



# The Phonographic Record

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

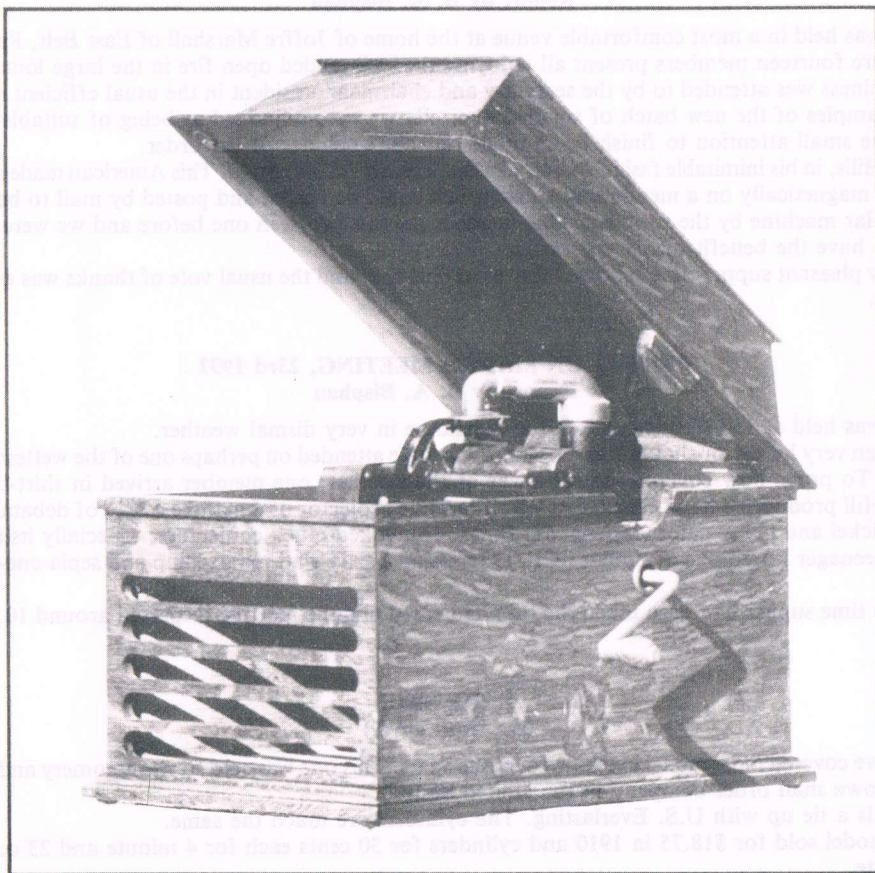
A Society formed for the preservation of Recorded Sound

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*LAKESIDE Combination Cylinder Machine.*

## FOR YOUR INFORMATION

Here we are, almost through the winter, one of the coldest we have experienced for twenty years and looking forward to the summer.

We attended Joffre Marshall's mother's funeral in Geraldine, along with many country and western fans. Our sympathy to the Marshall family.

We also sent our congratulations to Lynn and Adrian Kirsop on the birth of a daughter, Maria. Inflation in New Zealand is at an all time low but still some costs seem to increase.

Parts are in good supply, so be in if you have a need.

We are again indebted to Larry Schlick for the many clear pictures he sent us of The Antique Village and Museum similar to the one he attended last year.

It makes one's mouth water to see so much here, as it did when Georgena and Folly Hamill visited in 1991. Phonographs, music boxes, roller organs, juke box, vintage radios, cylinder and disc records, sheet music, parts, literature items.

### REPORT ON FEBRUARY 1992 MEETING

Report by B. A. Bisphan

This was held in a most comfortable venue at the home of Joffre Marshall of East Belt, Rangiora. There were fourteen members present all enjoying the well tended open fire in the large lounge. The usual business was attended to by the secretary and chairman/president in the usual efficient manner.

The samples of the new batch of small leather elbows were adjudged as being of suitable quality with some small attention to finish being made on the remainder of the order.

Dick Hills, in his inimitable fashion, offered a small recorder for perusal. This American made machine recorded magnetically on a membranous disc which could be folded and posted by mail to be played on a similar machine by the recipient. One member present had seen one before and we were all fortunate to have the benefit of his experience.

A very pleasant supper time followed the usual chit-chat and the usual vote of thanks was accorded to Joffre.

### REPORT ON MARCH MEETING, 23rd 1992

Report by B. A. Bisphan

This was held at 153 Centaurus Road at my home in very dismal weather.

Thirteen very hardy, or should I say foolhardy, people attended on perhaps one of the wettest night's possible. To prove how contemptuous he was of the weather, one member arrived in shirt-sleeves.

Dick Hill produced a hand cranked 35mm film/slide projector of Japanese origin of debatable vintage in nickel and black paint (Japanned?) finish. It invoked much conjecture, especially its age. As a young teenager I used one of similar ilk in 1936, using a sixty watt mains lamp and sepia one-reelers, silents.

By the time supper had been taken the rain had eased and the meeting dispersed around 10.30p.m.

### LAKE SIDE (see front cover)

We have covered most model machines over the years. This one was sold by Montgomery and Ward, a well known mail order company in the United States.

There is a tie up with U.S. Everlasting. The cylinders are much the same.

