

THE Phonograph Record

Volume 41 Issue 2

February/April. 2006.

P. O. Box 19839 Woolston, Christchurch New Zealand



LANGUAGE PHONE



STANDARD SPEAKER



WILCOX AND WHITE PLAYER ORGAN



VISIT TO OXFORD MUSEUM



R BROWN PHOTO



AS GOOD AS IT GETS.

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FOR YOUR INFORMATION

We begin the New Year feeling appreciative for all the help and encouragement we have had from members.

We had a good get - together for our Christmas dinner and an enjoyable meeting in January at our President's home in Lincoln.

Our new Columbia Horn has been well received and in such demand, we have sold out and will need to order more.

Your Editor was able to obtain a number of Columbia 78 recordings of an artist - William McEwan. To date, we have not been able to obtain very much information about him, but what we have we have included in this issue.

Walter Norris, Editor

COLUMBIA GRAPHOPHONE No 15 "PRINCE" £3:15:0



We have an Australian Catalogue in which this model is illustrated. This seems to be a model we have not come across, so thought we would include it in this issue.

We need information, can anyone help?

COVER ILLUSTRATIONS

Language Phone

Photo supplied by Larry Schlick

Not often seen, unusual, we haven't come across in New Zealand.

Wilcox and White Player Organ

This ornate organ is owned by Gavin East. The Pipes are imitation.

Standard Speaker

The first improvement to the reproducer of the 'Perfecter' phonograph of 1888 was the Standard Speaker which was introduced in 1889. This was actually both a recorder and reproducer. By rotating the reproducer slightly in the carrier eye, either the recording cutter (left) or the reproducing stylus (right) was brought into use. The rigid mounting required for this design made it difficult to correctly align the unit for playback. This has got to be one of the most difficult Edison reproducers to locate. Expect to pay \$800 or better for a complete one. I am only aware of three that have been available for sale in the past ten years.

Members of Phonograph. Society.

Photo taken when a meeting was held at the museum.

From left, Robert Sleeman, Ritesh Das, Joffre Marshall, Bob Wright, Roger Brown, David Peterson, Bill Drummond, Wilf Boon, Gavin East, Hilda Norris, Lyndsay Drummond.

As Good as it Gets.

See article by Wilf Boon.

Kalliope Record

About this German Company we know nothing. Larry owns the record and sleeve.

Parlor Song

Carrie Jacobs Bond.

A lengthy and interesting article on this great artist and composer with permission of Richard A. Reublin. Parlor songs taken from internet.

H.M.V. Electric Pickup

It is interesting to note when radio started in New Zealand a microphone was put in the horn of the phonograph. The pick up didn't come into use until years later.

Unusual Mouth Organ

Has four mouth organs rolled into one.

New Horn

Three views of our new Columbia Horn.

VTO Label

Two views of a record and cover, recorded in Hollywood, California.

William MacEwan

Which is McEwan, We are pleased to report that we have obtained a CD *recording* made in Scotland by Lismor Recording of twenty of William Columbia recordings.

We are grateful to have permission to reproduce the story of his life.

This CD is available on line www.beltona.co.uk. Cost is £10.74

Biography by Frank Wappat B.B.C. North Newcastle Upon Tyne.

Stamp

Stamp of Thomas Alva Edison from Uruguay.

Cinderellas collected by Larry Schlick.

Emerson Label

This is claimed to be the most colourful recording, Goldilocks and the Three Bears.

William McEwan Columbia Record

We have not come across McEwan on this colour label. All we have found are the common navy label.

Anne and Jerry Mathews

Jerry and his wife came to our 40th dinner. He was our printer up until a few years ago.

Oliphant Brothers' Machines

Photographs taken by Larry at Larry Donelys Swap Meet,

Early Piano

This was taken at the Oxford Museum, the evening we visited there.

The Vintage Phonograph Society Of New Zealand (Inc) August Meeting

The August meeting was kindly hosted by Bill & Lyndsay Drummond with 14 members present.

The latest magazine has been sent out along with an updated sales list.

We welcome a new member, Bill Staples from Australia.

Correspondence received from Allan & Autumn Hibsich with photos of their 1936 Ford pick-up included.

Parts were discussed. Our stock of Edison Winding Handles is running low at present, and also the long leather belts, so replacements for these items will be required.

In General Business final arrangements for the 40th Anniversary were completed and also of interest, John Hastilow advised that an Edison Opera, Edison Triumph and Edison Home would be on display at the AGM next month and are to be offered to Society members by tender.

To close the evening Gavin East showed a couple of recently purchased, unusual record dusters.

Wilf Boon

September Meeting

It was an interesting evening with 14 members present and was hosted by Ann and John Hastilow in their lovingly restored character home in the suburb of St Albans.

The AGM got under way at 8pm with the reading of the minutes of the 2004 annual meeting, followed later by the election of officers. All those in present positions were re-elected apart from the position of treasurer. Unfortunately our very hard working and long time treasurer, Tony Airs, has decided to resign from the position this year so we must say "thank you Tony" for a difficult job well done. Gavin has offered to take over the position, so we have a President/Treasurer.

Welcome to new members, Mike Beamish, U.K.

Barry Ensor, Auckland and Ritesh Das, Christchurch.

In General Business Robert Sleeman brought along a couple of items of interest. One a Diamond Disc record to Henry Ford featuring the "Heel & Toe Polka" and "The Seaside Polka", and also a box of assorted Polyphon Metal Discs.

Finally I think we can look forward to getting some more colour into the next magazine.

To close the evening members showed much interest in viewing John Hastilow's machines which were on display.

Wilf Boon

October Meeting

Held at the home of Robert Sleeman, the evening opened with lifting the lid of Robert's new acquisition, a beautiful Table model Stella Music Box, previously owned by Allan Robb. It was one of the larger models, in immaculate condition, and complete with about 16 metal discs. It is quite a steep drive up Maffey's Road Robert's home but 13 members managed to attend the meeting.

