

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

On the 2nd of September, we held our tenth annual general meeting of the Vintage Phonograph Society, and this was well attended. At this meeting, a motion was passed to raise the annual subscription to \$4.

All overseas members will now receive their magazines airmail. However, New Zealand members who do not live in Christchurch, and so do not have access to Society facilities or meetings, will pay only \$3, and will receive their magazines surface mail. We have an urgent request from the Secretary, (Mrs Drummond) for prompt payment of subs. Note new rate (as above). Also you are reminded of the procedure for obtaining spare parts. The first step is to write to the Secretary to ensure that the part is available. Once she acknowledges this, it is up to you to send the money. No orders are filled until the money is supplied. This avoids disappointment if a part is not available, and helps us to keep track of money and stock. **PLEASE** if you have ordered and have not paid, will you do so as soon as possible. Thank you very much.

ILLUSTRATIONS

UNUSUAL PATHE DISC MACHINE

This is the first double turn table machine we have had to illustrate. We believe this to be a special Pathe disc gramophone which could have been used in early pictures. Pathe, according to the late Mr Woledge, produced records and films as early as 1912; he well remembered seeing a sound synchronized film of Billy Williams in that same year. Please could someone supply us with more information.

RARE MELBA LABEL

From Mr Nevil Walker came this interesting Melba label. He owns The Vintage Record Shop in Australia, and says that Melba labels are very rare over there. This is one he has kept on display in his shop.

REQUEST *Mr R.W.Cornelius of 3 Hardwicke Street, Sumner, Christchurch New Zealand, is a keen collector of Columbia Phonographs and would like to hear from members who would exchange information.*

He especially wants to exchange pencil rubbings of the small metal plates fixed to the base of early Columbia machines. For example see Page 66 Vol.8 Issue 2 of December 1972.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

1902-4

MODEL G & T 3A

27

This machine featured in a 1972 article entitled "Restoring an Early Gramophone" by Bill Dini. (see P39 Vol.7 Issue 5) Bill Dini is the proud owner of the only G & T 3A known to us in New Zealand. This model is neat with a beautifully carved case of oak. The case is tapered so that the base is 11½" x 11½", while the top of the case is 8" x 8". The height of the case is 4½". The machine has an 8" turntable and the hornbell is 10" in diameter, while the horn length (with elbow) is 18".

This machine is English and has a motor much like the Trade Mark or Dog Model (Model No.14; Vol.9 Issue 2) except that it has a side wind. We consider this machine rare in any country and, as we mentioned earlier, only known of one in New Zealand. For this reason we have again featured this machine in this series, and have endeavoured to do it justice with a better set of illustrations. Any further information would be appreciated.

WALL DISPLAY AT FERRYMEAD

J.Marshall

At the 10th Annual General Meeting of our Society we presented to our incoming President, Mr W.Norris, a wall display of our comprehensive range of reproduction parts, made by, and obtained by, members. Over the past 9 years, several types of reproductions have been successfully attempted, and many members, both in New Zealand and overseas, have been fortunate to obtain our parts and catalogues. This fine display of parts has been collected and displayed with the assistance of our retiring President, W.Dini, our Vice-President, J.Marshall and W.Flecknoe, our Treasurer. The display has since been taken to our display building at Ferrymead, and has been fitted to the wall area, and will make an added attraction to our present collection. We take this opportunity of thanking all members including the Edison Co., for their support in parts over the years, and gratefully accept the kind remarks regarding the authenticity of the reproductions.

THE SONGS WE LOVE Contd...

A Biography of STEPHEN COLLINS FOSTER

The best of Foster's songs are the most important group of people's songs that have come from the pen of any composer in America. At least 25 of his songs are constantly sung and another 50 are worthy of preservation. The influences that moulded Foster's melodies were inherently American, the minstrel shows, Negroes singing on the wharves, and sentimental songs of the travelling singers. Foster died in unhonoured oblivion, becoming one of the most pathetic figures in the annals of American music. His troubled career ended in distress and misery. In the pocket of his tattered suit were found three pennies and a piece of note paper on which he had scribbled what he probably intended as the title of a new song, "Dear Friends and Gentle Hearts". As a matter of interest, another composer, Bob Hilliard, used these same words as the oblique inspiration for the lyrics of a song which became a worldwide hit eighty-five years later, in 1949; the song was "Dear Hearts and Gentle People".

