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AUSTRALIAN RECORD AND MUSIC REVIEW

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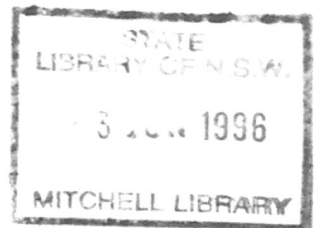
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Direction Rex Shaw



**PACIFIC HOUSE - 296 PITT STREET,
SYDNEY — AUSTRALIA**



Introduction

Rex Shaw operated the Sydney based Prestophone record company for about 30 years, making it Australia's leading independent publisher of sound recordings. Surprisingly, Rex Shaw was 51 years when he launched Prestophone, a project which occupied the next 30 years of his life.

Reginald Albert Shaw (always known as Rex Shaw) was born at Rockhampton, Queensland, on October 8, 1885. His father, who with two uncles established the famous British Shaw-Savill shipping line, came to Australia in the 1870s to open an importing business. He married here and raised a large family. Young Rex did very well at school, topping his exams regularly.

His first involvement with recorded sound came at age three when in 1889 he was chosen for his clear voice to record a poem to test a phonograph. When his family moved to Sydney (c.1894) he remained in Rockhampton to utilise a three year school scholarship he had won. However, he became homesick and at age ten ran away to Sydney by stowing aboard a coastal boat. Whilst attending Stanmore school for two years he built his first recording machine out of bits and pieces. This improvised technique involved holding a hot iron over an ordinary 78 to soften the surfaces for recording purposes.

Architecture

Whilst only 14 he contributed drawings for sculpturing and carvings for the Queen Victoria Building in George Street, Sydney. On leaving school he undertook a building construction course at Technical College. In 1903 he was articled to a Sydney architect, which involved work on many country buildings, including churches. At 22 (in 1908) he transferred to another architectural firm, with added responsibilities. Amongst his projects were the St. James flats overlooking Sydney's Hyde Park, several Roman Catholic churches, and pioneer 'Villa' concepts, often in Spanish style. In due course he conducted his own architectural business. Music and sound recordings were still his hobby when he married in 1924.

Music and Composition

Rex Shaw was a self-taught musician, who in his youth learnt to play about eight instruments in order to allow himself to learn how to write for an orchestra and prepare arrangements.

In an interview he claimed to have written between 800-1000 compositions, often writing three songs in a night. One of his first published pieces was "Men of the Dardanelles March" (1915). About ten years later he won an Australian Prize-Winning Comic Song award from 'The Manly Daily' with "Woolloomooloo". His "Jenolan Fantasy", written in April 1923 was recorded by George Trevare and his Concert Orchestra in January 1945 (Columbia DOX-734). One of Shaws' most ambitious productions was his 1926 musical comedy "The Radio Girl".

Shaw designed and staged the show (writing scripts, composing musical numbers-18 songs, designing and building sets) to offset financial difficulties facing the Banker's Operatic Society. A unique feature of the show was its subject and setting. It was themed on radio and Sydney generally a sit would possibly appear five years from the opening date. In it, Shaw outlined the Sydney Harbour Bridge on scenery (when it was only in the early construction stage) and incorporated his own theory on radar and the reflection of sound waves. Neither of these had been developed, yet his principle was almost identical to that later employed universally.

"The Radio Girl", which featured William S. Howard and Percy Benison, enjoyed considerable success, playing in later years at many suburban theatres and town halls. A tour of NSW country centres also followed and highlights were broadcast from radio 2FC, 2UE, 2GB and 2SM. In 1934 it was revived at Sydney's Savoy Theatre.

A selection of waltzes from "The Radio Girl" were recorded by Rex Shaw with his 2UE Old Time Dance Band, on May 10, 1940 and released on Regal-Zonophone G 30080. In 1955 a four part selection appeared on Prestophone, featuring vocalists, Norma Beattie, Charles Barry, Ron Ryan, Alan Parker and Cliff O'Keefe. Advertisements of the day heralded 18 new Catchy Song Hits; Parade of New Season's Furs valued at Over 600 pounds; Largest Company yet to appear in Suburbs; Ballet of Sixteen Beautiful Girls, Don't Miss This Show of Shows! "The Radio Girl" remains an important pioneer Australian musical comedy, well worthy of further research and documentation.

Broadcasting

Radio was still in its infancy in 1931 when Rex Shaw decided to accept an appointment as Musical Director of radio 2UE (founded January 26, 1925). The industry was also hurting from the depression.

In his new career he soon found himself involved in every facet of commercial broadcasting, from announcing, technical maintenance, sports broadcasts, to preparing advertising copy. Shaw later recalled how each weekend Mr. Stevenson, who owned 2UE, took his family to Port Hacking on fishing trips, leaving his new staff member in charge of all weekend programs. The studio was located behind the Stevenson's house at Maroubra.

One of Rex Shaw's major contributions to the success of 2UE was his leadership of the station's Old-Time Dance Band, which recorded for Regal-Zonophone in both 1934 and 1940.

1936 saw a need in the broadcasting industry for more recording studios and companies to service the needs of programmers. Part of the expansion of 1936/7 involved new or expanded studios in Sydney, including Columbia, Chas. E. Blanks, Featuradio, A.W.A. and Sound Recording Studios (SRS). On November 19, 1936 radio station 2UE had the Premier of NSW, Mr. B.S.B. Stevens, officially open their new studios at Savoy House, 29 Bligh Street. By the end of the month the old 2UE studios were occupied by Featuradio Sound Productions of NSW. In early 1937 another tenant at the old 2UE studios at 296-300 Pitt Street was Radio Associated Services Ltd, under the direction of Rex Shaw, producing Prestophone recordings. This was not Rex Shaw's first studio but it heralded his entry into commercial 78s.

Prestophone

His first studio occupied the whole top floor of 72 Pitt Street, possibly operating as early as 1935. Some probable Prestophone tests from 1935 and 1936 survive. The early output was mainly made up of radio plays, commercials, and songs for radio stations. These early discs would most likely have been instantaneous recordings (acetates on glass or aluminium base) and few are preserved.

The earliest reference in the press to Prestophone (which I have found) is February 18, 1937, advertising high quality recordings for transcriptions and Commercial Announcements. The initial commercial Prestophone recording session appears to have taken place on May 25, 1937 with Frank Coughlan's Trocadero Orchestra, which was to be forerunner of many recording sessions over a 20-year period with musos from the Troc.

Prestophone were quite active up until the start of the second world war in September, 1939. I have not yet been able to determine if Rex Shaw continued his relationship with radio 2UE or did any technical freelancing. The war years found him working for AWA, who owned radio 2CH, where he composed and arranged music for many programs, as well as often doubling as recording engineer. A highlight of his wartime productions was the 1943 series "Army on Parade", a series of 26 one-hour shows featuring entertainers in the armed services. Some of the "Army on Parade" material, recording up to 20 musicians with a single microphone, has been re-issued in 1995 on compact disc by Castle Communications ("Australian Wartime Collection" - Star CD 1036).