In parts, we think we should order another 12 Cygnet and 12 Brass Witches Hat Horns from Ken Jane to keep our stock up. The long awaited Columbia Horns are not quite finished.

In General Business, it is nice to see David back home after a wonderful trip with his family to Disneyland. I'm sure he has plenty to tell us about his trip.

Also Robert had a couple of much-improved Indian HMV Machines on display and which were for sale.

The next meeting to be held at the Oxford Museum.

Wilf Boon

WILLIAM MacEWAN -Tenor (1870-1943)

William MacEwan was an Insurance Agent from Bridgeton, Glasgow.

Born in 1870, he soon became a local character in Queen Victoria's day, singing and preaching in the streets of his native city.

In 1911, he travelled to London to persuade the "Columbia-Rena" Record Company to record him singing Gospel Songs for the working class people. Such were his powers of persuasion that the surprised, but convinced, record company signed him up to record 24 Gospel Songs at his first session shortly afterwards. With only a harmonium for accompaniment, this amazing Scotsman made the world's first set of Gospel Songs using the primitive recording apparatus of the day.

Microphones had not been invented, so the recordings were made by MacEwan singing into a tin horn attached to which was a rubber tube leading to a cutting needle etching his voice into a $\frac{3}{4}$ " thick warmed platter of wax. The harmonium was housed on a platform four feet above the ground and placed near the recording horn.

The first eight of these historic recordings are included in this "LISMOR" album.

MacEwan travelled Britain - often selling the records himself after concerts.

He became a hit in America where he made the world's first popular recording of the "Old Rugged Cross" in New York in 1926.

He became an American citizen and died there in 1943.

THE PRODUCER'S STATEMENT

Scotland has a wonderfully loyal religious heritage going back centuries. Glasgow has a long history of religious intolerance between Protestants and Roman Catholics. At the beginning of the 20th century, public feelings could run pretty high when provoked. Street evangelists were a common sight and they can still be seen today occasionally in 1994 near Sauchiehall Street.

In those far off days, political and religious fomenters were legion. Saturdays and Sundays especially were the days for street preachers - and some of them took advantage of the opportunity not just to preach the Gospel of Jesus Christ, but the more inflammatory gospel of sectarianism. By condemning rival religions, they often inflamed the passions of the slighted bystanders and fights would ensue.

In 1921, two Glaswegian policemen were severely injured trying to separate fighting Protestants and Roman Catholics, when a passing Catholic Flute Band incensed a predominantly Protestant crowd of bystanders.

Long before that date, a street-singing evangelist insurance agent named William MacEwan had made his presence felt. Instead of condemning and inciting members of the opposite religious persuasions with fervent rhetoric - he sang to them. He worked on the premise that "more people can be reached by singing the Gospel than by preaching it". It is said that his voice could still an angry crowd - and the shrill piercing tenor could certainly penetrate a crowd. To the Saturday night drunks, he would sing "My mother's prayers have followed me" - often reducing them to tears! Penitents would be led back to his religious Meeting Hall and many there were who professed to having been saved. Indeed, crowds would gather just to hear him sing. His singing style was moulded by appearing in the streets singing to vast crowds before microphones were invented. If ever a voice could shatter a glass - his certainly seemed capable of doing so.

By the early years of the 20th century, the man who could sell insurance was quite adept at "selling" his musical Gospel. He was admired by members of all denominations and was often booked to sing at various religious and civil meetings. He was opposed to formalised religion for he felt that such Services failed to win or convert the ungodly. All people liked music and song, however, and by skilfully choosing Gospel songs and hymns with a strong melody, he had a receipt for instant success.

By 1911, the new fangled gramophone was proving to be something more than a novelty or toy. There were only two major companies - "His Master's Voice" and "Columbia". He decided to persuade them to record not only Gospel songs, but Gospel songs sung by him! H.M.V. were bemused but "Columbia", because they were partly owned by Americans who liked religious music, and had already recorded Gypsy Smith, were greatly impressed with the persuasive Scotsman whose singing voice eclipsed Gypsy Smith into a whimper. So persuaded were they, that they

contracted William MacEwan to record 24 songs at once, in November 1911. So impressed with the result were they that they billed him in a special supplement as "The World's Sweetest Gospel Singer" and offered a free bound album to contain the twelve discs, to anyone who bought all twelve at once.

The records were issued in the U.S.A. and soon calls came for this unique Scot to visit New York.

In 1926, whilst in New York, he made the world's first successful recording of "The Old Rugged Cross" (included on this album with its original coupling, "We will talk it o'er together bye and bye".)

With the advent of electrical recording, in 1926 Columbia re-recorded all the original 24 titles and offered them, also with an album, but this time at an extra charge of one shilling and four pence (7 pence in today's currency).

His final recording session was in 1931 in London.

Shortly afterwards, he became an American citizen.

William MacEwan was born on 23rd January 1870 at 10 o'clock in the evening at 575 Dalmarnock Road, Glasgow. He was the son of James MacEwan, a carpet weaver, and Margaret MacGee who had wed at Girvan on 31st December, 1858 ... an ideal way to start Hogmanay!

He married Jeanie Robinson on Boxing Day 1890, and they had one son who became an officer in the United States Army. This son married, but the marriage did not bear children. Sadly, the wife never heard her father-in-law sing, for he died in 1943. His son did not have any of his father's 44 gramophone records (88 titles). A Letters Patent, granting Arms for, and in memory of William MacEwan, was granted as recently as September 1973 to the daughter-in-law. The confirmatory letter from the Lord Lyon, King of Arms, in Edinburgh, described the arms with the motto - "Crescendo". Fitting, when one hears the voice of William MacEwan whose accent and evangelism was permanently pitched at fortissimo!

