



# The Phonographic Record

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

A Society formed for the preservation of Recorded Sound

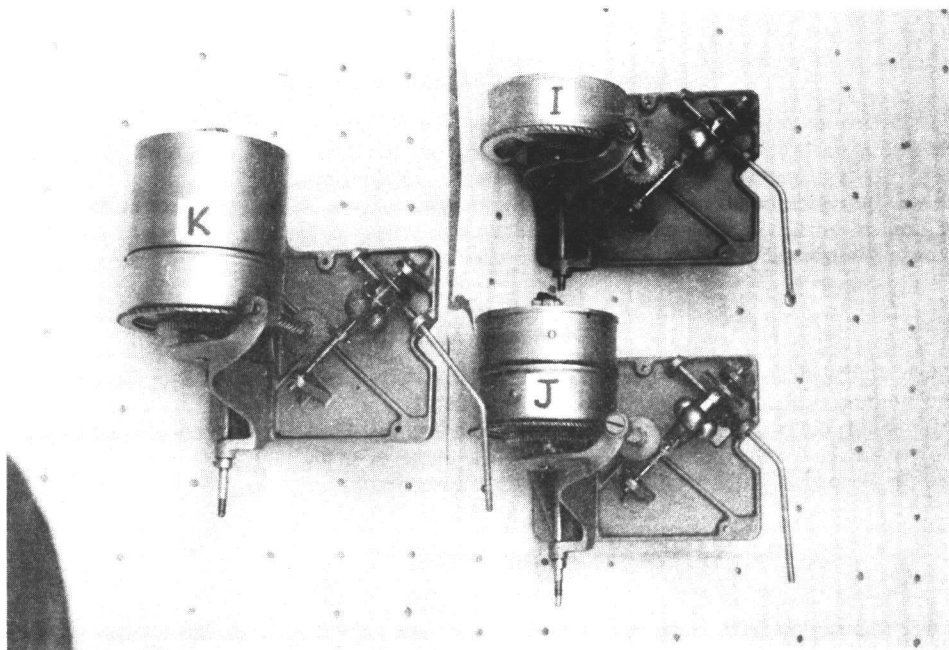
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*Picture I as found in Victor II. Picture J as found in Victor III and IV.  
Picture K as found in Victor V and VI.  
Refer to Victor-Victrola Motor Identification article.*

### FOR YOUR INFORMATION

We are pleased to report that Subscriptions for the 1989-1990 year will remain the same as for the previous year, Ten dollars.

At last we've been able to have had a horn elbow manufactured. The new part has been asked for by many for a long time, but so far it is only of the single type and fits most machines manufactured in Europe. These are seamless and nickel plated and slip over the horn support. Price \$30.50 each.

We were sorry that Harold Braker's excellent article on gramophone motors was not continued in our last issue, but we will endeavour to include Part 3 in this issue.

### FROM THE SECRETARY

Members will note a new sales list included in their magazine. Unfortunately, some prices have had to be raised and we hope members will appreciate how difficult it is for the Society to keep prices at a reasonable level while at the same time coping with price rises in materials and manufacturing. If ordering, it would be appreciated if members kept requests for items such as cranes, horns etc. to a maximum of three; this spreads the supply over a larger number of members and is fairer to all concerned.

We still have a small supply of Columbia handles at \$22.00 each, also gaskets at 25 cents each as follows:— Small size for C.H.K. etc. reproducers, large size for O, R, S, N. L. M. and Diamond A. B. C. reproducers. Terry springs are still available, also trailer needles at \$1.00 per packet.

We also have a new item which is corner transfers for the Edison Gem, and a 'Gem' transfer, price \$2.00 the set.

### OBITUARY — GEORGE WHITTLE

We omitted to record in our last issue, the death of George Whittle.

George regularly attended meetings a few years ago and in the latter years when his health permitted. He was usually present at Record Auctions; these he really enjoyed.

He will be remembered by Society members for his cheery smile and pleasant manner.

Of English birth, George was a lecturer at the Canterbury University.

George Whittle will be sadly missed by all who knew him.

### ILLUSTRATIONS

Nearly all the illustrations in this issue were kindly sent to us by Bernard Wiese, Canada. The brass horned Berliner and original reproducer and box are his.

The first-day cover came from a Christchurch dealer and cost \$35. The surface is also a record of Elvis.

We visited the Youngs and took the good clear photo of them.

The needle packet came from Larry Schlick, United States.

### COLUMBIA

1901

Model A.A.

No. 18

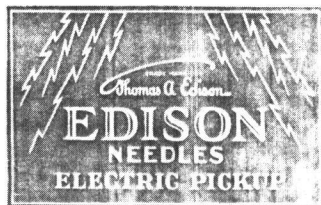
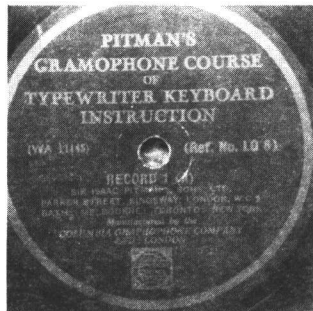
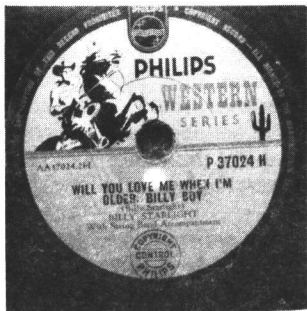
A nice looking machine, with an ornate design, Banner type decal and with pillared corners. The bed plate and chassis were all nickel plated with a horizontal type floating reproducer, connected to a small witches hat horn. The motor, Eagle type, is a hand wound spring type, with a small leather belt connecting it to the Mandrel.

The serial numbers can be found stamped into the bed plate on the lower left corner.

This model, which originally sold for \$18 is sometimes confused with another small model named the Trump.