Whilst Prestophone continued issuing commercial 78s during 1939-45 it was after the war that output accelerated. In early 1947 two new studios at 590 George Street were announced. Studio No 1 was the Radio Theatre Auditorium, complete with a 26-foot deep stage and concert grand piano, with room for an audience of several hundred. This theatre was the venue for broadcasting and recording many of Australia's best known radio shows and serials of the 1940s/50s. For a 'more intimate' atmosphere, Studio No 2 was recommended, especially for voice and instrument tests, and small ensembles. Studio No 2 was the home of many Prestophone custom recordings, mainly on acetate.

Most Prestophone discs were 10-inch diameter, although longer performances often employed a 12-inch size. The large 16-inch radio transcriptions, which could hold up to 30 minutes of sound, were used for broadcasting purposes (radio quizzes, musicals, serials, specials, documentaries, etc.)

Between 1947 and the end of the 1950s Prestophone released over 350 titles, on 10 and 12 inch 78rpm pressings. The company continued to record radio shows on 16" discs and made commercials for radio airplay. Possibly their busiest function was making custom or private recordings, both in the studios and via their Mobile Recording Unit, which went to the client. It is difficult to estimate how many private recordings the company would have produced, except to guess it could have reached several thousand.

Initial pressing runs of commercial 78s were often as low as 25 copies to test the market. If these sold quickly then an order for 250 copies was placed. Shaw's best selling set was "The Radio Girl" which topped 3000 copies. "Jenolan Fantasy" (written in one night) also enjoyed good sales. Discs were usually processed by either EMI at Homebush or the Australian Record Company. High overheads and limited circulation (often restricted to Sydney) forced Shaw to sell discs at a higher charge than the major manufacturers. In some cases I suspect that performers subsidised the issue by agreeing to take so many copies. Distribution was never easy for Prestophone with few record stores stocking them.

In the mid 1950s to late 1950s Prestophone issued about 14 seven-inch 45s and four known 12" LPs. Some of these were on Mr. Shaw's Olympic label, inspired by the 1956 Melbourne Games.

In a tribute entitled "The Fabulous Rex Shaw" in 'Broadcasting and Television' for October 3, 1958, a reporter found the Prestophone man working 18 hours a day and announcing that Prestophone is concentrating on the recording and promotion of Australian compositions at present, but has been equipped with adequate facilities for the production of television films and commercials. However, difficult times were at hand, due to the decline of the 78rpm disc and the influence of television on radio profits. Rex Shaw was also about to turn 74.

Economic obstacles never dimmed the enthusiasm or initiative of Rex Shaw, who was an 'ideas' man and innovator. Consequently he toiled away in his later years at 590 George Street, with plans for improvements to stereophonic sound, film making, television commercials, always involving Australian music and talent.

However, in the 1960s he was forced to wind down his many operations and formed a partnership with a younger engineer, Ron Ayres, to form Studio 20, located at 367 Bourke Street, Darlinghurst. Between c.1965-67, Studio 20 issued at least 34 seven-inch single/extended play 45rpm recordings, some from his Prestophone masters. However, Rex Shaw was now in his 80s and his health was declining, which forced his retirement, I estimate, about 1967.

Motion Pictures

Rex Shaw wrote a great deal of mood music, both for radio and film. Motion pictures for which we know his music was employed, include;

Mystery Island	(J.A.Lipman - Producer -1937)
Phantom Gold	(Rupert kathner - Producer - 1937)
The Avenger	(A.R.Harwood - Producer - 1937)
Racing Luck	(Rupert Kathner - Producer - 1941)

I suspect his talents as both a composer, arranger and musical director would have been used in both documentaries and shorts in the 1930-50s.

An undated brochure, possibly from the 1950s, describes the Prestophone Audiovision Centre, the audio-visual nerve centre of the metropolis, providing multi-media presentations for industry to educate and entertain their audience using music, guest speakers, stage presentations, still and third-dimension pictures, film-strip and sound slide projection, 16mm sound films, both color and black and white, plus Ultra-Vision screens with color blimps. The Audiovision Centre was a concept far ahead of its time and reveals the imagination and flair of Rex Shaw.

Invention

A compulsive experimenter and inventor, Shaw patented many of his creations, including a folding bed and a stencil cutting machine for recording music, using an organ or pianola. Shaw also invested a great deal of money in an electric organ (named Australelectric) which with the aid of specially installed photographic discs could provide music and reproduce the human voice, sounds of musical instruments and sound effects such as gunshots, barking dogs, explosions, doors closing, and a host of other imitations. The inventor built the organ himself but it was not commercially viable. Today such features are common.

Postscript

During 1956-61, as a passionate collector of recordings by Australian performers, I was a fairly frequent visitor to the Prestophone office and studio, on an upstairs level at 590 George Street (opposite the now destroyed Regent Theatre). Mr. Shaw, with no support staff as I recall, was always up to his neck in work and probably found my obsession a distraction. However, on most calls he produced some old catalogues or test pressings, which were gold to me. I found him again at Studio 20 in the mid 1960s, still

active, but not as happy as in his city premises.

Our final meeting took place on the afternoon of January 17, 1969 at his retirement unit at Sefton, an outer Sydney suburb. I asked many questions and despite some difficulty in recollection he was most obliging and helpful. He passed away on December 25, 1971.

About 1971 I found a large consignment of Prestophone discs stored in an old warehouse, on Victoria road, Drummoyne. It was the residue of his stock and I managed to sample what must have been ten thousand discs to ensure that several copies of each were salvaged. A few months later the warehouse was demolished to build a used car lot and the Prestophone story ended.

Rex Shaw was an early inspiration in my desire to study and document Australian record companies. Above all I admired his commitment to Australian music and performers, where he pioneered the recording of such works not for financial gain but because he was proudly Australian.

PRESTOPHONE 78rpm RELEASES

by Ross Laird & Jack Mitchell

Introduction by Jack Mitchell

I have been working on a Prestophone listing for some years, using my records and catalogues, but not until I went through Peter Burgis' collection did I have it anywhere complete. When I offered it to Mike Sutcliffe for this magazine, he told me that Ross Laird had already given him a listing for publication. Perusal of this showed that we both had data lacking from the other, and the sensible thing was to combine the two lists. Ross readily agreed to this and so here it is. I have done the editing and take the blame for any shortcomings. Additional information has come from Peter Burgis, Alan Heinecke and Mike Sutcliffe, to whom much thanks.

Rex Shaw told me that it was in 1936 that he commenced issuing records, which were listed in a simple roneoed 'catalogue'. No such catalogue has been traced. Ross Laird refers to an acetate by Bede Moller in the Rex Shaw collection at the NFSA, that is dated May, 1935, but no pressings made prior to 1937 have been identified. It might be that the records mentioned were pressed by EMI using the Process recording label. If so, none have been found that are attributable to Rex Shaw, either as artist or recordist.

He did state that the issues listed in the 1937 catalogue were pressed by the Australian Record Company, which obviously did not apply its own stamper number series to custom pressings at that stage.

The 1937 catalogue lists discs with three prefix series, AE-, X-, and V-. These are all in a 1000 numerical block, and it may be, as suggested by Peter Burgis, that the one numerical series was used with differing prefixes. If so, one number was used twice as both AE-1003 and X-1003 are listed (and have been sighted).

In fact, over the years quite a number of master and catalogue numbers were used twice, cross couplings abound and many releases lack either master, catalogue or stamper numbers (sometimes all three) which makes classification rather difficult.

