

The Phonographic Record

Journal of the Vintage Phonograph Society of New Zealand
A Society formed for the preservation of Recorded Sound
Volume 47, Issue 2, February/April 2012

MARATHON



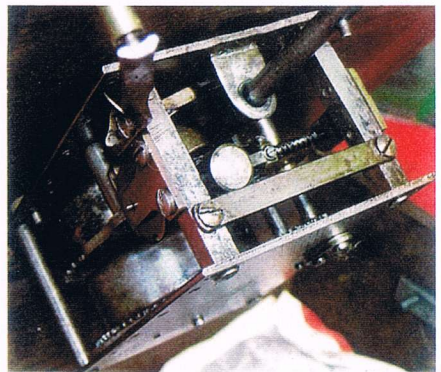
FRONT VIEW



DECAL



BACK VIEW



SPRING MOTOR

THE PHONOGRAPHIC RECORD

VOLUME 47, ISSUE 2

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For your information

The first edition of The Phonographic Record was published in 1965 with the late Pam Rogers being the first editor and Walter supplying the illustrations.

When Pam retired in 1972 Walter continued compiling art as well as illustrations.

Since then, 40 years ago, I am still putting together, this your magazine. In all this time costs have increased and we are going to have an increase in postage this year.

As my 85th birthday approaches I find that the years seem to weigh heavily on me. From now on I shall be relying on Gavin East and David Peterson for more help putting your magazine together.

We are always pleased to receive photographs and material for The Phonographic Record.

Walter Norris
Editor

ILLUSTRATIONS

Front Cover

Marathon

We have been fortunate to have sent to us photographs we have used in this issue. They were kindly sent to us by Howard Hope from the U.K. He says, although the Machine was 100% original, you can see that it is essentially an unremarkable Swiss/German production with a positional sound box and badge alone differentiating it from any other.

Page 2

On this page with the reproducers we have included two Marathon Labels. The coloured one was copied from "For the Record".

Aeolian Needle Cut

Aeolian Needle Cut is using the same system. A vertical needle cut dated 1916. We believe that Brunswick produced a disc of the same type but we have not come across one in New Zealand. What Brunswick did do was to produce a multihead which would play most vertical cut records.

Page 3

HMV Model 265

This model HMV, which is not a common model, sold for £63 in 1923 fitted with an excellent double spring motor. An electric motor at a cost of £85 was an option.

Packard Six Record Label

An unusual record which appeared in Kurt Nauck's last record catalogue.

Back Plate

HMV Electric

Three photographs of an early electric HMV owned by Gavin East. A very attractive model which used standard needles in pickup.

A Stamp for the Collector

From time to time we come across stamps which are connected with the hobby.

Shipley's Radio Service

This is a coloured acetate recording dated 2-4-55, these were used before the advent of video tape for making copies of horse race broadcasts. This one was recorded in 14 Severn Street, Christchurch.

The commentary is by David Clarkson who was a famous commentator.

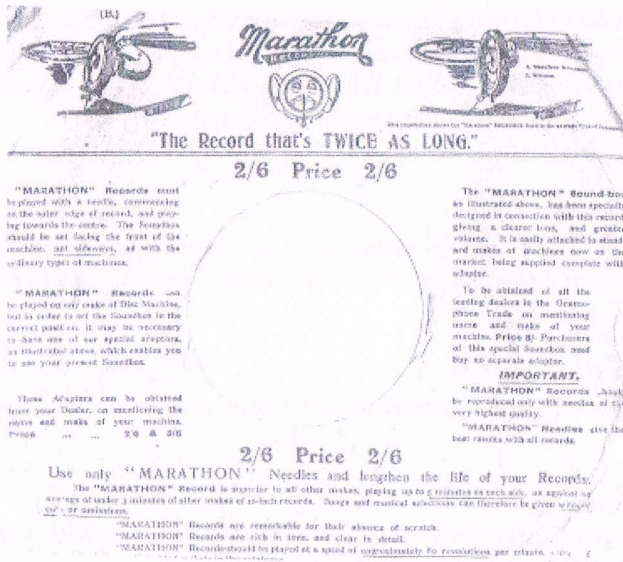
U.S. Everlasting Catalogue reprint is available from Kurt Nauck for \$55 U.S. post paid.

MARATHON

Many years ago one of our members brought me a record with a grey label, one I had not seen before.

The 78 speed record was a needle cut "Hill and Dale" the same as an early Aeolian record.

From the same source, I obtained a few of these Marathon Records.



