



The Phonographic Record

The Journal of The Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

VOLUME 10 ISSUE 2.

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FOR YOUR INFORMATION

Some time ago we had a request for information on the Vox Company. As we were unable to give any information we wrote to Mr. W. Keessen, who has kindly supplied us with the article included in this issue.

Thanks are also due to Mr. John Stokes for his interesting material on the cello-phone.

If you save our magazine please find the last issue and number the pages one to eight as this was omitted by the Printer.

AN ENCYCLOPEDIA OF BERLINER DISC PHONOGRAPHS

VICTOR MODEL TYPE 'C'

1901-2

No. 24

Most seven inch models manufactured after the Model 'B' seem much the same in design. Some cabinets are more elaborate than others, but to date them is a real headache. For this model we have a European advertisement dated 1898.

The major difference in the one illustrated is in the way the metal horn support is fitted into the case. Among our illustrations is an inset of a copy (Xerox) of an original advertisement of a model 'C' Victor.

Pictures again by the courtesy of L. Schlick.

DIAMOND DISC

In New Zealand this is a common name for an Edison Disc, which is the only disc record to be played with a diamond.

The record illustrated, although called by its maker a diamond disc, used a ball sapphire in the same way that all Pathe, Hill and Dale type records did.

We thought that Pathe produced these, but we have no real proof of this. We therefore would be pleased to hear from anyone who can supply further information.

ADVERTISEMENT

REPRINTS: Amberola V Brochure, Maxwurcker reproducer brochure, Pope Leo cylinder brochure - 3 for \$1.00 (Aust.) post free or any 2 airmail \$1.00 (Aust.) post free.

BOOKLET: Brief history of the Wurcker Reproducer 30 pps. The history of a cylinder reproducer manufactured in Australia 1908-1913 for use on Edison machines. \$2.00 (Aust.) post free. M. Tucker, 28 Meredith Avenue, Hornsby Heights, NSW 2077. Australia.

This year's Christmas meeting was a truly festive occasion, those present (including our Ratson, Claude Adams, and a recently arrived refugee from the Wellington Chapter in the person of Paul Flight) being treated to a sumptuous bill of fare, both entertaining and edible. After rewarding with enthusiastic applause the last trick of a remarkable conjuror, we heard the first of the evening's records, that selected by Cyril Evans; this was a tuneful Christmas medley played by local pianist Jack Thompson on a late HMV 78. Gavin East's trusty Edison 'Standard' reproduced his Blue Amberol band recording of 'Silv'ry Bells Medley', while members were stirred by Bruce Petrie's Swedish HMV disc of a song from Millocker's 'The Beggar Student', sung by a youthful Jussi Bjorling. Bill Flecknoe aroused nostalgic cinema memories with his Regal-Zonophone 78, 'Voices of the Stars', a collection of short extracts from films of the early thirties, and presented an LP containing a wide range of musical-box recordings, while Adair Otley entertained the gathering with a famous gem of recorded Christmas comedy, Gert and Daisy's preparation of their pudding. As usual, circumstances were unfavourable to those members so perverse as to wish to listen to the records being played - however, I assure you that meetings will continue to adhere to the subject with which this Society is primarily concerned (those uncertain on this point are referred to the letterhead of this magazine).

Between records, we enjoyed more live entertainment; Joffre Marshall produced his accordion and, to brother Malcolm's guitar accompaniment, gave us his rendition of several popular 'sing along' favourites, while Malcolm and two inimitable fellow Country and Western artists earned well-deserved applause.

The surprise of the evening came, however, from Bill Dini, who revealed yet another facet of his renowned ingenuity by proceeding, with superb professional showmanship and to the awed delight of his audience, to manipulate a paper fan into an astonishing variety of shapes and likenesses.

Supper came as an appropriate complement to the evening's programme, being climaxed by a superlative Christmas cake, masterfully demolished by Mrs. Flecknoe and avidly consumed by the members. An auction of discs rounded off a memorable meeting.

RECORD LISTENING POST NO. 9. BY:-

BARRY SHEPPARD

Turning back the hands of time to the 1930's, or even perhaps before that, we come to our first review in this issue, which is an album containing a double pressing taken from the M.G.M. film entitled: "That's Entertainment" - 50 Years of M.G.M. Musicals - (MGM-2624012). Listening to this mighty album was much more than thrilling - it was really great, hearing all the old numbers again, and for added pleasure all the tracks are by the original artists. Such famous stars as: Clark Gable/Bing Crosby/Gene Kelly/Debbie Reynolds/Jane Powell/Fred Astaire/Joan Crawford/Howard Keel/Kathryn Grayson/Peter Lawford/Judy Garland/Jimmy Durante - and many, many more. For the age of some of these numbers which appear in this album I thought the Engineering boys have done a great job; so if you want to take a ride on the train back through time, why not buy this historical recording, then book to see the Film It's Great!