In the following listing I have arranged as best I can the releases in chronological order either of recording, processing or issuance. Those records lacking any numbers, or found so far only in a catalogue, might well be placed incorrectly.

The first column lists the catalogue number, the second the master number and the third the ARC or EMI stamper number. In 1937, Rex was using a RS- master series in the main, but AM- to AM-4 are known. In 1938 he switched to a P- series, which reached at least 17. Then in 1940 he started another series that started at RAS-1 which reached at least RAS-263 in 1953. These numbers also appeared on the labels (a different number on each side) and are often quoted as catalogue numbers. This may well be correct, but as many of the issues pressed by EMI have PR- catalogue numbers I have quoted the RAS numbers as master numbers. Where there is no PR- number, the RAS numbers certainly serve to identify a particular disc, but they were not used in any catalogue I have seen.

In 1954, Rex introduced a new system, each side being numbered A54-1 and so on reaching A56-60 in 1956. These numbers were used in the catalogues, so I have listed them in the catalogue number column, but you might prefer to regard them as master numbers. After the A56 series, Rex reverted to an undoubted catalogue series prefixed RAS (the same on both sides of the disc), but this only ran from RAS-251 for a handful of numbers. In fact the last known Prestophone 78rpm issue had reverted to different numbers on each side RAS-264/265. It's all very confusing.

Many numbers (master and/or catalogue) were used twice and cross couplings are common, so each coupling that has been sighted is listed, as have those known only as catalogue entries. Where no catalogue series is present, it is not possible to know if gaps in the listing exist, or if many masters were rejected. Any additions or corrections will be welcomed.

Prestophone also recorded many custom acetates (labelled Prestophone Playback Service) and it may well be that some of the following are custom pressings, rather than Prestophone releases.

Catalogue number	Master number	Stamper number	Tune Title	Recording date
<u>REX SHAW'S RADIO BAND</u>				
AE 1003	AM 1		Dawn March	
	AM 2		Lamento, Agitato, Misterioso	
AE 1004	AM ?		Moods - Agitato, Calmato, Majestico, Doloroso	
	AM ?		Ballet - Moderato con Moto	
AE 1008	4A		Original Moods & Themes - Storm	
	4B		Andante	
<u>S.C.E.G.S. CHOIR</u>				
X 1003	RS 3		(Hymn) Chorale	
	RS 4		Chorale	August 8, 1937
<u>CHOIR OF ABBOTSLEIGH JUNIOR CHOIR</u>				
X 1009	AM 3		Golden Slumber/Kiss Your Eyes	
	AM 4		Beyond the Spanish Main	May 25, 1937
<u>FRANK COUGHLAN'S TROCADERO ORCHESTRA</u>				
V 1001	RS 5		Darktown's Strutter's Ball (sic) - FT, voc Frank Coughlan (Brooks)	
	RS 6		Under Your Spell - FT, voc Margaret Grimshaw (Schwartz)	
(Note: This record is known with no catalogue number - other copies have the catalogue number added via a small sticker label)				
<u>REX SHAW'S RADIO BAND</u>				
V 1002	RS 11		Jolly Miller (Intro: Jolly Good Fellows/Auld Lang Syne/God Save The King)	
	RS 12		The Fiesta	August 12, 1937
<u>MAURIE GILMAN & HIS NEW PALAIS ROYAL ORCHESTRA</u>				
V 1005	RS 35		I Don't Know - FT voc Bubby Allan (M.Gilman)	
	RS 36		Cuban Dreams - Rumba, voc Wally Johnson (M.Gilman)	
<u>LAWRENCE GORDINER, Lancashire comedian</u>				
V 1007	RS ?		John Willie's Invention	
	RS ?		John Willie at the ABC	
<u>FRANK COUGHLAN & THE TROCADERO ORCHESTRA</u>				
V 1010	RS 32		Life Without Love - FT, voc Jack Coughlan (Frank Coughlan)	
	RS 33		Embrace - W, voc Ruth Durrell (Albert Coleman)	
V 1011	RS 31		Gypsy Dream - W, voc Bob White (Albert Coleman)	
	RS 34		Before - FT, voc Jack Coughlan (Frank Coughlan)	
<u>WILBUR KENTWELL, organ, at the Victory Theatre, Kogarah.</u>				
V 1014			Day's Ending	
V 1016	P 6		Falkirk Nights	
V 1020	P 4		I Never Knew Till Now	
V 1019	P 5		Day's Ending/In My Heart (Kentwell)	
V 1021	P 7		I'll Keep on Dreaming (Kentwell-Malcolm)	

DES TANNER - Hammond electric organ

V 1017 P 1 To You
P 2 What did You Take me For?

ALFRED BOURNE & HIS NEW MUSIC

V 1021 P 8 The Night is Young (Suesse)
V 1022 P 3 Chanson D'Amour (Alfred Bourne)

NEWTON GOODSON, with Mamie Reid - piano

P 9 When Twilight Comes
P 10 Once in a while

ALFRED BOURNE & HIS NEW MUSIC

V 1026 P 12 To the Stars (Alfred Bourne)
V 1028 P 11 Black Eyes (Traditional)

(Note; TEMPO (April-May 1938) reported that Alfred Bourne & his New Music had recorded 'To the Stars' & 'Gipsy Moon'. The latter is presumably master P 13 (unissued).

P 12(2x) To the Stars
P 14(2) Old Bush Track

(Note: The first title is presumably an alternate take by Bourne. 'The Old Bush Track (P 14) was issued on Macquarie 588, as by Newton Goodson with Alfred Bourne & his New Music)

NEWTON GOODSON & INSTRUMENTAL TRIO

V 1030 P 17 Farewell To Dreams (Romberg)
V 1031 P 16 The Hills of Home (Fox)

JACK LUMSDAINE piano and vocal

M 3103 Canberra's Calling You
M 3104 Queanbeyan

The above are Queanbeyan Centenary Songs which indicate 1938.

VOCAL, WITH BAND

RAS 1 War Songs of 1940 Pt 1
Dinky-Di, it's great to be a Soldier (L.L. Howarde)/Rising to Fame
(Rex Shaw)/We'll Win Through (Bert Warne)
RAS 2 War Songs of 1940 Pt 2
We're Going to fo the Mangling on the Maginot Line (Keith Campbell)/
Dear Little Mademoiselle from Armentieres (Bert Warne)/Swinging Along
the Road to Victory (Cohan & Osborne)

MARSHALL CROSBY, baritone with Will Osborne & his Osbornians (& Ivan Rixon Singers on RAS 4)

RAS 3 Dinky-Di, It's Great to be a Soldier (L.L.Howarde)
RAS 4 I'm Going Back (L.L.Howarde)

ALAN LIGHT, bass-baritone with Ivan Rixon Glee Singers & Band/WILL OSBORNE & HIS OSBORNIAINS (RAS 6)

RAS 5 Australia - A National anthem (Keith Campbell)
RAS 6 Rising to fame - A National March (Rex Shaw-Ernest Graham)

DON McMICHAEL with orchestra and chorus

RAS 9 We'll Crack the Barrel Today (Bert Sutton)
RAS 10 Bonny Little Boys in Blue (Bert Sutton)

