

THE Phonograph Record

Volume 41 Issue 3

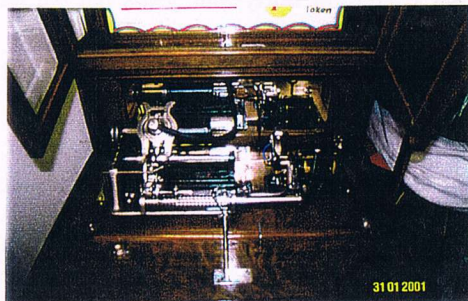
May. / July. 2006 -

P. O. Box 19839 Woolston, Christchurch New Zealand

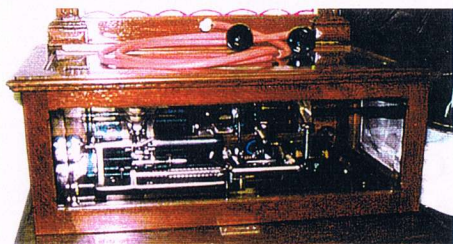
The Rosenfield Phonograph.

Owned by Mike Tucker

Four Views Of
Rosenfield Phonograph



Top View Open



Closed



Transformer And Electric
Convert 240 To 110 Volts

Wledge portable

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FOR YOUR INFORMATION

We in New Zealand have had the coldest winter for thirty-four years but we have survived.

The New Zealand dollar has fallen in value, so money you send us will go further if you are an overseas member.

The new Columbia Horn is again in stock, the first batch sold very quickly.

Larry Schlick has sent us photographs of an Edison Fan he owns, along with more good pictures taken at Donely's last swap meet.

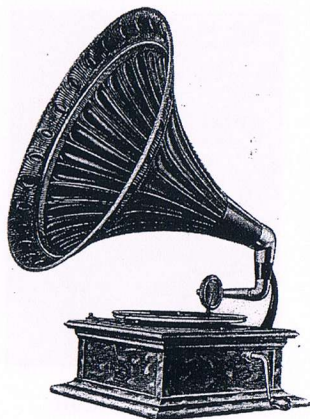
It appears we are getting behind with Wilf Boon's accounts of what happens at our meetings, sorry about that. We will try and catch up.

Costs are rising on some of our parts but we will endeavour to keep them down, as best we can.

We will be including a new Parts price list with this issue of the magazine.

Walter Norris
 Editor

Columbia Graphophone 1909 Improved Champion Type BN No. 16



In this issue we illustrate a model taken from a 1914 Catalogue. This same model is illustrated in Baumbach and Lackeys book (Columbia Phonograph Companion Volume 11) This illustration is of this later model. We printed the early model BN on the cover of Oct/Dec. 2004. page one, Vol. 40, Issue one. The improved Champion has a number of new features. New mouldings, a new Grand Reproducer instead of the analyzing one, as used on the early model. The on/off, control, is mounted on the top, and a nine panel nickel plated horn or, a nine panel wood horn could be had, for an extra \$5.00. By 1914, the improved B.N. was sold with a pressed metal horn like the one illustrated in this issue.

COVER ILLUSTRATIONS

Rosenfield Phonograph

We are grateful to Mike Tucker for Australia for sending us photographs of a rare Cylinder Machine which he has restored.

See article written by Mike.

Woledge Portable

Amberola 30, works with a small horn fitted into an oak case. These were the only portable cylinder machines made.

Thirty seven were made by C. Woledge. One was sent to the Edison Factory. This one belongs to The Vintage Phonograph Society and was on show at the 40th anniversary of the Society.

Our Latest Catalogue

See article by Gavin East.

Replacement Parts

Edison Amberola 30, a very good photograph of a machine which is for sale.

See advertising column.

Mastertone and Ridgmount Babygrams

A 1937-38 Advert for Nursery Models.

Dulcetto

Taken from an early catalogue.

A Columbia Graphophone

Type BH with needle and Lamp Sound Box. Single spring motor, oak case and petal horn. This model was valued in England for over £400.

Edison Bell Electron Cabinet

Lacquer finish on a black background. Circa 1928.

Edison Chippendale Console Disc Phonograph

Type CC32, No. IY22 with bronze-finished standard Edison and long-playing reproducers, brown mahogany case with record compartments. A very attractive model.

Edison Electric Fan

See Article.

Edison Lalande Battery

Three Lalande cells connected to the fan and in the original box.

Edison Electric Fan

With one cell.

Lalande Cell

Showing actual diameter (five inches).

Picture inside the Lid

Vogue Record

Taken for a Nuke Sale catalogue. A very rare record.

Graham Bell Stamp

Stamps, connected with the hobby, are always of interest to stamp collectors.

REPORTS OF MEETINGS BY WILF BOON

The November 2005 meeting was hosted by Roger & Voila Brown.

Roger arranged a viewing of the very interesting Oxford Museum, before the meeting at his home. The members present took the opportunity to view Roger's restoration workshop which housed many vehicles in various stages of restoration. I noticed in one corner two beautifully, fully restored 1938 Ford V8 coupes and also a 1931 Rio Royale.

The main items of interest from the meeting were the much-awaited aluminium horns shown to the members for viewing and the final arrangements for the annual Christmas dinner. David Peterson has recently acquired a Columbia Graphofon Type BE. for his collection.

The January 2006 meeting was held at Gavin East's.

Several members were away on holiday but the ten who attended enjoyed the evening. Bill & Lyndsay Drummond were looking forward to a visit from Australian members, Don & Joy Lock, who will be travelling round the South Island of N.Z. and they have also been in touch with Barry Williamson. Walter was pleased to say he could now keep in contact by computer with Bill Dunn as well.

Our well-known society member Pam Rogers generously offered some of her unwanted memorabilia to the members at the meeting and items such as framed pictures, a framed copper engraving of the dog and gramophone H.M.V. record label, an Edison money box, and books etc. To close the evening we listened to Gavin's magnificent E.M.G. playing an Edison Bell Label record of Albert Chevaliers Memories by James Craig, side one, that old favourite, "My Old Dutch".

February 2006 meeting

On behalf of those who were able to make the trip to Leeston, some 40-odd kms from Christchurch, I would like to thank Andy McDonald, and partner Julie, for their generous hospitality and for an enjoyable and memorable evening. It did seem most appropriate to hold a phonograph society meeting in such a beautifully restored old home which was apparently one of the original homes of the Chamberlain family in the Ellesmere district, with the many phonographs and gramophones etc, being part of the furniture, it just seemed to take us all back in time. With so much to look at (also included was a spare room containing the most wonderful collection of dolls), the meeting finally started about 8.30pm.

