



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

The months have again quickly passed us by and the New Year is around the corner.

Inflation is still with us, the cost of everything is still rising. Our magazine is costing more, hence the rise in subscription to ten dollars New Zealand.

Parts are costing more to manufacture and more to pack and post.

The only bright spot for members outside New Zealand is that, since devaluation, all overseas members will get more for every dollar they spend in New Zealand.

THE NEW COMMITTEE

The society's annual general meeting in September saw the election of a new executive.

Adair Otley, our President for the previous year, was unavailable for re-nomination for health reasons. It was most unfortunate that events beyond our control during Adair's term of office placed him under a strain which contributed to a worsening of a medical condition. Although he has to take care, we are pleased that he continues to take part in meetings and is part of the committee as immediate ex-president.

Neil Johnson, vice-president for the previous year, was persuaded to take on the position of President. Our youngest president to date, Neil joined the society in 1971. He is an enthusiast of machines and records generally, with a particular interest in the history of electricity, telegraphy and radio. His collection includes several fine early radios and speakers, although visitors to the Johnson residence are struck first by his lineup of Willys cars of the 1930's. These distinctive vehicles cannot have been very plentiful in New Zealand and one could be forgiven for thinking that Neil has collared most of the surviving specimens! He brings to his new position a combination of perception, concern for others, sturdy common sense and quiet strength of character that will serve him and the society well.

Our new vice-president is Bob Wright, another collector of wide-ranging interests who has quickly come to play an active and constructive role in the society.

The position of treasurer sees an interesting turn-up for the books, if you will pardon the expression. Joffe Marshall had been carrying the responsibility for this position for many months, training Jackie Scott and then acting as treasurer after her unexpected and almost immediate resignation. The committee was about to interview applicants from outside the society when Gavin East volunteered. With sound advice from Joffe, he should keep the books in order.

Mrs Barbara Dini has agreed to remain the society's patron and has been a welcome figure at meetings and functions. Our three committee members are Walter and Hilda Norris and Joffe Marshall. Lyndsey Drummond continues as our invaluable secretary, dealing with correspondence and orders under conditions which are often trying. Partly as a result of freeing Joffe from the treasurer's duties, we can see every chance of a distinct improvement in parts supplies in the next year.

On that optimistic note, we wish all readers a very merry Christmas and a happy New Year.

PRESIDENT'S REPORT 1984

Upon reflecting through this year, now completed, as President of our Vintage Phonograph Society, I could scarcely have called it a 'bag o' lollies' in review of the series of misfortunes experienced.

No, there has been nothing 'sweet' about the circumstances which involved two illegal entries into our Dis-

play Building at Ferrymead Historic Park, when several machines and equipment of the Society were stolen; and as yet, not recovered.

It is generally understood that rusty, blunt Gramophone needles could hardly be expected to play forth a good tune from a Gramophone record. This is how I have sounded-out the events of this year; and regretfully, my health has been affected accordingly. Not a very good report to relate, I admit, from this — my first and only year as your President.

Our financial statement too is also rather disappointing, being over \$100 down from last year, which does not present a very encouraging outlook. However, perhaps one bright spark was our Easter Festival weekend at Ferrymead where success lay in good takings from our Display.

To all who, in any way, contributed towards the welfare of the Society during the year; at monthly meetings; the Ferrymead Display and 'the Packing Knights' — I express here and now, my grateful thanks; and — last but not least: our devoted Secretary whose capable efforts and experience, despite all odds, has remained the backbone to our success. On behalf of the Society: my sincere appreciation.

So now, I conclude my brief term as President, and 18 years as an Executive Member of the Society, yet hopefully will remain as a Foundation Member with a 'low-key' approach to the future. . . .

As to the future of our Vintage Phonograph Society — well, who knows — only time will tell; so let's look ahead to my successor: I wish him well, and trust that our Society will achieve better success in the New Year.

Adair Otley, President (1983-84)

PICNIC AT QUAIL ISLAND

The idea of a society picnic has been mooted for some time and we have arranged various excursions. The last such, a trip on the coastal ship Tuhoe down the Cam River from Kaiapoi, was poorly supported since several members were at Ferrymead that day cleaning up after our second burglary. Nothing daunted, we determined to converge on Quail Island in Lyttelton Harbour on Sunday 26th November. Nothing marred this trip which was a pleasure from start to finish.

We assembled at the launch wharf at Lyttelton for the 10.15a.m. crossing. The weather was not too encouraging but cleared up as the day progressed. On landing we took advantage of the excellent walking tracks and signs constructed by the Dept of Lands and Survey since the island became a public reserve a few years ago. Some family groups walked around the island, others made their way to the sheltered terrace occupied early this century by a leper colony. Bob Wright unleashed a portable gramophone which contributed cheerful music to the festivities. Towards 4.00p.m. we started packing up and moving back down to the jetty for the boat back to Lyttelton and home, ending a day of fresh air, exercise, education, relaxation and good company.

POINTS FROM LETTERS

From Trevor J. Skelton, Auckland, New Zealand . . .

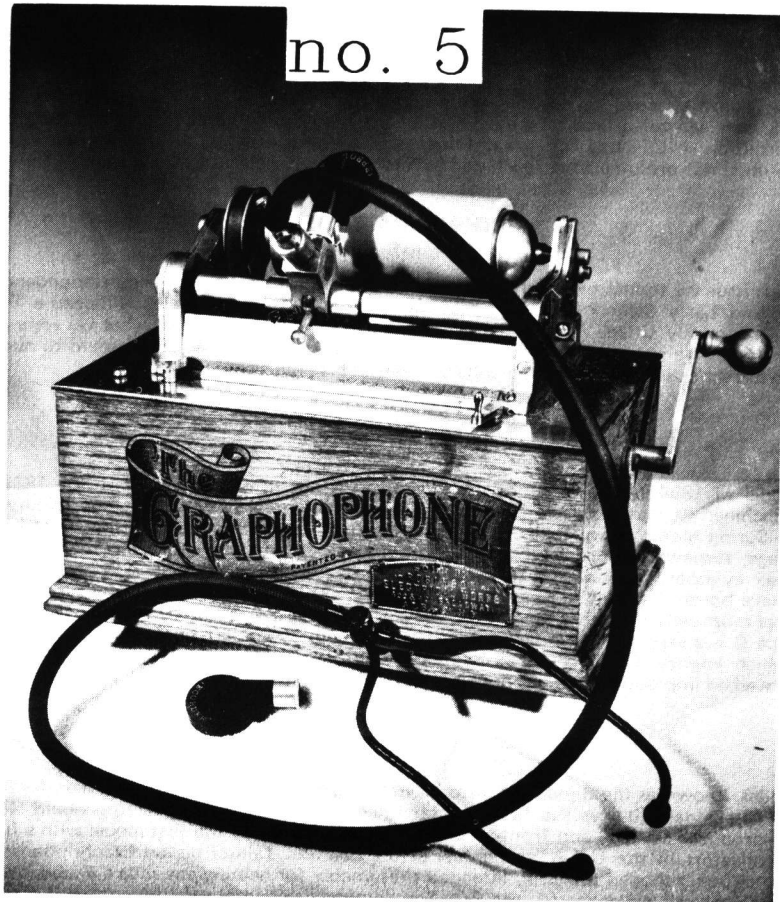
Thank you for the June/August issue received yesterday. Well up to usual standard. I note your plea for a photo of Frank Crumit, and I had every intention of lending you my own autographed copy, until I discovered it is firmly stuck down in my album of radio celebrities. However, it should not be hard to come by his photo, as it appeared on countless HMV paper record covers, not to mention on the covers of his L.P.'s and E.P.'s, but there again, I cannot every well send those down either. Best of luck, I am sure somebody will come to light with one.

