

The Phonographic Record

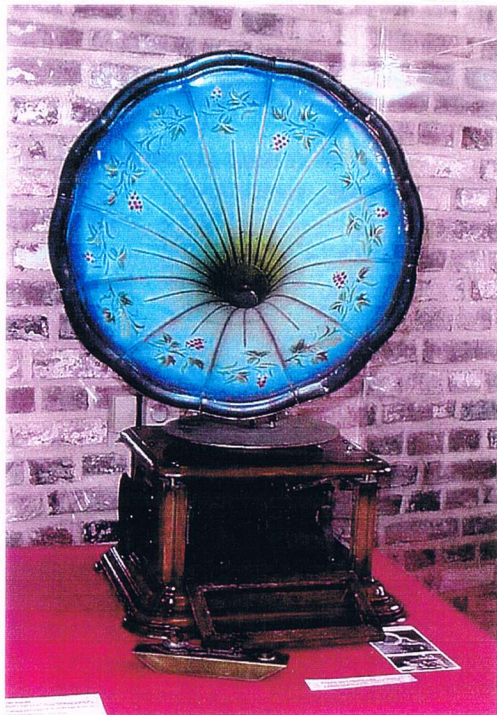
Journal of the Vintage Phonographic Society of New Zealand

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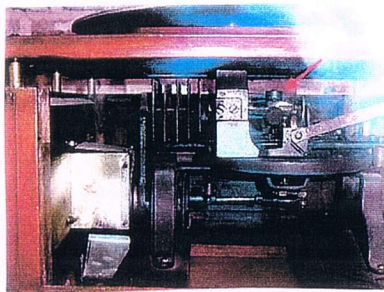
A Society formed for the preservation of Recorded Sound

Volume 42, Issue 1

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HOT AIR GRAMOPHONE



HOT AIR MOTOR



MAESTROFOON



Rev Dr Robert Stirling (1790-1878)



DINI MODEL

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FOR YOUR INFORMATION

How quickly the year has passed by. Summer in New Zealand and Australia, with winter in view in USA and England and Christmas only weeks away.

As your editor I have to apologise for making an error with the heading on the last two issues of our magazine should have read 'Phonographic Record', not just 'Phonograph Record'. I wonder how many noticed this?

We had our Annual General Meeting in September with David Peterson being elected President, Robert Sleeman, Vice President. Joffre Marshall has agreed to continue as Patron, Shirley McGuigan as Secretary and Gavin East as Treasurer. Committee; Bob Wright, Wilf Boon and Roger Brown.

For this issue we have a number of photographs taken and supplied to us by Larry Schlick. These he took at Larry Donely's swap meet on 10th and 11th of June this year, and with the aid of these we are able to produce an all colour magazine.

This we hope will be a Christmas issue and so, we wish all our members a Merry Christmas, Happy New Year and good collecting in 2007.

Walter Norris
 Editor

Columbia Graphophone No. 17 Improved Sterling BII



This model is a little later than the BN which was illustrated last issue.

It has the same reproducer, three spring motor, nine petal oak or nickel plated horn. For \$5 extra a ribbed horn or for \$10 extra a smooth horn like the one in our illustration.

This model had a different horn support and a larger case, height 8", width 16" and depth 16" which had pillars on the corners.

COVER ILLUSTRATIONS

Hot Air Gramophone

This is the illustration of the first hot air gramophone we have come across, up till now we have only had a picture in a Paillard Catalogue. This one in the Gin Museum in Hasselt Belgium and was made by Paillard in Switzerland around 1915. It was called "the Maestrofoon". The engine compartment has a hinged door to allow access to the burner which is the boat-shaped brass object in the foreground. The funnel to the left is to do with cooling the cold part of the hot air motor. The cabinet is polished oak.

Hot Air Motor

Invented by the Rev Dr Sterling in 1916. See article.

Maestrofoon

Appears to be the same model with a different horn.

Dini Model

Bill Dini built a reproduction using a show window motor (see next page) and a picture in a Paillard Catalogue to build his model hot air gramophone. He had a complete horn support cast, found an elbow and horn reproducer, tone arm, and turntable, and he built a case. He demonstrated his machine at the June 1977 Phonograph Conference held in Christchurch to mark 100 years since Thomas Edison invented the Phonograph.

1. Waimate Museum

Display of gramophones and radios. *Photo Brian Blanchard*

2. Stamps

Two Canadian stamps of Fleming and Marconi

Fleming Marconi

Sir Sandford Fleming did much for Canada.

3. Shawn Borri

He comes from Illinois. He makes new way cylinder record blanks suitable for excellent recording. He creates an original 1889 metallic soap formula, he sells them in packs of six for \$4 and \$5. He has been perfecting these cylinders for about 15 years.

4. Victor VI

Victor VIs ran from \$1235 to \$4700. Note detailing around the hole where the handle screws in. Larry doesn't know if this is original.

5. E.M.G.

Gavin East with his fabulous E.M.G. Gramophone. Members are always impressed with its sound quality.

Even Men Like Dolls

Julies Dolls

This picture taken by the editor, of Julie's dolls on our visit to Andy and Julie McDonald's home. Julie has a lovely collection she has been collecting for many years.

Kurt Nauk's Dolls

These were on display at Donely's and all are talking dolls. The first two are Madam Henjre, then a century doll, all valued at \$400 each. Next an Edison doll \$11,500 and the last three Hendron dolls at \$400 each.

Three Disc Machines

Left to right: Zonophone Concert \$1350, Zonophone \$525, Victor II \$1200.

Collection of Machines

Left to right: (Top) Psycho phone \$1291, Baby Cabinet \$150, Toy \$450, Carda (tin) \$300. (Front) Two Camera Phones \$150 each, Gypsy \$250, Portable Camera Phone \$150, Polyphone \$200.

Don't know what the weird machine at the right hand end is.

