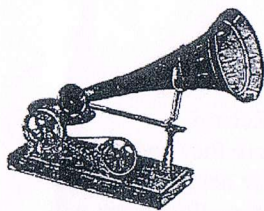


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The Phonographic Record

The Journal of the Vintage Phonographic Society of New Zealand

A Society formed for the preservation of Recorded Sound

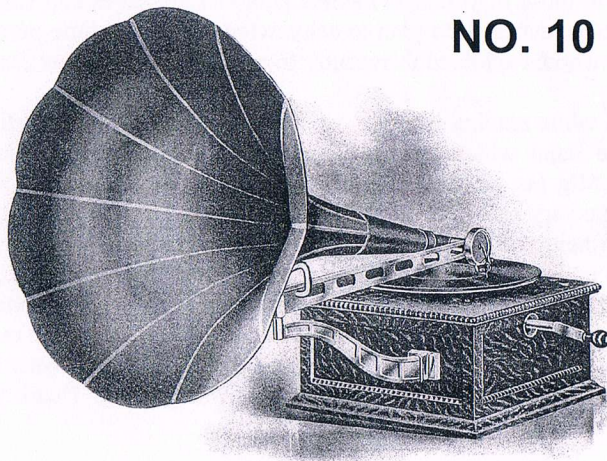
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NO. 10



**COLUMBIA DISC GRAPHOPHONE
REGAL DISC MACHINE BAF**

L SCHLICK PHOTOS

FOR YOUR INFORMATION

We are sorry for the lateness of the last issue of the Phonographic Record.

The Printer printed the pages so they would not collate and therefore they had to print the lot again. This could not be done until after Christmas, hence the delay. Result, our members have requested we give up offset, and use the photocopy method. This will be cheaper but not as good I feel.

This has meant a change for me your Editor, as we have used the same system since we began in 1965. We hope this issue meets with your approval.

We also started with Imperial sized paper and from now on we will be using metric, less space for material.

As promised we are including material taken from the catalogue, "Webbs" had printed for the Wagener Museum Sale. This catalogue was sold for twenty six dollars and is now a collectors item on its own. It's from this we have taken information and pictures.

Walter Norris, Editor

SECRETARY'S NOTES

The year is once again slipping by - Easter almost upon us and the autumn chill in the air. Thank you to those of you who include personal messages and Christmas wishes with your correspondence. I do plan to acknowledge them as time permits. Welcome to the members who have joined us recently from Australia and New Zealand.

I was surprised while reading through our last magazine to find an article on the Ivy Moloney Dance Band which included my brother-in-law Maurice Mackrell. It was bitter sweet as Mig (as we called him) died almost 18 months ago. Mig had loved drumming from a very early age and went on to play in Dixie Jazz Bands, The Eureka Jazz Gentlemen being one of the more well known. He became ill several years ago and had to give up his drumming but loved to listen to Old Time music, Big Bands & Jazz. In 2000 Mig had a lung transplant operation at Green Lane Hospital in Auckland which gave him as he said, a bonus three years of life. The article in the magazine brought back happy memories to our family of those long ago days when we would spend an evening enjoying the music where Mig was playing. Thank you Walter for the memories.

Shirley McGuigan, Secretary

COVER ILLUSTRATION

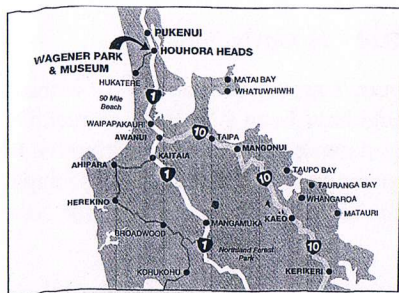
COLUMBIA DISC GRAPHOPHONE

NO. 10 REGAL DISC MACHINE. TYPE BA

This model appears to be exactly the same as the BA (see last issue). The main difference is the horn which is 24 inches long with a 17 inch Bell.

This horn is made of steel enamelled in either red or blue colour.

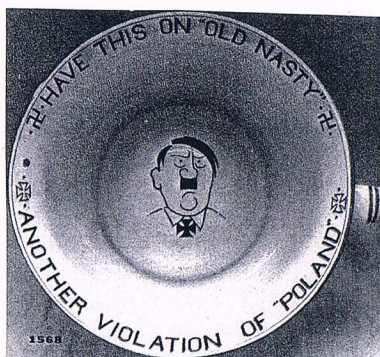
Like the previous model (BA) it was not sold by Columbia or carry a Columbia decal.



Map of Northern Tip North Island New Zealand



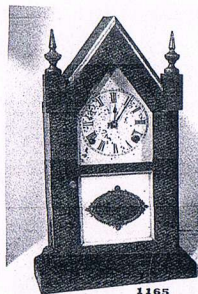
Portrait of Wilfred Wagner



Three chamber pots.



