



# The Phonographic Record

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

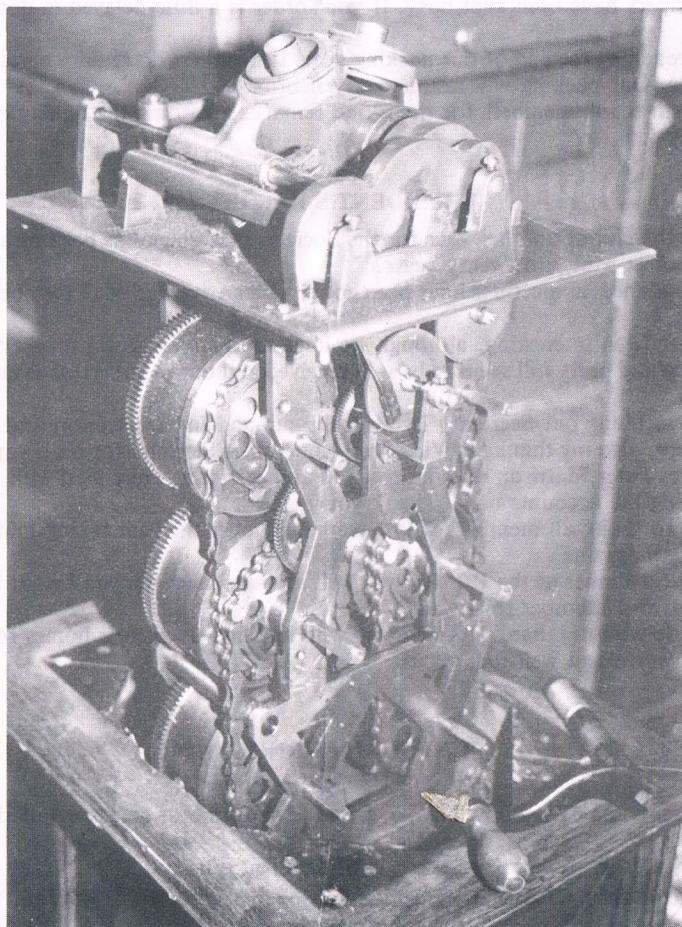
A Society formed for the preservation of Recorded Sound

**VOLUME 28, ISSUE 1**

**OCTOBER / DECEMBER 1992**

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NEW ZEALAND.



**Has no name. Unusual Phonograph.  
Photo: Don Lock: See inside.**

### FOR YOUR INFORMATION

Here we are, coming to the end of another year. Inflation is down, but there are still rises in costs. Our 'parts' supply is good, so hopefully, we can supply all your needs.

Our Annual Meeting was well attended, and we now have a new President, Gavin East; Vice President, Robert Sleeman; Secretary, Lyndsey Drummond; Treasurer, Peter Mattison.

Committee: Joffre Marshall, John Hastilow and Bernie Bisphan.

Our Patron, Adair Otley has retired and Bill Flecknoe has agreed to be our new Patron.

A merry Christmas and a happy New Year to you all.

### SECRETARY'S NOTES

Subscriptions have been coming in since members received accounts included with their last magazine. To those members who have not yet paid, your prompt attention to this matter would be appreciated.

At this time of year many members pay their subscription and also order parts, hence our group of voluntary helpers have been kept busy. If your order is a little delayed in despatch, please accept our apologies.

We are approaching the end of our packing year. If members do require parts, etc. please write as soon as possible. Our packing will resume early February.

I would like to thank members for their kind remarks regarding the quality of our magazine and packing of 'parts'.

### PRESIDENT'S REPORT 1992

We come to the end of another year for the Society, one which has been pleasant, even though it has been the coldest winter in twenty years.

Even so, attendances at meetings have been good, with an average of 11 members at the 10 meetings I have attended.

Meetings have been interesting, although we have not had any guest speakers.

Our magazine and parts still seem to be well received and our membership is increasing. I hope this trend continues.

I would like to thank our Secretary Lyndsey Drummond for her support and help during my two years as President, also my thanks to Vice President Robert Sleeman for his co-operation and advice.

Our Treasurer Peter Mattison does a great job and carries a heavy load with being 'parts' packer as well as keeping the accounts paid. Thank you Peter.

I would like to thank all members who have helped over the year taking minutes and records of meetings for the magazine.

Our end of year dinner at the Russley was well attended and enjoyed by all. We look forward to a good night out in December this year.

I will conclude with my thanks to members who had had us at their homes for our meetings. We have been kept warm and well fed.

Walter Norris

### UNUSUAL PHONOGRAPH

From Don Lock, Australia

Unusual phonograph of unknown make, raised to show motor consisting of six springs in tandem linkage.

Most of the engineering is in brass and is of excellent quality.

*Editor:* This machine is in Charles Hummel's collection in new Jersey, U.S.A. and the photo illustrated was taken and sent to us by Don Lock who visited collectors in the U.S. this year.

This machine is most unusual using 6 springs, all coupled together by a chain.

The deck appears to be a good copy of an Edison Standard, works with a gate and covered feed screw.