Polyphone

A very nice looking disc music box which we saw in the Dunedin Early Settlers Museum. We put 20 cents in, and it played for us when we were there for the celebrations of 100 years of the Dunedin Railway Station.

Hand Painted Horn

These have been reconditioned and painted by Norm and Jayne Smith. Norm was a sheet metal worker for thirty years. He uses a professional automobile-type spray system, mixes his paint with crathane dye. His wife hand copies the flowers from originals and they sell them from \$300 to \$325.

Victor Custom Deluxe

This machine was open for bids during the show. No-one appeared to bid. There appears to be a record storage cupboard with a very ornate machine sitting on top.

"Siren" Puck

Phono "Mermaid" - a nice one in good order.

Cast Iron Puck

Made in Germany is unusual. It has a thread drive and a case. Price asked was \$1000.

Plate and Plaques

Edison Eclipse

Coin in the slot, nice order, \$20,000.

President's Report 2006

The word that best sums up the Society's forty-first year is probably "quiet". We have not had a special occasion like last year's anniversary dinner, but nor have we had to deal with any major problems. Once again the combined talents of the Committee and wider membership have made the role of President a pleasure. Shirley McGuigan continues to fit the Secretary's duties into her demanding schedule and Walter Norris' dedication has seen the magazine appear on time, with an interesting mix of articles and with colour illustrations that we know are much appreciated worldwide. All members have contributed to the smooth running of the Society but in particular I must again risk embarrassing David Peterson by saying how much I have appreciated his organisational skills and advice.

Parts sales have continued the downward trend of the last few years. It may be that there is less restoration activity worldwide or that most machines needing our parts have now got them! We know from feedback that our parts are excellent in quality and value for money so as far as I am concerned the priority is supply rather than sales.

This past year I have been both President and Treasurer. While this has had the advantage of letting me claim the pressure of one job as an excuse for lapses in the other, it is not a good situation for any society and it has come about through the dearth of active local members available for office. However, most hobby societies seem to have the same problem and we have been in this situation, more or less, since 1965.

The coming year should see the realisation of some good ideas that have been discussed at recent meetings, e.g. a film evening, a "field trip" to South Canterbury and the placement of much of the Society's collection on display at the Oxford Museum. I look forward to helping the incoming President contribute to another interesting and satisfying year for the Society.

Gavin East

18 September 2006

REV DR ROBERT STERLING History and Introduction

"Van Arsdell's clever toy belongs to a diverse class of heat engines called air engines, or, more commonly, Stirling engines, after a Scots clergyman, Robert Stirling, who filed the first patent for the type in 1816. Actually, rudimentary Stirling engines existed before Stirling, going back to the late 1600's; but Stirling added a refinement that he called an 'economizer'. It is now called a 'regenerator', and it increases the engine's yield of work for a given input of heat increases, in other words, what we call its 'efficiency'. A regenerator is now a standard part of every Stirling engine design."

continued on next page

It runs without noise or vibration and is truly an environmentally friendly device. When one end is heated and the other kept cool, useful work can be obtained through a rotating shaft. It is a closed machine with no intake or exhaust which results in very quiet operation. Anything that gives off heat can be used to run a Stirling engine. Some common methods are burning coal, wood, straw, gasoline, kerosene, alcohol, propane, natural gas, methane and so on. But combustion is not required, only heat is required, or more accurately, a temperature difference between the hot and cold sides. This allows Stirling engines to run on solar energy, geothermal energy, or even on the surplus heat from industrial processes including cooling water from a nuclear power plant. It competed with steam engines of that time, and was even sold by Sears Roebuck to pump household water in the 1920s. Stirling engines are used today in much of the "undeveloped" world.

Robert Stirling patented his *Heat Economiser* in 1816. The patent described a number of applications for use in glass and other furnaces. Also described was a motive power engine incorporating his ideas and designed to work with a reduced fuel consumption compared with the designs of steam engines then available.

This is an Illustration of the Motor Bill Dini Used SHOW WINDOW ATTRACTIONS

A MOTOR RUNNING 48 HOURS, with half-pint of spirits.

NO ELECTRIC CURRENT

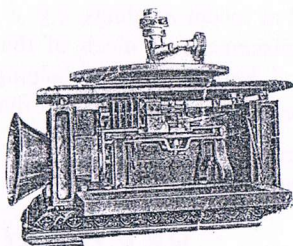
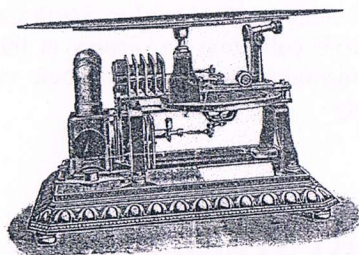
SILENT AND SMOOTH RUNNING

EASY TO REGULATE

ABSOLUTELY NO DANGER

VERY LITTLE HEAT

CARRIES A WEIGHT OF 100 to 110 lbs. **Price. \$40.00**



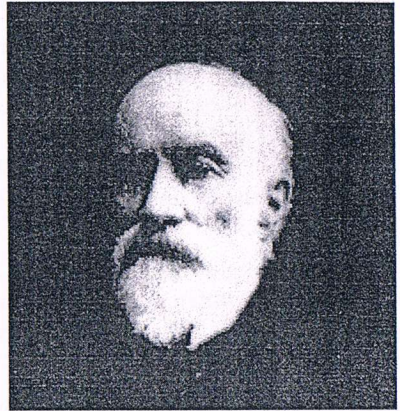
Dimensions with Turntable, 10 ½" x 12 ½" x 18 ¾"
Complete Weight 28 lbs Diameter of Turntable 18 ¾"

This motor is indispensable for Exhibition in Show Windows for all kinds of articles, and the expense of running it is practically nil. It helps to make attractive Displays of all Kinds, and can be utilized for any number of purposes. It is particularly adapted for stores in displaying latest styles of Wearing Apparel. Its Great Advantage lies in the fact that it can be Used Anywhere, while ordinarily, an article of this kind must have electric current.