Now, I was very interested in the article on Louis Levy by Adair Otley, and while not wishing to decry Louis Levy in any way, I must in fairness point out that those great semi-symphonic arrangements were rarely done by the man himself, but by his long-time leader and deputy conductor Peter Yorke. I refer you to an old HMV 78 "A Bouquet of Flowers" Pts. 1-2, on EA2164. This arrangement was done by Peter Yorke long before Levy came onto the scene, and the record label states it is by Alfred Van Dam and his Gaumont State Orchestra, it being well-nigh impossible to tell the difference between that and the later arrangements when Levy had the orchestra. Also, long after Louis Levy was dead, the same arrangements can be heard as by Peter Yorke and his Concert Orchestra on many Columbia records, the orchestra actually being the same combination that Levy had. The arrangements ceased when Peter Yorke himself died. So, with all due respect to Louis Levy and Mr Otley, credit where credit is due, and there have been many similar cases of the orchestra conductor taking the credit for somebody's else's arrangements, notably Mantovani, whose famous records of "Charmaine", "Diane" and many more were done by Mantovani's leader Ronald Binge, who produced the same arrangements when he left Mantovani and led his own orchestra, an example being the English Decca of "September in the Rain" although in this case some financial transaction took place, as Mantovani took over doing his own arrangements, nowhere up to the original standard of Ronald Binge's, but close enough to fool the average public. At least Louis Levy gave Peter Yorke credit in his autobiography, which is more than Mantovani ever got around to doing! . . .

As I stated in my previous letter, my autographed photo of Crumit is well and truly stuck in an album, a fact which I have many times regretted.

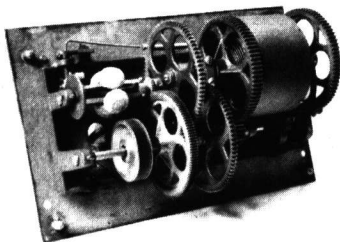
COLUMBIA

no. 5



Graphophone Model N.

1895



B&T TYPE N.



Bell Telephone Type N Graph

However, I have come to light with a couple of photographs of him, one on a record cover, and the other on a catalogue cover. I took them into town and had them photo-copied, and I enclose the results, which are not the best, but which are the only way out of the difficulty. What they will come out like after you have had them copied again is anybody's guess, but good luck anyway, and I am happy to be of some service to your magazine.

I have all Crumit's records, with one exception, in my collection, and the reason for that exception is that I swapped it years ago for a record I badly wanted. He made some hundred or more records, and several have been transferred on to L.P. and E.P. He did not, as many people think, write all his own songs, far from it, but there again I must not presume to enroach on the forthcoming article which I am looking forward to reading.

COLUMBIA TYPES F & K (a confusing subject)

In our last issue we thought we were illustrating a Type F with a K pulley — correspondence since from Allen Koenigsberg and Larry Schlick assures us that the machine with the K pulley is indeed a Type K. Our photographs were incorrectly titled. We should have made certain once and for all what we were about to print but did not have time. We regret any confusion caused to readers and any embarrassment to our good friend Larry Schlick who has sent us so many photographs of items in his collection.

COLUMBIA

No. 4**TYPE G**

This model of 1894 was called the Baby Grand but is not to be confused with the 1898-1899 5" mandrel "Grand" machines. It was the first Columbia model intended solely for home entertainment, as such beating the Edison Spring Motor phonograph by a year. Although it retained the early layout of high-mounted reproducer carriage, suspended reproducer tracking from right to left and detachable mandrel, it would play only standard wax cylinders. It was sold for \$75. Some Baby Grands were made with hinged case fronts but none appear to have borne the familiar Graphophone transfer. This model was originally supplied with hearing tubes but of course most early machines bought for home use were promptly fitted at time of purchase with horns.

The Type G is a very rare machine, as far as we know not found in New Zealand. It was soon replaced by the Type N, which implies that it probably had a production run of only a few thousand and that its detachable mandrel proved an impractical and unpopular feature in the home.

COLUMBIA

No. 5**TYPE N**

This model, known as the Bijou, was introduced in 1895 as the second intended only for home use. Designed by Thomas MacDonald, it was the first Graphophone with what most collectors would regard as the normal Columbia reproducer carriage and front-mounted feed screw. It was the first model with a fixed mandrel and is known to collectors in the U.S.A. as the last of the Bell and Tainter period Graphophones. Two features are distinctive; the bullet-shaped mandrel, intended presumably for helping one slide a cylinder on, and the mandrel gate, used on only one other model, the GG. The company evidently soon found that it could do without both devices.

As usual with these early models, the N was equipped with hearing tubes and the black gutta percha reproducer. The number made is thought to have been slightly less than 6,000 between 1895 and the late 1896, serial numbers being in the 40,000 block.

Larry Schlick has sent photographs of his specimen — we particularly appreciate his shot of the motor, since many odd and unidentified motors have turned up in New Zealand. The N was probably not sold here and has not been seen in Christchurch. We understand from an American visitor a year or two ago, that it is the earliest Graphophone reasonably easily obtainable, at a price, on the American market. Two rare variants are known — a coin-operated N and a hybrid comprising the N top deck with the later A motor. This was sold by the mail-order firm of Montgomery Ward as the Thornward.

The N sold originally for \$40, in its price as in other respects marking the progression toward a low priced domestic machine.