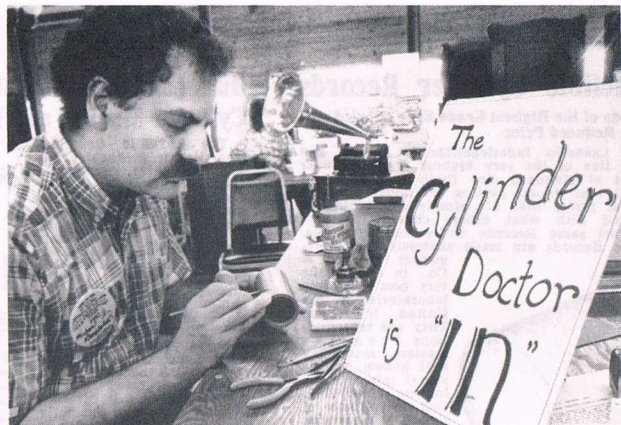
This model sold for \$18.75 in 1910 and cylinders for 30 cents each for 4 minute and 23 cents for two minute.

Known as a combination type it would play both two and four minute cylinders.

Lake Side machines used a sapphire stylus, oak case 17 x 12 x 13 inches high.

More information would be appreciated.





CYLINDER DOCTOR AT WORK



VICTOR O. COLUMBIA. AK.



CANADIAN BERLINER

Advert taken from Montgomery Ward & Co.'s Catalogue No. 81.

## Lakeside Indestructible Cylinder Records

The Best and Only Records of the Highest Grade Ever Offered at a Reduced Price



The Lakeside Indestructible is a new and special line of the very highest grade cylinder Records of standard size (both two and four minute) that we are putting out under our own label, at prices that are simply astounding as compared with what others charge for precisely the same Records under another name.

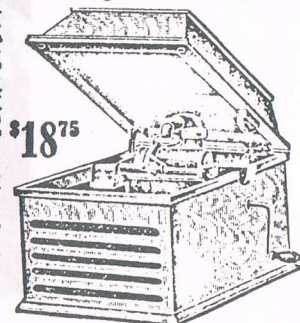
These Records are made expressly for Montgomery Ward & Co., in one of the very best recording laboratories in the United States. They are reproductions from the masters, made by well known professional talent of the highest standing, and in volume of sound, clearness, accuracy of reproduction and musical quality they are not only equal to the best cylinder records made, but best of all, they are unbreakable.

der records made, but best of all, they are unbreakable.

## Our Lakeside Combination Type, Hornless Cylinder Musical and Talking Machine. \$18.75

The Lakeside Combination Hornless Machine, illustrated here, represents the latest and most successful achievement in the manufacture of these popular cylinder machines using a sapphire point. From a practical standpoint it is one of the best made. We mean by this that the reproductions from this machine, with any standard make of record, are just as loud, just as clear and just as distinct as from similar machines costing up to \$50.00 each.

This instrument requires no horn or other external appliance, as this unsightly feature is replaced with a scientifically constructed sound amplifying compartment of resonant metal, which is entirely concealed within the base of the cabinet.



## ILLUSTRATIONS

All the illustrations in this issue have been provided by Larry Schlick of U.S.A. They were taken at what we in New Zealand call a swap meet.

This is run by Larry and his son Randy Donley of Union Illinois.

It is held once a year, and collectors come from every where to it.

Dealers, part makers, you name it, all turn up to sell their wares.

We have featured this event before but each year more unusual material turns up.

Antique Village and museum is located N.W. of Chicago, with admission of \$5.50 for adults and children \$3.

Folly and Georgena Hamill from Invercargill visited this place last year and were very impressed. Folly said The Union Sale had to be seen to be believed.

### The Cylinder Doctor at Work:

This man repairs valuable wax cylinders.

He was a dentist and learned to work in wax.

He can add wax to the surface and re-align grooves.

He heats a staple and places it along the crack from the inside. In the pictures he is working on a North American cylinder, the groove around the rim was for a paper label identifying what was on the recording when used as a dictaphone.

He is known as the cylinder record doctor and his name is Mike Khanchalian, 231 West Hillcrest Blvd, Monroula, California 91016, U.S.A.

### Victor O and Columbia AK:

Larry says the Columbia AK has the wrong winding handle and should not have a tone arm under the horn. The first Columbia tone arms were made of wood.

### Canadian Berliner on display in the Hall.

### Larry Donley and Larry Schlick:

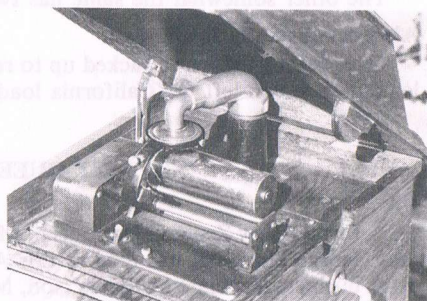
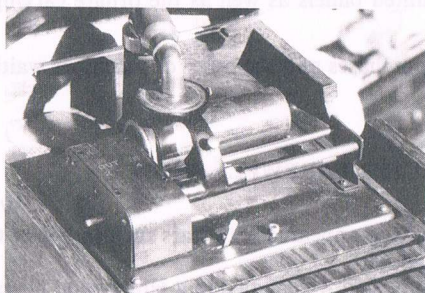
Taking a picture with the aid of a mirror.