LEONARD V. ADDISON

RAS 11 Blue mountain
RAS 12 Blue Pacific

BEAU PINKERTON (RAS 13)/FRANK LISLE (RAS 14) and the Ivan Rixon Glee Singers & Orchestra

RAS 13
RAS 14

Australai for Me
Swing Boys Sing (sic)

N.S.W. FIRE BRIGADE DANCE BAND

RAS 15
RAS 16

Sleepy Serenade
V-i-c-t-o-r-y

BAND

RAS 17
RAS 18

Roller Glide
Roller Glide

PRESTOPHONE STRING ENSEMBLE EILEEN BOYD (1)/ALAN PARKER (2) with Prestophone String Ensemble

Just Behind that Little Cloud
Just Behind that Little Cloud (1)

Hostess of the Air 1
Hostess of the Air 2 (2)

CHARLIE MUNRO'S MUSIC

X 1 M 14071A Stardust -FT
X 2 M 14071B I'm Thrilled -FT, voc Lionel Bridson

WALTER KINGSLEY with Headquarters Eastern Command Band

M 18050A The RAAF is Here Pt 1
M 18050B The RAAF is Here Pt 2

WALTER KINGSLEY (RAS 50)/JOHNNY WADE (RAS 51) with Fred Webber Quartet

RAS 50 Red, White and Blue - polka (Dudley Messenger)
RAS 51 Someday, Sweetheart - waltz (Dudley Messenger)

RAS 52 Australia's a Nation (Kane)
(coupled with)

NORMAN GAYTON

RAS 53 The Midnight Waltz

(Note: Mike Sutcliffe reports RAS 52 coupled with 'A Blessing' (Kane) by Walter Kingsley - also RAS 53!)

SANDY'S SERENADE - Canary property of P.Symons whistling to the music of:

RAS 61 M 20378 Valse Parisienne
RAS 62 M 20379 Children's Dreams

RALPH MALLEN & HIS ORCH.

RAS 63 M 20381 Eager Beaver
RAS 66 M 20380 It Must Be Jelly
RAS 64 M 20129 Story of a Starry Night - vocal Vic Willis
RAS 65 M 20130 A Good Man is Hard to Find - vocal Vic Willis

RUEBEN SVIALTO: Miriam Rochlin at the piano

Dos Yiddish Lied 1 (12")
Dos Yiddish Lied 2 (12")

RAS 69 M 20411A Mein Mamme
RAS 70 M 20411B Yingela Nit Vein
RAS 71 M 20412A Mein Shtetel Yaass
RAS 72 M 20412B Buit a Velt a Naie
RAS 73 M 20413A Kaddish
RAS 74 M 20413B Zur Yisroel

JOHN O'REILLY tenor with orchestra

RAS 75 M 21919

You Made my Dreams Come True (Eddie Page, arr Rex Shaw)
Thinking of You

(Note: The catalogue lists these two titles as by O'Reilly; possibly the second title is RAS 76 by Marie Searle - listed below. The catalogue also states that either of these titles can be had coupled with the following:-

JOHN O'REILLY tenor

RAS 77 M 21921

Sweet Innisfail (Walter Hobbs-Rex Shaw)

A coupling of RAS 75/RAS 77 is known

MARIE SEARLE (RAS 76)/ TENOR, with orchestra (RAS 78)

RAS 76

Thinking of You

RAS 78

(unknown title)

GWEN GILLARD, soprano with instrumental ensemble

RAS 80 M 21962

Grannie Remembered (Messmer)

RAS 81 M 21963

Try It (Messmer)

ALEXANDER BRUCE

The Roaring "Forties"
Life's Song

JACQUES FATH tenor (RAS 88)/ MARIE SEARLE soprano (RAS 89); Charles Fields at the Piano

RAS 88 M 27457A

You Made my Dreams Come True (Eddie Page)

RAS 89 M 27457B

Thinking of You (Eddie Page)

ELSIE FINDLAY

RAS 90 M 27906A

I Hear the Angels near me

RAS 91 M 27906B

Thank you God

FATHER NOEL GRANT baritone, Joan Reading at the Piano

RAS 92 M 27991A

Galway Bay

RAS 93 M 27991B

How are Things in Gloccamorra

Wandering the King's Highway

Vivere

THE FOLLOWING WERE LISTED IN THE 1950 CATALOGUE:

STAN ALLSOP vocal; Bert Sail-piano

RAS 100 M 28806

Bless This House

RAS 101 M 28807

Vale

RACHEL SAKS

RAS 110 MX 31076

Barvot Hanegev

RAS 111 MX 31077

Artzeinu

LAURIE BROOKS

The Southern Cross (Jospeh Leonard)

The Old Grey Mare (Jospeh Leonard)

SYDNEY SEVENTH DAY ADVENTIST CHOIR

RAS 114

Jesus Meek and Gentle/Deep River (12")

RAS 115

Were You There (12")

THE IVAN RIXON SINGERS with organ

RAS 116

O Prince of Peace (John Ashe)

RAS 117

Australia (Home Sweet Home) (John Ashe)

RAS 118

On Music (Thomas Moore-John Ashe)

RAS 119

All That's Bright Must Fade (Thomas Moore-John Ashe)

PRESTOPHONE

R.A.S. 4

VOCAL with CHORUS & BAND

I'M GOING BACK (L. L. Howards)
MARSHALL, Crosby, Baritone
With Ivan Rixon Glee Singers and Band

Must not be publicly performed

Copyright Control

or broadcast without permission

PRESTOPHONE

PLAYBACK SERVICE

WARNING—USE SHADOWGRAPHED STEEL NEEDLES AND 75 OF PICK UP PRESSURE

OUTSIDE START 78 SPEED
PLAYING TIME 29.9.39 Original

"THE LORDS PRAYER"
Malotte
Mildred Burrington
Soprano

ALLAN

PRODUCT OF RADIO ASSOCIATED SERVICES PTY. LTD. A.M.C.O. W. BYDNEY

PRESTOPHONE

NOT LICENSED FOR PUBLIC PERFORMANCE OF BROADCAST

P.D.I PART I

MO McCACKIE in
"THE GREEN EYE OF THE LITTLE YELLOW GOD"

Copyright Control

MX 79347 56/3

MALCOLM MUGGERIDGE
Editor of London Punch
in WIT, HUMOUR and LAUGHTER. Part I

Copyright Control

PRESTOPHONE

NOT LICENSED FOR PUBLIC PERFORMANCE OF BROADCAST

P.D.I PART I

MO McCACKIE in
"THE GREEN EYE OF THE LITTLE YELLOW GOD"

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PRESTOPHONE

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WALTZ
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MOUNTAIN
SMOKE CLOUDS

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PRESTOPHONE

RECORDED

PTV. LTD
296 PITT ST. SYDNEY

START SPEED

BEFORE. Fox trot.
(Frank Coughlan).
Frank Coughlan and the Trocadero Orchestra.
v1011 Vocal refrain by Jack Coughlan.

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PRESTOPHONE

NO 2.

SYDNEY RADIO THEATRE
590 GEORGE ST.

LAUGHING HOYTITES.

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PRESTOPHONE

Supplements

WILL CRACK THE BARREL TO-DAY
(Bert Sutton)
Don McMichael
With Orchestra and Chorus.