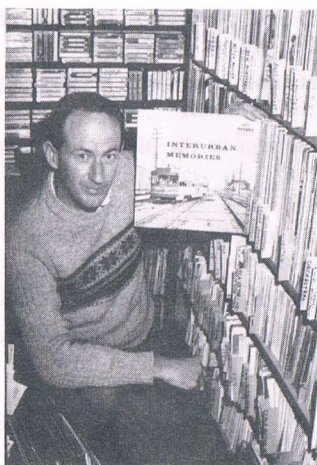
# OLD TIME RADIO



Relax, close your eyes and listen to original



Bryan Blanchard



Note the two reproducers, polyphone type horns would have been used and the square shafts on each spring. Was this to hand wind them before connecting the chain and so get a balance?

A photograph of the case would be interesting, can anyone help with information? Please!!!

## ILLUSTRATIONS

We at this time would like to thank all members who have sent us photographs of themselves and their collections. The illustrations we were able to use in this issue reflects this.

Only by your help are we able to make each magazine fresh and interesting.

**Bryan Blanchard** a company salesman has been a great help to us in sending press clippings, photographs and other material to print. There are pictures of his vast collection and radio work in this issue.

**Two early postcards** one with Christmas wishes and the other is dated 1920, of the Columbia Company's factory as it was then in Bridgeport Conn.

**Harold Burloft** a keen radio collector sent us pictures of early radios he has collected (see text). He has kept us supplied with photographs from his collection.

**First day cover** of 50 years of radio broadcasts in Australia 21st November 1973 with the issue of a stamp.

**Columbia works** in Edison Cabinet came from Larry Schlick's camera and was taken at Larry Douley's phonograph exchange. See Schlick's letter.

**Peter Dalley** sent us a paper clipping of his collection. See text.

**Alan Brehaut** Sent pictures of Jonny Verbeek who is photographed working on a Dutch Fair Organ all described in Alan's letter.

**A great variety** and Randy with his largest phonograph taken at Donleys 'Mart' again by Larry Schlick but with no information.

**Bernard Wiese** sent us the pictures of a paper mache horn he has, and also the gold plated Monarch Senior  
illustrated  
in this issue.

**D. L. Taylor** a long time ago kindly sent us photographs of record labels he has and these we are able to use from time to time. We used two in this issue.

**Unusual phonograph** was taken by Don Lock of a phonograph owned by Charles Hummel.

This shows how much you have helped — keep up the good work. *Editor.*

## LETTER EXTRACT

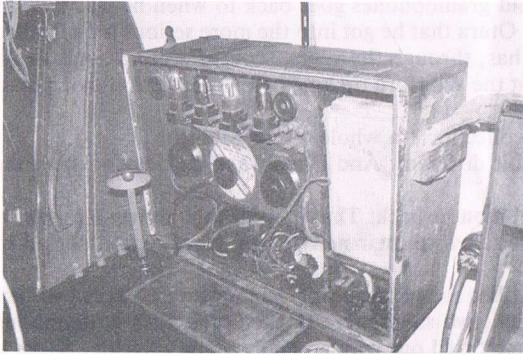
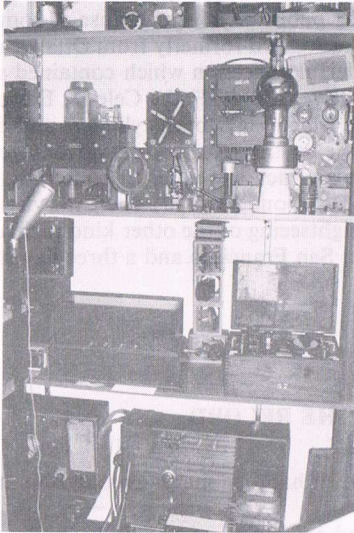
**L. Drummond**

Back in late June, member Don Lock and his wife Joy, who live in Melbourne, Australia, travelled on holiday to the United States and Canada. The following are one or two extracts from Don's letter to our Secretary upon their return.

".... Joy and I arrived back safely after having a wonderful time in the United States and Canada. Although this was a sightseeing trip we did manage to see three excellent phonograph collections on the way and these were certainly "sight seeing" experiences for me at least. We spent three days with Larry Schlick who was a perfect host and showered us with kindness. Needless to say his collection is an absolute eye-opener with so many machines and paper reference material on the subject of phonographs.... Larry was kind enough to contact another collector in New Jersey and introduced me to Charles Hummel who is connected with the Edison National Historic site in West Orange and he too went out of his way to look after us and show us his collection which contains some of the rarest machines in the world I am sure.... These people are so hospitable and were genuinely interested in the state of collection in Australia and New Zealand.



# Burtoft's Amateur Wireless



Later Columbia works in a nice early Col/Edison oak cabinet



Official Post Office Cover  
50th Year Regular Radio Broadcasting  
Date of Issue 21st November 1973



Mrs L.A. Butler  
46 Pannell Ave  
Litch 6 N. Glenora



".... Drove up to St.-Anne-de-Deaufre because I had remembered reading in a past issue of 'Phonographic Record' of Bill Riches' visit there and finding a phonograph museum there but it was closed. We had more luck although the museum is not open to the public anymore because of some adverse local politics. It is in fact the private collections of Jean-Paul Agnard formerly from Ottawa and Sylvie Dufour and we were lucky enough to see over their wonderful collection which contained some rare Continental (mainly French) machines including a weight driver Lioret, Pathe Celeste, Edison talking dolls, a twelve cylinder automatic Autophone and a Pathe which plays both cylinders and discs. The whole collection was beautifully presented and lit to show everything to the best advantage and it is a great pity that the public is denied the opportunity to view such a wonderful collection...."