For information on this and other Columbia models we gratefully acknowledge our debt to Larry Schlick and to Howard Hazelcorn's *A Collector's guide to the Columbia spring-wound cylinder Graphophone, 1894-1910*, published in Brooklyn, N.Y. in 1976 by Allen Koenigsberg's A P M Press.

OCTOBER MEETING

Barry Sheppard presented an entertaining quiz, playing taped excerpts from popular records of the 1930's, 40's and 50's and asking members to write down the performers' names. Artists ranged from Josef Schmidt and

Frank Crumit



The Gay Caballero

The Gay Caballero
Frankie and Johnny
Abdul Abulbul Amir
Little Brown Jug

FRANK CRUMIT



"HIS MASTER'S VOICE"

45 R.P.M. EXTENDED PLAY



"Of course, that's always going to be one of the problems with stereo."

Richard Tauber to Flanagan and Allen and Spike Jones, with instrumentalists and orchestras included.

Barry had generously provided the prize of a double ticket to any local picture theatre. It was won by Peter Mattison, whose keen memory and knowledge of the subject gave him a convincing lead over the rest of us.

DECEMBER

DECEMBER MEETING

It was a good idea to hold a meeting a week after the Quail Island trip, since we had an interesting programme lined up and we knew that some members had not been able to join the picnic outing. So, gathering at St. Mary's Parish Rooms at Merivale on 3rd November, we made a good early 7.45p.m. start to a varied evening's entertainment.

Christchurch member Brian Small spoke of his recent observations of two Christie's South Kensington auctions and passed around catalogues with prices marked. It is difficult to compare prices between New Zealand and England since so little is available here at any one time. Most machines seemed to sell at Christie's for about what one would expect to pay at an antique auction here. Some seemed quite reasonable because of their greater numbers in England, notably Pathe phonographs and disc musical boxes. On the other hand, Monarch Seniors approaching £1,000 seemed surprisingly expensive. They are of course handsome and usable and may be rarer in England than we have assumed.

The second item on the programme was a short record recital presented by Gavin East on his HMV Lumiere table model. This particular machine has now been owned by three Christchurch collectors in succession. Gavin played *Frivolous Joe* by banjoist Mario de Pietro (HMV B 2820), *Granny's old arm-chair* by Frank Crumit (HMV B 4059), *Drinking* by Malcolm McEachern (Col. DO 194), *Saxophobia* by Rudy Wiedoeft (Zon. 3295) and *Dances tziganes* (Nachez) by violinist Erica Morini on acoustic Polydor 69862.

Robert Sleeman demonstrated his recently acquired Columbia BK (Jewel), playing examples of German and French Edison 2 — minute wax, then Adair Otley showed an enjoyable video on singing cowboy film stars.

All this plus an impressive supper and a superb brew of tea dispensed by Dick Hills added up to a most satisfying end to the year's meetings.

IN THE VALLEY OF THE MOON by Walter Norris

We have recently had staying with us my wife's father, a man who has been interested in music all his life. He asked if I had recordings of such old songs as *The rose of No-Man's Land*, *The little house upon the hill* and *In the valley of the moon*. After a long and diligent search we thought we had sorted out Blue Amberols of the last two titles, only to discover that *In the valley of the moon* as recorded on Blue Amberol 2300 was completely unfamiliar to my father-in-law, neither words nor music being what he remembered.

Forced to look further, we came across an old friend with the sheet music of a 1933 song of the same title by Charlie Tobias and Joe Burke.

We think this must be the version required but have not yet found a recording, though we read that there was one by Gladys Moncrieff. The search continues.

This is the only case I can recall where such a distinctive title has been used for two completely different songs. I wonder if the publishers of the later version got into trouble for infringement of copyright?

EDISON RECORD NO. 2300 by Elizabeth Spencer and Vernon Archibald In the Valley of the Moon — Words and music by Jeff Branen

As long as popular songs have existed there have been "moon songs" galore, until one would suppose every way of describing "Love in the moonlight", and "Spoon-time in June-time", had been fully entered into. "There is nothing new under the sun" it has been said. Without making the obvious pun, we will say that Jeff Branen has discovered (or invented) something new — a new "moon song". It's a good one too, and the public has given a prompt and favourable verdict of its merit. This is not a sentimental ballad of the usual "mushy" kind, but a real up-to-date love song. The only thing old about it is the love and the moonlight. The blending of the two voices in the refrain is a notable feature of the recording.

Other Duets with Elizabeth Spencer:

1530 *Little Girl at Home* — The Lady of the Slipper (Herbert) With Harvey Hindermeyer, Tenor.

1552 *Are You Going to Dance?* — Count of Luxembourg (Lehar) With Irving Gillette, Tenor.

1567 *One Heart Divine* (Rosewig) With Irving Gillette, Tenor.

1599 *Where the Edelweiss is Blooming* — Hanky Panky (Sloane) With Irving Gillette, Tenor.

1609 *Don't Turn My Picture to the Wall* — The Girl from Montmartre (Kern) With Walter Van Brunt, Tenor.

Others by Vernon Archibald Alone:

1829 *Down by the Old Mill Stream* (Taylor) Introducing Marie Kaiser in the refrain.
2086 *Look in Her Eyes* — Miss Caprice (Kern).

Other Good Sentimental Ballads:

1555 *Where the Moonbeams Gleam* (Daniels) Tenor duet Albert H. Campbell and Irving Gillette.
1572 *She was Bred in Old Kentucky* (Carter) Tenor Manuel Romain and Chorus.
1589 *That's How I Need You* (Piantadosi) Tenor Irving Gillette.
1927 *The Beautiful Dawn of Love* (Moret) Tenor Arthur C. Clough.
1945 *Just Some One* (Anderson) Tenor Manuel Romain.
1947 *Only to See Her Face Again* (Stewart) Counter-tenor Will Oakland.
2022 *The Curse of an Aching Heart* (Piantadosi) Counter-tenor Will Oakland.
2030 *There's a Mother Always Waiting You at Home, Sweet Home* (Thornton) Counter-tenor Will Oakland.
2218 *My Chain of Memories* (Mrs Herbert M. Ingraham) Soprano Beulah Gaylord Young.
2220 *My Love Nell* (Fox) Baritone F. Gordon MacLean.
2254 *In the Candlelight* (Brown) Contralto and tenor Helen Clark and Emory B. Randolph.

ONES THAT GOT AWAY by Gavin East

Every collector, unless he or she be extremely wealthy and utterly unscrupulous, must accept the disappointment of failing to secure interesting items, perhaps from being too late in answering an ad., outbid at an auction or unsuccessful at coming to terms with an unreasonable (so one always thinks) owner. Having reached the ripe old age of 31 and having been involved as observer and participant in the Christchurch collecting scene for 20 years, I can join in those sessions where the veterans chew on their liquorice pipes between reminiscences of what might have been — if one had not delayed making that phone call, had not been so strapped for cash that day. . . .

