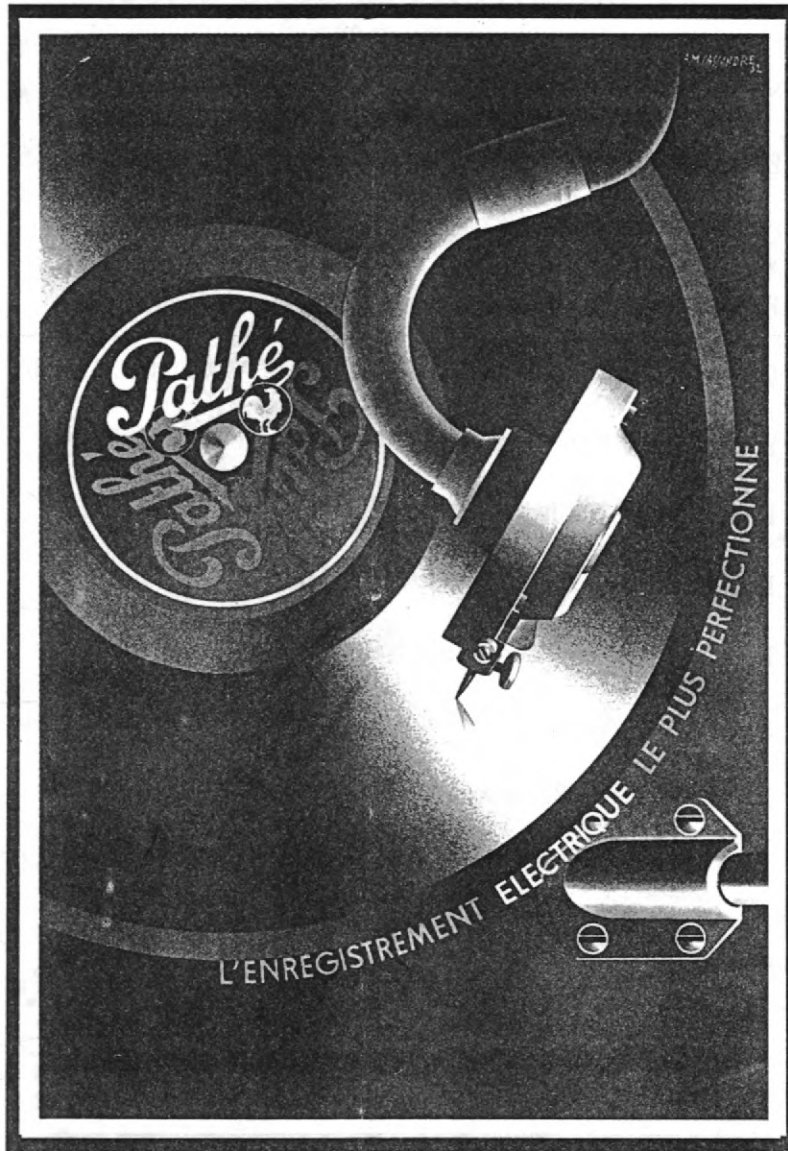


THE G&T GAZETTE

Vol.1
No. 1



A peripatetic publication from 93 Burma Road, Wellington..