Two Okeh Record Covers



Victorian Mantle Clock



L SCHLICK PHOTOS

A New Zealand Portable *by Gavin East*

When I was offered a portable gramophone last, year, I agreed to look it over without any great degree of excitement. At first sight it could have been a Melodia or suchlike but opening the lid revealed something surprising, a name and emblem distinctive to New Zealand. In forty years of being around old gramophones I cannot recall seeing a Tiki or indeed any other disc portable of the 1920s or early 30s made in or for New Zealand.

It is a cheaply-made looking affair with its fibre material case very much like a school case. The lid is held from falling backwards by one little leather strap. The soundbox is a Mignon and probably original as the machine is in very good condition (apart from the fact that the motor does not run - yet). If it is as rare as it appears to be, it shows that an assembled machine like this, offered hopefully by a local "maker" could not compete in quality and value with the HMV IOI.

ILLUSTRATIONS

1. Map of the northern tip of North Island, New Zealand showing where the Wagner museum was.

2. PORTRAIT OF WILFRED WAGNER

THREE CHAMBER. POTS - (1568)

This is only two of around 258 chamber pots that were sold at sale, seventeen are illustrated in the catalogue.

No 1568 was a musical chamber pot pattern "No 1. Jerry" printed on rim "Have This Old Nasty", "Another Violation of Poland". Portrait of Adolf Hitler printed on interior. Working mechanism plays Rule Britannia.

It sold for \$3400.00

Pot No 1565 not listed as being sold.

TWO OKEH RECORD COVERS

Owned by Larry Schlick who collects record covers.

VICTORIA MANTLE CLOCK

Steeple case, fruit transfer on door.

Waterbury manufacturer c 1880 sold for \$130

SYMPHONION DISC MUSIC BOX 353

2¼ inch with 12 bells coin-in-slot, pediment altered 5 discs two damaged
c 1905 sold for \$8000.

SWISS 8 TUNE MUSIC BOX in damaged condition 1885

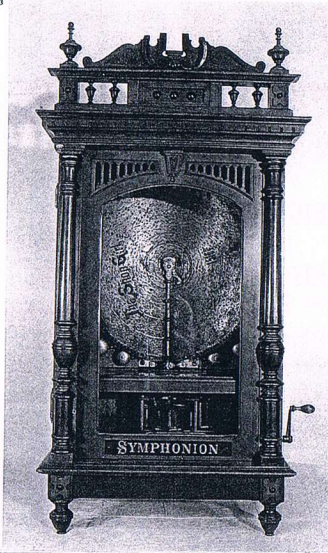
sold for \$950 Cat. 358

HMV "MONARCH SENIOR" with Oak Horn

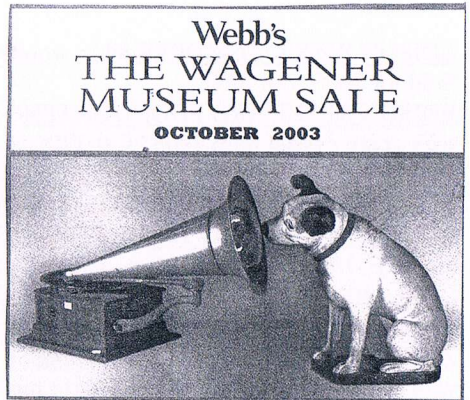
1912 sold for \$2600 Cat 326

EXCELSIOR 8 TUNE 3 BELLS MUSIC BOX 1890

sold for \$950 Cat 355.

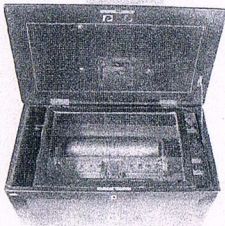


Symphonion Disc Music Box



Trade Mark Berliner

358



Swiss 8 Tune Music Box



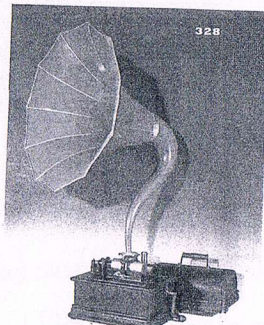
Edison Wax Cylinders



Edison Mahogany Home Phonograph



HM V Monarch Senior



Edison Standard Phonograph



Columbia Disc Phonograph



Excelsior 8 Tune Music box



Bremond 8 Tune Music Box



Zonophone Disc Gramophone

EDISON WAX CYLINDERS 84 in wooden box

Sold for \$400 Cat 277

EDISON STANDARD PHONOGRAPH

with green cygnet horn 1905, Cat 328

BREMOND 8 TUNE 9 CHASED BELLS MUSIC BOX

needs repair 1880 cat 357, sold for \$1000

EDISON MAHOGANY HOME PHONOGRAPH

model E 1909 Red Petal Horn, Cat 287 sold for \$1300

COLUMBIA DISC PHONOGRAPH Brass Horn

motor incomplete c1908 Cat 286 sold for \$1300

ZONOPHONE DISC GRAMOPHONE

with Red Pressed Horn, Cat 285 sold for \$2100

TRADE MARK BERLINER 1902

Brass horn, no reproducer Cat 293 sold \$1800

H.M.V. PLASTER DOG Cat 330 sold \$4700

HANK SNOW, SEE ARTICLE

The musician who lost his name Gil Dech

See article by Derek Cockburn

DUBLIX RECORDS

A label supplied by Larry Schlick

EMERSON RECORD COVERS

Larry sent us this photo of some of his record covers.