# HILL & DALE RARITIES



## RECORD LABELS

D. L. Taylor

From time to time we have been including one or two of these. We were kindly sent a nice lot some time ago. These are all electric recordings and all recorded at the speed 78.

**Philharmonic 12"**, red label, produced by Variety Records (U.S.A.) for Firestone Tyres around 1940.

**Philips** yellow label, presumably made in Australia.

**Pitman's etc.** dark purple label, made in England by Columbia, Music to type by.

**Polonia records** green and white, made in England, intended for the migrant market?

## EDISON DIAMOND DISC. RE-ISSUE

W. T. Norris, Editor

Further to the article in our October/December Issue.

Illustrated here is a copy of the cover and information of the first (for N.Z.) re-issue of Diamond Discs sent to us by Earl Mathewson of the Canadian Antique Phonograph Society.

We played this record through and found it of very good quality, free from constant scratch, unlike nearly every diamond disc we have come across.

I had the good fortune some twenty five years ago to purchase a large collection of almost new Diamond discs which had been Dealer's stock and had never been played.

All but a few of these have the same tell-tale surface noise.

I have been told that all diamond discs produced during the 1914-18 War and after, used synthetic Phenol and this was the cause of the high noise level.

## VICTOR — VICTROLA MOTOR IDENTIFICATION (and repair information)

by Harold Braker

Part 3

**Motor Type "F" (Picture No. 5)** (see Victrola group) is one of four motor styles used in Victor I's and Victrolas, also shares some of the parts of the Victrola type J but not the main springs, motor uses a 1" main spring.

**Motor Type BM (Picture I)** as used in Victor II shares many of the same parts as Victor III and IV. This motor style as used in Victor II to VI was a big improvement over the "spur" motor and is relatively easy to overhaul. However, there were some shortcomings in design, for one, when the spring shaft and bull gear hole wore, misalignment and poor mesh with the spindle worm would result, causing wear and damage. For many of this motor style (which I have yet to repair) I do not have good replacement bull gears, so I will attempt to install the later style Victrola riveted-on bull gear, and matching fine pitch worm spindle.

Fortunately Victor did convert to a fine pitch 6" long spindle in alter production or it was retrofitted. A better bushing arrangement in barrel drive end, and the heavier Victrola bull gear riveted to the barrel should result in a longer lasting and more serviceable motor. Although the coarse pitch governor gears do not run as quietly as the fine pitch ones, these motors perform quite well, and should be carefully adjusted with shim washers so that the barrel (bull) gear runs properly meshed with spindle.

**Motor Type "AM" (Picture J)** as used in Victor III and IV, and a modified version used in Victrolas, a 3rd style in early Schoolhouse model (XXV), which had a crank attached directly to mainshaft.

**Motor "M" (Picture K)** as used in Victor V and VI. Also used in Victrolas, some of these motors having the yielding shaft feature which is most often found.

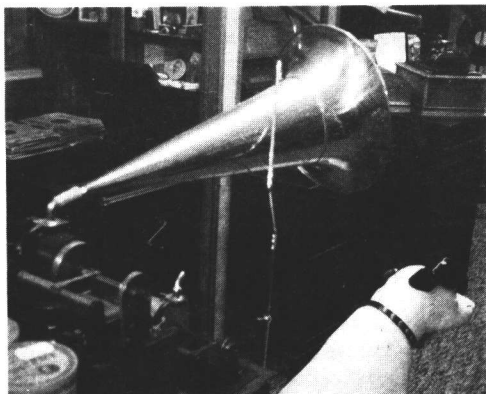
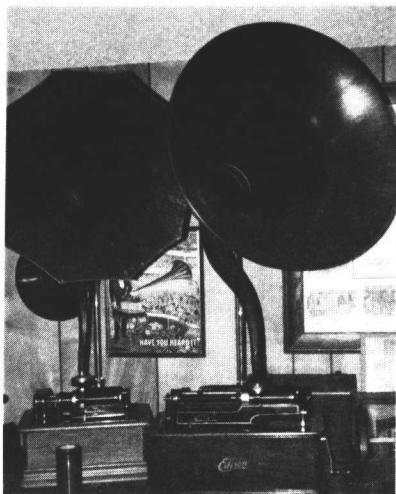
Depending on the phonograph model, there were many spindle versions which made them different from one another, there were at least nine different lengths and three turntable drive pin locations, ½", 7/8" and 1" below record guide pin.

**(Picture No. 1).** Introduced in September 1911 in the Victrola IV table model, powered by 1" main spring which was wound by arbor shaft directly attached to winding crank.

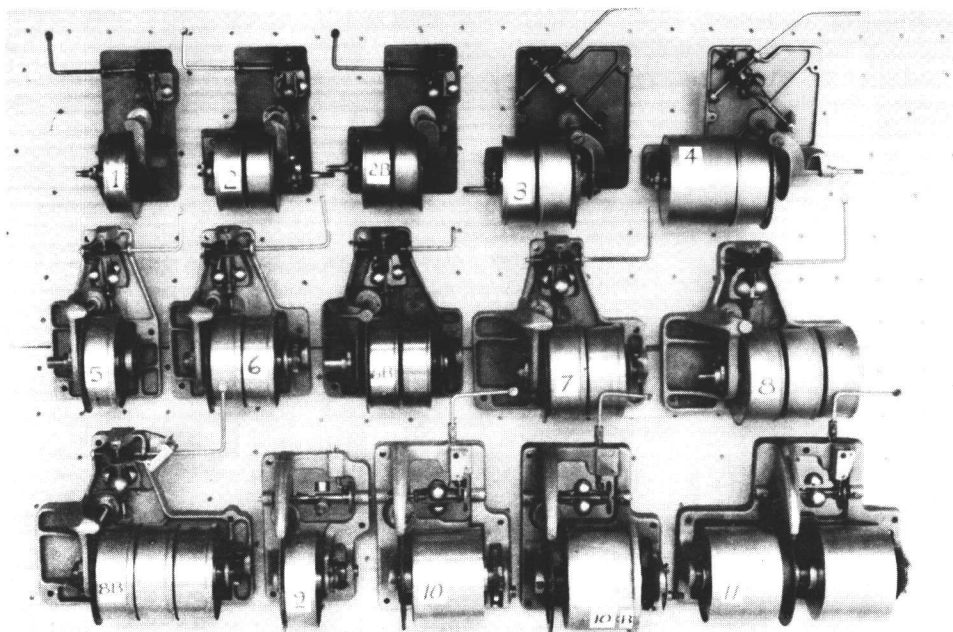
This motor appears to have been used in an intermediate model Victor I around the same time, but with a geared crank built into the barrel stanchion. NOTE: Another similar style as described earlier was used in the small case Victor I which had a smaller diameter brass bull gear, which hence would only fit into its own case.



