

# The Phonographic Record Our Fortieth Anniversary

Volume 40 Issue 3

May/July 2005

The Bute



Machine displaying horn



Bill Dunn photos



Showing horn edge



Case with penny disc



Case with horn support



Penny disc



Paper label on underside

## FOR YOUR INFORMATION

We are hoping to welcome all past and present members of the Vintage Phonograph Society to the 40th Anniversary on September 9th, 2005. We will be celebrating the occasion at Richard Spark's Northbrook Museum near Rangiora, a museum, with an amazing collection of artifacts. We are grateful to members who have sent us items, photos, etc to include in this issue. William Dunn sent us an interesting catalogue of a machine, which he has acquired. With this issue we are including a coloured page or two to mark this anniversary. We have a good supply of parts, horns, re-prints and a number of back issues of "The Phonograph Record". We have a new Horn in the pipe-line, an Aluminum one, designed to fit Columbia Open Works Machines.

I was sorry to hear of the death of Ernie Bayly. He and I exchanged letters from a way back and it was a thrill to have him visit me while here. I was able to take some video of him at my home and show members at a later meeting.

*Walter Norris, Editor*

## SECRETARY'S VIEW

Having recently viewed a copy of the first magazine, one page, published by the Society in December 1965, I realise how the Society has grown from a few dedicated members in New Zealand to now - a world-wide membership.

The Society has become well-known for its reproduction of parts and publishes an informative and interesting magazine. This is made possible by you, the members, with your contributions.

In the 40 years since the Society was formed, Walter Norris and Gavin East have played a major role, our thanks go to both of them. Along with a number of others they make up the committee whose time and effort keep everything running smoothly.

As we reflect on the past, the reason for forming the Vintage Phonograph Society of New Zealand remains: 'A Society formed for the preservation of the recorded sound!'

Notice to members:

The invoice for the next subscription is enclosed with this issue of the magazine. Please note it is not due until September.

*Shirley McGuigan, Secretary*

## ILLUSTRATIONS

### FRONT COVER

Bill Dunn of Queensland, Australia sent us photographs of an Australian Gramophone, which he owns.

He says, "Except for the back bracket the tone arm assembly, the cabinet is original".

Has a 'Torrens' all painted black including the turntable felt and all.

A brass penny-like disc claims the machine to be 'The Bute'.

The original back bracket has been replaced with a Pathe bit.

I cannot speak for the horn but the elbo is original and fits, the back bracket like a glove.

The horn itself is interesting in that it does not have a rolled edge and in place a plaited cord (hemp or leather).

There is no sign of any edge damage so it could very well be original.

The case was very dry and I have restored it as found.

The back bracket still has original gold ring though now faint.

Bill wants to know if anyone can help him with information on this machine from Tasmania Coogans Bute, i.e. history etc.

### UNUSUAL HOME BUILT MACHINE

The four pictures in Arizona made using the Edison Diamond Disc and cylinder parts. He is a master craftsman and restores and creates musical machines. What I sent to you could have been described on the back.

It is a disc machine about a foot and a half square by 10 inches high with three different reproducer heads on it. Between them they will play Edison and regular 78rpm discs. The violin head has an excellent mellow tone, the convoluted thin horn is extremely loud, and the banjo head is more than adequate. Of course all three heads are interchangeable. Of course, he didn't make the violin... he just modified an old one. That's about all I can tell you. His name is Terry Lewis and he lives in Tuscon, Arizona.

*Larry Schlick*



## ILLUSTRATIONS

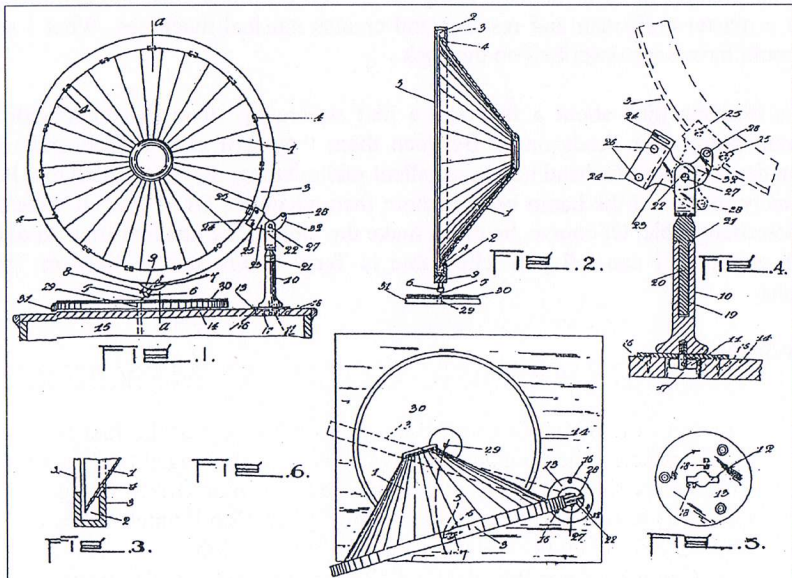
### The Harmonic Resonator

Bill Dunn has been most helpful with photographs and information on machines he owns, for this issue of the 'Phonograph Record'.

He has copied and supplied a catalogue of the Harmonic Resonator which contains four models. "A Grandfather Clock", "The Jewel", "The Pagoda" and "The Oriental". The model Bill owns (see back cover) is called "The Pagoda" - Black Japanned with gold fitting and a silk light shade, 19 inches square. Height to the top, 30 inches with the shade adding a further 7 inches. A light can be installed under the shade. He has no idea how many machines were produced and the number of models sold.

The resonator will stand alone and fit on any Box with Motor and Turntable under it. The resonator has a turned timber centre with a cane outer ring, both are rebated to hold the veneer. Gold braded card wedges the outer edge into a cane rebate with a smaller card wedging the back. The needle bar is a large brass screw and is tapped for the pinch screw. Both ends of the cane join are held in a support pin (made of wood) which in turn slots into the supporting wooden pillar. The unit on the left of the photo (6) is our attempt to reproduce the resonator. Try as we might, we could not do it in two pieces and had to settle for panels (in this case oak), Sounds the same!! and looks great.