SCRATCHY RECORD GROUP

established 1958

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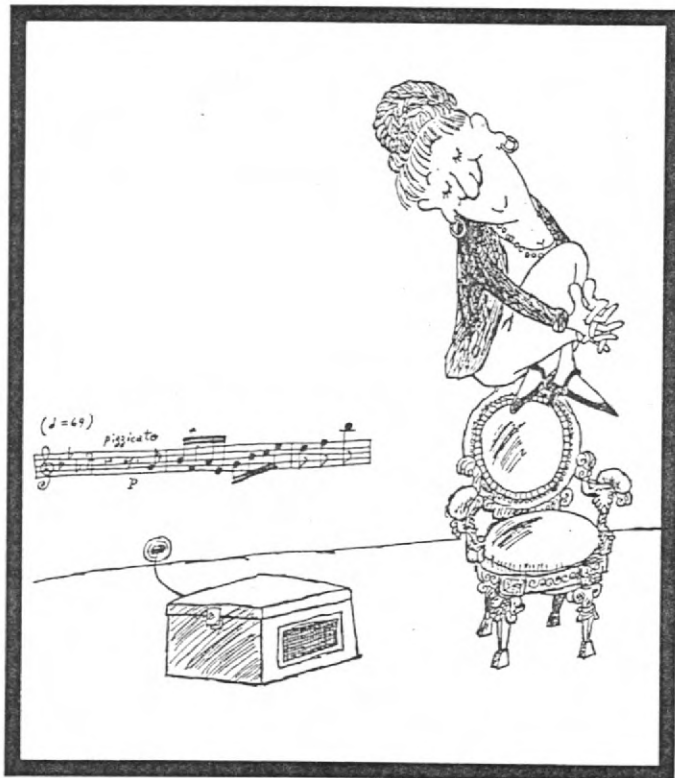
Mel WALKER 17 Eagle Street, Karori. 476 7625

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Michael WOOLF 277 Horokiwi Road, Lower Hutt. 587 0045

Bill & Jill Main welcome you to an
evening of recorded nostalgia at
93 Burma Road, Khandallah,
18th September 1995.

McCormack to Caruso: "How is the King of the tenors today".
Caruso to McCormack: "Since when have you been a bass?"



"I was never so taken aback in my life - I was always afraid of things that worked the first time". Thomas Alva Edison June 1878. Comments on his recording of 'Mary had a little lamb'.

PROGRAMME

PART 1 HAVE YOU HEARD!

(Some recent additions to our collection)

Steve ALLEN: Jack and the Beanstalk. Festival CFR10-761
[LP transfer]. recorded in the 1950s

Joseph SZIGETZI(violin) & **Nikita de MAGALOFF**
(piano): Danse Russe 'Petrouchka' - Stravinski.Col.LO 24
Sergi LEMESHEV : Tsar's Bride - Rimsky-Korsakov with
orchestra USSR 13962

PART 2 WHY WERE THESE EVER RELEASED!

(Bloopers or bad decisions)

Orchestra: Estudiantina BERLINER no.32 recorded on the
25th November 1896.

Lex MACDONALD : Solveig's song - Greig
with Orchestra. Regal G30068

Wm. HODGIN: Courtin' the Widow - Edison Blue Amberol
Cylinder 5477 recorded c1928.

INTERMISSION *

...it has always been a desire on my part to see the knowledge and experiences of the group recorded for the future generations... *Bill Main*

* During the intermission, Gill Dech & his concert orchestra (recorded in a Public Hall) will play items from a recording titled Maori Selection including Karo, Matangi, Kote Ngau Para Rahi, Hoki-Hoki, Haere Haere Ra E Hine, Waiata Poi, Pokare Kare, He Waiata Aroha, Hine-e-Hine & E Pare Ra. All items arranged by Gill Dech Columbia DOX234 recorded late 1920s.

PART 3
BEEN THERE - DONE THAT

(Bill & Jill recall fortyseven years of concert going & collecting records)

Eddie CONDON & HIS ALL STARS: Basin Street Blues.

Mario BASIOLA: Prologo Pagliacci - Leoncavallo
conducted Franco Ghione DB.2299 recorded Milan 1934.

Burl IVES: Big Rock Candy Mountain. Brunswick LA 8552
recorded c1953.

Victoria DE LOS ANGELES & GERALD MOORE:
Clavelitos (Valverde) HMV BLP1037 recorded 1950s.

DON COSSACK CHOIR: Kalinka. Col.33SX1008
recorded early 1950s.

HOFFNUNG MUSIC FESTIVAL: Tay Whale,with Dame Edith
Evans. Col.33MCX recorded 21st & 22nd November 1958.

Andres SEGOVIA: Gavotte- Bach. HMV D.1255
recorded c.1928.

Igor STRAVINSKI: Firebird Suite Finale. Phil. Orch.
Conducted Carlo Giulini WRC TZ135

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"Some may say that I couldn't sing," Lady Florence reflected as the perspective of her career receded into the shadow, "but no one can say that I didn't sing."

