

# The Phonographic Record

*The Journal of The Vintage Phonograph Society of New Zealand*

A Society formed for the preservation of Recorded Sound

VOLUME 19 ISSUE 1 & 2

OCTOBER & DECEMBER 1983

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NEW ZEALAND.

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## FOR YOUR INFORMATION

We hope that this issue will be with you before Christmas, even though we are running a bit behind time.

The later part of the year seems to have just flown by, and what with being in hospital back in March-April, it seems to have been hard to catch up with everything.

We have had many requests for parts information etc. during the year, also many compliments and kind thoughts from members; we are always grateful for help and encouragement.

All we can say is — "Thank You" — it is all much appreciated.

We, the Secretary and I, enjoy receiving letters, especially those with material for the magazine.

We both wish you all a Very Merry Christmas, and prosperous New Year.

## VINTAGE PHONOGRAPH SOCIETY OF N.Z. (INC.)

### President's Report

26th September, 1983

On a very wet and cold Sunday at Ferrymead Display, I put pen to paper to bring to you the following on this year's activities.

#### Meetings:

Meetings have been well attended and it has been my intention to reduce time spent on business and introduce more social and variety discussions. This has been well received, but at the same time, all members still have the right to forward items they wish to raise, either verbally or in writing to the Secretary, for discussion.

#### Finance:

The Society is in a healthy financial situation, due mainly to the sale of posters and parts, plus the Ferrymead display.

The Society is grateful for the assistance given to us by the Ferrymead Trust for the use of the administration building and also the Tramway Historical Society for the use of trams during special events and weekends.

#### Parts:

In view of the increase in manufacturing costs in parts, the Society has endeavoured to retain the present prices to members.

We have been fortunate during the year to receive several copies of Mr. G. L. Frow's book on Edison Diamond Disc Phonographs, for distribution to local members and these have been well received.

#### Executive:

My thanks and appreciation are extended to all executive members who have taken an active interest throughout the year.

Lyndsey Drummond, our Secretary, has the never-ending task of answering the volume of correspondence that arrives on a daily basis, also the control of membership and parts.

Thanks also to Walter Norris our Magazine Editor, producer of the Phonographic Record, the magazine that is well received by New Zealand and overseas members.

Hilda Norris for assisting with minutes both at general and executive meetings.

Adair Otley for his interest in the Display and assistance at the meeting.

Stuart and Diane Hobbs for carrying out the duties of Treasurer.

Margaret Marshall for her valuable assistance in running the stall during the Easter Festival at Ferrymead.

Robert Sleeman for his interest in parts production and assistance in packing during the year.

Neil Johnson for his cooperation and attention in assisting with administration matters, and his interest in packing.

Peter Mattison has taken an active interest in parts packing and despatch throughout New Zealand and overseas.

To all other members who have assisted throughout the year in other fields: supper, programme, etc.

As my term of office draws to a close, I look upon this year as one which has seen a great change in our display at Ferrymead. The glassed-in viewing bay has been established and is operating with great success.

I would like to take this opportunity in wishing the Society all the best for the year ahead.

J. Marshall  
President

## ELECTION OF OFFICERS

The eighteenth Annual General Meeting of The Vintage Phonograph Society Incorporated, took place on the 26th of September, 1983 at St. Mary's, Merivale.

The election of officers was as follows:—

**Patron:** Mrs Barbara Dini

**President:** Mr Adair Otley

**Vice-President:** Mr Neil Johnson

**Secretary:** Mrs Lyndsey Drummond

**Treasurer:** Miss Jackie Scott

**Committee:** Walter Norris, Hilda Norris, Joffre Marshall, Gavin East, Bob Wright.

Discussion took place on what type of meeting, programme, and where to hold the end of year function.

The programme that followed was presented by Neil who displayed a Dictanel dictating machine belonging to Bob Wright, and after much discussion it was agreed to be a type of dictaphone produced in the mid '50's.

Walter Norris then showed members a 5" disc musical box manufactured by Thorens, also a small talking doll.

Finally, Joffre Marshall produced some of the wooden bowls he turns on his lathe from laminated timbers, and explained the methods of staining and polishing.

## PROGRAMME FOR OCTOBER MEETING

Gavin East played a selection of records on his H.M.V. Monarch Senior Gramophone, c.1908. These included a popular banjo medley including "Lily of Laguna". Next a pink single-sided Vocalion of Roland Hayes, American negro singer who was regarded as one of the most distinguished American concert singers of the early 20th century. This particular record was of "Go Down Moses" or "Let My People Go". The third choice was a Zonophone record, c.1922 of Harry Fay, a studio singer of popular success. He sang "I Want Some Money" and on the other side "Wireless on the Brain".

Next Robert Sleeman showed members a children's talking book containing a record worked by the finger, and a U.S.A. record catalogue 1982, which proved of interest and showed that on the whole 78's were higher priced than in N.Z. Robert then showed his latest acquisition, a Columbia B.C., c.1907, fully restored, which was admired while Robert displayed all its capabilities.

Finally, to conclude an interesting programme, Bob Wright showed a laser disc, bringing things right up to the present and pointing to the future.

## A NEW PRESIDENT

We introduce another new President — yet one who to many local members needs no introduction.

Adair Otley has been with us from the beginning, and before. He attended our first meeting held at 73 Flockton Street, Christchurch on the 9th September, 1965, and was elected on to our first committee.

Born in Christchurch, New Zealand, he is the grandson of C. E. Otley, founder of a large timber company, now no longer trading. A collector of tapes, records, musical boxes and related material, Adair was an early member of World Tape Pals and is a member of the Tramway Historical Society.

Adair attended the first Christchurch phonograph conference, held in October 1964 in the Canterbury Manufacturers Association rooms, Oxford Terrace and made tape recordings there. Adair has served on nearly every committee since 1965 in every capacity, Vice-President, Treasurer, acting Secretary, Executive minute keeper, etc.

We wish him well in his new role as President of The Vintage Phonograph Society.



