



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

OBITUARY It is with sincere regret that I record the recent death of member Frank R. Teague. Well-known locally and wider afield as a clock collector and dealer, he maintained a lively interest in almost all fields of collecting. His infectious enthusiasm, his unfailing affability and his scrupulous fairness endeared him to all who knew him. As a friend and sometime employee, I cannot but feel that Christchurch will be poorer for his sudden, if not entirely unexpected, passing. "G.B.East"

During the year, the Secretary and I have received numerous letters from members, commenting on the quality of parts purchased and the efficient work behind the manufacture, organization and despatch of these goods. This is very gratifying. We would like to thank members for their kind words; also to thank all those local members connected with the manufacture, packing and despatch of parts, and we are grateful for the support received.

We are still always wanting material for including in the Phonographic Record; illustrations of machines, photographs and written material are always most welcome — What have you collected?

Once again we would like to point out that some spares are in short supply. In many cases this is beyond our control. As an example, our Gem Horns and Petal Horns are indefinitely held up owing to an acute shortage in New Zealand of tinplate of the required gauge.

NOTICE

Would members who purchase parts from the Society, please pay accounts for postage promptly. This would save our Secretary having to send reminders, not to mention the cost of postage, which is becoming increasingly expensive.

MAGAZINE BINDER At long last, we can supply members with a binder to hold their magazines. They are plain blue and produced in Christchurch, New Zealand. These are different from the last we had produced, but all who have seen them agree they are cheap and efficient. The cost is \$2 plus postage extra.

FERRYMEAD PROGRESS

PROGRESS WITH DISPLAY

Another wardrobe has been obtained and in the next few weeks will be shelved for parts storage. All the magazines have been shifted into a double wardrobe which has already been shelved for the purpose. Hours have been spent by members trying to block sparrows from getting into the building. One evening was spent by four members recently, putting hardboard along inside the eaves, but still the odd bird is getting in. A 35mm early sound projector which has been donated to the Society has been assembled in the centre of the display. A sound system, set up some time ago, has also been improved to facilitate cassette use.

CONVENTION

It was agreed at the September meeting, that a convention of collectors would be held in Christchurch during Queen's Birthday Weekend - 4th, 5th and 6th of June, 1977. We hope all interested collectors will keep this date free as we look forward to seeing you in Christchurch that weekend. Members will be advised of venue and programme early next year.

11TH ANNUAL MEETING held 27th September 1976

A good attendance of members marked the 11th Annual Meeting of the Society. The election of Officers saw only two changes, with Mrs G. Flecknoe and Mr G. East replacing retiring members Mrs B. Buckley and Mr O. de Joux. Mr de Joux was thanked for his past role of Society Representative on the Ferrymead Trust Committee. Mr B. Dini was elected to be our next representative on that Committee.

Formal business over, Mr Joffe Marshall presented the Society with a disc bar he had laboriously made (this was missing) for our Symphonion Disc Machine from an original pattern of Bill Dini's and this was received with thanks by our President, Mr W. T. Norris. Mr Dini and Mr Flecknoe were thanked by Mr Marshall for their assistance with the project. We have also been fortunate to now have in our possession an Edison 'Ediphone' to add to our display; a member, Mr Peter Mattison, being responsible for this acquisition, being donated by the Fire Services Historical Society to our Society. To conclude the evening, Mr Norris then produced a 5" Berliner recording which is extremely rare, and this led to discussion as to their origin. A recent contest for the oldest record, held by a local radio station, was won by member Adair Otley with his 1897 single-sided Berliner. An enjoyable supper and raffle concluded the meeting.

OCTOBER MEETING

Considering our monthly meeting coincided with a holiday weekend, a good attendance enjoyed a talk and films by member Stuart Hobbs, who is also a member of the Tramway Historic Society. Stuart illustrated his talk with films he had himself made in connection with his participation as a member of that Society. His films included scenes of old trams etc. being towed to Ferrymead for renovation, 'Open Days' when the public can enjoy rides on these trams, and a short history of some of the exhibits.