NOVELTY CASED CLOCK

Fretwork log cabin form Swiss movement 20th century, 240x220mm sold for \$150

STAFFORDSHIRE DOG

see article by Gavin East

NEW ZEALAND PORTABLE

also by Gavin East

SONORA DEALERS DISPLAY

this Picture was sent to us by Larry Schlick who purchased it for US\$60

H.M.V. MELBA DISC GRAMOPHONE

with fluted brass horn and minus handle Cat 290 sold for \$4000.

This is a rare attractive model

EDISON OPERA HORN - IN BITS

This is two interesting photographs of an Opera and the Horn taken apart for reglueing.

INFRA-RED LAMP

This is a method of straightening warped vinyl disc records

Part 2: The Carnival is Not Over

By Pete Barnao

"The innocence of a pop star that can talk of being led astray is undoubtedly part of the Seekers' special appeal. But Durham hasn't navigated the stellar reaches completely without scrapes. During the first year she was floored by a bout of nervous exhaustion and became obsessed about her weight.

"I was always very worried in the 60s that I didn't look the part. I knew I had become a pop star but I felt, oh no, you know, I should look more trendy. I was always very worried, and a bit depressed with that. It was just a typical thing that women all over the world still go through, I suppose. Just this sense of inadequacy and wishing, you know, you had different physical attributes."

In her own life, Durham has been "following a spiritual path" since the 60s. Her beliefs became public after her husband died in 1994.

"It's something that I haven't widely talked about, but certainly it's been very much the focus of my life all those years, and always will be. It isn't what you'd call a religion but it's a path of meditation and a belief in reincarnation with an Indian master as the focus. It's been all embracing for me all these years."

Her beliefs include a strong faith in destiny. She says she never wanted the Seekers to reunite after their split in 1968. Apparently it was meant to be. In 1993, she teamed up with original Seekers Athol Guy, Keith Potger and Bruce Woodley for a 25th anniversary concert - and they've been together since. They recorded their first studio album in 30 years, *Future Road*, in 1997.

Now they are releasing a video and CD from what was to be their last performance together, in 1968.

Taken from the Timaru Herald, Supplied by Bryan and Marian Blanchard, Timaru.

AND WE HAD FUN, FUN, FUN

By Steve Metcalf

The year is 2032. The scene is a bright, well-run nursing home. It's time for the home's weekly fellowship hour, and the residents - average age 84 - are gathering in the main function room.

After everyone has been ushered in, many with the aid of a walker or wheelchair, a handful of male residents make their way unsteadily to the front of the room to offer a vocal selection. One sits down gingerly at the home's ebony spinet and begins the songs introduction. Then, not without some confusion over when they are supposed to come in, the men start to sing: "Well, she got her daddy's car and she cruised to the hamburger stand now..."

The assembled residents (with women far outnumbering men, as in all such homes) begin to make quiet whooping sounds, signifying recognition and pleasure.

Several in the now beaming audience lend their ancient, piping voices to the song's refrain: "And she'll have fun, fun, fun till her daddy takes the T-bird away!"

The song chugs along through several verses, then fades out amid laughter and shaky high fives.

This tableau, a few decades from now, will be played out in nursing homes and other managed care facilities across the land.

The evidence is clear. At parties of 40 somethings and 50 somethings, where singalongs break out, the favoured core repertoire is nearly always the same - Beatles, Beach Boys, girl groups, Motown, assorted lesser lights of the late 50s and 60s.

This is the constant, unchanging play list, unaffected by the passing of years or the increasing incongruity of the lyrics to the ever more settled and sedentary folks mouthing them.

These people are not going to suddenly abandon this repertoire in favour of "Bye Bye Blackbird" or "Sunny Side of the Street", let alone "You're a Grand Old Flag" or "I Love You Truly" just because they are growing older and grayer. No, it is all but certain they will go to their final days intoning the Shirelles and the Everlys.

There is something comical about this prospect, and perhaps something a little bit sad, too: a generation of white haired grannies and grandpas bellowing "Runaway" and "All My Loving" and "Leader of the Pack" and "Da Doo Ron Ron".

It also raises a question or two.

Most obviously and mysteriously: why do most people cling so faithfully, and often so exclusively, to the music of their youth?

We don't read the same books we read as kids and teenagers; we don't watch the same movies, or have the same tastes in food or clothing.

Yet far from being stale or confining, the music of our youth seems to somehow refresh us: we relish it with scarcely less intensity than when the music was new and on the charts. Indeed, we seem to have an almost limitless capacity to revisit our fixed little musical trove, to savour it again and again.

Is this mere nostalgia, with music functioning as a trigger mechanism for some fondly remembered episode? Or is the music itself the happy episode? More clinically, do human beings simply have a relatively brief window of receptivity to music, as we apparently do for the ability to absorb new vocabulary, and does that window just slam shut after we pass a certain age?