# Robert Lane.

# 1916 — 83



In the rodeo days



With the Goandwindi Grey

**THUR JUNE**  
Yip-pee-ee!! ——— Don't miss seeing  
**TEX MORTON**  
**The Yodelling Boundary Rider**

10,000 of Tex's records are sold every month in Australasia alone! more than any other artist in the world.

You're heard him on the Records and Radio—now see him in person!!

Your old pal Tex—just returned from a record-breaking Tour of the World's foremost Radio Stations and Theatres

All the world has watched with interest his rapid rise to fame

**On Stage — IN PERSON**  
World-famous Star of Radio, Records, Stage and Screen— with his Songs, Stories and "strummin' his ole Guitar"

Advertisement Printing and Publishing Company Pty. Ltd. Melbourne



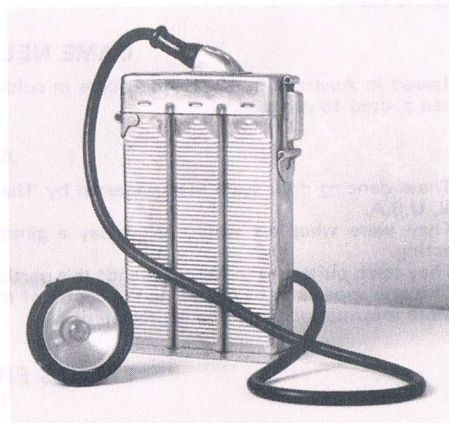
LABEL FROM D.L. TAYLOR



AMERICAN RECORD

AD., 1920'S

EARLY TEX MORTON  
POSTER



EDISON MINER'S LAMP

**His Lady** — Hilde Otley comes from Austria, supports Adair, but is not officially involved with the Society. Nevertheless we see her at many executive meetings which are held at the Otley home. We wish them a happy and successful term of office.

## ILLUSTRATIONS

### EDISON FIRST DAY COVERS:

Two attractive first day covers have been sent to us.

Feb. 11 1947: Centenary of Edison's birth.

Mar. 23 1977: 100 years since the first recorded sound.

Note the increase in the cost of postage — three to thirteen cents!

### MINER'S LAMP:

This Edison miner's lamp has stated on the side "Edison Model P Cup Lamp. Permissible Electric Cup Lamp approval No. 26 issued to Thomas A. Edison, Incorporated, West Orange, New Jersey. Caution — Battery Head Lamp housings shall not be opened by user except in Lamp house." The lamp housing appears to be made of either hard rubber or bakelite.

These lamps used the famous Edison Nickel Iron battery that took Edison years to produce and over three million dollars in research. Used in many New Zealand mines, they were reliable and safe and light to carry.

Because the Nickel Iron battery did not give off a dangerous gas on discharge (lead acid gives off hydrogen), this made it safe.

### MAKE THAT TROMBONE LAUGH:

Originally Larry Schlick thought this to be home-made, but after having come across another exactly the same, came to the conclusion that it is an advertising stunt. Can anyone help?

### TWO CLOCKS:

These R.C.A. clocks (desk type) both have the famous Victor trade mark, better known in New Zealand as the H.M.V. trade mark. They seem to date from the 1930's.

## AN ENCYCLOPAEDIA OF BERLINER DISC PHONOGRAPHS

No. 53

THE NEW MELBA

1908

This model is clearly shown in the "Gram-o-phone Catalogue De-Luxe" which the Society has for sale.

It is a truly handsome machine in mahogany with garlands (and other decorations carved by hand) attached to the side of the case and has a beautiful brass morning glory horn. Also handsome was the price of twenty-three pounds. From the catalogue we observe that one of these machines was supplied to Her Majesty The Queen of Spain on her marriage.

We know of two of these machines in New Zealand. One was discovered in Dunedin by a Dunedin collector and later sold to Pam Rogers of Christchurch.

H.M.V. put on sale tins of needles marked "Melba", that is, every needle in the tin was stamped "Melba" along the shank.

## DAME NELLIE MELBA STAMP

Issued in Australia in 1961 this is blue in colour and is available in New Zealand from stamp dealers at mint 30 cents, used 15 cents.

## AMORITA

These dancing dolls were manufactured by The Dancing Doll Co. Incorporated, 115 East 18th Street, New York, U.S.A.

They were what we would call today a gimmick but are nevertheless a collector's item and well worth collecting.

They seem quite rare in New Zealand: this particular model we have not come across.

This one appears to be placed on the centre of the turntable.

More information would be appreciated!

## LABELS FROM D. L. TAYLOR PART 10

We have been fortunate to have these sent to us, as so many collectors find these labels in odd corners and a number end up screwing them to the wall.

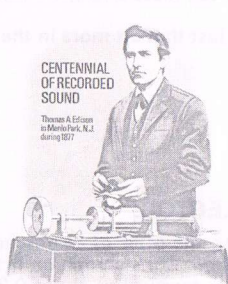


# Our New President.



ADAIR OTLEY ON DUTY

AT FERRYHEAD



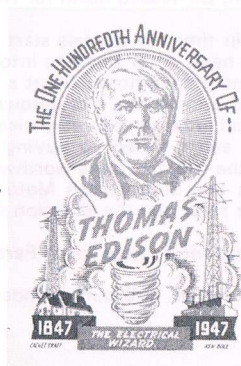
*Illustration*

*First Day of Issue*



FIRST DAY COVER FOR  
PHONOGRAPH CENTENNIAL,  
1977

FIRST DAY COVER FOR  
CENTENARY OF EDISON'S  
BIRTH, 1947



Box 1111

Box 1111

Box 1111

We have had so many of these sent to us by D. L. Taylor that we could not use them all at once, so have been using a few at a time.

**Kiddyphone:** 6-inch diameter, yellow label (mainly), British manufacture.

**London:** purple label, made in Australia by ARC although the label does not say so. The later HL series was pressed by EMI (Aus.) and had black labels.