PART 4

WHAT WE'D HAVE GIVEN TO HAVE SEEN & HEARD

(Bill & Jill's wish list)

Malcolm McEACHERN & B C HILLIAM: New Words for
Old Col.DO 564 recorded 1931.

Theodore CHALIAPINE & OLIVE KLINE: Death of Don
Quixote - Massenet. DB.1096 recorded 1927.

Maria CALLAS: Damnation of Faust - Berlioz. D'amour
l'ardenete flamme Col.TZ 244 recorded c.1963.

Giuseppe DE LUCA: Rigoletto - Verdi. Povero Rigoletto
& Cortigiani HMV DB1371 recorded 1928.

Florence Foster JENKINS: Queen of the Night aria
(Mozart) Melotone 107B recorded in the early 1940s.

END OF PROGRAMME.



SOME NOTES ON THE ARTISTS

STEVE ALLEN: Album cover quote: Steve Allen is one of the most versatile entertainers in the entertainment world. Known as 'the best Allen since Fred', Steve manages to be informal and informative, serious, clever, unpredictable and downright funny, every night of the week. Listeners to his own show marvel at the spontaneous ad libs uttered by a bespectacled young man (he is only thirty two) roaming around a cluttered studio seemingly talking to himself. Both his mother and father were in show business - his mother was the well known comedienne Belle Montrose, and his father, Billy Allen, was a singer and straight man. Steve carries on the tradition - carries it further by also being a composer and the man who started the craze for hehop-lingo[sic] fairy tales.

JOSEPH SZIGETI: Quote from 'A-Z of classical Music' by Stanley Glasser: One of the great violin virtuosos of the first half of the twentieth century. Born in Hungary, he promoted works by a handsome number of contemporary composers including Bartok, Stravinsky, Martin, Bloch, Prokofiev, Berg, Millhaud, Ravel & Busoni. He played, in the first part of his career sonatas with Busoni and Myra Hess, and in 1940 gave the premiere of Bartok's Contrasts, a trio dedicated to him, with Bartok at the piano and the jazz clarinetist Benny Goodman (who commissioned the work). He toured Asia and Australia and New Zealand in the 1930s.

SERGI LEMESHEV: Both references I have on him indicate he never sang outside of Russia during his long and highly successful career. Kutsch/Reimens and Keith Hardwick recite a similar account of his accomplishments in Russia. An acquired taste (in Russian or Eastern European singing) leads to a better appreciation of this artist.

Wm. HODGIN: Extensive research in all the numerous books on the history and origins of American Folk Song held at the Wellington Public library reveal nothing about this particular singer(?). Further inquiries to Rod Cornelius in Auckland, who has an extensive library on Thomas A. Edison and all that his company produced, disclosed a blank wall. However Rod was able to state that Wm. (we assume its a shortened version of William) Hodgin made several records for Edison in 1929. These were electrical Diamond Discs? Titles recorded were *Courtin' the widow*, *Don't love a smiling sweetheart*, *Red head widow was the cause of it all*, *Girl that loved on polecat creek*, *Judge done me wrong*, *Quit knocking on the jailhouse door*, *Love is a ticklish thing* and *Ugly girls got something hard to beat*.

MARIO BASIOLA: Kutsch/Reimens reveals that Basiola not only sang in Australia and New Zealand in 1947 but stayed on in Sydney where he taught singing up until 1951. They also record his successes in Tosca and Otello at Covent Garden in 1939.

FLORENCE FOSTER JENKINS:

"She was undaunted by either the composers intents or the opinions of her auditors" Oscar Thompson *N.Y. Times*

"She can sing anything but notes" Earl Wilson *N.Y. Post*

"There is no getting by in this life if one is forever to deny the incredible" *The Bulletin (Int. Record Agency)*

"Her nightqueeny swoops and hoots, her wild wallowing in descending trills, her repeated staccato notes like a cuckoo in its cups, are innocently uproarious to hear".

