



The Phonographic Record

The Journal of The Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

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NOTICE

TEMPORARY CESSATION OF PARTS

As orders greatly exceed supply Please Do Not order any parts from the sales list Until Further Notice. This is to enable us to catch up with all the back orders, and to allow us to build up our stocks.

As we have adopted a new form of addressograph for the magazine, it is hoped to post more promptly in future. Anyone who has not received his April issue (as this could be the cause), would he please write to The Secretary or Editor.

ILLUSTRATIONS

H.M.V. Trade Mark

If studied closely, it will be noted that all the machines are different. The lower right shows Little Nipper life size in pure 24 carat gold. All we believe to advertise Victor Talking Machines being as good as pure gold and all as early as 1904. The H.M.V. Trade Mark was not adopted in England until 1909.

GERMAN LABEL

This double sided 10 inch record (note the reversal of the word from No. 3 last issue) is an attractive green coloured label and shows the Trade Mark without His Masters Voice wording.

PURITAN AND PURETONE

Along with Okeh mentioned last issue originally included to illustrate the series on The Gennett Record Co.

NO. 1 PURITAN

This record has a black and white label, with gold lettering and gold lines.

NO. 2 PURITAN

Claimed by its manufacturers to be America's best record, has a blue and gold label and sold for 75 cents.

NO. 3 PURETONE

We included this because we discovered it was manufactured by the same company. This record is light brown all over; has the same coloured label with gold lettering with white flowers and background to the title.

All three are uncommon in New Zealand; all are 10 inches in diameter and double-sided, but about the company little is known. Could someone please help with information on B.D. & M. Co. Bridgeport, Conn.?

NO. 4 OKEH

Also uncommon in New Zealand, Okeh began production in 1915; first producing vertical cut discs. These, like Aeolian Vocalion vertical cut discs seem very hard to acquire.

This seems due to the small number of sales by companies producing vertical cut discs, and also to the fact that the period of production was short. When the patents Victor held for the lateral cut ran out, those producing vertical cut changed to lateral; Okeh in 1919, and Pathe in 1920.

Tommy Dorsey's first show for a sponsor 1938 group at left Mike Edythwright and Jack Leonard and Axel Stordahl. This illustration supplied by Barry Sheppard illustrates series on Record Listening Post No.12.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

1902-04

VICTOR TYPE 'C'

NO. 26

We are always grateful to members who contribute in any way, and we were overwhelmed by the generosity of Mr. C. Mandrake for supplying us with detailed photographs allowing us to identify beyond doubt the model which he has.

A model like this is illustrated in several Victor catalogues owned by the Vintage Phonograph Society, but in every case, there is one small difference in that the top lid is hinged to give easy access to the motor which is a double spring one. The name given to this model is the 'Victor Monarch Junior'.

However, Mr. Mandrake tells us that with his machine, access to the motor can only be gained by removing the bottom of the case or the top (with some difficult twisting and turning). His machine has a 7 inch turn-table with a slotted winding handle, and the case is smaller than the more common type.

He goes on to say that all the other models he has seen have a metal plate on top with an attached rod for the horn arm support (see No. 25 on Page 19, Issue 13, Vol. 10); his model also has a raised bezel under the turntable and this is $\frac{3}{8}$ inch high.

As Mr. Mandrake has supplied photographs of both the motor and the model plate, we are in no doubt that this is a Victor Type 'C'. Note the simple motor design and the fact that it has only a single spring. The question all will ask is 'Which came first, No. 25 or No. 26?', Mr. Mandrake thinks his (No. 26) is the earliest model, but we are not so sure.

The Editor is now interested in someone who can supply a similar set of photographs, (negatives will do), of a 'Victor Junior'.

May meeting of the Vintage Phonograph Society,

26th May 1975

Mr Cyril Evans showed films of a vintage nature, dating back to 1904. As a boy, these were often sold to the public after filming, for 1d. a foot. In those days, there was a piano accompaniment to the films, and much time was spent choosing them. Numbers such as the following were chosen:-

'Forget-me-not'

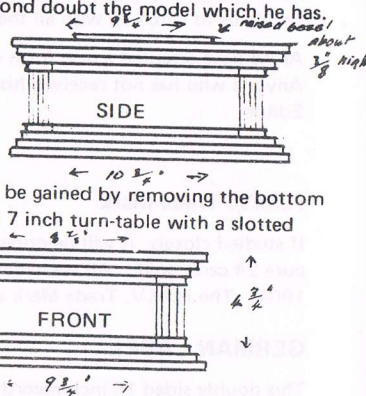
'Krazy Kat'