(15)

Marathon

"The Record that's TWICE AS LONG."

2/6 Price 2/6

"MARATHON" Records must be played with a needle, corresponding to the outer edge of record, and playing towards the centre. The Soundbox should be set facing the front of the machine, not sideways, as with the ordinary type of machines.

"MARATHON" Records can be played on any make of Disc Machine, but in order to get the Soundbox in the correct position, it may be necessary to have one of our special adaptors, as illustrated above, which enables you to use your present Soundbox.

These Adaptors can be obtained from your Dealer, on specifying the make and make of your machine. Price ... 2/6 & 3/6

The "MARATHON" Soundbox, as illustrated above, has been specially designed in connection with this record, giving a clearer tone, and greater volume. It is easily attached to standard makes of machines now on the market, being supplied complete with adaptor.

To be obtained of all the leading dealers in the Gramophone Trade on mentioning name and make of your machine. Price 2/6. Purchasers of this special Soundbox need buy no separate adaptor.

IMPORTANT.

"MARATHON" Records should be reproduced only with needles of the very highest quality.

"MARATHON" Headline give the best results with all records.

2/6 Price 2/6

Use only "MARATHON" Needles and lengthen the life of your Records.

The "MARATHON" Record is superior to all other makes, playing up to 6 minutes on each side, an equivalent of under 3 minutes of other makes of 10-inch records. Songs and musical selections can therefore be given *twice* as long as on other records.

"MARATHON" Records are free from the risk of scratches.

"MARATHON" Records are rich in tone, and clear in detail.

"MARATHON" Records should be played at a speed of approximately 78 revolutions per minute.

Marathon Record Sleeve

My next 'find' was a machine case with "Marathon" printed on the front. The case was empty, no motor or horn. I tried without success to obtain the missing parts and feel they must be somewhere.

We next discovered an illustration of a Marathon Record label, in the English Magazine.

The last 'find' were pictures, which have been sent by Howard Hope. These show a complete machine with horn, horn support and spring motor. It appears this 'make' was only produced in England and that the needle cut system was not too successful, so didn't last.

PRESIDENTS REPORT

by David Peterson

26 September 2011

In many ways this has been a year like no other. When we met on September 27th last year, just a short time after the magnitude 7.1 earthquake that woke a sleeping Christchurch in the early hours of the morning, we marvelled at the fact that despite extensive damage to the city, or so we thought at the time, nobody had lost their life and things were starting to get back to some kind of normal.

Little did we know that September 4th was to be the dress rehearsal! In the twelve months since, Christchurch has been rocked by somewhere around 8000 aftershocks of varying size and magnitude, and sadly including the major shock of February 22nd that resulted in substantial loss of life, and the majority of heritage buildings in our city. It is pleasing to be able to report that none of our members suffered major injury, however, there is not one person living in Christchurch who has not been affected in some way by these events. Some of our members have badly damaged homes, workshops, collections and workplaces, and most will know, or know of someone, who lost their life.

During this time we have been appreciative of the support shown by members around New Zealand who have contacted us, and thankful for the emails and letters received from overseas members and societies. The sense of community, friendship and support that has been evident in communities and neighbourhoods around the city has been heart-warming. With the exception of our February meeting which was scheduled for February 29th we have continued to meet as usual, and I think I can speak for all of us who attend our monthly Christchurch meetings when I say that the friendship we enjoy together is never more in evidence than it has been during these difficult times.

During the year we enjoyed a second visit to the home of Ian and Bev Fisher for a nostalgic evening of early film, and made another very pleasant visit to Ray and Nancy Drury's home for a look around their fine collection of restored cars, as well as being treated to music from the theatre organ keyboards, played by Richard Hore with incredible talent.

Parts sales have been slower than usual, however, with damage sustained to the

workshops where these are made, on-going supply is proving challenging so perhaps this is just as well.

My thanks go to our small but dedicated team here in Christchurch, who kindly volunteer their time to keep the Society operating. Our secretary Shirley has continued to keep things operating smoothly during trying circumstances, and Gavin East continues to wear the many hats of Parts Storeman, Parts Packer, Treasurer, Minute Taker, and more! Walter continues his long and established role as Editor of our magazine, and we appreciate the kind comments from members who enjoy the variety of material they read in the magazine, and that has kindly been sent in by other members in many cases.

Each month one of our local members will host the meeting at their home, and to each of you who have done so, I would like to say a big thank you! Your hospitality is appreciated.