STAMPS

Sir Sandford Fleming

Born in 1827 in Kirkcaldy, Scotland, *Sandford Fleming* arrived in this region, travelling by way of Quebec City and Montreal to Kingston, and continuing by boat to what he described as "a nice healthy little town", Cobourg. The 18-year-old Sandford and his older brother, David, arrived in Peterborough by horse-drawn cart on June 17 1845, where Sandford made his home with Dr. and Mrs. John Hutchison.



Sandford Fleming contributed much to this area. His drawings and maps accurately depict the community as it was in the mid 1800s, and his copious diaries provide enlightening detail. In turn, this community enriched his life - his wife Jeannie Hall, whom he married in 1855, was a Peterborough native, and the daughter of Peterborough's sheriff.

Fleming was always searching for broader horizons and greater challenges. His keen intelligence and scientific and artistic ability involved him in many significant accomplishments.

31ST ANNUAL PHONOGRAPH AND MUSIC BOX SHOW

BY LARRY SCHLICK

Held in UNION, Illinois on June 10th and 11th, 2006 this was a strange show, a great variety of outstanding machines plus all the old reliables; Edisons, Columbias, and Victors, but a varied reaction among the dealer collectors. (I call them dealer-collectors because most of the "dealers" are also collectors. They don't make a living buying and selling phonographs and music boxes.)

I talked at length to about 20 out of the dealers present, and many said that they had a great show, but some said that they had a poor show. No reasons offered and no complaints. They all agree that the Donley's present a great show year after year. I am not a big buyer, and I don't sell, I just walk around greeting old friends and taking pictures. This year I tried to concentrate on some unusual items that caught my eye and some of the "High Roller" machines destined for the serious collector.

I talked with Mike and Randy Donley (who run the show) and they had the following observations. "A better show than last year, quality was up, sales strong, selection more diverse, happy with the turnout." Mike noted that they had already re-booked all of the dealers for next year, (and at \$300 per space).

Both expressed concern over the importance of attracting a new generation of youthful collectors. I agreed with their concern but pointed that my "older" generation owned most of the machines and prices have escalated beyond that coveted youthful collector. When I started collecting in the 1950s I could, and did, buy Edison cylinder machines with outside horns AND records for \$5 - \$7 each, disc machines, Victor and Columbia, averaged out at about \$10 each. I could buy an upright "Victrola" for \$0.50 to a \$1 at local farm auctions.

Well, back to reality and the Donley Swap Meet. While the "Grand Old Patriarch", Larry Donley, is often seen greeting and talking with the dealers, the show is pretty much managed by Mike and Randy, with help from Mike's children, Shaworah and Scott.

As for myself, I thoroughly enjoy every show. I get a lot of friendly, "Hi, Larry", from dealers and collectors, most of whose names I can't possibly remember, but I am left with that "warm fuzzy" feeling at each greeting. I was one of the 6 original "collector-dealers" at the 1st Annual Phonograph and Music Box Show somewhere b-a-a-a-ck around 1975, but we didn't call it that then, and Larry Donley ran a gas station and sold phonographs.

COLLECTING IN EUROPE

After a two year break we decided to visit Europe again on holiday and obviously to do the markets and boot sales in search of "treasures". After 20 hours flight time we arrived in Paris and having bought a five day Metro pass we travelled to our hotel in Montparnasse and planned our visit.

We had been told that the Flea Market (March'e de Puces) at Vanves was one of the best, so eventually found our way there on the Metro which is very user friendly and safe. This market in a tree-lined suburban street was lined with stalls selling all manner of memorabilia and collectables. Language was no problem and the stall holders friendly and easy to deal with. I eventually found phonograph parts at two stalls and bought two needle tins for 3 Euros each and a Pathe O for 100 Euros after haggling the price down from 200 Euros because it was missing horn, reproducer and bracket. Otherwise the rest was in good condition and hard to come by in New Zealand. Several other anonymous other horn machines were in evidence at around 600-800 Euros each but size prevented me looking too hard because of the freight cost.

Later in the week I investigated the market at St Ouen in the north of Paris. This is huge. It extends over several city blocks but is very tourist oriented. I couldn't find anything at all in the phonograph line and prices appeared very expensive and all were set up in permanent shops and arcades, you would need a whole day to explore it.

I had heard of a specialty shop selling phonographs on a street corner South of Gard do Word so off I went one day to find it. Sure enough, just off a main thoroughfare I found it. What a surprise, two large rooms packed with machines, and music boxes, most of which I had never seen before. Must have been over 100 machines of all shapes and sizes, most in good working condition. Sadly my cheque book didn't run to anything I would have coveted except a couple of reprint booklets, but coming from NZ where just seeing one machine in a shop is unusual, this was overwhelming. The proprietor has set up a website so have a look.

After Paris we flew to Milan and on to Genoa with no luck at all, but having a great holiday. The train to Nice was a delightful journey with views of the Riviera and mountain villages and towns. Nice had one fascinating shop I found which was in a small permanent market near the harbour. It opened at 10 and was full of mechanical antiques. It had a good collection of half a dozen small machines including Peter Pans, Mikiophones, guinea phones, etc. and I had a good conversation with the owner by means of hand signals, signs, exclamations and broken English/French. All the machines were about double the NZ price but this seems to be about par for the course overseas. I came back telling myself not to be so mean next time a machine comes up that I want. NZ is certainly the cheapest place to buy most things in the Western world.

On to England and I had to check out Bermondsey market near Tower Bridge in London. We got a £6 day pass and found our way there at 11am but apparently the market starts at 5am!!! Not a big market but solely collectables and none of this imported new stuff which dominates so many "markets" these days.