".... Apart from the visit to the Henry Ford Museum in Dearboun (Detroit) where the viewing could take a week to digest, the rest of our holiday consisted of sightseeing of the other kind such as Disneyland, Las Vegas (where temp. was 46°) the Grand Canyon, San Francisco and a three day stop off in Honolulu on the way home...."

## NEW HOME — JUST FOR THE RECORD

By Isabell Speck

When the Dalley family went house-hunting a year ago, it had one major prerequisite in mind. It had to have mega-space.

Papatoetoe baker Peter Dalley needed a place which had enough room to hold his bulky collection of 60,000 78-records, around 100 gramophones and dictaphones, 1000 phonograph cylinders, a small collection of needle tins — and more.

He says his fascination with old records and gramophones goes back to when he was a youngster but it wasn't until he was at Hillary College in Otara that he got into the more serious art of collecting.

In an effort to build up the collection, he has, through the years, scoured second-hand shops and a local tip face. He found an old gramophone at the Whitford tip long before the earth-moving machines were on the scene.

Some of his friends think he is a fanatic collection "a whole lot of rubbish".

"But I don't mind. I like it because it's a bit different. And I'm always looking for more records that I haven't already got."

The Dalleys moved into a new home several months back. That in itself though was a major undertaking. Most of his treasured collectibles were taken to their new resting place over a period of 1/2 weeks, in total about eight hours.

At the old house, every available space was filled to bulging point — closets were packed with record stacks, empty bedrooms were filled to capacity, two sheds were stacked high with gramophones.

Peter stores most of his 78s in a large garage fitted out with specially made shelving. Sheds house most of the gramophones and more of his collection has taken up residence in a spare room and wardrobe.

He says it will be some time before he can unpack everything and even more is stored at a relative's home.

He would eventually like to leave the collection to a museum for display. He has a record of every piece he has, including the price he paid for it, which was anything from 20c to \$5 for a record. A prized Edison diamond disc, which cost around \$400, is valued at much more than that now.

He is trying to complete a collection of the New Zealand label, Tanza Records.

"There were 310 of them made and I'm trying to get every one of them — I've got about 90 to go."

He does have a few "spare" records among his collection — where he has more than one of the same one — but these he uses to swap with other collectors around the country.

While preferring the memorabilia, Peter also has a small modern collection of music he enjoys. He has countless LPs, thousands of 45s and a small selection of CDs.

*Manakau Courier*  
Saturday, October 12th 1991



## HONOUR FOR EDISON:

Trenton, New Jersey

Thomas Edison, the inventor of the light bulb, whose honours have included a New Jersey town and college named after him, received a college degree yesterday, 61 years after his death.

Thomas Edison State College conferred on its namesake a Bachelor of Science degree for lifetime achievement.

"Academically speaking, Thomas Edison was a late bloomer, witnessed by the fact that it took him 61 years to get his degree," said Mr Barry Sloane, Edison's great-grandson, who accepted the degree.

College President George Pruitt said the degree was not honorary but was earned by Edison, who also invented the phonograph.

*Christchurch 'Press'*

27th October 1992

## MAGAZINE REPORT ON JULY '92 MEETING

Report by B. A. Bisphan

The July '92 meeting was held at Bill and Lyndsey Drummond's home on the 27th of the month. There were ten people present, five people having tendered apologies for their absence. As usual the business was interspersed with discussions of parts' origins, quality of manufactured goods for sale to the international market, the semi-mass production of parts by Asian artisans being disseminated around the world, and the offering of phonograph reproductions by entrepreneurs in various parts of the world. These latter had been reported in the South Australian Phonograph Society magazine as being far less than acceptable and members were warned of their distribution.

The "Transport in Christchurch" books were viewed and those who wanted them ordered. These highlighted facets of the many modes of transport in the early days of our city. At \$39 a set of six they formed a comprehensive cover of their topics. The one on early trams gave Dick Hills the opening he needed to tell how he as a much younger person found a way to ride the trams and obtain a supply of petty cash by feigning the loss, tearfully, of course, of fares and other commodities so necessary for the welfare of a growing lad. It all seemed to have been eminently successful!

There was animated discussion on various aspects of painting petalled horns, as to who had made items of replica parts for re-ordering, level of the present subscription, and the level of duty exacted by the customs department here and overseas. Examples of the categories into which parts were grouped for evaluation brought considerable levity to the discussion.

The formal part of the meeting concluded at 9.30p.m. after which Lyndsey invited all to partake of a delicious supper and was accorded a hearty vote of thanks for her very welcomed efforts.

## REPORT ON AUGUST MEETING 1992

Report by B. A. Bisphan

This was held at the home of Dick Hills, eleven members being present. After the meeting was opened and the usual formalities had been attended to, there was discussion on various items such as the practicality of having horns made to fit a certain Columbia machine, the horn of which Robert Sleeman has a Canadian example albeit itself a copy. The Society holds stocks of Indian made needles in tins of 500 for loud and medium reproduction, and an order for further stocks would be placed in England.

Chains for support in various gauges were produced for evaluation and a lively discussion ensued on their origins, thickness, originality, and practicality for various machines. Large stocks of a chain in yard lengths of figure eight folded form are held. Some of the samples had been produced by a local technician who has done a considerable amount of work for the Society over a long period. Discussion on the production of winding handles for Edison machines brought forth points on the making of the crank, knob and the availability of the top for the internal threading of the crank to match the motor. It was decided to collate all the various avenues of production and have them made. The altogether fruitful meeting closed and a fine supper was enjoyed by all.