**FRANK WAPPAT,
B.B.C. NORTH,
NEWCASTLE UPON TYNE
NE99 1 RN**

SCOTLAND'S STARS ON 78

Executive Producer: Frank Wappat

Edited and Mastered by Bob McDowell at Lismor 'Digi-one'

Graphics: DGC Origination

The releases to date in this vital historic series are:

No. 5232 Sir Harry Lauder

No. 5233 Master Joe Petersen

No. 5234 Will Fyffe

No. 5235 William MacEwan

This will be an on-going series created from archive recordings, preserving a whole history of one of the great areas of Scottish and British entertainment, the music, variety and dance halls which, in their heyday, were as important as the theatres and clubs of today.

For further information on this series write to:

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William MacEwan: The Original Glasgow Street Singer-Evangelist

Media: CD **Genre:** Folk & Traditional **Catalogue Number:** LCOM 5235
Label: LISMOR **Released:** 1994

Rare original 78rpm recordings have been digitally restored to bring you the music of 'the world's sweetest Gospel singer'. William MacEwan sang on the streets of his native city, Glasgow, in the early 20th Century. Instead of condemning and inciting members of the opposite religious persuasions with fervent rhetoric - he sang to them. The final eight tracks on this CD were the first set ever recorded by a Gospel singer, made in London, 1911.

Tracklist

- | | |
|---|--|
| 1. Sunrise | 10. We Will Talk It O'er Together By and By |
| 2. Pull For the Shore | 11. The Old Rugged Cross |
| 3. Throw Out the Lifeline | 12. God Be With You Till We Meet Again |
| 4. I Would Be Like Jesus | 13. Will the Circle Be Unbroken |
| 5. Merrily Sing | 14. My Mother's Hand is On My Brow |
| 6. The Sweetest Song I Know | 15. Sinking Sands (In Loving Kindness
Jesus Came) |
| 7. Pardoning Grace | 16. He Died of a Broken Heart |
| 8. Not Now But In the Coming
Years | 17. God Will Take Care of You |
| 9. When the Roll is Called Up
Yonder | 18. I Know My Heavenly Father Knows |
| | 19. Someday |
| | 20. My Ain Countrie |

WILLIAM McEWAN (Glasgow, 1870 - USA, 1943)

a draft discography by Bill Dean-Myatt

Abbreviations; Cot = Columbia. Au = Australia, US = United States of America.

Unless otherwise stated all issues are British.

Baritone with harmony by Westminster Carol Singers. "The Scottish Sankey"

Recorded London, ca April 1905

2696	The glory song (Charles M. Alexander)	Odeon 3191 (71/2")
2697	Tell mother I'll be there (Charles M. Alexander)	Odeon 3191 (71/2")
32487	The glory song (Charles M. Alexander)	Odeon 369 (101/4")
32488	Tell mother I'll be there (Charles M. Alexander)	Odeon 369 (101/4")

Baritone. "The Scottish Sankey"

Recorded London, ca April 1905

2715	The cross of Calvary (anon)	Odeon 3192 (71/2")
2745	All the world for Jesus (Carrie E. Breck; Grant C. Tullar)	Odeon 3192 (71/2")
32489	My mother's Bible (M. B. Williams; Charles D. Tillman)	Odeon 3 70 (101/4")
32493	God be with you (Jeremiah E. Rankin; William G. Turner)	Odeon 3 70 (101/4")
32495	Face to face (Bradford Torrey; Charles M. Alexander)	Odeon 526 (1011/4")
32591	When the mists have rolled away (Ira D. Sankey)	Odeon 526 (101/4")

Tenor, "The World's sweetest gospel singer"

Recorded London, ca March 1912

27848	Will the circle be unbroken? (Charles Hutchinson Gabriel)	Cot 1842, ColAu 0935, ColUS A-1364
27849	Memories of mother (Robert Harkness)	Cot 1843, ColUS A-1364
27850	He lifted me (Charles Hutchinson Gabriel)	Cot 1844, ColAu 0936
27851	The broken heart (Thomas Dennis)	Cot 1841
27852	God will take care of you (Civilla D. & Walter S. Martin)	Cot 1851
27853	My father knows (S. M. L. Henry; H. Martin)	Cot 1849
27854	Some day (Charles Hutchinson Gabriel)	Cot 1848
27855	My ain cuntry (Mary L. Demarest; Ione T. Hanna)	Cot 1850
27856	Only a sinner (James H. Gray; Daniel B. Townner)	Cot 1842, ColAu 0935
27857	We shall shine as the stars (Judson W. van de Venter)	Cot 1852, ColUS A-1365
27858	Somebody (Winfield Scott Weedon)	Cot 1843
27859	His eye is on the sparrow (Charles Hutchinson Gabriel)	Cot 1852
27860	Sometime we'll understand (Maxwell N. Cornelius; James McGranahan)	Cot 1850, ColUS A-1362
27861	My mother's prayer (Judson van de Wier: Winfield Scott Weedon)	Cot 1849, ColUS A-1362
27862	All hail, Emmanuel (Charles Hutchinson Gabriel)	Cot 1845, ColUS A-1365
27863	Gospel bells (S. Wesley Martin)	Cot 1841
27864	Nothing satisfies but Jesus (Mrs. C. H. Morris)	Cot 1848
27865	Thou remainest (Daniel W. Whittle; James McGranahan)	Cot 1845
27866	Softly and tenderly, Jesus is calling (Will L. Thompson)	Cot 1844, ColAu 0936
27867	He will hold me fast (Ada H. Habershon; Robert Harkness)	Cot 1846
27868	Nor silver, nor gold (James M. Gray; Daniel B. Townner)	Cot 1851
27869	Shadows (Robert Harkness)	Cot 1847
27870	In Jesus (Robert Harkness)	Cot 1846
27871	Christ returneth (Robert Harkness)	Cot 1847