*Bill Dunn*





## STAMPS

Last issue we illustrated a stamp from a set of four. We have since discovered they were issued in 1983.

In this issue we illustrate a stamp issued in Finland. We don't know when, but as a number of members collect stamps, we have included this one. We can only guess that it is one taken of the two Lumiere brothers.

According to one account William Friese-Green, a native of Bristol, took out patents for the first moving picture camera in 1889.

Augustin Le Prince, a Frenchman from Leeds, produced a camera in 1888. He was working in a similar way to Friese-Green. Edison was in a fortunate position being able to obtain a 35mm film from George Eastman, a roll of 35mm from which he developed a moving film for his Kinetoscope.

The first satisfactory projector was invented by an Englishman Robert W. Paul in 1895. For all this T. A. Edison was the first to produce a feature film, 'The Great Train Robbery', in 1903.

It is always a case of 'let's buy an argument' when it comes to who was the first. Louis and Auguste Lumiere of France, were also very early in film projection and we wonder if this stamp is a picture taken of them.

Does anyone know?



## THREE REMAINING ORIGINAL MEMBERS

There are three of the Society's original members who were at the first meeting and who are still members. The youngest is Gavin East, who was aged twelve at that first meeting. Walter Norris is still a member and now a senior citizen along with Pam Rogers who was the first secretary. We have one other, Bob Bennett, who was at our first meeting but left to join the Case and Vintage Tractor Club.

Gavin East, our President, will be very pleased to welcome past and present members to our 40th Anniversary Dinner.

## ILLUSTRATIONS

### Front Cover

See article on Bill Dunn's Australian machine.

### Harmonic Resonator

Another machine owned by Bill Dunn.

See back cover.

### Edison Triumph Before and After

Bill Dunn says he purchased this years ago along with a Max Wurcker reproducer.

### Stamps

see article

### Oliphant Brothers Machines

This photo taken at 'Donelys' last year.

Left: Columbia asking price \$850, Victor 'M' with Wood Horn \$4000.

Below left: Concerta Music Box D.R.P. \$6500.

Columbia 2 minute \$750. Edison 5 inch cylinder and tripod \$5000.

### Columbia B 1

### Five Photographs

Walter Norris	First President
Pam Rogers	First Secretary
Gavin East	Present President
Lyndsay Drummond	Secretary for 25 years.
Bob Bennett	one of the original twelve members.

### Gennett Record

Label taken from the Nauck's Record Catalogue, asking price \$1000.00

# COLUMBIA DISC GRAPHOPHONES

## No 14



### STERLING MODEL B1. 1905

According to Robert Baumbach this was the first model advertised with an Aluminum Tone Arm, priced at \$45.00.

He gives the date as 1905. The Spiegle Catalogue is dated 1907.

Robert Baumbach says, "In 1908 the double spring motor was replaced by a Triple Spring Motor plus an ornamental Ring which was added around the turntable. For an extra five dollars you could have a matching wood horn."

Taken from the Spiegle Catalogue.

### The Vintage Phonograph Society of NZ (INC)

#### Notes from the February 28<sup>th</sup> 2005 meeting

First meeting for 2005 was held again at Gavin East's house at Lincoln with 10 members present, starting at 8.05pm.

Minutes of the previous meeting were read by Gavin.

Business arising from the minutes show we have now received needles and six copies of the new Barry Williamson book. Gavin moved the books be available to local members for \$25.

Gavin, Tony, & Wilf set up an interesting display at the Veteran Car Club's Edwardian Day. Tony's 'Triumph', the societies 'Dulcephone' and Wilfs H.M.V.



portable were extremely popular with the crowd.

**In Correspondence:**

Mark Dawson has rejoined.

A. Mitchell (Western Australia) has resigned.

**New Members:**

Sean Maher - in England and Norm Barnett - New South Wales

Xmas card received from John Sleep.

Received a City of London magazine, and news that Ernie Bailey has passed away.

Also had a letter from Barry Williamson.

**General Business:**

UK collector Dennis Huke visited Christchurch recently and met with Robert Sleeman. He plans to join our society. Lyndsey received Xmas cards from Bill Dunn, John Geale and John Simpson, all of Australia.

The special book offer to local members included with the magazine has worked well. Most have now been sold. Next meeting to be held at the 'Northbrook Colonial Museum'. The meeting closed at 9-10pm and was followed by supper and a display by Joffe of his model steam powered workshop.

## **Notes from the meeting held on April 4<sup>th</sup> 2005.**

By Wilf Boon

The meeting this month was a little different from usual being previously arranged to be held at the Northbrook Colonial Museum. The museum owned and run by Richard and Dawn Spark is 25km north of Christchurch and is the culmination of many years collecting of early local history, rural machinery and collectibles of everything you can think of. In one section there is New Zealand's largest collection of old bricks, and also an early street comprising shops of hardware, photography, butchery, and general store, etc. Following an interesting viewing of the museum for about 1 ½ hours the meeting later opened in the huge function room complete with a large warm fire at 8.55pm.

Apologies were received, and the minutes of the previous meeting were read by Gavin. There was not too much business arising from the minutes. Walter and Hilda Norris kindly invited the members to their home at Swannanoa for the next meeting to be held as scheduled, on ANZAC Day 25<sup>th</sup> April.

**Correspondence:**

The Society has received quite a few orders for parts during the past month.

**Parts:**

30 Black Gem and 30 Red Gem cranes are now almost completed, and also a new order for 30 foot supports has been placed with Tony.

After closing the meeting at 10.15pm everybody enjoyed a lovely supper prepared by Richard and Dawn Spark and after a quite chat returned home.