## KLINGSOR

In vol. 26 February/April 1991 we illustrated one or two models of these and a little about them. Since then Dick Hills came to a meeting with a sheet on how to tune them.

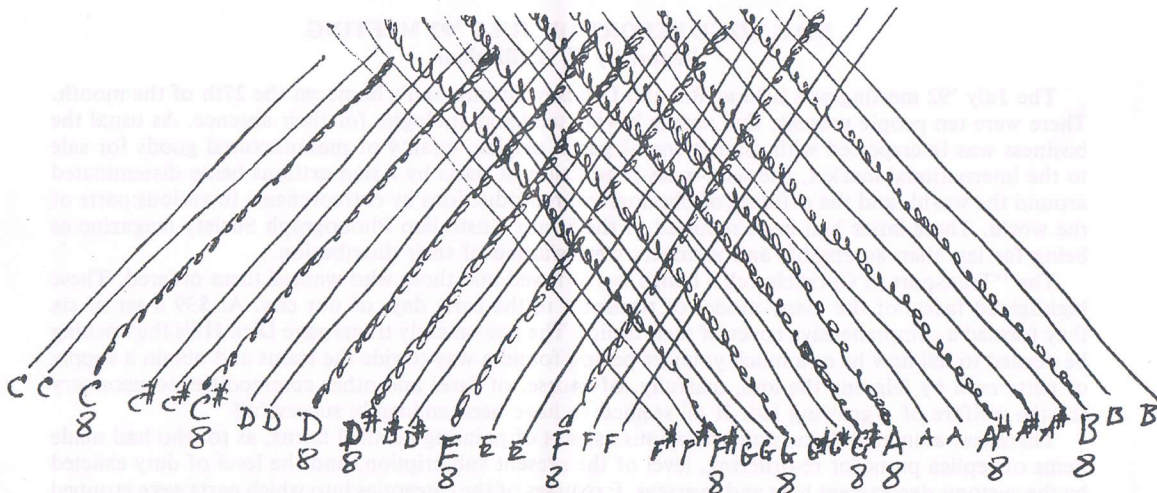
We do not know how well this works but feel could be worth trying.

There are 12 tri-chords (sets of three strings) therefore one for each of the 12 semitones in the octave?

Each tri-chord consists of two thin strings which should be tuned in unison, and one thick string which should be tuned to the octave below.

Find which note to start on by testing the highest reasonable tension for the string on the right. Then see if the lowest (far left) string sounds good a major 7th below this. If it sounds too flabby the top (right) string will need to be higher. Check that the scale you use is at the same pitch as that used on the recordings (e.g. A = 440 in modern tunes).

Be careful that the sound board doesn't crack with the unaccustomed tension. The strings may be too old to be tuned, but could perhaps be replaced with new strings?



If you started on 'C' the tuning would look like this.

**LETTER FROM ALAN S. BREHAUT**  
22a Cain Street, Timaru, New Zealand.

Dear Walter,

In the latest "The Phonograph Record" you were asking for photographs for the magazine.

Hopefully the enclosed will be of interest. They show Johnny Verbeeck from Antwerp in Belgium working on my Ruth Fairground organ which was made in the Black Forest town of Waldkirch, Germany about 1905. It is 8 feet wide, 7 feet high and contains 150 pipes.

Johnny is the third generation of the Verbeeck family to be in the fair organ business and the company still makes organs today. In fact a number of the so-called "Dutch" organs on the streets of Amsterdam have been made by Johnny or his father. His uncle also ran a branch of the firm in England in the period 1914 to 1949.

Johnny very generously came all the way to New Zealand from a trip to Australia to work on my organ in Timaru and spent two of his four days in New Zealand doing so and would not accept payment! His trip to this part of the world was to adjust one of his small hand cranked street organs sold to a client in Australia, so this is after sales service second to none!

Having seen Johnny's work I can thoroughly recommend that anyone thinking of purchasing a hand cranked (or larger) organ to contact him.



Both Johnny and his delightful wife Maria who works in the business with him making music books, etc. speak English perfectly, as well as about five other languages.

I hope you can use one of these photos in the magazine along with the above story and I'll do my best to send some further photos of some of the other machines that we have added to our collection since you were last here for use in future issues.

Regards, Alan.

### NEW SOUNDS FOR HOSPITAL

A new show has been started up on the Timaru Public Hospital radio station.

Bryan Blanchard now broadcasts "Old Time" radio on Wednesday nights from 7.30 to 9pm.

With a personal collection of 50,000 records, plus a large number of cassettes from the 1950s to today, and covering most fields of music, Mr Blanchard is well suited for the role.

He has been a member of the Country Way programme, broadcast on Sunday mornings at the hospital, with Ron Heney for about 40 programmes.

Mr Heney said the musical knowledge that Mr Blanchard had was a benefit to the programmes. Being interested in all types of music helped.

The pair often have guests on the show, such as local country singers Kylie Harris, David Eddy and Susan Sullivan. They also interview visiting artists.

The pair have produced a request sheet which is distributed among the listening wards. During the Country Way programme, the most popular requests were for Patsy Rigger, Suzanne Prentice and Jim Reeves, Mr Blanchard said.

