

The Phonographic Record

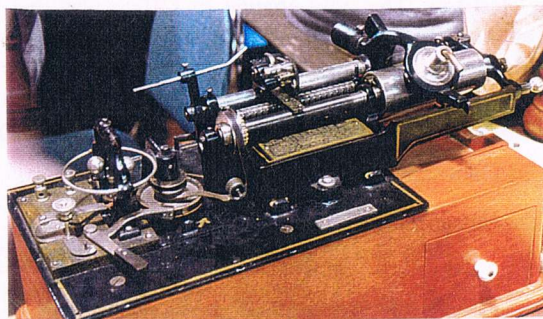
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RESONATOR

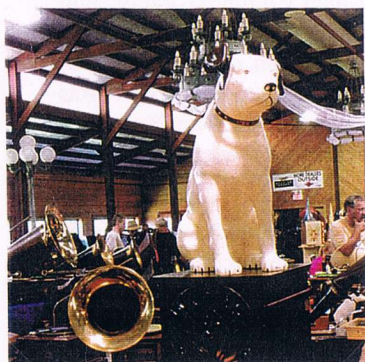
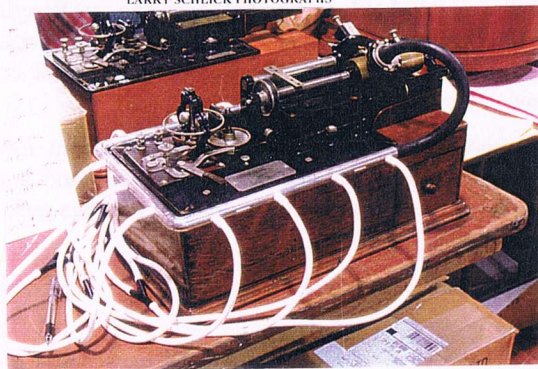
JOHN GEALE
PHOTOGRAPH



LARRY SCHLICK PHOTOGRAPHS



TIM FABRIZO WITH HIS EDISON CLASS ;M; ELECTRIC MACHINES



NIPPER THE WATCH DOG



TED NELSON WITH RECORDS

FOR YOUR INFORMATION

I would like to thank all members for making our 40th anniversary so successful. Members who attended had a very rewarding time together.

The AGM of the Society was held on September 26th, 2005 at the home of John and Ann Hastilow. The only change of Office was that of Treasurer. Tony Airs having retired. Our President, Gavin East, offered to take over as Treasurer at this time. John Hastilow made everyone's eyes shine when he demonstrated three cylinder phonographs which he had for sale by tender. A Standard, a Triumph and an Opera. All three were in beautiful condition and excellent playing order.

I would like to wish all members a Merry Christmas.

Walter Norris, Editor

SECRETARY'S NOTES

This year with the 40th anniversary, has held special memories for long-time members and the event held at Sparks' Museum at Rangiora was a fitting celebration. I personally, though relatively new to the Society, found the evening enjoyable with the reminiscing of members, the displays from past celebrations and the machines on show.

The opportunity to wander through the museum and discover things of interest from long ago days, a real history of New Zealand and especially the area, was very rewarding. It is hard to believe another year has gone by and Christmas is almost with us, yet again.

I wish you all a Merry Christmas and a safe and happy holiday season.

Shirley McGuigan, Secretary

Columbia Aluminium Horns Now Available

We are pleased to announce that we have added the 14-inch Columbia lightweight aluminium witch's hat horn to our parts catalogue (Item 5a on current sales list). Howard Hazelcorn's research tells us that this horn was sold with models AB, AD, AE, AER, AF, AI, AIR, AO, AT, AW, AZ and the raised-base variant of the Q. It was also available with models BE, BF, BG and 13K and as an option with Busy Bee models Q, C-2, CE-2, CI-2, Q2 and QA. For all this it appears that few examples have survived in good condition, even in the U. S.

This project has been a long time coming to fruition. The few original horns available for close study have shown minor variations but, after much research and analysis, Tony Airs and Ken Jane have worked out how to make a close replica and our first batch is ready at NZ\$95 each. We hope that this new horn will be warmly received.

Gavin East

The Vintage Phonograph Society of New Zealand (Inc). 40th Anniversary Celebration

Well the 40th Anniversary has now come and gone and I think for those attending who had travelled long distances, and the many friends and relatives of society member's, the evening was something special to be remembered for many years to come. The Sparks' Museum really was a very appropriate location, and with such a large function room, everyone was able to get to know each other, have a chat about old times, admire the wonderful display of machines and memorabilia, as well as viewing the museum's massive collection.

During the dinner Gavin, spoke about his introduction to the society, recalling his memories of those early days, and later Walter recalled how the society was initially formed and the progress it has made over the years. I'm sure the reminiscing of those early years would have brought back many memories especially for long time members, Pam Rogers and Bob Bennett, who were able to be present.

We must compliment Joffre for his choice of caterer, Mrs Wheeler, as the presentation and quality of food was absolutely magnificent, and to finish the evening we were entertained by Joffre, and Rayleen Turner, on accordions, accompanied by Alf Turner on harmonica, with a selection of popular songs from earlier days.