We are very grateful for the support of our local and international membership, and although we, like many societies, find it difficult to attract younger members, for now we continue to enjoy serving the membership that we have, and look forward to a positive and productive year ahead!

OBITUARY

Bob Searle

Christchurch member Bob Searle died in March 2012 after several years of poor health. He first joined the Society just after its founding and was a regular at meetings in the 1960's and early 70's before moving to Europe for a time. Later he rejoined and enjoyed the meetings again until a couple of years ago when he had to go into rest home care. At one of his last meetings he mentioned that he was 68 so he would have been only around 70 when he died. He had a variety of occupations, being at one stage co-owner of a hardware and garden supply shop at New Brighton in Christchurch. He also repaired video cassette players. In the early days of the Society he lived with his grandmother in her old home in Howard Street in the Christchurch suburb of Spreydon. Bob came to own the house and continued to live there, latterly with his partner Piet Buckens and their West Highland terriers.

Bob was always courteous and friendly but he was a very quiet, retiring person who in collecting terms was something of a mystery. I couldn't help being in-

trigued when a few years ago he told me, "You know, I've got about 150 machines and I've never sold one!" As he had been collecting since the early 1960's, I wondered what he might have, but I knew that his collection was packed away in sheds waiting for the display building that never quite eventuated and that in the "meantime" he didn't feel like letting others see it. I remembered that he had bought from Mr Woledge, our first Patron, an inlaid Sheraton model Edison diamond disc machine and we were all surprised when only a few years ago Bob paid a substantial price for a very fine Edison Opera. He told me that he had always regretted missing out on an Opera he saw in a secondhand shop window in Dunedin nearly fifty years before because his mother had hauled him away to accompany her shopping and the machine had been sold by the time he could get back to the shop. At least he had a few years to enjoy listening to an Opera when he did finally get one.

When he moved to the rest home, where he seemed quite content in the last part of his life, Bob asked his partner Piet to sell the collection to local Phonograph Society members whom he knew through the meetings. Piet was faced with a huge task of sorting out, as besides the phonographs, gramophones and records there were many early radios and truckloads of electronic gear. The machines included some fine and rare items but also a great many common ones, many of them incomplete or needing work. After careful consideration Piet accepted a series of fair "wholesale" offers from local collectors which saved him a lot of time and stress and accorded with Bob's wishes.

Gavin East

MEETING REPORTS

By Gavin East

September 2011 (AGM and monthly meeting)

My home in Lincoln was the venue for the 46th Annual General Meeting on the evening of Monday 26 September 2011. For a variety of medical and other reasons the turnout was down to seven members but at least we didn't have to fish out a copy of the rules to check the minimum number for a valid meeting. David Peterson's report as President acknowledged the stress on many local members over the past year from the earthquakes, not just the devastating major quakes but the daily strain of the thousands of shuddering, lurching after-shocks that make up the new "normal" of life in Christchurch.

There was no constitutional requirement to elect a new president this year and as usual no written nominations had been received so the current President,

Vice President and Committee were re-elected en bloc. David Peterson had checked to see if Joffre Marshall was happy to continue as Patron and Shirley McGuigan as Secretary.

Though I had fallen behind with the accounts I could at least report that

the 2009/10 figures are with Gilbert & Associates and that the 2010/11 accounts are under way.

Following straight on from the AGM we held the monthly meeting for September with, a remarkable coincidence you will agree, the same members present. When the agenda turned to parts supply we were delighted to receive from Roger Brown some new Amberola 30 front grilles which he has painted beautifully with the correct woodgrain finish.

In a previous report of a meeting at my place I will have mentioned the enjoyment I have had from a saxophone horn HMV 181. That machine has now gone to another local collection as I have been able to "upgrade" to the largest of the sax horn HMV range in the form of a 191. This is a very obscure model of 1926-27 which I presume was made to use up the last of the old Louis XV "classic Victrola" design cabinets. It was never catalogued and the Oakley/Proudfoot book records just one example (probably the one now in the EMI archive) sold in England - which as so often in New Zealand collecting makes you wonder how a specimen ended up here. My one turned up with an incorrect nickel No. 4 soundbox but thanks to helpful Society members in England I have been able to obtain several boxes including a gold finish No. 4 (not too easy to find when you want one!) for the 191 and a Meltrope III for use with steel needles on the EMG.

