



The Phonographic Record

The Journal of The Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

Volume 9, Issue 4

April, 1974.

EDITOR: Walter T. Norris,
'Waipapa',
Swannanoa,
R.D.1, Rangiora,
NEW ZEALAND.

SECRETARY: Bruce Petrie,
P.O. Box 5175,
Papanui, Christchurch,
NEW ZEALAND.

Please address all mail to Society's Box No.5175, Papanui, Christchurch.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS.

1898-1900

COIN IN THE SLOT.

No.17, 18 & 19.

In August 1973 (Vol.8 Issue 6) we described what must have been the first coin-in-the-slot disc machine. We now believe that this machine could have been of German origin. The three models we illustrate in this issue we term English Model Berliners but on this we stand to be corrected as we have a leaflet depicting all three with the names of the models all in German.

No.17 The illustration and information came from Larry Schlick who describes it as an English machine. The turntable has a catch which prevents the user from winding the turntable backwards. A large English penny will free the winding handle, but will allow one to only wind the spring up enough to play one record. The case is 25 inches long, 10 inches wide, 6 inches high and made of oak. The slot in the right front of the case is for record storage. This machine is considered rare in the U.S.A. and not heard of in New Zealand.

Nos.18 & 19 These two machines were copied from a leaflet kindly sent to us by Bas. Ingrouille and dated 1898. About these two little is known, so we would be delighted to hear from anyone who can supply us with more information on either model.

THE CORTINA CYLINDERS

Dr. Phillip Petersen

In 1882, the Count Rafael Diez de la Cortina established the Cortina Academy of Languages in New York City. Though not working with the phonograph at that early date, Cortina undoubtedly started experimenting with recordings in the mid or late 1880's, if we are to take literally an announcement of the National Phonograph Company, which stated in 1900, "Prof. Cortina is the originator of the adoption of the Phonograph for the teaching of languages, with an experience of fifteen years making language records." (National Phonograph Company, The Phonograph, May 1900, p.48). This would place Cortina's experimentation at 1885, at which time there had not yet appeared a practical Edison phonograph, however, it is exactly the year in which

Alexander Graham Bell, his brother Chichester and Charles Sumner Tainter created their long-mandrelled graphophone, their earlier graphophone of 1881 being little more than an Edison Tin Foil Phonograph with wax filled in the spiraled grooves (See Oliver Reed & Walter Welch, From Tin Foil to Stereo (Indianapolis: Howard W. Sams & Co. Inc., 1959), p.30.)

One of the greatest pitfalls of serious research is the preconceived notion! In my current delving into early foreign language methods involving the use of the phonograph for reinforcement, I always assumed that the Cortina Phone Method used a specific phonograph, probably a Columbia product, just as did the Rosenthal Language Phone Method (See Phillip Petersen, "The Rosenthal Cylinders," The Hillandale News, February-April, 1974, 156-167) and the foreign language method of the International Correspondence Schools (See Phillip Petersen, "The Origin of the I.C.S. Cylinders," The Antique Phonograph Monthly, 1, No.4 (1973), 3-6. It had been more than frustrating that I had never been able to find a Cortina Phone Phonograph either for my own collection or in any other collection, nor had any picture of one ever come to my attention. On closer scrutiny of the Cortina Phone ads, I realised that the phonograph depicted was a line drawing and not a photograph. Suddenly it occurred to me that my assumptions had been leading me in an entirely wrong direction. Everything that I had documented or deduced about the Cortina Phone Method would fall into place if, contrary to all previous notions, I might assume that there NEVER WAS A CORTINA PHONE MACHINE. Following this inspiration, I retraced my phonographic steps from the inception of the method to its present form.

The appearance of the first edition of Cortina's Spanish in Twenty Lessons in 1889 marks the earliest commercial use of the phonograph in the teaching of foreign languages. This is corroborated in the following note, "Any teacher of languages, from any text-book can put the lessons upon the machine in this manner, for the benefit of the pupil. Of course, it is better if a special book is used, prepared by a teacher who has given thought to this method of study. There is a prominent Professor (Cortina) in New York, who has done this. He has been using the Phonograph in teaching French and Spanish for the past ten years". (The Phonoscope, 3, No.6 (1899), II). Despite the fact that Spanish in Twenty Lessons existed in the form of five booklets before 1889, though probably no earlier than 1887, there is no evidence that Cortina was producing commercial cylinders at the earlier date.