# WIESE COLLECTION



ANDREW AND JEAN YOUNG



*Pictured are most of the variations of motors used in Victrolas.*

(Picture No. 2). Introduced October 1911 in Victrola VI, and Victrola VIII in September 1911 — and others? But with 2 1" main springs. This model used a geared crank built into the main frame, which raised the crank up.

(Picture No. 2B). Is similar to above except without geared crank. Spring is wound directly with crank screwed to spring shaft on the other side, resulting in a lower position crank. It is not known if this style motor was used in horn machines.

(Picture No. 3). This motor equipped with 1 1/4" wide springs, appears to be an adaptation of the Victor III motor, with the geared crank winding from the other side. **NOTE:** The later Victor III's used the notched motor frame designed for the Victrola application. A third style of this motor was used in the Schoolhouse which had the crank screwed directly to the spring shaft.

(Picture No. 4). This Victrola motor was directly interchangeable with the Victor I and VI (except earliest models), and the model which had the crank attached directly to the spring shaft. Most of these motors had the "yielding" shaft feature and cast-iron turntable. Later models? I have a Victor V which did away with this feature using the more common slip on pressed turntable. This motor used 3 1/4" springs and used the same 6" long spindle worm shaft as No. 3 above. Fine thread barrel and governor gears were used on later versions resulting in quieter running. (Retrofit ??)

(Picture No. 4B) (Not shown) has the crank attached directly to the spring shaft eliminating the winding shaft and gears, otherwise it is the same as Victor VI as described above.

(Pictures Nos. 5, 6, 6B, 7, 8, 8B). This series to No. 8B are similar styles, except Nos. 5, 6, and 6B have 1" mainsprings and Nos. 7, 8, and 8B have 1 1/4" springs, also Nos. 6, 7, and 8B have geared cranks, while Nos. 5, 6B, and 8 have cranks attached to the spring shafts on the opposite sides. Picture No. 7 is Victrola type J introduced November 1st 1914 and uses same mainspring as types M and AM. It may be that each of these motors has a version which could be wound from the other side — more research is needed here.

**Note:** 6B was removed from a table model inside horn Zonophone machine No. 1126. No. 5 appears to be type "F" as used in a late model Victor I, and No. 6, I believe I saw it in a very late model Victor

II when visiting Musical Americana a few years ago. This Victor II also had an aluminum I.D. plate with Roman numerals.

Of the preceding purely Victrola motors, years 1911 to 1917 approximately, all these housed a single spring in a single barrel arrangement, and the governors angled downwards. With the governor friction disc hanging down, one would think that the governor would have to work harder to pull the friction disc up against gravity. The bull gears were similarly attached to spring barrels with rivets, except now the spring shaft and supporting bushings were significantly improved making this style a much longer wearing design. Does anybody know of a 3 spring version using 1" springs which is not the spur type? Anyhow, it would be interesting to know why the later motors went back to horizontal governors and with larger worm diameters.

(Pictures Nos. 9, 10, 10B, 11). This series to picture No II (type M-100, M-240, M-440 etc.) appears to have been used in all later model Victrolas introduced June 1917 and all having 1 1/4" springs except the single spring version which used a 1" spring. Governors are mounted horizontally as in the earlier rear mount horn machine models. The governor worm gear is slightly larger in diameter from .280 to .310 (appear not interchangeable?) however, numbers of teeth remained the same. Nos. 9, 10, 10B, and 11 bull gears are spring driven and all the other prior models are barrell driven. Motor No. 10B used bent end springs and had a different winding dog and pawl arrangement. Speed indicator attachments may have been on more models than is evident in the pictures.

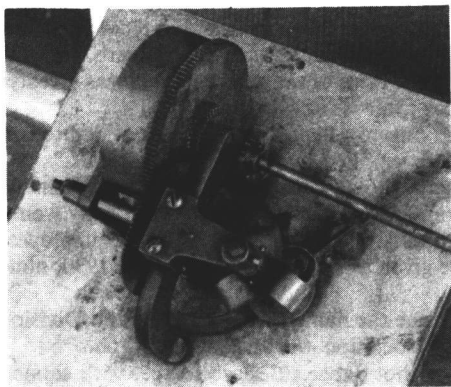
#### NOTES ON LUBRICATION:

All moving metal parts require lubrication to prevent wear and reduce friction. Modern automobile engines and gear trains last so much longer than their counterparts prior to the 60's. This is due mainly to superior lubricants being made today. So the phonograph can benefit from their use also.

1. **MAINSPRINGS:** I have used the modern substitute Molybdenum disulphide for the original graphite grease. This is a multi-purpose grease in a non-melt base made by "Moly Slip": I have used this in dozens of motors over the years and never experienced chugging or thumping, as I have with oils or white grease. Moly Slip has a very fine buttery texture and spreads easily around the coils after the barrel is closed up.