Just as I said to Averyl that there was nothing here to tempt me, I turned around to find a box of needle tins and a brand new copy of the book on HMV portables that I had been looking for. I bought the book and 15 tins for £50 after a bit of haggling and was very pleased as all the tins were new to my collection. Checking around London were other tins at between £5 - 15 each but nothing unusual. No machines anywhere for sale, although I didn't get to Portobello Road where you can apparently find some for sale on a Sunday under the Westway Flyover.

In the following week we travelled 1200km through Ireland without seeing anything collectable of note but a beautiful country to visit. Flew 'Emirates' (a great airline) and stopped in Dubai on the way back. A fascinating visit with such a combination of old and new towns on the river beside skyscrapers. Stretched limos and men with hand carts. Visited a historical house complete with Indian "crapophone".

Another 18 hours and we arrived home, only downside was having wallet pick pocketed at Nice Station and the cost for us as NZers when visiting other countries. The upside was five weeks of wonderful experiences and a better understanding of the world and its people.

Robert Sleeman

REPORTS OF MEETINGS

BY WILF BOON

May 2006 meeting

Columbia aluminium horns are now in stock, HMV Monarch elbows have been ordered and also further copies of Barry Williamson HMV Books.

The members were very impressed with a sample Amberola 30 grille which Roger Brown had manufactured and hand-painted. After discussion it was agreed that with the help of Brendon Wilshire, we should order 30 Amberola grille blanks manufactured by Brendon and painted by Roger with a satin finish and a cloth backing as well.

David has purchased some excellent sample boxes suitable for packaging horns which are sent overseas hoping to avoid possible damage in transit.

Roger asked the society if it would consider putting on a display of society machines to be kept in the Oxford Museum. The request was greeted with enthusiasm and providing matters such as insurance, etc., were arranged, members felt this was definitely a very good idea.

An interlude by Joffre and Rayleen on accordions was enjoyed by everyone and the evening closing with supper at 9.30pm

June 2006 meeting

The numbers were down a bit this month with only nine members managing to attend the meeting hosted by Hilda & Walter Norris at Swannanoa. With the winter conditions that are with us at the moment, I think it was very commendable for those who did manage to attend.

As usual Gavin opened proceedings with the previous minutes mentioning we now have new stock of the Barry Williamson HMV Book and have purchased a number of strong cartons for the packaging and shipping of Cynet horns.

An updated Sales List will be sent out with the next magazine.

General Business: We have been informed that a previous member John Melville from Greymouth, New Zealand, has passed away.

Gavin showed three interesting record dusters recently purchased on eBay from overseas. Ritesh showed a selection of early single-sided 78rpm records and Joffre, a scale model Stuart engine.

The meeting closing at 8.45pm was followed over supper with Walter showing two original movies of Laurel & Hardy recorded on DVD.

July 2006 meeting

It was unfortunate we were not able to muster a few more for a very enjoyable evening at Derek & Marcia Cockburn's home for the July meeting but with winter upon us now, and with Robert, and Bill & Lyndsay Drummond away on holiday, eight members still managed to attend. It was one of those evenings where everyone was very cosy sitting around a lovely open fire discussing the business of the society.

David & Gavin are liaising the updating of the Sales list.

Brendon Wilshire is arranging the manufacture of the Amberola grilles.

In General Business: An invitation to attend a local early film collector, Ian Fisher's home theatre, for a viewing of early films, was warmly received and everyone agreed, it should be considered in the next month or two, during the warmer weather.

Lastly - Proctor's recent auction had a Columbia QQ Phonograph on offer.

The meeting closed at 9.30pm followed by supper and a chat.

REMEMBERING DEANNA DURBIN

by Derek Cockburn

continued from last issue

The golden age of Hollywood in the 'thirties and 'forties was a period of much undiluted magic for the audiences who flocked in their millions to the cinema. Leading the musicals was Deanna Durbin in "IT'S A DATE" of 1940.

Georgia Drake (Kay Francis) is a leading lady of the Broadway stage. Her biggest fan is daughter Pam (Deanna Durbin). Before her next project, Georgia takes a break in Hawaii while Pam convinces her mother's producer, and a famous playwright, to attend her college drama workshop in Maine.

Pam as the budding actress gives such a wonderful performance in the new play that he asks her to be the lead in the Broadway production. Obviously delighted, Pam rushes off to Hawaii to tell her mother all about the new role, not realizing that Georgia is planning to do the same part in the coming season.

Hilarious mix-ups and misunderstandings ensue as mother and daughter try to straighten things out. Co-starring are Walter Pidgeon, Eugene Pallette, Henry Stevenson, Cecilia Loftus, Samuel Hinds, Lewis Howard, Fritz Feld and SZ Sakall, along with Harry Owen and his Royal Hawaiians. The songs included 'Musetta's Waltz Song', 'Love is all', 'Loch Lomond' and Schubert's setting of 'Ave Maria', the 78s released March 1940 Joe Pasternak again produced and William A Seiter directed in this seventh entertaining film starring Deanna Durbin.



MORE PICTURES OF DONELLYS



BEAUTIFUL VICTOR DELUX



"SIREN" PUCK



CAST IRON PUCK



PLATE AND PLAQUES

LARRY SCHLICK PHOTOS



EDISON ECLIPSE



WAIMATE MUSEUM B BLANCHARD PHOTO



STAMPS

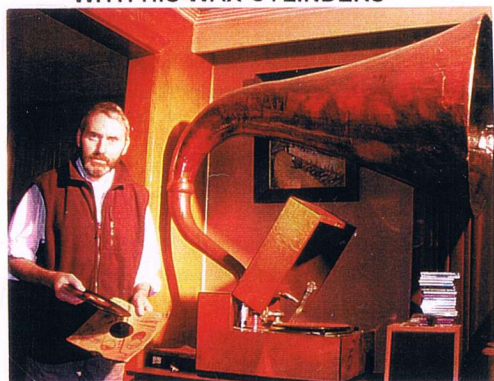


**SHAWN BORRI
WITH HIS WAX CYLINDERS**



VICTOR VI

LARRY SCHLICK PHOTOS



E.M.G. GAVIN EAST



HAND PAINTED HORNS



undemanding escapist entertainment.