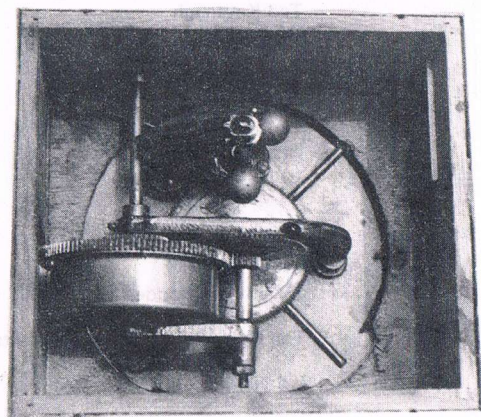
'Keystone Kapers'

'I'd Like to Hear that Old Quartet'

'Sweet Maree'

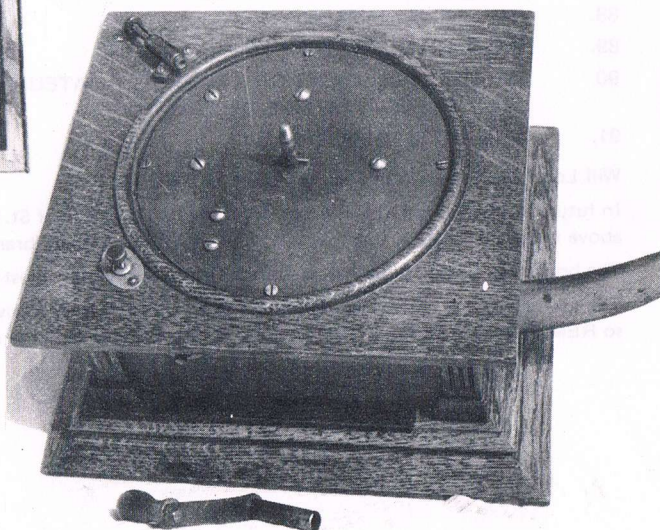
etc.





FOUR VIEW'S OF
VICTOR TYPE "C"

VICTOR NO. 26



A paper copy was made of the films produced, and kept in the American Archives. Some of these have recently been brought out and reproduced again for showing. Films shown tonight included:-

'A Mother's Devotion' (1904)

'Hazards of Helen' (A serial by Helen Hynes, reduced from a 28 ml. Pathe to 8 ml.)

In a showing of films, a great many were used, as it was usual for a film to be about 100' in length and lasting only 3-4 minutes. Therefore, the whole programme would be made up of 'shorts'. The real flavour was introduced when Mr. Evans had to stop and change reels. 'The General' a locomotive produced at the time of the American Civil War, has been kept and renovated; it was used in a commemorative trek around the U.S.A. to mark the 100th anniversary (1862) of 'The Great Locomotive Chase', when the Confederate Army stole the 'General' locomotive and it was chased and recaptured by the Federal Army during the course of the Andrews Raid.

The restoration work was a great achievement. The film shown, sets out the amount of restoration work to be done to the final touches, etc.

LIBRARY BOOKS

Through the generosity of one of our Foundation Members, Mr. Gavin East, whose donation to the Society we acknowledge here, the following additional books are available:-

78.	'QUEEN OF THE MUSIC HALLS' (MARIE LLOYD)	W. Macqueen-Pope
79.	'MY RECORD OF MUSIC'	Compton Mackenzie
80.	'STANDARD BOOK OF CELEBRATED MUSICIANS - PAST AND PRESENT'	Hubert Welbourne
81.	'TOMMY HANDLEY'	Ted Kavanagh
82.	'GILBERT AND SULLIVAN'	Heskoth Pearson
83.	'WITH A TWINKLE IN MY EYE'	Clarkson Rose
84.	'MASTERS OF THE KEYBOARD'	Donald Brook
85.	'CURTAIN CALL FOR THE GUV'NOR' (A BIOGRAPHY OF GEORGE EDWARDS)	Ursula Bloom
86.	'GAIETY - THEATRE OF ENCHANTMENT'	W. Macqueen-Pope
87.	'LOOKING BACK ON LIFE'	George Robey
88.	'ME AND MY MISSUS'	Seymour Hicks
89.	'MODERN MUSICIANS'	J. Cuthbert Hadden.
90.	'THE REMINISCENCES OF A MUSICAL AMATEUR - AND AN ESSAY ON MUSICAL TASTE'	The Hon. William Maitland Strutt
91.	'AUSTRALIA MAKES MUSIC'	Isabelle Moresby

Will Local Members of the Society - PLEASE NOTE:-

In future at our Monthly Meetings, held in the Parish Room of St. Mary's Church Hall, Merivale, a selection of the above mentioned books, together with existing books in the Library will be left out for local Members to inspect.

