

The Phonographic Record

The Journal of The Vintage Phonograph Society of New Zealand

A Society formed for the preservation of Recorded Sound

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FOR YOUR INFORMATION

At the time of post, we were again broken into, and this time we did lose machines, which were taken from our display at Ferryroad.

We listed in a leaflet enclosed with the last issue, the three items which were taken.

We still live in hope that these will, one day, be returned to us.

We have since installed a burglar alarm and we are also fitting bars to all windows.

Could anyone supply us with a photograph of Frank Crumitt? We have an excellent article which we have for a future issue and we feel it would be enhanced with an illustration or two.

A special thanks to Mr O. C. Williams of Baulkham N.S.W. Australia for his most generous gift of a catalogue of Edison Blue Amberol Recordings, Vol I and II. The catalogue is hardbound and printed on heavy, glossy paper to preserve over 2,000 references to Blue Amberol cylinders from original supplements and dealers' lists. Many facsimiles and reprints are in their original colours. There are over 200 artists photos, some never before published, plus photos of Amberola machines, chronologies of popular, operatic and foreign Blue Amberols of the period. A main feature of the book is a 30-page chapter on Blue Amberol artists by Jim Walsh with illustrations and artists' autographs from the original Edison files at the Henry Ford Museum. There are dozens of Blue Amberol record slips and Diamond Disc liner notes and information about the manufacture of Blue Amberol cylinders. Compiled and Edited by Ron Dethlefsen.

ILLUSTRATIONS

RANGIORA MUSEUM VISIT, MARCH 1984

Left to right: Nu and Bob Wright, Barry Sheppard, Errol Hyde, Joffre Marshall, Walter Norris, Gavin East, Bernadette Ball, Lyn Laird, Hilda Norris, Diane Marshall, Jean Johnson, Lyndsay Drummond, Robert Sleeman, Bill Drummond, Peter Mattison and Adair Otley.

We were impressed by the size and high display quality of this local museum near Christchurch and thoroughly enjoyed our visit.

BURTOFT'S AMATEUR WIRELESS MUSEUM CONCORD, N.S.W.

We are pleased to print photographs sent by Harold Burtoft of his display of early radios, player organs, specimen labels etc.

NEEDLE DISPLAY TRAY

This U.S. Columbia item owned by Larry Schlick has not been reported in New Zealand. It measures 15" x 12" x 3½" and states on the back, "Keep each compartment well filled with needles and suggest Columbia needles each time you pass customers change".

RECORD LABELS

We illustrate more labels from Donald L. Taylor's collection. If any label enthusiasts wish to write to him, his address is — 15 Summerhill Road, West Hobart, Tasmania 7000, Australia.

No. 3

COLUMBIA
Graphophone 1894

Type F

This model has a 2 volt electric motor. It was designed to play 6" Bell-Tainter cardboard cylinders, but is also equipped with a detachable aluminium mandrel for standard cylinders.

Larry Schlick, who supplied photographs of his specimen of this rare early machine, informs us that it was also sold with a spring motor.

NOTE: Readers will notice that the large pulley illustrated states 'Type K'. We are certain that the three pictures are of the same machine. Larry has clearly printed "Type F" on the backs of both the full views. Since he is meticulously accurate, we assume that the F was fitted with a K pulley. Consistency was not a strong point of the Graphophone Co. at this time.

This model would have been supplied with hearing tubes originally.

POINTS FROM LETTERS

Extract from Mr Hugh Price, 24 Glasgow Street, Kelburn, Wellington 5. Phone 758092.

I am a collector of phonographs and cylinders, and although I do not have many, I have become very interested in them, and I have cleaned and catalogued several collections.

I would like very much to play cylinders freely — including wax ones — without the constant worry of using an original Edison wind-up machine (with all the danger of breaking its spring) with a heavy diamond stylus head. The obvious solution is to put together an electrically driven machine, equipped with a modern light weight electronic stylus delivering signal to an electronic amplifier. Using this equipment, I could play wax and celluloid cylinders freely without worry of wear and tear on either cylinders or machines.

Of course there will be other advantages — the volume will be controllable, and the signal heard to best advantage by applying filters and manipulating bass and treble, and easily transferred to tape for casual replaying.

The idea of preserving original phonographs and cylinders in this way must have occurred to other people, and some may even have built outfits to pick up the signals from the hill and dale sound tracks of Edison cylinders for electric amplification.

I would be very interested indeed to hear from anyone who has become involved with these questions. . . .

RECORD LABELS (PART 12)

D. L. Taylor

Guardsman Record: dark blue with gold letters. Manufactured throughout England, about WW1 vintage? (Also see Excelophone.)

His Master's Voice: 12-inch, single-sided, red label. This is not a particularly early HMV but rates a mention because of its unusual label, upon which appears the King of Belgium. The music is a patriotic song from about WW1.

Homochord: 12-inch, black label, British manufacture. As with many other acoustic recordings of Chopin's Nocturne, the top notes are barely audible. The probable date is indicated by the figures 2.5.21 and 3.5.21 in the shellac.

Homophon Company g.m.b.h.: black label, pressed about 1911. Very good sound for an acoustic disc.

EARLY PHONOGRAPH CARTOONS

by Gavin East

Some years ago I bought a number of annual volumes of **Punch**, covering (with gaps) the years 1841-1890. The topical parodies and laborious puns almost defy the most sympathetic reader now, but the cartoons depict a vanished world and can even be mildly funny. The two 1878 examples reproduced in this issue are by du Maurier and may well be the first British cartoons depicting phonographs. The one showing the alarmed parlour-maid has been drawn from a machine similar to the prototype tinfoil of 1877 (probably W. H. Preece's copy) while that showing a street "phonograph grinder", although only the artist's fancy, does foreshadow the use of large horns (probably used for exhibition but not usually associated with the tinfoil machine). The **Recent Scientific Improvements** example, in its caption, almost anticipates Francis Barraud.