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A SELECTION OF PRESTOPHONE LABELS

ISABELLE HUNTLEY, soprano

RAS 120	The Nightingale (Kjerulf)
RAS 121	Ye Naks and Braes (Trad. Scotch, words by Burns)
RAS 122	Cherry Ripe (Horn-Herrick)
RAS 124	Impatience (Schubert)
RAS 126	I Hear You Calling Me (Marshall)
RAS 127	I Hear You Calling Me (Marshall)
RAS 128	Swing Low Sweet Chariot (Negor Spiritual II Kings,2,11)

CLARION CHIMES

RC 1	MX 31021	Christmas Carols 1
RC 2	MX 31022	Christmas Carols 2
RC 3	MX 31023	Crown Him With Many Thorns
RC 4	MX 31024	Eternal father Strong to Save

Fight the Good Fight
Holy,Holy,Holy

Lead Kindly Light
Rock of Ages

Wedding March & Chimes
Wedding Chimes

The Day Thou Gavest Lord
There is a Green Hill/When I survey the Wondrous Cross

How Sweet the Name of Jesus Sounds
Jesu, Grant me This I Pray

Saviour, Again to thy Dear Name
Now Thank we all Our God

ENID DAVENEY'S CHILDREN RECORDS

Sonny Boy
Whistling Willie

Australia Sings
Bonds of Affection

Little Black Puss
Always Bold

Twinkle Little Star
Shirley Ann

Ginger Hair
Rap-Tap-tap

The Arrival
Wee Toddler

This completes the listing from the 1950 catalogue

Composed and Played by CLAUDE MOORE, piano solo

RAS 129	Spring Panorama Pt 1
RAS 130	Spring Panorama Pt 2

RADIO & FILM STAR, YORKSHIRE CANARY, SANDY, with German Rollers, choir birds and organ

PR 1339	RAS 131	FS 17	Sandy's Swan Song
	RAS 132	FS 18	Christmas Carols

ISABELLE HUNTLEY, Soprano

PR 1324	RAS 133	FS 12	My Lovely Celia (Trad,English; Monroe-Ben Jonson)
	RAS 134	FS 11	Comin' Thro the Rye (Traditional Scotch)

ISABELLE HUNTLEY, soprano

PR 1323	RAS 135	FS 9	The Spinning Wheel (Traditional Scotch)
	RAS 136	FS 10	Loch Lomond (Traditional Scotch)
PR 1327	RAS 137	FS 13	Oh Whistle and I'll Come to you My Lad (Words by Burns)
	RAS 138	FS 14	The Blue Bells of Scotland (Traditional Scotch)
PR 1333	RAS 139	FS 16	Ye Banks and Braes
	RAS 140	FS 15	The Road to the Isles

FORT ST. GIRLS' HIGH SCHOOL JUNIOR CHOIR, conducted by Mrs. Murray

	RAS 141	FS 21	Down in the Gully (Osbourne-Evans)
	RAS 142	FS 22	The Australian Sunrise (Cuthbertson-Evans)
	RAS 143	FS 20	A Sea Cradle Song (Rose-Young)
	RAS 144	FS 19	Come unto These Yellow Sands/What Child is This

WALTER KINGSLEY, baritone

PR 1345	RAS 145	FS 25	The Wheat Race (Edward Messmer)
	RAS 146	FS 26	Life's Song (Edward Messmer)

THE GUARDSMEN

PR 1350	RAS 147	FS 28	Marching to Fame (Rex Shaw)
	RAS 148	FS 27	Lest We Forget (Rex Shaw)

(Note: A coupling of these two titles was listed, anonymously, in the 1949 or earlier catalogue. It is not known if this is the same recording.)

DANCE BAND (RAS 149) / VOCAL: NORMA BEATTIE (RAS 152) / BARITONE (Laurie Brooks ?) (RAS 151)

PR 1351	RAS 149	FS 29	Smoke Clouds (Poppy Cub-Bon)
	RAS 152	FS 30	Blue Mountain Melody (Poppy Cub-Bon)
	RAS 149	FS 29	Mountain Smoke Clouds (Poppy Cub-Bon)
	RAS 151	FS 31	Mountain Smoke Clouds (Poppy Cub-Bon)

GEOFF BROOKE with rhythm

	RAS 145	FS 33	The Love Bug's Got Me Again (John Ashe)
	RAS 148	FS 35	So in LOve With You (John Ashe)
	RAS 146	FS 34	I Lost My Heart on Hayman Island (John Ashe)
	RAS 147	FS 36	Love's Isle (John Ashe)

JOSEPHINE HALL & WALTER KINGSLEY, vocal duet

PRX 2961	RAS 151A	FSX 439	The Keys of Heaven (12")
	RAS 152A	FSX 440	The Singing Lesson (Squire-Boosey) (12")

JOSPEHINE HALL soprano (RAS 153/156) / WALTER KINGSLEY, baritone (RAS 154/155)

PR 1360	RAS 153	FS 37	One night of Love
	RAS 154	FS 38	Sing a Song of Sixpence
PR 1361	RAS 155	FS 39	Arise, O Sun
	RAS 156	FS 40	We'll Gather Lilacs
	RAS 153	FS 37	One night of Love
	RAS 156	FS 40	We'll Gather Lilacs
	RAS 154	FS 38	Sing a Song of Sixpence
	RAS 155	FS 39	Arise, O Sun

ARTHUR THURSTON & HIS BAND

PR 1369	RAS 157	FS 42	Nathalie (Nowell-Parr, arr Neil Thurgate)
	RAS 158	FS 41	Once in a Lifetime

ISABELLE HUNTLEY, soprano, with trio

PR 1380 RAS 159 FS 43 The Daylight is Dying (Words-A.B.(Banjo) Paterson-music Emily Paterson)
RAS 150 FS 44 Sweet Nightingale (Old English Folk Song)

DICK BENDER

PR 1383 RAS 161 FS 45 My Darling (Worsley)
RAS 162 FS 45 As the White Capped Rollers Roll in from the Sea (worsley)

Vocal: LAWRIE BROOKS, Piano: Glen Marks; with rhythm

PR 1384 RAS 163 FS 47 Angel Eyes (Ashe)
RAS 164 FS 48 The debutante Ball (Ashe)
PR 1385 RAS 165 FS 49 You've Got So Much (Ashe)
RAS 166 FS 50 Magic Moments (Ashe-Newman)
PR 1587 RAS 165 S 3039 You've Got So Much
RAS 166 S 3040 Magic Moments

(Note: The above is a reissue of PR 1385)

VOCAL BY COMPOSER WITH RHYTHM

PR 1387 RAS 168 FS 52 Siren Sister (Scott Caselli)
RAS 171 FS 51 How Does Your Smile Capture the Sunlight (Scott Caselli)
PR 1388 RAS 169 FS 54 Carefree Casanova (Scott Caselli)
RAS 170 FS 53 Marita (Scott Caselli)

JOHN CONNOLLY

PR 1394 RAS 171 S 2695 Charming Personality
RAS 172 S 2696 Lovely Many by the Sea