Australian member, Greg Coe, recently visited Christchurch and was able to view items of Gavin's, Tony's and Robert's collections. A Gramophone and Typewriter Stock Certificate was sold on behalf of our long time member Pam Rogers. The meeting closed at 9.45pm, followed by a lovely supper.

March 2006 meeting

The March meeting at David Peterson's was well attended with 16 members present, including Don & Joy Lock visiting from Australia. As part of their trip around the South Island by camper van, their visit to Christchurch included being able to attend and meet our local members, creating a very interesting evening. With lots of photos, Don spoke of his collection of machines, and also of his interest in early Australian cars he has back in Australia. There was discussion on machines which have turned up recently at auction and on Trade-me. They included a G&T, Gramophone Grand in Sheraton style and an H.M.V. model 38 horn machine.

The meeting closed at 9.25pm followed by supper and a viewing of David's growing collection.

April 2006 Meeting

A very enjoyable evening was attended by 12 society members at the home of Nu and Bob Wright.

The minutes of the previous meeting were read by Gavin East and discussion of finances, parts and correspondence followed. For anyone interested, we do now have a good supply of gasket rubber in stock. An order for another 30 Monarch horn elbows has been placed with Ken Jane to replace dwindling stock. Also our society member Roger Brown has kindly offered to assist in the hand-painting and manufacturing of Amberola 30 grilles for replacement to stock.

One item of interest an Edison Standard was sold last week at Smith's Auction Room to a local antique dealer. The meeting closed at 9.45pm and was followed by a lovely supper prepared by Nu.

EDISON ELECTRIC FAN

As a side bar I am including a set of pictures of my Edison fan and matching battery case. I bought the fan without a cage or blade for \$40 at an auction about 10 years ago. Didn't complete it until last year when Charlie gave an original blade and Terry Lewis made a cage by copying an original of Charlie's.

I had bought the battery box probably 30 years ago at a flea market but never associated it with the fan until recently. I have been waiting to send you this 'story' until I could get some positive information on the history of an Edison fan. Charlie thinks he might have a catalogue on this but hasn't come up with one yet. I will copy out what it 'says' on the sheet in the lid. I can't get it out of there without damaging it. I tried photographing it but can't get a sharp enough picture. Anyway, I am sending you what I have for a separate story. I think that both pieces make it an extremely rare combination.

The date on the top of the Edison Lalande Battery is 1889 (as you can see). I am NOT going to copy the 'directions' as they only refer to the mixing of the lye caustic solution and proper way of making all the connections secure. The fan is about 24 inches tall, with a 10 inch diameter cage. The battery box is approx. 7"x 19" on the top and 9½ inches tall. The batteries in the box are referred to as Style Q. The fan pictured on the brown paper label in the box lid is much more 'modern' looking than the open works fans I have pictured. One is mine, the other is my friend Terry's. These both have legs, but there is also a style with a pedestal base.

So ... that is all I know about my fan at present. Perhaps when he gets time, at home, Charlie will find his catalogue. We have tried the internet, but to no avail, so far.

Larry Schlick

Travels In Australia

Bill and I have recently returned from five weeks in Australia travelling with a group of like-minded people ready to experience the Northern Territory, also the Sunshine Coast and Gold Coast of Queensland.

We appreciated calls from Ron and Rhonda Corbett of Victoria, Don and Joy Lock travelling in their caravan, also James and Patricia Vanstone of Queensland who made us welcome at their holiday home at Arundel. After corresponding with James and Patricia over many years as former Secretary of the Society, it was great to meet them, see photos of their collection etc - much appreciated. Whilst in Montville, we stopped at The Bowerbird, one of the many interesting shops in the village. We saw two Society posters, an HMV gramophone (replica) asking price \$A699. Also on our travels, a Beltona wind-up machine with horn, asking price \$A1650. Seems any 'finds' are scarce and few and far between.

Lyndsey Drummond

The Rosenfield Phonograph

I had never heard of the Rosenfield Phonograph until I read about it in the Fabrizio and Paul "Talking Machine" book. It was clearly a rare and unusual machine, and I had no hope of ever seeing one in real life, let alone owning one.

The phonograph was constructed by the Rosenfield Manufacturing Company of New York, USA around 1905/6, using the Columbia AZ Phonograph as a starting point. The coin activated mechanism is a true reflection of the advanced mechanical abilities of inventors of that period.

Upon insertion of a coin, the phonograph starts and plays a cylinder record. When the adjustable pointer at the front of the mechanism pushes against a strategically placed plate, the arm on which the plate is fixed moves and makes an electrical connection. The return mechanism is brought into play and the carriage is moved to its starting point, where a weighted gear, using the gravity principle, turns around and drops into the ready to play position. At the same time, the spring motor of the AZ Phonograph is rewound ready to play again. At this point all that is needed is another coin to repeat the performance.

This machine is far more complex than the comparable Edison electric coin phonographs of the period.

Imagine my surprise when a fellow collector, Graham Cavanagh-Downs mentioned to me that he had obtained two such machines in Australia, even though both needed major restoration. It was agreed that we would pool our resources in the restoration process and that we would have one each.

There was little information available, but with photos Graham already had, he obtained when he had the opportunity to inspect a machine on a trip to the USA (thanks to Scott Colgrove of Montana in the USA whom Graham visited and who allowed him to photograph his machine and measure and record some of the critical parts which were disassembled on our machines), we tentatively started the restoration work about two years ago.

By advertising in a USA collector's magazine, I was able to contact a restorer (Tim Morsher) in the USA who had not only restored several Rosenfields, but was able to assist with some of the missing parts, and most importantly, with advice on the various pitfalls associated with restoring these machines.

Slowly we were able to gather and construct the missing parts, and just as the mechanical restoration began to move into full swing, I managed to have an accident which severely limited my activities for several months.

Mike Tucker

31 July 2006

OBITUARIES

We are sad to learn of the death of Rodney East, the brother of our President, Gavin. Rodney was in his 63rd year and lived in Hamilton.

We are also sorry to hear of the death of an old friend of the Vintage Phonograph Society, AM Jackson, known to us as Morris. Morris showed films on many occasions to society members

OUR LATEST CATALOGUE

Thanks to UK member Barry Williamson we have been able to copy an interesting and rare 1923 His Master's Voice machine catalogue which appears to have been aimed at the Australian and New Zealand market as it includes models with distinctive names such as Austral, Jenolan, Tasman and Zealand.

Although this catalogue is a modest production in black and white, it is well illustrated and attractive. Among many points of interest we note that several horn models including the Monarch Senior are listed, with wooden horns available at extra cost, a reminder to be careful when dating machines. Other machines to note include the School Model and an early portable.