MARKET REPORT

by Gavin East

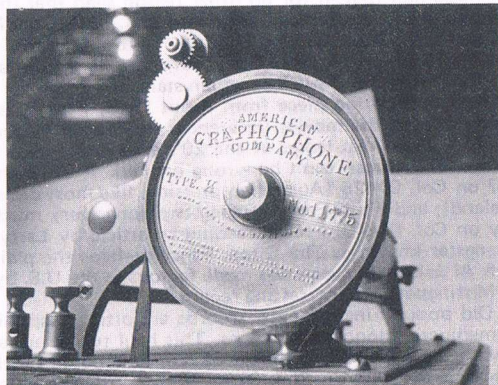
Just as I sat down to write this, a dealer friend, not generally interested in phonographs and gramophones, rang to ask my opinion of two prices. He had been offered an Edison Amberola 30 for \$450 and a Cheney cabinet model gramophone for \$200. I suggested that both prices were too high: the Amberola 30 should be

COLUMBIA



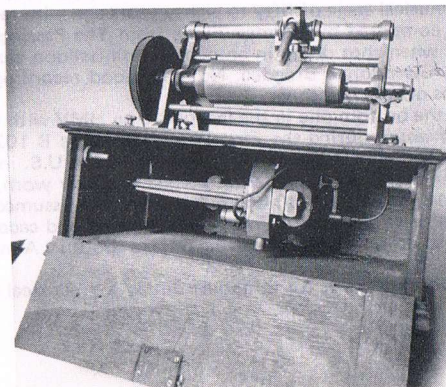
Type F

NO 3.



GRAPHOPHONE TYPE F,

1894



about \$250, maybe \$300 if an early variant in fine condition, while the Cheney would have to be in mint order with accessories and even then \$200 would be a top retail price. If these figures are giving our old-school readers high blood pressure, I scarcely like to mention that a local dealer is reliably reported to have paid \$3,000 for a mahogany Edison Concert in Christchurch a few weeks ago (not from a collector, either). We know the values put on this model in British and American price guides, but it could be a tall order to actually sell one for such a sum in New Zealand — it may be worth a fortune but one has to have a buyer. I rather think that this specimen (yet another Christchurch Concert/Opera — the place is crawling with them) will go to Australia, since the exchange rate and our recent 20% devaluation have made New Zealand highly attractive for Australian dealers — one such has been buying in great style at local shops and auctions, carrying a suitcase of \$50 notes.

A JUNK-SHOP FIND

by Gavin East

No, not an account of finding a Berliner machine in a bargain basement, but an illustration of the pleasure still to be gained from secondhand shops by the record collector of Catholic interests.

A few months ago I checked out a report of piles of 78's in a local shop not on my beaten track. There were four heaps about three feet high — not quite optimum archive conditions. When faced with a such quantity I ask myself, "Is it worth looking through?" Masses of 1940's orchestral sets revealed in the first heap nearly put me off, but I was encouraged by the appearance of a thick stratum of old ten-inch discs, their cover edges indicating the 1920's and 30's. When I emerged blinking into daylight an hour and a half later, I had thirty or so 78's. They were 40 cents each — cheap enough in my estimation. Before playing any I cleaned them in the kitchen sink with warm soapy water and a toothbrush, rinsing them and leaving them to dry in the dish rack. I have never detected the slightest improvement in playing after this operation, but it may do some good and at least the labels look better. When the lot had actually been played, I found I had added to my collection several good music-hall, variety and popular instrumental discs and one each from the world of revue and jazz. Not an operatic or concert vocal to be had, incidentally, except a cracked McCormack.

Music hall first, if for no other reason than that they are the oldest. I found Gertie Gitana singing *My dusky princess* and *Nobody else but you* on Zon. 1549, Jack Pleasants with *Mother's so particular with me* and *All that we said was Good evening* on Zon. 1446 and Harry Champion belting out *Baked sheep hearts* and *My looks don't pity me* on Regal G 6096. All three date from around 1914, I guess, and have been pretty well thrashed, but they still echo those Edwardian stars.

A quaint period piece from about 1918, I think, is Irving Kaufman (alive until very recently) singing *Take your girlie to the movies* (references to Douglas Fairbanks, Billie Burke) and *Pig Latin love* on U.S. Columbia A 2756. Two great ladies of the 20's are represented: Sophie Tucker with *One sweet letter from you* and *Fifty million Frenchmen can't be wrong* on Parl. A 2219 and *He hadn't up till yesterday* and *Aren't women wonderful?* on Col. 01425 (Australian pressing, like most discs of the major labels from the 20's and 30's found in New Zealand); and Ruth Etting singing two songs very much associated with other great artists, *My man* and *Sonny boy* on Col. 01449. I recall reading an article by Larry Adler about Ruth Etting, telling of her association with a gangster known as The Gimp, hence perhaps the plaintive despair of *My man*. Just as *Sonny boy* is associated with Al Jolson, *My man* was made famous in the U.S. by Fanny Brice and before that in France, as *Mon homme*, by Mistinguett. An interesting record.

Old popular instrumental records are often disappointing in the sense that catchy-sounding titles turn out to be mediocre, monotonous tunes. This haul turned up a few good 'uns, notably the great banjoist Fred Van Eps playing the delightful *A bunch of rags* (composed by that other great player of the day, Vess L. Ossmann) and *Dance of the bugs* on Zon. 3791. Victor Arden and Phil Ohman, two-piano duettists of the 20's, are favourites of mine and here they are on Zon. 3336 playing *Oh joy!* and *Saturday*, a late acoustic recording this of excellent quality. An early dance record of which I have seen many copies is Col. 2909, the Marimbaphone Band playing *At the cotton-pickers' ball* backed by the Jazirimba Orchestra with *That's it*.

Early musical comedy and revue original cast records are scarce and often notable for poor recording and worse condition. At their best they can conjure up the musical stage of fifty to eighty years ago with remarkable effect. This lot of discs included HMV B 481 of songs composed by Herman Finck from *The Passing Show* of 1914, *Gilbert the Filbert* sung by Basil Hallam (killed when shot down in an observation balloon early in the First World War) and *I'll make a man of you* sung by Gwendoline Brogden. Not very good recordings by the standards of their day but historically interesting versions of two fine songs.

The record with the most historical significance was the bottom one in the last pile — an HMV with the black and white trademark used, I believe, as an economy measure during the First World War. It is B 1021 of the Original Dixieland Jazz Band playing *At the jazz band ball* and *Ostrich walk*, recorded in the U.S. in 1917 in the first jazz recording session of all. The old disc is neither cracked, much scratched or badly worn, perhaps indicating that the Christchurch record buyer of c. 1918, trying out at home what he or she assumed to be a straight fox trot/one step record for dancing, found the driving vigour of infant jazz too wild and cacophonous for this sedate little backwater. For the sound, though so primitive, has the swing of jazz about it. A marvellous record.