**Macquarie:** red label, made by ARC in about 1940.

**Manhattan:** brown and white label, made by Festival, early 1950s?

**Mercury:** plastic, green label, made in Aus., also see Esquire.

**MGM:** yellow label, made in England by EMI. There was also a 5000 series made by EMI (Aus.).

**HMV** label is in two shades of brown with the complete name written around the top. Perhaps it was a foreign branch of HMV?

*(Editor: We think this is an Hungarian label unrelated to HMV.)*

Extract from a letter from Mark Dawson, Collector of Antique Gramophones and Phonographs, 51 Flanders Avenue, Napier, New Zealand. . . .

### MY FIRST NON-EDISON CYLINDER PHONOGRAPH

It was at a local gathering of Vintage Vehicles, and besides that, collections of other things, when I was approached by a gentleman, who told me about the gramophone he had. It sounded quite unusual from the description he gave, so without hesitation, I asked to call round for a look. Never thinking of acquiring it, I had found to my surprise that it was a Columbia Graphophone Type A. With my eyes popping, he said, "It is yours at a reasonable price". Alas it had no horn, and he couldn't remember it ever having one. Funny that! I bought it!!

The machine needed mechanical attention so I gave it to fellow collector, Ian MacDonald, who overhauled it and cleaned it for me. Ian is very good at this job.

It does pay to use your integrity and look enthusiastic. If you have to pay just that bit more in the long run, it is well worth it depending on how badly you need it. . . .

### WEEKEND EXCURSION "THE CONTINUING SAGA OF A MAD COLLECTOR"

Having recently joined the Vintage Car Club, my new found interest led to the offer of an unscheduled car trip to Wanganui in the North Island to an antique and car parts sale. We left from Christchurch on Friday night and, driving at about 100 k.p.h. we arrived at Picton the South Island's Ferry terminal at about 9.30 p.m. in time for the 10.30 p.m. sailing.

Yours truly generously took the back seat and consequently slept most of the way. Unwisely I had a milk flavoured drink and felt decidedly unwell!! The ferry trip from Picton to Wellington takes about 3 hours, and equipped with pillow and blankets, it was not too bad.

On arriving in Wellington, we decided to stay on the boat until morning, boy was it cold! at 6.00 a.m. we disembarked and with the car heater on full, we headed north for Wanganui, the sunrise over the Tararua Ranges was a beautiful sight.

We arrived in Wanganui at 9.00 a.m. in time for the sale start at 9.30 a.m. We discovered there were over 900 lots, and so it was going to be a long haul. After booking into a motel, we returned to the sale and I discovered lots 950-955 were phonographs and gramophones. What a wait as there were no car parts I needed for the Citroen. During the day we wandered around the picturesque river town of Wanganui and discovered an Edison Spring motor phonograph in the local museum, also very nice Polyphon.

At 4.30 p.m. we returned to the sale and I ended up buying an Edison fireside and a **squashed** monarch intermediate horn. Not enough to pay for the trip, but quite worthwhile nevertheless.

On the following day we returned via Len Southward's Motor Museum in Paraparaumu which is a truly magnificent display. Len fired up his stutz racer and the vibration shook the floor!! He has several phonographs including a coin in the slot Bijou.

The return journey was uneventful except for a rather rough Ferry crossing where we propped up the bar and played video games.

We eventually arrived back in Christchurch at 1.00 p.m. Monday after travelling a total of about 800 km. in a decidedly cramped Toyota liftback.

*Robert Sleeman*



# VINTAGE PHONOGRAPH SOCIETY OF NEW ZEALAND (INCORPORATED) BALANCE SHEET AS AT 8th AUGUST 1983

1982	Current Assets:	1982	Less Liabilities:	1982	Net Assets
1,919.69	Bank A/c. — Current	69.30	Subs in Advance	80.00	
400.00	— Term	400.55	Parts in Advance	251.20	
4,745.01	Stock of Parts & Magazines	55.22	Postage in Advance	135.71	
12.00	Subs in Arrears	20.00	Loan	20.00	
20.12	Postage in Arrears				486.91
37.25	Sundry Debtors	545.02			<u>\$14,867.21</u>
<u>\$7,134.07</u>		<u>\$12,497.71</u>			
1982	Fixed Assets:	1982	Less Liabilities:	1982	Net Assets
4,465.76	Buildings and Additions	69.30	Subs in Advance	80.00	
68.70	Library Books	400.55	Parts in Advance	251.20	
390.00	Phonographs (2)	55.22	Postage in Advance	135.71	
57.25	Ladder	20.00	Loan	20.00	
100.00	Piano				486.91
70.00	Cabinets (2)	545.02			<u>\$14,867.21</u>
50.00	HMV Table Grand 103				
7.00	Cylinders				
100.00	Edison Diamond Disc (London)				
600.00	Dulcephone				
—	Tape				
—	Pixiephone				
—	Piano Player				
—	Amberola 30				
<u>\$5,908.71</u>		<u>\$12,497.71</u>			
<u>\$13,042.78</u>		<u>\$12,497.71</u>			

Represented by Accumulated Funds:  
Balance (as at 8.8.82) 10,443.63  
Plus Excess Income over Expenditure 2,054.08  
Balance (as at 8.8.83) \$12,497.71

12,497.71  
2,369.50  
\$14,867.21

## AUDITOR'S CERTIFICATE

I hereby certify that I have examined all the relevant books and associated records of the Vintage Phonograph Society of New Zealand (Inc.), and obtained all the necessary explanations required. The above Statement of Income and Expenditure and Balance Sheet have been prepared from these records and I believe, give a true and fair record of the financial affairs of the Society for the year ended 3rd August 1983.

(T. J. Kavanagh) B.Com.  
Auditor





## TEX MORTON . . . A TRIBUTE TO A C. & W. LEGEND

by Bob Moore

The death occurred in July, at a Sydney hospital, of one of Australasia's country and western music legends, Tex Morton. Last seen on our TV screens as host of the popular "Country Touch" series (and more recently in a series of commercials endorsing the virtues of a certain brand of ballpoint pen) Morton, through a long and often colourful career, had a profound influence on a whole generation of country artists on both sides of the Tasman.