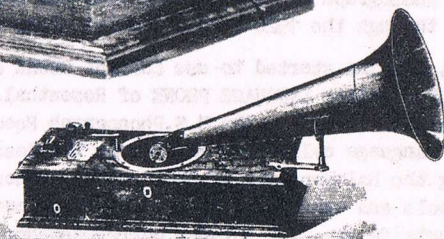
From 1889 through 1893, Cortina used the Edison Class M Phonograph. Unlike Rosenthal, Cortina featured the phonograph in the advertising sections of his early texts, and the only phonograph depicted in those early texts is the Edison Class M. I believe it would be safe to say that from the time Columbia produced a machine in 1893 which would allow interchangeability of cylinders with Edison phonographs, Columbia began to appear in Cortina advertising. This notion is strengthened by the phonographs recommended in the Catalogue of the Cortina Academy of Languages (1899), which lists the following machines: Edison "Standard", Class M, Electric Motor Phonograph; Edison "Standard", Class M, Spring Motor Phonograph; Edison New Phonograph for Families; and Graphophone (this is the Graphophone, Type A which sold for \$25.00. See R.D. Cortina Academy of Languages, Biblioteca de R.D. Cortina, Academy of Languages, 1899, p. 55). Though Cortina's cylinders were being produced by Edison, as verified by the Edison phonograph catalogue of 1900 already quoted, it is obvious that Cortina was now leaving the choice of machine to the student. There is no reason that Cortina could or indeed would not have continued this policy throughout the life of his Academy, which exists today under the direction of Mr. Robert Livesey, whose father bought the Academy from Cortina in 1927. It is in the run of ads of 1908 that we first find a phonograph depicted in the magazine advertising campaign of the company, however, this is a line drawing of a phonograph not readily identifiable as to company. Doubtless this was the purpose of the drawing, the depiction of a phonograph, but not of which! So, until someone comes up with a phonograph whose banner designation is CORTINA PHONE, I believe we may assume that no such machine existed.

BERLINER

COIN IN THE SLOT



NO. 17



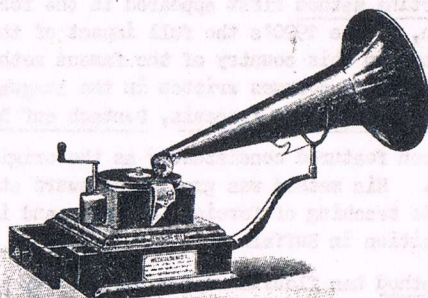
Automat No. 2 mit Mitteltrichter

NO. 18



Chatellen-Automat 1

NO. 19



Chatellen-Automat 2

Cortina, after the publication of his first work in 1889, followed in fast succession with Inglés en Veinte Lecciones (1893), Modelos para cartas (1895), French in Twenty Lessons (1896), etc. Expanding his sphere of activity in 1892, Cortina instituted a plan to disseminate his teaching of foreign languages to all parts of the world, but especially to South America and Mexico. By this system, he would ship to the student a set of twenty cylinders to accompany the twenty lessons of the text. Accompanying these cylinders would be twenty blank cylinders on which the student would record his voice. These in turn were mailed to the school in New York for evaluation and returned to the student with commentary and correction. It is reported that by 1897, Cortina had sent out upward of a thousand phonographs and foreign language sets. The obvious tirelessness of the phonograph in repeating phrases and drills, through the voice of native speakers, in this case that of Mr Cortina himself, is emphasized in all the advertising of the school (See The Phonoscope, 3, No.6 (1899), II).