The books can be borrowed on the night of the Meeting, but must be returned at the following Meeting.

The Library is now housed in a cupboard in the Church Hall, Merivale, to provide convenient access at meetings; so REMEMBER - this is YOUR Society's Library - come and use it!

Adair Otley (Librarian)

RECORD LISTENING POST - NO. 12

by Barry Sheppard

We open our 12th Record Review with a mighty scoop from our friends at the PYE Company, with the title:- 'THE DORSEY - SINATRA SESSIONS' - covering the years 1940-1942.

This mighty Album of six Records, plus a twelve page booklet, covers the early years of a 'Great' Singer (that of Frank Sinatra) and on all 83 tracks this 'Great' Singer is backed by an all-time 'Great' Band (that of Tommy Dorsey)!

Listening to these six pressings I found that the Engineering Boys have done a wonderful job transferring the Old Masters (some of which are really old) onto this Programme.

For those who only seek to be entertained, but are not really concerned with the historical aspects of these recordings, they too, will find satisfaction to the full, and will still marvel at these stepping-stones that led a 'young man', Frank Sinatra, to his extraordinary and supreme position in our Musical History today. I think this wonderful Album would be a 'Must' to all record collectors, and, for the benefit of our local readers, can be seen on the shelves of the RECORD ROOM here in Christchurch.

By the way, the Number of this Set is: (RCA Victor - SD-1000).

From PYE we turn to another Warehouse, that of FESTIVAL, with a bracket of four recent releases. First up comes the music from the film 'The Dove'. For those of you who have not seen this film, it's the story of a boy who sails round the World in his yacht, (and what can happen to a loan sailor) John Barry, who composed and conducted this music, has put every effort into his scoring of the work, and while listening to this Album one gets a true mental picture; the recording is neither bright nor gloomy.

But as background music or for the collector of film music, I think this one would be most welcome. The Cat. No. being: (Interfusion - L-35387).

The second one up is a double-pressing from Pat Boone - (Interfusion - L-45515/6), which brings back all the old favourites from a few years back:-

Love Letters in the Sand/Why Baby Why?/Bernardine/Don't Forbid Me/Ain't that a Shame and many more. The Recording is good and covers a very wide range of Pat's songs from the past, and should find a welcome in any collection of Pat Boone fans.

Now the third Album from FESTIVAL comes from Enoch Light playing Beatle Classics - on PROJECT 3 - LQ-35215. The concept of recording the 'classic' hits of the Beatles was conceived by Enoch Light who has followed their career from the first wave of popularity in England until the present time. Such Numbers as:- *Eleanor Rigby/Hello, Goodbye/Penny Lane/Hey, Jude!* and *Let it Be*. For the Numbers, I don't think it is as good as having the original Artists, but on this Album Enoch Light does a fine job, and should please even the Beatle fans themselves.

For the final in this FESTIVAL bracket we go from the lighter side to a Spanish flavour - and the Title:- 'MY FAVOURITE SPANISH ENCORES' played by the renowned guitarist ANDRES SEGOVIA, on (Interfusion - L-35235). Now this pressing is a real 'must' for the Segovia collectors, as it includes all the favourites played at his concerts. Listening to it, I found that all the tracks were of high quality and think it should please even the youngest guitar listener.

Electrical and Musical Industries (otherwise known as E.M.I.) is the next fine Recording Company we have represented here in our Review - with Two New Soundtrack Recordings which have just come to hand; they are:- 'MURDER ON THE ORIENT EXPRESS' (E.M.I. - EMC-3054) and 'FUNNY LADY' (ARISTA - AL-9004), both of which should prove to be popular sellers. Barbara Streisand heads the cast, in 'Funny Lady' which includes the musical numbers:- *So Long, Honey Lamb/Me and My Shadow/Am I Blue?/Clap Hands, Here Comes Charlie* and *How Lucky Can You Get*. All the tracks in this Album are clear and most of the numbers are bright and breezy. The background music presented for 'Murder on the Orient Express' is by the Royal Opera Orchestra, Covent Garden, conducted by Marcus Dods. For added pleasure both Albums are recorded in full Stereo.