Among my own memories of lost chances and unhappy endings, a few instances stand out as (a) fleeting glimpses or accounts of what **could** have been unusually interesting machines; and (b) examples of bumbling mismanagement in my attempts to acquire same. I can see mistakes in retrospect and have possibly learnt from them — I certainly vow that I would not now leave letters unanswered as I often did when advertising years ago.

Sometimes I would hear of a machine, recently sold to an unknown buyer, which must have been worth seeing. In about 1968 a second-hand shop proprietor told me that he had put out and sold, the previous day, a "flat disc gramophone" with a brass horn, on a carved pedestal record cabinet. The price? \$300, extremely high for that time. No one ever reported it and to this day I think it may have been a G & T Monarch Senior on one of those stands familiar from early advertisements but not, to my knowledge, found in New Zealand.

Replies to "wanted to buy" advertisements would sometimes include misleading statements made in good faith. I rushed off to look at a small Columbia portable described as "a gramophone with a 6-inch turntable and a short metal horn — it must have been one of the first disc players to come after the cylinder models." Hearing of "an Edison portable phonograph that my husband used to take on picnics", I visualised a Woledge machine but was quite satisfied to find a tidy Fireside.

Occasionally a prospective vendor would make a claim which made the eyes pop. One such was a gent who replied to me from, I think, Henderson, offering me "an Edison phonograph used by my father in 1896 and a white wax cylinders". So far so good but the asking price for the machine was £100 (this was 1966), the cylinders extra. I simply neglected to pursue the matter after seeing that price. This machine and records may now be in the hands of a reader of the magazine — if so, my congratulations if the description was accurate.

Turning to items which I did at least see, I adroitly bungled my chance of an Edison Concert in about 1967. It was an oak example, complete with both reproducers and plenty of records, but it had a broken spring. Dad and I offered a princely £5, the owner replied, "I'll let you know". I actually expected him to ring back after a week, begging me to take the machine — after all, who else would want it with a broken spring? On my ringing him ("He must have lost my number") he told me that he had sold the Concert for £20. This machine was subsequently taken for repair to an ingenious and imaginative Christchurch man well-known to many New Zealand collectors of player-pianos etc. He pronounced it beyond repair but very kindly bought it from its new owner "for parts". Upon changing hands again, the "irreparable" Concert immediately underwent a miraculous resurrection to perfect working order. Funny that. . . .

When hunting records, of course, one has to put in hours of drudgery since choice discs persist in lurking in the oddest company. I cannot claim to have found anything spectacular but I have unearthed a 1904 Kreisler G & T from a heap of 1950's Capitols and things. No matter what the claim of a vendor (and some can be, unintentionally, most discouraging — "Ooh, some of these records date right back to Rosemary Clooney!"), on just has to check out all leads. Anyway, who would resist erstwhile vendors claiming to have "Robinson Caruso" or Reginald Foort playing "In a Persian market garden"?

Good hunting and please send the editor your own tales of ones that got away!

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 year ended 15th August 1984.

M. G. Pfeifer, B.Com., A.C.A., Auditor

SMALL VICTOR NIPPERS

The letter we illustrate belongs to Larry Schlick. He tells us that the front ones on square bases are made of half and are 4" tall. The largest dog is 6" tall and is a tin bank, while that on the far right of our illustration is made of pewter.

The small shiny specimen on the right of the front row is unusual in that it will screw down on the turntable of an early Victor machine in place of the screw plate which was thought necessary to hold the record down. This rare version is in pot metal and was made by the H. A. Fief Mfg. Co. of Philadelphia. It is about 3½" tall.

Coincidentally, Robert Sleeman has recently turned up a miniature white Nipper marked Victor, an example of how Victor material occasionally appears in New Zealand.

FRANK CRUMIT by Peter Harcourt

He was born in Jackson, Ohio, on 26 September 1889 and educated at Culver Military Academy in Indiana, where he was mainly noted as a sportsman.

He studied engineering at Ohio State University, but spent a lot of his time there writing and performing his own songs or producing new versions of folk and traditional numbers.

After graduation in 1910 he worked briefly as an engineer before deciding that perhaps his real profession was the theatre. In those days talent was the only criterion in American vaudeville, and Frank Crumit's was such that he had soon developed a song-and-dance act which gained him wide popularity. Eventually he joined the Paul Belse Trio as vocalist, and with them he played engagements in Chicago and then New York.

In 1918 he had his first role in a Broadway production: juvenile lead in **Betty Be Good**. It was a success, and so was he. From it he went on to appearances in the **Greenwich Village Follies** of 1919 and 1920, to which he contributed a great deal of the material. In those shows a fellow performer was Julia Sanderson, an established Broadway star famous for having introduced Jerome Kern's song "They Didn't Believe Me" in **The Girl From Utah** in 1914. Crumit wrote some songs for the show **Tangerine**, starring Sanderson, which opened in August 1921 with Crumit in the supporting cast. He also appeared in **Nifties of 1923**, **Moonlight** (1924), **No No Nanette** (1925, US tour), **Oh Kay!** (1927, US tour) and **Queen High** (1927, US tour). In the last three he was partnered by Julia Sanderson, whom he had married, and they seldom performed as other than a team thereafter.

By 1928 the new medium of radio had taken a strong hold on the American public. Crumit's style — casual, easygoing, friendly, relaxed — was ideally suited to it. With Sanderson he began a new career — as a singer and compere in quiz shows, game shows and similar programmes. He was constantly in demand throughout the 1930s and enjoyed a very great success which continued right up to the time of his sudden and unexpected death at the early age of 53 on 7 September 1943.

Crumit had been a recording artist since 1919, first with Columbia, then with Victor, latterly with Decca. Much of his material was his own work — either original or reworked from old sources. He was also fond of mentioning his hobbies — golf, horse racing and poker, all of which come into songs he wrote at various times.

His 1928 recording of "A Gay Caballero" was said to have sold more than two million copies. If that is true (and it probably is) the figure must have been closely matched by Crumit's other most famous recordings — "Abdul Abul Bul Amir", "Around The Corner (and Under the Tree)" and "Granny's Old Armchair".

Crumit was an original. His soft, fairly high tenor voice and lilting style are instantly recognisable. He was the first recording artist to appreciate the value of folk material and to treat it with affectionate respect. Most of all, he was an entertainer — not just in his own time but for today's audiences, who can still laugh at his wry humour and be charmed by the gentleness of his technique.