So with the HMV 191 in pride of place with the EMG horn towering over it from behind, I was all set to play a few 78's that I hoped the audience would like. Starting with the 191 we heard Jack Smith, the "Whispering Baritone", sing "I'd climb the highest mountain" on Australian-pressed HMV EA61 from 1926. In the very early days of the Society Jack Smith's records were favourites of our founder member Bill Webb who remembered them when they were new. This time round, Wilf Boon commented that Smith's vocal style was not unlike that of Chesney Allen of Flanagan and Allen. Next on the 191 was Columbia DO-388 from ca. 1929 of Norman Long singing "I had to go and draw another pound out" to his own piano accompaniment. Then the EMG took a turn to show how well it can handle an acoustic recording, Peter Dawson in the ballad "Wait" on Zonophone 1810 from 1917, followed by a happy 1930's electric, "Silver bell" from the International Novelty Quartet on Regal

really her voice. I have been able to hear them at the right speed and through a lightweight pickup thanks to a friend but as yet don't have suitable gear on which to play them at home. Once again I am amazed that records as early as these should come to light in Christchurch, New Zealand, even though so far there has been no trace of the machine.

January 2012

Just for a lack of variety, where should the January meeting be held but the East hideout in Lincoln yet again.

As always, we had enjoyed the pre-Christmas buffet meal at the Sequoia 88 restaurant. Turning to financial matters, we thought we had better hold back on siphoning some investment money out of the cheque account since a number of large bills had arrived. Everyone around Christchurch who still has insurance is facing huge premium increases as a result of the earthquakes so we were not too surprised to find that our account has doubled to just over \$1,000.00 with a \$5,000.00 excess for any earthquake-related claim. In case you are wondering what we own that needs insuring, we have the parts stock stored at my place and the Society's machine collection on long term loan to the Oxford Museum.

The bulk order of the superb Oakley and Proudfoot HMV book had just arrived safe and sound so several members were able to take delivery of their copies.

Roger Brown had brought along a very fine example of a Tanzbar roll-playing accordion obtained from a Wellington collector. David Peterson had never tried to operate one of these instruments and found it quite a test of coordination to keep the bellows working in time to the music while flicking the roll-drive motor lever.

Robert Sleeman showed us some unusual label 78's and examples from a collection of 1930's British eight inch discs (Broadcast, Edison Bell Radio etc.) which he had just bought.

And yes, I exercised all three vintage machines in the living room by playing Oscar Natzke's fine 1939 recording of "Friend o'mine" on the EMG, an electric diamond disc of Billy Murray and Walter Scanlan singing "The twelve o'clock waltz" on the Edison C-19 Laboratory Model and a plum label HMV of "The blue Danube" by the Comedy Harmonists on the HMV 191. Steve Rattle in Australia had sent me two very enjoyable CD compilations of 1920's dance band fox trots recorded in the USA and pressed by Australian HMV in the ten-inch plum label EA series so I treated the meeting to a sample of those as well.

David ended the meeting with a selection of entertaining Blue Amberols played on the very fine and original mahogany Edison Opera which has recently taken pride of place in his living room.

November 2011

Once again my home at Lincoln was the setting and it was a great turnout with fifteen people stationed in varying degrees of discomfort around the living room. I am always quite touched that members want to come and that the announcement of Lincoln as the venue doesn't set off a rash of suddenly-invented prior engagements.

The Society's cheque account balance has grown to over \$7,000.00 lately as we have sold a lot of parts but the earthquake damage suffered by our makers means that, for now, we don't have much to spend money on. We decided to move \$5,000.00 to an account which will yield some interest.

As always, various interesting topics came up as we worked through the normal agenda. Walter Norris had learned of a source of new rolls for Celestina organettes and similar machines and David Peterson offered to follow up on this. Mike Tucker in New South Wales had recently told us about the new edition of his book on Max Wurcker reproducers and several members expressed interest as these Australian-made "after market" reproducers for Edison phonographs are well known and keenly collected in New Zealand.

A recent antique auction in Auckland had included some Edison machines from the estate of a Christchurch collector named Alby Rowse, not a member but known slightly to some of us. Rod Cornelius had obligingly bid on David Peterson's behalf and David now owns a very tidy example of the rare 1928 Edison Amberola 60 table model.