So if you have wondered when your Austral or Tasman was available and how much it cost new, here is the answer. The catalogue is item 55a on the parts list and costs the magnificent sum of three New Zealand dollars.

Gavin East

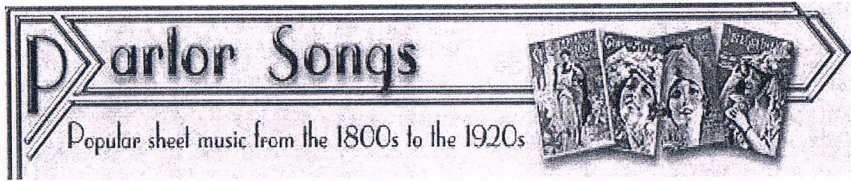
THOMAS EDISON WAS A WORKAHOLIC

Thomas Edison was a workaholic who regarded formal dinners as a waste of time. At one such meal, finding the company rather dull, he resolved to escape to his lab at the earliest opportunity.

Having made his way to door, however, he was dismayed by the approach of his oblivious host. "It certainly is a delight to see you, Mr Edison," he declared.

"What are you working on now?" Edison's reply?

"My exit."



Carrie Jacobs Bond

America's First Great Woman Popular Song Composer

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Richard A Reublin and the Parlor Songs Association.*

www.parlorsongs.com

...Continued from last issue

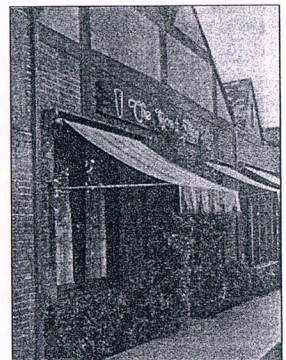


Carrie Jacobs-Bond is one of America's greatest songwriters. She fought against all odds: infirmity, gender bias, poverty, and alone showed that faith and belief in yourself can overcome all. For me, she is a shining example of the human spirit, that special spark that can make the difference between success and failure and that special ingredient that I personally believe makes creativity work. Her music and art has always captivated me, and I am seeking to collect as many if not all of her published

songs as possible.

Her life has been described as tragic by more than one author and collector. It is true that she suffered tragedy and faced daunting obstacles that would have made many people give up. But, I would not describe her life as tragic, nor her as a tragic figure. Instead, I consider her to have lived a life of triumph and faith. We all suffer tragedies, some more than others. It is what we do with them that makes the difference and Carrie Jacobs-Bond made a difference at a time when it was almost impossible for someone of her status to do so. We can all look to her as a role model and inspiration.

All that said, each time I see a photo of her and look into her eyes, I see a sadness, a pain that in turn makes me sad. You can see that all those years of struggle, the loss of her one true love and the effort to overcome came at a price. You can also hear it in her music.



The present Bond Shop,
Hollywood, 1927

Her lyrics and her pain often comes through in some of her songs, yet she still was able to produce for us some of the greatest and most joyous music ever created. I dearly hope that Carrie Jacobs-Bond found peace and happiness before she passed away. For someone to have given us so much beauty and happiness through her music and art, it would be the final tragedy if she were not able to find for herself that same joy.

In 1940, Carrie Jacobs-Bond gave what was one of her last personal concerts, at San Francisco. There on 24 September, a concert at the California Coliseum featured some of America's greatest composers and songwriters performing their own works. Among the many luminaries, Albert Von Tilzer performed *Take Me Out To The Ball Game*, L. Wolfe Gilbert performed *Waiting For The Robert E. Lee* (Scorch format) and George M. Cohan performed *Over There* (Scorch format) and a medley of his other famed works. The concert ended with Irving Berlin singing *God Bless America*. In the first half of the concert, a 78 year old, still robust Carrie Jacobs-Bond took to the stage and played her most famous work, *The End Of A Perfect Day*. Singing the work was Alan Linquist. As the music started, Bond played at a fairly brisk tempo but Linquist would have none of it and dragged this upbeat song into a doleful ballad. Bond dutifully accompanied him, but my personal opinion is that Linquist's attempt to make the song into a smarmy sentimental ballad really did the song an injustice. After this piece, Bond and Linquist performed a terrific patriotic piece written for the occasion, *The Flying Flag*. Since these performances are still copyrighted, I cannot bring them to you in total, however, I do want to bring just a few seconds sampling of each so you can hear for yourself Carrie Jacobs-Bond playing her own music. These samples are in MP3 format.

A Perfect Day performed by Carrie Jacobs-Bond & Alan Linquist, Sept., 24, 1940

The Flying Flag, performed by Carrie Jacobs-Bond & Alan Linquist, Sept., 24, 1940

(Both of the above extracts are from an incredible 4 CD set that documents the 1940 San Francisco concert. Though I believe the CD set is now out of print, copies may still be available . The CD set is Titled, *Carousel Of American Music, The Fabled 24 September 1940 San Francisco Concerts*.)

Carrie Jacobs-Bond continued to write music for a few more years but her health continued to deteriorate. One of her last known songs is *My Mother's Voice*, written in 1942. They say that the last thought most people have before death is of their mother and perhaps by 1942, Carrie realized the end was near. This photo, one of the last of her we have, taken in 1943, shows a tired, yet still proud woman.

Carrie Jacobs-Bond lived out her last years in California, at her beloved "cabin" and died in 1946 at the age of 84. Her home in Grossmont is still there, up for sale last I heard. Thanks to Ken Regez of Janesville, Wisconsin, we've learned that "two homes significantly connected to her were razed several decades ago, in 1954. The home where she was born on what is now called West Court Street has been the site of a strip mall, the first in Janesville, (the Sunnyside Shopping Center) since the 1950s. The house where she wrote *I Love You Truly* near downtown on East Milwaukee Street was razed to make room for an auto dealership, and that dealership moved to the far east side of town some twenty years ago. The site is now a small parking lot. All that marks both sites are small stones with plaques. Other than a few people who are interested in history I don't think that anyone here even knows her name or her music today.



Carrie Jacobs-Bond died in 1946 and finally found her peace with her beloved son Fred at Forest Lawn Memorial Park at Glendale California, USA. She (and Fred, interred together) can be found in the Great Mausoleum, Court of Honor, under the Last Supper stained glass display. (Burial information from the Find a Grave Site.) Her memorial plaque is seen here (also thanks to Find A Grave). Her mausoleum is inscribed with a tribute from President Herbert Hoover:



Beloved composer of I Love You Truly, Just A Wearyin' For You, A Perfect Day and a hundred other heart songs that express the love, the longings, sadness and gladness of people everywhere...truly folk music of the world. Born in Wisconsin, devoted wife and mother who met widowhood, conquered hardship, and achieved fame by composing and singing her simple romantic melodies, she was America's gallant lady of song.