AN INTERVIEW WITH EDISON

(Reported in the *New York Globe* by Charles D. Isaacson, and reprinted by permission)

We had snatched him from the midst of a long vigil of experiments. He appeared somewhat dazed. He had neither slept nor supped for days; his face was grizzled with white beard waiting for the razor. He was in shirt sleeves, with a queer old-fashioned vest, trousers with vari-coloured patches — a picture indeed of the inventor. His face lighted with a smile, as he shook our hands.

"Ah, music!" he said, in a half whisper, finger lifted as if inspired, "I am in the midst of that now. Tell me, now, no rainbows, no generalisations in your questions. You musicians are too much given to that sort of thing. How many of you know your own instruments? Ask even the greatest of pianists anything about the piano, its

acoustics, its various properties, and he's lost. Merely knowing the technique of fingering and pedalling is nothing. Why, my heavens, to live with an instrument all of your life, and then be a stranger to it!

"I could even tell you of some of your famous pianists who have come to me. They bang and crash at the piano and go beyond its possibilities of endurance, and because they have made a great lot of noise and raised their hands very quickly into the air, and shook their hair over their shoulders, they think they have made music.

"No, no, I have a young woman up here in my laboratory and she can play sweetly and tenderly, caressing the notes, so that they blend and melt into each other in a musical way. If these great pianists — you can use their names if you like — if they knew anything of their instruments, they would know that they were reducing the sound functions to a pulp by their misbehaviour. Ugh!"

Mr Edison shrugged his shoulders in disdain, and lifted his hand in a cup to his ear, while I said, "Perhaps they are like people who eat; they are not thinking about the digestive functions of their stomachs, but merely about getting nourishment — or in their case giving music."

"No, no, you must know the instrument you use. You must know the instrument you are playing, and singing, too. You must know the ear. Ah, my dear friend, what a glorious instrument is the ear. There was an invention by a master engineer. What an engineer was the Creator of us!"

The great face beamed with a preacher's glow. "Think of the mechanism of the ear. There is nothing like it ever made by man. There are thousands of little nodes which are receiving sounds. They are very virile or very weak, according to the constitution of the person. They can be very acute — thus in youngsters fast sounds appeal most, in old ones the slower music seems more pleasant. In the ear is a short, what you might call a string, which stretches and vibrates whenever there is any sound. It changes with the weather and with the health of the individual. But it has a certain note. And whenever music in that key is played it appeals most of all compositions to the individual. If that note is harped upon and repeated and repeated, then it is maddening. Oh my, when my note is struck a great deal I can hardly stand it. But that is the keynote of an individual — the person's tuning fork, ha, ha! What do you say, Meadowcroft?"

Meadowcroft, the bodyguard and secretary to Edison, bowed in assent.

"Music, you know, plays not only on the ear," Edison went on. "Ah, much of the body responds and vibrates. Thus, this part of my leg tingles with some music — it is in vibration — this part is not. I feel some notes right here in my chest, some down here in my arms. All vibrations are seeking their most sympathetical area. You see?"

I bent over the master and asked him another question.

"Recording? We take down every sound. There is no such thing as a voice which will not record, but the phonograph brings out all the defects as well. Oh, if I could only get rid of the scratching — that's what is coming next. No scratching. But of voices. Listen, I sent a man to Europe to record many voices. Of 1,250 I found what I considered to be one perfect voice. I signed the man, and he died. So many voices change as they go through the scale. That is bad. For the best voice is one even all through the scale, with pleasant tonal quality, not piercing, nor shouting, but full of the milk of human kindness and sympathy.

"Look here. Let me draw you a little illustration. Heifetz makes a tone which is like this, you see, quite even. Kreisler adds a little vibrato which gives this additional colour. But some violinists shake their heads and hands so much they have distorted and destroyed the tone entirely.

"Jazz? Won't last. Will go out like the Hawaiian craze... No, we will all return to the genuine in music. I am not for the unhealthy, neurotic ravings of the ultra-futurists in music. I want the natural, the sweet, the clean, the normal.

"In the world there's nothing like music. It's all about us. It's the harmony of the spheres, the voice of paradise on earth... Yes, my friend, I'm in the midst of music right now — a very, very serious experiment. We will talk about it some more later. Good-by, good-by." *Along Broadway, The Edison Musical Magazine, Oct 1921*

THE SONGS WE LOVE

Last Rose of Summer

At one time, it used to be said that "The Last Rose of Summer" was the song that made the opera, "Martha". Berlioz, the French composer, went so far as to say that "the beauty of the Irish melody served to disinfect the rottenness of the 'Martha' music." But such criticism was based on his personal dislike of the composer of "Martha", Flotow. Nevertheless, "The Last Rose of Summer" was perhaps the outstanding number in the opera which gave it such a vogue as it witnessed in Paris, where it ran at the Theatre Lyrique, for three hundred nights, with Christine Nilsson in the title role.

As everyone knows, "The Last Rose of Summer" is one of the best of Thomas Moore's compositions, and appeared originally in his "Irish Melodies", a publication that was issued in ten numbers, over a period of twenty-six years, beginning with the year 1808. These "Irish Melodies" created a sensation in their day, and it is safe to say that no work of any poet has ever been so memorized by people in general. Some one said that if by an accident all of the manuscript and printed versions of the "Irish Melodies" should be destroyed, they could be reconstructed from the memory of the Irish people. In issuing the first installment of the "Irish Melodies", Thomas Moore prefaced it with the following letter, which is worth reprinting.

"I feel very anxious that a work of this kind should be undertaken. We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit. Our National Music has never been

properly collected; and while the composers of the Continent have enriched their Operas and Sonatas with Melodies borrowed from Ireland — very often without even the honesty of acknowledgment — we have left these treasures, in a great degree, unclaimed and fugitive. Thus our *Airs*, like too many of our countrymen, have, for want of protection at home, passed into the service of foreigners. But we are come, I hope, to a better period of both Politics and Music; and how much they are connected, in Ireland at least, appears too plainly in the tone of sorrow and depression which characterizes most of our early Songs.

"The task which you propose to me, of adapting words to these *airs*, is by no means easy. The Poet, who would follow the various sentiments which they express, must feel and understand that rapid fluctuation of spirits, that unaccountable mixture of gloom and levity, which composes the character of my countrymen, and has deeply tinged their Music. Even in their liveliest strains we find some melancholy note intrude — some minor Third or flat Seventh — which throws its shade as it passes, and makes even mirth interesting. If Burns had been an Irishman (and I would willingly give up all our claims upon Ossian for him), his heart would have been proud of such music, and his genius would have made it immortal.