I won't bore you with the details of the 78's I played on the HMV 191, mainly because I've forgotten what they were. In any case the most interesting records to come my way of late, and which I fished out of a drawer for examination, are not ones I would want to play with steel needles. I had known for some years that a friend with a slight interest in old gramophones had some seven-inch Berliners which had been part of a large collection found in Christchurch in the 1980's. He decided it was time to sell them and I was delighted to find that they comprised thirteen US issues dating from 1895 to 1898, all in extremely good condition and all interesting recordings including two 1896 spoken discs by George Graham, "Advertising Plant's Baking Powder" and "On the Gramophone", and a lovely Alice Nielsen title with a signed sticker on the back assuring buyers that it is

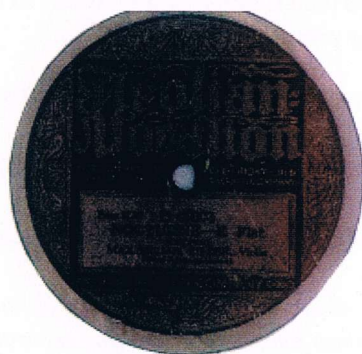
REPRODUCERS & LABELS



RECORD CENTRE

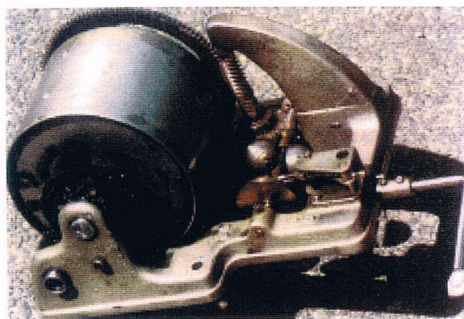
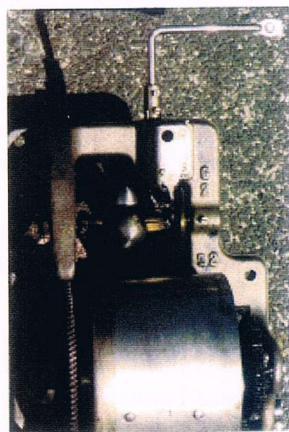


MARATHON COLOURED LABEL



AEOLIAN NEEDLE CUT

H.M.V. MODEL 265



MOTOR NO 32 DOUBLE SPRING



PACKARD SIX RECORD LABEL

Homer Rodeheaver, Pioneer of Sacred Records

By Bob Olson

Music evangelist and gospel singer Horner Rodeheaver was the most prolific recorder of sacred songs in the acoustical recording era, singing before the recording horn of most major companies. Several evangelists had recorded earlier, beginning in the mid-1890s when Ira D. Sankey, accompanying himself on a Mason and Hamlin melodeon, sang hymns in the Leeds and Catlin studio at 53 East 11th Street on New York. Sankey went on to make Edison and Columbia cylinders in the late 1890s. Sankey was song leader for the famous evangelist Dwight L. Moody. On January 17, 1898, for Berliner 662, Moody himself recited "Beatitudes from the Sermon On the Mount" (he recited the first ten verses of the Beatitudes). Evangelist Gipsy Smith had recorded several twelve-inch records for Columbia in 1910 and 1911, and British evangelist William McEwan started his Columbia recording career in mid-1913. General William Booth, founder of the Salvation Army, made a twelve-inch record for Columbia.

Many record artists included sacred songs among their repertoire, notably Henry Burr and Frank C Stanley. John Young and Frederick Wheeler used the pseudonyms Harry Anthony and James F Harrison when they cut gospel duets, which sold well. But among singers who recorded religious songs almost exclusively, Rodeheaver had no peer. He was on at least eighteen record eight-teen record labels during his recording career, from 1913 to 1942, with over 500 sides issued.

Early Life and Career

He was born Homer Alvan Rodeheaver on October 4, 1880, in Union Furnace, Ohio. The family moved to Tennessee when he was a child. The brief biography that appeared on the yearly Victor catalogues from 1919 through 1925 states, "Homer Rodeheaver is a Southerner. He began his career in a mountain log camp (his father owned a lumber business in Jellicoe, Tennessee), and in later years learned the trombone and played in the 4th Tennessee (Regimental) Band, going with them to the Spanish-American War. After singing and playing his way through the Ohio Wesleyan University, he leaned toward the law, but was induced to enter the evangelical field."