Vocal with orchestra

Recorded New York, 29th. August 1916

- 46988-2 My mother's bible (M. B. Williams; Charles D. Tillman) ColUS A-2495
 46989-1/2 You may have the joy bells (J. Edward Ruark; William Kirkpatrick) Cot rejected

Vocal with orchestra

Recorded New York, 12th. July 1917

- 46989-3/4 You may have the joy bells (J. Edward Ruark;
 William Kirkpatrick) Cot rejected
 77206-1 Meet mother in the skies (unknown, arr. W. S. Nickle) ColUS A-2495
 77207-1/2 My anchor holds (William C. Martin; Daniel B. Towner) Cot rejected

Recorded New York, 6th. June 1918

- 77875-1/2/3 A little bit of love (Edwin O. Excell) Cot rejected
 77876-2 One by one we're passing over (William McEwan) ColUS A-2881
 77877-3 My mother's songs (William McEwan) ColUS A-2881

Tenor, "The World's sweetest gospel singer"

Recorded London, July 1922

- 71761 My mother's songs (William McEwan) Cot 3167
 71762 Christ, my all (Fra) Cot 3167
 71763 Jesus, blessed Jesus (Charles H. Gabriel) Cot 3168
 71764 Oh, it is wonderful (Charles H. Gabriel) Cot 3168
 71765 The wonderful story (Charles H. Gabriel) Cot 3169
 71766 Your best friend is always near (Allen, arr. Edwin O. Excell) Cot 3169
 71767 Will your heart ring true (Tennent; Edwin O. Excell) Cot 3170
 71768 Psalm. 103. O my soul, bless thou Jehovah (-) Cot 3170
 71769 He knows it all (Ophelia Adams; C. M. Davis) Cot 3171
 71770 God is with us (I. T. Jones) Cot 3171
 71771 Wonderful peace (Haldor Lillenas) Cot 3172
 71772 A little bit of love (Edwin O. Excell) Cot 3172

Vocal with orchestra

Recorded New York, 2 1 st. January 1924

- 81510-4 Wonderful peace (Haldor Lillenas) ColUS 247-D
 81511-4 He hideth my soul (Fanny Crosby; William J. Kirkpatrick) ColUS 80-D

Vocal with orchestra

Recorded New York, 2nd. February 1924

- 81523-1 Oh, it is wonderful! (Charles H. Gabriel) ColUS 80-D
 81524-1 He knows it all (Ophelia Adams; C. M. Davies) ColUS 247-D

Tenor with R. H. Bowers, organ

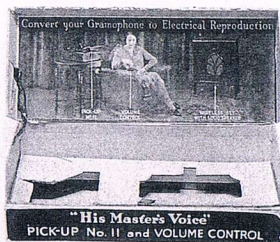
Recorded New York, 19th., May 1926

- W-142224-1/3 We will talk it o'er together bye and bye (Morris) ColUS 957-D, Cot 4148,
 ColAu 0933
 W-142225-1/3 A song in the heart (Ernest Orlando Sellers) ColUS 957-D, ColAu 0933
 W-142226-1/2 In the garden (C. Austin Miles) ColUS 1519-D



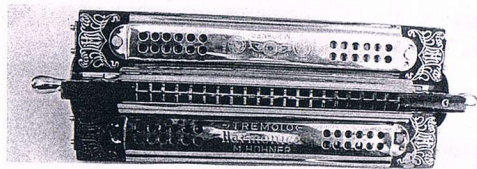
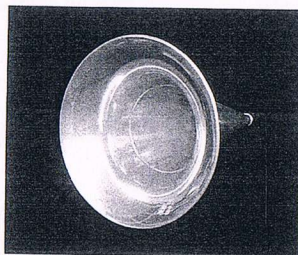
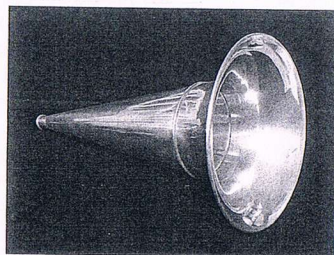
KALLIOPE
MUSIKPLATTE
FÜR JEDEN GESCHMACK

PARLOR SONGS

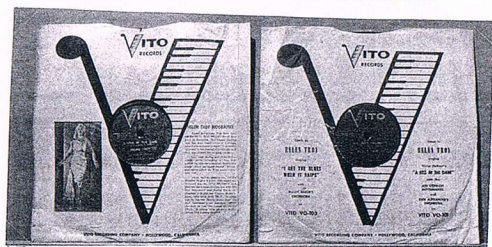


H.M.V. PICK-UP

NEW HORN



UNUSUAL MOUTH ORGAN



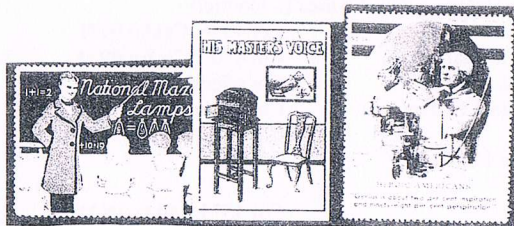
The Original Glasgow Street Singer-Evangelist

WILLIAM MacEWAN

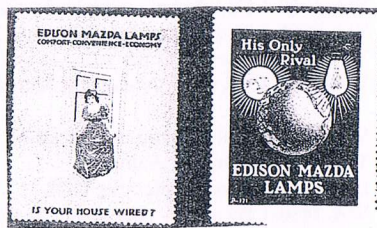


20 Classic Songs including the first 8 Gospel Songs ever recorded in the World

STAMP



L. SCHLICK PHOTO



CINDERELLAS

Tenor with R. H. Bowers, organ, Fred Handte, violin, Howard Kopp, chimes- I

Recorded New York, 20th. May 1926

W-142227-2/3 When they ring the golden bells (Daniel de Marbelle) -1 ColUS 1519-D, Cot 4147,
ColAu 0931