So there we are — no light blue Zonophones, no Fonotopias, but for a modest outlay a great deal of entertainment and historical interest.

LOUIS LEVY



Louis Levy photographed at one of the Albert Hall public-appearance concerts.



RECENT SCIENTIFIC IMPROVEMENTS.

Mistress, "YOU NEEDN'T BE SO FRIGHTENED, MARIA. IT'S ONLY THE PHONOGRAPH."
Maria, "LOU, MUM! I THOUGHT IT WAS A SAWING-MACHINE. AND I ONLY JUST TOUCHED THE HANDLE, AND IT SPOKE JUST LIKE THE VERY MORAL OF MASTER!"



A SUGGESTION.

HOW MUCH BETTER IF, INSTEAD OF MISERABLE ITALIAN ORGAN-GRINDERS PARADING OUR STREETS, WE COULD HAVE FAIR FEMALE PHONOGRAPHERS PLAYING OUR BEST FORTS IN THEIR OWN ORIGINAL VOICES!

LOUIS LEVY: FILM MUSIC MAESTRO — (1893-1957)

by Adair Otley

To start this story we are 'phonographically — off the record', so to speak, as we focus our attention on to the film world. For those who can recall the restless years just prior to World War 2 — when the 'Wireless Set' had already become established and the 'Talkies' were nearly a decade old — this is where our story begins — in the year 1936, to be exact:—

This was the year when Louis Levy began the first of his many B.B.C. Radio series: "Music from the Movies" following on from his return to Britain from the United States; in 1928 he made his first visit to Hollywood, learning about the new techniques being exploited in experimental sound films; and upon his return, these techniques were used to great advantage in the Gaumont British Film Industry.

There were many gramophone records made by Louis Levy from this time onwards, presenting vivid selections of music used by the Gaumont British Films and other film companies subsequently during the War years; as new contracts were being offered and were duly accepted, his name became a household word throughout the land. My first experience in hearing the music he composed and conducted was over our local Commercial Radio station back in 1940. The recording made for Regal-Zonophone, entitled "Empire Builders' March" by Hubert Bath was used daily at this time, on many occasions during the day, to herald the latest wartime news-bulletin from London. This stirring march never failed to arrest ones attention at the time, providing an appropriate warning signal that Local Radio was linked to receive the latest news from the Mother Country. . . . The Bond was very evident at that time.

During the mid '40s here in New Zealand the famous theme of "Music from the Movies" was first used to introduce Movie Magazine Programmes over Local Commercial Radio. My further experience at this time extended to the Cinema where the Movies first began to claim my interest — largely by the music used in the films, both on the local scene and from overseas. What does reflect in my memory so well is the music used in our local newsreels of the day; the scenic films formerly made by the N.Z. National Film Unit, and those catchy records played to back up the adverts screened during the interval. But it is the 'Music used to compile the Newsreels' we are dealing with largely in this recollection.

Let us assume now that we are back in the 1940s — to be exact, the late '40s — during a morning tea break at work, a friend and I are discussing films. . . .

'... on Friday night, there's a good one starting at the Regent; did you see that in the paper last night?'

'Oh yeah — but I also saw that one about Bogart starting at the Plaza, er — on the same night; what will we do?'

'Aw, toss a coin — heads, I win — tails, you lose! — O.K.?'

The coin is tossed — in favour of the Regent!

'See you next week — Bogie!'

One could be sure of that in those days, Bogart films would hold for at least a fortnight, or longer. So that particular Friday night we met in town, my pal and I, outside the Regent. Quite frankly I cannot remember the title of the main film at the moment of writing, yet for the sake of the recollection that is not so important.

The lights go dim as we settle down in our favourite seats in the Circle — 3/9 (three shillings and nine pence) in those days and well worth it too! We stand up for the National Anthem (showing King George VI inspecting the Guards at Buckingham Palace, etc. — a brief pause, then the latest edition of Gaumont British News hits the screen accompanied by the pounding strains of the 'Music from the Movies'.

The "Music from the Movies" theme — composed and conducted by Louis Levy — was designed to command the attention of the audience and their interest was aroused accordingly.

The music tells its own story; there is a sense of urgency expressed to realise that: 'Here is the latest News' — coming from far and wide — to witness on the Silver Screen for all to see, to hear and to become acquainted.

Louis Levy was a master in providing a semi-symphonic touch to the popular music of the day; decorating the music from the Screen Musicals with his own special gift of presentation. He possessed this gift in expressing his musical talent two ways: by arranging and conducting the works of other composers for the Movies on a broad field, as well as presenting his own works. The Gaumont British Symphony Orchestra was at his disposal to pour out the broad, heart-pounding melodies and themes from many films of the late thirties and early forties, under his skilful direction. Some film scores called for a smaller orchestra to be used and on other occasions the Gaumont British 'Dance' Orchestra was employed; together with vocalist: Janet Lind. Two examples of films where he conducted the music score:— "Piccadilly Incident" and "Happy-go-Lovely".

Every gramophone record made by Louis Levy was literally tailored to perfection. In timing those 78 r.p.m. discs, great care was needed to calculate the precise flow of the music per side; e.g. when approaching the end of side one, after completion of a vocal item, no attempt was made to swing into another tune, but a careful "phasing out" effect by the orchestra, which was not made to sound abrupt.

After turning over the Record — side two would resume immediately with a further selection incorporating another vocal item, then a 'reprise' of the main theme (usually the title of the select'on) bringing the disc to a resounding conclusion.

Most of the 78 r.p.m. records made by Louis Levy were 10 inch size and a few 12 inch also to accommodate larger selections. The labels used were chiefly: "His Master's Voice", Columbia and Regal-Zonophone.