"Another difficulty (which is, however, purely mechanical) arises from the irregular structure of many of those *airs*, and the lawless kind of metre which it will in consequence be necessary to adapt to them. In these instances, the Poet must write not to the eye, but to the ear; and must be content to have his verses of that description which Cicero mentions, '*Quos si cantu spoliaveris nuda remanebit oratio.*' That beautiful Air, '*The Twisting of the Rope*', which has all the romantic character of the Swiss *Ranz des Vaches*, is one of those wild and sentimental rakes which it will not be very easy to tie down in sober wedlock with Poetry. However, notwithstanding all these difficulties, and the very moderate portion of talent which I can bring to surmount them, the design appears to me so truly National, that I shall feel much pleasure in giving it all the assistance in my power."

After the fashion of Bobbie Burns in collecting his Scotch folk-music, Thomas Moore gathered the traditional "Irish Melodies" wherever he found them, and then set to work providing them with words. In the case of "*The Last Rose of Summer*", he adapted a tune which was set to verses and called "*The Groves of Blarney*", which was quite a modern song in Moore's day; but the tune, we are told, may be ascribed to the middle of the Seventeenth Century. Tom Moore was very fond of writing his poetry out of doors, and composed most of his best work that way. No doubt, "*The Last Rose of Summer*" was suggested by a scene in his own garden.

This Irish poet had the additional advantage of making known his work — especially his "Irish Melodies" — through his singing. He was a great social favourite and at the gatherings of the titled and famous he was always called upon to sing his Irish lyrics. The ladies were his rapt listeners, especially. Haydon, the painter, in his autobiography, has given this pen-portrait of the Irish poet.

"Met Moore at dinner, and spent a very pleasant three hours. He told his stories with a hit-or-miss air, as if accustomed to people of rapid apprehension. . . . Moore is a delightful, gay, voluptuous, refined, natural creature; infinitely more unaffected than Wordsworth; not blunt and uncultivated like Chantrey, or bilious and shivering like Campbell. No affectation, but a true, refined, delicate, frank poet, with sufficient air of the world to prove his fashion, sufficient honesty of manner to show fashion has not corrupted his native taste; making allowance for prejudices instead of condemning them, by which he seemed to have none himself; never talking of his own work from an intense consciousness that everybody else did."

Readers are recommended to get the following RE-CREATIONS, for lovely renditions of "*The Last Rose of Summer*": No. 80327 and No. 83076.

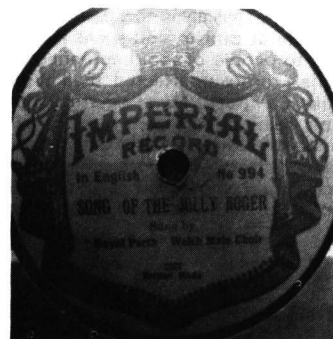
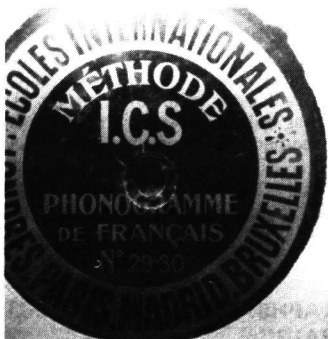
Along Broadway, The Edison Musical Magazine

EXTRACT FROM "GRAMOPHONES AND PHONOGRAPHS: THEIR CONSTRUCTION, MANAGEMENT AND REPAIR" by B. Clements-Henry (Cassell, 1913) HORNS OR TRUMPETS

There is no reason to assume that conical horns or wide-flared trumpets (with or without curvature) are the best forms; but up to the present they have not been superseded. Some modern disc machines are hornless, in the sense that the amplifier is combined with the body of the cabinet containing the motor; but the principle involved is the same, the vibrating diaphragm being set at the apex of an expanding sound-duct.

The varying quality of sounds amplified by cones of different angle is remarkable, and too little attention appears to be given to this important fact by manufacturers. A fairly large horn of moderate taper, however, is desirable. Small and unsuitable horns, or wide-mouth trumpets of little length, reproduce fairly satisfactorily (one advantage of the wide flare being that the sound is well distributed); but undoubtedly the quality of the tone suffers in degree. In this particular the genuine gramophone has the advantage of most others, for whereas the horn in use may be similar in length and angle, the articulated tapering and \cap -shaped tone-arms considerably extend the (actual) length of the sound-duct as a whole, to the improvement of the tone. Anyone, however, who has tried a 56in. suspended horn of narrow angle with the disc machine is impressed by its refining effect, even on harsh records.

Record labels from D. L. Taylor Collection



Thematic stamps

Of course, the apex aperture must be larger than that for attachment to the phonograph; but this is easily arranged by cutting the trumpet at a point giving the required diameter for the stem of the disc machine, to which connection may be made with a short length of the inner tube of a cycle tyre. The cut portion may be fitted with a metal sleeve, soldered on, for re-attachment when desired, and thus the large horn becomes available for double service on cylinder or disc machines.

The "convolvulus", or flower horn, short and widely spreading, although it distributes sound well in small apartments, and its appearance is decorative, has tonal qualities undoubtedly inferior to the older type of plain, conical trumpet of narrower angle and moderate bell-flare. Just as the little zinc and aluminium trumpets sold with phonographs are incapable of doing full justice to the machine and records, so is the convolvulus horn unsuited to develop the best qualities of the gramophone. But it is quite possible to over-correct the fault in the opposite direction. A horn of too narrow angle is prone to muffle the reproduction, as well as to project it over-much in one direction; and when a total length of about 5ft. is exceeded, a phonograph horn begins rapidly to lose power without developing any corresponding advantage.

When buying or construction a horn, a dimension both of length and diameter should be selected that lies mid-way between extremes.

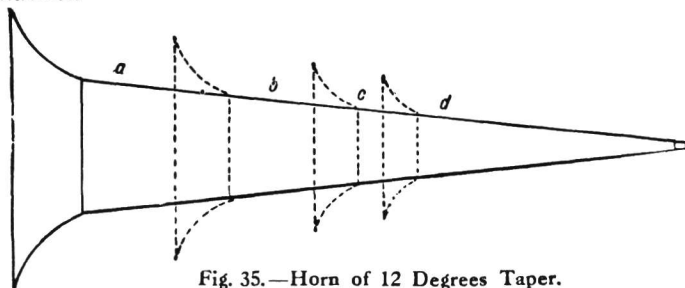


Fig. 35.—Horn of 12 Degrees Taper.