Type C Victor

TYPED RECORDS

LANTERN SLIDES

HORN

MOUNTING BRACKET

CLOTH COVER

WINDING CRANK

ALWAYS PLAY THE RECORD WITH THE GROOVE ON THIS SIDE

EASY TO OPERATE

GOOD TONE, PLEASANT SOUND



NO 24

Diamond ISC



THE
RECORD
OF
QUALITY



HILL AND DALE PACKET AND ETCHED LABEL

Our second line-up comes from our friends at the 'Festival' Warehouse - with two recent releases which should delight the listener; even as background music. The first up is another 'double' by one of the old masters of the keyboard in the lighter vein - that of: Johnny Maddox, with the title: "Johnny Maddox Piano Roll Greats" - (Paramount L-45475/6). Such memorable numbers as: Five Foot Four/Maple Leaf Rag/Bill Bailey/Sweet Georgia Brown/If You Knew Susie/Happy Days are Here Again/ and many others. Listening to this waxing reminded me of the days when I used to play Johnny Maddox numbers as recorded then on the old 78's, but with this fine album the pleasure was even greater - no hopping out of the chair every 2 or 3 minutes ... !

Now the second album up in this bracket has a different touch - a recital presented by the piano duetists: Ferrante and Teicher, entitled: "Ferrante and Teicher Salute the Hollywood Musicals" - (UNITED ARTISTS - L-35002). As leading piano duetists Arthur Ferrante and Louis Teicher regularly tour the length and breadth of the UNITED STATES; but on this bright recording they travel an even wider field, that of the Hollywood Musical, taking in a small quantity from the endless number of standard tunes which have poured from the cinema sound systems; tunes from such historic musicals as; WEST SIDE STORY/THE SOUND OF MUSIC/SOUTH PACIFIC/MY FAIR LADY/FUNNY GIRL/THE GOLDWYN POLLIES - and others. The recording is bright and breezy all the way through, and I think it should be good value to those who like music from 'The Silver Screen'.

Next to fall in line for review in this issue is a bracket of four recordings from REED RECORDS LTD., and the first one up is for band lovers, with the title of, and presented by, "The Band of the Royal Fiji Military Forces" (on HIBISCUS - HLS-54). This band was formed in 1917 and during World War II became part of the 1st Battalion, Fiji Regiment; also saw active service in the Solomons Campaign. Since then the band has toured extensively overseas and is classed as one of the finest to be heard. Most of the tracks on this L.P. consist of Anthems and Farewells of the Pacific with two well known marches included - "The Middy" and "The Great Little Army". Upon listening to this recording I think it should find its way into the ranks of find band playing.

Another pressing issues under the same label (HIBISCUS, HLS-57) is a further album from the Islands entitled; "Castaway Music" by the Castaway Islanders. As music from the Islands, I don't think this album is up to the standard of what I have heard in the past. The recording gives a sound picture of the Islands to the armchair traveller, but most of the numbers presented have been heard so many times before and in the same pattern.

Now for the last two in this bracket which I am sure will delight everyone who collects recordings from the past.

The first is entitled; "Man Aspiring" (SLC-129) which covers that historic event (The Conquest of Everest) by Sir Edmund Hillary and George Lowe. Their actual voices are heard on this L.P.

I'm sure when my readers listen to this masterpiece of recording they will want to add it to their library for historical value.

The final item in this bracket of four is; "OPEN COUNTRY" from the N.Z.B.C. radio series of the same name, by Jim Henderson. This very popular series has been heard weekly over N.Z. Radio since 1961 - and now, due to such popularity, an L.P. recording has been released containing four N.Z. stories from the series: "One More River to Cross" read by Archdeacon James Young, "The Pork Butcher's Picnic" read by Elizabeth McRae, "The Boss's Great Spraying Machine" read by Lance McCaskill, and "Old Man and the Mountain" read by Peter Gwynne. This delightful recording should please both young and old alike, as it gives a true picture in sound of the early days in New Zealand; with an added touch of humour, by the way. The number for Open

Country is (SLC-132) and both recordings are featured on the KIWI label.

Now for the final line-up for this Issue - 3 exciting discs which have flown off the press to me from the PYE Company - and the first to arrive (still spinning!) is the fabulous music from the movie: "AIRPORT 1975" on the MCA label (MAPS-7672) - Music composed and conducted by John Cacavas.

This recording is a really fine picture-in-sound of the film. To those of you who are familiar with his most effective music for the film: "KOJAK", this original score will not come as a surprise, but rather, add considerable dimension to his stature as a great composer of movie music.

So now for a first class sound picture from the movie "Airport 1975" - sit back - listen - and fasten your seat belts!