## Notes from the meeting held on April 25<sup>th</sup> 2005.

The April meeting saw 12 members make the trip to Walter and Hilda's lovely country home at Swannanoa, and as usual at this time of the year with the evenings getting much colder, a fabulous big log fire was there to welcome everybody. Just a couple of apologies from Shirley and Tony and then the minutes of the previous meeting were read by Gavin.

In business arising from the minutes, Walter mentioned receiving a recent catalogue in the post, and also Tony and Gavin had put together and sent off a letter of reply to the auditor. 2002/2003 was obviously not one of our better years financially but we now know that with the improvement of a couple of past systems, a very positive attitude has now been achieved for the 2003/2004 year.

The problem with exchange rates for supplying parts overseas came under discussion as well, and in order to simplify parts orders for Australian members, Robert moved that the new sales list states that parts prices are in either Australian or NZ dollars on a one for one basis until further notice.

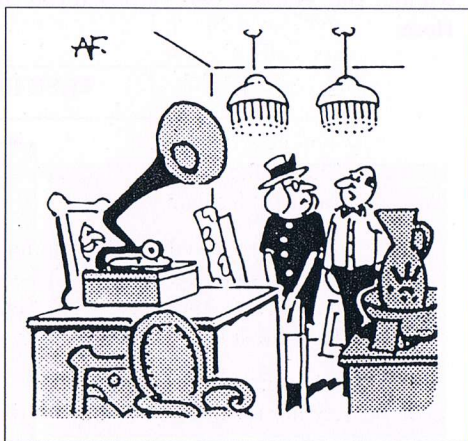
### Correspondence:

Just a few more orders for parts have been received during the past month.

### General Business:

It was decided we hold a function on Friday the 9<sup>th</sup> of September this year for the Society's 40th anniversary. Walter offered to contact the Northbrook Museum as one option, and Joffre to contact a friend for another. It was also suggested that we run some colour in the anniversary edition of our magazine, which is going to be due out around this time. It looks like Walter is going to be pretty busy this month doesn't it. Thanks Walter, and thanks again Joffre, we'll see you again in May at Rangiora.

The meeting was closed at 10pm and was followed with supper and a viewing of Wilf's video of our involvement at the recent Edwardian Day plus Joffre's video of the Wilescro model steam engine factory.



*"No madam, another one like that would not make a stereo system!"*



## STORY OF THE GEM HORN

When the Society was formed, we felt that our aim should be to help collectors all times, if possible. The question we asked ourselves was, how could we best do this.

Making parts was one of the ways, and so we set about to make what was, we felt, much needed and that was phonograph horns. As a number of Gem Horns were required we set about to have some made, but felt we would like to do what as yet no one else had done, and that was to make them so like the original that one could not tell the difference. This we found could be done except for the small end that appeared to be stamped into the metal. I was the one that discussed this with a firm of tin smiths in Christchurch. They thought it had been done with a die of some sort, but what sort?

In discussion, I found one of our members by the name of S. Hobbs, a fitter and turner, was willing to have a try at making a die for this purpose. So to work he went and turned out a very fine male and female die as seen in photo Fig.1 which to our sorrow did not appear to be quite right and would not produce a replica end, as it should. It was at this point that another member, a Mr. C. Stewart came on the scene and felt that he knew what and why, and so explained his theory on the subject. With small strips of metal he proved to us that he could modify and make the die workable. So we said to him to go to work.

Mr. C. Stewart was able to make the changes required which enabled us to turn out horns with perfect ends. See Fig 2. Note the three horns illustrated show Number one - without end. Number two - crimped end and Number three - a complete painted Gem Horn.

### TREE HORNS

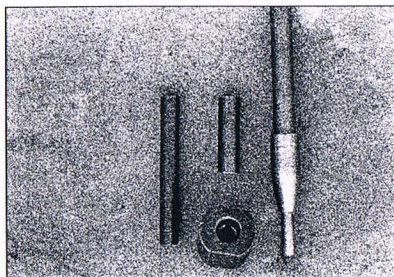


Figure 1.

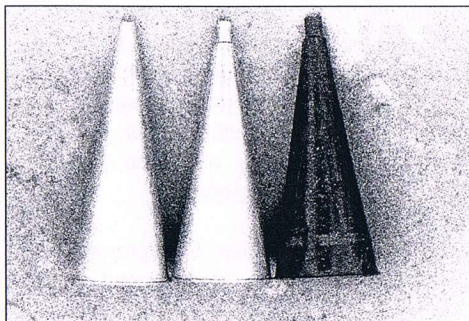
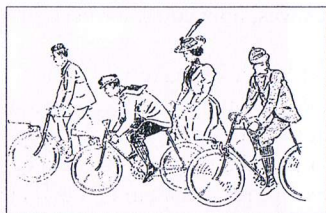


Figure 2.



## Reprinted from "THE PHONOGRAM", JUNE 1901

Printed each issue for those interested in Phones, Graphs, Grams and Devoted to the Arts of Reproducing Sound. (Part 19)



# W

W is for WHEELMEN;  
With *Phonograph* toots  
That frighten pedestrians  
Out of their boots.

### LETTER TO THE EDITOR

135 CLYDE ROAD, CHRISTCHURCH 5

Title: THOSE ADAPTATIONS

Add - Have you, when listening to the radio 'pop' scene, heard adaptations? Even pop of forty years ago seemed to be drawn from classical sources. Melodies from the great composers have been adapted and with lyrics added have often soared to the top of the hit parade. It certainly proves that a good melody is a good melody anywhere, anytime.