Wilf Boon

President's Address to Fortieth Anniversary Dinner

On the ninth of September 1965, a small group of phonograph enthusiasts met in Pam Rogers' living room to found a society. Perched on a chair in the back row was the twelve-year-old owner of a scruffy Edison Red Gem. He was probably thinking how much he would like to find machines like the ones he had seen at Mr. Norris'. He had no idea, that in a new millennium, and a changed world, he would be helping celebrate that society's first forty years.

I do not remember much from that first meeting. Walter Norris had brought his hand-crank Berliner and said something about how collectors benefited from contact with each other and how such contact had led him to this find. Walter may say more about the foundation of the society, but I must get in first and say that I cannot really claim the significance that he has been known to assign to me. I did see the newspaper photo of Walter at the 1964 Christchurch Convention and I did write to him, asking if I could join the society which I assumed must exist, but it is a slight exaggeration to say that he, Pam and Bill Webb, felt they must get the society up and running so as not to disappoint the eager youngster.

Without going too deeply into social history, I think the time was right for the society to emerge in 1965. Ten, even five years earlier, there would hardly have been enough people interested, but by the mid 1960s there was a growing affection for "old things" of all sorts. Phonograph collecting was still seen as an eccentric hobby however, and we must not forget that Walter and the other pioneer collectors were often saving machines and records from destruction. To illustrate the mood of those early days, in 1967 I went with my parents to look at an old house that Dad wanted to buy. It was a deceased estate and almost unchanged since Edwardian times. On a low table in the drawing room stood a Columbia disc machine with a mahogany horn. This was the only time I ever saw a horn machine in its original setting. The estate agent jerked his thumb at it and said, "It's hard to believe but there are actually people collecting those things!" Naturally I thought the machine was wonderful and had hopes of owning it. Dad went to the clearing sale but he did not buy the house and as for the Columbia, our friend Mr Norris was there. He paid eight pounds for it and he told me he would have gone even higher!

So the society was founded at a time when there was growing interest and when it was easy to assemble a collection from a few "wanted to buy" advertisements. We could have been no more than a small group of collectors who met occasionally and put on the odd display but for three important decisions made very early on. We would have monthly meetings, produce a magazine and supply parts for restoration. As time passed we became involved in other activities, notably Ferrymead Historic Park, but the meetings, magazine and parts have always been the core.

Looking back over forty years of meetings, we have known moments of drama, of sadness and joy. We have enjoyed the stimulating company of many a colourful character. Time does not permit me to call up all the names but I must single out the late and much missed Bill Dini, say how pleased we are that Peter can be with us this evening, and hope that Barbara's health soon improves. Recalling the early days reminds me of another social change when I remember meetings being held in a swirling, eye-stinging tobacco haze worthy of the proverbial American political convention.

As for the magazine and the parts, we can be proud of the service we have provided and grateful for the energy and dedication of those who have devoted countless hours to the benefit of the wider membership. Pam Rogers set the friendly, informative tone of the magazine from the start and Walter Norris has been tireless in finding interesting material. Considering the demands of producing the magazine, we have been very fortunate that two editors have spanned the entire period. Turning to the parts, it is really rather awe-inspiring to realise that, thanks to workshop wizards such as Joffre Marshall, Tony Airs and our horn maker Ken Jane, thousands of machines all over the world are now complete and working.

There are so many more names I could mention and I have probably embarrassed Walter enough. But I cannot end without acknowledging the contribution of the secretaries who have done so much to make members feel welcome and keep the society running. Pam Rogers, Lyndsey Drummond and Shirley McGuigan, all here this evening, have been our longest serving secretaries and deserve our heartfelt thanks for their work over so many years.

In conclusion I would like to thank you all for your support as we celebrate the past and look forward to, the future. For myself, there are many ways in which I could have made much better use of the last forty years, but I am grateful that a large part of my life has been, and continues to be, the Vintage Phonograph Society of New Zealand.

Gavin East, 9 September 2005

HORNS

Continued from last issue...

Since making our first Horn, we have followed with a Witch's Hat Horn. I believe, Stewart Hobbs made the mandrel for the brass flare. These have been our best seller. Bill Dini followed with a prototype elbow made in fibreglass. He then decided to complete the Horn by making the flare or bell. The member who purchased both halves found they wouldn't fit together to make a complete horn. To overcome the problem, we had a ring made which enabled them to be bolted together. An Australian member used an

Amberola 50 motor Diamond B Reproducer and one of our complete fibreglass horns, which he claimed, sounded better than an 'Opera Horn'. This method became difficult and time consuming, so this led to the decision of its demise. We now have an excellent Horn maker who produces a complete Cygnet Horn in metal, a true copy of the original.



1905 COLUMBIA GRAPHOPHONE NO 15 MAJESTIC TYPE BD

This model has a mahogany case, 23 inch bell, nickel horn and an analyzing reproducer.

As far as we can see MAJESTIC TYPE BD and the IMPERIAL TYPE BJ look exactly the same, the only difference being the spring motor on the BD has three springs and the AJ has only two.