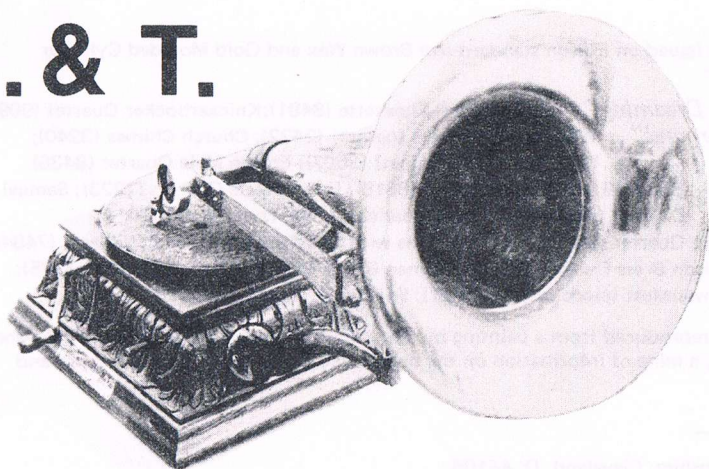
In the early 1930's, nearly 70 years after his death, a systematic attempt was made to gather everything which in any way pertained to Stephen Foster. This mammoth task was lovingly undertaken by Joseph K.Lilly, a dedicated Foster enthusiast who'd assembled a private collection which included first editions of more than 100 of the composer's songs and a faded, but intact, book of original manuscripts. These were placed for safe keeping in a stone building in Indianapolis called Foster Hall. The collection was later transferred to a Stephen Foster Memorial Building on the University of Pittsburgh campus.

Among the best of Foster's songs are:-

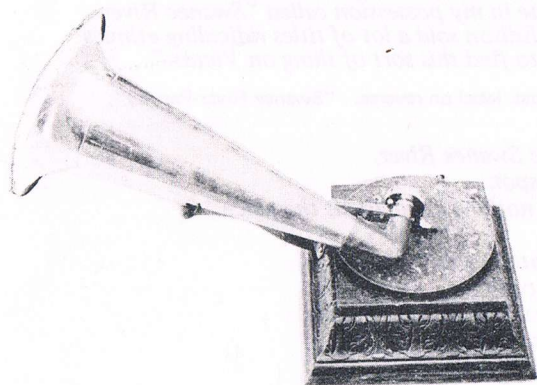
Beautiful Dreamer (1864), *Camptown Races* (first issued as *Gwine to Run All Night*, 1850), *Come Where My Love Lies Dreaming* (1855), *Down Among the Cane Brakes* (1860), *Ellen Bayne* (1854), *Gentle Annie* (1856), *I Would Not Die in Spring Time* (issued under pseudonym, "Milton Moore", 1850), *Jeanie with the Light Brown Hair* (1854), *Laura Lee* (1851), *Lou'siana Belle* (1847), *Melinda May* (1851), *Maggie by My side* (1852), *Mass's in de Cold, Cold Ground* (1852), *My Old Kentucky Home, Good Night* (1853), *Nelly Bly* (1850), *Nelly Was a Lady* (1849), *Oh! Boy, Carry Me 'Long* (1851), *Oh! Susanna* (1848), *Old Black Joe* (1860), *Old Dog Tray* (1853), *Old Folks at Home* (1851), *Ole Uncle Ned* (1848), *Open Thy Lattice, Love* (1844) (George P. Morris), *She Was All the World To Me* (1864) (Dr Duffy), *Sitting by My Own Cabin Door* (1864), *There's a Good Time Coming* (1846) Charles Markay), *Virginia Belle* (1860), *Way Down in Cairo* (1850), *Willie We Have Missed You* (1854)

Two screen biographies of Stephen Foster's life were produced in Hollywood; "Swanee River" (starring Al. Jolson and Don Ameche) in 1939 and "I Dream of Jeannie" (featuring Ray Middleton) in 1952. A number of American composers have written symphonic works based on Foster's melodies, including Robert Russell Bennett's "Commemoration Symphony: Stephen Foster", Lucien Gaillet's "Fantasia & Fugue on Oh, Susanna", Arcady Dubensky's "Stephen Foster Suite", and Morton Gould's "Foster Gallery".