Two close-up views of Lake Side machine. See notes elsewhere.





LARRY DONLEY ON LEFT, LARRY SCHLICK TAKING THE PICTURE IN A MIRROR



TWO CLOSE UP VIEWS OF THE LAKESIDE PHONOGRAPH



TWO VIEWS OF A COLUMBIA CARVED DISC MACHINE

**Cylinder and Disc Music Box:**

What appears a nice collection of all types.

**Unique Christmas Tree Music Box:**

Larry Schlick says is a key wind, doesn't know if the base is original or home-made.

**Double Bell Wonder:**

Larry says late model horns, the early ones are all brass; questionable wood case.

**Wizard Phonograph:**

Larry Schlick says a very rare phonograph. He has only seen three or four.

We have covered this machine. See Volume 13, Issue 4.

**Bettini Reproducer Parts:**

It is unusual to see Bettini reproducer parts for sale, these are rare in any country.

**Orthophonic Victorolas:**

In New Zealand we refer to these as re-entrant, the name taken from the horn.

Larry Schlick says last year the Japanese bought these. They were all priced from \$1,700 to \$2,200. None were sold that he knew of.

**The Ultimate Gramophone:**

Hand-carved new cost \$2,500 now around \$5,000.

The other somewhat the same has two hand painted panels as well as the ornate carving.

**Always constantly loading up:**

One view of the truck backed up to remove the purchases and the other of machines waiting to be loaded. The van left for California loaded.

## N.Z. JAZZ QUEEN DIES AFTER FAREWELL SHOW

PA

Wellington

A former New Zealand jazz queen, Mavis Rivers, who appeared with stars such as Benny Goodwin and George Shearing, has died in Los Angeles, aged 63.

A business associate of Rivers' son, Matt Catingub, said Rivers died in a Hollywood hospital after suffering a stroke on stage during a farewell performance.

Rivers was the queen of Auckland's nightclubs and ballrooms from 1947 to 1953, before establishing herself on the jazz scene in the United States.

She was born in Apia in Western Samoa. When her family moved to American Samoa, she sang for American troops.

After the war the family moved to Auckland, where Rivers sang with the Julian Lee, Nancy Harvey and Bob Leach bands for Saturday night jazz radio shows, and was one of the first women to record in New Zealand, making 78rpm records for the Tanza label.

In 1951 she won a poll as New Zealand's most popular jazz singer and two years later moved to the United States. In 1954 she joined the Johnny Ukelele Quartet, eventually marrying one of the group's singers and retiring to Los Angeles to raise a family.

In 1959 she sent a tape to Capitol Records in New York, the start of a quickly successful career. Nelson Riddle was brought in to arrange and conduct on her debut album, "Take a Number." Albums and hit singles followed, and in 1961 Frank Sinatra signed her to his new Reprise label.

Rivers appeared with big names such as Benny Goodman, George Shearing and Stan Keaton and won numerous jazz awards.

In a 1977 interview in New Zealand, Rivers said she still regarded herself as a Polynesian at heart after 25 years in the United States.

She last performed in New Zealand in 1990 with the New Zealand Youth Jazz Orchestra at Wellington Festival of the Arts.



The Jazz Foundation president, David Naylor, described Rivers as "one of our great performers." "One of my dreams was for her to tour the country and particularly to play to Samoan people . . . but that dream never came true," he said.

Music promoter Benny Levin, who performed with Rivers in her early years in New Zealand, said of her death while performing: "That would be the way she'd want to be remembered and the way she would want to go."

*Taken from Christchurch Press*

## PHILIP BARRAUD

Contributed by Ernie Bayly

The death occurred during May, 1992, of Philip Barraud, the grandson of Mark Henry Barraud, the original 'master' of Nipper.

His sister, Miss Enid Barraud, had been the family biographer and was present at the attempt to exhume Nipper's bones on 4th August, 1950. At various times after that she was called upon to write "pieces" about Nipper for various magazines, some of which I read. So when Leonard Petts' book "The Story of Nipper and the 'His Master's Voice' picture" was published in 1973 I sent her a copy, but as she had recently died a reply came from her brother Philip, who assumed the mantle of "family archivist" and became thoroughly engrossed in Nipper's life, undertaking new and original research. He greatly assisted each subsequent reprinting of the book with information that could come only from the family. In 1990 he and I had a conference over lunch in Brighton to make certain that the forthcoming reprint would be the "definitive" version because we felt that no new evidence could be found. My train arrived first at Brighton and shortly afterwards a very spry gentleman with his cap at a jaunty angle came through the 'gate' belying his age of 82 (but looking not quite so young as when I had seen him previously). He was always particular that the facts concerning the Barrauds in 'The Story of Nipper' were correct. I had met him on numerous occasions since 1973.

All the family was present at "The Dog & Trumpet" public house in Great Marlborough Street in central London in October, 1985, when Philip very proudly accepted on their behalf "The Maker of the Microphone Award" presented by Oliver Berliner, acknowledging posthumously the importance of Francis Barraud's painting "His Master's Voice" in furthering the acceptance of the Gramophone worldwide and the pleasure it thus brought to countless millions.