The "Music from the Movies" Radio Broadcasts began in 1936 from the B.B.C. and due to their popularity

the series continued for over 11 years. Within that period of time, other composers had written fine modern music, from classical to swing, for the screen — yet the over-plugging of the latter form of music — together with “hit tunes” and theme melodies, mostly taken out of their screen context and played continuously in radio programmes by Dance Bands — and via numerous Radio-grams, gave the subsequent impression that much of this Film Music had become low-brow and commercialized; whereas, in actual fact, in most cases the music was really so good, and direct in its appeal to the masses. It can still remain good on records, even if the records themselves are thrashed.

Modern recording methods of today via the tape recorder can often captivate the historical sounds from the former 78 r.p.m. records before it is too late. Science has already opened other doors into further fields of “Sound Preservation” — and as old records made by Louis Levy may possibly be preserved on Long Playing Records and Tapes, likewise — hopefully the films that he made years ago may in turn be preserved on video for the interest and education of those involved in the future evolution of Recorded Music Preservation.

PROGRAMME FOR JULY

As our speaker failed to arrive we were entertained by Robert Sleeman who brought along his Opera and played four cylinders for which he had the record slips, three are included in this issue.

EDISON RECORD No. 1729 DESCRIPTIVE GALLOP BY UNITED STATES MARINE BAND RIDE OF THE THURINGIA HUSSARS Music by William H. Santelmann

On July 11th, 1798, an act was approved by President John Adams for establishing and organising a Marine Corps, provision being made by sixteen drummers and sixteen fifers. This fife and drum corps acted in the capacity of a marine band until later when thirteen Italian musicians were brought from Naples and, thus, over 100 years ago, was formed the nucleus of the splendid Marine Band of today.

William Henry Santelmann, the present leader, was born September 24th, 1863, in Offensen, Germany, and received his final education in practical and theoretical music in Leipzig, where he also served in the military band of the 134th Regiment. In 1887 he came to the United States and enlisted in the U.S. Marine Band of Washington. In September, 1895, he severed his connection with that organisation and formed an orchestra of his own. The following year he was appointed leader at the Columbia Theatre in Washington, and after two successful years in that capacity was appointed to his present position on March 3rd, 1898.

In recognition of his efficient work, as leader of the band, Mr Santelmann received the degree of Doctor of Music, from the George Washington University. Needless to say, Mr Santelmann has earned his popularity chiefly through his conducting. He has, however, composed a number of good band selections which are well known. The “Ride of the Thuringia Hussars” is one of his best compositions and, of course, gains in interest when played by the composer and his organisation.

EDISON RECORD No. 1743 TENOR SOLO, ORCHESTRA ACCOMPANIMENT BY MANUEL ROMAIN THE TRAIL OF THE LONESOME PINE Music by Harry Carroll, Words by Ballard MacDonald Published by Shapiro Music Publishing Co., New York

Harry Carroll is the senior member of the well-known vaudeville team of Carroll and Fields. He will be remembered as the writer of “Roll on, Missouri” and “On the Mississippi” the lyrics of both of which were written by Ballard MacDonald, author of “The Trail of the Lonesome Pine.” Carroll and MacDonald have taken the idea of this song from John Fox, Jr.’s book and the play of the same name, in which Charlotte Walker starred with such great success a short time ago. The song maintains the atmosphere of the “Lonesome Pine” and the little mountain girl “June”, the character portrayed by Miss Walker. Both the words and music are unique in their way, and well adapted to the high tenor voice of Manuel Romain.

EDISON RECORD NO. 1769 VAUDEVILLE SKETCH BY GOLDEN AND HUGHES TURKEY IN THE STRAW — SKETCH

(Music).

“I say Jasper but that certainly am a sweet song.”

“It certainly am a beautiful song. I love them old time songs.”

“Deed ah do, too.”

"They don't write songs like them no more."

"No they don't."

"Talkin' about old songs reminds me about fifteen years ago when I went away out to Kansas with my little dog Bluch and my jackass to raise corn, onions, cabbage and puppies."

"Um-mm."

"Two weeks when I was out there, my little dog was taken sick, and he died."

"Did poor little Bluch die?"

"And left me all alone on the farm with my jackass araisin' for corn, for cabbage onions and puppies."

"Um-mm."

"Two months after, my little jackass was out in the clover feedin', he ate so much clover he got the colic, he laid on the ground begins to moan and holler, then he died."

"Did that poor little jackass die too?"

"And left me all alone on the farm to raise for corn, for cabbage, onions for watermillions and for puppies. Say, Jasper, you always was a friend of mine."

"Deed I was friend of yours."

"Will you please sing me a small stanza of 'My Old Kentucky Home.'"

"Well, if that will do your heart good I'll try and sing it."

"It will, it will."

(Sings)

"O, de sun shines bright

On my old Kentucky (crying)

"What's the matter with you nigger anyhow? (crying).

"What the devil are you cryin' about?"

"What's the matter with you?"

"Jasper was you singing?"

"Was I singing, course I was singin'."

"I thought an alligator was sneezin' over here on de creek" (laugh).

"Say look here nigger, if your gwine to make fun of me I ain't gwine to sing."

"Go on, sing some more."

(Sings)

"O, de sun shines bright

On my old Kentucky" — (crying)

"There you go again. Say what's the matter with you anyhow? What are you hollerin' about? What are you cryin' about?"

"Nigger don't sing no more."

"Why?"

"Every time you sings, you remind me how that poor jackass hollered when he died." (Laugh)

"Nigger you never could sing anyhow."

"Who couldn't sing?"

"You couldn't."

"Yes I can."

"Could you sing 'The Green Fields of Virginia?'"

"No I don't know dat."

"Could you sing, 'Ma Georgia Rose?'"

"No I don't know dat."

"You don't know nothin'."

"Yes, I don't know dem songs. But there's one song dat I certainly can sing dat always brings home de money."

"What song's that?"

"Turkey in de Straw."

(Music — Whistling)

"As I was goin' down de road,

With a tired team and a heavy load,

I cracked my whip and the leader sprung,

And the old horse busted the wagon tongue."

"Went out to milk and I didn't know how,

I milked a goat instead of a cow.

A monkey sat in the pile of straw

A winkin' at his mother-in-law."

"Turkey in the straw, Turkey in the hay,

Twist about, turn about the high barn floor,

Whoop 'em up a turn called 'Turkey in the Straw'."

"Turkey in the barn, New Year's turkey,

Turkey in the straw, Turkey in the hay,

Twist about turn about the high barn floor,
Whoop 'em up a tune called "Turkey in the Straw."