Mr Heney said the hospital radio could not continue without the continued support the public had shown. Donations of records and funds, were gratefully received, although always necessary, he said.

*Timaru's The Courier, Tuesday, June 3rd, 1992*

### BURTOFT'S AMATEUR WIRELESS MUSEUM 114 Links Avenue, Concord, 2137, N.S.W. Australia.

I enclose 3 photographs. They cover such things as: Marconi Magnetic Detector; Sterling Transmitter (Spark); Leyden Jar; Marconi WW1 receiver; Crystal receiver made at Royal Australian Naval Workshops at Randwick, 1915; Clapp Eastham ½ kw Spark Transmitter Condenser, 1910; WW1 2 valve receiver made at R.A.N. workshops, Randwick. All part of my 'Radio' collection.

There was an auction of dolls and automata a few weeks ago. They had belonged to a New Zealand lady. There were four automata, and I acquired three of them, all pretty young ladies! Will send pictures in due course.

A BRU doll made A\$32,000 at this auction. 40 lots in 1 hour 10 minutes.

Most old hand guns have become non-firearms here, and gun shows have become much more interesting in consequence.

All the best to you, Lindsey. Harold.

### LETTER FROM LARRY SCHLICK 1865 North 73rd Street, Wauwatosa, Wisconsin 53213

Dear Walter,

A short letter —

This year's show was sort of "quiet" — most of the action seemed to centre around records. There were plenty of dealers and lots of different machines — I concentrated on the "better" machines this time.

Prices are up — you couldn't find a Victor for under \$1,100.00 asking price — even the lesser outside horn disc machines were \$600-\$800 (rear mount). The smaller front-mount \$800-\$1,000.

Record cabinets (cylinder) were numerous — one dealer asking \$3,300 for a matching cabinet for a Vic. VI.

Look on the backs of some pictures for information. Didn't buy or sell anything at this show — just walked around and took pictures and talked with friends.

Larry and Randy Donnelly have slowly built this museum up over the years — now they are adding a motel to make things easier for visitors. They do a nice job — I sent you a picture. There have been a "lot" of Australian chaps here this year — Richard Rennie (Melville). The chap in the picture (?) and Don Lock (Victoria) who is coming in next week (July 1).

Sincerely, Larry.

**LETTER FROM BARRY A. WILLIAMSON**  
**157 Childwall Valley Road, Liverpool, L16 1LA, U.K.**

Further information on my unusual Trade Mark Model.

Some readers may remember that I wrote some time ago about my unusual Trade Mark model. I bought the 'top works' i.e. horn, soundbox and travelling arm separately from the base. When I acquired the base I was surprised to find it was mahogany with the base board not the usual square but with the side beneath the winder curving out in the middle. The Transfer is for the 'Gramophone Company' Maiden Lane, prior to their incorporation which dates the transfer to April-October 1998 and the machine presumably from within a short time of that period.

I asked if any New Zealand collectors had any knowledge of this unusual machine and drew the same results from the many enquiries I made elsewhere. Absolutely nothing. I had despaired of finding anything further when one day a letter arrived from another British collector who enclosed photographs of his machine which had identical base to mine also in mahogany. His machine, unlike mine arrived complete and original. The obvious difference was that his has a spun brass horn of the type fitted to some early Trade Mark models whereas mine has a horn with spun brass flare and conical body with seams along the cone and to the flare.

At first there also seemed to be another difference in that all the fittings are gold plated. However when I examined mine more closely I found traces, small but unmistakable, of gold plating on the brake fitting and speed control. The pivot stem of mine had been rather badly painted and clearly covered considerable pitting of the underlying metal. Careful removal of this layer of paint revealed small but certain traces of the original gold plating.

Quite clearly a small number of these gold plated mahogany models were produced in the early days and one can only speculate on their purpose. It would be interesting to know how many were produced — surely more than two!

**PHONOSERVICE**  
**157 Childwall Valley Road, Liverpool, L16 1LA, U.K.**

**Use of Steel Gramophone Needles:**

It is now thirty-five years since the production of 78 records finished but recently there has been a resurgence of interest in these old records and particularly in playing them in the old way. Most of those newly interested are of the post 78 era and find the methods of playing and in particular the use of steel needles somewhat surprising and now frequently asked if it is true that the needle should be changed on each playing. The answer is yes and I hope to explain the reasons for what may seem like a wasteful procedure.

The earliest disc records were produced from a zinc master in which the groove was etched by the action of acid and consequently was of an irregular form. About the turn of the century recordings began to be made by cutting the groove on wax, the grooves were made in a V shape but the opportunity to standardise the form of the groove was missed. Not only did companies use different recording cutters from each other but some companies used different cutters at both different times and also at the same time. Consequently throughout the whole period of gramophone records the grooves were a disordered mess.

A modern stylus on a vinyl disc supports a weight of about 3 grams or less, whereas weight of a gramophone soundbox on a shellac record is from fifty to two hundred times greater and amounts to a bearing weight of several tons per square inch. If an indestructible stylus were used it resulted in



severe record wear. The stylus has to be of the right general shape and must be able to make the minute adjustment to the groove shape.