The second release from the PYE Stamp comes from the film soundtrack "The Odessa File" which is also on the MCA label (MAPS-7735). Listening to this waxing I found once again a sound picture that gives the listener a true account of action. One track in particular - "Christmas Dream", with the vocal taken by one of the old masters o' song - Perry Como - assisted by the London Boy Singers, gives added pleasure to this fine soundtrack release.

And now here comes the lucky last in this final bracket - entitled: "APRIL IN PARIS" with the vocal taken by the girl of many years ago: ROSEMARY CLOONEY.

Numbers covering this pressing are: April in Paris/Some of these Days/Shine on Harvest Moon/Cabin in the Sky/Limehouse Blues and many more.

Although the name of Rosemary Clooney goes back some 20 odd years or more - even to the days of the 78 r.p.m. records - she still has great listening value.

But in this album it is a pity that some of her better numbers are not included; however, for the vintage collector I think perhaps "April in Paris" just might find its way into his record library, and if so then the catalogue number is RCA-ITNS-1473.

THE "GENNETT" RECORD COMPANY, U.S.A.
(Edited by Adair Otley)

(Part 6) - "House Bands"

The extensive use of the so-called "House" bands was another method of economy during the late 1920's. One dance band conductor actively concerned at this time was Johnny Sylvester who, with his band, appeared under a multiplicity of aliases, and it was Bailey's Lucky Seven and Ladd's Black Aces, inter alia, and with the addition of genre vocalism by the Great Schnozzle - became JIMMY DURANTE AND HIS JAZZ BAND (doing for instance; 'Why Cry, Blues?' on Gennett 9045)

Other Sylvester productions were those records attributed to the Memphis and Indiana Fives, though in these and similar cases it is likely that Sylvester sub-contracted the actual groups named, and therefore there is no reason for dismissing the records as bogus.

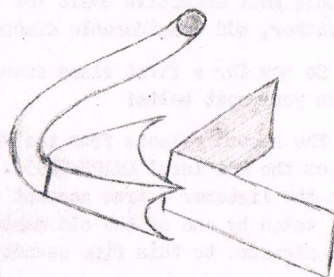
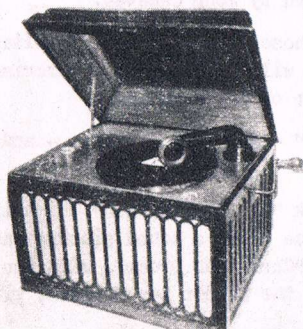
Another, almost forgotten, recording king named Joe Candullo was also busy in the Gennett studios; as in most others. His claim was that he was making records, under one name or another, for every company but Victor!

Yet another prolific recorder - Charles Matson; he chiefly recorded under 'Matson's Lucky Seven', but this was only one of many descriptions used for this group.

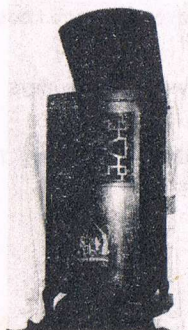
ADVERTISEMENT

Have manufactured a quantity of Pathe slip-on mandrels which are for exchange. Write W.I. Norris 'Waipapa', Swannanoa, Rangiora R.D.1, New Zealand.

VOX



ABOVE,
VOX TABLE MODEL
AND DIAGRAM OF
HORN REFLECTOR



LEFT,
CONSUL MODEL
RIGHT,
VOX RECORD LABEL.

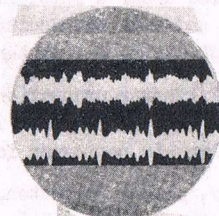


INTRODUCING

THE NEW

"DUO-TRAC" CELLOPHONE

The most revolutionary development
in home entertainment since the birth
of popular radio!



SECTION OF FILM
MAGNIFIED MANY
TIMES

(1937)

Early performances by the famed Sam Lanin and his Orchestra were also contracted for the Gennett label, as for most others. There was Jelly James who made extensive use of the Fess William's Orchestra, and who could be relied upon to produce coloured units as required. He was normally an exclusive BRUNSWICK artist, but on the Gennett label he appeared as Jelly James and his Fewscians and on the Champion label as Billy Williams and his Orchestra; although the Williams' group occasionally appeared under its own name - as on Champion 3182 entitled: "Green River Blues". (Part 7 - Next Issue).

GERMAN VOX LABEL

by W. Keessen

In 1919-20 the Vox-Schallplatten and Sprechmaschinen-Aktiengesellschaft was established at Berlin (Germany) at the Postdamer Strasse 4. The company produced many gramophones and discs until the beginning of the thirties. As far as is known, bankruptcy brought the company to an end at this time.

Vox is the Latin word for voice and alongside the Vox label appeared light music artists like Alfred Wilde (tenor), Jacques Bilk, (from the German Opera House as Charlottenburg), Kammersanger Peter Lormann, Hermann Schey, the Russian baritone Iwan Iwanzoff, the bass Karl Norbet (Vienna State Opera) and Maria Philippi.