NO. 1



NO. 2



NO. 3



NO. 4



TOMMY DORSEY'S BAND



H. M. V. TRADE MARKS



GERMAN LABEL

Our final bracket in this review comes from REED RECORDS, with three fine pressings. First comes an Album by that talented N.Z. Pianist MAURICE TILL. The title being 'PIANO MUSIC OF CHOPIN AND SCHUMANN' (KIWI - SLD-20). Maurice Till has been acclaimed throughout Australasia for his solo recitals and here in New Zealand for his Concerto performances with the N.Z.B.C. (now the New Zealand) Symphony Orchestra, and has appeared regularly with the latter since 1951. He has also given the First N.Z. Performance of several Concerti. Yes, I think this impressive Album will be requested time and time again. This is another Stereo recorded performance.

The second pressing also features the Piano, with the title: - 'PIANO MUSIC BY N.Z. COMPOSERS' (KIWI SLD-19) played by TESSA BIRNIE, who is a New Zealander by birth. She studied in Europe with Karl Ulrich Schnabel, and has toured widely - in the U.S.A., Italy, Holland, Denmark, Austria, England and Japan. She is now a resident in Sydney, Australia and returns frequently to her native country to display an increasing authority in her very wide repertoire. For the piano-lover this Album would be well worth buying.

Number three in this bracket from REED RECORDS comes from the well known folk singer PHIL GARLAND with the title: - 'DOWN A COUNTRY ROAD' (KIWI - SLC-87). Phil has been singing in public for over ten years and was first attracted to folk music, particularly the music of N.Z., back in 1964 and has since sung N.Z. songs in many parts of the World. In this pleasing Album you hear the songs of Gold Diggers and Shearers, and I think it gives one a true picture-in-sound of New Zealand's early days, and recordingwise, I'm sure would interest our Overseas Readers.

Well Folks - until next time - happy listening to you all!

THE 'GENNETT' RECORD CO., U.S.A.

(Part 9 ... PARAMOUNT)

Edited by Adair Otley

The Paramount Record Label, after and next to Gennett, was the strongest co-operator in the 'Pool' System. It was very often referred to as a specialised Record intended for the U.S. coloured population, but this was not even loosely true; it was in actual fact the product of the New York Recording Laboratories, Inc., of Port Washington, Wisconsin, a subsidiary of the New York Chair Company, Inc., of New York City and Port Washington, which also manufactured phonographs and cabinets.

Paramount was regarded as a 'tidy' concern, exemplified by the way in which the issues on sundry subsidiary labels were managed, such as: BROADWAY, PURITAN, TRIANGLE and NATIONAL.

Also the CLAXTONOLA and HARMOGRAPH labels were sundry subsidiaries, but likewise associated with GENNETT on a sharing basis.

Now the Company's main 'commercial' series were numbered from 001, and to these numbers were prefixed others which related to the label of issue. On the Paramount label the number was prefixed with '20' - on Broadway, Puritan and Triangle prefixed with '11' - on National with '12' and on Claxtonola with '40'. Harmograph, like Claxtonola, seems to have been a label operated jointly by Gennett and Paramount on roughly equal terms; however, further details concerning it remain somewhat obscure.

These labels were carefully 'zoned' for distribution; there was no fear of them co-existing in futile competition with each other, nor was every record in the series issued on every label concerned. The virtue, therefore, of this numerical system was its elasticity: a record could be issued on one label, or all, without disturbing it. A label could be commenced, allotted a prefix, and fitted without fuss into the structure, and be as easily and neatly discontinued.

Unlike Gennett, however, Paramount was extremely cautious about its contributions to the Pool. In particular, the 12,000 'Race' series was treated as more or less sacrosanct, and the bulk of the artists who contributed to it were reserved exclusively for the Paramount label. Indeed, for this reason the impression has gained ground that Paramount was a company operated solely to supply the Negro public; the 'Race' series, the most integrated of its kind, was chosen with such care that almost every record in it had the preservative quality of greatness. A small quantity of records from the 12,000 series did however slip into the Pool; but fair play was observed by giving such records a second issue in the 'commercial' series to make them eligible for the Pool.

The 33,000 series was yet another, although consisting of non-dance and semi-classical material, appears to have been excluded from the operations of the Pool.

A few examples of this series known to exist include two records by the Negro tenor ERNEST DAVIS and also some fine spirituals by the UTILA and PACE Choirs; otherwise the series remains relatively unknown.

Lastly, there was the BLACK SWAN. This label must be mentioned separately, as throughout its existence it contrived to retain some form of individuality. In the first place the Black Swan label was started for the benefit of ETHEL WATERS, who backed herself to the tune of ten thousand dollars!