In 1904 Rodeheaver entered the musical evangelism field and in 1909 joined Billy Sunday to serve as vocal soloist and song leader for Sunday's many nation-wide gospel crusades. He was the George Beverly Shea (Billy Graham's

**SPEECH DELIVERED BY HIS WORSHIP THE MAYOR, WILLIAM
REECE, ESQ. INTO THE PHONOGRAPH ON THE OCCASION OF
THE OLD COLONISTS' CONVERSAZIONE**

Dec. 21, 1900

I, WILLIAM REECE, Mayor of Christchurch, desire to place on record the successful celebration of the Jubilee of the Canterbury Province. As becoming so great an occasion the Birthday of the Province, December 16th, 1900 fell upon a Sunday, when the Churches, with one accord, returned thanks to the Almighty Ruler of the Universe for the blessings which have been received by us. The celebrations following were marked by the great gathering of Old Colonists, and judging from their hale hearty appearance, it is fair to assume that those hardy and venturesome spirits who left the comforts of their homes in the old land to help in building up this bright jewel in the Empire's Crown, were endowed not only with much strength of character, but a fine physique.

Standing as I do in the midst of such an exhibition of Art, Science, and Industry, the work of our own hand, I feel that we may claim to have made steady advancement and on sure foundations, in our efforts to keep pace with the Old World.

The time has truly been one of great rejoicing, marked by a degree of harmony and kindly feeling unparalleled in our experience. The deep loyalty to all to Her Majesty the Queen and to her representative, Lord Ranfurly, the splendid reception of the Ministers of the Crown and representatives of the people in all capacities, the triumphal march of the old colonists, all went to show that we are a united people prepared to join hands firstly in maintaining the integrity of the British Empire, and secondly in elevating our Colony, of which we are so justly proud.

MAY CANTERBURY FLOURISH!!

MAY NEW ZEALAND PROSPER!!

Composed by G. R. Hart and G. Moon and Printed in the Exhibition.

The above is the text of a leaflet recently obtained by David Peterson. There is scope for research on this recording but so far we have not found any more information or a photo.

in fine condition after his brief rest following a strenuous campaign.

His most recorded song was "Brighten the Corner Where You Are." It was Sunday and Rodeheaver's theme song, and Rodeheaver recorded it for at least 17 different labels. The next most recorded titles were "Mother's Prayers Have Followed Me" (13 issues); "If Your Heart Keeps Right" (13 issues); "the Old Rugged Cross" (11 issues); "Since Jesus Came Into My Heart" (10 issues); "In the Garden" (9 issues); and "My Wonderful Dream" (8 issues).

He cut many duets with a colleague in the Sunday campaigns, contralto Virginia Asher, called Mrs William Asher on most labels. Their first release - in July 1916 - was one side of 18020, "In The Garden," backed with the Rodeheaver solo, "When The World Forgets." Victor's September 1921 supplement announced the release of their duet of "Where The Gates Swing Outward Never," which was backed with Rodeheaver's solo performance of "All The Way To Calvary" (18780), and the supplement calls them "Two of the best known evangelistic singers in America." Asher was his most regular recording partner.

His last acoustical recording for Victor was "Christ Is All" backed by "Trusting Jesus That Is All," (19452), both solos. The record is announced in the December 1924 supplement. In all, he recorded 37 acoustical sides for Victor.

Edison Cylinders and Discs

The second company Rodeheaver recorded for was Edison. He recorded six songs in early 1914 that were issued in July 1914 as Blue Amberols 2349 through 2354. "Somebody Cares" and "I Walk With The King" were issued only as Blue Amberols, never on Diamond Disc. Four songs issued on Blue Amberol were recorded again, on January 2, 1915, for Diamond Disc release. "Mother's Prayers Have Followed Me" and "My Father Watches over Me" were issued not only on cylinders in 1914 but on Diamond Disc 50228 in 1915. "If Your Heart Keeps Right" and "Old Fashioned Faith" were issued on cylinders but also Diamond Disc 50229.

Diamond disc 50228 remained in the catalogue until Edison went out of the commercial record business in late 1929. In fact, 12 of the singer's 15 Diamond Discs were still in the catalogue at the end (since he was on both sides of the discs, which was not typical for Edison artists, he was on 24 sides at the end). Introducing the new artist, the May 1914 issue of Edison Phonograph Monthly states, "As a boy he had a contralto voice, and when his voice changed, it devel-

oped into a splendid robust baritone ... About ten years ago Mr Rodeheaver felt the call to evangelistic work, but refused to enter the work at that time as he wanted to finish his college course and go to law school. However, these plans were spoiled, for he accepted what he thought would be a brief engagement as a musical director with Dr WE Biederwolf. He stayed with Dr Biederwolf for five years and then accepted the same position with Rev WA Sunday. In his work with Mr Sunday he ... directs the largest choruses in the whole country. They number from twelve hundred to two thousand in the different cities. He possibly sings to more people night after night than any other man in the whole world today."