One of the early adaptations was Percy Grant's borrowing of a Neapolitan folksong '*Spagnola for The Bowery*', and Joseph L Sullivan is said to have borrowed from Wagner's '*Meistersinger*' when he wrote '*Where did you get that hat?*'. Another is '*I'm always chasing rainbows*' written by Harry Carroll with lyrics by Joseph McCarthy which took the principal theme from Fred. Chopin's F.I. (Fantasie Impromptu). Recognise it? And, yes, there are more.... '*Avalon*' by Vincent Rose and Al Jolson from an aria in Puccini's '*Tosca*'... '*Blossom Time*' by Sigmund Romberg was made up entirely of Schubert melodies...Remember the 18th century drawing room by Raymond Scott from Mozart's K 525...? '*On the Isle of May*' (Mack David & Andre Kostelanetz from Tchaikovsky...? Concerto for Two (J Lawrence & R Haring) from Tchaikovsky's Piano Concerto?... '*Till the end of time*' (Kaye & Mossman) from Chopin's '*Polonaise in A*'....? '*Red Wing*' (Chattaway & Mills) from '*The Merry Peasant*' (Schumann's piano item)...? '*My Reverie*' (Clinton) from Debussy's '*Reverie*'...? '*The lamp is low*' (Mitchell Parish, Peter de Rose & Bert Shefter) from the Orchestral suite '*Pavane pour une infante defunte*' by Maurice Ravel ...? '*Kismet*' (Wright & Forrest) based on themes by Borodin including the haunting '*Stranger in Paradise*' from his Polovtsian Dances...? The old story of a starry night (J Livingstone) ex Tchaikovsky's Sym 6...? '*So deep is the night*' (Knight) from Chopin's '*Etude in E, No 3*' ...? Larry Clinton's '*Our Love*' from Tchaikovsky's '*Romeo & Juliet Overture*'...? '*To love again*' by Morris Stoloff from Chopin's '*Nocturne Opus 9, No 2*' ...? '*Moon Love*' (A Kostelanetz) from Tchaikovsky's '*Symphony No 5*'...? with Bizet's '*Carmen*' a natural candidate for wholesale change by Oscar H? Just where does this lifting begin to stop? Please add your discoveries...

Do you consider the jazzing-up of established works like Liszt's '*Liebestraum*', The Hindu song '*Song of India*' by Rimsky-Korsakov and Rubinstein's '*Melody in F*' or any work agreeable to the ear?

Derek Cockburn

# Unusual home built machine made by Terry Lewis



violin with reproducer  
Larry Schlick photos



bango sound box



Edison triumph before and after



Oliphant brothers machines



Columbia Graphophone BI





Walter Norris



Pam Rogers



Gavin East



Lyndsey Drummond



Gennett

NAUCK'S VINTAGE RECORDS  
22004 SHERROD LN  
SPRING TX 77389-4539



Bob Bennett



## LOUD AND TUNELESS

G'day there. You lot will have to speak up a bit. I reckon I'm going deaf. Sure the old ears weren't too grand before, but they've had a real old bashing about lately.

The wife and I have been staying with friends in Christchurch, and their two granddaughters were there for a while as well. Nothing much wrong with the kids really, I guess it was just their age.

One was 14, and the other 16, but man oh man, the racket. Thump, crash, bang from their bedroom all the day, and half the night. They said it was music. I've got my own opinion on that. I thought the supermarket stuff was bad, but this made it sound like a Mozart sonata.

Like I said, they weren't bad kids really, and I guess their taste in music was the same as any other kid their age, but why must it be so loud? It seems to me that youngsters these days will cheerfully accept any kind of rubbish and call it music as long as it's really loud.

I couldn't hear the words because they were screamed out in a sort of high pitched whine, and perhaps it's just as well at that.

Yeah, I know, I'm getting old and crotchety. Mary tells me that often enough, but I keep remembering the way music used to be. I'll bet you do too. There were the war songs of course.

Remember *Coming in On A Wing And A Prayer*? Kate Smith I think that was. And of course dear old Vera Lynn's *We'll Meet Again* - we used to call that the *Butcher's Song*. And then there was *When The Lights Of London Shine Again*, *A Nightingale Sang in Berkley Square*, and of course *The White Cliffs of Dover*. I reckon even the birds sang that one. And Gracie Fields' *Sally* and *The Biggest Aspidistra in the World* and George Formby's *When I'm Cleaning Windows* and *The Baby Show*. We always got a laugh out of those.

But the point was that we could whistle and sing them.

With today's pop stuff all you can do is jig and shout and wave your arms in the air.

I reckon these performers know how terrible their work is and that's why they use all those lighting and sound tricks. Sounds like a con trick to me and the kids have swallowed it.

Yeah, but I suppose I'd better be fair about it. I remember my parents going on about

the stuff I used to listen to, so there's nothing new about that.

I suppose every generation sneers at the new generation's music, and if the kids like it, well that's that. Lord knows what they're doing to their ears, but I guess they don't care about that. Tell them they'll be deaf in 20 years and they'll laugh. That's a lifetime away.

I think that what really gets me is their indifference to the feelings of anybody else in earshot. It's noise pollution, that's what it is. Just thumping and shouting. Anyway, talking of shouting, whose round is it this time?

## **How I Came To Collect Records and Phonographs**

In earlier years, a market was held every Tuesday in Rangiora, where sheep, cattle and horses were sold. After the stock sale a Paddy's Market was sometimes held where mainly household goods were sold. It was at one of these sales my father bought me my first gramophone and some records. This was a small oak case model just like the Dulcetto on page 5, Volume 35, Issue 1.

This was a delight, as we did not have a radio until I was much older. After I came home from boarding school in 1943 I obtained an HMV 103 table model Gramophone which I thought was a wonderful machine. It cost me the large sum of three pounds, i.e. six dollars, and was worth two of the, Dulcetto. It had a lovely tone and volume to spare. My problem was I only owned a few records and these were very worn. My father used to go to Christchurch and he would park outside the Farmers Co-op and while he and my mother went shopping I hired a bike from Butlers and rode to "Fosters Radio" in Manchester Street. On route I would pass More & Co. who were the agents for Edison Machines and sold HMV and Regal Records. On my return I could hear a country and western record being played so I entered the shop (More & Co) and met an elderly lady playing a record of Hank Snow's.

This record took my fancy so I asked if I could purchase it. She took the record off the machine and sold it to me. This was a surprise because it was war time (1944) and records, along with a lot of things, were hard to come by. I paid two shillings and ten pence for this green and gold recording and I took it home feeling very pleased with myself.