The gramophones illustrated belong to W. Keessen and are part of his collection. They form part of the comprehensive selection of gramophones put out by the company over the years.

Both models have a wooden tone arm and automatic stop. The floor model is exquisitely painted with Chinese figures. It weighs about 40 kilograms.

The unique thing to notice about the table model is the way the sound is channelled into two sides, as shown in the illustrations. Although this system is a curiosity, the resulting sound is the same as that of the normal table models of other makes.

MUSIC FROM A BEAM OF LIGHT

by J.W. Stokes

This was the slogan of an enterprising firm which had the temerity to challenge both the strongly entrenched disc record and the virtual monopoly then existing in the British recording industry.

In 1937 a firm by the name of British Ozaphane Ltd., of London entered the market with a newly-developed record player utilising the principle of sound-on-film recording. It is perhaps somewhat suprising in view of the success of the photographic method of recording sound on movie film that other attempts were not made to adapt the idea to home use. Here I am not referring to home 'talkies' but to the development of a machine which would have been the equivalent of the present day reel-to-reel magnetic tape recorder.

The system developed by British Ozaphane was in essence simply a scaled-down version of standard 35 mm sound film, minus picture of course. In appearance the 'record' looked identical to ordinary 8 mm home movie film minus sprocket holes, although it was claimed to have been made from a special material called "Ozaphane". The completed recordings were known as "Duo-Trac" sound reels and were available in several sizes. The machine itself was named a "Cell-o-phone" and was equipped with a playing deck of similar appearance to that of the familiar tape recorder.

Reproduction was accomplished by passing the film between a light-beam and photocell in the same way as is done in a sound film projector. However, as may be inferred from the words "Duo-Trac", the system was noteworthy in that double-track recording was used, (see illustration) unlike the much later magnetic tape machines, e.g. the Brush "Sound Mirror", which were only single track. In this respect the Ozaphane Co. broke entirely new ground which foreshadowed later magnetic tape development.

Because any photographic method of sound recording entails a chemical developing process the system is inherently unsuited to home use: thus the Ozaphane Company's product was for sound reproduction only.

At the time these new Duo-Trac reels could offer both a wider frequency range and an extended playing time (up to 90 minutes) compared to conventional disc records. Prices of both the machines and the films were extremely competitive. A six minute reel sold for 2/6 and a 30 minute one for 12/6. An upright floor model machine combined with radio sold for 25 guineas.

Why then did the idea fail to take on? In retrospect it seems likely that the then monopolistic position of the disc industry effectively prevented the establishment of a rival system. Even so, when the record companies did eventually offer 'pre-recorded' magnetic tapes these too never became as popular as the ubiquitous L.P. It has not been until the advent of the cassette system that the position has shown signs of change.

CAMEO

by John Hanna

On page 111 of Issue 2, Vol. 9, we reproduced an illustration of a "CAMEO" label with a request for information.

From John Hanna came the following.

Cameo was one of the subsidiary labels of the Lincoln Record Corp., New York. Lincoln discs are the most common of any American disc (excluding Edison) in Australia.

VOCALION RECORDS - THE MELBOURNE SCENE - 1928 to 1931 (Part II) by C. Long

Perhaps encouraged by this extra incentive, a wholly autonomous Australian Vocalion branch was set up around January 1928, to manufacture records from a factory at 49 Coppin St., Richmond, a suburb of Melbourne. The new company was officially called Vocalion (Foreign) Ltd. I can say with absolute certainty that this company had absolutely no connection with the H.M.V. people, who from 1925 had been manufacturing records in Sydney. They, in fact, were among Vocalion's strongest competitors.

A Melbourne recording studio was set up and fully equipped by April 1928. This studio was situated at 654-664 Bourke Street, in the city of Melbourne, and the building still stands. This Vocalion studio was the first one to actually record artists in Melbourne electrically - though a cylinder company (1908) and a very short lived disc company (October/November 1925) had made acoustic recordings in this city previously.

Apart from pressing Vocalion's own labels (Vocalion, Broadcast 8", Aco) the Richmond factory did custom pressing locally for other companies such as Gennett. Private recordings were also made from the Bourke Street studios, these having pink labels and occasionally being found in single-sided form.

The 8" records were pressed locally in two series:-

1. An English series with a 3 figure catalogue number.
2. An Australian series with a "BA" lettering prefix to the catalogue numbers.

These "Broadcast" records are still quite common, and must have sold like hot cakes considering that they were only manufactured between April 1928 and August 1929.

For a short time in early 1929 the "Broadcast 12" record was introduced, so called because it was reputed to be a 10" record with the playing time of a 12". The author has a test pressing recorded in the Melbourne studios of one of the Broadcast 12 series, the date being April 9, 1929.

(Part III - next issue)