COLUMBIA MAJESTIC TONE ARM DISC GRAPHOPHONE, TYPE BD.

THE COLUMBIA MAJESTIC is universally acknowledged to be the finest disc talking machine in the world. From every point of view this machine is superior to all others, and it has never failed to please and charm every one who has heard it.

THE SOLID MAHOGANY CABINET with which this machine is equipped is by far the most handsome, from point of design, that has ever been produced. The wood is carefully selected and beautifully finished in a rich mahogany shade. It is hand rubbed and polished to mirror-like brilliancy.

THE MOTOR is by far the finest ever put in any talking machine. It will play twelve 10-inch records at a single winding. Has triple steel spring barrel holding 3-inch specially tempered extra powerful springs and can be wound while running. The gears are extra heavy, are made of the best quality brass, perfectly cut, and absolutely noiseless.

THE ALUMINIUM TONE ARM is supported by a very heavy full silver nickel bracket fastened with special socket, and is built on the most approved line, with no bends or angles.



THE REPRODUCER is the latest patented Columbia analyzing type, which is positively the finest on the market.

THE BEAUTIFUL HORN is 23¾ inches in length and has a 23½ inch bell. It is made of solid brass with a handsome silver nickel finish. Is floral shaped, with 11 petals carefully joined, and has deeply scalloped edges. This horn is really magnificent in every respect, and must be seen to be appreciated.

ILLUSTRATIONS

RESONATOR

Following the last issue, we have had a nice picture of a machine which John Geale owns. He says some detail on a transfer which is on the resonator, just below the hole in the middle, is a Gem gold circular transfer, suggesting the rays of the sun with a face. In a smaller circle is the wording, The Resonator Pat. May 4th 1925 No 22931. Beneath the circle "Trade Mark" Regd.

He says his would be a utility model as it has a plain wooden cabinet, no maker's name and has a Garrard Motor.

John is a member of "The Antique Sound Society (Inc) NSW".

Editor: We are grateful to John for sending us the photograph and information on his machine.

TIM FABRIZIO WITH HIS EDISON CLASS EDISON ELECTRIC MACHINES

A now, well-known member and collector of unusual machines, who has helped produce seven of the most excellent books on phonographs your editor has ever seen. The illustrations are all in colour and need to be seen to be believed. A new book by Fabrizio and Paul has just been completed and is a revision of the 'Talking Machine, An Illustrated Compendium'.

Our illustration shows Tim with three of his Electrics, rare machines in New Zealand.

NIPPER DESCRIPTION

Made by OLD KING COLE CO around the late 30s to early 40s, no-one is sure. 36 inches tall, paper machier/plaster, clear grass eyes. Speaker in chest. Original amplifier used for phonograph input or microphone. In other words, we have a talking dog. Light bulb inside head to make eyes glow. "Trap Door" on back to access wiring for mike, phono, and light bulb. One picture is in original shipping crate (Nipper's Kennel). Possibly "one-of-a kind", custom made for promotional use.

Larry Schlick
24/06/2005

History

The early history of this Nipper is a bit speculative but the shipping stickers located on the crate help in piecing together the puzzle. It appears to have been shipped by the Old King Cole Co. Inc., (see stickers inside the right door on crate contents and instructions for use are attached), to the Palmer Electric Co. in Washington, Indiana, (an RCA dealership). From there it was probably shipped to the Moutoux Furniture and Appliance Co., Evansville, Indiana and later on to The Collins Co. in Louisville, Kentucky (both RCA dealerships). By further examination, it is found that Nipper was sent back to Evansville, and later returned to his Louisville home (see shipping tag that says "From The Collins Co. Inc. To Moutoux" and then crossed out to read "To" Collins "From" Moutoux).

In order to find out about Nipper's last home, I was able to contact George "Shaver" Collins. He said his father "Chip" had bought the Ewald Electric Company in 1949 and renamed it The Collins Co. Although Shaver didn't really remember much about Nipper's use, (as he was only a child), he does believe it was used to promote new RCA products. Shaver bought the company from his Dad in 1972 and ran it until it closed in 1989. Nipper had been kept for years in his kennel in a warehouse until the time of the closing. Then Nipper was given to one of the Shaver's employees. I acquired Nipper from the employee's mother.

April, 2005.

TED NELSON

Ted Nelson is an energetic, smiling, record and sheet music collector/dealer from Minnesota. While he works part time for Cub Foods he still manages to travel about 90,000 miles a year adding to his sizeable collection of teen to mid 30s Depression era dance and jazz music. He specializes in sheet music, piano rolls, advertising material, and even manages to pick up a few phonographs.

He likes Eubie Blake, Jim Europe and Noble Sissle. He is a great trader. Nothing is impossible. Last year, a month or so before Union (the swap meet), he came to my private record vault (the attic), and left with a stack of records and me drooling over five Talking Book figure records I never thought I would never own (Lion, Tiger, Elephant, etc.). That same year, at the meet, he threw me a Col. D record of "I've Got the Girl", the first record with Bing Crosby, which I had been looking for, and for, and for. Now, along with the sheet music I have it framed in a place of honour ... and my world is complete.