G. & T.

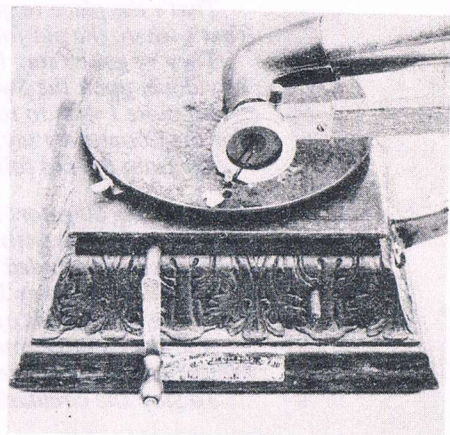
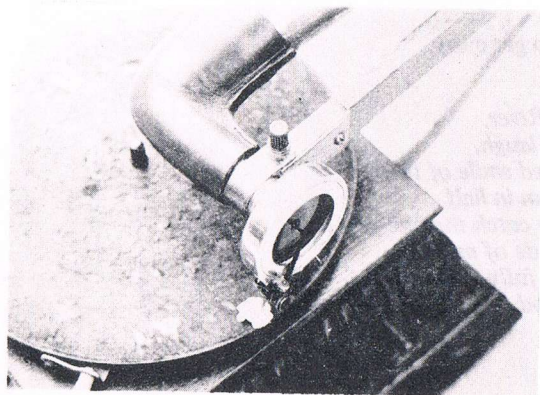


NO. 27



FOUR VIEWS OF THE MODEL.

3A.



The following Foster songs were issued on Edison standard-size Brown Wax and Gold Moulded Cylinder records between 1889 and 1912:

"Come Where My Love Lies Dreaming" — Edison Brass Quartette (8481); Knickerbocker Quartet (9994)

"Massa's in De Cold, Cold Ground" — William P. Chambers (cornet) (2422); Church Chimes (3240);

William Tuson (clarinet) (3607); Edison Male Quartet (8436)

"My Old Kentucky Home" — Edison Grand Concert Band (8818); Edison Male Quartet (2223); Samuel C. Siegel (mandolin) (8426); Charles P. Lowe (zylophone) (3014)

"Old Black Joe" — Edison Male Quartet (8823); Arthur Collins with banjo acco. by Geo. S. Williams (7484)

"Old Folks at Home" — Edison Brass Quartet (3412); Ossman Banjo Trio (7340); S. H. Dudley (7575); Sehweinfest (piccolo solo) (2811); William H. Thompson (8781)

The accompanying illustration (reproduced from a painting by Marie Goth) comes from the book "Our American Music" by John Tasker Howard, a mine of information on the background to American popular songs and composers.

POINTS FROM LETTERS —

From John Baldwin, 2597 Hampshire, Cleveland, O. 44106.

"I was interested by your mention of various parodies upon Stephen Foster's 'Old Folks at Home'. I am enclosing the text of one in my possession called 'Swanee River-Parody' sung by S.H. Dudley. Re the words. Edison sold a lot of titles ridiculing ethnics and blacks. I believe it is much more unusual to find this sort of thing on Victor."

Victor Black Label 8" record # 4886, single face, 1906 pat. label on reverse. "Swanee River-Parody", sung by S. H. Dudley with orchestra.