Almost ten years went by before Rodeheaver recorded for Edison again, in November 1924. "Carry Your Cross With a Smile" and "All The Way to Calvary" were issued as Diamond Disc 51399. The Edison company was later than other companies in adopting electric recording methods, and his first electric recordings for Edison were released in February, 1928: "Carry Thy Burden to Jesus" backed by "You Can Smile" (Diamond Disc 52178).

A portion of a Rodeheaver recording, "My Wonderful Dream" (Diamond Disc 51682), was issued on one of Edison's 13 Sample Records. Sample Record #4 was issued February 18, 1926, a month before the Diamond Disc featuring the entire performance was released. Two songs were issued on needle cut Edison 11024 in August 1929: "Where The Gates Swing Outward Never" and "The City Unseen." Both are duets with Thomas Muir and both were also issued on Diamond Disc 52452.

In all, twelve songs were issued on Blue Amberol cylinders from 1914 to 1928, the last one being Blue Amberol 5583 ("Take Up Thy Cross"). One additional title, "In The Garden With Jesus," was assigned a Blue Amberol number (5511) but was never actually released to the public.

Columbia and Other Companies

His first Columbia disc was issued in the spring of 1916: "Brighten The Corner Where You Are" and "If Your Heart Keeps Right" (A1990). His first Columbia recording with Virginia Asher was their popular "In The Garden" (A2667), backed by a Chautauqua Preachers Quartette performance. Columbia's February 1920 record supplement characterises two new numbers by the duo - "Still Undecided" and "When I Look In His Face" (A2833) - as "revival hymns". There were nine couplings by Rodeheaver in the A-prefixed series, the last, "Standin'

In The Need Of Prayer" backed by "Old Time Religion" (A3856), released in June 1923. Both sides of A3556, "Heab'n" and "Some O' These Days," released in May 1922, were identified in the 1923 Columbia catalogue as being taken "from Book 'Plantation Melodies."

In June and July of 1917, Emerson issued two seven-inch records and four six-inch one-sided records with Rodeheaver performances: "Brighten The Corner Where You Are" backed by "A Rainbow On The Cloud" (7158), and "Since Jesus Came Into My Heart" backed by "If Your Heart Keeps Right" (7191). The six-inch issues were 5194, 5195, 5224 and 5225. He seems to have made no other Emerson recordings.

Pages 126 and 127 of the May 1921 issue of Talking Machine World note his readiness to promote records in Cincinnati: "Rodeheaver visited many of the dealers while here and took quite an interest in boosting the sales - Manager Donovan, of the Shillito talking machine department, reports a good month and states the Rodeheaver records had quite a run. 'Rody' gave several public recitals at Shillito in connection with the Victor while he was here and came over one morning to let the public see how records were made. He brought Mrs Ascher (Sic), Mis Kinney and Mr Matthews with him and they made about a dozen records."

On August 20, 1921, he made what may be the first Gennett recordings in the company's Richmond recording plant (matrices 11000 through 11004). Before this time, with the exception of experiments in Richmond, recordings were made in New York and were transported to the Richmond factory for pressing. However, nothing from the August 20 session was released. In May 1922 he recorded eighteen numbers, of which only four recitations were released: "Two Old Pals" backed by "Me An' Pap An' Mother (4882), and "Daddy" along with "Little Chap of Mine" backed by "The Mother's Love" (4893).

Beginning on April 14, 1922, he began recording prolifically for Gennett in the company's New York studios. From July 1922 until February 1924, 27 records - with both sides featuring Rodeheaver - were made by Gennett (4860 through 5285), all but three of them recorded in New York. On the B side of Gennett 5664, "The King At The Door," recorded on June 24, he sings with a female singer identified as JN Rodeheaver (the A side feature Rodeheaver as solo artist singing "Shining Shore"). Earlier, Gennett issued a record by Ruth Rodeheaver (her married name was Thomas): "O Hear Him Calling Thee" backed by "Tis The Last Rose of Summer" (4901). But the baritone evidently never recorded duets with Ruth. It is likely that Ruth was his daughter, "J.N." was possibly his

He was on at least three Herwin discs which used Gennett matrixes: 75512, 75513 and 75514. Four titles were also issued early in the Gennett subsidiary Champion label series (15150 or 15151).