Thank you Ted.

ANNIVERSARY DINNER

Left to Right

- A. President, Gavin East addressing guests.
- B. Lester Steel (Tauranga), Bob Bennett, Gavin East, Joffre Marshall, Walter Norris, Alan Brehaut (Timaru)
- C. Bruce & Jacqui Barnett (Wanaka), Pam Rogers, Roberta Sheppard.
- D. Nu Wright, David & Mary Stewart (Invercargill), Wright, Bob Wright & Kate
- E. Alf Turner, Raeleen Turner, Joffre Marshall.
- F. Ann Mathews, Andy McDonald, Julie McDonald, Gavin East. Robert Sleeman, Shirley McGuigan.
- G. Vanessa Du Yan, Leonie Pipe (Auckland), Lester Steel (Tauranga).
- H. Hilda Norris, Ann Mathews, Walter Norris, Jerry Mathews, Alan Brehaut (Timaru).
- I. Averil & Robert Sleeman, Shirley & Richard McGuigan, Jerry & Ann Mathews, Andy & Julie McDonald.
- J. Barry & Verna Hoskins, Pam & Wilf Boon, Ken Jane.
- K. Voila Brown, Marcia Cockburn, Derek Cockburn, Lyndsay & Bill Drummond, Peter Dini.
- L. Lyndsay & Bill Drummond, Roger & Voila Brown.

We had a display of machines at the Anniversary Dinner, some belonged to members and some belonged to the Society. More pictures next issue.

TALKING DOLL

This once belonged to Gavin East but he later sold it to Robert Sleeman. Gavin said he purchased it from an antique dealer in Christchurch.

We have an illustration in Daniel Marty's book, which sounds like the same maker. It says 'made in U.S.A.' and describes the cylinder records, which sound the same as Robert's doll. These are blue in colour, about half the length of a blue amberol and are made of celluloid with metal ends.

See Illustration: The mechanism in Marty's book was marked 'Averill Manufacturing Co., New York City U.S.A. Can anyone help with more information?

HMV 109

H.M.V Monarch, Woledge Portable and Dulcephone all owned by the Society.

CELESTINA AND COLUMBIA MODEL A

Both owned by Joffre Marshall.

We had a number of other machines; a Music Box and scrap books that were also on display. We hope to use more pictures next issue.

President's Report 2005

As the Society enters its fifth decade, it is time to review the past and look ahead. 2005 has been a year of notable success with some pointers to what we could do for the benefit of our members.

The core functions of the Society are in good fettle. The magazine goes from strength to strength under Walter's enthusiastic editorship. The introduction of coloured illustrations has been greatly appreciated by members all over the world, for many of whom, as Walter often reminds us, the magazine is the Society.

Although parts orders have slowed to about one a week in recent months, this is not the problem that it would be in a profit-making organisation. Without wishing to sound too much like the shopkeeper who gave up stocking a line because he was forever selling out of it, I had rather we had good stocks than a long list of parts on back order. Demand for horns remains steady and we expect keen interest in the Columbia aluminium witch's hat once Tony Airs and Ken Jane are satisfied that it is up to their exacting standards and is ready to go into production.

Meetings have been well attended allowing for the modest number of local members. I am particularly grateful to those members who have hosted meetings and to those who have been kind enough to say that they have enjoyed meetings at my home (while no doubt thinking that the most pressing need for improvement in the Society lies in the current President's idea of housekeeping). While we should always be ready to look at how we can make meetings best serve the interests of local members, we are doing well for our size.

Underpinning all our success has of course been the support of the Committee and general members. Shirley McGuigan and Tony Airs have maintained the administrative functions of the Society with diligence in spite of very considerable demands on their time. As Tony is retiring from the position of Treasurer, I would like to thank him for his painstaking service and hope that the Society's loss will be the 1914 Vauxhall restoration's gain.

The highlight of the past year, and the event which I believe has given us a boost of enthusiasm and optimism, has of course been the fortieth anniversary dinner just past. As an example of a splendid team effort it reminded us of how worthwhile and satisfying such a special event can be - indeed for many of us it called to mind the conventions of happy memory. It has certainly left me with a resolve to look at activities which will enhance members' enjoyment of their society (short of vacuuming, that is).

In conclusion, even though, as David Peterson pointed out this time last year, we are "fragile" in terms of core local membership (and I do feel a bit like the old retainer in a decaying country house, wearing several uniforms in the course of the day), we embark on our fifth decade with confidence. Thank you all for your help in making my term as President interesting and satisfying.

Cheers, *Gavin*

Notes from meeting May 23rd 2005

Even though the travelling conditions were difficult and foggy, 13 members managed to attend Joffre's invitation to hold the meeting at his home in Rangiora. With a lovely warm fire to greet us, the meeting started 8.05pm.

There were apologies from Shirley, Tony & Roger, and the minutes of the previous meeting were read by Gavin.

