



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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FOR YOUR INFORMATION

We are pleased to report that since our last issue we have been able to catch up on a number of items on our parts list. These we are trying still to manufacture of the highest quality, in fact, so good, that these parts produced are as good as, if not better than, the original.

Joff Marshall, our Part Co-ordinator, is now making a perfect back support (illustrated in this issue) which is a credit to him. It is only by inventive ability of members that we have well manufactured parts like this for sale.

BANNER TRANSFERS

We have just had manufactured for us a number of Banner Transfers. These include the Home, Gern and Standard. These will be on our new sales list when it is prepared.

FIRST DECADE

Having completed ten years of publication, I wish to thank all those who have made a contribution, either large or small, as this has enabled our paper to continue. We have had congratulatory letters already, and hope to reminisce at our annual meeting on September 22nd.

TALK-O-PHONE

Thanks to the generosity of J.D.Balwin, we have photographs and information on the Talk-o-phone company.

We illustrated a Talk-o-phone advertisement in the October issue, i.e. Volume 10 Issue 1, and with this we requested information.

His reply is as follows:

"Noting your question in Vol.10 No.1 I took the enclosed photos of three talkaphones. Hope you find them of interest.

"A. Transfer reads:

(10" turntable)

(Reproducer: The Talk-o-phone

The Talk-o-phone Co., Toledo, O, Pat.Nov.18,

Manufactured 1902, other patents pending)

by

(Triple spring)

The Talk-o-phone Company

Toledo,

O., U.S.A.

Patented

April 4 1901

Other

Nov.18 1902

Patents

Dec. 1 1903

Pending

"In the centre of this multicoloured Transfer is a parrot listening a-la-Nipper to what is essentially the same machine (but looks like tooled wall panels while lacking the bead trimming). Between the parrot and the horn, I cannot tell which is speaking if either, is the motto "Learning some new ones".

"B. A somewhat smaller machine, with 7" turntable, same reproduced. The transfer is pretty much abraded but the model can be seen to be an Ohio Talkophone. I once saw an almost identical model on which the 1902 patent date was legible on the transfer. It doesn't include the parrot insignia.

"C. This one I presume is also a Talk-o-phone. The same patent date is on the repro but no company name. It is the same style repro. The beading and the horn arm are similar to A, above, 10" turntable. No transfer on machine, and doesn't look as if there ever was one."

We would be pleased to hear from anyone with further information on Talk-o-phone.

MORE ON PIXIE GRIPPA

PIXIE GRIPPA PORTABLE

News from Mr W. Keessen, of Holland, with information on the Pixie Grippa. He says a gramophone, like the one we illustrated (Volume 10 Issue 4) can be seen in his January volume of "The Gramophone" and is advertised by Perophone Ltd., 76 City Road, London E.C.1. Price quoted was 49/6d. (\$2.95) or in Oak 5/6d. (56c) extra and if required in solid leather 15/6 (\$1.56) extra (N.Z. currency).

MELBA G & T

We are illustrating in this issue what is now becoming hard to come by in New Zealand — the Melba record with a mauve label, bearing her own signature at the bottom. It is also uncommon to find a record that is clearly dated. Please note the trade mark on the excise stamp. This recording is single sided, is 12 inch in diameter, and was sold for a guinea.

THE SONGS WE LOVE

A Biography of STEPHEN COLLINS FOSTER

Foster was born on July 4th, 1826 in Pittsburry U.S.A. His father an active business and political man, did little to encourage Foster's talent in music other than a few lessons from a German musician, Henry Kleber. However Foster inherited a love of the South and its plaintive melodies from his parents, which is reflected in his later compositions.

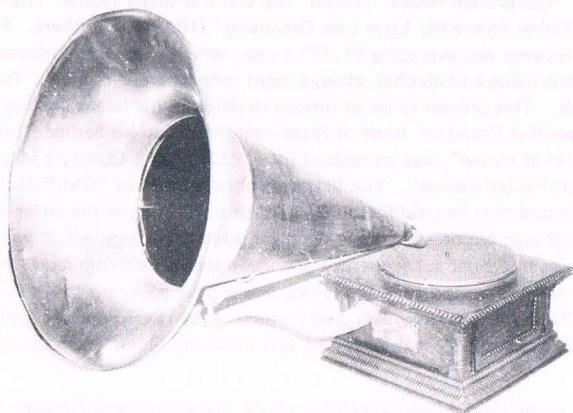
His early schooling was received at a local private school. He later attended in 1840 the Academies in Athens where his first known composition was performed - "Tioga Waitz". In 1841 Foster entered Jefferson College in Pennsylvania, but remained there only one week, returning home where he stayed for the next five years. From family correspondence in these years, we know that there was much concern over Stephen's future. Few people understood his "idle dreaming ways" and his "strange talent for music".