It would seem that the earliest of the Cortina cylinders were made individually, and early advertising of the system offers cylinders with one lesson of either the French or Spanish series for one dollar. These were apparently made personally by Cortina in the recording room of his Academy of Languages. However, probably from the formation of Edison's National Phonograph Company in 1896, the Cortina cylinders, which were now advertised in sets of ten and twenty, were produced by Edison in the Edison laboratories. The Cortina records continued in the form of cylinders well into the present century. The earliest documented ads for the Cortina Method on discs appear in 1913. The phonograph depicted in the 1913 ads seems to be a Grafonola 15. In all subsequent advertising through the 1920's, the machine shown is always a grafonola.

In 1908, Cortina started to use CORTINA PHONE as a trade name for his method, patterning this name after the earlier LANGUAGE PHONE of Rosenthal, which appeared in late 1901. It was in 1908 also that Cortina turned to the U.S. Phonograph Record Co. of Cleveland, Ohio for the production of his foreign language cylinders, which bear the designation, U.S. Everlasting Record from this moment on. During the halcyon days of the Cortina Method, it was used widely in the U.S. for public and private schools and universities, in home study courses, in the Academy of Languages in New York, as well as outside the U.S. through correspondence courses. There is evidence that many universities used the Cortina records as an integral part of their foreign language courses, or at least recommended their use outside of class for reinforcement. As an example of the latter, we read in the 1914 Reading Lists of courses given at Columbia University, the following statement, "Valuable practice in understanding spoken French is afforded by the use of a phonograph. The student must be sure, however, to choose good records, such as those of the CORTINA method". (Adolph Edwards, Language Logic (New York: The Trow Press, 1917), p.39).

Though The Cortina Method first appeared in the form of foreign languages in twenty lessons written in English, by the 1920's the full impact of the Direct Method, doubtless through the increasing influence in this country of the famous method of Maximilian Berlitz, was seen in the appearance of a series of courses written in the language being taught, such as Cortina's Español en Español, Français en Français, Deutsch auf Deutsch, Italiano in Italiano, etc.

Cortina has been featured consistently as the originator of the use of the phonograph in foreign language teaching. His method was granted an award at the Chicago World's Fair of 1893 for its adaptability to the teaching of foreign languages and in 1901, received the Silver Medal at the Pan-American Exposition in Buffalo.

The Cortina Method has flourished for some ninety years. Its Academy of Languages still operates in New York as an important foreign language learning centre. The system required as an integral part the use of the phonograph, not only for correction of pronunciation but for use in pattern drills, repetition of phrases, etc., which hopefully would lead to fluency in language. Though this system, like The Rosenthal Method and the foreign language courses of the International Correspondence Schools existed outside the walls of the University, it did have its influence.

From the beginning, it was advertised as applicable to use in schools and from the evidence many schools and some Universities did incorporate its features in their foreign language courses. If we have gained little in method, we have at least advanced in technology ! Stanford University.

THE PHONOGRAPH

by W.T.Norris

The interesting picture illustrated in this issue is a reproduction of an oil painting by Massani, a noted European artist. The original painting was imported by a New York connoisseur, and early in 1905 was exhibited at Chalfonte, Atlantic City for the first time in the United States. It had been on exhibition but a few days, when it was purchased by Edison's representatives. It was duplicated in oil by an American artist and we believe many copies were made, some being made by a cheaper oil-graph print process and we think distributed to dealers throughout the World. In copying changes were evidently made.

The European thread drive Puck Machine was replaced by an Edison Standard and the picture lengthened on the left hand side to accommodate all the machine. The record box (lying on the table) was also changed from a European make (maybe Pathe) to an Edison two minute type, and the words "THE PHONOGRAPH" added to the bottom of the picture. The illustration was kindly sent to us by Larry Schlick who claims this is the ORIGINAL and that it now hangs in the Edison Museum at Ft. Meyers Florida, U.S.A. Some of this we have mentioned before (See back issue page 38 Issue 5 Vol.2 of May 1967), but in the light of a fresh picture felt it was worth reprinting. One of the prints came to the then Edison Agents E.W.Pidgeon and Co. and now hangs at "Waipapa", Swannanoa.

THE "GENNETT" RECORD COMPANY, U.S.A.

A Fascinating Legendary Story - Edited by Adair Otley.