"This is a fascinating question, one that has been wondered about a lot, but for which there's been surprisingly little formal research," says Albert LeBlanc, professor of music at Michigan State University and author of the forthcoming study, "Music Preferences of Different Age Listeners".

LeBlanc's area of interest has included the ways in which children of different ages tend to receive music, but he has also considered the broader question of whether people musically shut down, as it were, at some point in their lives.

"Of course," he says, "anecdotally we can look around and see that most people do get attached to the music that was popular, and that they heard, when they were young. But we don't necessarily know why. What we can say is that people do become less flexible as they get older."

LeBlanc speculates that ageing may bring with it a reduction in the ability to fully process and absorb a piece of music, and a corresponding reduction in the ability to develop a closeness to it.

"I also have a sub-theory that the strongest musical attachments we have are those associated with some pleasant romantic episode. The combination of a remembered romantic interlude and a piece of music to underscore that feeling is very powerful."

Needless to say, the period of greatest romantic activity - for most of us, anyway - is our youth.

There is nothing unique, in short, about the boomers' tendency to bond with the music of their younger days.

It may be, however, that earlier generations enjoyed a richer and more varied musical menu as young people - a kid growing up in the 1940s might routinely absorb, along with the current hits, Broadway songs, folk and traditional tunes, some jazz, and what are now called standards, simply because those genres were more readily available via radio, school, church, and campfires. Musical experience was not as carefully partitioned as it is today, in the age of narrow radio formats and music video shows.

Still, the idea of youth being a time of special arousal by, and even craving for, music remains a constant.

There are implications here beyond the pop world: for years, classical music institutions have struggled with their audiences' stubborn predilections for the old and established pieces - the warhorses - rather than new or unfamiliar works.

But in insisting on a diet rich in Beethoven and Tchaikovsky, the audiences may simply be confirming the tastes they developed as young people: even committed classical music lovers will admit, when pressed, that the works they feel the deepest attachment to are the works they bonded to when they were young - roughly speaking, before they were 30.

And if the bonds to the music of our youth are as powerful as LeBlanc and some others believe, the effort to wean audiences from the warhorses may be swimming against not mere laziness or cultural unadventurousness, but against a prewired human mechanism stronger than previously suspected.

It may also mean that the strategy of luring baby boomers into a relationship with serious music, a strategy widely regarded as crucial to the survival of the art form, is unlikely to be fully successful because the boomers' window of musical receptivity is no longer open.

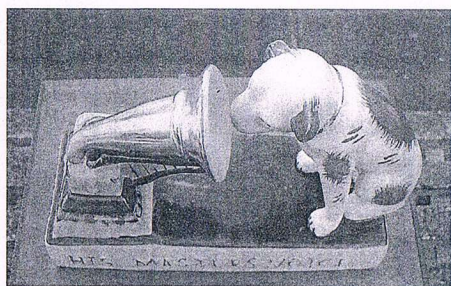
If the boomers will go to their reward singing rock 'n' roll around the nursing home piano, the succeeding wave of oldsters may not have much of anything at all to sing.

The complexities of techno-pop, the wilfully minimal melodic thrust of much recent (e.g., grunge, metal) rock, rap's total renunciation of tune - these and other elements suggest that the youth music of the post-boomers, including the fretted-over Xers, will not lend itself to the act of communal singing.

But even as the ultimate prospect may be a society that does less and less singing together, the owners of the nation's nursing homes will need to keep the house piano tuned for at least one more generation.

The more farsighted of them will stock up on appropriate musical resource material: not the hoary collections featuring "A Bicycle Built for Two" and "The Band Played On" but something more suitable, something more specifically tailored to the coming wave of dear, enfeebled, snowy haired seniors.

Something like, say, "All Time Monster Surfing Hits Vol I."



Nipper the Staffordshire Dog?

by Gavin East

The ornament (?) illustrated was brought back from England by a friend who, like me, is interested in old gramophones and Staffordshire figures and was intrigued to find a piece that is such a bizarre link

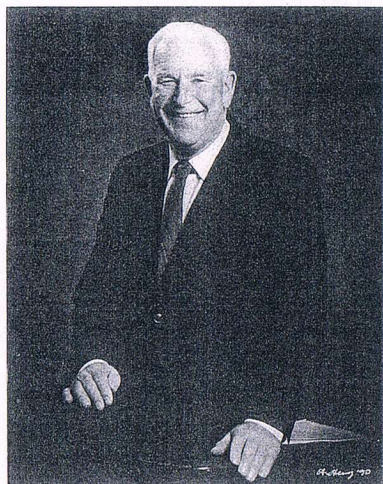
between the two fields. It is new, of course, and is one of countless pottery figures made (loosely) in the style of Victorian Staffordshire.