The task of the new "archivist" of the Barraud family will be lighter so far as Nipper is concerned, due to Philip's researches. I hope that the new archivist will be as keenly vigilant and quick to pounce upon incorrect articles about Nipper that appear in newspapers and magazines. It is deplorable that the "His Master's Voice" pictorial trademark is rarely seen these days.

## POINTS FROM LETTERS

Letter from Peter Burgis, P.O. Box 1660, Port Macquarie, N.S.W. 2444, Australia. 4th June 1992.

The initial Kingfisher catalogue includes a number of releases which I believe will be of interest to Society members. Examples are:

1. Tex Morton, who of course, hails from Nelson.
2. Gladys Moncrieff, who visited your shores on many occasions.
3. Alex F. Lithgow, who spent his youth in Invercargill.
4. Billy Williams, whose recordings sold so well he almost sank New Zealand.

Each cassette comes with reference notes, prepared by an appropriate musical authority.

Future releases are planned to include Peter Dawson, Jack Davey, Essie Ackland, Harold Williams, The Rotorua Maori Choir, and Oscar Natzka.

Thanking you for any assistance which you can give.

Kind regards, Peter Burgis.

## *Gladys Moncrieff* : STAGE MUSICALS I

### SIDE A - Playing Time : 22.13

- 1 The Merry Widow Waltz Song (Hart/Lehar) (2.55) (25/3/1935)
- 2 Vilja (Ross/Lehar) (2.42) (11/12/1929)
- 3 The Pipes Of Pan Are Calling (Wimperis/Monckton) (2.57) (21/4/1931)
- 4 Arcady Is Ever Young (Wimperis/Monckton) (3.08) (21/4/1931)
- 5 Ah, Sweet Mystery Of Life (Young/Herbert) (2.55) (28/5/1935)
- 6 I'm Falling In Love With Someone (Young/Herbert) (3.11) (28/5/1935)
- 7 Huguette (Hooker/Frimer) (2.34) (31/10/1928)
- 8 Some Day (Hooker/Frimer) (1.51) (31/10/1928)

### SIDE B - Playing Time: 21.19

- 1 Love Will Find A Way (Graham/Fraser-Simpson) (2.54) (12/12/1928)
- 2 My Life Is Love (Graham/Fraser-Simpson) (2.50) (19/2/1930)
- 3 Paradise For Two (Graham/Fraser-Simpson) (2.45) (21/2/1930) (Duet with Colin Crane)
- 4 Farewell (Graham/Fraser-Simpson) (2.47) (19/2/1930)
- 5 Teach Me How To Love (Morton/Kerker) (2.54) (20/2/1930)
- 6 The Punt Brigade (Morton/Kerker) (1.52) (20/2/1930)
- 7 They All Follow Me (Morton/Kerker) (3.15) (20/2/1930)
- 8 When We Are Married (Morton/Kerker) (2.02) (21/2/1930) (Duet with Colin Crane)

### SIDE A - Playing Time : 28.10

- 1 My Hero (Stange/Strauss) (3.06) (27/4/1932)
- 2 I Was Dreaming (Juncker) (3.07) (16/4/1931)
- 3 Rackety Coo (Hauerbach/Frimer) (2.51) (19/2/1930)
- 4 Oh, Promise Me (Scott/De Koven) (2.43) (13/8/1931)
- 5 Lover Of My Dreams (Coward) (2.22) (2/3/1933)
- 6 Under The Deodar (Ross/Monckton) (2.42) (20/2/1930)
- 7 And Love Was Born (Hammerstein/Kern) (3.10) (2/8/1933)
- 8 Were You Just Pretending? (Ruby/Jerome) (2.59) (7/7/1930)
- 9 Just For A While (Geiger/Anderson) (2.44) (2/11/1928)
- 10 The Desert Song (Hammerstein/Romberg) (2.26) (2/11/1928) (Duet with John Valentine)

### SIDE B - Playing Time: 27.09

- 1 If You're In Love You'll Waltz (Tierney/McCarthy) (2.34) (2/11/1928) (Duet with John Valentine)
- 2 Sweetheart (Tierney/McCarthy) (1.15) (12/12/1928)
- 3 River Song (Tierney/McCarthy) (1.35) (12/12/1928)
- 4 You're Always In My Arms (Tierney/McCarthy) (2.45) (14/1/1930)
- 5 Heart's Desire (Greenbank/Fraser-Simpson) (2.48) (16/4/1931)
- 6 Heart's Desire (Greenbank/Fraser-Simpson) (2.37) (ex-radio, early 1950's)
- 7 Stay While The Stars Are Shining (Gurr/Monk) (5.39) (Late 1933) (Duet with Robert Chisholm)
- 8 Where The Shannon Flows Down To The Sea (Lumsdaine) (3.02) (28/5/1935)
- 9 Mexican Serenade (o'Hagan) (2.51) (2/11/1928)
- 10 Elegie (Massenet) (2.03) (ex-radio, early 1950's)

**GLADYS MONCRIEFF** (1892-1976) - Australia's most celebrated star of musical comedy, known affectionately by all Australians as "Our Glad".

Kingfisher AUS-13 and AUS-14 present all her Australian recordings of songs from stage musicals, made by the Columbia Graphophone Company, in Sydney, between 1928 with several previously unissued collector's items.