"I tell you, Jasper, that is goin' some, that's puttin' 'em over"

"Deed it is."

"As I was goin' down the road,
I met Mr Tobin and I met Miss Toad,
Every time Mr Tobin would sing,
See that old toad cut the Pigeon Wing."
"Way down yonder in Tusk-ky-loo,
I took in the battle with the Kangy-roo,
I hit him in the head a few times round,
Then I histed up my net and I takes another round."

"Turkey in the straw, Turkey in the hay,
Twist about, turn about the high barn floor;
Whoop 'em up a tune called 'Turkey in the Straw.'"

"Turkey in the barn, New Year's turkey.

Turkey in the straw, Turkey in the hay,
Twist about, turn about the high barn floor;

Whoop 'em up a tune called 'Turkey in the Straw.'"

"I say, say, Jasper, you certainly can sing that song."

"Ah, go on."

FOR THE CONCERT-GOER OF 1904 – PADEREWSKI'S APPROACHING VISIT "LIFE", January 15, 1904

Paderewski's latest portrait (published elsewhere) will have additional interest from the fact that the great pianist will be in our midst in the course of a few months' time. He leaves London with Mr John Lemmone, his manager, on an Australasian tour, in June. Paderewski is, of course, the world's leading pianist. He is a Pole, was born in 1860, and showed signs of musical genius at seven. He began life as a teacher of music, but in 1884 he decided to become a virtuoso, studied under Leschetizky, and made his debut three years later. Appearing in London in 1890, he carried the audience by storm, and his career since, in England, America, and Europe, has been one series of triumphs. His visit to Australasia is likely to prove a repetition of the Melba and Crossley "boom".

A Talented Young Violiniste:

Miss Lilian Foulis, a niece of the Earl of Rosebery, will arrive in Australia in a couple of months' time, to give a series of concerts in the States and New Zealand. She has taken to the concert platform from choice, and not of necessity, for she is well provided with this world's goods. As a violiniste she is classed with Lady Halle, and English musical journals speak most highly of her performances with the bow.

MADAME PATTI'S FINAL FAREWELL

"LIFE", January 15, 1904

Patti's farewell had come to be regarded as a periodical joke in American musical circles, for she had gone across to make "absolutely her last appearance" several times prior to November, 1903. This time, however, the curtain falls, and from the press reports it would seem almost a pity that she made the trip. The "New York Tribune", on the morning after her first concert, said: "In the voice of the singer there were faint echoes of the past; in her art not a single reminder. Only in the middle register of the voice were there suggestions of the old lusciousness of tone and that purity of intonation which, at a banquet given in 1884, to celebrate Mme Patti's twenty-fifth operatic anniversary, William Steinway lauded as 'so dear to the ear of an old piano-tuner', Mme Patti singing out of time, Mme Patti gasping for breath, Mme Patti chopping phrases into quivering bits, without thought or compunction, Mme Patti producing tones in a manner that ought to be held up as a warning example to every novice, Mme Patti devoid of all but a shadow of that tone of opulent beauty, of that incomparable technical skill which used to make dalliance with the things which were insurmountable difficulties to others, of that reposefulness of style which used to rest on all she did like a benediction — that was the singer who entertained the curious and grieved the judicious". Mme Patti, it may be noted, received 300,000 dollars for the tour.

ORIGINAL CYLINDER PRICES
Bas. Ingrouille, Member Antique Phonograph Society, Ontario, Canada.

PART 2

COLUMBIA MACHINES MADE IN ENGLAND
78 PLAYERS

COLUMBIA MAJESTIC: Nickle or flowered horn,
 12" table, mahogany case, 2 springs. £21

COLUMBIA IMPERIAL: Same as Majestic only 1
 spring. £15

COLUMBIA REGAL: Oak case, 10" table, 1 spring,
 nickle or flowered horn. £8 8s

COLUMBIA REGENT: Oak case, 10" table, 1 spring,
 flowered horn. £5 5s

COLUMBIA CHALLENGER: Oak case, 7" table,
 metal tone arm and back bracket, 16" horn. £3 3s

COLUMBIA CYLINDER MACHINES, ENGLAND

COL. HOME PREMIER: Mahogany cabinet, long 6"
 mandrel, flowered horn and crane. £16 16s

COL. SOVEREIGN: Lyric reproducer, recorder,
 mahogany case, 3 springs, 6" mandrel, flowered
 horn. £10 10s

COL. PEERLESS: Lyric reproducer, recorder, oak
 cabinet, 6" mandrel, flowered horn. £8 8s