Adair Otley also showed two short films entitled "The Blonde Gorilla" and "Lion/Tiger Fight" — both hair-raising films of by-gone days. A film of Canterbury, its people and industries, at the time of the Canterbury Centennial, 1950 concluded an enjoyable evening.

VINTAGE PHONOGRAPH SOCIETY OF NEWZEALAND (INC)

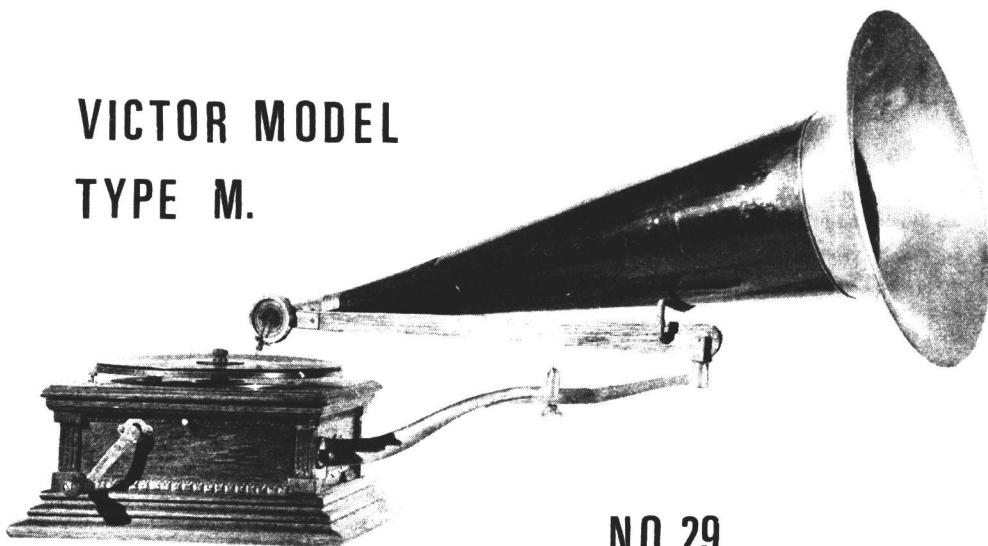
OUR FIRST EDISON PHONOGRAPH

J.L. Marshall

The Society now possesses an Edison phonograph which will be used for display and demonstration work at Ferrymead. We were very fortunate to hear of the whereabouts of a c.1906 Edison phonograph in Kaipoi, North Canterbury, and after negotiations with the owners, we were able to purchase the machine at a reasonable price.

The machine itself is a two minute Standard phonograph (Model B) complete in all respects with large coloured horn and crane. The phonograph had not been used for the past forty years and was stored in the wash-house of the

VICTOR MODEL
TYPE M.

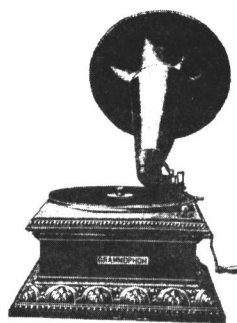


NO. 29

BERLINER GRAMOPHONES
Circa 1898



De Luxe



Monarch

4.

residence in Kaiapoi. A turn or two on the handle and the machine burst into motion much to the surprise of all looking on.

Before the phonograph is used members have agreed to carry out restoration work to bring it up to its former glory. The sad story of the cylinders which went with the phonograph is that they were used to light the copper on washing days some thirty-odd years ago. All wax ones and many of them, so we were told!

Could we make an appeal; Has any member any surplus two minute black wax cylinders that would be in reasonably good condition that we could use on this machine for demonstration at Ferrymead? Your donation would be greatly appreciated.

AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

VICTOR PREMIUM

1902-8

CANADIAN MODEL VICTOR "P"

We have a letter from Mr H. Krushel of Alberta, Canada, who says he has a Canadian version of the Victor Model "P" we illustrated in the August issue of The Phonographic Record.

He says — The Canadian Victor "P" is close in appearance to No.28. The motor in his model is of a single spring gear drive early Victor or Berliner type motor (as opposed to the later spiral drive Victor motors). From the brake type and the plate type, he would guess his machine to be an early model and dates it as early as 1903-04. He points out that the Victor we illustrated, No.28, has a 7067 serial number on the plate and suggests that there could have been seven thousand and sixty-seven of these produced. The question is, if so, where are they? Seven thousand is a lot to give away. Can someone explain!!!!

The description of his Victor "P" Horn which he says is of unusual dimensions also proves interesting — Bell 11½ inches in diameter, length from bell to armband 21 inches. Further information on the Victor "P" would be greatly appreciated.

VICTOR

MODEL "M"

No. 29

We are sorry, but do not have any information on this Victor model, except to say we consider it the longest horn we have seen fitted to a Victor. Note the extended support arm. The illustration was kindly sent to us by Larry Schlick without any information. Information and date please!! (two Victor illustrations)

Last month we illustrated a Delux model Melba. In this issue are two models of 1898 vintage going by the leaflet. We note that one is a deluxe, but very unlike the one illustrated in issue 6, last month. Both, we think, are European. Can anyone provide us with information that will identify either? We also could use a good illustration of both the Deluxe and Monach.

REX

John Baldwin has sent us photographs of two Rex Records he owns. About these, we have not been able to come up with any concrete information as to their origin. Our guess is that they were manufactured by the Pathe Company either for Rex, or else Rex is an off-shoot of Pathe. To support this, we have included an advertisement for a Pathe and a Rex reproducer which is taken from a Pathe Catalogue. We also have included an American Pathe label which we feel is similar in many ways. These are size, colour and type of cut.

All use the ball sapphire stylus Hill & Dale cut in a U groove. We also have included an illustration of an English Rex label which we believe has no connection. What we do know about Rex in England is that they were cheap records and sold by Marks & Spencer. A number of well-known artists recorded for them and these include Gracie Fields, Sandy Powell, Primo Scala and Billy Cotton. All that we have seen in New Zealand of the English Rex label are needle cut lateral type records. English type Rex records are not uncommon in New Zealand. We have numbered them 1 to 5 for ease of identification.

No.1

This record label is black in colour, the lettering Rex and Rex Talking Machine Corporation are in red, all other printing is in gold.

No.2

This label (with phonograph with a King behind it) is also in black. All lettering is in gold except the word Rex on the phonograph case which is in black. Bits of ornamentation (such as the inner portions of the words Rex Record, the King's face and the banner on the phonograph) are white. We note from the label that these were made in Philadelphia.

No.3

We have seen two different coloured labels, one is plain dark blue with gold lettering, the other one, which is illustrated, is all red with dark blue lettering and ornamentation except for the word Rex which is white.

No.4

This record is also Hill & Dale outside start, and was manufactured in Brooklyn, New York, U.S.A. by the American branch of the Pathe Company. Pathe in U.S.A. were well known for the films they produced. Many may remember how the rooster came out and crowed at the start of each film. These discs have a black back-ground, gold lettering, the word Pathe in white, and a red rooster.

No.5

Pathe records like this label were produced in Europe. The earlier ones were plain black and had an etched label. This one is a paper label, has a green background, gold lettering and lines, has Disque Pathe & Rooster in white, but both outlined in gold, and has "made in Belgium" pressed into the wax. There are many other colours of labels produced by Pathe; the writer has one with a brown background, silver lettering, and with Pathe & Rooster also in white. Could someone help with more information, and, if possible, illustrations of Rex machines. John Baldwin says that he has one in poor order; so we know they made them!