In business arising from the minutes: Walter & Joffre have now obtained various prices and options for the venue and catering for the 40th anniversary function to be held on the 9th September starting at 4pm at the Northbrook Museum. With the help of Gavin and Shirley we should have the invitations in the post by the first week in July. To all current NZ members, and any previous members, we can provide contact details for, R. S.V.P. date to be July 31st. It is hoped to advertise the function over Radio Ferrymead during July as well.

In correspondence: We received a letter from Don Lock thanking us for efforts to resolve his H.M.V. elbow problems, and also a postcard from Peter Bowler. A letter received from Bill Dunn, with photos, was passed on to Walter for the magazine. For those members interested in parts, Tony has advised that the prototype aluminium Columbia horn has now been made and will soon be ready for production. It was decided we place an order for 40 of these horns so there will be many enquiries I'm sure in future.

In general business: Hilda Norris was very grateful and thanked the society for the flowers sent to her last week in celebration of her 80th birthday. Congratulations again Hilda, from everyone. The meeting finally closed at 9.55pm with music from Joffre and Raylene Turner followed by supper.

Notes from meeting June 27th 2005

The members were again kindly invited to Walter and Hilda Norris's home for the June 27th meeting, and as usual for this time of the year a lovely warm lounge room with a large open fire was there to greet everybody. 10 members managed to attend, including one of our foundation members Richard Goulden.

ANNIVERSARY DINNER



A



B



C



D



E



F

D PETERSON PHOTOGRAPHS

ANNIVERSARY DINNER



G



H



I

DAVID PETERSON PHOTOGRAPHS

J



K



L

Gavin started the meeting at 8.05pm reading the previous meeting's minutes, and in business arising from the minutes. The invitation letter for the upcoming Anniversary function has now been drafted and ready for posting. Walter and Joffre have now confirmed the venue and catering arrangements have now been booked. It was agreed, the colour copy prepared by Walter for the anniversary issue of the magazine should now go ahead.

Correspondence

Trevor Willard - New South Wales - Parts order, and compliments to Walter on a great job with the magazine.

Larry Williams - Oklahoma - Enquiry regarding joining the society.

Mike Beamish - Northhampton UK - Parts enquiry about Cygnet Horn.

Bill Dunn - Australia - A letter with photos of machines and restoration projects.

Parts

David is organising an updated sales list. Gavin has arranged photocopies of the 1923 H.M.V. catalogue of Australia and New Zealand export machines, sent to us by Barry Williamson of Phone Service in the UK. These copies will be added to the new sales list at a price of \$3.00.

General Business

Joffre had a copy of the magazine "Heritage Matters" which featured an article on the Edwardian Day events held in Hagley Park earlier this year and also included was an excellent photograph of the society's machines on display. Walter showed some of his scrapbooks he has kept over the years, and Joffre displayed another model steam engine he had recently purchased.

The meeting closed at 9.25pm and was then followed by supper.

Notes from the meeting held July 25th 2005

The meeting held at the home of Gavin East with 12 members attending, including Richard Goulden and his partner Fiona, started about 8pm with apologies and minutes from the previous meeting read by Gavin. Discussion was held on the function to be held for the 40th celebrations. It will be of much interest to see the variety of machines which will be on display including Joffre's Celestina Organette and early Columbia, also the Society's H.M.V. 163, the Dulcephone, and the Woledge "Amberola 30" on stand, the Woledge portable and many others. The next meeting to be held at the home of Lyndsay and Bill Drummond. The meeting closed at 9.35pm.

THOSE ADAPTATION

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 folk song '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 Op 9, no 2 ... ?

Moon Love (A Kostelanetz) from Tchaikovsky's Sym 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

Flanagan and Allen

Bud Flanagan (Robert Winthrop)* Born 1896 - died 1968,

Chesney Allen * Born 1894 - 1982

Supplied by Brian Blanchard

Bud Flanagan and Chesney Allen were both in the Army at the commencement of the 1914-18 war, and became acquainted in 1917 at Poperinghe, France. This acquaintance ripened into mutual friendship when they discovered that in civil life they both belonged to the theatrical profession. In 1919 they were demobilised, and off went Flanagan, (with a partner, Roy), to open at the Olympia, Glasgow, in variety as Flanagan and Roy, and Allen to Tunbridge Wells with the partnership of Stanford and Allen. Months later, at the Mansfield Hippodrome, they were both on the same variety bill; came a week of reminiscences, and then the parting on Sunday morning - each with their respective acts - to different towns.

A couple of years later Flanagan received an offer to join Miss Florrie Forde in one of her touring shows. When he arrived it was to discover that the 'straight man' in the show (and incidentally Miss Forde's general manager) was none other than Chesney Allen. They worked together in Florrie Forde's productions - revues, pantomimes, etc - for ten consecutive years, with the exception of the summers, when Miss Forde played variety dates in the summer resorts and Flanagan and Allen ran their own small shows. Later there came a slump in the theatrical business and Miss Forde decided to discontinue production. This naturally left the boys at a loose end, and they went into conference!