English fairs and markets are awash with them and there are usually dozens of them on eBay, not always described as new. They are not fakes exactly, nor strictly reproduction in that they generally avoid being straight copies of early figures. I do not know whether they are made in Britain or Southeast Asia or wherever. Anyway, whoever dreams up the designs has hit on the idea of depicting the familiar (and copyright) HMV trademark as never seen before, complete with rudimentary Berliner gramophone and a dog with the reddish-brown splotches expected of Staffordshire spaniels on the kitchen mantelpiece.

It does not fool anyone (at least I hope none are being sold as old shop advertising pieces) and has a certain appeal. Last I heard the going rate in England was around £10.



THE HISTORY OF THE WAGENER MUSEUM



The history of the Wagener Museum encapsulates much of the history of New Zealand as a young and growing nation.

It centres on a family that according to legend traces its roots to the crowned heads of Europe, a man who left the economically struggling far north of New Zealand during the harsh times of the Great Depression and returned determined to create economic growth in the place of his birth, and a family homestead now recognised as one of the premier historic homesteads in the country.

Wilfred (Wilf) Ernest Wagener MBE, FAIB, JP was born in 1916 in the small rural community of Pukenui in a cottage that overlooked the picturesque

Houhora harbour some 40 kilometres north of Kaitiāia.

The importance of family was one of the early values that shaped the early lives of the eight Wagener children. Central to that value was their grandparents' home at the Houhora harbour heads. The Subritzky/Wagener homestead was originally built in 1860 for his widowed great-great-grandmother Sophie Subritzky by her sons Ludolph and Henry from materials on their property. The family, according to legend, trace their forebears to the Sobieskis - the royal family of Poland.

As with many of his generation Wilf's formal education stopped at the age of 12 as although he showed great promise as a student, the economic realities of the day prevented his continued schooling and it was vital he assist the family finances digging kauri gum.

Work on the gumfields for mature adults was demanding at best - at worst it was backbreaking, soul-destroying and exhausting hard labour, and with the market collapse of the Great Depression it was becoming increasingly unrewarding. For a teenager with the drive, intelligence and vision of Wilf the gumfields held only a very bleak future so he opted to take his horse and dog to Kaitiāia where he swapped them for a bicycle and set off to Auckland in search of his destiny.

Life on the road was far from easy as he joined gangs of much older men working on the roads. However the

experience of wielding a shovel next to highly qualified lawyers, architects and accountants who had become victims of the economic malaise of the late '20s was to serve him well in future years. Their conversation during 'smoko' of the and reignited the desire of his early years for a greater education and a thirst for knowledge.

Auckland proved to be an employment desert for the young man and it wasn't until he

got to the capital that he got his first "real" job on a construction site where his abilities were recognised and his life in the construction industry was started.

Along with the majority of the nation's young men he signed up to serve the country and shortly after his marriage to Muriel Irene Mander in 1939 he was shipped to the frontline. The young soldier was invalided home with life threatening illness in 1943 after seeing action in Crete and Egypt.

Like many soldiers, dug-in trenches on then battlefield far from home raised many moral and intellectual issues for the young lance-corporal and the pat answers of the day did little to satisfy his quest for real answers. Many of his questions found their way into two commercially popular anthologies of poetry he penned.

On his return home the funds generated by his pen became a deposit enabling him to build a home in Auckland for himself and his bride. From such humble beginnings one of the largest privately owned construction companies in the country was born.

Wilf's desire to put back into the country that he felt had given him so much led to him becoming well known for his philanthropy. He worked tirelessly to professionalise the building industry as president of the Master Builders Association and Chairman of the Council of the Building Industry, and founded the Auckland Building Centre.

He was well known as a champion of young Maori - he headed up the building sector of the Maori Apprenticeship Board and employed the country's first Maori carpentry apprentice.

As a young man Wilf pursued his desire for an education spending hours in public libraries and where he could studying through technical correspondence school. It was no surprise therefore that his desire to give young people the chance of an education he never had led him to introduce the building cadetship programme into Auckland Technical Institute (now Auckland University of Technology) and later to accept the challenge of founding Carrington Technical Institute (now Unitech) as chairman. The Unitech library now appropriately bears his name.

It was during the early part of his frenetic and successful commercial life that a call from his father caused him to focus again on the Far North. On his grandfather's death the Subritzky/Wagener homestead had passed to his Uncle Fred Wagener. In 1960 Fred - a bachelor - died and the homestead was inherited by Wilf's eldest nephew Terry. Unfortunately upkeep of the homestead had become too much for Fred in his ailing latter years and the house was in a derelict condition and as rates had not been paid for some years had significant back debt. Terry's options were limited and he decided to put the property on the market.

Albert Wagener Snr (Wilf's father) asked Wilf to buy the property to keep it in the family. He agreed and after taking possession put a team to work restoring the homestead to reflect the memories he and his siblings had of it from their childhoods.

Once the homestead was restored Wilf decided to try to furnish it with the original furniture some of which was found in a private museum owned by Northy Saunders. Understandably Mr Saunders was reluctant to sell part of his collection and in order to get the furniture he wanted Wilf had to buy the whole collection. The ensuing problem of what to do with the excess became the seed of vision and the mother of the Wagener Museum.