"TREASURE TROVE" by Bill Dini

During the time of pursuing my interest in Mechanical Musical instruments, at least 500 machines have passed through my hands, and from them I have gathered enough "treasure" to start a "steptoe" collection.

It is not unusual to find inside the case of gramophone or phonograph some vital part thought to be missing or something extra in the way of a bonus. I remember going to buy an Edison machine and the lady told me the reproducer and handle were missing. We had a long chat about her player piano then I further examined her "Standard" and found the repro and handle inside. The price immediately doubled, and I left in disgust. I once found an Edison reproducer in a record box amongst a batch of cylinders I bought.

Now if you want to stock up your home with odds and ends, listen to the variety of articles I have found in cases. For your sewing room — needles, pins, safety pins, knitting needles and wool, crochet needle with roll of cotton, reels of cotton and a variety of buttons and dome fasteners.

Then, perhaps, you would like to stock up your medicine cupboard and bathroom. I've found Aspros and other pills, toothbrush, nail file, comb, bottle of finger nail lacquer, hair clips, bobby pins and nail scissors.

From the stationery department the following — playing cards (loose and packet), postcard, scotch tape and paper clips, plastic tiddley-winks, discs, biro and pencils and a rubber stamp. Also a child's fairytale booklet and some unused postage stamps!

Now to the hardware section. A pocket knife, nails, screws, nuts and bolts, small paint brush, keys a plenty; electrical accessories and bits of same, and, in an Edison, a large hasp (suitable for a barn door) and a fishing line! Assorted pieces include a pair of spectacles and a child's toy magnet and matches (loose and in packets) and cheap jewellery — no diamond rings.

REX



1

"PATHE" Diaphragm

Patented throughout the world

REPRODUCER (297), Intermediate Size 7/8 each

These Diaphragms can be used with every make of Phonograph at present known.

The "PATHE" Diaphragm is one of the most perfect and elegant apparatus invented, and has revolutionised Phonographs.

See that our Trade Mark, the "COCK", is engraved on our Diaphragms, None other are genuine.

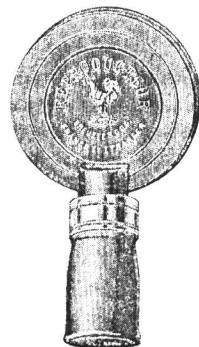


"REX" Diaphragm Reproducer (298)

Price: 10/-

This Diaphragm is acknowledged as superior to all others by the greatest authorities on Phonographs.

See that the word "REX" is engraved on this Diaphragm. None other are genuine



•Ask for PATHE'S Wonderful Intermediate Salon Record



2



3



4



5

Perhaps one of my strangest finds was a letter (not to me) with some information which was in direct conflict to what the writer had told me in conversation.

A small tin with Bells stamped on the lid intrigued me, until opened and therein was a piece of very stale wedding cake! An unusual find in an Edison Amberola 60 was a Rosary, indeed when I found this it gave me the idea to write an article on strange finds.

Finally I have gleaned the odd coin or two (small denominations) and once got a used "pay envelope" empty of course.

I urge fellow collectors to examine the inside of any acquisition, and who knows, they may find the proverbial "Pot of Gold" usually found at the end of the rainbow.

Since writing this article I have acquired a "Bestone" gramophone which has two horns — one below the motor in conventional fashion and the other horn in the lid!!! In this lid horn was a brand new motor car — a Mustang, matchbox size!

MARCELLA SEMBRICH: A Representative Discography *Contd. from last issue.....*

"*Ernani involami*" ("Ernani") ... (Columbia 1364-1903; Victor 88022- 1906).

"*Voci di Primavera*" (Columbia 1365- 1903; Victor 85036- 1904; Victor 88019- 1906).

"*Ah fors'e lui*" ("La Traviata") ... (Columbia 1366- 1903; Victor 85035- 1904; Victor 88018- 1906).

"*Ah non giunge*" ("La Sonnambula") (G. & T. 53394; Victor 81047- 1904; Victor 88027- 1906).