We have over 100 of Carrie Jacobs-Bond's works in the ParlorSongs.com collection, to date we have published 24 of them and of course as time goes by, many more will appear, at least those published before 1923 that are in the public domain. For those of you who just can't get enough of her music, here is a list of those works published on our site that you can listen to in either midi format or enjoy in the Scorch format that permits view of the actual sheet music as the song plays. We will attempt to keep this list updated from time to time. Otherwise, check our search page to look for references on our site to this incredible composer.

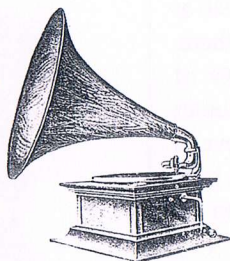
OUR LATEST CATALOGUE



MONARCH SENIOR

Satin finish Maple Cabinet, base 16 1/2 in., height 7 1/2 in., nickel-plated fittings, metal horn, 24 in. diameter. Triple-spring motor, 12 in. turntable, speed indicator. "His Master's Voice" tapering tone-arm, with "Gonenessch," "His Master's Voice," "Exhibition" Sound-box. Also made in Waxed-finish Figured Oak. Either Model can be supplied with wood horn at extra cost.

FOR PRICES, SEE INSERT.



MONARCH

Waxed-finish Figured Oak Cabinet, base 14 1/2 in., height 6 1/2 in., nickel-plated fittings, metal horn, 24 in. diameter. Double-spring motor, 10 in. turntable, playing 10 in. and 12 in. records, speed indicator. "His Master's Voice" tapering tone-arm, with "Gonenessch," "Exhibition" Sound-box. Can also be supplied with large oak horn at extra cost.

FOR PRICES, SEE INSERT.



INTERMEDIATE

Waxed-finish Oak Cabinet, base 14 in., height 7 1/2 in., nickel-plated fittings, Metal horn, strong single-spring motor, 10 in. turntable, playing 10 in. and 12 in. records, speed indicator. "His Master's Voice" tapering tone-arm, with "Gonenessch," "His Master's Voice," "Exhibition" Sound-box. May also be had fitted with Wood Horn at an extra cost.

FOR PRICES, SEE INSERT

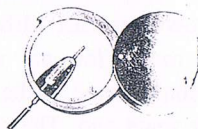


An Important Point—

NEEDLES.

"His Master's Voice" needles give complete musical control of the instrument.
The "Loud Needle"—Red Metal Boxes, containing 200.
The "Piano" Needles—Yellow Metal Boxes, containing 200.
The "Phonogram" Needles—Green Metal Boxes, containing 200.
Needle Outfits—200 each of 3 types.

THE NEEDLE PROBLEM SOLVED.



Tung-style Point, magnified.

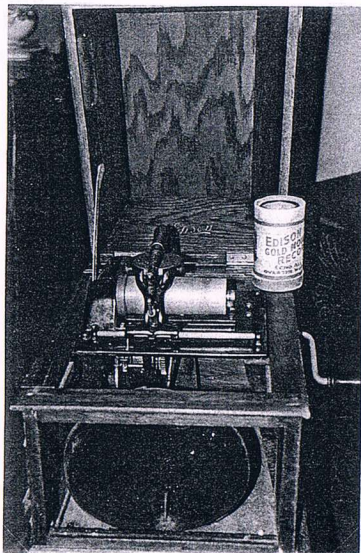
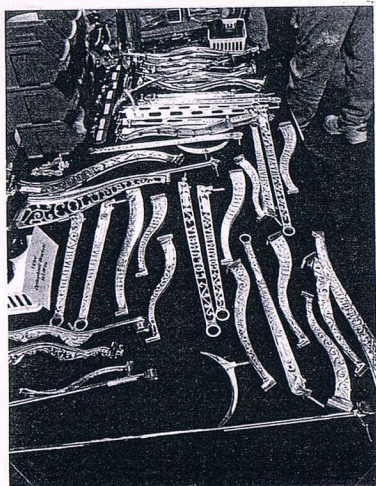
THE TUNG-STYLE PATENT SEMI-PERMANENT NEEDLE.

One Needle Plays Many Records.

With the most complete knowledge of the subject, we recommend that you use "Tung-style" Needles in playing "His Master's Voice" Records.

Packet of 4 Needles, Loud 1/6
" " " Extra Loud 1/6

REPLACEMENT PARTS PHOTO TAKEN AT DONLEYS OUR LATEST CATALOGUE



EDISON AMBEROLA 30

MASTERTONE AND RIDGMOUNT BABYGRAMS

Nursery Models GUARANTEED BRITISH MADE



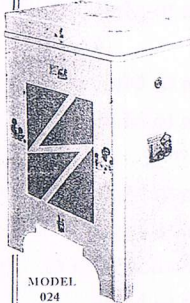
Model 077

MODEL 076. Covered in washable cloth, with Nursery transfers on cabinet. Plays full 12 in. record; screw-wind motor, 10 in. turntable, "S" type tone-arm and No. 1A Duralumin diaphragm soundbox. Excellent tone. All fittings nickel-plated. Supplied in White, Pink or Blue. Height 6 in. Width 13½ in. Depth 12 in. **29/6***



Model 076

MODEL 077. Hand-lone Cabinet covered in washable cloth. Plays full 10 in. record. Garrard motor, full metal internal horn, No. 3 Duralumin diaphragm soundbox, "S" type tone-arm. Amazing tone. Supplied in White, Pink or Blue. Height 12 in. Width 17 in. Depth 12 in. **49/6***



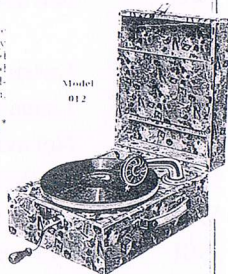
MODEL 024

Cabinet. Plays full 10 in. record. Garrard motor, full internal horn, "S" type tone-arm, No. 3 Duralumin sound-box. Ample record storage. Perfect tone. An ideal gift. Finished in White, Blue or Pink. Washable enamel with Nursery transfers. Height 20½ in. Width 20½ in. Depth 13½ in. **63/-***



Model 019

KID KORD RECORDS
Nursery Rhyme Series. Zoological Series.
Albums of 6 double-sided records, 4/6* each



Model 012

MODEL 019. Ridgmount Nursery Portable. Latest streamline cabinet, covered washable Rexine cloth, in White, or pastel shades of Blue or Pink, with Nursery Rhyme transfers. Garrard motor. No. 1 Duralumin soundbox, "S" type tone-arm. Unequalled for quality of tone. Height 6 in. Width 11 in. Depth 11 in. **42/6***

"Dulcetto" COMBINATION DISC



No 1. Complete as illustrated.
TAKES ANY SIZE RECORD.
WINDS WHILST RUNNING.