*Gladys Moncrieff*

### STAGE MUSICALS I



## HOW TO ORDER

Please send cheque or money order to Kingfisher Records, Port Macquarie, N.S.W.

**OVERSEAS**  
Please remit funds by International Money Order (made out in Australia)

Double cassettes \$27.00

**\*\*PRICES INCLUDE POSTAGE (AIR MAIL) AND OVERSEAS ORDERS.** Please



# BILLY WILLIAMS & FRED GODFREY

1911-1912



*Classic Recordings of the  
British Music Hall*

## Billy Williams & Fred Godfrey: The Regal Years, 1911-14

Australia's famous laughing comedian  
*Billy Williams "The Man in the Velvet Suit"*  
sings songs he co-authored with Welsh composer  
*Fred Godfrey*

A two-cassette set of 37 recordings issued on the  
English Regal label 1911-14, in chronological order

Program selected and arranged by  
Peter W. Burgis, Performing Arts Historian and  
Australian National Sound Archivist

**LOCAL**  
Kingfisher Cassettes, Post Office Box 1660,  
W. 2444, Australia.

**SEAS**  
National Money Order or Bank Draft  
(Australian currency).

(local) \$30.00 (o'seas)  
MAIL) AND PACKING FOR BOTH LOCAL  
quote Kingfisher catalogue numbers.

**SIDE A** - Playing Time : 27.33

- 1 Here We Are Again, Pom, Pom (3.01) (Jan 1911)
- 2 I'll Lend You My Best Girl (2.51) (Jan 1911)
- 3 You're The One (3.04) (Apr 1911)
- 4 Wake Up, John Bull! (3.00) (April 1911)
- 5 Don't Go Out With Him Tonight (2.55) (Apr 1911)
- 6 Let's All Go Mad (3.07) (Aug 1911)
- 7 I Wish I Were A Ladies Man (3.14) (Aug 1911)
- 8 Take Me Back To U.S.A. (3.11) (Aug 1911)
- 9 I Don't Care (3.10) (Aug 1911)

**SIDE B** - Playing Time: 30.35

- 1 Why Can't We Have The Sea In London? (3.11) (Aug 1911)
- 2 My Lass Frae Glasgae Toon (3.12) (Aug 1911)
- 3 I Wish It Was Sunday Night (2.52) (Mch 1912)
- 4 Take Me Where There Are No Eyes About (3.01) (Mch 1912)
- 5 I Keep On Toddling Along (2.44) (Mch 1912)
- 6 All The Silver From The Silvery Moon (2.57) (Mch 1912)
- 7 I Never Heard Father Laugh So Much Before (2.55) (Mch 1912)
- 8 Where Does Daddy Go When He Goes Out? (3.09) (Aug 1912)
- 9 It's A Grand Old Song Is "Home, Sweet Home" (3.15) (Aug 1912)
- 10 The Kangaroo Hop (3.19) (Aug 1912)

**NOTE:** Most songs commence and conclude with conversational dialogue.

**SIDE A** - Playing Time : 27.46

- 1 Wait Till I'm As Old As Father (3.10) (Aug 1912)
- 2 O, Molly McIntyre (3.08) (Aug 1912)
- 3 It's Mine When You've Done With It (3.08) (Aug 1912)
- 4 Call Me Early In The Morning (3.12) (Jan-Feb 1913)
- 5 Oh! For Another Day At Margate (3.07) (Jan-Feb 1913)
- 6 I Come Frae Scotland (3.06) (Jan-Feb 1913)
- 7 The Ragtime Wedding (2.59) (Jan-Feb 1913)
- 8 The Worst Of It Is, I Like It (2.51) (Jan-Feb 1913)
- 9 Mr. John Mackenzie, O (3.05) (Jan-Feb 1913)

**SIDE B** - Playing Time: 28.04

- 1 Jean Loves All The Jockeys (3.15) (Mch-Apr 1913)
- 2 All The Ladies Fall In Love With Sandy (3.01) (Mch-Apr 1913)
- 3 Giving A Donkey A Strawberry (3.04) (Mch-Apr 1913)
- 4 There Must Be Something Nice About The Isle Of Man (3.03) (Mch-Apr 1913)
- 5 Let's Have Another One Together (3.08) (Mch-Apr 1913)
- 6 She Is My Best Girl Now (3.12) (Mch-Apr 1913)
- 7 When Mother Backed The Winner Of The Derby (3.22) (May-June 1914)
- 8 I Shall Have To Ask My Mother If She'll Let Me (3.13) (May-June 1914)
- 9 There's Life In The Old Dog Yet (2.46) (May-June 1914)

**NOTE:** Most songs commence and conclude with conversational dialogue.





*Rex McLean (left) and N.S.W. sound archivist Peter Burgis recording the past.*

## **SOUND HISTORIANS RECORDING A PART OF AUSTRALIA'S PAST**

**By Martin Stevenson**

Recordings were hurled like frisbies from Radio 7LA's upstairs windows when the station moved from The Quadrant to new studios in York Street, Launceston, in March, 1987.

The wholesale jettisoning of archival material so appalled Mrs Mary McLean, the wife of 7LA's former chief engineer, Mr Rex McLean, that the couple chased a rubbish truck to the Launceston tip and recovered historic recordings and tapes from among the tea leaves and orange peels.