As the result of numerous experiments extending over some years, the writer is of opinion that the length of a straight horn, between the limits of 2ft and 5ft, is not of such material importance as the angle of expansion. In the case of the phonograph, this illusive angle appears determinable between a minimum of 10 degrees and a maximum of 15 degrees. Fig. 35 is the diagram of a horn having a 12 degrees taper. The solid lines *a* illustrate a 56in. horn 11in. wide at the mouth and having a 24in bell. The flares of shorter trumpets are dotted in for the purpose of comparison, and to show that the 12 degree angle is common to all. *b* is 42in. long, 8½in. at the mouth, and with an 18½in. bell; *c* measures 30in. by 6in. by 14in.; and *d* is 24in. long, with an aperture of 5in. and a flare of 12in.

For reasons not obvious, disc machines may have horns of slightly more obtuse angle, which may vary between 15 degrees and 20 degrees; that shown in Fig. 36 expands at 18 degrees. Unless suspended, such a horn should not exceed 3ft in length (as drawn to scale), its mouth being 11½in. and its bell 24in. If larger, its weight might strain the machine when clamped on in the usual way, and this dimension gives admirable results. For use in a large hall, however, or out of doors, a suspended horn of the same angle, and relatively enlarged bell 5ft. in length, will well repay its extra costs and inconvenient bulkiness.

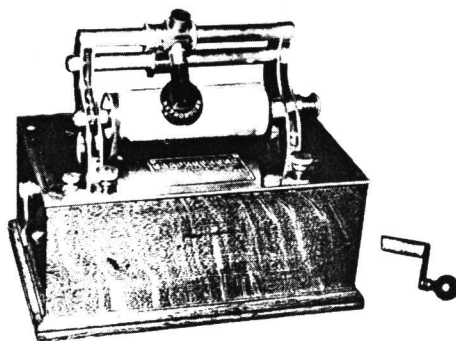
Although the 56in. horn of correct angle is generally admitted to develop the best qualities of any phonograph, it is undeniably a somewhat ponderous accessory, and in small apartments the 40in., 36in., or even 24in. trumpet will fulfil each their requirements, according to the space available. A 24in. length is quite the shortest permissible if records are to be rendered with tolerable fidelity; 30in. is a useful size and fairly portable. There is but little to choose between the 42in. and the 56in. horns in regard to volume of sound, but the latter refines and analyses complicated music to a marked degree, bringing out the individuality of separate instruments in the recording orchestra, and "humanising" the tone of vocal selections.

The primary importance of the expansion angle for amplifiers of reproduced sound having been proved by careful and eliminatory test, it is somewhat remarkable that imperfect forms of trumpet should be the rule rather than the exception. For the purpose of comparison, Fig. 37 shows the contours of a typical flower or herald horn commonly supplied with both types of machine. A glance at Fig. 36, proportioned on scientific lines, makes comment superfluous on the unsuitability of the convolvulus-shape horn, particularly if it is noted that the socket and flare are in each case identical.

Anyone possessing a phonograph with a guide-screw and reproducer carriage may attach a large horn without difficulty; but with the simpler machines, such as those of the "Puck" and "Democrat" designs, this, at first sight, might appear impracticable. A 36in. horn, however, is readily attached to the cheapest machine, effecting a marked improvement in its performance. All that is necessary is to pivot the larger trumpet in the same manner as the existing one, but on a separate base, and to balance it so that the reproducer rests on the record with a similar pressure to that obtaining with the small horn. Fig. 38 shows the arrangement. If the trumpet-stand F (see also Fig. 39) and the phonograph P are set on a substantial support, and the cylinder is carefully levelled

COLUMBIA

no. 4

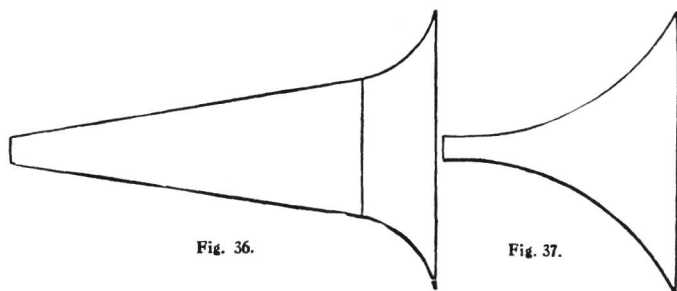


Baby Grand (Model G)

1894



Miniature Nippers



Figs. 36 and 37.—Comparative Diagrams of Horns.

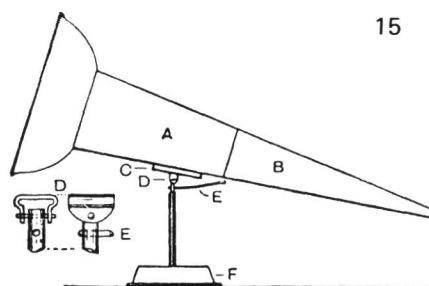


Fig. 38.—Home-made Horn and Stand Phonograph.

in the usual way, no run-off need be feared. Even should this occur, no harm will result, because the spur E is arranged to support the horn and when off the record.

Fig. 38 shows a home-made trumpet and stand, which can be constructed for about two shillings. Detailed instructions on making tinplate horns are given later; therefore only the plan and dimensions of this special trumpet need be given. The horn is cut from two sheets of light-gauge tinplate, 20in. by 14in., costing 5d. each. These are laid on the bench, as at A and B (Fig. 40), one overlapping the other $\frac{1}{2}$ in., and secured by a few drawing pins round the edges. Find the centre of B, and at a distance of $2\frac{1}{2}$ in. from its edge drive a nail or a bradawl into the bench; loop a cord to this with a sharply pointed scriber attached to the other extremity. Scribe an arc across A at a radius of 2ft 11 $\frac{1}{2}$ in., and another of 1ft 10 $\frac{1}{2}$ in. on B, and $\frac{3}{8}$ in. within this yet another arc of 1ft 10-1/8in. Now temporarily remove B from the bench, and strike the 1ft 10-1/8in. arc also on A. Replace B exactly in position, and scribe on it the smallest arc, of 3in. radius. Next, with a straightedge, draw in the converging lines. The first of these is taken from the extreme upper edge of A, where the largest arc cuts it, to a point $\frac{3}{8}$ in. above the centre point. The next line is parallel with the first and $\frac{3}{8}$ in. distant from it; it terminates at the centre point. This is the gauge line, and the $\frac{3}{8}$ in. space represents the lap of the seam. Draw in also the lowest line from the limit of the largest arc to the centre point. On removing a draw in the continuation of the limit and gauge lines on A, where B had overlapped.