Although the Australians liked to claim him as their own (and it's true that for most of his stage and recording career he was based in Australia), Tex was born a Kiwi, as Nelsonians will attest, and the year was 1916. He was christened Robert William Lane; a friend of the late singer recalls how he came by the name 'Tex Morton'. It appears that on one occasion during his youth he was bailed up by a policeman, who apparently took an instant dislike to him. Asked his name young Bob Lane glanced around and made one up from the first two things he spotted, a 'Texaco' petrol pump and an advertising sign for 'Morton's' whisky!

Bob Lane's father was an employee at the Nelson post office and was reputedly one of the fastest morse key operators in the telegraphy section. He passed on his technical skills to his son, also encouraging Tex's interest in crystal set radios, sparking off in fact his life-long absorption in amateur radio matters.

Bitten by the wanderlust bug at an early age he left home at 16 and after touring the provincial circuit as an impromptu entertainer, with little success and only "a few pennies in his pocket", went to Australia in the midst of the Great Depression. Tex soon led the life of a real hillbilly, roaming the continent and trying his hand at sundry pursuits — acting, busking, boundary riding, sharp shooting, and for a time was a featured artist with the renowned Skuthorpe Rodeo. Some of the performers he was associated with during these early years included Errol Flynn, Chips Rafferty and Peter Finch (later to become leading lights in the film world).

Country music was starting to make an impact in Australia at this time, reinforced by the influence of the Americans Jimmie Rodgers and the Carter Family. Tex Morton made his recording debut at the Homebush (Sydney) studios of the Columbia Graphophone Company on February 25th, 1936, waxing two U.S. country classics, "Texas In The Spring" and "Going Back To Texas", along with the original compositions "Swiss Sweetheart" and "Happy Yodeller", and he was introduced to the record-buying public as "Tex Morton, the Yodelling Boundary Rider". Before the end of 1936 he had cut a further ten sides and this was nearly doubled the following year. The adulation of a growing army of fans followed him everywhere and this one-time "cheeky kid with a guitar" was becoming a national show biz celebrity.

In the early '40's Tex formed his own travelling rodeo circus, the largest show of its kind in Australia. Two of the buckjumpers used in the show were named Mandrake and Aristocrat, who provided inspiration for two of his bestselling songs. Two other recorded favourites from this period included "Old Shep" (an unashamedly mawkish ballad about a man who can't face putting his dog down) and "Beautiful Queensland", a song that was ultimately adopted as that state's national anthem.

During the war years he travelled extensively, entertaining the troops overseas and generally contributing to the war effort. His recording career virtually came to a temporary halt during the mid-40's but his early discs were still selling well. Tex had notched up a couple of notable firsts; his group, the Roughriders, was Australia's first country band, and, his inveterate singing companion, Sister Dorrie, became Australia's first female western recording artist.

Tex Morton went to Canada in 1949 and created a sensation by walking blindfolded along a narrow parapet of a Vancouver newspaper office building. He broke every known box office record throughout North America in his one-man show, billed as "the Great Morton"; his acts included hypnotism, demonstrations of memory, and sharp shooting. In Hollywood he was given a series of minor acting parts. Later he was to become a highly rated television actor, appearing on the major U.S. networks. In Nashville he recorded for the noted Okeh label and toured with the legendary country singer Hank Williams. To crown it all Tex obtained B.A. and PhD degrees from a Canadian university and subsequently lectured widely on the subject of hypno-therapy.

During the 1950's Tex Morton really spread his wings as a travelling showman, performing in Mexico, Jamaica, all of North America from Texas to Alaska, and across Europe. A later trip took him to the Orient.

In 1959 he returned to Australia and toured with a Grand Ole Opry-style show that included American country veteran Roy Acuff. Back in his adopted homeland Tex went bush for a while, armed with fishing and shooting gear, a two-way radio, a tame magpie, his old cat and a terrier called Susie, visiting his old haunts and gathering inspiration for further song material.

Tex was back in the recording studios in the late '60's and produced some of the best tracks of his career; from this period came such excellent material as "The Transport Man", "The Goondiwindi Grey", "The Travelling Showman", "Miner's Luck", "Old Blue", and a series of folk-poem monologues under the title "Tex Morton's Australia", which would rate him as something of a latter-day Banjo Patterson.

TV and films beckoned in the 1970's and apart from the New Zealand-produced "Country Touch" Tex appeared in several Australian feature films, including "F. J. Holden" and "We Of The Never Never", and TV series like "Matlock" and "Class of '75".

Tex never stopped learning new skills, or polishing up his already considerable talents. He was an avid linguist and when he was admitted to Sydney's Royal North Shore Hospital in mid-July, after contracting pneumonia, he took a French book with him to brush up his fluent French. He didn't get the chance to use it for he un-



expectedly lapsed into a coma and died on July 23rd.

With Tex Morton there died a part of Australasian musical history. The imprint of his personality, however, will continue to have a substantial influence long after his death.

### Selective Discography of Tex Morton's Best-known Recordings:

**78rpm (Regal-Zonophone) (1936-43):**

"Texas In The Spring" b/w "Going Back To Texas" G22714; "Wyoming Willie" b/w "You're Going To Leave The Old Home Jim" G22716; "Wrap Me Up In My Stockwhip & Blanket" b/w "Wandering Stockman" G 22904; "The Oregon Trail" b/w "Carry Me Back To The Lone Prairie" G 22717; "On The Gundagai Line" b/w "All Set & Saddled" G 22951 "Black Sheep" b/w "You'll Only Have One Mother" G 23064; "Old Pal Of My Boyhood Days" b/w "Across The Great Divide" G 23145; "Barnacle Bill The Sailor" b/w "Peg Leg Jack" G 23167; "Rocking Alone" G 23279; "Letter Edged In Black" b/w "Yellow Rose Of Texas" G23383; "The Martins & The Coys" b/w "Move Along Baldy" G23493; "Dreams Of Silver" b/w "Rocky Ned" G 23849; "Billy Brink The Shearer" G23933; "Dying Duffer's Prayer" G23582; "Freight Train Yodel" b/w "Aristocrat" G23995; "Beautiful Queensland" G24029; "If You Please Miss Give Me Heaven" b/w "Just Plain Folks" G 24030; "The Stockman's Last Bed" G 24031; "In The Luggage Van Ahead" G 24263; "Mandrake" G23345; "Old Shep" G 24376; "When The Cactus Is In Bloom" G 24394; "Story of Parson Joe" G 24731; "Gold Old Droving Days" G24732.