"What do we do now?" asked Bud. "Seems like there's only one thing we can do," Ches replied. "Yes, seems like it," agreed Bud. They had always been keen on horse racing, and both had the same idea in mind. "Let's become bookmakers, eh?" asked Bud. "Yes, let's," Ches answered.

Simultaneously with this decision however, came an offer from the late D.J. Clarke to play a variety week at the Argyle Theatre, Birkenhead; that was January, 1931. They accepted this one week, mainly because the salary would help swell the capital needed for the bookmaking business! After playing the week they were surprised to receive further offers for the act, and within a few weeks - with only a hazy idea how it had happened - they were in London appearing at the Holborn Empire.



Since then, they have appeared in every leading theatre in London and the Provinces, and finally in most of London's West End Theatres, including several years at the London Palladium in the George Black Crazy shows. In addition they have made many outstanding British comedy films and best selling records.

Some of their most popular songs are: Run, Rabbit, Run - Underneath the Arches - Hometown - Hey Neighbour - The Umbrella Man - Down Every Street - F. D.R. Jones - Nice People - Maybe Because I'm a Londoner - We're Gonna Hang Out the Washing on the Siegfried Line.

In the 1960's Bud Flanagan recorded on the UK Pye Label " Who Do You Think You Are Kidding Mr Hitler". This was very popular when it was used as the theme song music for the BBC TV and Radio comedy series 'Dad's Army'.

Even though Chesney Allen had to withdraw from the act at the end of World War II due to poor health, the popularity of their recordings remain as high as ever. 'Oi' was their favourite saying and became a household word. They were two great entertainers, full of cockney wit and indomitability.

The Crazy Gang = 1935 to 1962, were Bud Flanagan * Chesney Allen * Jimmy Nervo (James Holloway) 1890 - 1975 Charlie Naughton 1887 - 1976 * Jimmy Gold 1886 - 1967.

How I came to Collect Records & Phonographs

Continued from last issue...

I next discovered an Edison Gem with a box of cylinders in an apple box in a second hand shop in Rangiora. They were two minute Black Wax. This machine I purchased for \$5. I later showed it to a boy called Bing Crosby (real name Norman Crosby) who I employed to mow my lawns on a Saturday. He later turned up for work with a apple case of Blue Cylinders which he obtained from the Studholm Junction Tip. I discovered these would not play on the Gem so realised there must be another machine designed to play them.

My next find was an Edison for sale in the Christchurch Star. I replied, to find a Phonograph & Record Collector who lived in Flockton Street in Christchurch, Pam Rogers. Pam had an Amberola 50 for sale for 5 pounds. I visited her and purchased it. Pam said it would play my Blue Cylinders.

In Pam's collection I saw for the first time a Diamond Disc Machine and an HMV Over Horn Disc Machine of which she had several at that time. Pam suggested, that there were a number of these machines around. She owned several and said all I needed to do was to ask around in my area, which I did, and discovered in a lot of cases, owners had destroyed them. At this time I became a keen collector.

Walter Norris

PROFILE - KURT NAUCK

Kurt is well-known for the record catalogues he issues about three times a year. He is positively honest and his merchandise is in extremely good condition, unless noted differently in the description. He is 44 years old and started out in 1984. He does this full time in order to feed a family of four, and has three assistants. He has a current stock of about 50,000 discs and cylinders which he buys in Canada, the U.S., Europe, and South America. On the road for about three months a year, he still sells about 20,000 a year through 4,000 to 5,000 catalogues.

The most expensive record he ever sold was "Stormy Weather" by the 5 Sharps on Jubilee for \$19,000 (I hope it didn't have a special sleeve). His most expensive phonograph was a Double Bell Wonder, out at a measly \$35,000. At the show it appears that he is only selling books, magazines on records and of course subscriptions to his record sales, but he also has another booth with about 10,000 records available to the discriminating buyer.

In addition to records, Kurt is the exclusive distributor of the ARCHEOPHONE, which he describes as the finest Universal Phonograph in existence. It will play EVERY type of cylinder available. It can be found in such notable places as: Library of Congress, Edison Site, National Library of Canada, and the Bibliotheque Nationale of France. He stocks over 100 current titles, covering recorded sound histories, phonographs, recording artists and vintage records. He has in stock blank record Disc-O-File sleeves from Little Wonder size to large radio transcriptions, 11 different sizes in all. Sophisticated audio equipment and a range of stylus are also available. Kurt can be contacted at 78rpm.com

LUMIERE

Something entirely new. No sound box, no tone arm, no horn. A gramophone having no sound arm or horn seems a paradoxical idea, for each of these components has always been regarded as an essential feature in gramophone construction. Yet, the apparently impossible has been accomplished, and it is the privilege of the Gramophone Company Ltd, to introduce two models made on an entirely new principle.

This principle is based on the unique acoustic properties of the pleated diaphragm. After countless experiments a diaphragm has been produced which gives excellent tone and volume. The even diffusion of sound from the surface of the diaphragm is particularly pleasing to the ear to listen to.