(PART 2. - MR HARRY GENNETT)

The principal manager of this Gennett Record enterprise was Harry Gennett. Even though only one of many in the Gennett family he was seen fit to be placed among the really great executives; alongside such names as: Alfred Clark, Louis Sterling and Jack Kapp - in the International Phonograph Industry. From the rather minor concern of the early phono-cut days, Harry Gennett turned the Gennett label into something resembling the biggest moneymaker in the record history.

His methods, although appearing quite unorthodox and extremely questionable, were often handsomely justified by his results. But competition was later to defeat him in the end, however, applied by a more powerful monopoly with a method more complete than his own. At the zenith of his career, Harry Gennett actually had a finger in practically every phonographic pie baked in the United States: Onl the Victor Talking Machine Co. was able to remain completely aloof. American Columbia became slightl concerned in his activities and also Brunswick. But with the result of heavy European backing the Perfect-Pathe group, with its firm grip on the cheap record market, remained outside the influential Gennett sphere. There is, however, a suggestion of at least diplomatic dalliance between the two.

It may be said that the structure of this shellac empire is truly fascinating. The Gennett record took its name from the Gennett Family, which is said to be of Scottish origin.

(Part 3 in next Issue).

"RECORD LISTENING POST" -No. 5

By Barry Sheppard

Some time ago I reviewed an Album by that Legendry singer ENRICO CARUSO. I thought it a good chanco to keep the memory of his greatness bright in our minds by reviewing yet another which has come as a New Release from the R.C.A. Studios; the title:- "The Greatest Hits of Enrico Caruso" (RCA - ARM1-0278) on the Red Seal Label. The numbers on this L.P. include some of Caruso's most famous ..., and recall the milestones of his fabulous career, which was described as 'a long Cresendo !'



Photo by L. Schlick.

THE PHONOGRAPH



FRENCH
GERMAN
SPANISH
ITALIAN
OR OTHER
LANGUAGES



BY THE
CORTINA METHOD
Bringing a thorough mastery of
a language in the
shortest time.
The Original
Phonographic
System



INFORMATION WANTED

FROM THE AMERICAN MAGAZINE, NOV. 1909

Photo by Dr. P. Petersen.

Rigoletto was the start of his New York, Paris, London, Vienna and Berlin debuts. The role of The Duke of Mantua fits him like a glove, so I think upon listening to this Album one gets a great deal of lasting pleasure from a singer of truly outstanding talent. I quote here just a few of those numbers that have made him so famous and are heard here in this Album:- "Questa o quella"/ "La donna e mobile"/ "Celeste Aida"/ "Di quella pira"/ "Solenne in quest'ora" - and many other lasting numbers. To conclude - I think this Album is of good value - both in quality and moneywise, and I believe there are two more Caruso Albums coming up in the same series, so here's hoping !

The second Album up on our stand for review comes from our own homeland, and was held in the Christchurch Town Hall on Thursday evening, 19th October, 1972. The prize-giving ceremony - and one song from each of the winners being Telecast live through the N.Z.B.C. Television Network - yes, I'm referring to an Album of very high quality:- "The 1972 Mobil Song Quest" which is released on the Kiwi label - (MS-72). Since the year 1956 Mobil Oil (N.Z.) Ltd. have sponsored eight successful Mobil Song Quests. Each Song Quest produced singers of outstanding promise, and the objective of the ninth Song Quest was to continue to provide encouragement and opportunity for New Zealand singers before the microphone, on stage and also on Television. The 1972 Mobil Song Quest attracted a record number of entries, 463 in all; undisputable evidence of the widening popularity on which the Quest is held.

Some of the Artists who will delight your heart when you hear them are:- Christopher Doig, Patricia Anne Shaw, The Markham Singers, Sunny Morete, Heather Marsh, The Majorettes, Pamela Renouf and Paul Person. All of whom do a wonderful job. Listening to this record was a pleasure and the quality was very clear; so why not support our local talent by adding this splendid record to your collection. By the way, to add to your listening pleasure, this recording of the 1972 Mobil Song Quest is available in full stereophonic sound !