**78rpm (Rodeo label, released in New Zealand on Tasman, circa 1949. These tracks have been reissued on a double LP album by Festival Records, Cat. No. L 45823/4).**

"He Holds The Lantern" b/w "One Has My Name" R 001; "Don't Make Me Go To Bed" b/w "Frankie & Johnny" R 002; "You & My Old Guitar" b/w "My Daddy Is Only A Picture" R003; "Stockman's Prayer" R 004; "When You Have No One To Love You" b/w "Teardrops In My Heart" R 006; "One Golden Curl" R 012.

"The Greatest one Man Show  
in the World today"



**ROBERT MORTON, B.A. PH.D.**  
INTERNATIONALLY FAMOUS LECTURER, AUTHOR, PSYCHOLOGIST,  
...AND... (according to the "Journal of Hypnotism") THE

**WORLD'S GREATEST LIVING  
HYPNOTIST**

"ALL RECORDS SMASHED BY THE GREAT MORTON"  
GUITARIST and FOLK SINGER! MEMORY EXPERT!  
ACE SHARP SHOOTER! FASCINATING LECTURER!  
UNUSUALLY CLEVER COMEDIAN! TERRIFIC SHOWMAN!

THE PRIZE OF ALL COUNTRIES MAY  
SIMPLY BE ONE OF THE GREATEST AND MOST UPGRADED ARTS BY MAN EVER KNOWN

- - ON WORLD TOUR - -

26 WEEKS IN MONTREAL! 16 WEEKS IN TORONTO!  
A SENSATION IN BOSTON... CHICAGO... NEW YORK!

"A TRULY FASCINATING SHOW"  
SCIENTIFIC, EDUCATIONAL, AND HILARIOUSLY FUNNY.

**DOMINION THEATRE**

*Tex Morton in Canada*

**今晚演出**  
(至本月廿八日止)  
距今祇有四天 欲看從速  
每晚九時在  
大會堂音樂廳演出  
星期日加演下午三時日場  
票價: 六元 · 十二元 · 十八元

*Tex Morton in Hong Kong  
If you don't believe it, read it for yourself.*



## TEX MORTON

Some intriguing questions are often asked about Tex Morton. Why, people say, did he not consolidate his position as a successful TV actor and show business star in America? Why does a man with his talent and potential only go into a recording studio on a whim, once in a blue moon? Why, when he literally made millions of dollars in the U.S., does he live the extremely simple, nomadic life he does, and why does he have to put on occasional shows during his wanderings to keep the pot boiling? These considerations, and his widely known flair for publicity and showmanship have led many people to be sceptical of his overseas success. I must confess to wondering myself how much of these stories were true and how much show-business window dressing. I wonder no longer, for lately I've had the privilege of looking through Tex's huge collection of cuttings and souvenirs, and can vouch that there is no need to colour up any of his overseas success, for there is no story that he cannot back up with evidence. Talk about big money tours, and he can show you the contracts; About famous personalities, and there are the photos; television success, and you can flip through the pages of magazines similar to our TV Times, and see the Morton name starred right there amongst some of the greatest names of Hollywood.

Sad to say, he has not looked after these mementoes and has them stuffed into an enormous leather bag, as things of no great significance. And this is typical, for Tex Morton is a man who above all things lives for today, not for the past or for tomorrow. He says all the money he has made has been lost, spent or given away, and he couldn't think of a better way to use it. He says he is perfectly happy when he has thousands of dollars, and equally happy when he is broke. Success and prestige? He confesses to a quirk which makes him quit as soon as he reaches a goal, and look for another game to play. There seems to be no thrill in going on once he has proved his point.

Tex Morton's great contribution to Australian country music lies firstly in the interest he stimulated in the form originally, and in the quality of his work; and secondly in the fact that he set a very original style for a country music of our own, setting the ball rolling with which Buddy Williams, Slim Dusty and so many others ran so brilliantly and scored so heavily. His work so lit the imaginative fires of thousands of young Australians in the 1940's that they seized on his style and made it a national one, and by imitation, extension, and amalgamation with our previously established country-folk roots, created a commercial Australian country music which will always bear very heavily the imprint of his personality.

## REPRODUCERS, SOUND-BOXES, OR "SPEAKERS"

### Part 2

Modern disc sound-boxes vary in design; among the simpler ones are those into which the diaphragm is inserted from the front, it being backed and faced by stout rubber rings. In more elaborate patterns it is necessary to unscrew the parts to change their discs. Regarding the former there is little to be said except that due care must be taken to seat the mica evenly, and keep it from contact with the cell. The better quality of speaker must, however, be dismantled, and, as typical of its kind, the "Exhibition" sound-box of the Gramophone Company will be taken as an example.

Remove the three screws from the rim and detach the flange from the body. Unscrew the small central diaphragm stud, being careful not to lose its back-nut. Now push out the old diaphragm and rubber gaskets; the latter are, in this case, small-bore tubes, and if these are found to have lost their elasticity, they must be renewed. The company supplies spare gaskets, cut to exact length and scarfed at the ends, to make a close fit within the cell. Similar tubing cannot readily be procured elsewhere. Cut the rubber, fit both lengths accurately, and insert the new diaphragm (of stout, clear, and unsplit mica), set it centrally on the front gasket, and back up with the other. Some operators prefer to attach the disc to the front rubber by a trace of Seccotine, to avert the possibility of its coming in contact with the cell while screwing the latter together; but it is best to employ no adhesive with this type of speaker.