Two models were made, Model 460 and No. 510. The former was a table model and the latter a consul. The diaphragm was patented in 1909 by Louis Lumiere, made in Middlesex, England, and put on the market in 1924.

Both models have turned up in New Zealand, but are rare in U.S.A. and as far as we know they were not sold there.

Warning to China over DVD Piracy

Timaru Herald 23 May 2005 - sent by Brian Blanchard

The industry group representing the major Hollywood studios said on Saturday it has warned Beijing of an increasingly restless Congress and possible trade consequences if China does not do more to fight piracy.

Dan Glickman said he delivered the message to heads of various government departments in Beijing this week during his first visit to China as new chief executive of the Motion Picture Association of America (MPAA).

Glickman took over the job last year, leading a group whose members include Walt Disney Co, Time Warner's Warner Bros, Sony's Columbia Pictures and Viacom's Paramount Pictures.

"We said the US Congress ... is becoming increasingly agitated about piracy," Glickman, a former agriculture secretary under the Clinton administration, said in Shanghai. "We said they need to do something or there would be trade related problems.... There's consequences if they don't get it down." The MPAA estimates about 95 per cent of all DVDs sold in China are pirated, costing the industry \$US280 million (\$NZ398.5 million) last year.

It has been working with Chinese law enforcement authorities for several years to close down factories that produce pirated DVDs and stores that sell them, and has generally praised the level of cooperation it receives on specific enforcement cases.

More recently, it has also begun taking on offenders in China's relatively new court system, winning all ten of the cases it has brought to date against various factories and stores.

It is in the process of preparing a new round of such cases said the association's Asia director, Mike Ellis.

But any headway in closing down offenders marks a small gain in a country where pirated DVDs often appear on the streets just days after a movie's theatrical release, with disks costing around \$1 each.

By comparison, the approval process for release of legitimate movies on DVD can take up to four weeks, Ellis said.

He added that Chinese officials showed a willingness to try to streamline that process in talks this week. But even so, such products, carried in stores like Carrefour, cost three times as much as pirated versions or more.

THE AGE OLD PROBLEM OF POPULAR MUSIC

From the Timaru Herald - Parenting by Ian Munro

Put another nickel in, in the nickelodeon, all I want is lovin' you and music, music, music.' Those lyrics were popular somewhat before my time and probably annoyed an older generation much as 'She loves you, yeah, yeah, yeah' annoyed my parents. It brought comments like, "What kind of music is that? If you have to play it, at least turn it down." My parents didn't know what volume was. Nor did I until I had teenagers.

I've just been reading about some parents wanting to have a Britney Spears' music video banned from children's television music programmes. More for the visual content, mind you, than the lyrics. The visual certainly graphically adds more to lyrics that might otherwise pass over the head of a youngster only listening to it. It's worth considering banning music video programmes until the teenage years. The sexual and violence images can have a powerful effect on young minds.

Music is important to teens because it helps define them as a group and provides a common social point of reference. Our music served that purpose. We liked it partly because our parents didn't. However, everyone has to live together and there needs to be some rules.

Volume can be dealt with by negotiation, compromise or the purchase of a good headset. It should not be an issue about the music but one of consideration for the household and the neighbours. This includes talkback radio and your Mamas and the Papas (or Beethoven). Sometimes the problem is not so much volume but the bass, which can be easily remedied.

Headsets mean you will still need to monitor the volume for hearing safety. You might institute a music curfew. They can play music and dance away as much as they like until then. If music interferes with household routine, if they tune in but tune their brain out so that you can't get through, then there's the off-switch.

For safety reasons while travelling the driver should have the final say about what is playing and its volume. Content is harder to police. Eddie Fisher's 'Oh my papa, to me he was so wonderful' of 1952 had become Ice-T and Body Count's 'Burn, Mama, burn' by 1992 and it hasn't got much better since. The best you can do is to get your teen to give you some value judgments about the messages.

Music can be one of the joys of life and introducing youngsters to all kinds of music as they grow up will give them a good background. You'll be surprised at how much of your music sticks. Our two have their own Beatles CDs and can still manage a chorus or two from 'Westside Story'.

Sent in by Brian Blanchard

Israel Baline alias Irving Berlin

Born 11th May 1888 Died 22nd September 1989

By Derek Cockburn

Irving Berlin was born on May 11th, 1888, in Russia - his real name was Israel Baline. The family came to America in 1893 and settled in the colourful East Side section of New York. From his earliest days, young Baline was part of the bustling life of that community and soon found his happiest occupation plugging songs in music halls. When he was eighteen, he became a singer waiter at Nigger Mike Salter's Pelham Café, working from eight in the evening until six in the morning; he was fired for sleeping on the job. But working with music and musicians was infectious, and he soon began to write songs, and his music helped him to win other jobs. Soon the genius of his music began to be recognised, and before long he wrote 'Alexander's Ragtime Band,' his earliest big success. That was in 1911, and his career moved steadily forward thereafter, in a manner matched by few other composers. Somehow, Irving Berlin was able to echo the tenor of the times not only in his music, but in his words as well. His earlier works are full of the jittery excitement that ragtime and its companions bought into popular music, and then, as his career moves along, more sentimental and more sophisticated elements appear, always - in a tired phrase that nevertheless seems particularly apt - in tune with his times.