The Boston 'Pops' Orchestra, or the Boston Promenade Orchestra - as it was formerly called, is a famous body of musicians to whom one seldom gets tired of listening. This Orchestra is the subject for our third review here. Recently, the R.C.A. Studios released a series of Albums covering the years from 1920 to 1970 - all played by the Boston 'Pops' Orchestra under the direction of their eminent master conductor - Arthur Fiedler. The two Albums I heard covered the years 1920 and 1930, and they brought back memories of the far distant past - featuring numbers such as:- Strike up the Band/ Star Dust / Deep In My Heart, Dear / The Man I Love / Wonderful One / A Pretty Girl is Like a Melody / Rhapsody In Blue / Smoke Gets In Your Eyes / The Song Is You / September Song / Sweet and Lovely - and many others. For those who like good music played by a great Orchestra, I am sure these Albums will find a welcome place in your record library. Six records in all, covering pop numbers from the 20's such as The Charleston - up to some of today's pops. Once again, for added pleasure, these Albums are presented in full stereo - which makes the Boston 'Pops' Orchestra sound even more realistic on record.

The fourth Album in this Issue is a double record set by Hal Carter and his Old Time Dance Band, featured on Festival - (L-45213/4) - and Australian group - when upon listening to them, they will cause you to start dancing around your living room to some of those old favourite tunes they play - such as:- Don't Dilly-Dally On The Way / Pretty Molly Shannon / The Boston Two Step / Rose of Washington Square / Darktown Strutter's Ball, etc. This Band is of good value and all the tracks on this record are bright and of good quality. Dancing-wise, for the Mums and Dads who like the old time numbers, I think this Album would be a 'must' for their record library.

Gentlemen ! "Take your partners for the Last Waltz".

And now we come to our final review in this issue of the Phonographic Record; it comes from the E.M.I. (Electrical Musical Industries) Studios in England. This is an Imported Release - Two Record Set entitled: The E.M.I. Story - "A Voice to Remember" (The Sounds of 75 Years in E.M.I. Records - 1898-1973), recalled by that well known broadcaster, Alistair Cooke.

To compress 75 years of recorded sound into two hours is obviously a hopeless task to undertake. During that three quarters of a century, the various Record Companies within the E.M.I. group must have published well over a million titles. This two-record set contains only 53 of them; they run the gamut from Music Hall to Mahler and from 'Scratch' to Stereo - indeed a splendid cross section of entertainment. Many items are revived here for the first time since their original release, and together with Alistair Cooke's spoken commentary, these 53 recordings tell us something about the sound of music since 1898.

Some of the famous artists to be heard from this mighty two-record set include:- The Hotel Cecil Orchestra / Trevor Williams / Enrico Caruso / Marie Lloyd / Violet Loraine with George Robey / Jack Hylton and His Orchestra / Layton and Johnstone (the negro duetists) / Dame Nellie Melba / Ernest Lough / Noel Coward / Lale Andersen / Nat King Cole / Cliff Richard - and many, many more.

While listening to this record set I was amazed and delighted with the clear reproduction of each extract presented; even with the earliest recorded items, and together with the concise narration by Alistair Cooke I think this Album would be a great historic addition to any Record Collection.

For an added historic value there is, included with this Album, a very comprehensive and well illustrated booklet giving the purchaser a clear insight into the history of the E.M.I. Record Company - and - "His Master's Voice". Now who would have guessed it? a rather innocent, though very intelligent, little fox-terrier (now known as 'NIPPER') just happened to hear and recognize the sound of 'his master's voice' coming through a large brass horn connected to a wierd looking 'talking machine', so he jumped onto the table, sat down directly in front of the machine, cocked his head to one side and listened intently ... in short, this was the setting for the picture - "HIS MASTER'S VOICE" - a new Trade Mark was born, and history was being made as well.

There is a brief story and pictures about this famous picture illustrated in the Booklet accompanying this Album, which is featured on the E.M.I. Label (EMS-751/2), and for the benefit of local readers the Album can be purchased from The Record Room in Colombo Street, Christchurch.