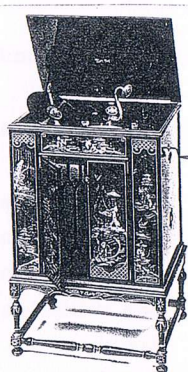
Price = £3 3 0

SEASON 1937-38

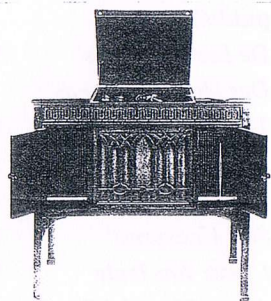
J.E.D. & S. LTD., LONDON



A COLUMBIA GRAPHOPHONE



EDISON CHIPPENDALE CONSOLE
DISC PHONOGRAPH



EDISON BELL ELECTRON CABINET

Title	Year	Scorch Format	Midi Format
<i>Do You Remember</i>	1915	Listen to and view score	Listen to Midi
<i>God Remembers When</i>			
<i>The World Forgets</i>	1913	Not available as Scorch	Listen to Midi
<i>Got To Practice</i>	1917	Listen to and view score	Listen to Midi
<i>His Buttons Are Marked</i>			
<i>"U.S."</i>	1902	Listen to and view score	Listen to Midi
<i>Hundred Years From</i>			
<i>Now, A</i>	1914	Not available as Scorch	Listen to Midi
<i>I Love You Truly</i>	1906	Not available as Scorch	Listen to Midi
<i>I'm The Captain Of The</i>			
<i>Broom Stick Cavalry</i>	1890	Listen to and view score	Listen to Midi
<i>In Dear Hawaii</i>	1908	Listen to and view score	Listen to Midi
<i>In The Meadow</i>	1925	Not available as Scorch	Not available, in ©
<i>Is Yo'? Yo' Is.</i>	1905	Listen to and view score	Listen to Midi
<i>I've Done My Work</i>	1920	Listen to and view score	Listen to Midi
<i>Just A Wearyin' For You</i>	1901	Not available as Scorch	Listen to Midi
<i>Little Bit O' Honey, A</i>	1917	Listen to and view score	Listen to Midi
<i>Little Pink Rose, A</i>	1912	Not available as Scorch	Listen to Midi
<i>O Time, Take Me Back</i>	1916	Listen to and view score	Listen to Midi
<i>Perfect Day, A</i>	1910	Listen to and view score	Listen to Midi
<i>Sandman, The</i>	1912	Not available as Scorch	Listen to Midi
<i>Through The Years</i>	1918	Not available as scorch	Listen to Midi
<i>We Are All Americans</i>	1918	Listen to and view score	Listen to Midi

The Following pieces are from Carrie Jacobs-Bond original Seven Songs, published 1901

<i>De Las' Long Res'</i>	1901	Not available as score	Listen to Midi
<i>Des Hold My Hands</i>			
<i>Tonight</i>	1901	Not available as score	Listen to Midi
<i>Parting</i>	1901	Not available as score	Listen to Midi
<i>Shadows</i>	1901	Not available as score	Listen to Midi
<i>Still Unexpress'</i>	1901	Not available as score	Listen to Midi
<i>I Love You Truly</i>	1901	See above	
<i>Just A Wearyin' For You</i>	1901	See above	

Rick Reublin, June, 2000, updated June 2003

* Unfortunately, in writing her autobiography, Carrie Jacobs-Bond often did not give dates so many of the dates give in my essay are estimates based on the few dates clearly given and estimates of the passage of time between events. Certain dates are absolutely established, others are not. As well, I have found a lot of discontinuity in publication dates of certain songs with several different publication dates for the same song listed.

Photos displayed in this essay are from the book "The Roads of Melody" by Carrie Jacobs-Bond, D. Appleton & Co, 1927, from the Janesville, Wisconsin website (Jacobs home) and from the parlorsongs.com private collection

HOW I CAME TO COLLECT PHONOGRAPHS AND RECORDS

After Pam Rogers' awareness of machines, records and cylinders being available for collecting, I was very keen to find some.

There were disappointments. One local man only a few miles away had disposed of some. He had taken cylinders out to the yard and set fire to them.

Years after, I obtained the largest Horn I possess. It was found in a wood heap when the owner was sawing wood. It was badly buckled but I managed to straighten it out. Diamond discs seemed hard to obtain and it was quite a while before I obtained a machine to play them.

Years ago, a local Vet informed me he owned a number of Edison discs and was I interested to have them. By then I had a large number. So many, I almost turned him down. I soon learned this does not pay. He left them in my mailbox and to my surprise there were a number of 10" long playing discs amongst them.

I had a call from Lyttelton one day and a person offering me a few records which had been found under a house over there. These turned out to be 'Vertical Cut' and hard to come by, Neophone and Clarion. I haven't come across any of these again. Hill & Dale type discs do not appear very often in New Zealand and the ones that do are usually Pathe.

Another time, I came across a large Pathe Consul which the owner declined to sell me. He intended to make the cabinet into one for holding cocktails. I managed to buy the records though and among these were a number of Grey and Red Rooster Label Pathe Records.

Walter Norris

REMEMBERING DEANNA DURBIN

by Derek Cockburn

She was born Edna Mae Durbin on December 4 1921, in Winnipeg, Canada and was raised in California. Deanna showed at an early age a talent for singing and at 14, was recommended to MGM by a talent agent.

The studio put her in a musical short "Every Sunday" (1936), together with an other promising youngster, Judy Garland. Judy was one of three sisters from a Gumm sisters Vaudeville act from Minnesota. When it came to choosing between the two singers, they picked Garland and dropped Durbin. Louis B Meyer soon spotted Garland's star quality and signed her on a long-term contract, but had failed to notice the potential of her soprano co-star. Fortunately, the film was seen by Joe Pasternak of Universal who was looking for a young singer who could be built up to rival the success of Jeanette MacDonald.

The pretty, high-spirited Durbin, with her sweet pure voice, fitted the bill to perfection. Pasternak was in the process of casting a musical "Three Smart Girls" and gave Deanna the role of one of three daughters who attempt to reunite their mother and father who divorced a decade earlier. In this 1936 debut which launched the teenage singing sensation, the girls decide to pay their millionaire father, Charles Winninger, a surprise visit in New York, when they learn of his intentions to remarry. The object of his current affections (Binnie Barnes) is headed for disaster when the girls arrive to break up the romance and bring their father home. Durbin sings wonderful songs which punctuate the action - "My Heart is Singing", "Someone to Care for Me", "When it's Raining Sunbeams" and "A Heart that's Free" - to such a level, that in her appeal at the box office, she saved the Universal Studios from bankruptcy.