*You've all heard the song about the Swanee River,
They tell you it's a pretty little spot.
For the benefit of people knowing nothing at all about the place,
A lot of information I have got.
Why the darkie in the city ever wanted to return.
Is really something more than I can say,
But I'm willing to admit the nigger showed a lot of sense
When he made up his mind to come away.*

*Way down upon the Swanee River,
That's the place to give you inflammation of the liver,
That's where the old folks love to stay,
They've got to stay because they cannot get away.
Way down upon the Swanee River
No more I wish to roam,
For the Coons they say, they're glad to get away,
Far from the old folks at home.*

*There are big alligators in the Swanee River,
They greet you with a playful little laugh,
And if you are deluded by the elongated smile of them,
It's ten to one they'll bight you clean in half.
There are forty kinds of fever, you can catch the one you like,
And the country round about is made of mud,
While the flavour of the atmosphere is fully guaranteed
To stop the circulation of your blood.*

*Way down upon the Swanee River,
That's the place to give you inflammation of the liver,
That's where the crocodiles chew your legs,
And the Swans on the Swanee lay hard boiled eggs.
Way down upon the Swanee River,
No more I wish to roam,
For the coons they say they're glad to get away,
Far from the old folks at home.*

JUNE MEETING REPORT

30.7.75

G.B. East

Reviving, after a short lapse, the custom of monthly machine demonstrations, Bill Dini produced his very attractive small Monopol disc musical box, for which he has, unfortunately, only one disc, *"Little Teddy Brown down at Margate"*. The vertically wound box played extremely well, providing an appropriate prelude to the main programme.

The waiting for George Foster was more than worthwhile. George possesses a collection of clocks, watches and musical boxes calculated to set the most blasé observer foaming at the mouth: his discourse on alarm clocks and musical boxes was illustrated by several of his more easily portable devices. After outlining horological development, George demonstrated a fine old English fuzee movement (with, strangely, fuzee alarm), and repeater and alarm watches, but the object which most graphically aroused visions of the past was a small circular table alarm clock by Isaac Thuret, presented to the King of Siam by Louis XIV of France in 1686.

Although unable to bring any large musical boxes, George produced and discussed some small but effective examples, including a radial-movement musical watch of c.1800 and a Victorian photograph album, both of which performed surprisingly well. A child's manivelle of c.1830 had suffered the fate common to its type, many teeth having been broken by turning the handle in reverse. Miniature cylinder musical boxes of c.1890-1914 are occasionally met with locally and, even at best, are usually prevented by sheer lack of size from aspiring to the musical effect of their larger relations. How good these very small boxes can be was, however, shown by George's captivating four air Paillard, a mandoline box (i.e. with groups of teeth tuned in unison) with cylinder pins of exceptional fineness.

JULY MEETING REPORT

30.7.75

G.B. East

Both machine demonstration and programme were in the capable hands of Adair Otley. His oak Graphophone of c.1912 is a particularly handsome overhorn disc machine, its appeal lying largely in its lack of ostentatious ornament. It performed admirably. As a representative of the subject of Adair's current series of most informative articles, we heard Gennett 4777, *"Say it with Music"* (Berlin), rendered by Lanin's Famous Players, and Starr-Gennett 9165, Joseph Knight's Waldorf Astoria Orchestra playing *"Peggy O'Neill Waltz"* (Pease-Nelson-Dodge). The halcyon days of radio were conjured up in *"Twisting the Dials"* by the Happiness Boys (Jones & Hare) on HMV EB 4, a riotous succession of mythical American stations such as 'OUCH' and 'BUNK'. From c.1930 Adair took us back to c.1900 with a remarkably good eight-inch Zonophone disc (813) of the banjoist Ruby Brooks playing *"Tell me Pretty Maiden"* from Leslie Stuart's *"Florodora"* (1899). Next came two Edison-Bell acoustics of the 1920's: Velvet-Face 1083, Tatiana Makushina singing the *"Chanson Indoue"* from Rimsky-Korsakov's *"Sadko"*, and Winner 4525, *"To Australia and back in six minutes"*, spoken by the aviator Sir Alan Cobham.