Both limbs of the horn are then cut out, shaped, rolled, and soldered to the gauge line. They are then assembled by forcing the larger end of the cone B on the smaller end of A. If correctly cut, the former will make an accurate fit at the gauge line on the latter, and may then be soldered.

The flare or bell of the trumpet is a 14in. tinplate hand-bowl, costing about 6d. A hole, slightly less than the diameter of the horn mouth, is cut out of the bottom, the horn is inserted and soldered from the outside, leaving $\frac{1}{8}$ in. protruding within the bowl. This projection is afterwards neatly turned down into a seam and soldered. A piece of brass tube, of a bore to fit the reproducer stem and about $\frac{1}{2}$ in. long, is soldered into the small end of the horn.

The balance of the horn must now be found. First test the weight of the reproducer when attached to the small horn. The latter should be mounted on the machine with its reproducing point resting in the scale-pan of a small balance. Load the opposite pan and note the weight (which will be found to be $\frac{3}{4}$ oz. to 1oz.). Now attach the reproducer to the large horn, rest the body of the latter on a knife-edge or other narrow surface, and move it to and fro until the reproducer balances the scale as with the small, original trumpet. Mark the point of balance, and afterwards solder on the fitting C midway across it. This fitting is a strip of stout tinplate or brass 4in. long by $\frac{1}{2}$ in. wide; it is bent to form a slide, as shown to larger scale in Fig. 41. Within this, making a stiffly sliding fit, is the pivot head D (also shown enlarged). This surmounts the stem on which the trumpet is poised. This endlong movement permits the use of reproducers differing in weight, without unduly increasing or decreasing the pressure of the stylus on the record.

The horn stand F (Fig. 38) is a cake-tin about 7in. in diameter and $\frac{1}{2}$ in. deep. A disc of tin is soldered just within the rim to form a bottom, and a brass tube, about 8in. long and plugged at one end, is passed through the tin and soldered vertically (see enlarged part-section). Another tube or rod of brass makes an easy, but not shaky, fit within the larger tube; this is pointed at its lower end to reduce friction, and is capped by the fitting D. The base F (see also Fig. 39) may be weighted with shot, sand, or water, if desired; but it will be found to support the 30in. horn quite steadily when empty.

The horn and stand should have three thin coats of enamel, each coat when dry to be rubbed down with pumice-powder and water. It is unnecessary to paint the interior of the horn, but the bell should be enamelled inside and out. A good body of hard enamel improves the tone of a tinned iron horn.

As regards the materials used for horns, *brass* has been largely employed. It imparts a somewhat metallic ring to all reproductions (particularly when the angle is incorrect), and, in addition to this, almost every form of this substance has its particular harmonic, which resonates strongly when a synchronic vibration (the sympathetic note) is struck from the reproducer. This effect is sometimes displeasing, particularly in a vocal record, wherein certain tones of the singer may be rendered with a harsh, metallic twang. In powerful band selections the brass horn interprets well.

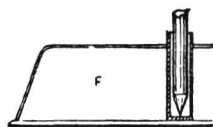


Fig. 39.—Horn Stand.

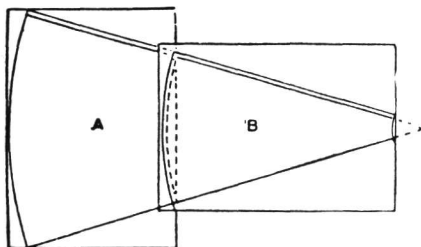


Fig. 40.—Pattern for 3-ft. Horn.



Fig. 41.—Fitting for Sliding Pivot Head.

Copper, a softer and less resonant metal, yields similar results to the alloy without its harshness; harmonics are but little in evidence.

Iron and *tinned iron* are resonant without harshness. The tone is mellow and full; harmonics exist in iron horns, but they appear to "reply" far down in the bass compass, where their effect is negligible. The writer's opinion agrees with that of well-known experts, that enamelled iron or tinned iron horns yield the best all-round results at present obtainable from the record.

Wood, *wood-pulp*, and *millboard* have each their votaries, and the combination of a carbon diaphragm and a wooden horn is certainly admirable for vocal records, for wood-wind instruments, and for the 'cello. Wood horns are however, very expensive and it is questionable if their tone differs materially from that of stout millboard soaked in shellac varnish and thoroughly dried off.

Of *aluminium*, *zinc*, etc. little need be said; their tone is similar to copper, or midway between that metal and wood or pulp. Moderate resonance is desirable in a reproducing horn, but it must not be excessive. Non-resonant trumpets are adapted to recording, and are dealt with in a later chapter.

(To be continued)

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Wanted to Purchase: 5" and 7" Berliner records, plus 5" Little Wonder Records. These are flat discs. Please reply to Mr T. McPherson, 270 Burk Street, Oshaw, Ontario, Canada L1J. 404.

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Wanted to Swap: I'm looking for Old-Label 78's, the earlier (and older) the better. In exchange I can offer some New Phoenix Brand 2-minute wax cylinders, or cash if you prefer. Please reply to Don Taylor, 15 Summerhill Road, West Hobart, Tasmania, 7000 Australia.

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Wanted to Purchase: Records by the Rocky Mountaineers, the Orchestra Mascotte, and the London Piano Accordion Band. Your price paid. Reply to T. J. Skelton, 43 West End Road, Herne Bay, Auckland, New Zealand, or phone 762-453.

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5. Victor 'B' — pre Dog model. Front mount.
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7. Amberole X. All original, excellent condition. I also have the usual Homes, Firesides, Standards Gems etc.
8. Original 'R' and 'S' Reproducers. I also have many original parts for the common Edison machines, together with cylinders and 78 RPM records with different labels.

I am looking for external horn machines both cylinder and disc which I do not have.

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For Exchange: Columbia Model BQ (tone-arm cylinder type); HMV Lumiere table model; Edison Model R reproducer; stereoscopic viewers (early wooden-cased types); Berliner 'Trademark' gramophone (early U.S. National Gramophone Co. model with straight-flared black tin horn — about half original, half superb Australian replica parts — needs some work and assembling); Symphonia organette. **Wanted:** Cylinder musical boxes, especially Nicoles and small early plain-cased types with fine combs; daguerreotypes. **Please reply to:** Gavin East, 'The Gables', 35 Gerald Street, Lincoln, Canterbury, New Zealand. All letters answered!

Wanted: Back support bracket for overhorn machine (with arm reproducer if possible). Also same for lidless type machine. Top price paid for these and H.M.V. overhorn machines, and unusual vintage machines. Write to D. M. Mackenzie, P.O. Box 496, Hamilton, New Zealand.

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