"*Batti Batti*" ("Don Giovanni") (Victor 85038- 1904; Victor 88026- 1906).

"*Mad Scene*" ("Lucia di Lammermoor") (Victor 88021- 1906).

"*Cavatina*" ("Barber of Seville") ... (Victor 88097- 1907-8).

"*Casta Diva*" ("Norma") ... (Victor 88104- 1907-8).

"*Qui la Voce*" ("I Puritani") ... (Victor 88105- 1907-8).

"*Che soave zeffiretto*" ("Marriage of Figaro") ... (with Emma Eames) (Victor 95202- 1908).

"*Quartetto*" ("Rigoletto") ... (with Caruso, Scotti & c.) (Victor 96001- 1908).

"*Sestetto*" ("Lucia di Lammermoor") ... (with Caruso, Severina & c.) (Victor 96200- 1908).

Sembrich is also heard in the role of pianist in a limited number of recordings, viz. in "*Madchens Wunsch*" (Victor 81050, '04; 88100, '07-8), & "*Mazurka*" (Victor 88099, '07-8), both by Chopin.

"1931 — THE DANCE BAND ERA" — (Edited by Adair Otley)

PART 3 — "Further Reviews of '31"

British Dance Bands certainly held their own and indeed contributed their fair share of Gramophone Records on the market in 1931. Two excellent ballads were issued in January by two leading Dance Bands of the day — Ambrose & his Orchestra with his version of: BYE BYE BLUES — (H.M.V. B5908) and the New Mayfair Dance Orchestra (otherwise known as the H.M.V. House Band) with their performance of: HOW COULD I BE LONELY? — (H.M.V. B5940).

The performance of: BYE BYE BLUES by Ambrose & his Orchestra was brilliantly arranged by pianist — Bert Read, who, incidentally, recently received the award of O.B.E. for his Television Services to the Australian Broadcasting Commission. He now lives in retirement at the Bay of Islands, New Zealand.

The Composer of Bye Bye Blues was former American Dance Band leader: Bert Lown, who used it as his 'closing theme' in his shows for a number of years during the latter 20's and early 30's; and is recorded for COLUMBIA — (CB139). With muted effects throughout his Orchestra, together with a clever use of the guitar, Bert Lown gives his composition a real dreamy sort of treatment which sounds very appropriate.

The second item — HOW COULD I BE LONELY? — had a great advantage in first class performance and arrangement — as presented by the New Mayfair Dance Orchestra; conducted at that time by that 'master musician': RAY NOBLE — with vocal refrain taken by a now 'legendary' AL BOWLLY; and the same combination scored again the following month with an excellent all-round rendering of: MAKE YOURSELF A HAPPINESS PIE — (H.M.V. B5957) — quite literally: a performance 'done to a turn'! Ah — yes, Ray Noble it was, who wore the 'chef's cap' and turned out that tune, — the recording of which still sounds good today; with Al Bowllly once again the star performer.

As an alternative though, Jack Payne & the B.B.C. Dance Orchestra provided another version on COLUMBIA — (CB209) — but although reasonably well performed, it was not really in the same class.

During the early part of 1931, there was a plentiful supply of good tunes being written and recorded by many enthusiastic composers in show business and the variety of Dance Bands available at that time. Among them are two favourites: CAN'T WE BE FRIENDS and MOANIN' LOW — both from the American musical; "THE LITTLE SHOW" — featuring Libby Holman in the cast.

Once again in Britain there were performances by some of the leading Bands — recorded on H.M.V. — (B5952) — of: CAN'T WE BE FRIENDS — by Jack Hylton & his Orchestra, and also on DECCA — (F2220) — by Roy Fox and his Band. Although the performances were straightforward and the arrangements good in both renditions, the latter recording for DECCA suffered somewhat under inferior technical difficulties in the recording process. (Editor's Note: Unfortunately immediate post - W.W.2. DECCA blue label records pressed in Britain presented this inferior quality until the later introduction of the FF.RR (Full Frequency Range Recording) process.)