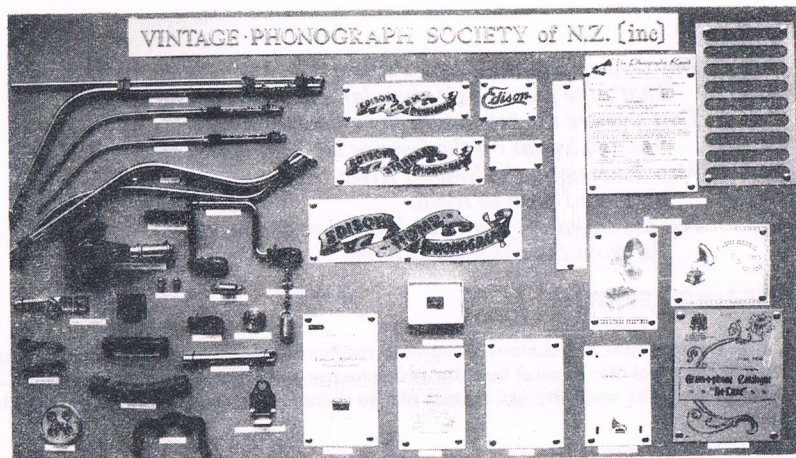
The Maori recordings of Parlophone and Columbia are well-known locally — Adair played us Columbia DO-51, *"E pare ra"* (Ngata) by the Rotorua Maori Choir. A typical Edwardian music-hall sketch followed: *"Parker P.C."* by Charles Austin and Company on Columbia-Rena 1517. The programme concluded with two very famous, albeit very different baritones, Emilio De Gogorza with Paladilhe's *"La Mandolinata"* (HMV DA 179) and Sir Harry Lauder with his poignant *"Keep right on to the end of the road"* (D 1085).

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

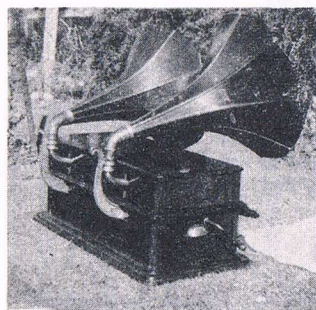
(Part 11 ... "1929 — Putting Up the Shutters")

Edited by Adair Otley

In the early 30's the cold grip of the Industrial Depression had already a serious effect upon Trade and the manufacture of radios and phonographs alike were no exception; in fact both were united in a community of despair.



WALL DISPLAY AT FERRYMEAD



THREE VIEWS
OF
"PATHE" MACHINES



The "Squeeze" had operated all too successfully! At first, the majority of the smaller record manufacturing companies tried the traditional defensive tactics of the ostrich, whereby trying to ignore the situation completely. Even the Columbia Co. continued defiantly for a while, using the already obsolete acoustic-type equipment for the cheaper subsidiary record labels of HARMONY, DIVA, and VELVET TONE. The PERFECT label also tried to avoid the new process — and GENNETT too — individually, and also on behalf of the Pool — endeavoured to keep the "electrical menace" far away and for as long as possible. But, as always, the Cash Customers were implacable; they were no longer interested in acoustic records — *at any price* — the "electrical" records were now the rage.

The struggle continued — eventually every record company that fancied fighting for survival accepted the 2 cent penalty of the electrical era, but GENNETT, typical of many tricks and still determined, tried to recover the difference from trader's discounts, but this time found themselves in real trouble.

The Hilly-Billy vendors simply refused to accept the lower profit, and the 50 cent GENNETT could no longer be sold except at a risk of loss, with production costs rising in other directions as well. So later the 50 cent record rose to 75 cents, with the cheaper record labels rising in proportion; but this only exposed another weakness in the system — these cheaper record labels now competed on level terms with the great ones in the phonograph trade. The result was that both VICTOR and COLUMBIA, offered at 75 cents per record, the best known artists and bands, superbly recorded on silent surfaces. GENNETT's efforts, on the other hand, were good, but their standard could not compete with the larger monopolies. (The previous parsimony over artists proved an evil legacy). So therefore the inevitable decline was a gradual and painful affair; the GENNETT Co. sales dropped slowly, but inexorably — and — in 1929 they "put up the shutters", followed by the entry of the Official Receivers

PARAMOUNT apparently survived a little longer, and GREY GULL even lasted until 1932 before going down finally under the full blast of the Depression.

(Next Issue — Part 12— "The Epilogue")

RECORD LISTENING POST No.14

by Barry Sheppard

In a past issue of the phonographic record I reviewed an Album by the Band of the Fiji Military Forces, and it is this band we open this Review with the title:—

"The Spirit of Fiji" — (Hibiscus - HLS-33). This Album once again covers some of the romantic music of Fiji. The Band is an integral part of the Rifle Company and carries out normal infantry training when not engaged in Band performances. It was established in 1917— first as a Fife and Drum Band, then later about June of the same year it became a fully fledged Brass Band, and held its first public concert on the 25th. December in the same year.