To meet this requirement the record must be made from a hardwearing material and the stylus from something comparatively soft. It is a surprising concept to accept that steel is regarded as soft and the record as hard but this is so. The 78 record is usually referred to as shellac but this is only partially true, the shellac is essentially a binding material holding together a composite of finely crushed stone, short staple cotton and coloured with carbon black. The cotton fibres were intended to strengthen the material but the crushed stone was the hardening material giving hardness and abrasiveness which would grind the point of the needle to the appropriate shape as rapidly as possible. On the other hand the needle has to be made from a steel which can be ground to shape but is sufficiently resilient to traverse a groove of about 400 feet on a ten inch record or 600 feet on a twelve inch. Clearly the needle must be of a very precise hardness, not so hard as to damage the record but hard enough to run the full course.

When a needle has played through a record the point will have changed shape to fit the particular groove, close inspection will reveal two areas of aruta wear at the sides of the point which are quite coarse. If this needle is used to play another record the worn area will not be of the correct shape to fit the new groove and the wear will not allow rapid adjustment to the new groove shape. Worse still the rough area of wear will cause excessive record wear. Re-use of needles will result in a drastic shortening of the life of your records.

There is a legend which arises every now and then, that needles can be re-used if you turn them slightly in the needle holder. This will result in a worn area being run at an angle to the groove and will result in even more disastrous record wear.

If you use good quality needles and change them for each record the amount of wear will be minimal. Phonoservice needles cost less than two-thirds of a penny each and it is a false economy to use needles more than once.

In the first half of this century there were many gramophone needle manufacturers, some of whom made only gramophone needles, others also made a range of industrial and domestic needles and pins. Now there are no specialist manufacturers but of course there are still makers of very good quality needles. A very special responsibility rests upon the modern distributor to ensure that needles meet the exacting requirements of the gramophone.

With the recent growth of interest in the gramophone a number of distributors of gramophone needles have appeared and regrettably some of these do not have the necessary basic knowledge, experience or background in the subject to ensure that the necessary quality requirements are met and as a result there are some needles being offered which are of very poor quality. Even worse some people are actually offering used needles for sale and this is not mere inadequacy, it is a callous swindle taking advantage of the inexperience of many of the newcomers to this fine hobby. How to tell the difference between used, poor quality needles and good quality needles is the problem.

Used needles are usually sold in mixed packs from different sources. Look at the needles and you are likely to see some shorter than others, some with longer taper section and some quite differently cut off at the blunt end. These are warning signals and the advice must be not to buy. It is quite possible to determine whether needles have been used by visual inspection by eye if you have reasonably good eyesight. Stand under a reasonably bright light or near a well lit window, hold the needle between the thumb and first finger at the blunt end and holding it so you can clearly see the point, rotate it slowly. The area of wear to the side of the point will be seen as a small flash of reflected light. To be sure of yourself try this out with several needles you have used, comparing with unused needles examined in the same way.

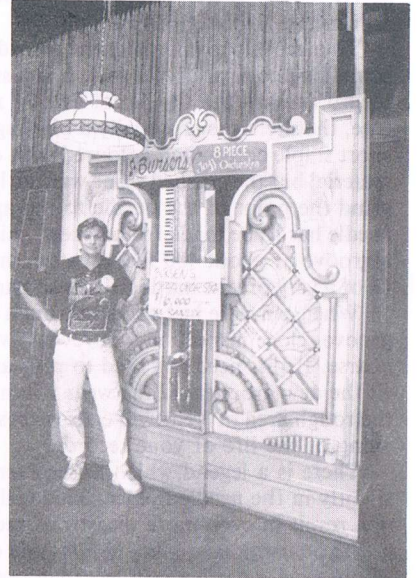
Poor quality needles are usually not fully processed in manufacture. A needle is first ground to a point and subsequently hardened, smoothed, dried and polished. These further processes result in a needle in which the finish on the tapered part is as good as on the straight section and is highly polished throughout. This polish is not merely cosmetic but an essential feature of the good quality needle. When it is ground, the tapered section bears all the marks of grinding, the scours which are visible at the top of the taper carry down to the point and if a needle in this condition is used it will cause excessive damage and wear to your records. Needles of this quality are easily identified, the tapered section will appear quite grey and dull by comparison with the straight section.



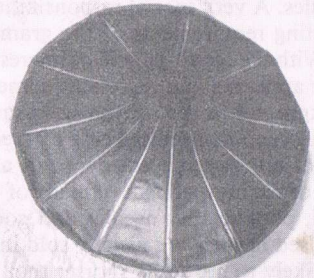
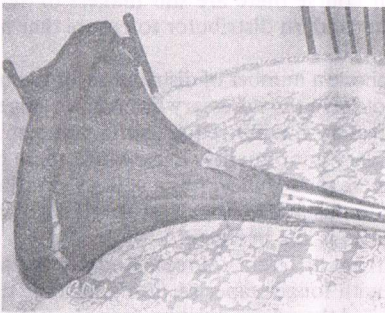
Photos courtesy of Larry Schlick



A great variety



Randy and largest "phonograph"



Photos by Bernard Weise



Monarch Senior No. 14 gold plated



Of course the easy way to ensure your records are played only with good quality needles — make sure they are PHONOSERVICE needles, which are made by makers of top quality needles for industry and stringently tested by me on the basis of my 56 years experience as a collector and 25 years as a supplier.