"Tapes and records retrieved included the end of the Launceston tramways in 1952 and a 1936 recording of Launceston's well-known Apollo Quartet," Mr McLean said yesterday.

The incident underlines the precarious nature of Australia's sound cultural heritage, according to N.S.W. sound archivist Mr Peter Burgis, who is in Launceston for a week to re-tape such early material for posterity, using Mr McLean's home studio equipment.

Mr Burgis, who lives in Port Macquarie, N.S.W., until recently headed the 800,000-record National Film and Sound Archive in Canberra for five years and before that worked in the National Library sound recording section for 10 years.

He and Mr McLean, a radio engineer with 7LA for 50 years until he retired in 1986, are now preparing tapes of some of this nation's finest early talent, including singers Peter Dawson, Dame Nellie Melba and the compositions of internationally-acclaimed Launceston bandsman Alex Lithgow.

Mr Burgis, a former agricultural science teacher, chose Mr McLean's high-tech studios, located under his West Launceston home during an Australia-wide search of radio stations for dusty discs from various cellars of sound.

"Rex is the most competent person I know to handle a task like this," Mr Burgis said. "He has the know-how and I have the records."

Mr Burgis says the nation has to 'vigilantly safeguard its recorded heritage'.

"Only half of Australia's Prime Ministers have, for instance, had any of their speeches recorded," he said.

"This is despite the technology having been available to record every Australian Prime Minister from Federation in 1901."



Curiosities collected by Mr Burgis include a 1922 recording of the Royal Australian Navy March played by the New York Military Band. The work is part of a two-tape collection being released of the works of Alex Frame Lithgow, the renowned composer and conductor who lived most of his adult life in Launceston.

Engineered by Mr McLean, the tapes also include the famed Invercargill March, recorded by Launceston's St. Joseph's Band, and the Lithgow March, played by the US Marine Band in New York in May, 1923.

The earliest recording to be transposed to tape for the new production is the Eversleigh March, recorded by London's Black Diamonds Band in 1913.

"Very soon we hope to tape such Tasmanian notables as stage star Max Oldaker and pianist Eileen Joyce," Mr Burgis said.

### TEX MORTON (1916-1983)

Tex Morton was renowned as a flamboyant and colourful musician who pioneered the introduction and acceptance of genuine Country Music in Australia.

He was a great communicator who left behind an extensive recorded sound legacy.

Until now it has not been possible to enjoy the splendid radio shows which featured Tex in his heyday.

Kingfisher Cassettes are therefore proud to present a **two-cassette set** of TEX MORTON, for the first time, performing old and new songs, from Australian radio broadcasts of the 1930s/1940s.

Highlights of this recorded tribute are:

- ★ 35 wonderful songs by Tex, Sister Dorrie, Harry Thompson, and the Rough Riders Band, which have not been heard for more than 40 years.
- ★ An authentic sound coupled with a generous playing time of 110 minutes.
- ★ Fresh arrangements which differ from the original 78's and some songs never before on record.
- ★ Authoritative background notes written by Andrew Smith, Morton's biographer.

This new release, which draws upon rare archival sources, provides a unique insight into the musical skill and personality of this grand showman.

#### Ordering:

The catalogue number for the Tex Morton set is Kingfisher AUS-7/8.

The set is available for \$27.00 (Australian), which includes **FREE DELIVERY** within Australia.

Overseas buyers are asked to remit funds by either International Money Order or Bank Draft (made out for \$30.00 Australian) which allows for **air-mail** delivery.

If preferred, overseas buyers may forward either £10 Sterling or \$20.00 (USA) with delivery by **sea mail** (6-9 weeks delivery).

Orders should be payable to KINGFISHER CASSETTES and forwarded to Post Office Box 1660, Port Macquarie, N.S.W., Australia, 2444. (Telephone: 065/810-576).

© Cyphell Pty. Limited (A.C.N. 008 649 616), trading as Kingfisher Cassettes.

### ALEX F. LITHGOW (1870-1929)

Cornet champion, composer, arranger, and conductor. Known as "Australia's March King".

KINGFISHER CASSETTES is pleased to announce that our **two cassette set** of historic performances of compositions of Alex F. Lithgow is available.

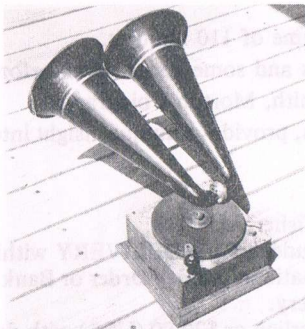
The set comprises 36 tracks, played by 15 bands from Australia, U.S.A., U.K., and New Zealand. The earliest version is from 1913 and the most recent is from the 1980's. Included are performances for Edison in the 1920's and renditions by St. Joseph's Band and The Princess Theatre Orchestra, both of Launceston, the composer's home town.

Playing time is a generous 105 minutes. Each set is accompanied by a large-print contents list and biographical notes specially written by Pat Ward, author of "Alex F. Lithgow: 1870-1929: March Music King".

This all-Australian production is the first major recorded tribute to commemorate the achievements of Alex F. Lithgow, a distinguished Australian composer of international stature.