Time Magazine

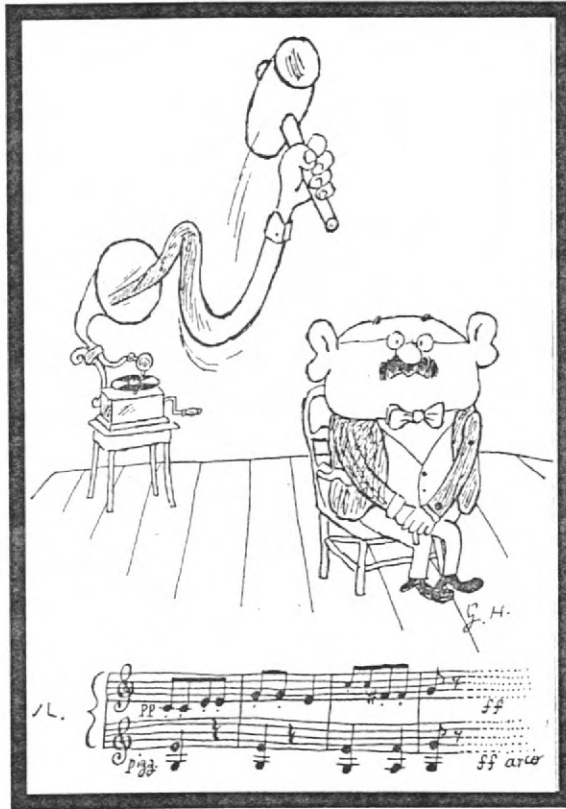
Of the many items that have been written about this legendary artiste, we extract the following quotations regarding her singing of the Queen of the Night aria. These were taken from the *Record Collector* Volume Vol 8 no.9 September 1953.

"Mme. Jenkins' visits to the studio were a distinct and radical departure from the customary routines of the many artist for whom Melotone has recorded. Rehearsals, the niceties of volume and pitch were thrust aside by her with ease and authority. It is related by Melotone's director, Mera M. Weinstock that when first Jenkins visited the studio, she made a test recording of the Queen of the Night aria. On listening to the record, she declared, much to the Director's astonishment, that it was excellent, virtually beyond improvement, and that copies should be made. The following day Mme Jenkins telephoned director Weinstock to say that, after listening to the recording at her hotel, she felt a measure of anxiety concerning 'a note' at the end of the aria. 'My dear Mme. Jenkins', replied Mrs. Weinstock, 'you need feel no anxiety concerning any single note,' The Diva was reassured. On another occasion, Lady Florence reported that at a recent soiree, a group of friends, all of them music lovers, had listened attentively to recordings of the aria by Tetrizzini, Hempel and the redoubtable Jenkins. Unanimity of opinion Mme. Jenkins informed us with modest hesitancy, was that the latter was beyond a doubt the most outstanding of the three. We know that we shall never hear of a dissenting opinion from one who has come under the spell of the Jenkins version of the infuriated Queen of the Night".

Farrar to Toscanini: "Maestro, I would have you know I am a star"
Toscanini to Farrar: "Madame, the only stars I know are in heaven".

Some personal reminiscences on the formation of the Scratchy Record Group

by Bill Main.



What's in a name: For those of you who are wondering what G&T stands for in the name of this publication, here are one or two suggestions. GIN & TONIC, GREAT & TREASURABLE, GOOD & TRUSTY, GRAMOPHONE & TYPEWRITER. We leave you to deduce the correct solution.

As far as I can accurately recall, the group was founded in 1958 when I advertised (somewhat optimistically) in the Evening Post for records 'from the Golden Age of Opera'. This is how I came to meet Fred Spencer - a plumber who helped me obtain an Edison Fireside Phonograph. Shortly after this, he introduced me to a 2ZB radio announcer called Michael Woolf. Our circle expanded to incorporate Charlie Lindsay - the taxidermist at the National Museum, whose brief also took in technology.