I returned a number of times to that same shop and was able to purchase a number of records from the same lady, who I now believe could have been Mrs More.

*Walter Norris*



## LETTER TO THE EDITOR

135 CLYDE ROAD, CHRISTCHURCH 5

TITLE: SIXTY YEARS AGO - FRANK CRUMIT.

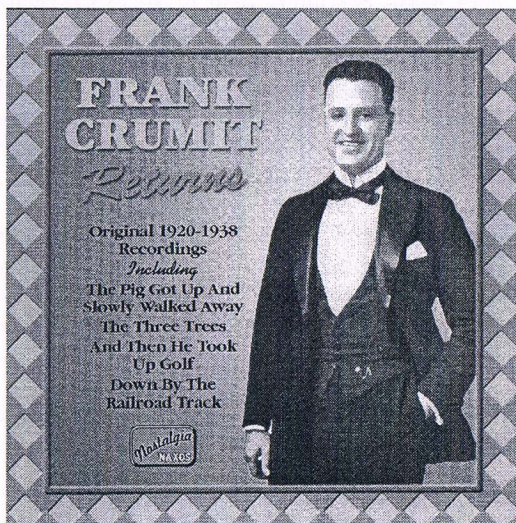
Although Frank Crumit was very popular in America in the 1930's, it is quite strange that he is best-loved and remembered in Britain. He was born 26 September 1889 and died 7 September 1943. People of several generations have sought and awaited delivery of his many CD's from 78's.

Frank studied at Jackson, Ohio High School and took a three-year course at Culver Military Academy in Indiana. After matriculation at the University of Ohio, and dominant on the baseball and football arena he went into Vaudeville in 1910 and started his career as a singer with Paul Biese's Orchestra. Further success followed in The Greenwich Village Follies and some musical comedy in Tangerine. Frank soon became famous, helped by numerous popular recordings and his extremely catchy compositions. With Julia Sanderson (his wife) he conducted a radio quiz show called 'Battle of the Sexes' and starred in various other radio programmes.

In 1935, Frank was elected president of the Lamb's Club. His pleasant manner and character come through on his recordings; his friendly voice, always witty accompaniments, his easy style and artistry ensure that his early 78's on HMV will never be forgotten. He is said to have written some 10,000 songs and though this may be an exaggeration there is certainly a huge number on record. Best remembered include *Abdul Abulbul Amir*, *A Gay Caballero*, *Down in de Cane Break*, *The Song of the Prune*, *Donald the Dub*, *The Dashing Marine*, and *Down by the Railroad Track*; his adaptations of songs like *Frankie and Johnny*, *Get Away Old Man* *Get Away*, *Little Brown Jug*, and his renderings of other people's songs such as *The Pig Got Up and Slowly Walked Away*, *My Grandfather's Clock* and *Granny's Old Armchair*, etc.

Derek Cockburn

Since writing this article for the magazine we have discovered two CDs which are well worth collecting. They cost NZ\$15.





## FRANK CRUMIT RETURNS

### Original 1920-1938 Recordings

Six decades after his death, close to eighty years since some of these recordings were new, Frank Crumit is still one of the best-remembered names from the early days of radio, as well Broadway and records. Request programmes are still asked for the songs about 'Abdul Abulbul Amir', the terrible golfer, or the pig with good taste; listeners with long memories often call for the one about the fortune hidden in the armchair, or the monologue about ie Three Trees. Here are twenty more of Frank Crumit's best.

Crumit was born 26th September, 1889 in Jackson, Ohio, the son of a banker. He attended Culver Military Academy and the University of Ohio, distinguishing himself in football and baseball, and composing Ohio State University's *Buckeye Battle Cry*. Turning to engineering after his graduation in 1910, Frank soon found himself drawn towards show business. as part of a vaudeville act "The 3 Comedians", as a single act "The One-Man Glee Club", then as a singer with Paul Biese's dance band in Chicago and New York. Like his contemporaries Cliff Edwards and Wendell Hall, Crumit was attracted to the ukulele, which formed the perfect accompaniment to his warm, charming voice. By 1918 he had reached Broadway, with roles in *Betty Be Good* and the *Greenwich Village Follies*.

In 1921, Frank was engaged to contribute songs and to perform in *Tangerine*, which starred an established performer, Julia Sanderson. Born Julia Sackett in 1887, she had appeared in stock companies from age 13, joined a Broadway chorus three years later, and enjoyed starring roles through the 1910s in *The Sunshine Girl* and *The Girl from Utah*. She had also been married twice before, but Sanderson and Crumit were a magic combination. After *Tangerine*, they worked together whenever possible; finally, in 1927, Frank Crumit and Julia Sanderson married and retired from show business, Frank emerging only to make some of his best records.

When the Crumits went back to work in 1929, it was in radio. *The Blackstone Plantation* was heard Tuesday nights on CBS, sponsored by Blackstone Cigars; in 1930 it moved to NBC, where it stayed three years. A Sunday afternoon series for Bond Bread followed, from 1933 to 1936, succeeded by the immensely popular *Battle of the Sexes* beginning in 1938 and *The Crumit and Sanderson Quiz* in 1942. Known as the "Singing Sweethearts", the Crumits were among radio's most popular stars, often travelling daily from their home in Springfield, Massachusetts to the studios in New York to present a variety show in the morning and a quiz game in the evening. Somehow in 1935, Frank found time to be elected President of the Lamb's Club, such was his esteem among his fellow performers.