Appointments were made for him, but none were successful. However Foster was beginning his career as a song writer and in 1844 he published "Open Thy Lattice Love".

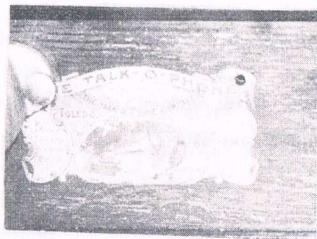
For a social organization called the "Knights of the S.T." he wrote and composed several songs. Among these were "Old Uncle Ned" "Lou'siana Belle" and probably the most famous, "Oh Susanna". Late in 1846 Foster moved to Cincinnati, where he became a book-keeper for his brother, Dunning. Here Foster met W.C. Peters, a music publisher who published many of his early songs. Peters was reputed to have made several thousand dollars from these songs, from which Foster got not more than a few dollars, if any. Foster however had given copies to several visiting musicians and now there were at least twenty editions of "Oh Susanna". Nineteen of these were pirated. The song became popular among the 'forty niners' who joined the gold rush to California, and the vogue of the song quickly established Foster's reputation.

While in Cincinnati, Foster became interested in the style of singing heard in the Negro camp meeting, and from then on his songs were influenced by these Negro melodies.

A.

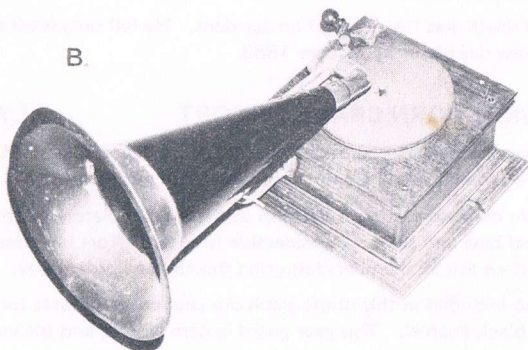


TALK-O-PHONE



TRANSFER OF MACHINE ABOVE.

B.



C.



THREE MODEL TALK-O-PHONE MACHINES

PHOTOGRAPHS BY J.D. BALDWIN.

In 1850 Foster married Jane McDowell, and it was in the early years of his marriage that he wrote such songs as "Old Folks at Home" (1851) "Camptown Races" (1850) "My Old Kentucky Home" (1853) "Massa's in de Cold Cold Ground" (1852) "Come Where My Love Lies Dreaming" (1855), and others. For these songs Foster received a good deal, and his income was averaging \$1,371 a year, which was a good income in those days. However, Foster, due to riotous living and alcohol, always spent more than he earned. Twice he had to sell out all his future royalties for cash. This proved to be an unwise decision as his talent in song writing waned, and apart from such songs as "Beautiful Dreamer" none of these songs equalled his earlier efforts. Perhaps his most widely-known song, "Old Folks at Home", was composed for E.P.Christy of Christy's Minstrels (who was subsequently to premiere many of Foster's songs). The first published edition of "Old Folks" actually gave composing credit to Christy; it is understood that he paid Foster \$15 for this privilege, as the latter did not at that time wish his name associated with "Ethiopian Melodies" (the name given to Negro songs, which were then the subject of much public prejudice). However, Foster subsequently acknowledged authorship, and received all royalties from the song. The name Swanee River, referred to in the lyrics, was suggested by his brother, who found it on a map. The song earned nearly \$1,700 in the first five years, and its popularity precipitated a number of sequels, parodies, and imitations, among the "Young Folks at Home", "The Old Folks are Gone", and the satirical "The Old Home ain't what it used to be".

Foster's wife was an amateur singer who'd been a member of the Stephen Foster Quartet, which used to assemble regularly at the Foster family home. The marriage wasn't altogether a success, due mainly to the couple's personality differences, although Foster was devoted to his wife, and it was she who inspired one of his best-loved sentimental ballads, "Jeannie with the Light Brown Hair".

The habit of drink fastened itself still more on Foster, and his wife, who had left him once before, now left him again in 1861. With possible tuberculosis and no wife, Foster went downhill, living alone in a cheap boarding house and still drinking heavily.

Foster's death was the result of an accident. He fell on a wash basin or pitcher, cut his neck and died in Bellevue Hospital a few days later in January 1863.

Continued next issue ...