CYLINDER AND DISC MUSIC BOXES



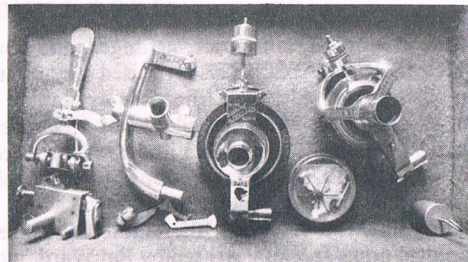
DOUBLE BELL WONDER



UNIQUE CHRISTMAS TREE MUSIC BOX



WIZARD PHONOGRAPH



BETTINI REPRODUCER PARTS

courtesy Larry Schlick



**Ordering:**

The catalogue number for the Alex F. Lithgow set is KINGFISHER AUS-7/8.

The set is available for \$27.00 (Australian), which includes FREE DELIVERY within Australia.

Overseas buyers are asked to remit funds by either International Money Order or Bank Draft (made out for \$30.00 Australian currency) which allows for **air-mail** delivery.

Foreign bank notes to the value of \$30.00 (Australian currency) are acceptable. Australian bank notes are acceptable.

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**NEW RADIO STATION EXPANDS**

One of Christchurch's newest radio stations is gearing up for expansion.

Little more than a year since its launch, Radio Ferrymead has a fast-growing audience, marketing and promotions manager Bob Hollingum says.

Popular with elderly people, it has an estimated regular listenership of 10,000 for its show that broadcasts from 10am to 6pm on Sundays and statutory holidays.

"Your Love Affair With Yesteryear" features nostalgic programmes from the 1920s to the 1950s "presented the way things used to be before the world went mad...", Mr Hollingum says.

The station is run by a team of five key people from the Radio Preservation Society of New Zealand.

*Taken from Christchurch Mail 15/5/92*

**FRANK CRUMIT — W.T.N.****(Part 2)**

He got his big break in 1918, when he was offered the juvenile lead in *'Betty Be Good'*. The success of this musical led to a booking for the *'Greenwich Village Follies'*, where he not only wrote and performed much of the show, but also met his future wife, Julia Sanderson. She was already a leading soubrette on Broadway and had appeared in many musical comedy successes when she met Frank Crumit in 1922. He wrote several songs for her new vehicle *'Tangerine'* and appeared as a supporting actor in the production. They married during the run of the show and thereafter worked almost exclusively as a double act whenever possible.

In 1928, the Crumits branched out into radio. Although only six years old, the radio audiences were now measured in millions and the networks were wildly bidding against each other for established stars. Their first nationwide programme was *'The Blackstone Cigar Show'*, where they featured topical items blended with songs from their immense repertoire of comedy, musical and folk songs. By 1930, they had a vast continent-wide audience as a duo and, as a solo artist, Frank Crumit was in the recording studio almost every week, and had by now written so many songs that he formed his own music publishing company to protect his interests.

Throughout the Thirties, their radio shows became the main stay of the Crumits' career. From their home in Springfield, Massachusetts, Frank and Julia travelled twice a day to the C.B.S. studio to broadcast over the network. In the mornings they hosted a variety show and in the evenings they presented their long running quiz, *'Battle Of The Sexes'*, which had C.B.S.'s highest weekly listening figures. In 1935, Frank was delighted to be elected president of the Lamb's Club, a society of fellow artists engaged in charity work, particularly in sports facilities for youngsters. Frank and Julia still made the occasional record, the last in 1941, recreating scenes from *'Tangerine'*. At the height of his radio fame, Frank Crumit died suddenly on 7 September 1943, at the early age of 53. Julia Sanderson retired soon afterwards, but survived him until 1979.

The recordings on this album were made between 1920 and 1929 and display Frank Crumit's special talents as one of the world's top record sellers. He was not only a success in the United States, but he had a large and devoted following in Britain and Australia. As a recording artist, Crumit was a major innovator; he was the first popular entertainer to record straight and sympathetic versions of traditional

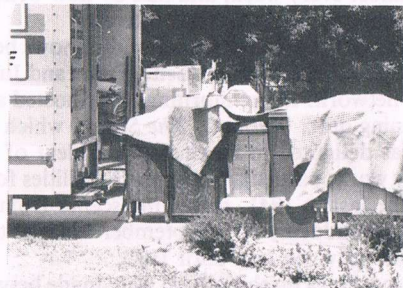
# VICTROLA ORTHOPHONIC



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folk songs, and he had a direct influence on many later performers, including talents as diverse as Burl Ives and George Formby.

Without any doubt Frank Crumit's most popular song was '*Abdul Abulbul Amir*', written by the Irish composer Percy French in 1890 and set during the Crimean War. It is still one of the most requested items on B.B.C. nostalgia shows, and it led to several follow-up versions where Abdul and his perennial adversary Ivan Skavinski Skavar refought their battle in ever more complex fashion. The original 78 rpm record was so popular that it was re-issued by public demand in 1953, 25 years after its first appearance.

During his childhood in Jackson, Frank Crumit heard many folk songs played and sung by the old-timers. In his version of '*The Bride's Lament*', the very poignant lyric is set to a cheerful Irish dance. It makes for an incongruous combination, but it is classic Crumit. '*Billy Boy*' still survives in the English oral tradition, and this American variant of the West Country song was first noted down in 1824. The wit is timeless, and the same straightforward rustic good humour can be heard in '*Get Away Old Man, Get Away*' (more frequently heard these days in an alternative version, '*Maids When You're Young*').