CHARLES CAMILLERI TRIO

PR 1408 RAS 173 FS 55 Poinciana
RAS 174 FS 56 All of Me
PR 1409 RAS 175 FS 57 Maria Mia (Charles Camilleri)
RAS 176 FS 58 Chittara Romano (Folk Dance)
PR 1410 RAS 177 FS 59 Dark Eyes - Featuring Harry Tuckey-bass
RAS 178 FS 60 Liebestraum - Featuring Barrie Westerwaller-guitar

BRUCE LEVENSON QUINTETTE Vocals Bobbie Foord

RAS 179 Just a couple of Moonbeams
RAS 180 Since you came Upon the Scene

DOLORE WHITEMAN

Mountain Gal
Carefree Casanova

(Note: This was listed in the 1951 catalogue, so is presumably a different recording to A56-52)

ANDRE JACQUES, Bohemian vocalist

RAS 183 FS 67 Castle of Prague (Czech Folk Song)
RAS 184 FS 68 Have Pity, My Love (Czech Folk Song)

LAWRIE BROOKS (S 2784)/NORMA BEATTIE (S 2785)

PR 1447 S 2784 Mountain Smoke Clouds
S 2785 Blue Mountain Melody (Poppy Cub-Bon)

(Note: This is probably a reissue of PR 1351)

HAL CARTER

PR 1448 RAS 185 FS 70 Jamboree Jive
RAS 186 FS 69 Sweet Noeline

ALAN COAD, baritone with Quartet & Orchestra

RAS 253 MX 53175
RAS 254 MX 53176

Misty Mountains (Bradley Ryrie)
Hail to the Sun (Bradley Ryrie)

PRESTOPHONE LIGHT ORCHESTRA

RAS 249 MX 51871
RAS 250 MX 51873

Romance (Pauline Dawson)
Lullaby (Pauline Dawson)

RAS 251 MX 51874
RAS 252 MX 51872

To a Love bird (Pauline Dawson)
Habanera Time (Pauline Dawson)

BEE HUSSEY-COOPER, Lawrence Godfrey-Smith-piano

RAS 255 MX 51449
RAS 256 MX 51450

Panis Angelicus
Vissi D'Arte

ANGELA ARENA, soprano (RAS 255/7) / DONALD CAMERON, baritone (RAS 256/8) with Prestophone Light Orchestra

RAS 255 MX 53236
RAS 256 MX 53234

Creole Lullaby (William Bos)
Some Day (William Bos)

RAS 257 MX 53237
RAS 258 MX 53235

Only (William Bos)
To all My Dreams (William Bos)

VIC WEST with Glenn Marks Quintet

RAS 260 S 3357
RAS 261 S 3358

Candles on Our Christmas Tree (Herbert F. Turk, arr Glenn Marks)
I'll Be Near You (Herbert F. Turk, arr Glenn Marks)

RAS 262 S 3359
RAS 263 S 3360

Sydney Harbour Sunset (Herbert F. Turk, arr Glenn Marks)
Give me The Right to Love You (Herbert F. Turk, arr Glenn Marks)

GRAHAME WICKER

RAS 266
RAS 267

Around the World/Tommy
Wonderful, Wonderful/Love Letters in the Sand

PETER DAWSON, baritone (MX 58749 only) with St. ANNE'S MARIST BROTHERS' CHOIR

RAS 54-1 MX 58749
RAS 54-2 MX 58750

Our Heritage (Henry Lewis-Eileen Wheatley)
Our Heritage (Henry Lewis-Eileen Wheatley)

RON JONES & THE TEXAS STAR BAND

RAS 54-3 MX 65223
RAS 54-4 MX 65224

Y'All Come
Nobody's Business

RAS 54-5 MX 65263
RAS 54-6 MX 65264

Bonaparte's Retreat
Down Yonder

DON BOYLAN with Geza Bachmann Ensemble

RAS 54-7 MX 65631
RAS 54-8 MX 65632

Tantalising Eyes of Blue (Margaret Gilmore)
Something Happened to my Heart (Margaret Gilmore)

PAUL MISKELL with Geza Bachmann Ensemble

RAS 54-9 MX 65638
RAS 54-10 MX 65639

Seasons of Life (Marie Gillespie)
The Sea (Marie Gillespie)

PETER DAWSON, with ensemble

A 55-1 MX 67579
A 55-2 MX 67580

China Sea (Neil McNeil)
Child o' Mine (Neil McNeil)

PAUL MISKELL, tenor

A 55-3 MX 67581
A 55-4 MX 67582

In Moonlight
My Dainty Lass

ALAN COAD (A 55-5) / FLORENCE TAYLOR (A 55-6)

A 55-5
A 55-6

Siberia
Gypsy Song

THE CLEMENT HOSKING FOLK SONG CHOIR

- 185 FSX 786 Three Folk Songs: (a) The Blackbird(Wales),(b) Miska & Panni (Hungary)
(c) Finland's Forest (12")
186 FSX 787 A Highland Lament (Old Gaelic Air; Arr. & Cond. by Clement Hosking (12"))

ISABELLE HUNTLEY, soprano with instrumental trio

- PR 1489 RAS 187 S 2913 Afton Water (Burns-Hume)
RAS 188 S 2914 Elegy (Massenet)

VOCAL DUET, with strings

- RAS 213 I Love You (Rex Shaw-E.Stander)
RAS 214 In Ev'ry 'No' There is a 'Yes' (Rex Shaw-E.Stander)
RAS 213 I Love You (Rex Shaw-e.Stander)
RAS 222 I Long to See You (Rex Shaw-E.Stander)
RAS 214 In Ev'ry 'No' There is a 'Yes' (Rex Shaw-E.Stander)
RAS 221 Little Silver Locket (Rex Shaw-E.Stander)
RAS 221 Little Silver Locket (Rex Shaw-e.Stander)
RAS 222 I Long to See You (Rex Shaw-e.Stander)

Vocal; LORNA WHITESIDE, with guitar (RAS 215) & NOEL BALFOUR (RAS 216)

- RAS 215 FS 87 When the Round Up is Over (Noel balfour)
RAS 216 FS 88 Don't Forget Me (Noel Balfour-Allen McGuirk)

GERMAN ROLLERS (Precival Symons Avaries, Stanmore, whistlin to

- RAS 219 Waves of the Danube
RAS 220 The Lost Chord

DONALD CAMERON with Hal Carter-piano

- RAS 223 I've Got a Rendezvous With Memories (Woodrow)
RAS 224 Warnambool Moon & Oh Please Believe Me (Woodrow)

LAWRIE BROOKS, with orch

- RAS 225 Santa Rosa (Joe Losh, arr Rex Shaw)
RAS 226 Wedding Waltz (Joe Losh, arr Rex Shaw)

DONALD CAMERON

- PR 1566 RAS 227 FS 91 Don't Waste Your Time in Dreaming
RAS 228 FS 92 Soft Lights and Sweet Music

LAWRIE BROOKS, with violin & organ

- RAS 233 Mother's Day (Irene Tucker)
RAS 234 Blue Heaven (Irene Tucker)

HAL CARTER'S STRICT TEMPO RHYTHM

- RAS 237 MX 48121 Gypsy tap Medley Pt 1
RAS 238 MX 48122 Gypsy tap Medley Pt 2

HAL CARTER'S BAND

- RAS 243 MX 50561 Pride of Erin Medley Pt 1
RAS 244 MX 50562 Gypsy Tap Medley Pt 2

EDDIE MURCH, with violin obligato, Maggie Foster

- RAS 245 MX 51062 Bird Songs at Eventide
RAS 246 MX 51063 The Blind Boy

ALAN COAD, baritone with Quartet & Orchestra

- RAS 247 MX 53173 Waltz with Me, Matilda (George Dasey)
RAS 253 MX 53175 Misty Mountains (Bradley Ryrie)
RAS 248 MX 53174 Underneat' Dem Trees ob Healin' (Bradley Ryrie)
RAS 254 MX 53176 Hail to the Sun (Bradley Ryrie)

PAUL MISKELL with Geza Bachmann Orch.