Now secure the diaphragm finger to the disc by its central screw and nut, and melt a fragment of hard beeswax into the joint by the touch of a hot wire. Carefully reassemble the rim and body of the fitting with its three screws. The diaphragm should then be found evenly nipped between the compressed gaskets.

In a good light examine the face of the disc, and observe that it is not subjected to any strain. Move the needle-bar gently to test this. If the mica shows convexity or concavity, the tension screws must be carefully adjusted until the disc lies flat, its set being determined by its own elasticity. Unless absolutely necessary, any alteration of the tension screws should be avoided. If, however, they must be adjusted, be sure to slacken one to an equal extent with the tightening of the other; half a turn of each screw makes a considerable difference in the set of the finger end, and a complete re-tuning of the speaker would give some trouble.

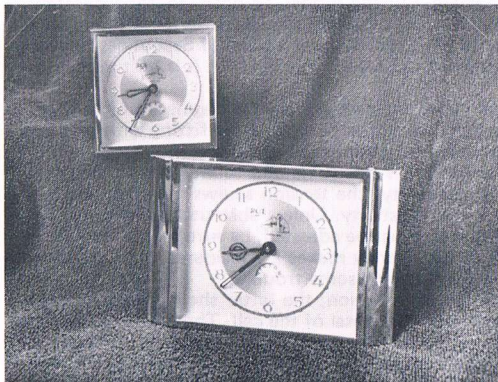
Fig. 1 presents part of an "Exhibition" sound-box in plan and side section; the latter shows the diaphragm nipped between the compressed gaskets and insulated by them from the metal of the cell. The gaskets appear in solid black; the bulging of their sectional outlines suggests the effect of the pressure of the flange and body of the box when screwed together. Fig. 2 shows in plan and section a phonograph reproducer of the floating type. The diaphragm (not touching the walls of the cell) is correctly mounted on its plaint rubber ring, which is drawn in solid black in the section.

In the Edison type of reproducer the diaphragm is not cemented; it rests on a narrow rubber ring, and is

# Amorita



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RCA VICTOR CLOCKS - NOTE  
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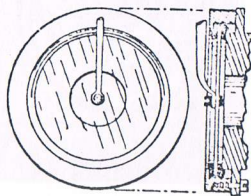


Fig. 1.—“Exhibition”  
Sound-box.

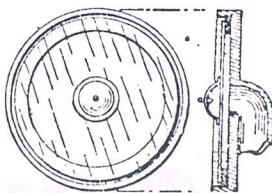


Fig. 2.—Floating-type  
Reproducer.

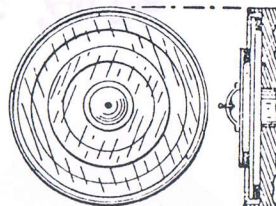


Fig. 3.—“Seymour”  
Reproducer.

backed by another. On this is laid a thin metal washer, and a screwed ring clamps all together. The diaphragms in use are either of three-ply mica or hardened bronze alloy, the metal discs being stiffened by raised annular rings.

Some years since very large diaphragms were used on the cylinder machine, but exhaustive experiment has proved that any diameter above 2½ in. is unsatisfactory, unless the impulses of the record are reinforced, as with the Columbia sound magnifier, by a frictional relay system.

A 2½ in. diaphragm undoubtedly emits a more mellow and more powerful tone than a 1½ in. disc in the bass and middle compass, but there is a loss in the treble. In extreme cases very high notes are either seriously muted or altogether lost, because of the slower movement of the large disc. To overcome this defect an ingenious device (see Fig. 3) was invented by Mr Henry Seymour. The Seymour double-disc phonograph reproducer is made up of one large diaphragm, 2½ in. in diameter, mounted on a rubber ring cemented to the cell in the ordinary way, and on this is set a smaller disc 1½ in. in diameter, a rubber ring separating the two glasses, talcs or carbons. There is consequently an air space between the two (see Fig. 3). The smaller disc and gasket carry the dome and stylus. There is no advantage in the employment of two discs unless the larger one exceeds 2 in. in diameter. The slightest crack in either diaphragm destroys the resonance of both. The combined effect is very satisfactory; the power of the large disc is retained, and the smaller one provides brilliancy in the treble compass.

The qualities of the several substances used for diaphragms may be summarised as follows:

**Mica**, or talcum, yields a powerful tone, somewhat inclined to harshness; but it deals satisfactorily with a wide range of compass, retains its musical qualities well, and is practically unbreakable. It is in almost exclusive use on disc machines. This material is procurable at any large ironmonger's in small sheets at a few pence each. Select a stout sample, clear and free from laminations.

The best method of cutting discs is to mount the mica sheet (with beeswax) on a faceplate, run the lathe fast, bore the central hole 1/64 in., and part out the disc with a keen tool of acute angle; the soft-soap-and-oil mixture, or even plain water, may be used as a lubricant with advantage. Mica may also be cut with strong, sharp scissors. Do not attempt to cut the circle from the sheet at one operation, or this laminated material will split badly along the line of cleavage. First shear off a square, find its centre by drawing diagonals, bore the central hole, then strike the circle with dividers, and snip gradually to shape.

**Glass** plays with extreme brilliancy; although its tone has been described as crisp, it is not wanting in refinement, a quality sometimes lacking in mica. Its disadvantage is its extreme fragility.

**Carbon** (probably by reason of its porosity and coarser structure) affords a pleasingly mellow tone. It reproduces vocal selections with singular fidelity and sweetness, and also appears especially adapted to the rendering of records of cello and violin music and that of wood wind instruments. It does not soon deteriorate, but of course it is fragile.

**Ivory** in tone closely resembles carbon; it is not so readily damaged, but its cost is at least ten times that of the latter.

**Metals**, such as hardened copper, bronze, bell-metal, etc., and flint-hard steel, all yield tones resembling that of glass without its characteristic brilliancy. Steel most nearly approaches this, but it does not long retain its resiliency; its brittleness is only second to that of glass or carbon.