In "Nice Girl?" of 1941, Scientist Oliver Dana (Robert Benchley) has his hands full with three very different daughters. Fortunately, he can always rely on his steadfast Jane (Deanna Durbin) to stay out of trouble, until now. So, Jane decides to change her image.

First, she snubs her small-town boyfriend (Robert Stack) and begins flirting with her father's world-travelling associate, Don Webb (Franchot Tone). Next, she carries out an elaborate scheme that eventually has her spending the night at Don's New York home.

What follows is a hilarious series of misunderstandings that sends the novice femme fatale heading for home - but not before neighbours spot her driving through town in bright red pajamas! The Universal studio added the question mark to the title to pique audience curiosity. It worked!, for audiences came in droves to see a film filled with charm, melodic grace and full entertainment value. Songs included 'Perhap', 'Old Folks at Home', 'Beneath the lights of Home' and 'Love at Last', with a patriotic finale. Others in the cast included Walter Brennan, and Helen Broderick, with gowns by Vera West. The 78s were released early 1941.

Another musical in "SPRING PARADE" of 1943 followed. Joe Pasternak produced and Henry Koster directed the Austrian settings. Durbin meets Robert Cummings, a drummer corporal in the army and is helped by Henry Stevenson to become a leading composer and conductor. It's a throw-back to the days of yore, long before Hitler decided to march back into Austria. Others in the cast were Anne Gwynne and Mischa Auer. The songs were 'Blue Danude Dream,' 'When April Sings', 'Waltzing in the Clouds', 'It's Foolish but it's Fun', 'The Dawn of Love' and the title song. The story was so light, engaging and tuneful that audiences were willing to forget the War and watch the way it was, and used to be, in Austria. A stack of 78s were released during August of 1940, some from this, Deanna's eighth film.

In 1941, she was to star in "Nice Girl?" and "It Started with Eve", more undemanding escapist entertainment.

Considering wartime conflict, Durbin's films were very much of their time providing

1941 had one of the most memorable comedies ever filmed. "It started with Eve" brought together the exceptional talents of Charles Laughton, Robert Cummings and Deanna Durbin. It was another hilarious misadventure of love and romance. Laughton plays a grumpy old millionaire whose dying wish is to meet the young lady his son is to wed. Unfortunately, the future bride in question is unavailable. Believing his father is not long for this world, the dutiful son (Cummings) finds a quick replacement in hat-check girl, Durbin.



When presented to the father, she steals his heart and perks up the proud papa. Despite earlier fears about his health, the cantankerous curmudgeon makes a full recovery! Moreover, now Cummings must juggle the phony bride-to-be with the newly-arrived true bride of his heart. The songs include 'Going Home', the J Strauss 'Waltz of the Flowers' and 'Clavelitos' from Spain.

This brought to a close the excellent direction by Henry Koster and the production work of Joseph Pasternak on Deanna's films. Her wish was that the Studio give in to her demands for dramatic parts in keeping with her age. It was evident that after ten films, Durbin wanted to star in something more challenging.

For the 11th film, Deanna was cast in a musical adventure of 1943.

It was called "The Amazing Mrs Holliday". Durbin, as Ruth is trying to get an orphan child out of Southern China to America. Barry Fitzgerald (a business magnate lost at sea) had established the kids in a family mansion. Durbin has confessed to grandson (Edmond O'Brien) who protects her and the kids, until the missing magnate shows up alive and takes the kids under his wings.

Both songs are in Chinese and other cast members included Harry Davenport, Grant Mitchell, Frieda Inexcourt, Elisabeth Risdon, Jonathan Hale, and Esther Dale. The film was produced and directed by Bruce Manning, with Charles Previn arranging the musical direction.

Next was "Hers to Hold" also 1943, another musical, this time set at an aircraft plant. Rich girl Durbin is eyed by bomber pilot Joseph Cotten, but when she shows interest, he backs off. So as Penelope Craig, Durbin gets hired at the Plant just to be near the pilot, played by Bill Morley. Amidst tears, she sings "Say a prayer for the boys over There", Porter's "Begin the Beguine", Berlin's "God bless America", "Kashmir Love Song" and the "Seguilla", from Bizet's 'Carmen'. Cast included Charles Winninger, Murray Algen (Plant Foreman), Everly Ankers, Gus Schilling, Nella Walker, Ludwig Stossel, Samuel S Hinds, Fay Helm, Iris Adrian, Miana Phillips, Douglas Wood and Janet Shaw.

The next film featuring Deanna Durbin was "His Butler's Sister". In this comedy-musical, Durbin as Ann Carter plays a small town girl from Indiana who goes to New York to embark on a singing career. She plans to visit her half brother (Pat O'Brien) whom she believes to be a wealthy businessman, but who turns out to be the head butler for the famous composer (Franchot Tone). He believes that Tone may become romantically interested in her. Songs such as "In the Spirit of the Moment", "When you're away", an aria from Puccini's "Turandot", a medley of Russian songs and "Is it true what they say about our Dixie?" intersperse the hilarity, made in 1943. Felix Jackson produced and Frank Borarge directed.