As a recording artist, Frank Crumit paid his first visit to a studio late in 1919, Over the next four years he recorded more than a hundred sides for Columbia and Little Wonder, usually singing the standard novelty songs of the day. Late in 1923, Crumit moved

over to Victor, where he stayed ten years and enjoyed his biggest successes. But by 1934 even best-selling artists were having trouble in the record stores, and Frank's last two years of Victor sessions were issued only in England, when they were issued at all. The newly-formed Decca label enticed Crumit to re-record some of his biggest hits and a few new titles, but even this slowed down to a trickle in 1935. A few more sides followed in 1938, and in 1941 Frank and Julia recorded some nostalgic memories. But they were never far from a radio microphone, up until Frank's sudden death on 7th September, 1943, just short of his 54th birthday. Julia continued on the air for another year, then spent the next three decades in retirement. She died on 27th January, 1975.

The previous Crumit collection on Naxos Nostalgia (*'A Gay Caballero'*, 8.120502) included some of Frank's best-remembered recordings, made between 1925 and 1935. This volume covers a longer period, beginning in 1920 mid ending in 1938, and also allows us to hear the charming Julia Sanderson in one of their few recorded duets, *'Would You Like To Take A Walk'*. One record from the earliest years is included, the 1920 novelty song *'Palesteena'*, showing Frank in his musical comedy style, with a full orchestra, something not often present in the later recordings. Another song of Broadway origin is the rarely heard *'My Lady'*, which Frank co-wrote with Ben Jerome, and which was interpolated into the musical *'Queen High'* when Crumit joined the cast of the touring company in 1927.

Among other favourites are the first of three sequels Frank recorded to the Abdul-Ivan saga, another song dedicated to the ever-valiant amateurs of the golf links, and the monologue *'The Three Trees'*. Like its companion "No News" in the previous volume, this was a rerecording of a popular sketch from the phonograph's early years, in this case originally the work of Tom McNaughton, who'd featured it in the 1910 stage show *'The Spring Maid'*. Popular 1920s tunes are here as well, such as *'Ukulele Lady'* and *'Sonya'*. And more traditional and folk tunes are here, such as *'Little Brown Jug'*, *'Riding Down from Bangor'*, and what may be Crumit's rarest record, *'Gum Tree Canoe'*. *'Granny's Old Arm Chair'* is another variation on the story that has been filmed several times (*'Keep Your Seats Please'*, *'Love Thy Neighbour'*, *'The Twelve Chairs'*), *'Jack is Every Inch a Sailor'* is a variant on one of the most popular Newfoundland folk songs, and *'Pretty Little Dear'* explores both sides of romance with its interpolation of *'I Had But Fifty Cents'*.

In the 1930s, Frank Crumit's repertoire was based less on folk and rural favourites, and included the popular do-it-yourself Rhymes, borrowed from English bandleader Jack Hylton. *'The Pig Got up and slowly Walked Away'* was popularized by another British band, led by American-born Bert Ambrose and imported to the States by Rudy Vallee, but it's actually by American songwriter Benjamin Hapgood Burt, and Crumit recorded it first. *'Down By the Railroad Track'*, *'The Dashing Marine'* and *'I Can't Stand Sittin' in a Cell'* are three more typical examples of the kind of song only Frank Crumit could bring us. He had no equals then, and he remains irreplaceable.



## **Timaru date for country fans**

**High Country Herald 22.12.04**

On April 8, 2005, country music lovers have the chance to see some of the country's veteran performers in action at the Theatre Royal in Timaru. The Highway Of Legends Tour will bring entertainers Jodi Vaughan, Gray Bartlett, Brendan Dugan, Patsy Riggir, and the Hamilton County Blue- grass Band together with compere Martin Crump, - travelling the length of the country in March and April.

Bartlett's career has spanned over 35 years with a million selling albums, tours to China, USA, the UK and Australia. A man with unlimited talent, he is the discoverer of artists such as Hayley Westenra and Ben Morrison.

Equally at home on the classical or electric guitar, his style is proven by his platinum selling albums. Once labelled New Zealand's "voice" of country music, Brendan Dugan started recording 36 years ago as a teenager and after many albums touring the world he is still one of the busiest and most popular New Zealand entertainers today.

Jodi Vaughan came to New Zealand 26 years ago from Australia and now calls New Zealand home. From the time she arrived she had instant success and has gone on to become an institution in New Zealand country music.

Patsy Riggir, the "Beautiful Lady" of country music, is one of New Zealand's greatest country music treasures. She has won just about every honour there is to be won as a country entertainer, including taking out the prestigious best female vocalist title at the Australasian Country Music Awards in Tamworth on three occasions.

Patsy retired from the music scene eight years ago, but her passion for the industry she grew up with and her fans have encouraged her to bring her magic to her people again.

For years Martin Crump was a chef but when Barry died Martin came out of the kitchen and became an entertainer. He is now a popular radio personality and has made regular television and live appearances as a performer. Martin remains true to his country boy upbringing and has taken much pride and pleasure in his MC roles at various country music awards and spectacles. And like his father, Martin too can pick up a guitar and lull us back to our country music roots!

The Hamilton County Bluegrass Band exploded on to the New Zealand folk and country music scene in 1968, the first group to popularise bluegrass music here. In its heyday, anchoring a widely enjoyed TV show on Saturday evenings, touring the country and representing country music three times in a national music awards event, it became one of NZ's best-loved outfits. This also cemented HCBB in NZ television history, as the band to have the most national television appearances.

After extensive Australian touring with Slim Dusty, the band became the first and only NZ group to play the Grand Ole Opry. Three decades later the band - with four founding members - still enjoys a special place in Kiwi hearts, with a finger pickin' good traditional and original repertoire. To this day, the Hamilton County Bluegrass Band can still pride itself on being the biggest selling EMI country music group.



## GRAMOPHONES : THEIR CHOICE AND CARE

### Mechanical and Electrical Methods of Sound Reproduction Explained

This article deals with the various types of instrument and the accessories. A section on Radio-gramophones is followed by one on the construction of a console-type cabinet.