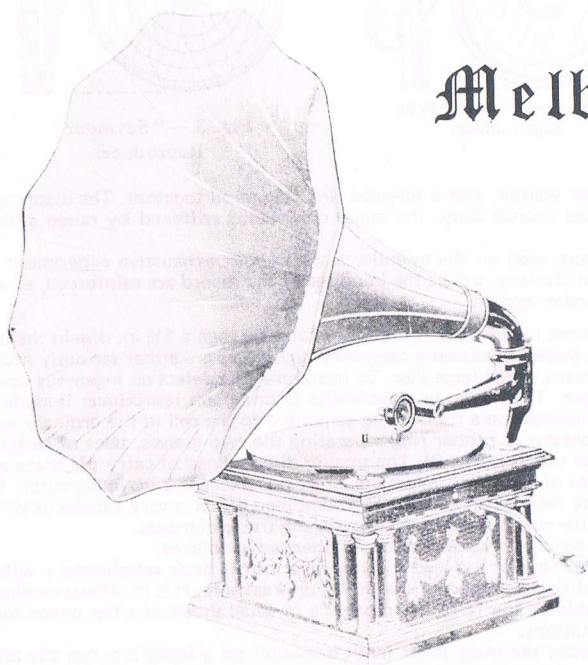
Bone, celluloid, shellac, ebonite, wood, millboard, etc., are all second-rate substances for this purpose; their tone is wanting in crispness, compass, and durability in degree.

In Fig. 4 the Edison B reproducer is shown with all parts lettered for reference. A is the body, B the weight hinged to the body by the pin C and prevented from falling too far open by the limit pin D, which is confined by the loop or staple E. The eye, or crosshead F is cemented to the centre of the diaphragm G; this is connected by a wire, or gut, link to the stylus-bar H, pivoted at J and provided with a sapphire ball-stylus K at its opposite end. There is perfectly free movement of the weight B on the hinge-pin C, and also of the stylus-bar H upon the fulcrum J. These two movements combined accommodate the stylus to the inequalities of the record. The diaphragm G is attached as follows: A narrow rubber band, or gasket, is first placed in the cell, then the diaphragm, then another rubber band, then a thin metal washer, furnished with a stop to prevent it revolving when the front ring is screwed in, to secure all in place and to nip the diaphragm between the gaskets. In Fig. 4 the

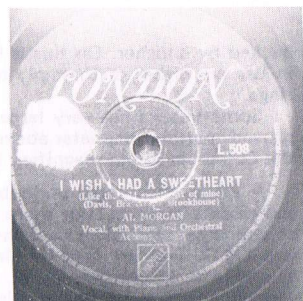


NO. 53.

Melba



MELBA CENTENARY  
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LABELS FROM D.L. TAYLOR,  
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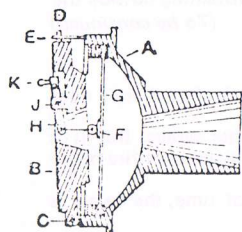


Fig. 4.—Edison B Reproductor.

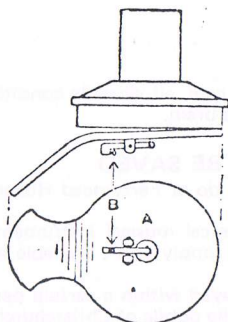


Fig. 5.—Edison C Reproductor.

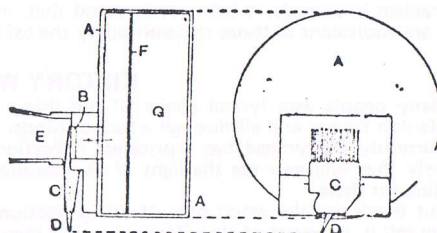


Fig. 6.

Fig. 7.

Figs. 6 and 7.—Pneumatic Reproductor for Gramophone.

rubber bands and washer are shown in solid black, and the screw-ring in cross-hatching. The B reproductor is now obsolete.

The Edison C reproductor (Fig. 5) is very similar to the B type above described, but a three-ply mica diaphragm is used instead of one of glass or sheet copper. A fantail weight A replaces the circular form of the B type. The stylus lever is hinged as shown, and a button-stylus B is set horizontally in it in place of the vertical ball-point of the older type.

The owner of a B pattern phonograph reproductor may desire to alter it to give results equal to model C. This is not easily done, and, instead of attempting it, it is better to adapt a floating or graphophone type of reproductor to the phonograph. This may be most simply accomplished by removing the speaker arm from the machine (by slacking off the guide-bar screws) and using a large horn, with floating reproductor attached direct, the horn being pivoted.

Beginners often are led to ask whether the fitting of an extra large diaphragm to a machine would increase the volume of sound. Of course, enlarging the diaphragm (within reasonable limits) not only tends to the greatly improved reproduction of new and perfect records, but also those that are much worn may be rendered tolerable by the use of a "spider" of wide straddle, or a large dome. The effect of this is to subdue, and somewhat muffle, the vibrations, thus eliminating much of the harshness due to wear. The larger the diaphragm, the heavier would be the sound-box to contain it, and a heavy box wears away the records more speedily than a light box. If, however, the extra weight is compensated for by adding a balance weight so that the actual weight on the record is no heavier than before, a great improvement in the tone can be secured.

#### Auxeto Pneumatic "Reproducer" for Gramophones:

The principle on which the Auxeto gramophone reproduces the sound wave does not involve the use of a diaphragm, as that term is generally understood in talking-machine practice. The original invention consists of an ingenious adaptation of the principles of the siren, and it may be considered a purely pneumatic device. The reproductor (which in this case is not accurately described as a sound-box) is in part a compressed-air chamber, supplied, by any convenient means, with filtered air at a suitable pressure. The inventor has found 3 lb. per square inch satisfactory for the type of valve he prefers (among several similar designs), and which he identifies as "No. 1, Class 1".