W-142228-1 The old rugged cross (George Bennard) ColUS 1332-D, Cot 4148, ColAu 0932

W-142229-2/3 Going through, Jesus (Herbert Buffum) ColUS 1332-D, Cot 4147,
ColAu 0931

Tenor with organ and violin

Recorded London, August 1927

WA-5935-1 Mother's prayers have followed me (Armand; Bentley de Forrest Ackley)
Cot 4575, ColAu 0940

WA-5938-1 Tell it wherever you go (Oatman) Cot 4575, ColAu 0940

WA-5939-2 Will he circle be unbroken? (Ada R. Habershon; Charles H. Gabriel) Cot 4570

WA-5940-1 God will take care of you (Walter Stillman Martin) Cot 4574, ColAu 0939

WA-5941-1 My Father knows (Edwin O. Excell) Cot 4573, ColAu 0398

WA-5942-1 Softly and tenderly, Jesus is calling (Will L. Thompson) Cot 4571, ColAu 0936

NOTE. Matrices WA-5936/7 are by non-Scots artists

Tenor

Recorded London, 11 th. August 1927

WA-5951-2 Carry your cross with a smile (Ina Duley Ogdon; Charles H. Gabriel)
Cot 4576, ColAu 0941

WA-5952-1 Gospel bells (Civilla D. & Walter S. Martin) Cot 4569, ColAu 0934

WA-5953-1/2 Mother's prayers have followed me Cot rejected

WA-5954-1 Only a sinner (James M. Gray; Daniel B. Townner) Cot 4570

WA-5955-1 Angel's song (Robert Lowry) Cot 4577, ColAu 0942

WA-5956-1 My mother's prayer (Judson van de Venter;

Winford Scott Weedon) Cot 4573, ColAu 0938

WA-5957-1 Crown him King of King (Redford; Smith) Cot 4577, ColAu 0942

WA-5959-1 His eye is on the sparrow (Civilla D. Martin; Charles H. Gabriel) Cot 4574, ColAu 0939

WA-5960-1 He lifted me (Charles H. Gabriel) Cot 4571, ColAu 0936

WA-5961-1 The Broken heart (Thomas Dennis) Cot 4569, ColAu 0934

WA-5966-1 Sweeter as the years go by (Leila N. Morris) Cot 4576, ColAu 0941

WA-5967-1 All hail Emmanuel (Charles H. Gabriel) Cot 4572, 1845(R),

ColAu 0937

WA-5968-1 Thou remainest (Daniel W. Whittle; James McGranahan) Cot 4572, ColAu 0937

Tenor with organ and violin

Recorded London, September 1928

WA-7830-1 By and by (Bentley DeForrest Ackley; Fanny Crosby) Cot 5098, ColAu 01651

WA-7831-1 I need Jesus (Charles H. Gabriel; Webasster) Cot 5097, ColAu 01650

WA-7832-2 Behold, I stand at the door (Jospeh Lincoln Hall) Cot 5096, ColAu 0 1649

WA-7833-1 Your best friend is always near (Allan; Edwin Excell) Cot 5098, ColAu 0 1651

WA-7834-1 in my heart there rings a melody (Roth) Cot 5097, ColAu 01650

WA-7835-1 I heard the voice of Jesus say (Horatius Bonar; John B. Dykes;
arr. E. E. Young) Cot 5488, ColAu 0 1707

WA-7836-2 Satisfied (Clara T. Williams; Ralph E. Hudson) Cot 5270

WA-7837-1 Lead me to Calvary (Jennie E. Hussey; William J. Kirkpatrick) Cot 5096, ColAu 01649

WA-7838-1 Sail on (Charles H. Gabriel) Cot 5270

WA-7839-2 The wonderful story (Charles H. Gabriel) Cot 5488, ColAu 01707

Tenor with violin, organ, chimes

Recorded New York, 16th. January 1930

- W-149767-1/2 He must reign (Bentley DeForrest Ackley; Charles Austin Miles) Cot rejected
 W-149768-1/2 March on (Hall; Elsie Duncan Yale) Cot rejected
 W-149769-1/2 God will take care of you (Civilla D. & Walter S. Martin) Cot rejected
 W-149770-1/2 I will walk with the King (Bowe; Bentley DeForrest Ackley) Cot DB-366

Tenor with violin, organ chimes

Recorded New York, 17th. January 1930

- W-149767-3/4 He must reign (Bentley DeForrest Ackley; Charles Austin Miles) Cot DB-175
 W-149768-3/4 March on (Hall; Elsie Duncan Yale) Cot DB-175

Tenor with violin and organ

Recorded New York, 25th. February 1930

- W-150013-1 Sunrise (Poole; Bentley DeForrest Ackley) Cot DB-366
 W-150014-2 Throw out the lifeline (Edwin S. Ufford) ColUS 2385-D
 W-150015-2 Pull for the shore (Philip P. Bliss) ColUS 2385-D

"William McEwan & Rev. H. D. Longbottom, with organ, violin and cello". plus bells -1

Recorded London, mid 1931

- WAX- A gospel song service - part 1. God will take care of you;
 The old rugged cross (George Bennard); My mother's prayer Cot DX-282 (12")
 WAX- A gospel song service - part 2. I heard the voice of Jesus say; (Horatius Bonar:
 John B. Dykes); We will talk it o'er together (-);
 By and by (-); Abide with me (Henry F. Lyte; William H. Monk)- I
 Cot DX-282 (12")