COL. TRUMP.: Lyric reproducer, 1 spring flowered
 horn. £2 2s

COL. MIGNON, Q.Q.: Floating reproducer, recorder,
 oak case, flower horn. £2

Note, Model Q, same as QQ except no case or
 recorder. £1

Model Q.C. same as QQ except recorder omitted.
 £1 10s

PARTS MISCELLANEOUS — HORNS

EDISON: Wood cygnet horns, oak or mahogany.
 \$15

Metal cygnet horns, Fireside, Standard and Home.
 \$7.50

Metal cygnet horns, Triumph, Alva, Balmoral. \$8

Metal morning glory, oak or mahogany, Fireside or
 Standard. \$12.50

Metal morning glory, Triumph, Alva, Balmoral. \$13

26" 8 petal recording horns. \$2

Metal 8 petal black, Gem. \$1.75

Metal 8 2 Maroon. Maroon Gem. \$2.75

Metal 8 petal maroon Fireside. \$2.75

Metal 8 petal black Fireside. \$1.75

Metal 10 petal plain Standard. \$2.25

Metal 10 petal mahogany Standard. \$6

Metal 11 petal plain Home. \$2.50

Metal 11 petal mahogany Home. \$6.25

Metal 12 petal plain Triumph. \$2.75

Metal 12 petal mahogany Triumph. \$6.50

HORNS VARIOUS MAKES

BRASS 14": 65c

BRASS 18": \$1.50

BRASS 24": \$2.25

BRASS 30": \$3.50

BRASS 36": \$5

BRASS 42": \$8

BRASS 48": \$10

BRASS 56": \$12

BLACK 10": 20c

PAINTED 14": 30c

PAINTED 26": 75c

BLACK 31": \$1.20

FLOWERED 31": Maroon flowered. \$1.20

FLOWERED 31": Blue flowered. \$1.60

FLOWERED 31": Hand painted. \$2

MISCELLANEOUS PARTS
EDISON CRANES

GEM, FIRESIDE: 25c

MORNING GLORY, STANDARD, HOME,
 TRIUMPH. \$1.25

CYGNET horn cranes metal or wood horns. \$2.15

OTHER MAKES

Combination folding cranes. \$1.50

Extension for standard long horn. \$1.50

GEM or A/T Columbia. \$1.50

EDISON REPRODUCERS

MODEL C: Sapphire. \$3.50

MODEL H: Sapphire. \$3.50

MODEL K: 2 sapphire. \$5

MODEL O: 2 sapphire. \$10

Glass stylis for reproducers, installed free. 25c

Sapphire stylis for reproducers, installed free. \$2

COLUMBIA REPRODUCERS

Columbia floating. \$5

Exchange for your old one. \$2

Columbia analyzing. \$5

Exchange.	\$2
Recorder heads Q-Q.C.	\$2.50
Recorder heads B.X-A.T-A.O.	\$5
Recorder heads Harvard and Gem.	\$5
Mica diaphragms, each.	19c

VICTOR REPRODUCERS

Victor Improved nickle plated \$5. Gold \$10.
Exhibition nickle plated \$5. Gold \$10.

BERLINER REPRODUCERS

BERLINER IMPROVED exhibition.	\$2
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BERLINER HORNS

16" all brass horns (no elbow)	50c
16" all black horns (no elbow).	50c
ELBOWS extra.	40c

EDISON REPEATING ATTACHMENTS

HOME, TRIUMPH, ALVA, BALMORAL.	\$7.50
FIRESIDE, STANDARD.	\$12.50

4 MINUTE CONVERTING ATTACHMENTS FOR EDISON

EDISON GEM \$5, STANDARD \$6, HOME AND TRIUMPH \$8.50, CONCERT \$10.75.

Above includes 4 min. reproducer and 10 4 min. blue Amberolas free.

Canvassed Covered Cylinder Cases: 12 cylinders.	50c
Canvassed Covered Cylinder Cases: 24 cylinders.	\$1
Cardboard Covered Cylinder Cases: 12 cylinders.	23c
Cardboard Covered Cylinder Cases: 24 cylinders.	40c
Seal Grained Covered Cylinder Cases: 36 cylinders.	\$2.25
Disc Record Cases: 50 records 7".	\$1.35
Disc Record Cases: 50 records 10".	\$1.55

GOVERNOR SPRINGS: Most sizes, each	10c
GOVERNOR SPRINGS: Large sizes, each	15c
Main Springs: Q*, Q.C.*, B.X. etc.	60c
Main Springs: A.T. - A.K. - B.H. - B.I. disc machines.	45c

TURNABLES: 10" \$1.75. 12" \$2.25.

Speaking Tubes 22" long for recording. 75c

Rubber horn connectors 16c foot each 5c.

L shaped connections rubber, each 8c

1901 PRICES - CYLINDERS

Brown recording blanks: 25c each \$2.50 dozen.	
Recorded 2 min. 50c each, \$5 dozen.	
Genuine Columbia P Clds: 18c each, \$2.15 dozen.	
Edison Grand 5" Grand Opera, \$1 each \$1.50 and \$2	
Edison Grand 5" Standard.	75c
Edison Standard.	20c
Edison Concert.	50c
Edison Blue Amberola: 4 min.	50c
Edison Blue Concert: 4 min.	75c

GRAMOPHONE NEEDLES

Standard: 100 for	4c
Standard: 1000 for	35c
Soft Tone: 500 for	25c
Spear Point: 250 for	25c
Victor Needles: 100 for	10c
Victor Needles: 1000 for	75c
Fibre: 100 for	65c
Fibre: 250 for	\$1.60

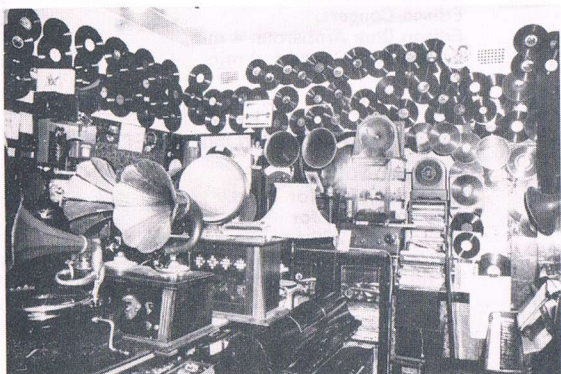
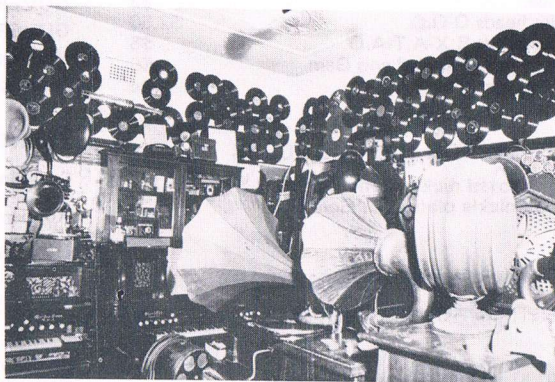
WINDSOR REPLACEMENT MAIN SPRINGS

1/2" Toy Machines.	20c
3/4" Portables.	35c
7/8" Victor.	45c
1" Edison.	50c-75c-65c
1-1/4" Victors, Victrolas.	55c-75c-\$1
2" Edison, Triumph, Opera etc.	\$1.90

SOME FURTHER INFORMATION ON THE EARLY STAGES OF THE EDISON CONCRETE HOUSE SCHEME

The information for this article was supplied by a magazine called "Australasian Life", dated February 15, 1908. Considering that Edison took out his patent on December 22, 1908, it is apparent that some of the methods described here could have been improved upon sometime during 1908.

It was claimed that the house could be erected with under a tenth of the normal labour, the shape of the house being formed by a set of nickel-plated iron moulds, set up and fastened with trusses. The concrete was then to be pumped into the moulds with the aid of compressed air from two cylinders — presumably one to take over while the other was being refilled. Not surprisingly, the flow of concrete had to be rapid and continuous, otherwise a line would appear wherever it stopped. The moulds were to be taken away after six days, after which



BURTOFT'S AMATEUR WIRELESS
MUSEUM, CONCORD, N.S.W.