Durbin's only film in 1944 was "Christmas Holiday" a mystery-drama, but the public could not accept her on the screen, as she had lost the very part of her character that all her fans liked so much. Caught in a rain storm, Dean Harens meets Durbin as a singer in a tacky New Orleans nightclub. Following the marriage, she finds out that he has a temper like a caged mongoose, which lead to the murder of Gene Kelly. As indicated, she was totally out of character as a down-trodden singer, yet she managed to pull it off, while Kelly as villain, wasn't allowed to sing or dance, just act. Songs included "Always" (Berlin) and Frank Loesser's "Spring will be a little later this Year" while the cast included Richard Wharf, Gladys George, David Bruce, and Gale Sandergaard. Again Felix Jackson produced and Robert Siodmak directed in her 14th movie. Durbin announced that she did not wish to return to the old style in what she perceived as a step backwards.



Deanna's mentor Joe Pasternak had left Universal for MGM.

What survived those passing years was her great popularity and fresh quality. Deanna had provided much escapism entertainment during the depression and conflict years. She could still attract the love and admiration of the millions of people throughout the world.

In her 15th film, "Can't Help Singing", Durbin threw herself into the music of Jerome Kern and, this one was in Technicolour. This time, the newly-blonde Durbin stars with Robert Paige. Set in 1849, Durbin portrays the spirited Caroline who, against her senator father's (Ray Collins) wishes, leaves Washington to pursue a handsome cavalry officer David Bruce. After learning of her California destination, her enraged father posts a substantial reward for her return. Now, with a price on her head, Caroline attempts to keep a low profile. While in Missouri, she links up with a motley lot, including Akim Tamiroff and Leonid Kinskey as hilarious Russian shysters and a dashing ex-card sharp (Paige). Together they follow a lively trail of adventure where the music flows, laughs abound and love is found along the way.

With its opulent production values, Jerome Kern melodies and lavish period costumes, audiences everywhere can't help adoring "Can't help Singing" which is the title song, plus "Elbow Room", "Any Moment Now", "California", "Round the Fire" and the hit - "More and More". The film received Academy Award nominations for the title song and best musical score. Also co-starring were June Vincent, Andrew Tombes and Thomas Gomez.

A year later, Durbin explored the hazardous path of farce comedy in "Lady on a Train", directed by Charles David, who later became her real-life husband. Songs included Cole Porter's "Night and Day", "Give me a little Kiss" and the festive "Silent Night".



LADY ON A TRAIN

A grown-up Deanna Durbin stars with Ralph Bellamy, David Bruce and Dan Duryea in this murder-mystery with a comic twist. Deanna turns amateur sleuth when she witnesses a murder aboard a train.



CAN'T HELP SINGING

INCLUDES ORIGINAL TRAILER

HER ONLY FILM IN TECHNICOLOR

A senator's (Ray Collins) spirited daughter (Deanna Durbin) leaves Washington to pursue a cavalry officer (David Bruce). Music by Jerome Kern.

Durbin is on a New York-bound train and is witness to a murder outside her compartment window. When police refuse to believe her story, she draws on her penchant for reading mystery novels and sets out to solve the case herself. The plot thickens when she is caught at the victim's estate and mistaken for his showgirl fiancée.

Adopting the ruse, she soon discovers that, much to the chagrin of the family, the deceased has willed most of his vast fortune to her.

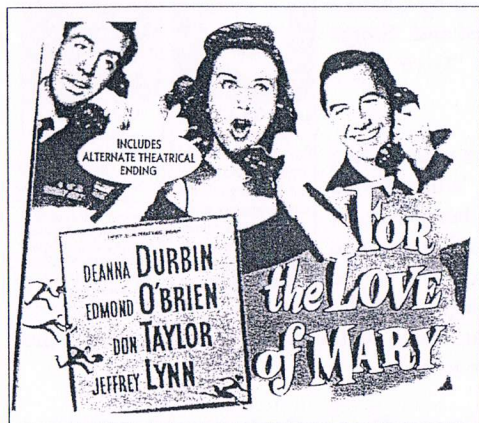
The cast includes Ralph Bellamy, David Bruce, George Coulouris, Allen Jenkins, Dan Duryea, Patricia Morison, Elizabeth Patterson and Maria Palmer.

In Deanna's 17th film, "Because of Him", in 1946, she starred with Charles Laughton. He lent a thrust of class to an otherwise fairly ordinary film. It's all about an out-of-luck actress who finagles her way into a big-time stage presentation on Broadway, with playwright Franchot Tone. Certainly, Laughton takes the acting kudos, Durbin is in good voice and Helen Broderick makes an impact.

Other cast-members included Stanley Ridges, Donald Mee, Charles Halton, Douglas Wood, Regina Wallace and Lynn Whitney.

Another musical followed in 1947 as "I'll be Yours" and again produced by Felix Jackson. Deanna plays the part of Louise Ginglebusher, an usherette at a fictional Radio City Musical Hall on Broadway. Her talent is further developed through Adelph Menjou, a pushy millionaire, Tom Drake, a shady lawyer and William Bendix as a young waiter. Durbin delights with songs such as "Granada", "It's Dreamtime", "the Sari Waltz" and the "Cobbleskill School Song", directed by William A Seiter.

Deanna Durbin began to attract important Metropolitan Opera stars in the form of Jan Peerce for this 1947 musical, "Something in the Wind". Also featuring was Donald O'Connor who sang and danced his way to help Deanna to realise that success is the best form of revenge. This film (19th) has Durbin as a disc jockey in a radio station entangled in a huge misunderstanding that equals hilarious results. Jean Adair is her Aunt Mary who has secretly been receiving a pension from her deceased lover's estate. Since her niece has the same name, the younger Mary is mistaken as the payment beneficiary.