Tenor. "World's sweetest gospel singer" with Berkeley Mason Central Hall. Westminster organ,
 Bernard Reillie, violin, Mr. Beuder, bells

Recorded London, 16th December 1931

- WA-12283-1 God be with you till we meet again (Jeremiah E. Rankin: William G. Tomer)
 Cot DB-748, ColAu DO-674
 WA-12284-1 When the roll is called up yonder (James M. Black)Cot DB-793, ColAu DO-798

Tenor. "World's sweetest gospel singer" with Bernard Reillie & unknown,
 violin; Anthony Pini, cello & composite orchestra

Recorded London, 17th. December 1931

- WA-12288-1 O love, that will not let me go (George Matheson: Albert L. Peace)
 Cot DB-793, ColAu DO-798
 WA-12289-1 Some time we'll understand (Maxwell N. Cornelius: James McGranahan)
 Cot DB-748, ColAu DO-674

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As Good as it gets

Walter rang me during the Christmas holidays to say he had a couple of photos of my custom built machines, taken by Roger Brown at the 40th Anniversary function and that he thought it would be of interest to our readers if I could contribute something for the magazine about some of these machines.

I think it all started by going back a few years to a time when a brother-in-law of mine, who was in the motor spares business, said he thought the old gramophone which had been under his workshop bench for years had seen better days and felt I might have some use for it if it could be restored. Incidentally this machine was a Jewell triple-spring table model Grafonola, and many years later, after making a complete restoration, this gramophone still sits proudly in our lounge room, and so I think this was what inspired me to go on and build a machine. With a few parts including an early H.M.V. portable motor, a wooden back-bracket, tone arm reproducer, and an all-brass seven petal horn from my old school mate and friend Ken Jane, my first machine was completed. I continued building more machines, the cases of which are usually solid oak or New Zealand Kauri and they too are now part of my small collection.

A very small machine designed from the H.M.V. record label seems to please many people, and because it has only a 6 1/2 " turntable, is well suited to playing the early 4" and 8" disc's which are a bit of a rarity these days. At the moment in the process of construction is an Amberola 30 base-plate and motor mounted into an Edison Standard type oak case and hopefully when completed, with either a witches hat or gem type petal horn it should be very pleasing to the eye. I think I should mention that to satisfy my urge to own something original I do have an Edison 2 & 4m Home and an Amberola 30 to play most cylinders and an H.M.V. 101 portable to belt out the old 78's and so together with the custom built machines, my small collection is just about complete.

I realize that to a true collector, my home built machines are of much less value than those which are original but the hours of work that go into building a machine give one much satisfaction and pride when it is finally completed and so to me personally if for no other reason some time in the future it would be rather nice if one of my grandchildren just happened to say - "Granddad made this" then I think that's about as good as it gets.

Wilf Boon

Parlor Songs

Popular sheet music from the 1800s to the 1920s

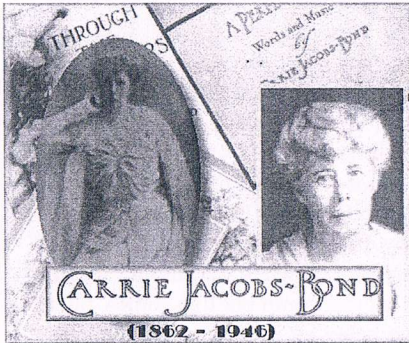


Carrie Jacobs Bond

America's First Great Woman Popular Song Composer

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www.parlorsongs.com



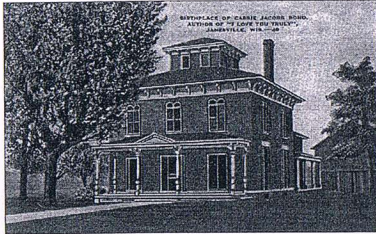
"The only thing that seems to me at all remarkable about my life is that I was nearly thirty-two before I ever even thought of having a career. In Janesville, Wisconsin where I was born in 1862, I was early given some instruction in music and painting, but anything that I could turn to in case of need was not taught me. It was the necessity of supporting myself and my little son that made me a writer of songs. It is true that even as a little girl,

when I thought of the future, I always thought of myself as a songwriter."

So said Carrie Jacobs-Bond in 1927 in writing her biography, *The Roads Of Melody*. If ever a person foresaw their own destiny, it was that little girl in Wisconsin. Carrie Jacobs-Bond went on to become America's premier popular songwriter for a period of several decades. She wrote some of the most lasting "heart and home" songs that this country has ever known. Two of her songs, *I Love You Truly* and *A Perfect Day* continue to be well known and have been favorites for nearly 100 years. Left virtually penniless, disabled by rheumatism and with a young boy to raise by herself, Carrie Jacobs-Bond overcame adversity and through her own faith and hope, built a music publishing empire and became known world wide.

In 1862, the United States was deeply embroiled in a Civil War that would leave millions dead and huge areas of the country scorched for decades. In quiet Janesville, Wisconsin the war surely seemed a far away problem. Carrie was born at her grandfather's home in Janesville, a rather nice but unassuming brick house in the country side (now within Janesville). There is some research that indicates a possible 1861 birth date for Carrie, however, her own words (above) seem to firmly establish her birth date as 1862.

Carrie enjoyed telling people that she was born in the cupola atop the house and though she was disciplined for telling untruths, she believed "These deviations from the truth are sometimes the sign of an imagination. That I was born in that cupola I really believed, for to me it was the most interesting and nicest part of the house."



The birthplace of Carrie Jacobs-Bond in Janesville, Wisconsin.