However, the vocalist in the Hylton version was Ella Logan, while with Roy Fox — the famous Al Bowlly provided adequate support for the Band, to help balance an otherwise inferior record.

In the United States — Can't we be Friends — was actually recorded about a year earlier by the Georgians on COLUMBIA —(CB207) — with a 'clean' rendition and featuring the 'young' Charlie Spivak and Bob Chester. This recording was backed by a version of Moanin' Low — as presented by The Charleston Chasers, with more vocal work done than from instruments of the Band! But back in Britain the great Jack Hylton's Orchestra won the day with their version; ably supported by vocalist: Ella Logan.

Part 4 — Next Issue.

RECORD LISTENING POST No.19

by Barry Sheppard.

In this issue we open our Listening Post with two recent releases from the E.M.I. Studios; — first to be reviewed is an excellent pressing by the Vienna Philharmonic Orchestra conducted by Willi Boskovsky (principal leader of the Orchestra). The title is: "New Years Concert" — recorded 'live' from Vienna. (A previous "Concert" was reviewed in Listening Post No.8). On listening to this Stereo release I found a superb sound coming from the speakers; and Willi Boskovsky has once again done a great session in conducting the World famous Vienna Philharmonic Orchestra. The recording, with its bright, catchy Polkas and Waltzes will, I'm sure, delight even the youngest member of the family; and being recorded 'live' gives that extra feeling of being in the theatre with thousands of other music lovers. The pressing is on DECCA — (SXL-6740).

The second release from that world-wide music company — E.M.I. comes another delightful Album which was a pleasure to hear. The title: "Waltzes by Emile Waldteufel" — DECCA — (SXL-6704) and featuring the National Philharmonic Orchestra conducted by Douglas Gamley. Side one brings the listener into contact with such well-known melodies as: THE SKATER'S WALTZ/MON REVE/TOUJOURS OU JAMAIS — and on side two features numbers like: THE GRENADIERS/ESPANA/DOLORES/ — and — POMONE. All seven tracks are well recorded, and I feel sure that the music that comes from these little grooves will please my readers who like good music.

And now we turn from E.M.I. to a recent pressing from our friends at PHONOGRAM — with an album entitled: "That's Entertainment" — Part 2. — on (M.G.M.-2315-373). Looking back through the Time-Tunnel - that's the phrase for this interesting album which covers a great deal of very early melodies and vocals. Among some of these Oldies are: BE A CLOWN/BROADWAY RHYTHM/FOR ME AND MY GAL/HI-LILI, HI-LOW/THE LADY IS A TRAMP/INKA, DINKA, DOO/EASTER PARADE/TRIPLETS — oh! — many, many more — far too many for me to mention here! The record has been very well edited, and considering the age of some of the numbers — well, those back-room boys have done a real good job! This record, I think, should be included in the libraries of all record collectors.

Our final album up for review also has a touch of nostalgia, and this time we look at the one and only Al Jolson on the MUSIC WORLD label (TRO-253) — and selling for only \$3.99! In March 1911 at the Winter Garden Theatre, New York, a short dark-haired singer - 25 years old - took Broadway by storm, and entertainment was never quite the same again. His name: — AL JOLSON. In 1927 Jolson appeared in the first talking picture: "The Jazz Singer" which includes the famous song — MY MAMMY — which covers one of the tracks on this historical recording. Other numbers include: APRIL SHOWERS/MA BLUSHING ROSIE/SWANEE/ALABAMA BOUND/SONNY BOY — and — THE ONE I LOVE The recording is good for this type of vocal, and once again full marks to those back-room boys for their technical work — bringing yesteryear up to today's standards. "The Magnificent Al Jolson" — released by our very own company here in Christchurch — MUSIC WORLD.

Well, that's all for now folks — Happy Listening!