Now, with marriage in the works for the wealthy family's grandson (Donald Reed), the family kidnaps young Mary and tries to force her into a payoff to avoid a scandal. Furious Mary befriends O'Connor and they plot cleverly to tackle the problem. All in all, entertainment is the word, for 'Something in the Wind' offers charm, romance and a splendid version of 'Miserere' from *Il Trovatore* as a duet with Peerce. Other memorable songs include the 78rpm, 'Turntable Song', 'One More Dream', 'I'm happy and Go-Lucky and Free', and 'Whenever

I'm on the Weary Side', all released as 78s and later re-pressed on LP. Other cast members included John Dall, Charles Winninger, Helena Carter, Margaret Wycherly, Jean Adair, the Four Williams Brothers and Jacqueline de Wit. Johnny Green provided the musical direction, Joseph Sistrom produced and Irving Pichel directed .

Next up was a reprint of "Up in Central Park" which starred Jeanette MacDonald. In this musical of 1948, Durbin plays Rosie Moore, an Irish-born immigrant, who meets Dick Haymes, a New York Times reporter. The paper thin plot fell flat but the Romberg songs, 'When she walks in the Room' and 'Carousel in the Park' with the Verdi 'Pace Mio Dio' from *The Force of Destiny*, did give a lift with direction by Wm A Seiter and production by Karl Tunberg. The cast included Vincent Price, Albert Sharpe, Tom Powers, Hobart Cavanagh, Thurston Hall, Howard Freeman, Mary Field and Tom Pedi, in her 20th film.

Finally, her 21st film became her last. Durbin was now aged 27 and tired of playing little girls. "I'm a woman now" she exclaimed, "I can't run around for ever being little Miss fix-it who bursts into song. I want to get out of Hollywood and get a fresh approach."

The film "For the Love of Mary" was set in Washington DC as a romantic comedy. In this bright and lively tale Deanna must delicately juggle the attentions of not one suitor, but three! She plays Mary Peppertree, a switchboard operator at the White House, who is being pursued by a persistent, handsome scientist (Don Taylor), intent on reaching the President. At the same time, her ex-fiancé and his family continuously call the switchboard to persuade her to go through with the marriage. As if her life isn't complicated enough, the President insists on setting her up with a handsome young Lieutenant (Edmond O'Brien). And who can say "no" to the Chief Executive?

Other cast members include Jeffrey Lynn, Ray Collins, Hugh Haas, Harry Davenport, Griff Barnett, Katharine Alexander, James Todd, Morris Ankrum, Frank Conroy, Leon Belasco and Louise Beaver. The songs included Mendelssohn's "On the Wings of a Song", "On Moonlight Bay", "I'll take you home again Kathleen", "Let me call you Sweetheart", a "Figaro" aria and "It's a Big Wide Wonderful World". Robert Arthur produced and Frederick De Cordova directed. This film also had an eight minute alternative ending.

The star with the biggest fan club had had enough! She was adamant it was the end, feeling that they needed her far more than she needed them. Now in her 80s, Deanna has been living in wealthy retirement in France with her third husband, director Charles David.

Deanna Durbin described herself as a "fairy tale character" in her 21 movies.

WISHING WITH VERA LYNN

by Derek Cockburn

Vera Margaret WELCH was born 20th March 1917, London, England.

As Vera Lynn, she turned into a much-loved singer with a very clear appealing voice. I first heard her on the Australian Decca (red label) 78 pressings of the late 1930's, with songs, 'Cherry Ripe', 'The Ferryboat Serenade', 'Until you fall in love' and 'The World is waiting for the Sunrise'.

Later, Vera became 'The Force's Sweetheart' - a title, the pre-war star whose efforts maintained the spirits of a grateful nation especially between 1939 and 1945. Later, her efforts for service charities and her part in the 1995 VE Day celebrations indicate that the clear, sincere voice is still very much with us.

Amazingly, Vera sang at working men's clubs when only seven and joined Madame Harris's Kracker Kabaret



Kids until she was 15. Howard Baker's big band, Joe Loss, Charlie Kunz and Ambrose assisted in her rise to stardom, her first radio broadcast being in 1935. She met saxophonist Harry Lewis, who later became her husband and manager. The BBC 'Sincerely Yours' allowed her to be the show's link between the girls 'back home' and their men overseas, by reading out personal messages and singing the sentimental favourites.

In 1941 Vera appeared in the revue 'Applesauce' with Florence Desmond and Max Miller. Three films followed - "We'll meet Again" (1942) with Geraldo's orchestra, "Rhythm Serenade" with Jewell & Warriss (1943) and "One Exciting Night" of 1944 featuring Richard Murdoch.

Vera also toured Burma with ENSA, entertaining the troops and having them sing along with her in the chorus parts. These titles included 'You can't be true', 'Again', 'Yours', 'We'll meet again', 'My Son (a UK No.1) and 'Auf Wiederseh'n Sweetheart' (the first record by a UK artist to top the US charts). Vera promoted many other records including 'Homing Waltz', 'Forget me not', 'Windsor Waltz', 'Who Are We', 'A House with love in it', 'The Faithful Hussar' (Don't cry my Love) and 'Travellin' Home', by making regular guest appearances on Tallulah Bankhead's US radio programme, 'The Big Show'.

From 1952 -54 Vera appeared in the revue 'London Laughs' along with Jimmy Edwards and Tony Hancock, followed by Television appearances.

In 1960, after 20 years with Decca, Vera joined EMI, a move which prompted a host of LP Albums and hits of the sixties etc. Then Lionel Bart's West End musical of 1962 'Blitz' included Vera's voice (recorded) to evoke memories of the war years.

Most notable albums include the five volumes of 'The World of Vera Lynn', the three of 'Sincerely Yours', 'Hits of the Blitz', 'Sacred Songs', 'Unforgettable Songs', 'Remember the World at War', 'Sing with Vera', 'World Nursery Rhymes', 'I'll be seeing you, Christmas' with Vera Lynn, 'Vera Lynn in Nashville', 'Thank you for the Music', 'Singing to the World', 'Guard's Concert' Caterham (1984), plus compilations including 'The Great Years', 'Focus', 'Family Favourites', 'Songbook', 'We'll meet Again', 'The songs that won the war', 'The Early years' etc.