Wilf had discovered a way that he could contribute value back into the community of his childhood. By using the left over collection and building a museum he would be able to create employment, add another attraction to the Cape Reinga tourist trail and provide an educational facility for local children giving them similar resources to the children in the larger towns throughout the country who had local museums.

The Saunders collection however was insufficient in scope meet his vision so he became a buyer - not just of museum pieces but of complete collections.

The Saunders collection (which was primarily made up of Maori artifacts, china, lamps, furniture, phonographs, music boxes and kitchenalia) was added to with the Ian Saunders arms collection. To that base was added the Arthur Richardson collection (natural history - shells, butterflies, moths, minerals and miniature letters), the Winger collection (fretwork and collectable natural wooden art) and several other niche collections which included telephones, a working switchboard and penny arcade games. The last extensive collection was purchased from Doreen Redshaw in 1989. It was of an eclectic mix that included the world's largest collection of chamber pots and several smaller collections of everything from royal memorabilia to a huge range of early American baseball caps.

No museum in the North would have been complete without highlighting the Kauri gum industry and coming from a family that had been steeped in the industry since it began Wilf was able to mount a fabulous display made up largely from his father's and brother Brian's collections.

While other collectors of the day focused mainly on pieces of a high commercial value Wilf was more interested in creating a facility which would serve as a centre for education and preserve for posterity even damaged and potentially worthless items that added to understanding of the life of the early New Zealander. He was conscious of avoiding the trap of over restoring exhibits and where possible preferred to maintain them in their purchased condition.

As with most things Wilf put his hand to the museum was huge success. Records show that the complex has had over 1,500,000 visitors and was even noted by the authoritative US travel guide Frommers as being the third best museum in the country. The public loved the working displays and guided tours.

Disaster struck the museum in 1986 when a unstable arsonist ran riot in the local area.

Although the damage he did to the museum destroyed forever many irreplaceable items and damaging many others, this paled into insignificance however with the impact on other locals who lost a murdered loved one and their homes and businesses. At least many of the damaged items could be repaired (if never to their former glory) and still represent a valuable record of life in New Zealand's yesteryear.

Wilf never came to terms with the enormity of the arson attack - he could not understand what could possibly motivate someone to try to destroy such a valuable community asset. He died on May 22nd 1990 leaving the country a legacy that spanned far more than the museum he founded and no attempt has been made here to catalogue the wider impact this remarkable New Zealander had on the country and the lives of many of its people.

Unfortunately although the museum was able to withstand the arson attack it could not survive the restructuring of the Paihia based tourist bus routes. The family decision to restructure the facilities at the Houhora Heads and to focus their efforts on preserving the homestead was not easy but it recognized that the area had now primarily become a holiday park. The Wagener Museum will continue to live on however as the family work to create a facility that provides an insight into local history with a much smaller and more focused gallery.

Compliments of The Northland Age Ltd.

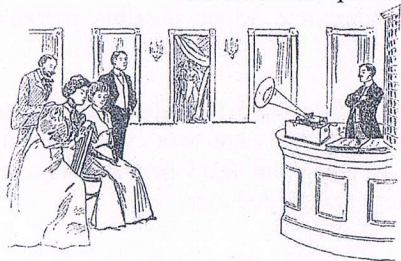
INFRA-RED LAMP RAYS FLATTEN WARPED PHONOGRAPH RECORDS

The even heat of an infra-red lamp can be used to straighten warped phonographic records. Place the disk on a turntable or a felt-covered level surface and let the beam play over it for about five minutes.

When warm the record will usually level out by itself, but it may be helped by gentle pressure. Guard against uneven or excessive heating that may damage records.

Reprinted from "THE PHONOGRAM", FEBRUARY 1901

Printed each issue for those interested in Phones, Graphs, Grams and Devoted to the Arts of Reproducing Sound. (Part 15)

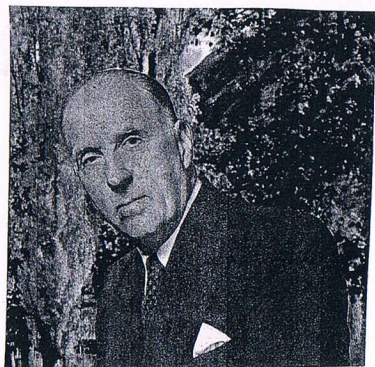


O

O is the OFFICE
Of a country hotel
The clerk and his friends
Like the novelty well.



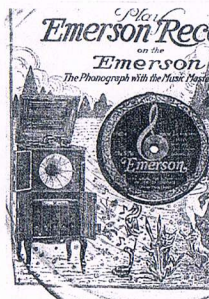
HANK SNOW



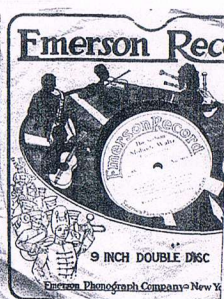
GIL DECH



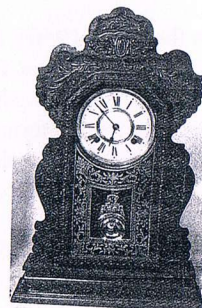
DUBLEX



L SCHLICK PHOTOS



Emerson Record Covers



Novelty Cased Clock

Hank Snow Born 9.5.1914 * died 20.12.1997 * Age 85 (Bryan Blanchard) Real Name: Clarence Eugene Snow.