At a young age (four) Carrie discovered that she could pick out tunes on the piano after hearing them sung or whistled. By age six she could play "just about anything by ear", and by age nine she was able to play Liszt's *Second Hungarian Rhapsody* (sequenced by Steve Beedle) entirely by ear. Carrie took music instruction from a number of well qualified local musicians and played in local events, sometimes presented as a curiosity due to her ability to pick up a tune in one hearing. The next several years were musically

uneventful but certainly not uneventful for her personally. Her father lost their family fortune in a grain market panic and died shortly thereafter. In 1880 (age 18) she married a Mr. E. J. Smith. After seven years they were separated. In 1887, she married Dr. Frank Lewis Bond who in her words, "took a deep and sympathetic interest in my music and encouraged me to put down on paper some of the songs that were continually running through my mind."

Seven wonderful years full of love and familial fulfilment passed and then tragedy began to plague Carrie. First, she became more and more disabled by a terrible case of rheumatism that sometimes was so bad she was completely unable to care for herself. Then, Her husband, who was employed by the iron mines in Iron River, Michigan, where they now lived, found himself unemployed when the mines closed. At that time Carrie wanted to help and had the idea that she could publish some of her songs. The good Dr. Bond would have none of it; he believed in traditional women's roles so Carrie was forced to wait for her destiny. He did relent later and Carrie sought out a newspaper, The Chicago Herald, as a source for publication of one of her songs and they suggested children's songs. Carrie went back to her hotel and penned a song called *Is My Dolly Dead?*. I have not been able to find a copy of this song but here are some of the lyrics:

*dropped my dolly - broke her head,
Some one told me my doll's dead,
Tell me dolly is it true,
I can no more play with you?*

As ghoulish as it seems, the song was accepted and picked up by a performer in a musical play "Fourteen Ninety-two" and was modestly successful, giving the Bonds some much needed royalty money.

Though most of her earliest music was unpublished, I have recently acquired a copy of *When Church Is Out* a very short song, written in 1887 (the year she married Dr. Bond) and dedicated to Mrs. E.P. Duty of Janesville, Wisc. Unfortunately, I do not have a cover for it but here is an image of the first page. To hear the song, as with all our covers, just click on the image (sheet of music on the website).

One snowy day, in 1894, Dr. Bond left and encountered some children throwing snowballs and roughhousing. One of the children shoved him, he slipped and fell, striking his head on the frozen ground. According to Carrie, his last words to her were "My darling, this is death. But, oh, how I want to live". Now widowed and a single mother, Carrie was forced to take over her own future, but, much more hardship and adversity would face her before she became successful.



The widow Bond and her young son, ca. 1894.

The loss of her husband forced Carrie to fend for herself. With little in the way of resources, she borrowed some money and moved to Chicago, obtaining a house and then subletting rooms for income. With little income, she was forced into a smaller house then ultimately she was forced to rent three rooms for \$15 a month. Even during these trying times, Carrie was a generous and giving person for she would often give up one of her rooms for homeless people who would come by looking for food or shelter or to shovel snow. In one case, she took in a homeless family and she herself was struck with an attack of her rheumatism that immobilized her for four months. That homeless family selflessly cared for her till she was able to recover. Even in times of her greatest need, she would make sacrifices for others. During this period she was forced to slowly sell off all of her possessions till she and her young son had virtually nothing, except for her beloved piano.

During this period, Carrie continued to draft songs and one day, when a neighbour was expecting some callers and had asked Carrie to receive them till she arrived home, the callers spotted Carrie's piano and the manuscripts upon it. The callers happened to be a performer and his agent. One of the men, Mr. Victor Sincere, went to the piano and began playing them. The first song he played was *I Love You Truly* and he was quite impressed by it. He asked Carrie for copies of her works and promised to help her sell her songs. At around the same time, Carrie had also been holding recitals in people's homes of her songs so was beginning to have a small following.

As a result of these contacts, the prima donna of the Boston Opera Company, Jessie Bartlet Davis, told Carrie she must have her music published and promised her she would sing them which would gain them famous exposure. She had seven songs to publish but the printer wanted \$500 to print them. Ms. Davis loaned Carrie the money she needed and as a result, Carrie published her first book of music, *Seven Songs* to be sold at the handsome sum of \$1 per copy. Included in the issue were *Parting*, *Shadows*, *Just A Wearyin' For You*, *(Midi) I Love You Truly (Midi)*, *De Las' Long Res*, *Still Unexpressed* and *Des Hold My Hands*. Two of the songs, *I Love You Truly* and *Just A Wearyin' For You* became so popular they were later sold separately.



The cover of *I Love You Truly*, one of Carrie's first published songs. 1901

It was at this point that Carrie Jacobs-Bond became her own publisher. Her son, whom she had lovingly cared for in spite of her own problems, became her partner and helper and thus was born "Carrie Jacobs-Bond & Sons", also know as "Bond House".

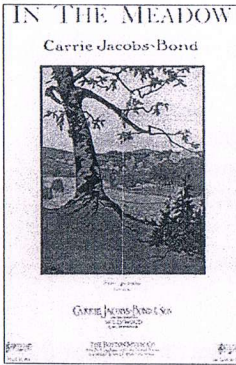
The original "Bond House" was nothing more than a corner of one of the bedrooms in her rented rooms in Chicago. In spite of the humble beginnings and "low rent" district" location. Bond and Sons managed to create a music publishing empire against the odds and that would lead to multi-million selling editions and world-wide acclaim for this humble and caring woman. Though it seems no photos exist of the original Bond Shop, Carrie did provide us with a sketch of her original shop.