'*Down In The Cane Break*' and '*Kingdom Coming And The Year Of Jublio*' both have their roots in Negro songs, albeit much rewritten. '*Kingdom Coming*' was published in 1862 during the American Civil War, and marks the high point of the career of Henry C. Works, second only to Stephen Foster as a chronicler of America's young days. Work was strongly Abolitionist, and the dry sly humour of the lyric is written from the viewpoint of the southern slaves. The melody has become so well known that it is frequently accepted as a genuine folk tune.

Many of Crumit's own compositions are loosely based on folk idioms; '*Jack Is Every Inch A Sailor*' draws from the tradition of the Greenland whale fisheries, and '*The King Of Borneo*', despite its South Sea setting, is basically Irish in treatment. This folk influence can still be felt in '*The Gay Caballero*', but by now Iberian vaudeville influences are taking over. Jules Bussano's '*Thanks For The Buggy Ride*' was written at a time when the Model T Ford was to be seen taking over from horse-drawn vehicles in all the Ambridges of the Ozarks, but regrets the new high-speed transport.

## FRANK CRUMIT

CDHD 139

### Everybody's Best Friend

1. **Riding Down From Bangor** (Traditional arr. Farwell) BS 76126-1. Recorded 15 May 1933 (2.20)
2. **There's No One With Endurance Like The Man Who Sells Insurance** (Crumit/Curtis) 39526-A. Recorded 20 May 1935 (2.42)
3. **Wrap Me Up In My Tarpaulin Jacket** (Whyte/Melville/Coot) BS 76123-1. Recorded 15 May 1933 (2.51)
4. **The Pig Got Up And Slowly Walked Away** (Burt) 38857-A. Recorded 18 October 1934 (3.02)
5. **Frankie And Johnny** (Traditional arr. Crumit) BVE 38742-2. Recorded 11 May 1927 (3.18)
6. **My Girl Ran Away** (Steinberg) BS 75004-1. Recorded 30 January 1933 (3.35)
7. **The Prune Song** (Crumit/De Costa) 38413-A. Recorded 23 August 1934 (2.45)
8. **Antonio Pasquale Ramonio** (Crumit) BS 76127-1. Recorded 15 May 1933 (2.42)
9. **Donald The Dub** (Crumit/Rice) 3814-A. Recorded 23 August 1934 (2.40)
10. **I'm In Love With Susan** (Mattie/Cheshire) BS 73561-1. Recorded 22 September 1932 (2.42)
11. **Nagasaki** (Dixon/Warren) BVE 45873-2. Recorded 12 July 1928 (3.42)
12. **The Three Trees** (Powell) BVE 45007-4. Recorded 4 June 1928 (2.01)
13. **The King Of Zulu** (Scholl/Browne/Bradford/Rich) BS 77478-1. Recorded 15 August 1933 (2.45)
14. **Whoa! Josephine** (Crumit/Burt) 39525-A. Recorded 20 May (3:07)
15. **I Don't Work For A Living** (Lee/Mullen) BVE 59106-3. Recorded 21 January 1930 (3.35)
16. **The Tale Of A Ticker** (Crumit/O'Brien) BVE 56164-3. Recorded 30 September 1929 (2.43)
17. **What Kind Of A Noise Annoys An Oyster?** (Crumit/Curtis) BVE 64622-2. Recorded 18 November 1930 (2.55)
18. **A High Silk Hat And A Gold Top Walking Cane** (Kahal/Marston/Crumit) BVE 53439-2. Recorded 24 May 1929 (3.00)



19. **The Grandson Of Abdul Abulbul Amir** (Crunit) BS 73563-1. Recorded 22 September 1932 (3.23)
20. **The Dashing Marine** (Crunit) 38856-A. Recorded 18 October 1934 (3.00)
- Side 1: 1 With Tony Colocchio guitar. 2 With Studio Orchestra. 3 With Tony Colocchio guitar. 4 With Studio Orchestra. 5 With own guitar, Andy Sannella clarinet, Nat Shilkret piano. 6 With Nat Shilkret and the Victor Orchestra. 7 With Studio Orchestra. 8 With own guitar, Tony Colocchio mandolin. 9 With Studio Orchestra. 10 With Jack Shilkret piano and the Victor Orchestra.
- Side 2: 1 With Leonard Joy and the Victor Orchestra. 2 With Nat Shilkret and the Victor Salon Orchestra. 3 With Nat Shilkret and the Victor Orchestra. 4 With Studio Orchestra. 5 With own guitar, Saul Pasternack violin, Tony Colocchio mandolin. 6 With Leonard Joy and the Victor Orchestra. 7 With Leonard Joy and the Victor Orchestra. 8 With own guitar, Lew Shilkret harmonium. 9 With Jack Shilkret piano, and the Victor Orchestra. 10 With Studio Orchestra.
- Produced by Kevin Daly for Tall Poppy Transcriptions.

*(to be continued)*

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EB 209 Thou, O Lord, Art my Shepherd / Forsake Me Never

EB 224 Star of God / Love Triumphant

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