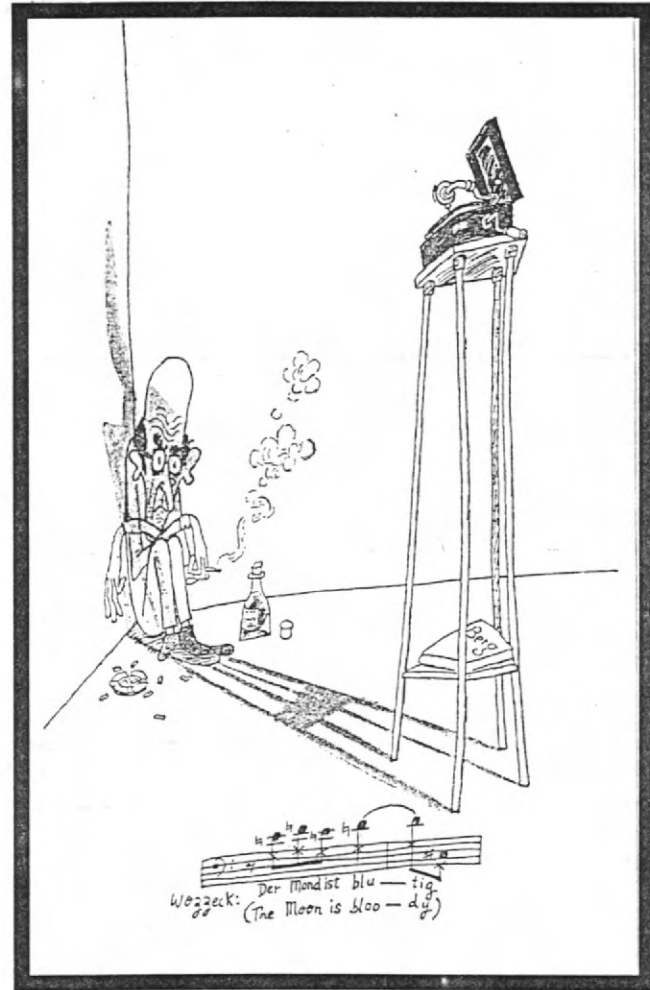
Although I do not have exact dates, I can recall a meeting in my flat in Kenwyn Terrace, Newtown towards the end of 1958. Some of the people who came to that gathering were Ray Hedges, Inga Kahn and John Simpson. I think I am correct in saying we only met a couple of times before my marriage to Jill in September of the following year and the resulting family commitments curtailed my involvement in organising the group.

By that time the group (we had no name) had grown to embrace people like Alan Sadd and one or two others whose names elude me. We met intermittently between long periods of recess. There were reasons for this. Jill & I moved to Khandallah in 1961 making meetings a bit of a problem and there were more people interested in machines than recordings at that time. Therefore, if you can't beat them join them seems to have been the saving grace of the group.

The logical thing to do was to call together a convention of collectors interested in Phonographs, Gramophones and Records. This we did in 1963, 1965, 1969 and finally 1973. Our core of earnest individuals which included Fred Spencer, Michael Woolf and Charlie Lindsay, were active in this capacity, with considerable help from a Nelsonian called Wally Golledge. It is with some pride that we can reflect on these years because out of this was born the Vintage Phonograph Society of New Zealand, a Christchurch organisation which continues to this day. My only regret about this development was they adopted what I thought at the time was a title which could have been suitable in describing our own activities. Despite this initiative passing from Wellington to Christchurch, these conventions did flush out record enthusiasts in the form of Rod Cornelius, Don Cameron, and Gavin East (1965). A little later Jack and Renee Root and Harry Sansun appeared on the scene (1969), with Paul Flight and Bruce Petrie (1973).

The earliest programme I have retained of music I put on is dated 28th May 1973. I entertained 9 people that night with an exclusively female selection of classical vocal records. I chortle with mirth at all the misspellings in this document which was neatly typed out in the form of minutes by Jack Root. I think Jack had taken over as honorary secretary from Harry Sansun. He in turn was replaced by Don Cameron who brought out a newsletter which I don't think got beyond a single solitary issue.

Naturally, I'd be glad of any additional names and remarks to these notes - preferably in writing!



Cartoons appearing in this issue of The G&T Gazette come from **Hoffnung's Acoustics** - published by Dobson-Putnam in 1959, while our cover illustration comes from the Pathé-Pathé Marconi EMI archives and dates from 1932. The designer was CASSANDRE.