Consult also Loud Speaker; Pick-up, and the various Wireless articles

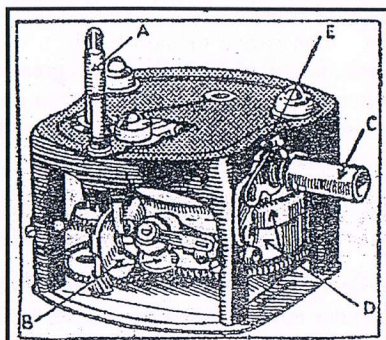
Gramophones may be divided into three main groups according to the style of case or cabinet: portable models, table instruments, and floor cabinets. The method of sound reproduction may be (a) mechanical, or (b) electrical. In the former the movement of the needle as it travels over the track on the record imparts vibration to the metal or mica diaphragm of the sound box; the diaphragm in turn sets up oscillations of varying frequent in column of air in tone-arm and horn, so that sound-waves are produced. In the electrical pick-up the needle movements produce electrical impulses of varying value in a circuit comprising a low-frequency amplifier and loud speaker.

The mechanism which causes the turntable to rotate may be a clockwork one or an electric motor. To test the quality of a gramophone motor it should be released at varying speeds, with a record on the turntable. A good motor runs evenly and without

noise. Even running means the quality of revolving the turntable steadily, without jars and tremors; a strong-running motor is one that works vigorously, as though pushing against restraint; A good motor attains the desired speed quickly, and maintains that speed consistently without slackening appreciably towards the end of the spring. The sound box should always be tested by playing a varied selection of records, such as a march, a tenor solo, and an instrumental disk. The results from these records will fairly safely demonstrate the range and power of the apparatus.

A floor cabinet, apart from its value as a musical instrument, forms a pleasing addition to the furniture of a room. Both cabinet work and internal fittings require close attention, so that a model may not be purchased in which the quality

of the mechanism is sacrificed to provide a handsome exterior. There is no danger of this if one of the well-advertised makes of instruments is chosen.

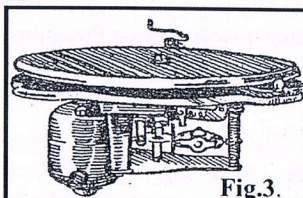
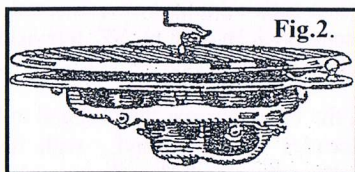


**Fig. 1. Gramophone.**

Fig.1. Garrard double-spring motor.

Fig.2. Garraa induction electric motor for use with AC mains.

Fig.3. Gerrard universal motor suitable for A.C. or D.C.



**Types of Motor:** A good type of double-spring motor is shown in Fig 1. - the chief parts being indicated as follows: A. main spindle; B, regulating disk and governor. C, winding spindle; D, spring cases; E, winding ratchet. A motor such this will play the two sides of a 12-in record with a single winding.

In many gramophones an electric motor is substituted for one of the usual clockwork type. Connexion is established very simply by plugging in to an electric-light or radiator socket. Two kinds of electric motor are illustrated, the universal and the inductively driven. The first is suitable for all voltages from 100 to 250 either A.C. or D.C. The second will run an alternating current only, and is supplied for 100-130 or 200-250 volts. Both comprise an automatic stop. The inductively driven motor has no commutator or brushes, and is thus free from sparking, which, in a radio-gramophone, might be liable to cause interference with reproduction.

Whatever style or quality of gramophone an owner may possess, it needs a certain amount of care if it's to do its work efficiently. In particular, the motor requires regular attention otherwise it may knock, break down, or at least fail to revolve the turntable correctly. The motor should be oiled and cleaned at regular intervals, according to the quantity of work it has to do. The following procedure is recommended where a motor is in need of a thorough cleaning which, in many cases is due to the old oil in the spring-boxes becoming dirty and viscid.

Remove the motor from the case by releasing the turntable and the motor-board screws, the spring having first been allowed to run right down. The spring-box or boxes we placed intact in a vessel containing either paraffin, benzine or petrol, to remove all the old, lubricant. If benzine or petrol be used the operation should not be carried on near naked lights, and is best performed in the open air, If the spring-boxes are allowed to soak for about 24 hours, very little of the former lubricant will be left in the coils of the springs. Meanwhile, the other parts of the motor should be thoroughly cleaned with a rag which has been dipped in paraffin.

Then wipe all the parts as dry as possible, using a clean, non-fluffy cloth. Following this, the spring-boxes are filled with a compound of vaseline and graphite, which may be purchased in a collapsible tube. The easiest way to introduce the compound into the boxes is by raising the cogged plates, The other parts of the motor are treated with a good oil of medium thickness. Light oil should be used for the governor bearings and heavy grease for the cogs. The springs should on no account be removed from their boxes for the purpose of cleaning, except by those who are thoroughly experienced, as it is a difficult task to get them back. When the motor has been assembled and returned to the case, it should be given a good run before the instrument is played, to allow the lubricant to be well distributed.

**The Sound Box:** This part of the apparatus is almost entirely responsible for the quality of the music, which is reproduced through the vibrations of the diaphragm, usually made of mica or metal.



The box, although simple in construction, is necessarily a delicate article, and accordingly it needs careful handling. It should not for example, be left on the machine when not in use. A good quality sound box rarely needs any adjustments, and if

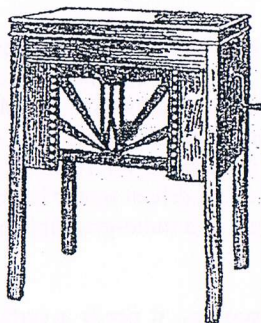
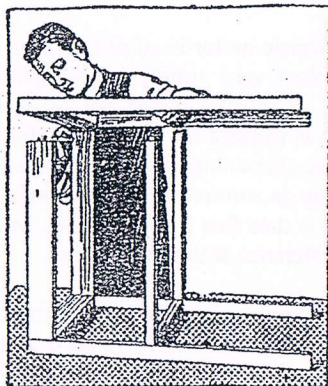


Fig.4 & 5.



protected from dust, knocks and harsh treatment generally, it will give good service for a considerable number of years.