THE CYGNET HORN CRANE SUPPORT

J.L.Marshall

With reference to item No.35 of the sales list No.4 September 1974, we are pleased to advise members that supplies of the above shown casting are now available from our Society.

This much in demand casting is made in cast iron, completely machined and finished with nickel plated top and black enamel base and sides. Considerable time and effort has gone into the manufacture of this cast support bracket, and we ask all members requiring this item to order early. The initial supply of 24 will cost \$10 each.

We have also included in this photograph our gear cover suitable for 2 minute standard, case in aluminium, and finished in black enamel. This gear guard is item No.18, and the cost is \$1 each.

Due to circumstances beyond our control, (the rising cost of materials, transport, and labour costs) it is our policy to keep the price of parts constantly under review.

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

(Part 10... "Decline and Fall" (The Electrical Recording)

Edited by Adair Otley

The American Phonograph Industry, now in the face of competition with the Electrical Recording and Radio, initially held its own ground steady, and actually increased its prosperity; although only temporarily. Almost as soon as Broadcasting became an established commercial fact, the Radio technicians started to scout around for other uses for their discoveries.

The "new" sensitive microphone, converting sounds into electrical impulses, proved to have obvious advantages over the already clumsy mechanical recording equipment then in use, and once their initial experiments with 'electrical' phonographic recording had been launched, there was never any doubt of the eventual result — this was 'the beginning of the decline' of the old acoustic process.

American COLOMBIA apparently was first in the field to issue the first electrically recorded disc for sale to the public; presenting a dance number by the famous Ted Lewis and his Band, entitled: "Ah Ha!" (no Catalogue number mentioned), and the person responsible for selecting this title must surely have possessed a genuine wit.

Just a royalty of two cents per record — nothing more; that was the small price to pay under the terms offered for use of the patented equipment designed for cutting the electrical recordings.

A company wishing to make electrical recordings either paid the stated fee or, simply didn't make electrical recordings; that was the position. The equipment for use was not for sale; there was no alternative scale of rentals based on selling prices; there was no substitute process. But it was the V I C T O R COMPANY that actually pioneered the 'phase-in' process and bridged the gap between the 'old' acoustic and the 'new' electric phonographic reproducers; they operated on fairly generous margins of profit and could therefore pay for multiple usage of the patented equipment. They were first in the market with their VICTOR "Orthophonic" model Phonograph, known in its English H.M.V. counterpart as: "Re-entrant". The result of the "new" type of machine being demonstrated publicly was nothing short of a sensation! There was hardly a comparison with the old-type machines, as here, without any doubt, VICTOR had scored; even as the public heard older records played on the smallest of the Orthophonic models, there was a swift dive for the cheque book ...!

Although VICTOR had done well out of the change-over, when the Orthophonic sales started to taper off they were ready to introduce the electrical machines.

The BRUNSWICK Balke-Collander concern also paid their dues fairly happily, and even managed to cause some envy amongst other companies when producing their valve-amplifier: "Panatropé" - using the Rice-Kellogg moving coil speaker.

The reproduction from this type of unit was literally calculated to make the owners of the ordinary commercial radio-set of the day highly dissatisfied with their lot! In fact, radio sales took an alarming dive as a result of this "new" speaker on the market, but eventually other competitive manufacturers began to offer improved models, although unfortunately introduced in an era of waning prosperity. Consequently they went onto the market at prices lower than the inferior models they replaced.

(Next Issue: Part II - "1929 — Putting Up the Shutters")

RECORD LISTENING POST No.13 by Barry Sheppard

Releases by REED RECORDS open our Review in this Issue and the first Disc up is: "WESTCOAST WORKHORSES" (KIWI-LC43). For our readers who follow the Steam Vintage Loco., I think this recording would be well worth buying. When these recordings were made, the South Island's West Coast still held a major concentration of well-maintained veteran locomotives.

A unique opportunity to record some of these engines occurred during Easter, 1966, when the Railway Enthusiasts' Society ran special trains over all the accessible tracks of Westland. The tracks on this L.P. Recording all give a true picture-in-sound of those sounds made (not so long ago) by those 'old-timers' at work. Some of the Classes found on this Vintage Pressing are:— the "Ww" - "Eo" and "A", together with the famous "Ab" - all faithfully recorded by the Steam Enthusiast.