2. **GEARS AND PIVOTS:** Extreme pressure (EP) automotive gear oils work best in the slow moving areas of high pressure between gears, pivots and shafts. There is no gear so perfectly made, that sliding between gear teeth does not occur, and even more so once teeth wear a little, so lubrication is essential. With most phonograph motors totally enclosed and suspended under the motor board, contamination of oils is not a factor to worry about. Avoid oils and greases which dry out after application (wax base oils).

3. **GOVERNORS:** Suitable oils for governor friction discs and top works of cylinder machines need a light non-wax oil. I use SAE 20 refrigerant oil which has no wax therefore will not get sticky or dry out quickly. Light household and automotive oils serve well in this area also.



*A different example of a single spring "spur" motor with an all-iron top.*

Photo courtesy Brian Sturch

## A BRIEF HISTORY OF EDISON RECORDINGS

In 1877, Edison filed his first patent on the cylinder phonograph. However, by 1878, he was experimenting on the electric light and had cast all other work aside. Only when the incandescent lamp was perfected in 1887 was the phonograph given priority over all other efforts. There followed a three-year period of extensive experimentation, during which time eighty-two patents were filed.

Edison's use of the cylinder phonograph as a musical instrument began with his organization of the National Phonograph Company on January 24, 1896. Up to this time, his phonograph had been used almost entirely for business dictation.

In 1909, it was called to Edison's attention that the cylinder was losing ground to the disc with the public and was becoming increasingly difficult to market. Although Edison had filed for a patent on the disc phonograph soon after his patent on the cylinder, he was reluctant to return to the disc principle. He was convinced that technically, the cylinder was superior because it avoided inner groove distortion and tracking problems caused by lateral forces. As well, it was more durable.

It was not until 1910 that Edison gave any serious thought to the development of the disc machine. A million dollars was spent on chemical research to determine the material to be used in discs. The diamond reproducer, the ultimate in sound reproduction devices for many years, was developed by May 1911. By the fall, the Company began to work on the production details of the phonograph. Promotion of the machine was completed in 1912. The first discs, one-quarter of an inch thick, appeared in late 1912. The popular series sold for one dollar and began with catalog number 50001.

There was relatively little jazz on Edison. The first band of any interest was Edison's answer to the ODJB, the Frisco Jazz Band, which recorded nine sides between May and October, 1917. In 1918, there were four sides by Earl Fuller's Famous Jazz Band, followed in 1919 by four sides by the Louisiana Five.

In the early to mid-Twenties, there were some records by bands of moderate interest, such as the Jazz-O-Harmonists (eleven sides from April, 1923 to January, 1924) and the Georgia Melodians (twenty-three sides from April, 1924 to April 1926). Only occasionally did recordings of real jazz interest appear. Notable examples are the two 1923 sides by Chas. A. Matson's Creole Serenaders, four by the Original Memphis Five, also in 1923, and the four in 1926 by Red and Miff's Stompers.

Although most companies switched to electrical recording in 1925 and 1926, Edison held out. Finally, because of rapidly decreasing sales, the Company began electrical recording on June 30, 1927 (matrix 11771). However, a few acoustics were made after this date. The electrically recorded discs were neither marked nor advertised since it would render the entire catalog obsolete. The first electrics were released in September and, presumably, all subsequent releases were electrical.

Even with electrical recording, sales continued their downward spiral and losses increased alarmingly. Sales which had been seven and one-half million between March, 1920 through February, 1921, dropped to one and one-half million from March, 1925 through December, 1925 and to 685,000 from January, 1927 through December, 1927. In an attempt to reverse this trend, it was decided to introduce a lateral record. By January, 1928 lateral masters, as well as verticals, were being cut.

The Company had difficulties with the laterals as the quality was not up to expectation. Master after master was rejected. It was felt that if the Edison name were to be associated with lateral recording after years of preaching the superiority of the vertical process, the laterals would have to be superb. Because of the difficulties, the first release was not made until July, 1929. Price of the popular series was seventy-five cents. The strict quality control was relaxed somewhat after issuing began.

Initial sales were disappointing and cost cutting began at once. In September, it was decided to discontinue all vertical recording. If needed, verticals could be supplied by dubbing the laterals.

As a result of a survey to determine whether the Company should continue in the record business, all recording ended on Saturday, October 19, 1929. The trade was informed that the Company would not supply records after November 1. After that date, remaining stocks were sold to the employees at ten cents per record. After a few weeks, the records were given away free. By January 1, 1930, none were left.

The Edison story concluded with a memorandum to change the name of the Phonograph Division to the Radio Division, thereby ending over fifty years of association with the phonograph.

Today, while Edisons can be found easily, good jazz and hot dance titles are scarce, with catalog numbers over 52200 being particularly difficult to obtain.

The recordings on this LP have been selected for their jazz content, and are restricted to sides which, to our knowledge, have not been reissued before. Many of the groups are obscure or unknown. Others are well known, especially the California Ramblers who were known as the Golden Gate Orchestra and The McAlpineers on Edison records. They made recordings for Edison from August, 1924 until the Company folded. B. A. Rolfe, who is represented twice on the LP, recorded only for Edison, making 174 sides between 1926 and 1929. Although it is not apparent from Rolfe's recordings, Louis Armstrong once stated,

"I want to give credit to a man that inspired me to play high notes, and it's B. A. Rolfe. And I never heard a man stand up and play what he played on a trumpet in my life."

Also on the LP (side 1, tracks 2 to 7) are the only known examples of Edison recordings designated on the labels as Race Records. They are among the very few recordings of black artists for the Edison Company.

In making these rare recordings available, we are confident they will be of interest to collectors of vintage jazz and hot dance.

Ross Wilby, November 1986

(Canadian IAJRC member, Ross Wilby has been collecting Ragtime and 1920's Jazz Hot Dance records for over twenty-five years. He is especially interested in jazz on Edison and on Plaza and Pathe labels along with their Canadian Compo counterparts. In the 1970's, he issued four LPs on his own label, *Jazz Studies*.)