Figs 6 and 7 give an outline sketch of a pneumatic reproductor. A is an air-tight, shallow, cylindrical box of cubic content not exceeding 3 in., supplied with air at a given constant pressure on one of its sides; on the opposite side is a means of egress by way of a fine grating B, having on the side of least pressure a machined face; opposed to the grating, and seated on the machined face, is a gridiron C of the same pitch; each bar of the gridiron C is arranged to cover one slot of the grating. The gridiron's lower extension terminates in a stylus holder D carrying the stylus, which rests in the record groove. This grid, comb, or group of reeds is pivoted on short, flat springs at a point midway between the stylus point and the terminals of the grid bars. The bars are cut an infinitesimal shade narrower than the width of the slots, so that, when grid and grating are closely superimposed, a very small volume of air may yet escape; but when they are separated, by movements imparted to the valve by way of the stylus holder from the record, the compressed air finds egress, in greater or less volume, into the apex of the horn, which is flanged and seated air-tight on the valve face, but for a narrow slot which permits the working of the grid stem terminating in the stylus holder. This slot is cut to sufficient width only to accommodate the slight movement that is required, and consequently only a very small proportion of the air escaping from the pressure chamber into the trumpet is lost.

In Fig. 6, E is the trumpet or tone arm, F is a disc of wire gauze, and G a space packed with cotton-wool as an auxiliary filter.

The comb and grating, bars and slots, are of fine gauge; in 1903 the inventor had arrived at a standard of 66 to the inch, which gave a slot-width of 8/1000 in. at the tips. But it was foreseen that the limit of effectiveness might not be reached by the use of a slot gauge of 200 to the inch. In this apparatus, therefore, the sound wave is caused to impinge directly on a column of air constantly escaping by way of the trumpet, and without the inter-position of any diaphragm. Thus, this invention as closely approximates to the mechanism of the vocal organs as the diaphragm of resilient material, hitherto employed in talking machines, resembles the auditory



mechanism in animals; it being understood that, in the latter case, all vibratile conditions obtaining outside the horn are equivalent to those transmitted by the ear-drum to the brain.

*(To be continued)*

## HISTORY WAITS TO BE SAVED

Many people wax lyrical about all the things to see and do at Ferrymead Historic Park. But there's a lot people don't see — and all through a lack of funds.

Currently Ferrymead has a priceless collection of mechanical musical instruments under wraps. But it is unlikely they will ever see the light of day because the funds simply aren't available to build a secure fire-proof building for them.

But that's not the worst part. If this collection isn't displayed within a certain period of time, the owner is free to sell it, in or out of New Zealand, and it may be lost to the public of Christchurch.

Don Muir, director of Ferrymead, has become somewhat of an expert in running the large operation on a shoestring. But recent developments have left even him somewhat at a loss. The kitty has just about run out.

As Ferrymead charges at the gate, many visitors are under the impression that the place is doing very well, thank you, and doesn't require any financial support.

In fact it does. And a lot more than it's getting at present.

Ferrymead is unique in that its operation relies heavily on people who give their time voluntarily to ensure it is able to stay open without large debts.

The only thing many of these people get out of contributing both their time and their money is personal satisfaction. But pockets are not endless suppliers of funds.

The gate charges at Ferrymead come nowhere near covering the actual operating cost of the complex.

In the last seven years Don Muir and his team, many of whom are on job-creation schemes, have proved that Ferrymead has a lot of potential. It could become even better in the future with more finance.

It is obvious that Don Muir becomes frustrated at the lack of support as he talks about the many things Ferrymead offers, and could offer if only the money were available.

As a tourist attraction Ferrymead has more than proved its worth to Christchurch.

On average a visitor in Christchurch for the day spends about \$200 in meals, hotels, shopping and so on.

By attracting the visitors, Ferrymead is literally giving the city thousands of dollars every day, which not only boosts the economy, but also creates more employment.

Now Ferrymead is asking for a little support in return. It would seem only fair that some of the money spent by overnight visitors attracted to Ferrymead should find its way back to the Historic Park itself.

When it comes to building, developing and expanding, no time is cheaper than the present.

### Dreams:

Don Muir has many plans to upgrade and improve Ferrymead for everyone's benefit but sees them as long-term dreams instead of what they should be, short-term realities.

He is not asking for a permanent public funding.

Upgrading Ferrymead and adding, for instance, dining facilities and so on, would attract more visitors and in the not so distant future possibly make Ferrymead self-supporting.

Much of the money is presently spent on essentials such as the complete water and sewage reticulation systems for the public.

Improved facilities, walkways, public toilets, and the like all cost money. Right now it's money Ferrymead hasn't got.

To lose a collection of fine mechanical musical instruments without ever having seen them on display would be bad enough, but to lose one of Christchurch's greatest tourist attractions, without lifting a finger to support it would be a disaster.

## PRESENT AND PAST, BUY AND SELL

**Wanted:** Information on Early Columbia Machines, also photographs and articles for The Phonographic Record.

Write to either The Secretary, Mrs L. Drummond, P.O. Box 5175, Papanui, Christchurch, or W. T. Norris, Swannanoa, Rangiora, R.D.1, New Zealand. We could obtain some of the stamps we have illustrated if members wished.

**Sell:** Edison Triumph, Fireside, Standard and Amberola 50, also brass witches hats and brass 2' x 1' brass conical horns, plus wrecking machines for parts, also 6 Gem roller organ cobs (swap). Robert Sleeman, 86 Tankerville Road, Christchurch, 2.

**Buy:** Only Edison spares, etc, also original horns. I need an original Klingsor motor to complete my machine. I am having some small Colombia "Trump" petal horns made. Robert Sleeman, 86 Tankerville Rd, Christchurch 2.

**Wanted to Buy:** 2 spring Edison Diamond Disc machine and Diamond discs. R. W. Wright, 49 Aylesford Street, Christchurch.

**Wanted to Purchase:** Any 78's Greek, Italian or Russian. Also blank record albums for 10" discs. Write to: S. Smith, 'Glen Wyn', Chapels Road, North Loburn, R.D.2, Rangiora.