The Singing Ranger, as Hank Snow was known, was born in Liverpool, Nova Scotia, Canada, and during his illustrious career he recorded more than 80 albums and over 2,000 songs and instrumentals. Along with Ernest Tubb, Bill Monroe, Roy Acuff, Grandpa Jones and Minnie Pearl, Hank was a pillar of 'The Grand Ole Opry' retaining membership for almost fifty years. A true pioneer, he was at the forefront of the growth of Nashville into Music City. With his rich, flexible baritone voice and hard-driving, deep-picking guitar style, he specialised in the whine and twang of traditional country with weepy ballads and up tempo travelling songs, often centred around his love of trains.

He had a substantial international impact on the evolution of country music. Songs like *I'm Movin' On*, *The Golden Rocket*, *Nobody's Child* and *With This Ring I Thee Wed* remain country standards, many of which have been well covered by singers from all styles of music. When he toured the UK for the first time in 1969, he even attracted Beatle Ringo Starr, a long-time Snow fan, to his concerts. His success stemmed from his total dedication to his music and his continual striving for perfection. He consistently fought against what he believed to be over commercialisation of country music. Throughout the late 1950's and early 1960s he steadfastly refused to follow in the footsteps of Jim Reeves, Patsy Cline, Marty Robbins, Ray Price and Eddy Arnold in using string arrangements as part of the popcrossover Nashville Sound.

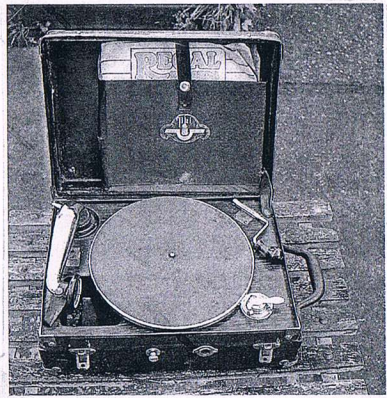
His American debut single *Marriage Vow* became a minor hit in 1949. The following year, he became a Grand Ole Opry regular, and his self penned *I'm Movin' On* (the first of his many great travelling songs), became a smash hit, spending an incredible 21 weeks at number one. The B side of that hit was the more emotional *With This Ring I Thee Wed*, one of many songs that Hank would record about the sanctity of marriage. Though he came from a broken home, he was married to his beloved Minnie Blanch for more than sixty years. He was not averse to singing songs that looked at relationships from the other side of the coin, as on the bluesy *My Two Timin' Woman*, that also features some of his finest guitar picking.

In the early 1950's he formed his long established Rainbow Ranch Boys, which down through the years featured some of country music's finest musicians. Hank, one of country music's sharpest and wittiest lyricists, was inducted into the National Songwriters, International Hall of Fame in 1978 and the Country Music Hall of Fame in 1979. With small stature and huge voice, Hank Snow was one of country music's most travelled ambassadors, appearing in his somewhat colourful and stagy cowboy attire at venues all over the world. He died after a short illness on December 20th, 1999 in his Nashville home. He was 85 years old.

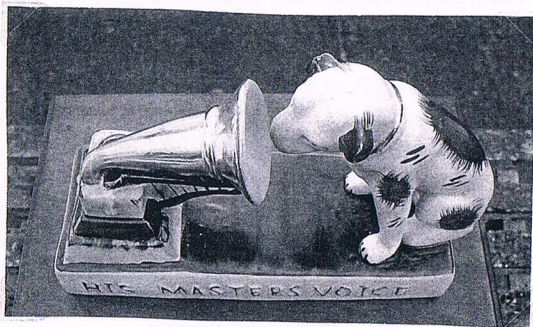
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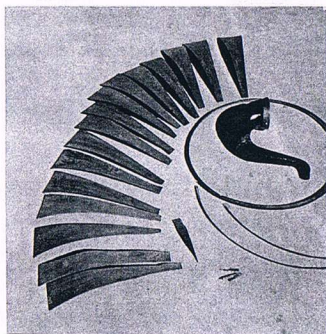
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EDISON OPERA HORN IN BITS



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Editors Note: Further highlights of Hanks life.

Worked as a cabin boy in the Merchant Marine Corps from the age of 12.

Performed at Clubs in Halifax and appeared on Radio Station CHNS in Halifax in 1934

First recorded for RCA Victor in 1936

Moved to the USA from Canada in the mid 1940's

Worked in Hollywood with his performing horse 'Shawnee'.

Appeared in the movie 'Country Music on Broadway' which had a number of other Country and Music Artists appearing in it. It was screened here in Timaru at the State Theatre round the mid 1960's.