Apart from tone, the characteristics of a good box are that the diaphragm is insulated with gaskets, or rings, of good quality rubber; the back of the box fits closely, while the adjustment of the small bar which is attached to the

diaphragm is exact. this last good feature ensures that the bar, does not press upon nor pull away from, the diaphragm.

#### **Care of Records:**

The average record will play quite 100 times without showing appreciable signs of wear. A dustproof case is recommended, as if the records are left exposed to the air when not in use, dust fills the delicate tracks and may destroy the fine tones in reproduction. A flat camel hair brush or velvet pad may employed. It is advisable to brush the baize of the turntable before commencing to play; this baize is a dust-trap which is often overlooked.

Records should be guarded from sudden changes of temperature. The disks should not be left exposed to the direct rays of the sun or within range of the heat of a fire, or they may warp. The turntable should be allowed to reach full speed before the needle is placed on the record. This is quite an important point; otherwise the first tracks on the rim may become roughened.

#### **Correct Speed:**

The speed at which records are played has a distinct bearing on the quality of music, and whenever possible a disk should be played at the speed at which it was recorded. In many cases, this speed is noted on the record itself; in others it will be found mentioned in the catalogue of the firm concerned. Where the speed is not noted anywhere, 78 or 80 revolutions per minute is a good average to work on.

An automatic stop device is incorporated in some motors, and is also obtainable as a separate unit to be fixed to the motor board. It operates in conjunction with a spiral or elliptical "run-off" or finishing groove on the record.

Fibre needles may be recommended to those who like music with a soft, mellow tone. Fibres have the further advantage that they do not wear out the records as metal

needles do. Steel needles afford greater satisfaction than fibre ones to those who like loud, brilliant music. Metal needles, excepting the specially prepared, semi-permanent varieties should never be used more than once.

### Radio-Gramophones:

These instruments are combined wireless receivers and electrical gramophones designed either for battery or mains operation. The equipment normally comprises one or more stages of screened-grid high frequency amplification, and a detector followed by a low-frequency magnifier. A switch provided whereby the electrical pick-up can be brought into circuit when required, the apparatus then becoming a straight forward electrical gramophone.

Briefly the method of operation is as follows. With the switch in the position for 'radio' the high-frequency stage or stages and the detector are connected by way of the low-frequency magnifier to a cone type or moving-coil loud speaker, the receiver then being employed for the reception of broadcasting in the usual manner. When the switch is placed in the 'gramophone' position the high-frequency amplifier is disconnected, and the pick-up is connected in circuit with the low-frequency magnifier of the instrument. The movements of the pick-up needle in traversing the grooves in the record set up small voltages which are afterwards amplified by the low-frequency magnifier to a strength sufficient to operate the loud speaker.

In the case of 'all-mains' radio-gramophones the turntable motor is usually electrically driven, and the total current consumed by the complete equipment is comparatively small. There is no doubt that electrical gramophones which incorporate a moving-coil loud speaker possess definite advantages over the types from the point of view of realistic reproduction and volume.

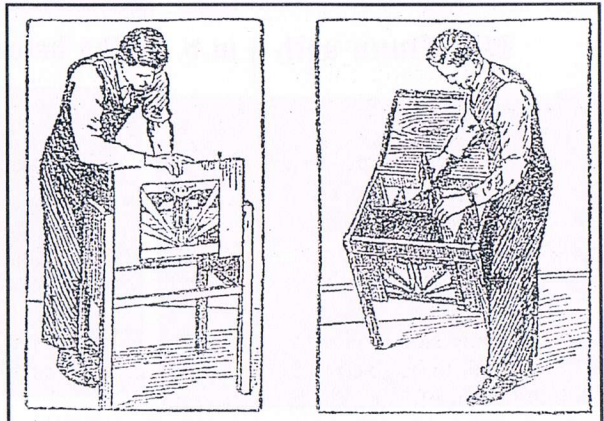
### Gramophone

Fig.4. Console gramophone cabinet.

Fig.5. Assembling the main framework.

Fig.6. Left, sliding the front fret into position.

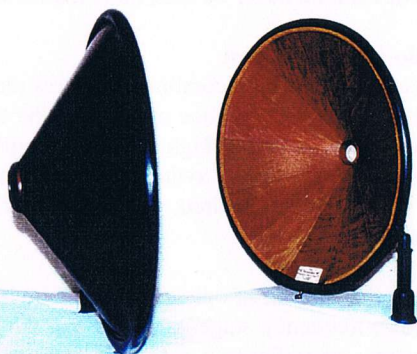
Fig.7. The horn being fitted into the centre compartment beneath the motor board.



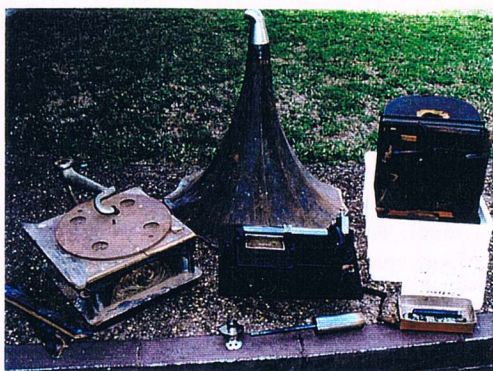
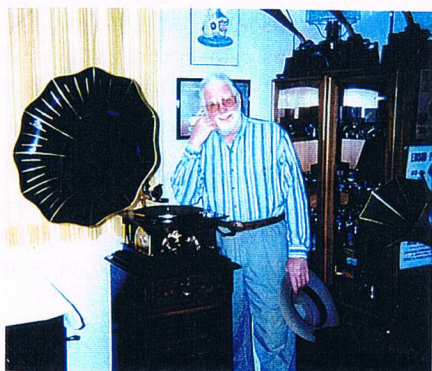




# The Harmonic Resonator



Pagoda Bill Dunn photos Resonator



Bill Dunn with h.m.v. melba before and after



violin Unusual home built machine trumpet

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