesitation of many singers to record. Many, he said, were scared by the recording trumpet but after they had been persuaded to record, they were highly delighted at the result - and ever since then millions of people have shared in that delight.