#### References:

1. Ray Wile's articles in *Record Research*, issues 47, 54, 78, 85, 107.
2. Joss, Angus: *Edison and the Diamond Disc*, *Record Research*, Issue 19.
3. Gelatt, Roland: *The Fabulous Phonograph 1877-1977*, New York: Collier Books, 1977.
4. Hughbanks, Leroy: *Talking Wax — The Story of the Phonograph*, The Hobson Press, 1954.
5. Rust, Brian: *Jazz Records 1897-1942*, New Rochelle, N.Y.: Arlington House, 1978.
6. Rust, Brian: *The American Dance Band Discography 1917-1942*, New Rochelle, N.Y.: Arlington House, 1975.

#### Recommended Reading:

- Dethiefson, Ron & Wile, Ray: *Edison Disc Artists & Records 1910-1929*, Brooklyn, N.Y.: APM Press, 1985.
- Frow, George L.: *The Edison Disc Phonographs and the Diamond Discs "Salterns"*, Seal Hollow Road, Sevenoaks, Kent TN13 3SH, Great Britain: published by the author, 1982.

#### SIDE 1

1. **Nashville Nightingale** Ed 51446, mx 9866-B, New York, November 24, 1924.  
**CHARLESTON SEVEN**: Red Nichols (c); Miff Mole (b); Dick Johnson (cl, as);?  
Jack Pettis (Cm); unknown pno, bjo, bb, dm.
2. **Temper'mental Papa** Ed 51477, mx 9761-A, New York, October 2, 1924.  
**JOSIE MILES** (vo), acc. by the Kansas City Five: probably Bubber Miley or Johnny Dunn (c); Jake Frazier (tb); Bob Fuller (cl); Louis Hooper or Arthur Ray (pno); Elmer Snowden (bjo).
3. **Sweet Man Joe** Ed 51476, mx 9762-B, New York, October 2, 1924.  
**JOSIE MILES** (vo), acc. by the Kansas City Five, as above.
4. **Don't Advertise Your Man** Ed 51478, mx 9812-B, New York, October 28, 1924.  
**ROSA HENDERSON** (vo), acc. by the Kansas City Five, as above.
5. **Memphis Bound** Ed 51478, mx 9860-C, New York, November 21, 1924.  
**VIOLA McCOY** (vo, kazoo), acc. by the Kansas City Five, as above.
6. **Undertaker's Blues** Ed 51476, mx 9861-B, New York, November 21, 1924.  
**ROSA HENDERSON** (vo), acc. by the Kansas City Five, as above.

7. **Mad Mama's Blues** Ed 51477, mx 9862-C, New York, November 21, 1924.  
**JOSIE MILES** (vo), acc. by the Kansas City Five, as above.

## SIDE 2

1. **You're Burnin' Me Up** Ed 51896, mx 11279-H, New York, December 7, 1926.  
**ROSS GORMAN AND HIS ORCHESTRA**: Probably including some of the following Paul Marlowe, Ben Pasman (b); Porter Melton (tb); Ross Gorman (cl, bcl, as, bar); Cliff Lowery (cl, ss, as); Cliff Johnson (cl, ts); Jimmy O'Keefe (pno, arr); Bill Gilmartin (bjo); unknown bb; Frank Lynn (dm).
2. **Buffalo Rhythm** Ed 52037, mx 11724-A, New York, June 8, 1927.  
**B. A. ROLFE AND HIS PALAIS D'OR ORCHESTRA**: B. A. Rolfe (tp); unknown personnel. Note: Collective personnel for the period is listed in Jazz Records by Brian Rust.
3. **Cornfed** Ed 52059, mx 11724-A, New York, June 20, 1927.  
**JOE HERLIHY AND HIS ORCHESTRA**: Joe Breck (vln, dir) probably; George Nickerson, James Hanson (tp); Jerry Colonna (tb); Belleau Montpelier, Jack Hill (cl, as); Eddie Brown (cl, ts); Joe Herlihy (pno); Walter Herlihy (bjo); Seldon Hammond (bb); Johnny Williams (dm).
4. **Symphonic Raps** Ed 52227, mx 18235-B, New York, February 15, 1928.  
**AL. LYNN'S MUSIC MASTERS**: Personnel unknown.
5. **Feelin' Good** Ed 52232, mx 18249-B, New York, February 20, 1928.  
**PICCADILLY PLAYERS**: Mel Morris (dir) unknown personnel.
6. **Rhapsody in Rhythm** Ed 52266, mx 18354-A, New York, March 31, 1928.  
**THE McALPINEERS**: Fred van Eps, Cliff Weston (tp); Reg Harrington (tb); Pete Pumiglio, Harold Marcus (cl, as); Sam Ruby (ts); Spencer Clark (bsx); Joe LaFaro (vln); Chauncey Gray (pno); Tommy Feline (bjo); Herb Weil (dm).
7. **No Parking** Ed 52353, mx 18557-A, New York, June 1, 1928.  
**B. A. ROLFE AND HIS PALAIS D'OR ORCHESTRA**: B. A. Rolfe (tp, dir) similar personnel to trk. 2.

## Acknowledgements:

Original Recordings: Ross Wilby, Earl Mathewson, Eugene Miller, Keith Miller

Transfers: Jim Kidd

Productions: Ross Wilby

Production Coordinator: Bruce D. Davidson

Cover Concept: Eugene Miller

Photography: Paul Douglas

Mastering: Jack Towers

Technical Assistance: Les Docks

Layout and Design: Tony Hilbert Studio

## International Association of Jazz Record Collectors

For information about the Association, write:

Secretary, IAJRC,  
 90 Prince George Drive,  
 Islington, Ontario M9B 2X8,  
 Canada.