One thing that anyone who owns any original Bond music notices is the extremely high quality of the paper and printing. Though Carrie had to contract for the printing, she was meticulous in choosing a vellum quality paper that has lasted like iron. The low acid content of the paper has allowed most of these works to come down to us in pristine condition. Of course there are some in pretty bad shape due to poor storage conditions over the years. In addition, you may notice a "sameness" of art in her works, mostly delicate roses. Carrie herself painted many or most of her covers. Later, as her business flourished, other artists were employed, and a few other art motifs were used. However, the rose motif became a hallmark of the Bond "look" and was used to great success. In all cases, the art associated with Bond songs is very high quality. In addition to "The Sandman" cover featured this month, here is one other other unique Bond cover:



MY FIRST LITTLE BOND SHOP

In The Meadow was published in 1925 from the Hollywood Bond shop that was established in California after Carrie and her company became wildly successful. Though today, *I Love You Truly* seems to be her most lasting hit, it was not her biggest hit. That honour goes to the great song, *A Perfect Day* (Scorch format) (see our feature this month) which sold five million copies, matching the previous best seller record of Charles K. Harris' *After The Ball* (Scorch format) from 1892. (See our essay on Tin Pan Alley from March of this year). The story of *A Perfect Day* is interesting. While travelling in California around 1909, Carrie stopped by at the Mission Inn in Riverside, California. In her own words: "...while dressing for dinner I thought how I wished I could express my thanks to my friends in some little way, just out of the ordinary; and almost at once came the words for "A Perfect Day" (see our feature this month for the text). I wrote them very hurriedly; I did not have time to change a word or a sentence.



I took them down and read them at the dinner that evening, then put them in my purse and thereupon forgot them." Three months later, while crossing the Mojave Desert she began singing a tune to the words. A friend with her said "Carrie, you have another song, haven't you?" To which she replied, "well, maybe I have." And the rest, as they say, is history.

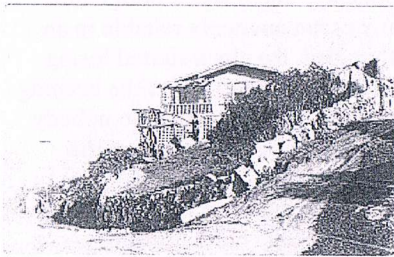
Once *Seven Songs* were published, Carrie and her son's fortunes changed rapidly and she slowly, in her words "climbed the ladder". Bond house grew to a "real" publishing house, established in Chicago at first in the Collonade Building, eventually offices were

established in Boston and Hollywood. Around 1910, Bond began extending recording rights for her music and record royalties became another source of income. As a result, Bond became the first woman composer to earn over one million dollars, quite an impressive sum in those days. I guess it is today also but you can get a million today as an instant winner, Bond earned hers the hard way. Of course, in spite of her success, her health continued to challenge her and of an on over the years to her death, she spent many many weeks and months in hospitals completely incapacitated. Her fame extended to many other parts of the world and Carrie performed twice at the White House. Once for Teddy Roosevelt and again for Warren Harding.



THE DRESS I WORE AT THE WHITE HOUSE

In or around, 1920*, Carrie and son moved to California and she purchased a nice, rather modest considering her success, home in Hollywood. This home she termed "The End of The Road". As well she also had a "cabin" in Grossmont, California near La Mesa. It was there in California that they established the Bond Shop in Hollywood. In California, Carrie suffered perhaps her most painful tragedy, the loss of her son Fred by his own



hand. In perhaps the most dramatic, almost cinematic ending, Fred Bond Smith who was described as being depressed over a severe illness went to a cabin at Lake Arrowhead in 1932. There he killed himself. His body was found in a room where two candles were burning and his mother's song *A Perfect Day* was playing on the phonograph. Carrie worshipped the boy and this loss was

devastating and probably would have caused any normal person to give up. Yet, she still managed to pick herself up and move on, creating still more beautiful music out of the tragedies of life.

Continued next issue.....

ANY QUESTIONS

Listener

The recent death of super coach Arthur Lydiard reminded John Maclean of Glen Glendowie, Auckland, of **the old song about the grandfather clock that stopped when its owner died**. He can't remember the **last verse** and would like to know what it is.

Here are the lyrics for "Grandfather's Clock", by American Henry Clay Work, written about 1875:

"My grandfather's clock was too tall for the shelf/So it stood 90 years on the floor./It was taller by half than the old man himself/

But it weighed not a pennyweight more. It was bought on the morn on the day he was bom/It was always his treasure and pride./But it stopped, short, never to go again/When the old man died. (Chorus) Ninety years without slumbering/ Tic toc tic toc./His life's seconds numbering/ Tic toc tic toc./It stopped, short, etc. In watching the pendulum swing to and fro/ Many hours he had spent when a boy./ And through childhood and manhood the clock seemed to know/And to share both his grief and his joy. For it struck 24 when he entered the door/ With a blooming and beautiful bride./But it stopped, short, etc.

Chorus

My grandfather said that of those he could hire/Not a servant so faithful he'd found./ For It kept perfect time, and it had one desire/At the close of each day to be wound. And it kept to its place, not a frown on its face/And its hands never hung by its side./ But it stopped, short, etc.

Chorus

It rang an alarm in the still of the night/An alarm that for years had been dumb./And we knew that his spirit was pluming for flight/ That his hour of departure had come. Still the clock kept the time with a soft, muffled chime/As we silently stood by his side./But it stopped short, etc.'

There's a nice story behind the song. Two bachelor brothers owned a country lodge called the George Hotel in Piercebridge, North Yorkshire. There was a floor clock (as grandfather clocks were previously called) that was uncommonly reliable in an era of often inaccurate timepieces, When one brother died, the clock started losing time: from 15 minutes a day, it progressed to an hour a day. The clock's time keeping was totally hopeless, but it gained a reputation as a clock with character. So nobody was too surprised when it conked out completely, though fully wound, when the surviving brother died at the age of 90.

The hotel's new manager never had it repaired, but left the clock standing in a sunlit corner of the lobby, its hands stopped at the time of the second brother's death.

BY DIANA BALHAM

Direct your queries to: "Any Questions", Listener, PO Box 90783, Auckland Mail.

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