SHOP DISPLAY TRAY FOR
STEEL NEEDLES

wooden door and window frames, etc., were to be added. Another six days, and the house would be ready for habitation. It is interesting to note that no mention is made of any secret additive to the concrete, its place being taken by compressed air. One feels that the ideal method would have been to use both.

Not only were the walls, floors, fireplaces, chimneys and roofs to be cast in concrete, but also baths and pipes for heating and carrying electric wires. In the latter case, the wires were to be placed in position, and then surrounded by concrete.

The design of the house depended entirely on the shape of the mould, although the "prototype" was to be in the style of Francis 1., in a richly decorated design that would have been prohibitively expensive if made in stone.

The walls were to be twelve, ten and six inches thick in various parts, the interior being so handsomely ornamented as to make any further decoration work unnecessary. As well as the roofs (imitating tiling), the rest of the building could be coloured "to suit the owner's taste".

The house, seemingly whatever its design, was to contain nine rooms and a cellar, and was to be three stories high. The insulation was claimed to be so good that only a quarter of the normal amount of coal would be needed to heat the building. To keep the house cool in summer, all the doors and windows would have to be kept closed!

The cost was to be about £200, a large number of identical houses at this price offsetting the cost of the moulds (£5,000) and of the machinery (£3,000).

How such obvious problems as the concrete cracking were to be overcome is to me a mystery — one that could be solved by seeing what happened to the houses which were actually erected.

INSTRUCTIONS FOR THE USE OF VICTOR FIBRE NEEDLES

Have the Needle arm of your sound box changed to one with a triangular needle hole.

(To induce the use of Victor Fibre Needles, we will change the needle arm and regulate your old sound box for fifty cents — thus enabling you to enjoy your records with Fibre or Steel Needles as you prefer.) Sound box must be forwarded to us through your dealer.)

Place the needle in the triangular needle hole, so that the **Long Point** is towards the front (as in Fig. 1) then tighten set screw. When in position for playing record needle will travel on the long point.

Avoid injuring point of needle by carefully placing the needle point in the groove of the revolving record.

Before perfect results are obtained in playing some records, it may be necessary to play them several times and **each time with a new No. 1 Fibre Needle**, that is, if a needle fails to play one record to a successful term-

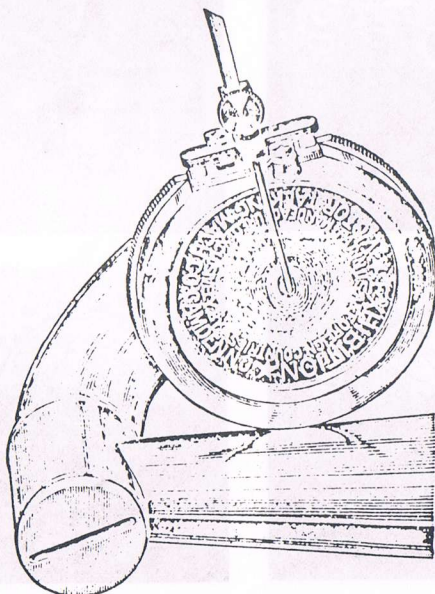
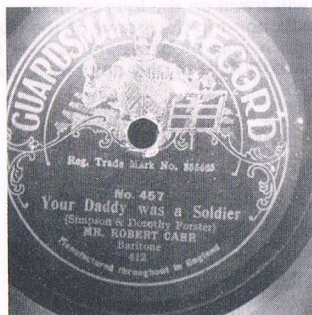


FIG. 1

MUSEUM VISIT.



LABELS FROM D.L. TAYLOR
COLLECTION

ination, use a new needle and play over several times (each time with a new needle) that part of the record that fails to perfectly reproduce. A little patience exercised in such cases will be rewarded with a perfect reproduction that will last forever. A No. 2 (shorter and heavier needle) should be used on such records until record has been trained to perfectly reproduce with the No. 1 Needle.

Needles may be repointed as many as eight or ten times with Victor Fibre Needle Cutter (Price, \$2.00) with increasing volume of sound as needle gets shorter, but shortened or repointed needles should not be used until record has been trained for fibre needles.

When needle has been repointed until it is only five-eighths of an inch in length, it should be thrown away. Fibre Needles shorter than five-eighths of an inch will not reproduce properly.

No. 1 Fibre Needles are long and slender. Only **full length new** No. 1 Needles should be used to play and train new records. After record has been trained to fibre needles, the No. 1 needle may be repointed eight to ten times with Victor Fibre Needle Cutter, thus enabling you to use one needle as often as repointed. Do not use Fibre needles that been shortened to less than five-eighths of an inch.

No. 2 Fibre Needles are shorter and heavier and produce a greater volume of sound, but No. 2 needles must not be used in playing new records. Records must be trained to play with No. 1 Needles before playing them with the No. 2 Needle.

IMPORTANT: Machine must be level.

Cabinet, or stand upon which it sets must not shake or vibrate.

Tapering arm of your Victor must work free, easy and balance so that there is no tendency for it to swing either in or out of its own accord.

Records will last forever, if played only with Fibre needles.

The very substance from which the fibre needle is manufactured precludes all possibility of injury to the record.

The oily matter in which it is prepared acts as a perpetual lubricant and the needle thus becomes a buffer, polishing and smoothing the grooves to a greater extent each time the record is played.

We ask, that in the first trial of the fibre needle, you be considerate and lenient, as a thorough knowledge of "how to use them" is necessary in order to obtain the best results.

Victor Talking Machine Company, Camden, N.J. (Patented November 12, 1907)

THE SONGS WE LOVE X — THE OLD OAKEN BUCKET

Three generations have sung "The Old Oaken Bucket", and it has found its way around the world. Its author, Samuel Woodworth, came from good Pilgrim stock. He was born in Scituate, Plymouth County, Mass., on January 13, 1789. His schooling was meager, being that obtained at the village school during three months of the winter season, but, showing talent for writing verses in his boyhood, the local clergyman, Rev. Nehemiah Thomas, became interested in the lad and taught him privately. But such educational advantage lasted only a year. It became necessary for the boy to obtain some sort of employment. He chose the profession of printer, and went to Boston, where he bound himself as an apprentice to the editor and proprietor of the *Columbian Sentinel*. In leisure hours he still devoted himself to writing poetry, and some of his verse appeared in publications under the signature of "Selim".