Deanna was on her way to achieving her ambitions of stardom sooner than she could have imagined and it was not long into the production period when Pasternak and Universal began to realise exactly what a talent they had.

Deanna's part was expanded to such an extent that it began to dominate the story. Her appeal lay in her bright, unaffected personality, her impish fun, and fresh voice for a wholesome image to the family audience. She was such a immediate hit that she was signed to appear regularly on the highly-rated Eddie Cantor radio show.



Appearing in a succession of tailor-made vehicles that exploited her wholesome sweetness and bubbling personality as well as her excellent singing voice, Deanna became an internationally popular star, one of the top box-office attractions of the late 1930's. In 1938 she received a special Oscar for 'bringing to the screen the spirit and personification of youth'.

Deanna Durbin, twenty years later, summed up her appeal to the cinema-going public by claiming, "I represent the ideal daughter millions of fathers and mothers wished they had".

Universal Studios was at a very low ebb in the mid-thirties. It had been reduced to producing a string of low-budget horror movies only occasionally interspersed with an expensive blockbuster. A saviour was at hand in the unlikely shape of a 15 year old girl from Winnipeg. Following the debut in Henry Koster's musical, 'Three Smart Girls' (1936), Deanna Durbin was teamed up with the great conductor Leopold Stokowski in "100 Men and a Girl" of 1937. As the daughter of an unemployed musician, Deanna decides she will persuade the famous conductor Leopold Stokowski to help her launch an orchestra that will employ her widowed father (Adolphe Menjou) and 99 other out-of-work musicians. Faced with an impossible task, Durbin leads her unemployed orchestra to the home of the unsuspecting Stokowski and conducts them in Liszt's Second Hungarian Rhapsody from the top of his staircase. His reaction is priceless as are the numerous hits and musical interludes including, "It's raining Sunbeams" & "A Heart that's Free", and a number of operatic arias. The result was an even bigger smash hit than before. It was voted Best Picture, Best Score and Best Sound and nominated for an Oscar. 78s taken from the film included Mozart's Alleluia of April 1939 and Brindisi (Verdi) of September 1937, both on the Brunswick label.

The winning formula was repeated in a number of sequels including "Mad about Music" of 1938. Again Durbin lit up the screen in her charming portrayal of a movie star's lonely daughter who invents the ideal father to impress her Swiss boarding-school mates. Lovely Gail Patrick plays a glamorous film queen, convinced by her manager to hide her fatherless, fourteen-year old daughter (Deanna) from the press. Away at School, the teenager plays out a fantasy by sending herself fake letters and exotic souvenirs, supposedly from her world exploring father. But there are skeptics among her peers, forcing the young dreamer to elicit the help of a handsome stranger, Herbert Marshall, to pose as her adoring Daddy. It's a whirlwind, often funny, deception that eventually leads to a genuine surprise.

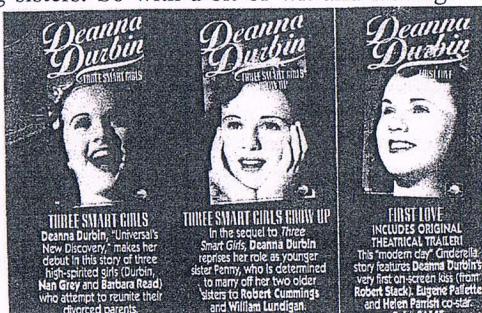


Durbin again proves her amazing talent in her stirring rendition of JS Bach's Ave Maria (on 78 during April 1939 Brunswick 02804) along with Chapel Bells, Serenade to the Stars and I Love to Whistle, helped by Cappy Barra's harmonica ensemble.

Under producer Joe Pasternak, Durbin made another film in 1938, "That Certain Age". Young Alice Fullerton (Durbin) lives with her newspaper publishing father on an expansive estate. All is well until her father invites roving reporter Vincent Bullitt (Melvyn Douglas) to stay in the guest house, the very place that Alice and her friends have been planning a stage play. Deanna is determined to keep the venue, but the more she sees the handsome intruder, the more enamored she becomes. Soon, she is ignoring all else - including her loyal admirer (Jackie Cooper) for the attentions of the fascinating new tenant. John Halliday, Irene Rich Peggy Stewart and Juanita Quigley make up the cast. Songs included the title song, Be a Good Scout, You're as Pretty as a Picture, My Own and The Maids of Cadiz, several released as 78s. The film, Deanna's fourth, was heralded as another success.

After four successful musical films, Deanna Durbin had matured on the screen from a peppy adolescent into a starry-eyed romantic beauty and was now Hollywood's highest-paid woman star. So much was her international following, several countries began to seek their own look-alike & sing-alike Deanna. By the middle of 1938, over a thousand candidates had been auditioned from the four main centres of New Zealand. There was intense competition in the Quest. June Barson had that potential and was a 14 year-old from Auckland. June won the final selection at Commercial Radio 2ZB in Wellington. She sang 'Il Bacio' (The Kiss), and the prize was a trip to Sydney for Cinesound takes and several 78s to be cut at Homebush. Duly released were the Regal labels of G23311 and G23312 four sides including titles 'Play Fiddle Play', 'The Pipes of Pan are Calling' and 'A Heart that is Free', but 'Il Bacio' was the winning hit. Then it was back on the Wanganella and back to High School in New Zealand. The Quest winner became Mrs McDonald of Northland.

In Deanna's fifth film, a sequel of the first, Durbin is reprising her role as Penny, the youngest of three sisters. This time she is determined to marry off her two older sisters; Robert Cummings and William Lundigan are the lucky guys subjected to the affections and schemes of the charming sisters. So with a bit of wit and lashings of wisdom, Deanna shuffles the matches to ensure that wedding bells start ringing on time. Durbin sings "Because", one of her greatest hits. In "THREE SMART GIRLS GROW UP" of 1939, 'Invitation to the Dance' and 'The Last Rose of Summer' solidified the critics who raved about one of the freshest talents ever to dazzle delighted movie audiences.



While Hitler was celebrating his 50th birthday, Deanna Durbin was preparing for her first screen kiss, in 'FIRST LOVE' of 1939. It was a lucky and nervous Robert Stack in this modern-day version of Cinderella with a flawless performance of 'Amapola' Deanna plays a young orphan, Connie, returning from finishing School to live with her wealthy uncle (Eugene Pallette) and his snobbish family in New York. The story follows Cinderella, a jealous debutante cousin (Helen Parrish), a grand ball, a handsome love interest, even a beautiful gown. But when Connie is suddenly excluded from the party, instead of mice, it's the staff that jumps into action, pooling their resources to get her to the ball and back by midnight.