The Talking Machine World Advance Record Bulletin Co. of July 1922 that listed his first Gennetts also listed titles offered by the Aeolian on its Vocalion label: "I Walk With The King" backed by "Life's Railway to Heaven" (14339). His first for the company was Vocalion 14033, issued in April 1920: "Brighten The Corner Where You Are" coupled with "I'm Coming Home, Mother's Prayers Have Followed Me." He recorded for the company until 1926, by which time the Vocalion label was owned by Brunswick, with 15311 issued in June: "He Lifted Me" backed by "Will There Be Any Stars In My Crown."

He did not record much in early 1924 due to travelling. Page 12 of the July 1924 issue of Talking Machine World states, "On his return from Australia after a trip around the world, Homer Rodeheaver, famous evangelistic singer and Gennett record artist, tendered a luncheon to the staff of the New York office of the Starr Recording Laboratories, makers of Gennett records, in celebration of his home-coming." At this time Tom Griselle was music director of the laboratories.

He recorded at least two songs, "Jesus Blessed Jesus" and "Drifting," for the Bridgeport Die & Machine Company, makers of Puritan records and subsidiary labels. He evidently never recorded for Pathe. Sacred numbers in the Pathe catalogue called "Billy Sunday Hymns" were sung by William Wheeler, called both a tenor and baritone (he was trained as a tenor). The catalogues of various companies identify Rodeheaver as a baritone.

direction of CR Johnson, a recording expert of wide reputation, who has been connected with the trade for thirty-two years."

(To be continued in the next issue of The Phonographic Record)

An Unusual Early All-Electric HMV Gramophone

By Gavin East

A few years ago, when visiting a friend whose collecting interests are mainly photographic, I noticed in the shadows of his study a cabinet that looked rather like an HMV Reentrant but not of any familiar shape or design. On closer inspection it turned out to be an HMV electric gramophone with a fiendishly complicated looking Garrard automatic change deck and steel needle magnetic pickup.

My friend had bought it in Christchurch and used it occasionally to play 78's. What immediately struck me about it was that, just for once, here was an obviously quite early all-electric machine with the original deck rather than a later "works" for playing LP's.

Like hundreds of other earthquake-affected homeowners in and around Christchurch, my friend is faced with having to move everything out of his house so it can be repaired. This has prompted him to look at his collecting priorities and sell some items that are not central to his collection. He was kind enough to offer me a "package deal" comprising the machine and a small brown paper bag full of very choice American Berliner discs while assuring me that he had NOT been using the heavy magnetic pickup on the Berliners! He managed to load the HMV into his station wagon and brought it over to my place where it sat in the garage until David Peterson called by and we manhandled (or should that be "personhandled") it into the house where for now it is stored in a small back bedroom. It weighs the proverbial ton so I am sure the previous owner is glad to have crossed it off the list of things to be moved out and back in. On a later visit David was able to take the photos which Walter has reproduced in this issue.

I haven't yet found out what model it is or when it was made. There is no patent plate or model number visible (yes, I have checked under the used needle cup) and I haven't yet unscrewed the back panel to look inside (nor, for that matter, have I plugged the machine in and switched it on). Brian Oakley and Christopher Proudfoot observe in their wonderful recent book that information on HMV machines of the 1930's is very patchy. They do however provide a clue as they describe and illustrate the Automatic Model 10, a smaller and simpler relative of the huge Automatic Reentrant. The cabinet of the walnut version of the Model 10 is very similar to that of my machine though I think mine is mahogany. They write that the Model 10 was succeeded by the all-electric Model 12 Auto in 1933 so what I have could well be a Model 12. This ties in with a reference found on the web to Garrard making their first autochange deck in 1932.

I guess that to many collectors a machine like this is "outside the limit" but I think it is very attractive, as well as mechanically interesting, and would sit nicely alongside a Reentrant. I have not seen a machine like this before and presume that it would have been a poor seller as the few people looking to buy a big HMV during the Depression would have preferred a radiogram. In fact a machine like this, without a radio, marks the end of the cabinet gramophone.

There will be collectors out there who specialise in machines like this so please contact me at Gavin.East@lincoln.ac.nz as I would like to know more.

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Any part of the Zonophone illustrated below - turntable, reproducer, horn arm and support elbow, handle and case. W.T. Norris, 650 Two Chain Road, Rangiora RD 6, New Zealand.



We have a lot of early back issues of the Phonographic Record which anyone can have if they pay postage - Editor



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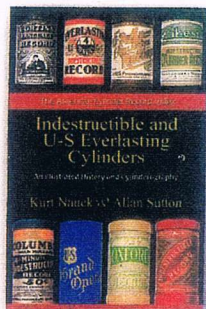


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