At the expiration of his apprenticeship, he felt the desire to roam, and managed to scrape up enough money to begin a tour of the United States. His plans were to work a part of the time in the various towns through which he would pass, but this plan failed, to help being needed in the printing establishments along his route. At length he found himself a stranger, tired and penniless, in New Haven. Eventually he found employment there, and contributed verses as well to the local paper. Soon he grew ambitious to have his own periodical. Obtaining press and type on credit, he began his career as editor-publisher-printer-poet.

At the end of two months, Woodworth found himself in the hands of a receiver. Angrily, he wrote a poem of six hundred lines against the city and left it to return to his birthplace.

Once more, he set forth for fame and fortune, and next located in Baltimore, in the summer of 1808. But New York City beckoned him, and he proceeded there. In 1810, he married, and from that time, until his death, he was a resident of the metropolis. He conducted various periodicals, and wrote novels and plays. Some of his poems were attributed to the English poet, Wordsworth, then poet laureate of England. As a poet, he was eulogized by Webster, Everett, Halleck, Irving, and Sir Walter Scott.

Although the writings of Samuel Woodworth would fill several volumes, his fame rests upon one poem, "The Old Oaken Bucket", originally called "The Bucket". Once the statement was circulated that this poem was written in a saloon, which was without foundation in fact. The true history of its origin is as follows: Woodworth came home to dinner one very hot day, in the summer of 1817, having walked from his office near the foot of Wall Street, in New York City. Hot and perspiring, he drank a glass of water from the pump. Finishing, he exclaimed: "That is refreshing, but how much more so would it be to take a good long draught this warm day from the old oaken bucket I left hanging in my father's well at home!"

The poet's wife, always ready with good suggestions, said: "Samuel, why wouldn't that be a pretty subject for a poem?"

Taking the hint, and under the inspiration of the moment, the poet sat down and penned the beautiful verses of the well-known song.

We are told that the old oaken bucket he sung about long since disappeared, but the old well still remains, as good as ever.

Along Broadway, The Edison Musical Magazine, October, 1921

COLLECTING

Well the year is in full swing again, and Walter has asked for another article, and I am wracking my brains once more and wishing some of you other readers would write something, some of you must do something interesting out there!

I have tried a few adverts. with little success this year. A woman keeps ringing me about an HMV 109 at some exorbitant price and I have been offered the usual portables. Last weekend's haul was a Columbia portable and an "Amfonda" which uses a Thorens motor, this is a medium floor upright with a nondescript swivelling reproducer. Neither of these will find space in my collection.

I have refined my collection down by about 20 machines over the holidays, enough to pay for the new garage!! There have only been two finds of note this year. A Model A "Home" with a 36" brass horn from a collector, and another more interesting item.

A few weekends ago, I had the usual spate of phone calls plus a call offering a motor only. I took the details, but because of the distance, I wasn't particularly bothered. The next day I mentioned it to a Vintage Car enthusiast friend of mine who is restoring a 1913 Ford T Raceabout. As he lives in the vicinity, he said he might drop in and have a look if he had time. Two weeks later he phoned me and described it as an ordinary motor with an ornate base. He did say however that all the gears were brass.

I decided to pursue it further and a week later I popped down to take a look. An elderly chap met me and the children, and showed us his workshop, everything was immaculate. It turned out he repaired clocks as a hobby in his retirement. His shed was full of old Agees and mantle and cuckoo clocks. On the bench sat the machine. At first I thought it was a Berliner, but the base was too ornate and it had a side wind twist slot handle. On the rear of the base it has a horn arm slot and it has a combined on/off control mechanism. He had restored the motor which had been found in an attic and it ran beautifully. The base is about 12" square with the motor bolted to it. It must have had a 6-8" turntable. It is obviously missing the case and top mechanism.

After coming to an agreement on the price, we were invited in for tea and biscuits and the children were each given a clock to play with. Now what is it???

Well the local guess is it may be a Columbia of about 1903, anyone any ideas?

Another item that eventuated in the holidays was a collection of 3000 records all in VG-EX condition. I am slowly selecting my needs from these and disposing of the rest to other collectors. I have also recently disposed of 25 spare needle tins as there seems to be a continued demand for these from tin collectors.

I would like to collect record cleaners but these seem to be scarce here. I have only found half a dozen so far.

By the way, can anyone give me any information on my "Rexophone" it is a large mahogany wooden overhorn machine with decorative tin panels around the edge, it is in excellent order except for a noisy gear.

Once again, are there any members with chatty stories to print. It would be nice to know that there are other readers out there with the same interests and experiences as us locals.

Robert Sleeman

Editor's Note: We will print a photo of this item when we can arrange a clear shot of it.

PRESENT AND PAST, BUY AND SELL

Wanted to Purchase: Bobby Breen singing "There's a Rainbow on the River" (or anyone else), "Over the Moon" (which is Country music), and "The Railroad run through the middle of the House". Please write to F. Hamill, Awarua Plains, No. 11 R.D. Invercargill, N.Z.

Wanted to Purchase: Diamond Disks and Blue Amberol Cylinders. Reply to R. W. Wright, 49 Aylesford Street, Christchurch 1, N.Z.

Wanted to Purchase: Winding Handle complete, to suit 1905 Columbia overhorn machine, Type B.W.T. Reply to Mr I. Macdonald, 35 Ranfury Street, Tamatea, Napier, New Zealand.

Wanted to Purchase: Old record catalogues and leaflets.

Wanted to Sell: Record catalogues; details on request. Reply to Mr Trevor Skelton, 43 West End Road, Herne Bay, Auckland, N.Z.

Wanted to Sell: Edison low case Standard Edison Fireside. All Brass Withches hat horns. Blue Amberol Cylinders. Available soon some small Columbia petal horns. Reply to Robert Sleeman, 86 Tankerville Road, Christchurch, N.Z.

REMEMBER advertising (one advert) to buy, one to sell, is FREE to all members.