Our second in line comes from that very talented actress of N.Z. stage, radio and recently television - PAT EVISON; with her reading of: "The Daughters of the Late Colonel" by Katherine Mansfield (KIWI-SLD27). Pat Evison trained and worked with the Old Vic in London and after returning to New Zealand has combined a very successful free-lance career in the theatre, with marriage and a family of three children. Listening to this outstanding reading, I found each word that Pat spoke was clear and with meaning and feeling. So it is that "The Daughters of the



THE CYGNET HORN CRANE SUPPORT



STEPHEN COLLINS FOSTER

From a painting by Marie Goth



"MELBA" G. & T.

"Late Colonel", in Pat Evison's reading, sinks so deeply into the listeners' minds that they too experience the creator's kind of expression. A fine recording by a very gifted actress.

Another talented person on a record up for Review comes in the form of Denis Glover with his pressing entitled:- "Arawata Bill" (KIWI-SLD28). Denis Glover is well known as one of New Zealand's most accomplished poets. He has published many major collections of verse and has had a long reputation as a lively essayist, as well as a very witty speaker and conversationalist.

The recording is good and well edited, and for added pleasure the music is supplied by Les Cleveland; another artist, - well known in his own field.

The final in this bracket, from our friends at Reed Records, comes from the lovely KIRI TE KANAWA, with a pressing entitled:- "A Rainbow in the Sky" (KIWI-SLC96). This album includes such numbers as:- ON A CLEAR DAY/ A TIME FOR US/ THE SHADOW OF YOUR SMILE/ THIS IS MY SONG/ and LITTLE GREEN APPLES - just to mention a few of the songs listed in this Album - which Kiri loves to sing; some that are nostalgic or jaunty; some that drift lazily along; others that swing stylishly - but all of them are enchanting, and do in fact show the listener a new side to a remarkable lady of song. Without a doubt Kiri Te Kanawa's album "A Rainbow in the Sky" will delight all music lovers.

Now the next pressing for review came from the PYE WAREHOUSE, the title being: "EARTHQUAKE" - on MCA-MAPS.7640. This powerful music score comes from the pen of JOHN WILLIAMS, who conducts the work heard on the soundtrack of the film bearing the same name. On listening to this electrifying recording, the impact of the music gives a vivid picture of a panic-stricken city, and even before seeing this movie one can fully imagine what happens when terror strikes a big city. This is an album which, I think, should join the library of all film goers.

From PYE we move to the FESTIVAL WAREHOUSE, with two recent releases. First up comes from that Ol' Master o' Song: SLIM WHITMAN, with an Album entitled:- "The Very Best of Slim Whitman" (UNITED ARTISTS -L.35447); such ol' timers as - ROSE MARIE/ SECRET LOVE/ INDIAN LOVE CALL/ THE TWELFTH OF NEVER/ IT'S A SIN TO TELL A LIE/ GUESS WHO?/ and many more. I must say, at this point, I really enjoyed hearing ol' Slim singing again; as many years ago (when I was only a boy in school pants) I can remember buying this ol' trooper, on the original 78 r.p.m. recordings. For readers who like bright songs with a touch of Western flavour, this one should go down well.

The second Album from Festival comes from: ENOCH LIGHT - with the title:- "Big Hits of the SEVENTIES". This mighty double-pressing covers a very wide range. Some of the numbers heard are:- AMAZING GRACE/ CANDY MAN/ THE ENTERTAINER/ SONG SONG BLUE/ WHAT HAVE THEY DONE TO MY SONG, MA? Most of the tracks are bright and breezy, and for those who have the equipment, this 'double' is recorded in quadraphonic sound. (Can also be played on stereo equipment). The label for Enoch Light is PROJECT-3-L. 45561/2.

Now the last two pressings in this issue come from E.M.I. Firstly a release by that well known Orchestra of MANTOVANIS' - and the title of this stereo pressing is "Musical Moments with Mantovani" (DECCA-SKL. 5187). Some of the numbers covered by this waxing are:- AND I LOVE YOU SO/ TIE A YELLOW RIBBON ROUND THE OLE OAK TREE/ ELIZABETHAN SERENADE/ OUR LAST AFFAIR. The album is in the TRUE Mantovani style and should please all his followers.

Lastly - an Album for the Band Lovers, with the title:- "The Royal Highland Fusiliers" - on the BELTONA label- SBE.161. This stirring album features the Regimental Band, Pipes, Drums and Bugles - which adds greater listening value to the numbers heard throughout. A note of interest is that the Regiment was founded in 1678, but its present name dates from 12th May 1959, when the Royal Scots Fusiliers (21st) and the Highland Light Infantry (71st) and (74th) were combined to form the Royal Highland Fusiliers. The recording is of high quality and most of the numbers are well known pieces. Indeed, a recording that should please readers for an addition to their libraries.