**FRANK CRUMIT — W.T.N.  
Mountain Greenery**

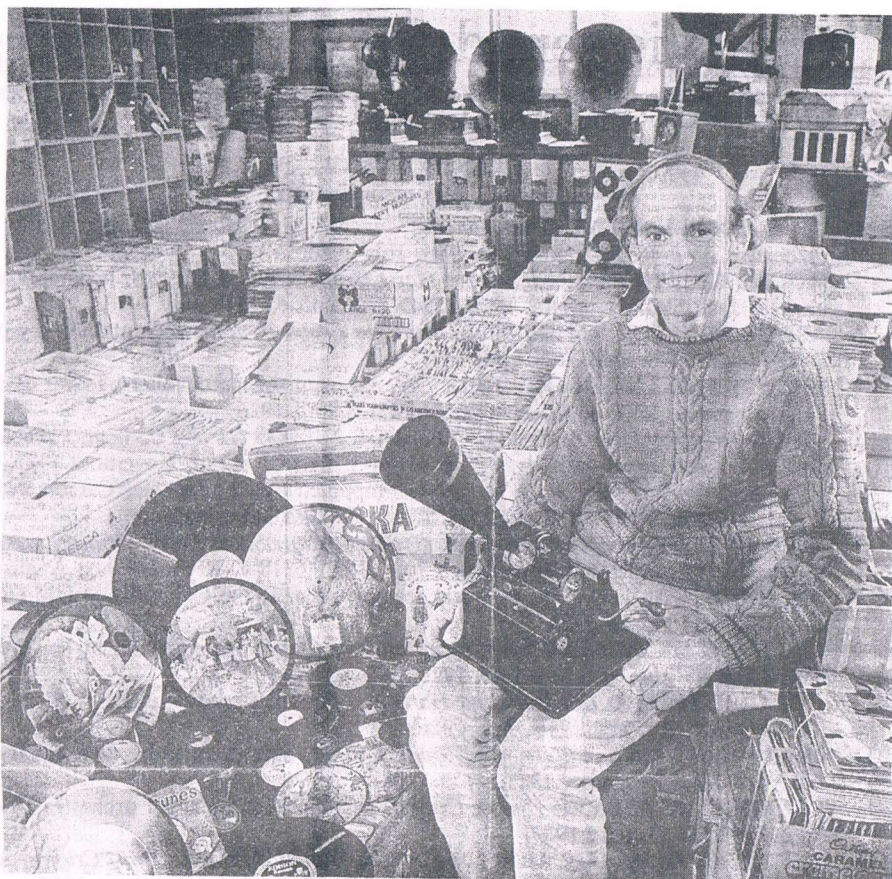
(Part 3)

1. **The BRIDE'S LAMENT** (*Traditional arranged Frank Crumit*) accompanied by small orchestra. BVE 46317-2. Recorded 17th July 1928.
2. **MOUNT GREENERY** (*Rodgers and Hart*) (from 'Garrick Gaities') accompanied by own ukelele; Jack Shilkret, piano. BVE 35949-2. Recorded 29th July 1926.
3. **ABDUL ABULBUL AMIR** (*French arranged Frank Crumit*) accompanied by own guitar. BVE 38442-2. Recorded 8th April 1927.
4. **THANKS FOR THE BUGGY RIDE** (*Jules Bussano*) accompanied by own ukelele; Jack Shilkret, piano. BVE 35310-2. Recorded 13th April 1926.
5. **KINGDOM COMING AND THE YEAR OF JUBILO** (*Henry C. Work*) accompanied by own guitar and small orchestra. BVE 41124-3. Recorded 29th November 1927.
6. **UKELELE LADY** (*Richard Whiting*) accompanied by own ukelele; Carson Robison, guitar; W. McGuinness, violin. BVE 32885-5. Recorded 10th June 1925.
7. **JACK IS EVERY INCH A SAILOR** (*Traditional arranged Frank Crumit*) accompanied by the Victor Orchestra directed by Leonard Joy. BVE 46318-4. Recorded 31st August 1928.
8. **OH! BY JINGO!** (*Albert Von Tilzer*) accompanied by the Columbia Studio Orchestra. 79089. Recorded 31st March 1920.
9. **THE SONG OF THE PRUNE** (*Crumit and De Costa*) accompanied by small orchestra. BVE 43536-1. Recorded 5th April 1928.
10. **THE GIRL FRIEND** (*Rodgers and Hart*) accompanied by own ukelele; Jack Shilkret, piano. BVE 35948-2. Recorded 29th July 1926.
11. **BILLY BOY** (*Traditional arranged Frank Crumit*) accompanied by own guitar. BVE 33653-1. Recorded 22nd December 1925.
12. **THE KING OF BORNEO** (*Frank Crumit*) accompanied by small orchestra. BVE 48306-3. Recorded 25th January 1929.
13. **GET AWAY OLD MAN, GET AWAY** (*Traditional arranged Frank Crumit*) accompanied by own ukelele; Frank Banta, piano. BVE 36025-3. Recorded 6th August 1926.
14. **DOWN IN THE CANE BRAKE** (*Traditional arranged Frank Crumit*) accompanied by small orchestra. BVE 43535-2. Recorded 5th April 1928.
15. **CRAZY WORDS, CRAZY TUNE** (*Yellen and Ager*) accompanied by own ukelele; Frank Banta, piano; Frank Garisto, lute. BVE 37532-2. Recorded 11th January 1927.
16. **A GAY CABALLERO** (*Frank Crumit*) accompanied by small orchestra directed by Leonard Joy. BVE 47538-2. Recorded 2nd October 1928.
17. **THERE'S NO ONE WITH ENDURANCE LIKE THE MAN WHO SELLS INSURANCE** (*Frank Crumit*) accompanied by small orchestra. BVE 39526. Recorded 20th May 1935.