The year after 'Alexander's Ragtime Band,' Irving Berlin married Dorothy Goetz, who died only five months later. In 1926, he married again, the bride being Ellin Mackay, daughter of Clarence Mackay. In the meantime, he had gone to work with enormous talent and enormous productivity. In 1914 he wrote his first score for Broadway, for a revue called 'Watch Your Step,' which starred Vernon and Irene Castle. (Among the songs was 'Play a Simple Melody.') In 1915 came another revue 'Stop! Look! Listen,' - followed by 'The Century Girl' in 1916 and 'Dance and Grow Thin' in 1917.

The year 1918 brought his all-soldier revue 'Yip, Yip, Yaphank' with 'Mandy' and the imperishable 'Oh How I Hate to Get Up in the Morning', both of which reappeared in 'This is The Army' which was inspired by its predecessor. Berlin's fame was by now so great that he was signed to write the score for the 'Ziegfeld Follies of 1919,' which included Eddie Cantor, Marilyn Miller and Eddie Dowling in the cast; in this score were 'A Pretty Girl Is Like a Melody' and 'You'd Be Surprised.'

Berlin's great popularity as the Twenties opened, continued throughout the decade, and it is testimony to his art that he was not without strong competition. There were the already established, Jerome Kern, Sigmund Romberg and Rudolph Friml writing songs for theatre, and the rising stars of George Gershwin, Richard Rodgers, Vincent Youmans and Cole Porter. In 1921, he opened his Music Box Theatre with a revue, 'The Music Box Revue,' and continued with annual editions through 1924. His other Broadway productions during the Twenties were 'The Cocoanuts' for the Marx Brothers, and the Ziegfeld Follies of 1927. At the same time he was writing popular

songs that are still among the best-loved songs of today (in 1927 alone he wrote 'Blue Skies,' 'Russian Lullaby' and 'The Song is Ended').

During the Thirties, he wrote only two scores for Broadway, but both were among his best: 'Face the Music' which produced 'Let's Have Another Cup of Coffee,' 'Soft Lights and Sweet Music' and 'Dear Old Crinoline Days,' and 'As Thousands Cheer,' which offered 'Easter Parade,' 'Heat Wave,' 'Not For All the Rice In China' and the affecting 'Supper Time.' There were, nevertheless, any number of popular songs, and a number of brilliant scores for the movies. These included 'Top Hat,' 'Carefree' and 'Follow The Fleet' for Fred Astaire and Ginger Rogers, and 'On the Avenue' for Dick Powell, Alice Faye and Madeleine Carroll. There was also the celebrated cavalcade of Berlin's music, 'Alexander's Ragtime Band,' with Tyrone Power, Alice Faye, Don Ameche and Ethel Merman, and a Sonja Henie film, 'Second Fiddle.' In 1939 came 'God Bless America,' a success of truly staggering dimensions and the first of Berlin's many contributions to patriotic causes. Royalties from this song were turned over to the Boy and Girl Scouts of America. In 1940, he wrote the score for the stage musical 'Louisiana Purchase,' and then went to work on a new show for service men. This turned into 'This is The Army,' in which Berlin himself appeared in his old World War 1 uniform, and which ran for more than three years, including tours to overseas bases. Among the songs were the title number, 'I Left My Heart at the Stage Door Canteen,' and 'I'm Getting Tired so I Can Sleep,' as well as the composer's unforgettable singing of 'Oh How I Hate to Get Up in the Morning.'

That same year, he wrote the music for 'Holiday Inn,' a movie starring Bing Crosby and Fred Astaire; among the songs was 'White Christmas,' one of the most successful and popular songs ever written. In 1943, 'This is The Army' was transferred to the screen with marked success, and then Berlin lapsed into a brief silence, broken in 1946 by the score for another Crosby-Astaire film, 'Blue Skies,' and the songs for what is perhaps his finest stage score 'Annie Get Your Gun.' Originally Jerome Kern was to have provided the music, but his sudden death caused producers Richard Rodgers and Oscar Hammerstein II to turn to Irving Berlin. The extraordinary score Berlin wrote - and it should be remembered that he writes both music and lyrics - was ideally suited to the show and the star, Ethel Merman, and proved adaptable to others who followed her in the part as well, Mary Martin on tour, Betty Hutton in the movies, and many others since.

In 1948 he wrote songs for 'Easter Parade,' starring Fred Astaire and Judy Garland, and in 1949 joined forces with Robert E. Sherwood and Moss Hart for the musical 'Miss Liberty.' The following year saw another superlative score written for Ethel Merman, 'Call Me Madam.' Though less prodigal with his talents in recent years, Irving Berlin remains among the most popular and successful songwriters of all time, and his newest composition (You Can't Lose the Blues with Colours) - shows the distinctive Berlin touch undiminished. 'For such a gift of using basic patterns to produce new and exciting effects there can be no other word than 'genius',' wrote Sigmund Spaeth.

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