APRIL MEETING REPORT

30.4.75 G.B.East

Bruce Petrie and Gavin East played a random selection of favourite or unusual discs: although both are interested primarily in operatic and concert vocal recordings, their collections include items from many other categories. After emphasising that a fine disregard was to be paid to such considerations as continuity and logical sequence, Gavin commenced with a delightful waltz arrangement of Italian folk songs by the pianists Victor Arden and Phil Ohman on 10" acoustic Brunswick 2794, c.1924. Bruce produced a disc which, as he observed, can hardly have been a best-seller: the recorded song of Herr Carl Reich's captive nightingale on Dog Concert 9439, c.1910? - bird-song recordings have ranged from Ludwig Koch's mynah-bird cylinder of 1889 through Beatrice Harrison's efforts of c.1927 to the present day. By way of subtle contrast Bruce, after a few moments of the incarcerated **Daulias liscinia**, let loose the irrepressible George Formby (the younger) with **The Blue-Eyed Blonde Next Door** on Regal-Zonophone G 23915. Incongruity reigned supreme as Gavin introduced and played his late Voce del Padrone pressing of Francesco Tamagno's 1903 recording of **Di quella pira** from Verdi's **Il Trovatore** (DR 102) from the Petrie collection, then came the equally rousing duo (one should perhaps say 'duel') **Si vendetta**, from Verdi's **Rigoletto**, sung by Titta Ruffo and Maria Galvany on pink G & T 54316 (1907). Musical brilliance of a different order was displayed by the great guitarist Andres Segovia as Gavin played his **Theme Varie** (Sor-arr. Segovia) on HMV D 1255, c.1928.

Before playing his next disc, Bruce remarked that, although he had heard much about the legendary crooner Al Bowlly (killed in a London air-raid in 1940), he had only recently been able to satisfy his whimsical longing to hear that gentleman by acquiring his pleasant **South of the Border** (HMV EA 2395). Gavin's next contribution was more familiar - the inimitable Will Fyffe with **I'm 94 Today** on Col. 05084, one of that comedian's fine electrical recordings. The magnificently vital tones of Enrico Caruso then filled the room as Bruce played his recording of Mercantini's **Inno di Garibaldi** (HMV 7-52118). From his 'joke department' Gavin had extracted an Elephone disc (136) notable for its announcement and its combination of poor singing and worse accompaniment: Monsieur Ananion (baritone), although probably in any case unable to cope with **La Chanson des Gars d'Islande**, was not helped by a pianist who made four unsuccessful attempts at a suitable concluding chord! For his final record, however, Gavin had selected a disc of greater appeal and worth, Edvard Grieg's 1903 performance of his own beautiful **Au Printemps** for piano (HMV Historical D 803). Bruce's final choice possessed equal charm: this was the 1908 recording of **Che soave zeffiretto**, from Mozart's **Le Nozze di Figaro**, by the sopranos Emma Eames and Marcella Sembrich (HMV DK 121).

The discs were played (with steel and fibre needles) on Gavin's stalwart G & T/HMV **Monarch Senior** with wooden horn, which gave ample volume. It was hoped that the programme would cater in some way for the varying interests of its recipients, and in the event it was well received by an attentive and appreciative audience, several 'flip sides' being requested and played, during and after the session.

ARE YOU STILL TRAVELLING HOPEFULLY? If you were suddenly given one of each of all the Edison phonographs you wanted or all the records of a singer whose record, up until now you had thought beyond you in price and availability, what would be your reaction? Would you be thrilled - or sorry? I was talking with an antique dealer the other day. He was telling me about a woman who had collected Toby Jugs for many years. She spoke enthusiastically of her collection, not large because it had been a fairly difficult task for her to locate the ones she wanted. However they were always identified by descriptions such as 'the one I bought at the church fair' or 'the one that used to belong to Aunt Jane', and so on. Then she had the chance of going to Australia and was excited about the greater buying opportunities there. And so it proved - she bought eleven Toby Jugs while she was in Sydney. And from that day to this she has not bought another! The magic has gone - it was too easy and too quick!

How do you feel about your collection? Can you give the personal history of each part or have they just become merged into a whole? Do you prize something you were given for nothing as highly as something you had to make a sacrifice to obtain - perhaps even having to sell something else! Collecting is by its very nature a selfish interest; it is after all, tied up with acquisition tempered perhaps with a desire to restore and preserve for future generations. The reason why people collect and their methods is often as interesting as the collection itself.