## INVENTION REMOVES NOISE FROM OLD RECORDINGS

Contribution from member Bryan Blanchard, Timaru, N.Z.

Old recordings of music can be retreated as faithfully as the original performance from deteriorating gramophone records, using a technique that removes the noise caused by scratches and other deterioration.

The system has been used to remake as diverse a range of artists as Ravel conducting Bolero in 1932, Andres Segovia, the Andrews Sisters, Live Dead and Europe 72 by the Grateful Dead.

It has also been used in forensic science tests, rendering a taped conversation between a murderer and the victim audible above background noise.

The invention called NoNoise, is the latest advance in the use of so-called artificially intelligent computers for the analysis of electronic signals for military communications and industrial purposes. The discovery, by Sonic Solutions, in San Francisco, California, simply takes the noise out of old recordings.



Using artificial intelligence, it can even reconstruct short pieces of missing music.

Two processes are used. One removes brief noise like clicks and another removes steady noise.

The NoNoise system is used primarily to remaster old recordings for release on compact disc since the medium should be noise-free regardless of the original condition of the recording.

NoNoise begins by making a digital tape recording of the original master, whether it is on tape, film or an old 78rpm record. Tapes are then loaded on to a large-capacity computer.

For de-clicking the system reconstructs the problem portion of the recording by analysing the content before and after the click, and interpolating the portion in between. Since the duration of the click is short, the process can sample enough of the surrounding material to make plausible guesses about the portion hidden by the noise.

Removing steady noise, like hiss, is a longer process. The system first samples the noise at 2000 points in the frequency spectrum, creating a sonic fingerprint used to differentiate between noise and signal.

Tests are then run to determine the maximum level of noise reduction possible without altering content.

More than 53 million computations are performed to clean up one second of material.

To clean up the master for a typical compact disc, the computer runs all night. — The Times

*The Dominion Sunday Times, 22/1/1989*

#### LISTING OF EDISON NEEDLE CUT RECORDS

14028 **I Want to Meander In the Meadow**  
75c **Peace of Mind** — *Male Voices*  
The Edisonsters

14029 **Where Are You, Dream Girl?**  
75c **S'posin'** — *Tenor* J. Donald Parker

14031 **Painting the Clouds With Sunshine**  
75c *from Photoplay "The Gold Diggers of Broadway"*  
**Sweet Madelon** — *Tenor Duet*  
Billy Murray and Walter Scanlan

#### STANDARD RECORDS

11016 **Four Little Blackberries** — *Schottische*  
75c **A Bunch of Roses** — *Spanish March*  
Green Brothers Novelty Marimba Band

11017 **The Stars and Stripes Forever March**  
(*Sousa*)  
75c **The Third Alarm March** (*Goldman*)  
The Goldman Band

11024 **Where the Gates Swing Outward Never**  
(*Gabriel*) — *Baritone and Tenor*  
75c **The City Unseen** (*Tuttle, Clark*)  
Homer Rodeheaver and Thomas Muir

11032 **My Man (Mon Homme)** — *Theme*  
*Song of Photoplay "My Man"*  
75c **My Melody Man** — *Soprano*  
Gladys Rice

11036 **Vale (Farewell)** (*d'Arcy, Russell*)  
75c **When Song Is Sweet** (*Sans-Souci*) —  
*Male Quartet* The American Singers

11037 **Honey (I'se A-waitin' Jes Fo' Yo')**  
(*De Leath*)

75c **Oh! Susanna** (*Stephen Foster*) —  
*Contralto* Vaughn De Leath

11038 **Calm As the Night** (*Haskell, Bohm*)  
75c **Forgotten** (*Wulschner, Cowles*) —  
*Baritone* Theodore Webb

11039 **Just A-Wearyin' For You** (*Stanton, Jacobs-Bond*)  
75c **A Perfect Day** (*Jacobs-Bond*) —  
*Contralto* Elizabeth Lennox

11044 **My Sweet Hawaiian Baby**  
Aloha-Land Serenaders

75c **My Heart Belongs to You**  
Palakiko's Hawaiian Orchestra

11046 **When I Meet MacKay** (*Harry and John Lauder*)  
75c **The Boss o' th' Hoose** (*Harry Lauder*)  
Glen Ellison

#### FAVOURITE TUNES

20001 **Polly-Wolly-Doodle** (Old Tune)  
75c **Eleven Cent Cotton**  
Vernon Dalhart and Company

20002 **Ben Dewberry's Final Run**  
75c **In the Jailhouse Now**  
Frankie Marvin and His Guitar

20006 **Barnacle Bill the Sailor**  
75c **How to Make Love**  
Frank Luther and His Pard

#### GOLD SEAL RECORDS

47002 **Pagliacci** — *Prologo, Part 1*  
(*Leoncavallo*) — *Baritone, in Italian*



NO.18

COLUMBIA.

AA



ELVIS PRESLEY



DICK HILLS COLLECTION

- 75c **Pagliacci — Prologo, Part 2**  
(*Leoncavallo*) Mario Basiola
- 47003 **Aida — Celeste Aida** Heavenly Aida —  
Act 1 (*Verdi*) Tenor, in *Italian*
- 75c **Martha — M'Appari** (Like a Dream) —  
Act 3 (*Flotow*) Giovanni Martinelli