The label was finally bought up by the Pool, when on the verge of failure, and given over to Paramount to operate to its end.

(In Next Issue - PART 10 deals with the 'Decline and Fall'.....)

SIR ERNEST SHACKLETON by WINDY

In September 1974 a number of cylinders and cylinder machines were put up for sale by auction at Timaru, South Canterbury. Among the cylinders was an Edison Amberol Cylinder (Black wax four minutes) recorded by Sir Ernest Shackleton on his return from an Antarctic Expedition 1907. Bidding for the cylinder started at \$60 and finished with the Canterbury Museum being the purchaser at \$180.

Bill Dini and Stewart Hobbs appeared on Ch.TV 3, Christchurch, making a copy on tape, of this cylinder, for the Museum archives. The context as copied by Bill and Stewart appears below:-

... 'being the result of the British Antarctic Expedition of 1907, under my command, as follows:

We reached a point within 97 geographical miles of the South Pole; the only thing that stopped us from reaching the actual point was the lack of 50 lbs. of food. Another party reached, for the first time, the South Magnetic Pole; another party reached the summit of a great active volcano, Mount Erebus. We made many interesting geological and scientific discoveries and had many narrow escapes throughout the whole time.

A typical narrow escape was when we were going out on the great glacier towards the pole. We were marching along, three of us harnessed to one sledge in very bad light. Our last pony was being led by another man with 500 lbs. of stores. All of a sudden we heard a shout for help from the man behind. We looked round and saw him supporting himself by his elbows on the edge of a chasm. There was no sign of the pony, and the sledge was jammed with its bow in the crevasse. We rushed back and helped the man out, and then hauled the sledge out. Then we lay down to have a look, but nothing but a black gulf lay below. The pony may have fallen a thousand or a thousand and five hundred feet; anyhow, he was gone.

What had happened was this; we, the first three, with our weight distributed, crossed in safety in the bad light a bridge over an unseen chasm. The weight of the pony being too much had crashed through, but the swingle-tree of the sledge snapped, and that saved the sledge. The man leading the pony said that he just felt a rushing sort of wind, the rope was torn out of his hand, and he flung himself forward and thus escaped. After this, we four men had 1000 lbs. to pull, and we were unable to pull the whole load at once, so we had to relay. That is, we hauled half our load for a mile, then we walked back a mile, and then we hauled the other half up; so for every mile we gained to the south, we had to cover three to do it; and slowly we arose up the largest and the longest glacier in the world, some days every 12 hours doing three miles, other times spending nearly half the day hauling the sledge up by means of the outside rope; and thus we went along and thus we returned, having done a work that has resulted, in our opinion, in a great advance for science, and for the first time without the loss of a single human life; and throughout all this I was helped by a party of men who were regardless of themselves and only thinking of the good of the Expedition.

I, Ernest Shackleton, have today, March 30th, dictated this record. (quietly) "alright".

Transcript of recording made 30/3/1909.

In the Hillandale News, December 1965, we read with interest an article by Leonard Petts on the history of records of Arctic Regions. It will be of interest to note that an H.M.V. Record 01028 tells how his ship 'Nimrod' left New Zealand on the 1st January 1908, and how his party reached the Antarctic and climbed Mt. Erebus in the teeth of a severe blizzard, and how he planted the flag at the southern magnetic pole.

It would be interesting to compare this with the Edison Cylinder.

EDISON RECORD

MAKING A GOLD MOULDED RECORD

First of all, a wax record is made in the ordinary way on a recording machine. After being tested and approved, it is hung vertically and centrally from a rotating table pivoted on a vertical metal spike passing up through the record. On one side of the table is a piece of iron. On each side of the record and a small distance away, rises a brass rod enclosed in a glass tube. The top of the rods are hooked so that pieces of gold leaf may be suspended from them. A bell-glass is now placed over the record, table and rods, and the air is sucked out by a pump. As soon as a good vacuum has been obtained, the current from the secondary circuit of an induction coil is sent into the rods supporting the gold leaves, which are volatilized by the current jumping from one to the other. A magnet, whirled outside the bell-glass, draws round the iron armature on the pivoted table, and consequently revolves the record, on the surface of which a very thin coating of gold is deposited. The record is next placed in an electroplating bath until a copper shell one-sixteenth of an inch thick has formed all over the outside. This is trued up on a lathe and encased in a brass tube. The "Master", or original wax record, is removed by cooling it till it contracts sufficiently to fall out of the copper mould, on the inside surface of which are reproduced in relief, the indentations of the wax "Master".