A 55-7 MX 71243
A 55-8 MX 71244

My Lute and I (Olive Ingall)
Bellbird's calling (Olive Ingall)

(Note: Despite the label, the second title is actually by VALDA BAGNALL with Geza Bachmann Orch.)

TON CAMERON, with trio

A 55-9 MX 71247
A 55-10 MX 71248

What's Wrong with Us (Hilma Rosseau)
Sweetheart of mine (Hilma Rosseau)

OLIVE & EVA, with quartet

A 55-11 MX 73791
A 55-12 MX 73792

Old Rugged Hills (Grace O'Clerkin)
Rhythm of Corroboree (Grace O'Clerkin)

Unidentified GREEK SINGER

MX 74187
MX 74188

Yiannoula
The Sea

NORMA BEATTIE & CHARLES BARRY, with Geza Bachmann Ensemble

A 55-13 MX 74665
A 55-14 MX 74666

Radio Girl Selection Pt 1 (Rex Shaw)
Radio Girl Selection Pt 2 (Rex Shaw)

VALDA BAGNALL & GEZA BACHMANN ORCH.

A 55-15 MX 74663
A 55-16 MX 74664

Cave Fairie's Song from Jenolan Fantasy (Rex Shaw)
There Comes a Time (Rex Shaw)

(Note: The above two discs also appeared without the catalogue numbers.)

NORMA BEATTIE, RON RYAN, ALAN PARKER, CLIFF O'KEEFE & BACHMANN ENSEMBLE

A 55-17 MX 67599
A 55-18 MX 67600

Radio Girl Selection Pt 3 (Rex Shaw)
Radio Girl Selection Pt 4 (Rex Shaw)

NORMA BEATTIE, (& TRIO A 55-20) with Geza Bachmann Ensemble

A 55-19 MX 74286
A 55-20 MX 74287

Teddy Bear Song (Rex Shaw)
Nita (A Plantation Lament) (Rex Shaw)

JAMES HARRIS, baritone (& RHONNIE GABRIEL A 55-22) with Geza Bachmann Ensemble

A 55-21 MX 77386
A 55-22 MX 77387
A 55-23 MX 77388
A 55-24 MX 77389

Sunny Australia (Ethel Murphy)
Sunny Australia (Ethel Murphy)
When Joe Picks up the Banjo (Marie Scott Caselli)
A Letter from Ireland (Marie Scott Caselli)

STRING ENSEMBLE, METHODIST LADIES' COLLEGE, BURWOOD Musical direction Lynda Simpson; At the piano Florence Simpson

A 56-1 MX 78978
A 56-2 MX 78979
A 56-1 MX 78978
A 56-3 MX 78980

Nocturne (Liszt, arr Cyril Monk)
Berceuse (Jarnefelt)
Nocturne (Liszt, arr Cyril Monk)
Waltz from Sylvia Ballet (DElibes)

MALCOLM MUGGERIDGE, Editor of London Punch

56-3 MX 79347
56-4 MX 79348

Wit, Humour and Laughter 1
Wit, Humour and Laughter 2

MO McCACKIE

PD 1
-
PD 3 MX 79616
- MX 79617
PD 4 MX 79614
- MX 79615

The Green Eye of the Little Yellow God Pt 1
The Green Eye of the Little Yellow God Pt 2
At the Stage Door 1
At the Stage Door 2
McCackie Madhouse Part 1
McCackie Madhouse Part 2

PAUL KNIGHT & HIS RONALDI PIANO

A 56-5 MX 79703 Australia(Glenn Marks)/Jubilee Jamboree Jive (Rex Shaw)
A 56-6 MX 79704 Be My Walky Talky Baby(Billy Strike)/Breakfast Boogie (Paul Knight)

February 6, 1956

FRANK COUGHLAN'S FAMOUS DANCE BAND

A 56-7 MX 80368 I Got Rhythm
A 56-8 MX 80369 I Haven't Heard a Word from Baby(Frank Coughlan) Frank Coughlan-vocal
A 56-9 MX 80367 How Deep is the Ocean Bruce Kerr-vocal
A 56-10 MX 80366 Brave Don Pedro(Frank Coughlan) Frank Coughlan-vocal

Vocals: RUBY MANNERS (& COLIN BERGERSEN A 56-11) with the Stan Ellis Orchestra

A 56-11 MX 80165 Honey Let's Name the Day (Ringland & Ellis)
A 56-12 MX 80166 Sing a Little Jingle Ev'ry Day (Ron Ringland)

RUBY MANNERS & THE TWO HAPPY CHAPPIES with the Stan Ellis Orchestra

A 56-13 MX 80163 Whose Sugar Baby are You?

RUBY MANNERS vocal & DON PICKERING guitar with the Stan Ellis Orchestra

A 56-14 MX 80164 In Tahiti

ETHEL MURPHY & PRESTOPHONE LIGHT ORCHESTRA

A 56-15 MX 81067 Sunny Australia (Ethel Murphy)
A 56-16 MX 81068 Wattle Ballet (Ethel Murphy)
A 56-15 MX 91560 A Little Ray of Sunshine (Ethel Murphy)
A 56-16 MX 81068 Wattle Ballet (Ethel Murphy)
A 56-16 MX 81068 Wattle Ballet (Ethel Murphy)
A 56-18 MX 81067 Sunny Australia (Ethel Murphy)

EDWARD COCKMAN, violinist, with Prestophone Light Orchestra

A 56-17 MX 81069 Miniature (Rex Shaw)
A 56-18 MX 81070 Ballet Music from Jenolan Fantasy (Rex Shaw)

OLIVE & EVA, Aboriginal Harmonists, with Gus Merzi Quartet

A 56-19 MX 81331 Maranoa Moon
A 56-20 MX 81332 When my Homeland is calling

(Note: Peter Burgis lists this coupling as A 56-31/32 also)

MARIE TYSOE (A 56-19 & 20)/LOLA NIXON (A 56-21 & 22) with Geza Bachmann's Prestophone Light Orchestra

A 56-19 MX 81991 Gypsy Song (William Bos)
A 56-21 MX 81993 Our Shangro-La (William Bos)
A 56-20 MX 81992 In Dear Old Mexico (William Bos)
A 56-22 MX 81994 To all my Dreams (William Bos)

BOB FARRINGTON'S HAWAIIAN TRIO

A 56-23 MX 81981 Falling Autumn Leaves (Elaine Booth-Charles Papp) Johnny Marco-vocal
A 56-24 MX 81982 My Girl (Ron Baker-Bob Farrington) Johnny Marco-vocal
A 56-25 MX 81983 My Hawaiian Maiden (John Rooney) Johnny Marco-vocal
A 56-26 MX 81984 Tango of Love (Ron Baker-Bob Farrington) Maryanne Morris-vocal