### DANCE RECORDS

- 11043 **Underneath the Russian Moon —**  
*Waltz with Singing*
- 75c **The Toymaker's Dream — Fox Trot**  
*with Singing*  
B. A. Rolfe and His Orchestra
- 11049 **Farewell Blues — Fox Trot with Singing**
- 75c **Wabash Blues — Fox Trot with Singing**  
The Campus Cut-Ups
- 14003 **Fioretta — Fox Trot with Singing,**  
*from "Fioretta"*
- 75c **Dance of the Paper Dolls — Fox Trot**  
*with Singing* B. A. Rolfe and His  
Lucky Strike Dance Orchestra
- 14004 **From Sunrise to Sunset — Fox Trot**  
*with Singing*
- 75c **My Sin — Fox Trot**  
California Ramblers
- 14006 **Blue Hawaii — Waltz with Singing**
- 75c **Mean to Me — Fox Trot with Singing**  
B. A. Rolfe and His Orchestra
- 14012 **Am I Blue? — Fox Trot with Singing,**  
*from Photoplay "On with the Show"*
- 75c **Birmingham Bertha — Fox Trot with**  
*Singing, from Photoplay "On With*  
*the Show"* B. A. Rolfe and His  
Lucky Strike Dance Orchestra

- 14016 **Wedding of the Painted Doll —**  
75c *Fox Trot from Photoplay*  
*"Broadway Melody"*  
California Ramblers
- Heigh-Ho! Ev'rybody, Heigh-Ho! —**  
*Fox Trot with Singing*  
The 7 Blue Babies
- 14032 **I'm Still Caring — Fox Trot with**  
*Singing* Harry Reser's Rounders
- 75c **The One In the World — Fox Trot**  
*with Singing by Phil Dewey*  
Piccadilly Players
- 14033 **True Blue Lou — Fox Trot with**  
75c *Singing, from Photoplay "The*  
*Dance of Life"*
- The Flippity Flop — Fox Trot with**  
*Singing, from Photoplay "The*  
*Dance of Life"* B. A. Rolfe and  
His Lucky Strike Dance Orchestra

### POPULAR VOCAL and INSTRUMENTAL RECORDS

- 14001 **Olaf (You Ought-a Hear Olaf Laff)**  
*from "Chauve-Souris"*
- 75c **Nothing to Do — But Think of You**  
Miss Patricola
- 14002 **I God a "Code" In My "Doze"**
- 75c **I've Got a Feeling I'm Falling —**  
*Comedienne* Vaughn De Leath
- 14008 **Coquette — Theme Song of Photoplay**  
*"Coquette"*
- 75c **Weary River — Theme Song of**  
*"Weary River" — Organ* John Gart

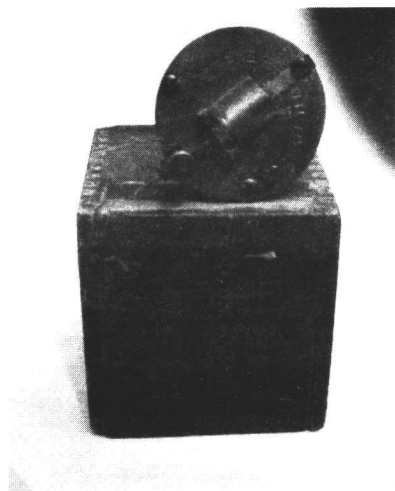
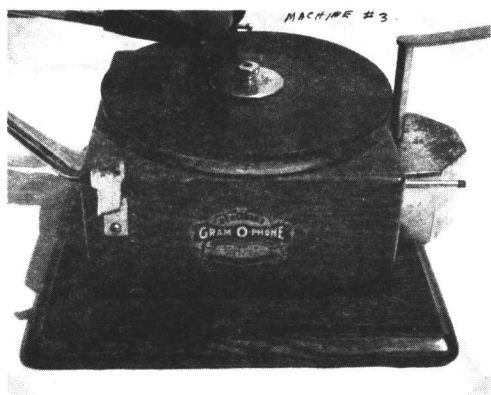
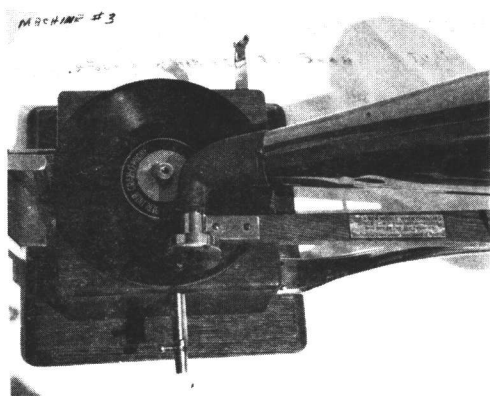
### HARRY LAUDER — Popular Songs

Breakfast in My Bed on Sunday Morning  
Fou the Noo  
I Love a Lassie  
It's Nice to Get Up in the Morning  
It's Nice When You Love a Wee Lassie  
I've Loved Her Ever Since She Was a Baby  
Message Boy  
Picnic  
Queen Amang the Heather  
Roamin' in the Gloamin'  
Safest o' the Family  
Same as His Father Did Before Him

Inverary Harriers  
Inverary  
Is That You McAllister  
I Wish You a Happy New Year  
Jean, Jean From Aber-Aber-Deen  
Jean M'Neil  
Keep on Doing it Sandy  
Kilty Lads  
Last of the Sandies  
Mr John Mackie  
Piper MacFarlane  
She is Ma Daisy

(continued on page 48)

# BERLINER.



PHOTOS BY  
BERNARD WIESE

## CLARAVOX

In the October/December Issue 1987 we illustrated on the cover, a "Vicsonia" reproducer which was designed by the Vicsonia Company to play Edison Diamond Discs on Victrolas and Grafonolas etc.

In this issue through the kindness of Larry Schlick we illustrate another reproducer which appears almost exactly the same except for the label. "Manufactured by The Claravox Co. Youngstown, Ohio."

### Why the CLARAVOX is a Remarkable Invention

**I**N music there are two sound qualities—fundamental tones and overtones. Overtone is that quality of sound which distinguishes one kind of an instrument or voice from another.

It is generally recognized that the best of lateral cut records reproduce not more than forty per cent. of the overtones.

Thomas Edison claims that his vertical cut records reproduce eighty per cent. of all overtones.