So her sixth film created some of Hollywood's biggest hype. For the kiss scene, sets doors were carefully closed and guarded and producers were on edge, but eventually (twelve takes later) the historical kiss moment became b/w celluloid history. Other songs from 'First Love' included, 'Home, Sweet Home', 'Spring in my Heart' and Puccini's 'One Fine Day'.

A film critic claimed Deanna, now seventeen, "sings the music for music, not for show, and that there is no sense of the footlights about it". The second World War was looming but just watching Deanna was a Godsend!!

THE YODELLING BOUNDARY RIDER

by Derek Cockburn

He was born Robert William Lane on August 18, 1916 Nelson, and died of Cancer aged 66 during 1983, Sydney. As Tex Morton, he began his Hill Billy singer career aged 13.

As a youngster, he was always active at school entertainment. Then Robert was taught a few chords on guitar by a neighbouring Maori family and had many happy hours strumming around the wharves listening to sailor's yarns, or lurking around circuses and sideshows, absorbing the atmosphere, even offering impromptu entertainment to ticket queues. He also helped construct a 'junk box' radio transmitter and began broadcasting Hawaiian and American western music until stopped by a local radio inspector.

In 1930 aged 14, he was often fetched home by the police. He left Nelson and landed regular singing jobs with dance bands which allowed him to develop his love for the western-style of music. During the day he worked as a fruit picker, navvy, electrician and a sideshow barker at the Napier fairground. He became a member of the Gaieties of 1932, cutting the first discs made outside America. The 20 sides were pressed by a Wellington firm onto aluminium discs which had to be played with a hardwood or bamboo thorn needle. Today, these are priceless collector's items.

Next Tex Morton teamed up with Jack Davey and a young group of performers to crack the big time in Sydney. After busking, he drifted up to Queensland as a general hand on road shows. Soon he was riding a motorbike around the 'Wall of Death', subduing wild animals and touting sideshows. He also picked up a few dance band spots and polished up his sharp shooting art (cigarettes from the mouth with rifleman Lionel Bibby in 1935 and with the Claude Neon company, he worked on the face of Luna Park and on the Sydney Harbour Bridge, and singing on the Manly ferries.

Tex auditioned for Tim Tyler of Regal Zonophone Records and on 25 February 1936, cut four sides at the Homebush studios before teaming up with vaudeville stars Nellie Small and Grace Quine.

By 1937 Tex Morton was an adored national entity loved for his cheery smile, battered guitar and good-honest songs. Tex was often mobbed in the streets and 50,000 turned out for his first appearance in Brisbane. He was in demand as a comic-book hero, public speaker and raconteur similar to the American humourist Will Rodgers. Tex was a regular on ABC broadcasts before combining his talents with the amazing Skulthorpe family of horsemen and showmen to create a circus-rodeo-singing-show. By 1939, it was the biggest show in Australasia and went into Ashton's circus several years later. However, he continued to cut discs, songs such as Wandering Stockman, Yodeling Bagman and Wrap me up in my Stock Whip and Blanket. Then a song about the notorious Queensland policeman, 'Sergeant Small' was probably the first Australian 'banned disc'. His own works include A Stockman's Prayer, Soldiers Sweetheart, Rolling Stone, Ned Kelly, Pat Maloney, Holy Dan and Bullocky Bill. By 1940, Tex stood alone as a craftsman of legitimate Australian country-folk expression, the modern day musical equivalent of Banjo Paterson and Henry Lawson.

The Singing Cowboy Sensation met up with Sister Dorrie in 1941. She was a member of his Rodeo Circus and Australia's first female country singer, backed by the Roughriders, another first music group of any note for country and westerns.

For a long time, 15 years, Tex went it alone, rejecting managers and agents.

When Ralph Peer, a music publisher and discoverer of Jimmie Rodgers and a recorder of country music since 1921, arrived in Sydney to open a branch office in 1948, he made some discoveries. Tex was outselling not only world famous artists like Bing Crosby, Gracie Fields, Frank Sinatra and Al Jolson, but all the country artists put together.



He also regularly topped the combined sales of all Australian artists in all fields. Peer claimed, "That Tex Morton has created and pioneered in Australasia a country and western music industry which compares more than favourably with some of our very best areas of America. Tex achieved in five years what it took us in the States more than 20 years. The people of Australasia should be forever grateful to him". So, in 1949, Peer assumed management and embarked on a tour of his homeland.

Tex cut 24 sides for Tasman Records in an exhausting 14-hour session. The output was uniformly excellent and 22 of the tracks appeared on Australian 78s on the Rodeo label. After the tour of New Zealand, Tex sold his circus, farewelled his parents and set off for America with Peer. Gene Autry met them at the Los Angeles airport. Tex's new affluent lifestyle came to an abrupt halt when immigration officers sent him scurrying for the Canadian border. However, Tex was not impressed one bit with below 25 temperatures and a definite lack of folding greens, so he put together, his one-man show, combining his wide range of skills - sharpshoot singing, poetry, recital, whip-cracking the modern hypnotism, magic and memory tricks. The residents of Nelson and Blenheim were dazzled and his first week earned him \$5,000. "To hell with Hollywood," he crowed. "What's the next town called?" Thus began ten phenomenal years of touring, North America, New Foundland, Alaska, Jamaica, Labrador and the Arctic. Within twelve months Tex was one of the highest paid touring entertainers in America, shattering box office records for coast to coast. Tex also enjoyed similar popularity in England, France and parts of Europe. He became known as "The Great Morton".

In the 1950s, Tex was welcomed at Nashville, mixing with Hank Snow, Ernest Tubb, Hank Williams, Roy Acuff and Jim Reeves. He recorded for the Okeh label with help from Grady Martin, Chet Atkins and Owen Bradley.

With promoter Oscar Davies, Tex toured the US with Hank Williams. Tex also picked up B.A. and PhD degrees from Canadian universities. Tex also featured in numerous film and TV shows, starring alongside some of the greatest stars of all time.

In 1959, he decided to return home but he found a lot had changed in a decade. On Festival Records, Tex released a stack of 45rpm 7 inch discs for the first time - mostly his old standards, then he disappeared into the Far East, playing at American base camps and to bloodthirsty hill bandits in the Philippines.