VOCAL: JACK SPEERING, with Hal Carter's Famous Old Time Band

A 56-27 MX 81985 Barn Dance Serenade (George Dasey)
A 56-28 MX 81986 Waltz with Me (George Dasey)
A 56-29 MX 81989 'Twas only an Irishman's Dream
A 56-30 MX 81990 Fairy Tales of Ireland

CAMILLE GHEYSSENS' ORCHESTRA

- A 56-11 MX 82086
- A 56-12 MX 82087
- A 56-13 MX 82517
- A 56-14 MX 82518
- A 56-15 MX 82519
- A 56-16 MX 82520
- A 56-17 MX 82521
- A 56-18 MX 82522

- Central Australia Ballet Suite - Kulmerra Act 1, Pt 1 (Gheysens)
- Act 1, Pt 2
- Act 2, Pt 1
- Act 2, Pt 2
- Act 3, Pt 1
- Act 3, Pt 2
- Act 4, Pt 1
- Act 4, Pt 2

(Note: All or some of above couplings appeared on 45rpm releases with same catalogue/master numbers)

RON McDONALD

- A 56-33 MX 82812 Serenade
- A 56-35 MX 82814 You are Mine

GEZA BACHMANN & HIS ORCHESTRA

- A 56-36 MX 82815 Auf Wiedersehn (William Bos)
- A 56-48 MX 83673 Creole Lullaby

MED KELLY & HIS WESTERN FIVE

- A 56-37 MX 82816 Ev'rybody's Lonesome
- A 56-38 MX 82817 I Can't Help it
- A 56-39 MX 82818 They'll Never Take Her Love From Me
- A 56-40 MX 82813 Moanin' the Blues

JACK SPEERING vocal, with Hal Carter's Famous Band

- A 56-41 MX 83668 Carolina in the Morning
- A 56-43 MX 83666 Just Across the bridge of Gold
- A 56-42 MX 83669 They Called it Dixieland
- A 56-44 MX 83667 I Wonder What's Become of Sally
- A 56-45 MX 83670 Gypsy Tap (Topsy Jack) (Rex Shaw)
- A 56-45 MX 83671 Back to the Green Fields of Ireland (Rex Shaw)

JONNIE MARCO(sic), with Bob Farrington's Hawaiians

- A 56-49 MX 84991 Hawaiian Love of Mine (Farrington-Baker)
- A 56-50 MX 84992 Island Love (John Rooney)

Vocal: DELORE WHITEMAN, with Frank Ellery's Rhythm Ensemble

- A 56-51 MX 84982 Young and Handsome (Rex Shaw)
- A 56-52 MX 84983 Mountain Gal (Marks-Allan)

Vocal: RAY MELTON, with Frank Ellery's Rhythm Ensemble

- A 56-53 MX 84986 Rock Right (Raleigh-Edwards)
- A 56-54 MX 84987 Held for Questioning (Larry Taylor)
- A 56-55 MX 84984 Our Shangri-La (William Bos)
- A 56-55 MX 84985 The One I love (William Bos)

Vocal: RAY MELTON, with Tommy Lewis' Trombone Quartet & Rhythm (Recorded at the Tee-Vee theatre)

- A 56-57 MX 87571 A Crazy Little Palace (Lowe-Southern)
- A 56-57 MX 87572 Too Tight! (Tom Lewis)
- A 56-58 MX 87569 Ivory Tower (Fulton-Morris)
- A 56-58 MX 87570 The Message (Philip Whitley-Tommy Lewis) Manny Aarons-organ

PRESTOPHONE LIGHT ORCHESTRA

- A 56-16 MX 91568 Wattle Ballet
- A 56-16A MX 91560 A Little Ray of Sunshine

(Note: These two titles were on A 56-15/16 - the second title is identical to the original issue. It is not known whether the first title is a new recording, or just a remastering of the original.)

PRESTOPHONE LIGHT ORCHESTRA

A 56-80 MX 91561 Pacific Island Dance & Danse Orientale (Rex Shaw)

(Coupled with)

THE SUNDOWNERS

RAS 254 MX 96372 The Shiralee Themes (Leslie Raphael)

SUNG BY DOUG JARVIS, with instrumental accomp.

- RAS 251 MX 95889 Fingerprints Upon my Heart
- RAS 251 MX 95890 Any Old Time & I'm Not the Marrying kind
- RAS 252 MX 95891 Coming Back to You (Doug Jarvis)
- RAS 252 MX 95892 14-Carat Gold

JOHN YOUNG, bass-baritone (MX 95935) or BARBARA JAMES, contralto (MX 95936) with The Sundowners

- RAS 253 MX 95935 The Shiralee (D'Arcy Niland-Leslie Raphael)
- RAS 253 MX 95936 Buster the Swagman's Daughter (D'Arcy Niland-Leslie Raphael)

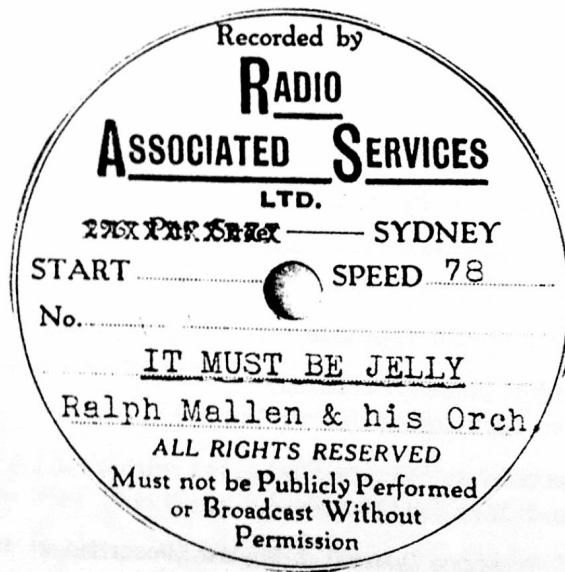
ELSIE FINDLAY, soprano, Frederick Lawson at the Organ

- RAS 255 MX 96998 The Stranger of Galilee
- RAS 255 MX 96999 Hide me Under the Shadow of Thy Wing
- RAS 256 MX 97000 Right Where I am
- RAS 256 MX 97001 So Near to God
- RAS 257 MX 97002 Softly and Tenderly
- RAS 257 MX 97003 I Love to Tell the Story

JOAN WILTON WITH THE SUNDOWNERS

- RAS 264 MX 102729 The Ballad of Starlight (D'Arcy Niland-John Carey)
- RAS 265 MX 102730 Botany Bay (Traditional)

(Note: Some copies of this record don't use the RAS prefix).



Some Final Thoughts:

The Prestophone name possibly came from the fact that portable electric recorders were marketed in Australia under the PRESTO name in the mid thirties. These machines originate from America.

Radio Associated Services Pty Ltd, was registered with the Companies Commission on October 20, 1936 and lasted until January 8, 1965.

Broadcasting Business October 7, 1937: Prestophone Pty Ltd announce a record output for September. the recording studio being occupied for over 100 hours a week during the last five weeks.