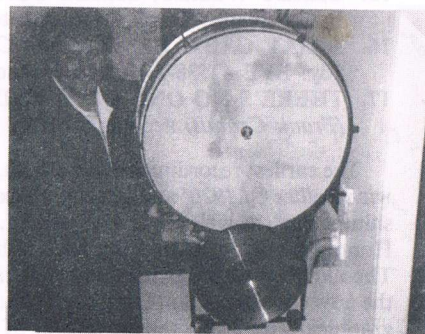
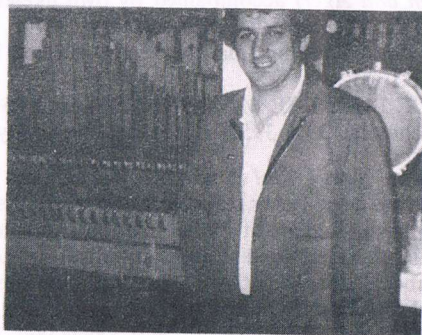
The earliest recording on this album, Albert Von Tilzer's 'Oh! By Jingo!', was featured in the 'Greenwich Follies Of 1920' and is a superb example of that never-never paradise island where the sun is always shining and the girls are always willing. It started a whole spate of similar material, and another dreamy Honolulu lullaby, written by Dick Whiting and full of subdued sexual symbolism, is 'Ukelele Lady'. The ukelele was the paramount machismo symbol of the Twenties ... 'can you play the uke' ... read the advertisements, implying social and spiritual rejection if you couldn't. 'Crazy Words, Crazy Tune' graphically describes the drawbacks of living next-door to such a would-be 'Ukelele Ike'. Frank Crumit himself was an adept ukelele player, and can be heard on several tracks accompanying himself in skilful fashion.

If anything, the Twenties encouraged lunacy on a grand scale. From Prohibition, probably the biggest lunacy of all, to pole-squatting, marathon dance championships and yo-yos. The popular songs





Peter Dalley



Johnny Verbeek who came to New Zealand to work on Alan Brehaut's Fairground organ c.1905



reflected these obsessions with outlandish and generally tuneless numbers. '*The Song Of The Prune*' comes from that particular strata of songs dedicated to fruit ('*Yes We Have No Bananas*' being the one that survived longest). The song in fact has very clever and amusing lyrics and was one of Frank Crumit's greatest successes.

In 1926, Lorenz Hart and Richard Rodgers wrote their musical '*The Girl Friend*'. The title song, describing a lady who was gentle and mentally (nearly) complete, became a classic, as did '*Mountain Greenery*', written the previous year for '*The Garrick Gaieties*' when Rodgers and Hart were still penniless beginners and only too delighted to submit free material to the junior members of the Theatre Guild who were producing the show. Frank Crumit heard the song in rehearsal and was the first artist to record it. There are no tricks, no flamboyance, just a sensitive and believable performance.

Frank Crumit's repertoire included comedy songs, musical comedy hits, minstrel songs and ballads, all of which he recorded enthusiastically and definitively. He was not above appearing anonymously as the smooth brilliantined crooner with Nat Shilkret's Band ('*Just A Night For Meditation*' in this style can be heard on Living Era AJA 5002), or pitching in as compere of Minstrel Shows. In short, he was an adaptable, talented professional.

When told of Fats Waller's death, Louis Armstrong remarked that he didn't have to believe it if he didn't want to. Similarly, Frank Crumit belongs to that collection of stars who are unique, original and timeless. He was also a very nice man.

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Would like to be put in touch with any members interested in antique miniatures, antique bottles, needle tins, badges.

Please reply: T. Bischoff, 47 Carstens Street, Griffith, A.C.T. 2603, Australia.

### Wanted for the magazine:

Good clear photographs of Columbia Cylinder Phonographs of models we have not yet covered. In the series on Columbia Machines, A9 AP AZ BC BE BF BG BCG BK. BM. BO. BQ BV BET BFT BGT BKT BVT.

Write to the Secretary or Editor, Phonographic Record.

### PHONOSERVICE

157 Childwall Valley Road, Liverpool, L16 1LA, U.K.:

The most persistent questions I am asked relate to identification and dating of gramophones in particular for HMV and Columbia machines. Unfortunately this hobby is very poorly served with good reference books and quite frequently it is suggested that I should produce books of this nature. Unfortunately I have only a few original catalogues and reference materials and I am making an appeal to customers who may have original machine catalogues etc. and would be prepared to lend them for a short time for copying.

The most obvious starting point would be H.M.V. and if you have any machine catalogues please let me know the year, size, number of pages and general condition. Do not send your catalogues at this stage. All correspondence will be replied to but there may be delays.

B. A. Williamson.

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**Wanted to Purchase:**

Wanted to purchase or swap — TANZA 78's and Edison Diamond Discs and cylinders.

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**Wanted:**

Records (78rpm's) of John Henry and Clarkson Rose. Particularly 10" Zonophone Co. Issue No. 5285, Matrix No. X-542851 by Clarkson Rose, 'My Austin Seven' and 'What did the Village Blacksmith Say'

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