Returning to Australia, he went bush in a station wagon for a five-year sentimental journey. Further recordings were made at EMI Sydney studios, songs which were inspired by his travels and appropriate to his reputation. In 1967, Tex compeered the top rating TV show "Country Touch" in NZ for three years and recorded for Columbia EMI label under the banner of "Tex Morton Today".

Next he toured with Buddy Williams and became associated with the Queensland-based Picture Records Company in a series of 7 inch singles, linked with the 1973 tribute to champion racehorse Gunsynd (the Goondiwindi Grey). This soared into the top three, returning Tex to a level of national prominence once more. Next, the amazing Morton accepted parts in such TV series as *Matlock* and *Class of '75* etc., and commercials.

Tex has been an incredible Kiwi and we may never know of his other deeds.

All I've had the pleasure of trying to do is to fill in the gaps in his vast and extraordinary recording career. I've been a big fan of his amazing achievements. His 78s are still keenly sought. In the interim, I'll just play his duet with Sister Dorrie – "You and my old Guitar"...

RETAIL PRICE OF CDs IS 'TOO HIGH'

Sunday Herald Sun, July 24, 2005

By Anthony Black

Music lovers are still paying far too much for CDs, according to discount retailer Glenn Forsyth. He said he could make a profit by selling the latest releases for \$15 - often \$10 or less than elsewhere.

Mr Forsyth, of Dirt Cheap CDs, said it was cheaper to import chart busters than to buy them here from the multinational record companies. He said he could make a profit on a \$15 CD because he imported in bulk. He passed on cost savings to his customers and sold "back catalogue" CDs for \$10. Mr Forsyth claimed the big record companies were making top margins on CDs priced between \$25 and \$30.

The Australian Record Industry Association said it did not comment on CD prices. Record companies Sony BMG and EMI were unavailable for comment - as was retailer JB Hi-Fi. Gavin Ward, of the Australian Music Retailers Association, defended the \$25 to \$30 prices for the latest releases. He said between \$3 or \$4 in the price of a CD went towards promoting and marketing artists.

"If you don't have that, then there's no new music available to the public," he said.

Mr Forsyth and other music retailers are the beneficiaries of the Federal Government lifting import restrictions.

The big record companies enjoyed exclusive rights over the importation of CDs until the Government allowed parallel importing in 1998. The Government argued greater competition would bring down CD prices.

The music industry vehemently opposed deregulation, claiming it would deter record companies from investing in local talent.

Brian Blanchard

ADVERTISEMENTS

For sale - Bargain price steel needles. The Society has three cartons of rusted but useable steel needles. Each carton contains 6000 needles packaged in 30 plastic boxes of 200 labeled "De Luxe best quality needles" with a pointed jewel trademark on a blue background. Price NZ\$25.00 per carton of 6000 plus postage. Please order via the Secretary.

For sale - Edison Amberola 30 in going order but in need of restoration. Offers over \$300. Contact Virginia Clegg 03 366 0588 work or 03 355 5391 home.

Wanted to buy or exchange: Record dusters. I am very interested in adding to my collection of 1920s circular dusters bearing New Zealand record shop names. These dusters usually have "Philadelphia Badge Co." and a 1922 patent date in tiny print on the rim. NZ\$100.00+ offered for dusters of interest in good condition. Gavin East, 3 Lyttelton St., Lincoln 7604. Phone 03 325 2391 or email eastg@lincoln.ac.nz

Phonograph Society of New South Wales Inc:

From cylinder to CD, the Society is for those interested in all aspects of historical sound recording and reproduction at its monthly meetings in Sydney. *The Sound Record*, packed with absorbing articles, reviews and advertisements, appears three times a year and goes overseas by airmail. The Society offers attractively priced books, CDs and cassettes, plus accessories and other memorabilia. One subscription for all: \$A30 pa Australia and overseas. Write to our secretary, Barry Badham, 20 Ryde Road, Pymble, NSW 2073, Australia, or visit our website www.phonographsocietynsw.welcome.to

Phonograph Society of South Australia:

An organisation of enthusiasts interested in the collection and preservation of the artifacts of sound recording and reproduction and research into their evolution. The PSSA NEWSLETTER, containing interesting articles and news, appears eleven times a year. Relevant books and reprints are also sold. Annual dues (Australian currency): NZ, Asia and South Pacific \$28.00; Rest of the World \$32.00; Write to: The Secretary, PSSA, P.O. Box 235, Kent Town, S.A., 5071, Australia. Phone and Fax (+61-8) 8261-9953. E-mail: etaylor@granite.com.au

California Antique Phonograph Society:

Dedicated to the preservation of antique phonographs, records and music memorabilia. Each year we sponsor a show and sale, the largest on the West Coast of the United States.

Membership dues are \$15.00 per year. (Out of U.S.A. \$20.00). For information: Karyn Sitter, 18242 Timberlane, Yorba Linda, CA 92886, USA. (714) 7772486.

Canadian Antique Phonograph Society:

The interests of the 285 members of the Canadian Antique Phonograph Society (CAPS), now in its 25th year, range across all aspects of sound recording and its history: phonographs and gramophones, all types of sound recordings of historic importance, and related memorabilia,

Membership is \$25.00U.S. per year and includes a 6-issue subscription to CAPS newsletter, *Antique Phonograph News*. For more information please contact: Canadian Antique Phonograph Society, Bill Pratt, Secretary/ Treasurer, 122 Major Street, Toronto, Ontario, M5S 2L2 Canada.

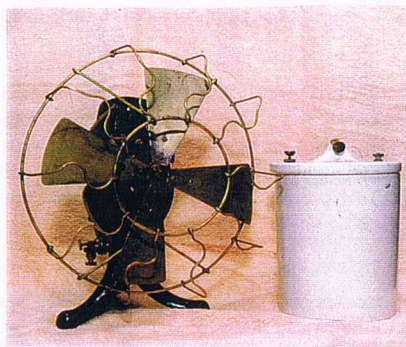
The City of London Phonograph and Gramophone Society Limited (CLPGS)

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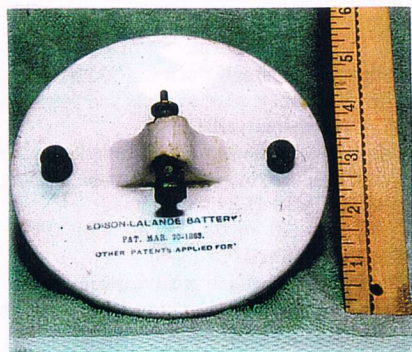
EDISON ELECTRIC FAN



EDISON LALANDE BATTERY



EDISON ELECTRIC FAN



LALANDE CELL

LARRY SCHLICK PHOTOGRAPHS



PICTURE ON THE LID



VOGUE, RARE RECORD



GRAHAM BELL STAMP