But prior to the invention of the CLARAVOX only the Edison Reproducer could do full justice to these Edison Records.

### You've Never Heard Music Like This Before on Talking Machines

Just imagine a rich baritone voice reproduced so clearly that you can close your eyes and picture the artist singing in person before you.

Imagine those popular dance records reproduced so distinctly that one outside your home could hardly believe that music came from a phonograph.

The CLARAVOX brings a new enjoyment of your phonograph because it reproduces those sweet, clear tones without any evidence of metallic or nasal sound and with volume you've never expected from any talking machine.

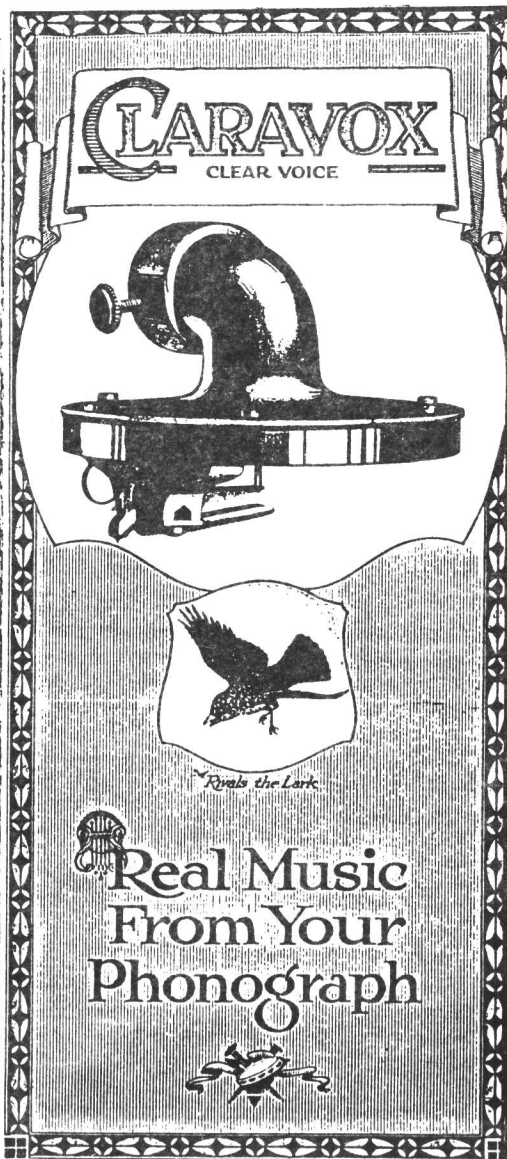
It comes completely assembled, ready for instant attachment. Nickel plated, \$12.50. Gold plated, \$14.00.

*Manufactured by*

**THE CLARAVOX co.**  
CLEAR VOICE

YOUNGSTOWN, OHIO

*H. C. Campbell*



Stop Yer Tickling, Jock  
 Ta-ta My Bonnie Maggie Darling  
 Weddin' o' Sandy MacNab  
 Wee Hoose 'mang the Heather  
 When I Get Back Again to Bonnie Scotland  
 He Was Very Kind to Me  
 She's the Lass for Me  
 Auld Brig of Ayr  
 Aye Wakin', O!  
 Bonnie Hielan' Mary  
 Gilt-edged Bertie  
 Hey, Donal!

Sound Advice  
 That's the Reason Noo I Wear a Kilt  
 Tobermory  
 Weddin' o' Lauchie M'Craw  
 Wee Nelly McKie Frae Skye  
 We Parted on the Shore  
 Kili crankie  
 Portobello Lassie  
 Blarney Stone  
 Charlie MacNeil  
 Bonnie Leezie Lindsay

### ADVERTISEMENTS

#### Wanted:

The following records: They cut down the old pine tree. It isn't cricket. Lavender Blue. Billy Boy. Bye bye Blackbird. The one outside Dan Murphy's door. The face on the bar-room floor. Black sheep. Please reply: George Broomfield, Telephone 24-327, Oxford, New Zealand.

#### Wanted:

Material for your magazine — photo-copies, hand-written articles, photographs of collections. Write: The Secretary or Editor.

#### Wanted Badly at any Price:

The following two 78's: "The King's Lieutenant Overture" by the Bickershaw Colliery Band on HMV2499. "March of the King's Men" by the Aldershot Command Massed Bands on HMV EA1959. Reply: Trevor J. Skelton, 43 West End Road, Herne Bay, Auckland, Telephone 762-453.

#### Records for Sale:

WONDERFUL DISCOVERY: Brand new Edison Diamond Discs from an original dealer's stock. Thousands of records available, both popular and operatic. Guaranteed unplayed, 1925 prices! Send large SASE for auction list.

Reply: T. Hawthorn, 2143-A Second Avenue, Sacramento, CA 95818, United States of America.

#### For Sale:

New LP pressings of "Vintage Hawaiian Classics" taken off the original 78's and featuring Sol Hoopi, Dick and Lani McIntire, Harry Owens, etc. Priced at \$15.00 each, plus postage. We have a few copies left of LP's by Louis Levy's Gaumont British Symphony, and the Orchestra Mascotte. These are collectors' items.

Obtainable only from: T. J. Skelton, 43 West End Road, Herne Bay, Auckland, New Zealand. Or telephone 762-459.

#### Advertisement:

Gramophone Needle Tins/Packets wanted for purchase/exchange. Several hundred duplicates available.

Reply: Harry Marks, P.O. Box 1793, Johannesburg, 2000, South Africa.

#### Wanted to Buy:

Clockwork and electric "Hornby" and other trainsets in "0" Gauge and Dublo 3 rail items, any lineside accessories Stations, Buildings, Hornby-lead Figures etc. or any train parts members may have in their workshop boxes, anything from mint boxed to restorable items wanted

Please write to N. J. Watson, 15 Rimu Street, Timaru, New Zealand.