Hank Snow toured New Zealand in the 1970's and performed in our Theatre Royal.

Some of his well known songs are: I'm sending You Red Roses * The Blue Velvet Band * I'm Movin On * Bluebird Island * Down the Trail of Achin' Hearts * The Gold Rush is Over * I Went to your Wedding * The Gal who Invented Kissin' * I Don't Hurt Anymore * Silver Bell * Would You Mind * Mainliner * These Hands * Hula Love * Hula Rock * Stolen Moments * etc and the list goes on. He was joined in his songs at times with Anita Carter, Chet Atkins, Kelly Foxton. Hank had a real love for the railroad and recorded a number of railroad songs. He also released some railroad L.P'S. His whole recording career was with one label - RCA Victor.

Shopping for CDs on the Internet

In the field of vintage popular music there is an abundance of material available via the Internet which is unlikely to appear in a record shop, at least in New Zealand. I thought it might be useful to mention some of the addresses that have yielded interesting additions to my compact disc collection recently. I still enjoy shops whose owners put an effort into keeping up a wide range of stock. A good example is Radar Records in Christchurch, the pick of the local trade in my opinion. They are happy to order for or customers but have to work with the New Zealand agent for a particular label. It is often quicker and easier to order from the Internet.

When I am looking for a CD it is often a case of, "I've got a couple of 78s of an artist or band, I wonder if there is more on CD?" The first port of call on the Internet is www.amazon.com which will often turn up what is required at a reasonable price. For example I have found on amazon.com all the CDs I could wish for by the Comedian Harmonists. Just now I have ordered some reissues of Bennie Moten's Kansas City Orchestra, that excellent band of the 1920s and early 30s which formed the basis of Count Basie's first group. Even a shop strong on jazz (Radar again) is unlikely to turn up this name in its "M" section.

Amazon.com is easy to search, though some artists, e.g. singers who appeared in opera, sang 'lighter' material as well, may be found in both the classical and popular music indexes. The order sequence is straightforward and once set up as a customer you can order by one click. Your CD will arrive in the letterbox in a fortnight or so and your credit card number seems to be as safe with amazon.com as with any other e-business.

Small specialist labels are not as well covered by amazon.com and this is where a search engine such as Google comes in. The trick with Google is to make a search specific enough to avoid hundreds of unwanted results. The advanced search option is essential, as even the best use of exact phrase will often be enough when the name being sought is distinctive. Take Frank Crumit for instance. I bought three CDs of his 78s in London in 1991 and they took care of the Crumit department until it occurred to me that someone might have reissued more, including some of the acoustic sides that always seem to be worn out when found as 78s. A Google search of "Frank Crumit" as an exact phrase ie. finding sites containing the two words together, soon alerted me to the two Naxos CDs, which can be recommended with pleasure. It also brought up a Crumit CD produced by Vintage Recordings (www.vintage-recordings.com) as part of an attractive catalogue of transfers of American popular recordings, mainly of the 1910-1930 period. I bought the Crumit CD and have played it many times - not much in the way of documentation, recording dates etc. but the transfer quality is good and it includes songs such as *'I miss a little Miss' (that misses me in sunny Tennessee)* which do not feature on my other Crumit CDs.

Another US label which is strong on popular music and vintage jazz is The Old Masters (www.theoldmasters.com). I found this one when looking for reissues of Harry Reser's Six Jumping Jacks and the Coon-Sanders Original Nighthawks Orchestra. Transfer quality (often from Brunswick 78s) is excellent and the accompanying booklets are encyclopedic in detail - every location and date noted, every track analysed with expert knowledge and enthusiasm. CD transfers of 78s do not come any better than this.

Turning to Britain and music hall, I can recommend Windyridge CDs (www.musichallcds.com). They offer many discs devoted to individual artists such as Dan Leno, Mark Sheridan and my favourite of all the old-timers, Gus Elen. They have also brought together on a CD several of the medleys recorded by music hall veterans the 1930s. Again, very good sound quality and presentation.

Then there is all the material outside the familiar realm of the English language. As an example, one of the Comedian Harmonists CDs I bought from amazon.com a while back was from a German label called Bob's Music. Most Comedian Harmonists reissues overlap so that you end up with the best-known numbers twice or more over. This Bob's Music reissue avoids that by focussing on the group's first recordings on Odeon from 1928 or thereabouts. I have looked at the full catalogue online (www.bobsmusic.de) and it is a treasure trove of vintage German recordings, many artists unfamiliar to me but many others known from a 78 or two. There is a series of CDs devoted to Herbert Ernst Groh, the fine Swiss tenor in his heyday in the 30s.

The catch here is that (last time I looked anyway) online ordering. is restricted to Germany. I hope to obtain some more Bob's Music CDs but the complication of writing to a firm in Germany, paying by bank draft or whatever, seems a bother when ordering from other sites is so easy.

That's about it for now. Another time I would like to look at modern recordings of ragtime and other vintage popular music.

Gavin East

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