The recording I found to be of high quality — both sound-wise and edited. Most of the numbers heard are bright and catchy. A special note at this point: — this recording is rather unique, in that it is the first all-Fijian Record produced by a brass band, and with the exception of the number: *"Isa Lei"* which has been re-arranged slightly, all the other tunes have been arranged by the Director of Music: Captain Kinivilame Cava, M.B.E.

A welcome addition to lovers of brass band music. Another band pressing has come my way, this time one with a different flavour but just as acceptable; the title being:— *"Kokatahi Band On Tour"* — (KIWI - SLC-97). This little band is found in Westland (N.Z.) and since 1910 has been playing its music up and down the Westland coastline. The band is unique both in sound and in the appearance of its players; their uniforms are very colourful depicting the "going-out" garb of the old-time miners — red blouses, black scarves — with red cummerbunds and white moleskin trousers — tied below the knees with bowyangs.

Their instruments are rather unusual — consisting of: a saxolin, lagerphone, bones, swanee whistle, together with accordions, mouth-organ, violin, banjo, triangle, kettle drum and the bass drum bringing up the rear.

In 1969 the band flew to Hamilton, then travelled south to Tokoroa and Putaruru delighting hundreds of people with its old-time music. Numbers found on this waxing are:— McNAMARA'S BAND/LITTLE OLD LOG CABIN/PACK UP YOUR TROUBLES/IT'S A LONG, LONG WAY TO TIPPERARY/SO LONG, IT'S BEEN GOOD TO KNOW YOU/ — and many more old favourites. The recording is of good quality, and for a novelty band, which is also unusual in many ways, I think this one would be well worth acquiring. The number again is: KIWI-SLC-97.

Still in New Zealand — we move on to Auckland for our third review which is entitled:- "University of Auckland Festival Choir on World Tour" — (KIWI - SLD-34). The album covers many of the works sung by the choir during its 1972 World Tour, following it's representation of New Zealand at the third International Universities Choral Festival held in New York the same year. The choir was formed in 1970 and it's forty singing members remained together until the middle of 1972. Nowadays, the choir goes under the name of the Auckland University Singers, and is limited to young singers under the age of 25.

Listening to this fine recording I found all 13 tracks beautifully sung by this outstanding choir and I'm sure a lot of very hard work must have gone into their performance by the Director — Peter Godfrey.

The fourth album up for Review has the title:- "*Destination Tonga*" — and once again on the HIBISCUS label (HLS-4.) This delightful little album gives a true picture of the music which comes from an island, not very far away. Among the songs heard there is one in particular entitled: "Manu'o Palataisi" which was composed by the late Queen Salote. It tells the story about a flight of birds (Birds of Paradise) around the lovely South Sea Islands. I think for my readers who buy this South Sea album they will not only enjoy their armchair travel but will also enjoy the variety of music sung by the people who make it famous the world over.

The final bracket of albums comes from FESTIVAL and should delight the filmgoer. Its a wonderful re-issue of six soundtrack albums taken from films which will long be remembered - and all featured on the UNITED ARTISTS label.

This mighty collection includes: "633 SQUADRON" (L-35393) music composed by Ron Goodwin/ "SOME LIKE IT HOT" — (L-35394) background score by Adolph Deutsch/ "THE TEN COMMANDMENTS" — (L-35395) music composed and conducted by Elmer Bernstein/ "THE THOMAS CROWN AFFAIR" — (L-35396) score composed and conducted by Michel Legrand/ "THE BIG COUNTRY" — (L-35397) music composed by Jerome Moross — and last, but not least "Dr NO" — (L-35398) music composed by Monty Norman.

Listening to this lineup of recorded sound took me back to when these films were first screened some of which will never die, as the music that covers these albums depicts the action so clearly. All the albums are well produced soundwise, with good cover design, and give a full rundown of Credits, etc., on the back of each disc. A worthy buy, I'm sure, for that collector of music from the movies.

By the way, you can obtain these waxings separately, so be in while stocks last.

Until next time — Happy Listening!