Vera Lynn was made a Dame of the British Empire in 1975 and is still fondly regarded as a legend by a large proportion of the British public and continues to give full-measure to residents in Nursing Homes within New Zealand. Vera played a leading role in 'Tribute and Promise', a programme of events intended to remind those who knew only peace, the debt they owed to those who fought in two World Wars. Vera's theme songs were 'Wishing', 'We'll meet again', 'The White Cliffs of Dover' and 'Sincerely Yours'. One can only guess how many leave weekends and snatched romantic moments she supplied the soundtrack too.

One comedian was heard to remark of the 'Forces' Sweetheart' - The war was started by Vera Lynn's agent! Play it again.

OUR GRACIE (SALLY)

by Derek Cockburn

Gracie Stansfield was born 9 January 1898, Rochdale, Lancaster, England, and died 27 September 1979 at home on the Isle of Capri.

Gracie Fields made a tremendous impact with her rich talent as an entertainer, comedienne and singer.

During the 1930s and 40s, Gracie became so popular that she became the most famous person next to royalty. As a youngster, I'd played the Regal Zonophone 78s of her singing 'Danny Boy', 'Grandfather's Bagpipes', 'Wish me Luck' (with a choir) and 'I've got the Jitterbugs'. When Gracie was aged 8, she became a cinema vocalist and played in revues, Pierrot shows and juvenile troupes while working in a cotton mill. She got her first big break in the 1918 musical 'Mr Tower of London': taking the part of Sally Perkins, which ran for over seven years with over 4000 performances. Then she married the show's producer and comedian, Archie Pitt.



Gracie started making recordings in 1928 and by just 1933, was celebrating the sale of four million of them.

Next to assist was stage producer Basil Dean. He got Gracie into films, her debut being the 1931 'Sally in our Alley' from which came the nickname 'Sally'. Other films included 'Looking on the Bright Side', 'This Week of Grace, Love, Life and Laughter', 'Sing as We Go', 'Look up and Laugh', 'Queen of Hearts', 'The show goes on', 'We're going to be Rich', 'Keep Smiling' and 'Shipyard Sally' (1939).

Her vitality and spirit of determination, cheerfulness and courage, endeared her to the working-class folk during the years of recession. In 1940, Gracie married the Italian comedian-dancer Monte Banks and taking the opportunity headed for the States, taking substantial assets. During World War II, she toured extensively entertaining troops and appearing in some stage shows, speak-easies and films including "Stage Door Canteen" of 1944.

Gracie also featured in many radio broadcasts and programmes, churning out thousands W Party' which provided evergreen hits including 'Forever and Ever' and the Maori song, 'Now is the Hour'.

Back in 1933 Gracie had bought a villa on the Isle of Capri and during the 1950s she went into semi-retirement with her third husband Boris Alperovici. She made many intermittent appearances at the Palladium and by popular demand at the other great music halls. Gracie had appeared at least seven Royal Command Performances, 1950, 1951 and 1952 in successive years, a great tribute to a great performer.

Her last RCP was in 1978 and she was made Dame Commander of the British Empire shortly before her death. Back in 1927 she received the Freedom of Rochdale and in April of 1938 she was the first actress to be made an Officer Sister of St John of Jerusalem; in June that year she was made a C.B.E. in the Birthday Honours list. In 1935 Gracie endowed the famous Field's Orphanage which she enlarged with a further gift in 1950.

Her best known music hall songs, 'Sally in our Alley' and 'The Biggest Aspidistra in the World', are good examples of her quite indisputed mastery of this type of comic song. Other enriching titles include 'The end of the Day', 'Count your Blessings', and the 'Bluebird of Happiness'. 'Pedro, the Fisherman', 'Core'ngrato' and 'Come back to Sorrento' reveal the natural sympathy she had for some southern nostalgia.

Without doubt, Gracie is the epitome of all that is warmest and best of the old English music hall and left a radiant happiness. She knew her audience and she loved her audience and her audience, in return, loved her. At least 20 compilations are available.

Play it again

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NUMBER ONE SINGLES COLLECTION FOR SALE

Timaru Herald 17.7.06 courtesy Brian Blanchard

A collection of every number one UK single since the charts began, with all formats from the early 78rpm vinyls to the digital download, is going under the hammer on July 28.

IT consultant Stephen Hitchcock was given the collection, which originally belonged to his grandfather and then his father, at the age of 12.

The 35 year old from Brighton, began filling in the gaps over the next 10 years, tracking down and buying the missing number ones.

Now the item is expected to fetch £25,000 (NZ \$75,574) at the Abbey Road Studios this month.

The digital tunes are stored on an iPod Nano and the collection also includes an original 1955 Pye Black Box record player for the 78rpm records.

The first UK number one single, Italian-American crooner Al Martino's 'Here in My Heart', was bought by Mr Hitchcock's grandfather in 1952.

Every number one in the collection is an original and comes in virtually every musical format. Hitchcock is continuing to buy number ones until the date of the Cooper Owen's Music Legends auction.

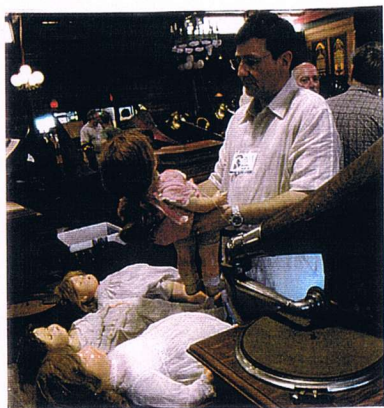
INFORMATION REQUIRED CAR MASCOT

This mascot belongs to Tony Airs.

Any information on it would be greatly appreciated.

Photo supplied by David Peterson.





MEN LIKE DOLLS

LARRY DONLEYS SHOW 2006



JULIES DOLLS



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